THE MOVING PICTURE WORLD

VOLUME IV
January-June, 1909

Edited by
J. P. CHALMERS
THOS. BEDDING. F.R.P.S.

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING CO.
125 EAST TWENTY-THIRD STREET, NEW YORK
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Editorial.

CHRISTMAS PRESENT BY MAYOR MCCLELLAN TO THE EXHIBITORS OF GREATER NEW YORK.

licenses for moving picture shows are issued personally responsible for the safety and lives and take this action on personal knowledge and the firm conviction that I am doing in a calamity, therefore, order each and every license issued by the moving picture show be and the same hereby is annulled."

GEO. B. MCCLELLAN, Mayor.

The clergymen who appeared before the Mayor generalized their complaints and did not have the spirit of fairness to admit that there were exhibitors who had fully complied with the requirements of the various city departments and were conducting their places in accordance with the laws. In making his order the Mayor was apparently actuated by the same impulse. All exhibitors were put in one class. No attempt was made to ascertain if there were any who had a good case against the charges. There is no calling that holds and should command more respect than that of the clergy. There is reverence due these men collectively that cannot be withheld if the well being of civilization and good government is sought. Individually, we regret to say, the case is quite different. Too many clergymen are prone to become both egotistical and bigoted. They assume that any cause they champion must be supported. In cherishing this view they oft usurp the privileges that rightfully belong to others, and when challenged on this score not infrequently become unreasonably aggressive. One of the most prominent of the clergymen who appeared before Mayor McClellan was fined for contempt of court not many months ago and cleared himself only by a most profound apology to the court he had offended. This incident is cited merely to show that where charges are made by the clergy the case is no different from that in which the accuser is a layman. All sides are entitled to a fair and impartial hearing and investigation.
The extensive support given by the public to the moving picture show proves that, in the main, they are of a nature that is elevating, for the great American public are not fools. At the same time the public morals should be considered, the public health by proper ventilation, and the public safety by ample means of exit in case of panic. The voice of the critic should be heeded if it is not hypercritical like that of the reverend gentleman who cited as a sample of the immorality of the shows, the shortness of the tunic worn by "Caesar" in a film that has recently been much exhibited. Would he have had "Caesar" appear in trousers and a frock coat? If the public would be satisfied, the producers of Shakespeare's dramas and historical plays would hereafter save money by using everyday attire instead of going to the expense of obtaining costumes that are historically correct.

As a whole, the charges made before the Mayor were of the cut-and-dried order. The picture men were not prepared for blanket charges. They looked for specific complaints, with a chance to make specific refutation, and the obligation of the authorities to respect a legally granted license was apparently entirely ignored.

There are excellent reasons for the belief that the crisis the picture men have been forced to meet was not brought about entirely by the clergy. That they have been used as a catspaw by one of the strong organizations of vaudeville actors is accepted as a fact in many quarters. For several weeks it has been known that an organization of actors has been formulating plans to put the moving pictures out of business. If they did not succeed in getting the clergy to do the trick, their labors and the results accomplished through the Mayor's order at least form a striking coincident.

No plea is made in behalf of the exhibitor who has not complied with the laws other than that he should be deprived of his license as provided by law. He has a right to demand a hearing, be fully acquainted with the charges against him individually, and given ample opportunity to defend himself. If found guilty, his license should be revoked.

Now is the time for the exhibitors of Greater New York to perfect an organization that will work in conjunction with the manufacturers and renters to eradicate those places that do not comply with the laws and put an end to all this turmoil and unrest by cutting off the supply of films to those exhibitors who will persist in violations. It is all very well to advocate an exhibitors' association and a common fund with which to fight their persecutors, but there is no disposition on the part of the Mayor or the reformers to persecute the showman who is conducting a legitimate business. It is said that the clergy are strongly opposed to the moving picture show. This is not so, as we have learned by personal inquiry. They are only opposed to certain features, and these can be dealt with.

The exhibitors have suggested that a representative be appointed from two civic bodies to investigate the shows. This would be a temporary palliative, but afford no permanent relief. At the hearing before the Mayor last week the manufacturers offered to pay for the services of a censor. Whom have we got to deal with if it is necessary that all their productions should be vised by a moral censor before they can be shown in public? The admission is in itself humiliating. If a censorship of all films is decided upon, the manufacturer, the renter and the exhibitor should be represented as well as the public.

Calmingly reviewing the situation, drastic action of the Mayor, we existent of the conditions which action. In fact, the more we think matter we cannot see any other course taken that would have been effective clergyman requested the theater to The Mayor had been personally in picture shows and his observation felt justified in closing them along not far wrong was shown by an act almost the next day in a Thompson the exits were found to be unavailable called into use. The reformers won?ished with an order to enforce the the safety of the public would not ordering an investigation and after licenses of offending exhibitors. The conclusion that the Mayor acted decisive step stirred up the exhibit that it will lead to concerted action to eradicate the bad spots that are business into the spotlight of public
COMMENTS ON THE MAYOR'S ACTION BY AN EXHIBITOR AND A RENTER.

Pro and Con.

There has been considerable red-hot discussion as to the justice of the Mayor's proclamation shutting down on the moving picture shows, and it has resolved itself down to this decision.

The managers who have complied with the law need have nothing to fear, and they are foolish to step into the breach and help protect the many who by falsification and trickery have been able to operate exactly as they have and have filled the requirements. That there are many moving picture shows in this city that are a constant menace to human life and the safety of the community goes without saying. These producers, as the law-abiding, the reputable, and the honest, who are not citizens, and who are dumb when you advance any argument to them why they should obey the laws as they exist on the statute books.

The first thing these men ask is: "Ain't this a free country, where a man may do as he pleases?" It is time these men, who have in probably the vast majority of cases been law-breakers in the country they came from, learn that the laws may not be broken without the approval by law means to obey them. This is a free country, but freedom does not mean untrammeled and limitless license. Therefore, the quick-ter law-abiding moving picture showmen abandon these law-breakers to their fate and will be for those who do obey the law. There is nothing will save them, unless they obey the law.

The cry of and accusation against Mayor McClellan of gross misconduct amount to a profound misunderstanding, and without one iota of foundation. All the opinions of law-yers anxious to stir a mix-up for the purpose of collecting a fee will not stop the Mayor in the exercise of his authority. He is the Chief Executive of the City of New York, the High Chief of Police and the Constitutional Law of the city authorized by the Constitution of the State of New York gives him the authority to cancel and abrogate any license and to shut up the business when ever he believes the continuance of the same is detrimental to the public welfare. And the clergymen and others who have presented the evidence to the Mayor that caused him to take drastic action against the law-breakers are men above reproach. They have secured evidence of law breaking that the police should have secured, but which they either neglected to see or refused to take notice of. That's all there is to it. When the sitting out process is completed they will be a healthier state of affairs all around. Obey the law.

AN EXHIBITOR.

WHO IS TO BLAME?

At last the public has expressed his wishes, and by the Christmas appeal of the Mayor of New York to the cinematography industry, the manufacturers, renters, exhibitors cannot tell us any more that the public wants the bad productions shown of late.

The manufacturers, renters and exhibitors have just what they deserve; they have been working very faithfully to attain this result. The manufacturers have been on a lively competition, overworking their brains to find silly and impossible situations to beat each other in the production of miserable films. Instead of elevating the work they have been pulling it down as fast as they could.

The manufacturers should put on their thinking caps instead of the manufacturers joining with the greedy exhibitors. It is a well known fact that cannot be denied, that if the moving pictures had fallen in the hands of respectable showmen they would be at this day the best amusement. This was the original theory-laid down by the clergymen of the church and the high officials of the law enforcement. It is a well known fact that cannot be denied, that if the moving pictures had fallen in the hands of respectable showmen they would be at this day the best amusement. This was the original theory-laid down by the clergymen of the church and the high officials of the law enforcement.

To-day is their cry. To-morrow will take care of itself. It is well known fact that cannot be denied, that if the moving pictures had fallen in the hands of respectable showmen they would be at this day the best amusement. This was the original theory-laid down by the clergymen of the church and the high officials of the law enforcement.

These foolish exhibitors are blind, blind in many senses. They didn't see that running their machine so fast, they disgusted the public and injured the eyesight of many, and consequently ruined the business. Blind because they could not judge between the rough element and the decent classes. When showing silly films as one drunkard sitting down on a cake of ice to cool himself, some contorts of the audience, the rough, ignorant element, laughs, while two-thirds walk out disgusted. Because an ignorant one-third could and because the other two-thirds didn't stop to walk away without making a fuss or protesting, the blind showmen said, "This is what the public wants." The renters say the same to please and keep the trade of the exhibitors, and the manufacturers join to please the renters, under the great sad awakening, when the outraged people walked to the City Hall and asked the Mayor to close all the shows.

Is it not time that the exhibitors open their eyes and take warning that all are not with them and any advice you give them in your paper? You have never stopped at the truth; you have criticized the manufacturers on their bad productions, as you have praised them on their good work. All this information, unfortunately for all that benefit to the exhibitors, but all of them were too busy to read any paper, they did not care to read anything, they knew it all. At least it is what they told me when I called on some of them.

How about this manufacturer who said that he had been 15 years in the business and had no use for reformers? How does he enjoy his Christmas? Is it not a mighty poor Christmas gift of as little as 25 cents a day? This man has been slow in appearance, but it seems that they were working under cover and were preparing their batteries for the great fight, and they won the battle, as outside Mayors with outside. All in all, the Mayor's Christmas appeal.

I have sounded the alarm several times, but it was of no use. A FILM RENTER.

VIEWS OF A PROMINENT RENTER ON THE STATEMENT ISSUED BY THE MANUFACTURERS.

One of the most prominent film renters made the following statement when asked what he thought of the announcement by the National Motion Picture Patents Company, published in our last issue:

"Personally, I have not the remotest idea what effect this is going to have on the business from the viewpoint of the showmen. I have no opinion. I have no possible interest in the matter. It will not be of any special benefit unless the so-called 'patent owners' can ramify the situation by enforcing schedules and prohibiting running any film through any machine that is not licensed by them.

Therefore, you know, so many film exchanges being compelled to buy the product of so few manufacturers, has brought about a condition where it is almost impossible to purchase under it a few weeks old, owing to the fact that all the Association members were compelled to confine their purchases to a limited variety.

We presume this consolidation will now eliminate the so-called Independent renters, and if this is the case it means that they will be cut off from the supply, thus compelling them to work off what they now have on hand, and as time progresses I have no doubt but that they will be renting those subjects for as little as 25 cents a day. Their continued existence in business, with some such policy as I have mentioned, and the threatening of exhibitors with prosecution for running film not licensed by the licensees will keep the Independents in business for some considerable time and will prevent the elimination of the very cheap store show which make possible the existence of cheap price film exchanges.

I suppose again, the idea strikes my mind that I hardly see how it will be possible for the patent owners of projecting machines to enforce the requirements for a license, as it will be a difficult matter to distinguish film now in the possession of the renters of film and the machine. Further, it will be an extreme hardship on all film exchanges to maintain an existence to return film at a stated period. It is also a disadvantage to men to be in business and have no stock, and in reality having no stock at all, making by valueless business so far as assets are concerned.
THE BEAR AND THE BEEHIVE.

(With Apologies to *Esop.*).

Once there was a lot of industrious bees, which had worked hard to accumulate honey for the Winter, when a meddlesome bear came along and attempted to appropriate the honey in the hive. The bees, knowing that they were in the wrong, stung the bear to death. As his meddlesome nose was the only vulnerable spot the bees could find they made the attack there and soon had the bear hors de combat.

The big music publishers of this city remind us of the bear, and the singers who own a couple of songs remind us of the bees. It is a fact that to-day there is not a song hit on the market and has not been for fully a year. There is not a song that sells as much as a country song that is rated as above a half-way good seller. The cause is the moving picture shows and the singers. No singer will handle a publication of the big publishers to-day unless he is paid to the extent of at least 50 per cent and considering himself as good as they, refuses to sing unless he is paid. The moving picture shows do not keep a song on longer than two days, and in the majority of cases is off after one day's use and the public does not hear it enough to get acquainted with it or interested enough in it to buy it. Therefore, it falls flat.

But there is a swarm of bees in the shape of singers who own themselves two or three songs which they have published and secured sets of illustrations for, and they are crowding out the singers who do not own slides from all the cheap shows where illustrated songs are sung. For the privilege of hawkling their music through the audience during intermission they furnish their own slides and save the manager the rental price of his slides. They get the preference because to the average moving picture show manager big publishers' slide songs are as big as a barn door. The result is that these bees are stinging the big bears of music publishers right in the pocket, which is their most vulnerable and fatal spot. They are striving through their own tongues and creating a call larger than the stores and shutting out thousands of copies of the big managers' productions.

And it is a good thing, too, because the big publishers have tried to note only the indurated bees, and found that they have almost killed the art of ballad singing by sending their cheap clerks into the theaters to sing without cost. The business has got away from them now, and to their bivouac not a song is to be heard that is not really good and valuable. Only a few years ago they were selling thousands of their own publications, and now the big fellows formerly had a monopoly. Well the tunnel is only fattened to be killed, and the knife is doing its work on many of the hog music publishers in this city.
movement, a much more realistic and valuable record would result.

But how is it to be done? What means are open to us? Science tells us, with proofs that cannot be disputed, that there is no such thing as color in an objective sense; color is a sensation—a something supplied by our own minds—a subjective phenomenon entirely. A red object is conveying to the brain an impression of the sort of light which would produce in physical impulses numbering some millions per second; a violet object is sending impulses at nearly double the rate; other colors are sending impulses at different rates per second; and the brain translates these different impulses into sensations which to us are colors, then, in all their innumerable shades and gradations, are actually impulses, shocks, or waves of varying intensity and proportion, each impulse or shock having its own characteristic velocity by which we recognize it and assign it its value.

Scientifically speaking, in the light of our knowledge to date, the photographer who sets out to record color is seeking to record what does not exist outside of his own mind! Apart from his own brain, the beautiful colors and gorgeous tints around him are "oscillations of the ether"; and any experimenter who fails to grasp this scientific proposition and to work in the light of it is handicapped indeed.

Students of photography and of color phenomena are well aware that the scientific performance of Professor Lippman some thirteen years ago still ranks as the only real "photographic eye," in saying that he was able to focus a picture in his camera through an extremely thin and transparent sensitive emulsion on to a wall of mercury. Thence the color waves rebounced, and by what is known as interference set up a peculiar effect which became something of a sensation until it became, as it were, stationary, and revealed colors when viewed at a certain angle in reflected light. Such pictures require an exposure of at least a quarter of an hour in good sunlight, and, although subsequent treatment (which is not at all well rendered) and the picture cannot be reproduced, the process is of intense scientific interest, but has no other practical value.

Therefore, in the present state of knowledge the most we can hope to do photographically in the pictorial registration of color is to record the particular color waves in any scene in a scale—from white ranging through intermediate brown and green to violet—those two principal annexed by those of all intermediate shades and so on. This does not mean nothing, for it secures, in the first place, an adequate rendering of the slower oscillations which human eyes recognize as orange and red. Every amateur photographer knows how sluggish the response, comparatively speaking, his plates are to red rays, and for that reason he develops and inspects them in red light. Consequently, before photographic plates can be made to record color waves, even in terms of neutral greys with white at one end of the scale and black at the other, they must be induced to see things more as human eyes see them. At present, whilst the human eye says that yellow is the most luminous color next to white itself, the photographic plate is quite another story. When the human eye says that scarlet is a very bright and luminous color, the photographic plate says it scarcely see it as at all.

So far as is generally known, the only way to make photographic plates see more as we see is to doctor them in very carefully arranged conditions with certain of the curious dyes derived from the by-products of coal. By a course of experimental doctoring of this sort, extending over the past three years, and based on a series of very successful experiments, photograph plates have been made so sensitive, for all practical purposes, to red as to white. Thus a negative taken in the sixty-fourth of a second through a piece of red glass of two ladies, one dressed in scarlet and the other in blue, has been so successful that the plate, when developed, showed both figures in equal intensity. This is in harmony with the testimony of the human eye in similar conditions, as we shall find if we take a piece of red glass and look through it at two ladies dressed as I have described.

Apart from the beautifully scientific but impracticable process of Professor Lippman previously alluded to, the only field of operations presented to our view (assuming that we have secured a photographic medium sensitive to all colors of the spectrum) is the three-color theory promulgated by Dr. Joseph Joly, Dr. L. M. McDonough, Ives, Lumiere, Sanger, Shepherd, and others, gives us pleasing reproductions in color. The applications of the theory are almost as old as most of us in this room; and we have seen from time to time lantern slides of still subjects beautifully produced by methods based on it.

Briefly, the theory indicates that, applied to photography, we are to take a photograph through red glass, which, by cutting all other rays, permits us to secure a record of all that is red in the view and of all that relates to red; we are to take another through a green glass and so obtain a record of green, and of all that relates to green and of nothing else, and finally through a violet glass and secure a record of all that is violet and of all that relates to violet. When these three photographs are ultimately viewed in the colored light that belongs to each, the reproductions of the original subject will be reproduced all at once, each picture will contribute the requisite proportion of color recorded in it and the reconstruction of the colored scene will be complete.

The most startling example of the three-color principle is perhaps the triple lantern, when the top lantern may shed a light through red glass on the sheet, the middle lantern may throw light through green glass, and the bottom lantern supply a beam of light through violet glass. Under such circumstances whatever is impressed upon the sheet will form white light. Then if the photographs, taken as described, and made into lantern slides, are inserted in their appropriate lanterns, and correctly focused, we shall superimpose on the sheet, the proportions of colored light passed through the three slides suffice to reproduce to our eyes the proportions of color in the original scene.

The most startling example of the three-color theory is admittedly afforded by the recently-introduced and wonderful Antochrome plate, in which, by the marvellous skill of the brothers Lumiere, the required color filters are embodied in the process of manufacture; the result is that one exposure secures the photograph in three-color value, and, when finished, a light at the back of the plate enables us to see the three colors in proper proportion. Whether the various colors thus embodied in the plate abolish all the intermediate steps necessary before the introduction of the plate, and at the same time afford the most brilliant example of the application of the three-color principle.

The three-color principle having been proved by numerous lines of demonstration to be a sound working theory, it would naturally suggest itself as being applicable to animated pictures; and, judging by the records of the Patent Office, there are plenty of people who have thought so. But it is to be feared that in the rush to the Patent Office the details of experiment and trial have generally been overlooked.

Some years back (1902), I was invited by Mr. Charles Urban to assist in a thorough trial which he was making, regardless of reasonable expense, of a three-color process applied to the cinematograph. At that date very little was known about the possibilities of sensitizing film to red and green, and, to that extent, we were handicapped, although we had very expert assistance. Nevertheless, in good sunlight and with plates that were free from fogging we were able to record the three colors were duly recorded. It was when we came to superimpose the pictures on the sheet through three colored glasses that we found the process unworkable. As soon as we found that the plates refused to remain in register, and no knowledge that any of us could bring to bear upon the matter could even begin to cure the trouble. I do not know whether any other workers, if there are any, succeeded where we failed, but, if they did succeed, the public have never, so far as I am aware, been permitted to see the results. The difficulty
is mainly due to the fact that cinematograph pictures are seen by the observer, after passing through a system of microscopes, as you all know. The slightest defect in registration is pitilessly magnified, and when the minute defects of registration in the first three pictures are followed by minute defects of alignment, the effect of the defect in the three foreshortened pictures, in the succeeding three, and so on throughout the length of a film, the effect on the observer is almost unbearable.

A plan much recommended, and much patented, I believe, is to take a picture in the negative, with a color filter behind each, and to use a similar contrivance with three lenses and color filters when projecting, adopting one of the usual contrivances to superimpose the images issuing from each lens. With three lenses on the film, the patents for such a process are, I imagine, necessarily patent this plan ever descend to the trivial detail of trying it is unknown, but when Mr. Urban and I tried it with carefully made machinery, the results were astonishing and brilliant. We found that in taking three pictures through the three lenses, however close the proximity of the latter may be, are slightly different from each other, and the attempt to superimpose these slightly different transparencies on are highly magnified, results in unbearable confusion.

The next idea we worked upon was to abandon the attempt at mechanical registration of the three pictures, and to take three pictures through the projecting machine at such a speed that the colors are registered one behind the other, and, so give the desired effect by persistence of vision. This was successful, but the colors were washed and ineffective. In fact, the colors were so pale that, considering the amount of film used, the effects obtained are magnified by persistence of vision. 3. Compressing the color records into a less number than three, so as to give the least possible interval of time between successive presentations. 4. To color or to tint the plates. 5. Superimposing on the color record by persistence of vision. The first of these lines of inquiry (sensitizing) has been already referred to; it simply consisted of repeated trials and experiments day by day for a year or more until the required sensitizing process was perfected. The second and third was better understood. The third line of inquiry, that of reducing the number of pictures in which the color waves could be recorded in a monochromatic scale from three to two, also, proving that the color records as such would be applicable to the existing cinematographic machinery, and that the standard film with standard perforations must be used, so that any successful results might be readily adopted by every operator, was abandoned in favor of the attempt to introduce the missing beams of violet and blue into our projection instrument, and so make ourselves practically secure of the white or "all-color light," required on theoretical grounds. This was carried on until we could examine the light emanating from the projecting machine when lighted up and at work, you will see that beams of red and green are alternately issuing from the lens, and that the human eye has to be continually improving the color light by selecting red and orange, that they won't be white at all, but orange or yellow.

One reply to this contention is, that white is very largely a comparative sensation. What we agree to call white in a painting, for instance, is often quite different from what we agree to call white in another painting if we take steps to compare the two "whites" with one another. One may be yellowish or greyish compared with the other, yet both are white enough in their proper place in the picture, when surrounded with colors in proper "key," as it were to them. Again, the whiteness of paper will look yellow when compared with the purer white of fresh fallen snow. Therefore, our white pigments, in photographic red. Now, lights may possibly be somewhat yellow as a matter of spectroscopic reality, but if the human eye accepts them as white by comparison with other colors in the same picture we need scarcely be concerned about them.

But another way of meeting the critical objection that the analytical filters of our camera are necessarily too deficient in violet and blue to give a proper rendering of color when used on their own is to make use of the sensitizing process to introduce the missing beams of violet and blue into our projection instrument, and so make ourselves practically secure of the white or "all-color light," required on theoretical grounds. This was carried on until we could examine the light emanating from the projecting machine when lighted up and at work, you will see that beams of red and green are alternately issuing from the lens, and that the human eye has to be continually improving the color light by selecting red and orange, that they won't be white at all, but orange or yellow.

There are some persons so obsessed with the idea that three is the magic number for filters, that they imagine a white light that will only pass the yellow and restrict the colors recorded and reproduced to two. There is in fact a good deal of confusion on the subject of color mixture, and there are not a few who argue as though mixing colored lights and mixing colored pigments were the same thing. No mixing together of two or more pigments will ever make white; but white light can be produced by the mixture of two correctly chosen colored lights. The only way one can obtain this is to divide the spectrum into three or even four, but he is dealing with printer's ink or paint, not with light at all. Every writer on the phenomena of light, including Tyndall and Snell, have been accustomed to divide the spectrum into five parts, each being made by the proper mixing of two well-chosen colored lights; and it is further taught by every authority that white light contains all colors. I hope, however, to demonstrate that by dividing the spectrum into two it is possible to express every color to the eye, including the purest of white.
THE MOVING PICTURE WORLD

The practical method sketched above is possibly open to assault on strictly theoretical grounds—although it must not be forgotten that theories have sometimes to be re-examined in the light of facts. The first consideration to my mind is the possibility of transforming a higher current, or voltage, than is required into the lower voltage or voltage which will be found necessary at the terminals of the lamp or lamp in the light. There are two methods of accomplishing this result. Either use a transformer, or use a rheostat.

With direct current circuits only the rheostat method is possible, except in special cases where two or more lamps can be connected across the line of 110 volts. For moving picture lighting, however, rheostats are too expensive to use, and moreover, in the first case let the weight lie on a horizontal plane and have some means of dragging it back and forth, an eccentric or lever arrangement nearly all the power stored in them. The weight then vibrates and only such new power is required as will make up for the small losses of internal friction in the springs themselves.

NEW AND APPROVED APPARATUS.

Kleine Optical Company's Kosmik Economizer—A Current Saving Device.

By Don. J. Bell.

One of the chief advantages to be gained by the use of alternating current electrical apparatus as compared with direct current, lies in the possibility of transforming a higher to a lower voltage or vice versa with but small loss of power, and therefore, with economy. In some cases the gain lies in the ability to use a high voltage in delivering the power and in other cases it is with the deliberate purpose of transforming it to a lower voltage safe for use in electrical apparatus and fittings. The ordinary house lighting transformer with its high voltage primary and low voltage secondary coils is the most common illustration of this practice. In other cases it becomes necessary to employ circuits of ordinary voltages to supply energy to apparatus which of its nature will require or be supplied with only a small voltage. In cases some means must be found to apply to this final apparatus only the voltage it requires, the excess being cared for in some device placed between the source of power available and the particular device to be operated.

The familiar arc lamp is an illustration of this type of device. Suppose the voltage required for an arc lamp is 40 volts. That is, suppose the voltage across the carbons is 40 and the only available source of energy is 110 volt lighting circuit. Then 30 volts must be taken up in some form of apparatus set into the line between the terminals of the 110 volt circuit and the lamp.

There are two methods of accomplishing this result. Either use a transformer, or use a rheostat. With direct current circuits only the rheostat method is possible, except in special cases where two or more lamps can be connected across the line of 110 volts. For moving picture lighting, however, rheostats are too expensive to use, and moreover, in the first case let the weight lie on a horizontal plane and have some means of dragging it back and forth, an eccentric or lever arrangement nearly all the power stored in them. The weight then vibrates and only such new power is required as will make up for the small losses of internal friction in the springs themselves.

The vibrating balance wheel or pendulum of a watch is an arrangement of this sort.

A rheostat is something like the first case. It uses up in the heat the power supplied to it. This power is wholly lost for no work is done and inconvenience, is thus a comparatively uneconomical device. With direct current it must be used where part of the power must be got rid of. It is like a weight drawn along a table, not back and forth, but always in one direction, or else a shaft revolving in a bearing that absorbs part of the power in friction and gives no power back again.

With alternating currents we can avoid ourselves of the waste in proportion of transformer. On an iron core are wound two coils, primary and secondary. Into the primary flows the power from the dynamo. For the fraction of a second that the current flows in one direction the iron becomes magnetized, and then reversed it to magnetize iron, of course, but this power is stored, not wholly lost, and when the current reverses this power is largely restored again. The magnetism acts like springs in the illustration above. In fact, all the power is stored in a single magnetic spring, straining and unstraining with every alternation or reversal of the alternating current in the coils.

Nearly all the power put into magnetizing the iron is restored again. There is but little loss in a well designed transformer, perhaps only a few per cent.

The secondary coils of the transformer draw off the power they require, and by making the proper relative number of turns of wire on primary and secondary the latter can be made to give any voltage desired. Thus if the primary has 200 turns and the secondary but 100, 110 volts on the primary will give 55 volts on the secondary.

Instead of using a transformer with two separate coils, a single coil on an iron core may be set into the line between supply terminals and lamp. Such a coil will store and restore energy by magnetizing the iron, and is more economical than a rheostat. It is, however, found to be less satisfactory in moving picture machine work than a two-coil transformer if well designed. The regulation is not as good, the central station current does not affect it, and it is not so well adapted to magnetic picture work as the transformer is.

The Kosmik Economizer is a first-class transformer, specially designed for moving picture arc lamps, and will be found to be vastly cheaper than a rheostat and more efficient in the coil "choking" device. The difference between power wasted in heated coils of wire and power stored and restored by the transformer will show in the bills for the current to a degree scarcely believable by one who has not actually tried them both.
Don't Use a Current Saver UNLESS YOU USE A GILLES ARC REGULATOR WITH IT

This will give you the best possible control and finest light with alternating current. Consumes no extra current and stops all travelling and pitting of carbons. Gives a clear white light free from shadows. Only possible way to get a perfect light with alternating current. Guaranteed one year. Sent prepaid for $10.00 or send $5.00 for examination and balance on acceptance. State make of machine and amperes used.

RICHARD L. GILLES, Distributor, HELENA, MONTANA

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Some Exhibitors are paying their rent by exhibiting Advertising Slides before the show.

We make them, any design, from our copy. Also Announcements Slides in great variety.

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OHIO TRANSPARENCY CO.
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IMPROVE THE PICTURE ON THE SCREEN by using a high grade projection lens.

Our lenses give a sharper and more brilliant picture than any lenses made here or abroad. We will send a lens on approval that makes a picture the size you desire.

PRICE $18.00 NET

When ordering state the distance from lens to screen and size of picture. The purchaser of a new machine should insist on getting one of these lenses with it instead of the inferior lens usually supplied.

CUNDLACH-MANHATTAN OPTICAL COMPANY 808 Clinton Ave., So. Rochester, N. Y.

CLIMAX WIRE Fifty times the resistance of copper

THE BEST WIRE FOR Moving Picture Machine

RHEOSTATS DRIVER-HARRIS WIRE CO. HARRISON, N.J.

Comments on Film Subjects.

"St. Moritz, Winter Sports."—A most interesting Pathé production, well worked in all the details. The different sports are well illustrated and show that our rich folks can find as much fun, if not more, healthful amusements in the deep snow and mirror-like ice of the Swiss mountains than they can find in the Sunny South. Most of the boys in the audience and owners of sleds wished that we would soon have a good snow storm to try some of the tricks shown on the screen. St. Moritz is situated in the eastern Swiss moun-
tains, and is a Winter resort, mostly frequented by rich Americans and Englishmen.

"Water Sports."—Another very interesting film of the Pathé Frères on the same order as "St. Moritz," but this time the scenes are taken in France, and the actions are in the water. We see some very good diving, swimming and different very amusing games, which greatly pleased the audience. The photography is remarkably good, and all the details carefully worked out. This production and "St. Moritz" show that an audience can be pleased without show-
ing them silly films, and these two films have the great ad-

dvantage of encouraging the healthful spirit and the spirit of our young folks, instead of giving them bad examples.

"Mr. Soaker at the Seaside."—A very poor subject on the part of the Pathé Frères, and should be censured, as it is not advisable to show to an audience, old or young, the disgraceful stunts of a man under the influence of liquor. Re-
ferring to the two previous films, is it not better to encour-
age our youths to healthful exercises, as shown in the film "St. Moritz," or to develop them as good swimmers, in showing them the film "Water Sports" or some examples that would have a wholesome influence on the future of our young generation. Mr. Soaker is not even funny.

"The Flower Girl of Paris."—As the subject proper is good, the Vitagraph Company could have produced a far better film if they had abandoned the tendency of late of showing too much brutality, and of wanting to go too deep in the sensational line. The details are not carefully handled. The French Commissariat de Police Dame of Hope, and the forms of the French police officers show us a sort of Amer-
ican police office and costumes out of place.

"The Hostage."—A very appealing subject, with a few good scenes, but in general the work is not up to the stand-
ard of the Pathé Frères. The lasso scene is very indistinct, and is painful on account of the brutal killing of the brigand.

"The Hazers."—One merit of this film is to be short. There is nothing of interest in the subject, and the details are poorly worked. When the students carry away their books they do it in a disgraceful manner, as if the poor young fellow was nothing else than an animal killed in a hunt. All of the outside scenes are of good photographic quality, but the inside scenes are very weak.

"The Overtake Thieves."—May cause some hilarity, but is not a credit to the manufacturers, the Pathé Frères. It is one of these silly chases of which we had too many. Such films leave no impression.

"Clog Making in Brittany."—A most interesting film of the Pathé Frères, showing how the clogs, the wooden shoes of the peasants, are made. The manufacturers take us from the woods, where the trees are cut down, to the bazaar, where the clogs are sold to the peasants. All the details are well worked out, and is an excellent production in every respect.

"Bill Wants to Wed a Toe Dancer."—A very amusing film of the Pathé Frères, in which the details are treated with much care. The audience had a good laugh at the many situations of the peasant girl in her dancing act, and Billy caused much merriment with his little pig under his arm.

"On Guard at the Powder Magazine."—"The Queen's Love."—"The Stepmother."—"The Gnomes."—The Great Northern Film Company is scoring a new success with these four films. These productions show great care in all the details. The acting is no more of men and women pushed in front of the camera, with none or little preparation, but is what we generally see on our home stages. The success of these manufacturers is partly due to the attention paid to the staging, in which they seem to spare no expense. As to the good quality of the photographic work, it is up to the high standard established by the Great Northern Film Company. "The Stepmother" is one of these touching pro-
ductions, which can hold an audience in suspense from the
very beginning to the finish, and is almost sure to bring tears at the sight of the poor children thrown into a dungeon by the heartless stepmother. "On Guard at the Powder Magazine" shows us most of the scenes on high seas, and shows as some lively, well timed actions. Judges of high class dramatic work and of fine colored films should not miss the chance to see "The Queen's Love." You are no more in front of a moving picture screen, but you seem as if really transported to the very spot of the play, and the motions are so natural and so easy that you have the impression that you are a member of the party. This film of "The Queen's Love" contains some of the finest Danish natural scenery, including castles, parks, gardens, etc.

Making Moving Pictures.—In this film the Vitagraph people have reproduced for the benefit of the public the complete process of making a film. The time the apparatus is signed until the finished positive is ready to be run through the projecting apparatus. It is intensely interesting and gives some hint of the immense array of properties and the numerous actors' requisites which must be kept by every film producing house. It also illustrates forcibly and clearly the trials of those who direct the rehearsals, particularly in the crowded streets. The only thing about it which mars the film at all is some horse-play on the part of a few minor people. This might be advantageously eliminated. The photography is excellent, and the action is all that could be desired. Altogether it is an excellent film.

"The Cider Industry."—A Pathe film which reproduces the cider industry of France. It is different from what it is in America, but is quite as interesting, and the scenery and accessories are alike good. It would be hard to improve upon the film so far as technical excellence is concerned. These French outdoor films are all the more interesting because the picturesquely dressed peasant women are such prominent parts of the pictures.

"The Unselfish Guest."—A comic which misses being funny. It develops one or two fairly humorous situations, but the rest of it is silly.

"The Christmas Carol."—It is impossible to praise this film too highly. It reproduces the story as closely as it is possible to do in a film and the technical excellence of the work should not be questioned. The photography, the stage and the acting are all of the best, and the story told is always impressive. The scene where the little girl is the only one who will love old man is touching and brought the tears to more than one pair of eyes in the audience. Such films cannot be too highly commended. They are a welcome relief from the riot of bloodshed which has marred the moving picture shows of New York and other cities far too long. Even though it costs a fortune almost to prepare such a film, it is quite likely that the public will patronize it sufficiently to make good the extraordinary outlay.

"The Mind Reader."—The point of the story is too obscure to be understood. It is probably intended as a sort of film for teaching the necessity of being on one's enemies. Or it may be that some philanthropic gentleman devises this scheme for the purpose of distributing a new kind of charity. Whatever it is, the makers should endeavor to bring it out more plainly. They haven't succeeded, even though there is little to criticise in the technical excellence of the production.

"Charlie's Man-in-Law."—Supposed to be funny, and it does excite a laugh every time the mother-in-law raises her veil and starts everything, even a trolley car, running backwards to escape her face.

"Dick's Aunt."—A case of mistaken identity, which is turned to good advantage in creating sport for the audience. As it all ends happily, there is no use to criticise it. The play is of the knockabout stamp, and has some rough places in it.

Kalem Company's new film, "A Florida Feud," is the first production of their company which is now operating in Florida. The scenes show a most charming representation of the Southern life and customs. The story is well told and depicts the course of one of the family feuds which is a marked characteristic of Southern life. A little love episode adds interest to the story, which is told with good action and without anything that could offend the most fastidious. The termination of the feud, when the two inveterate enemies are brought together and made to shake hands by the parson of the little church, is a happy ending of a film that should meet with the approval of the clergymen who have lately severely criticised the class of subjects shown in moving picture theaters.
NOTES OF THE TRADE.

Neigh, Neb.—An electric theater has been established at Neigh.

Bonaparte, la.—An electric theater has been opened in the D. W. Simpson Building on Front street.

Joliet, III.—A new moving picture theater, the “Grand,” opens under the management of Flynn & Miller.

Valparaiso, Ind.—H. W. McMahan has sold the Ideal Moving Picture Show to a local stock company.

White Plains, N. Y.—Edward Davis and Walter Gaddis purchased the Star Theater from Natale Bambace.

Atlantic City.—The building at 512 Chestnut street is being remodeled for a moving picture theater, to be in operation by January 1.

New York City.—Bancroft Amusement Company. Capital, $10,000. Directors—A. D. Burnham, 49 Wall street; J. B. Regan and S. Flaherty.

New York City.—Plans have been filed for remodeling the two-story building at 689 Amsterdam avenue into a moving picture hall, for Simon Fritz, as owner.

Baltimore, Md.—Bohannon & Lewis, managers of the Greater Wizard Amusement Company, will open a moving picture theater at 30-34 West Lexington street.

Ottawa, Can.—Excellence and safety promise to be two of the many important features of the new Majestic Theater at 181 Spark street, which opened recently.

Galena, Ill.—C. M. and F. R. Kremer, of Union, have rented the Johnson Building on Main street, and are making preparations to open a ten-cent moving picture show.

Provo City, Utah.—W. M. Barnes, the pioneer moving picture showman in that city, has again bought the Grand Theater and will hereafter give his personal attention to the business.

Bellingham, Wash.—The petition of H. C. Kern to open a moving picture show at 105 West Holly street, and for a license from December 19, 1908, to June 30, 1909, for $54, was granted.

Brooklyn, N. Y.—The edifice that has been known as the Bishop Little-John Memorial Church at Fulton and Hemlock streets, is being renovated for a moving picture theater, for Mr. A. Frankel.

Brooklyn, N. Y.—The Union Theater Company filed certificates of incorporation with the Secretary of State. Capital, $10,000. Directors—E. Corneklein, 189 Howard avenue; R. J. Rudd and F. H. Koster.

Mt. Pleasant, la.—Messrs. Stith and Cooper have purchased the Electric Theater from Strawn Bros. Mr. Stith was former proprietor of the Electric, and is an expert operator of moving picture machines.

Bridgeport, Conn.—The Park City Moving Picture Theater, now under construction at the corner of Stratford and Newfield avenues, expects to open for business January 4, under the management of W. E. Victory.

Bay City, Mich.—The “Wenonah” is Bay City’s newest moving picture theater, and is one that ranks among the best picture houses in the United States. Its seating capacity is 300, and the manager, Mr. Leahy, was more than surprised to see the large audience that attended his playhouse an opening night.

Savannah, Ga.—Racing picture of the Grand Prize Race, the New York to Paris, and the Dieppe race, which was thought stolen from the Criterion Theater, was recovered last Wednesday evening. The pictures were found under the stage by one of the actors, and he was awarded a hundred and fifty dollars for his find. He seemed happy, and at once got a money order for same and sent the full amount to his mother. The money was given by Mr. Arthur Lucas, Jr., the manager for the Miles Bros. Company.

The Messrs. Herbert and Frank Bandy gave a Christmas supper to all the employees and actors in their three amusement houses. The supper was given in the Corry Island restaurant. All the moving picture shows in the city gave special Christmas matinees.
CORRESPONDENCE.

Roomoke, Va., December 28, 1908.

Editor Moving Picture World.

Dear Sir:—I notice in the last issue of the Moving Picture World, under date of December 26, the stand the film manufacturers are taking, and for one am pleased at it. I am confident it will be to the interest of each and every exhibitor. We have in Roomoke, Va., a city of 30,000 population, six moving picture shows, one run in con
cession with vaudeville. Only two places cater for good A No. 1 new stuff. It is a mixed up affair, indeed, and if conditions continue as such very long the picture business will soon be something of the past. Now, just what I have reference to is this. First, a bad film service—in other words, junk—properly speaking; second, machines operated by kids who know nothing about it, except to turn the crank. The films are sub-rented. I know they are from Association members, or, at least, they are supposed to be. The manager knows his films are sub-let. But there is one consol
tion, if he ever gets them back, he can safely say he has lost nothing but scrap and junk. When you approach the proprietor (who is looking for cheap service) and tell him you can give him six changes per week, songs included, for $35; express paid both ways, why, he will stand on his head and shout, "I am getting six changes and songs for $12." He will say it is good stuff. Now, I will have been in the business three years and have made it a study. Our State laws are very rigid in regard to exits in theaters, also the S. E. T. Association, and they should be for the protection of the public. Still it seems the laws are not enforced in a great many cities. This one is on the map.

C. H. LOWE.

Chicago, Ill., December 28, 1908.

Editor of Moving Picture World.

Dear Sir:—In your issue bearing date of December 26 we find that you published a letter signed by Wm. H. Swanson, in which he claims a vindication for himself in the outcome of the recent hearing before Judge Gemmill. I am not going to try our cause in the newspapers. The film manufacturers and film exchange men of Chicago are familiar with the entire matter. Most of the managers that attended the preliminary hearing and the fact that their sympathy and moral support is with us best evidences the local feeling. It is a poor general who makes his plans of battle known. Suffice it to say that the assertions of Swanson are as false as they are malicious, and show up in true light the character of the man, and the destructive tendency of his mind. All readers of your paper are, no doubt, familiar with the fate that overtook Mr. Hopp. He met the fate that he planned for others. History repeats itself.

There has been no trial thus far, merely two preliminary hearings. The first before Judge Crowe, who discharged us and arraigned Swanson, and the other hearing before Judge Gemmill, who discharged Mr. Norman and said: "I feel that, were I sitting here to dispose of this case finally, I should discharge Mr. Hopp, but I am not sitting in that capacity. I have some doubt whether Mr. Hopp really had any knowledge of this affair, and I question very much whether a jury would convict him. I am much in doubt whether Mr. Hopp would be convicted by any jury."

We are at peace with the film world, conducting a clean business, paying our obligations promptly, and have the confidence of all who transact business with us.

Yours very truly,

STANDARD FILM EXCHANGE.

Savannah, Ga., December 24th.—The Old Star Theater at Dublin, Ga., has been purchased by Mr. Williams of that place. The theater will be rebuilt and a new name will be given to it. The manager has advertised in the daily papers that the lady who sends in the most suitable name will be given a season ticket free. Miss Anneke Peacock will have charge of the orchestra, and nothing but the best pictures and songs will be given. The season will open on Christmas Day.

The Superba, Criterion and Arcade, owned by the Bandy Bros. and Arthur Lucas, Jr., are doing a rushing business. The Criterion, controlled by the Southern Amusement Com
cany, is making good with the twenty-cent night perform
ces. Special matinees are given for children for ten cents all over the house.

Mr. Doc. Love, who has managed the Criterion Theater for the past year, has resigned to take on another position.

NOTICE TO EXHIBITORS

A real live Film Exchange at

LOUISVILLE, KY.

Receiving direct from one to two copies of each sub
tject issued by the following Eight Leading Manufacturers:

Edison Co., Estany Co., Kalem Co.,

S. Lubie, G. Melies, Pathé Frères, S. I. Polyoscope Co., and Vitegraph Co. of America.

Exhibitors having strong competition or wishing to improve their Film Service, should write or wire today, as only a limited number can be furnished at present.

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( Branch of the O. T. Crawford Film Fx. Co., St. Louis, Mo.)

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Peerless Song Slides

Ever Imitated, NEVER EQUALED

A trial order will convert you into a steady cus
tomer. We are now in a position to fill orders more promptly than ever before.

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New 1909 Models.

Model D, Price $600.

"C," $850.

The synchronism is perfect! The subjects embrace all the latest Stars and Feature Acts. Over 500 different subjects now ready. Picture theatres, heretofore playing to empty houses, packed and jammed to the guards when equipped with the Chronophone. It is up to you to be first. Write us quick. Catalogues Free.

Selling Agents

Aloe Optical Co.

513 Olive Street

St. Louis, Mo.

CAN you afford to miss a copy of the Moving Picture World? $2 per year—52 numbers.
NOTES OF THE TRADE.

The Great Northern Film Co. have opened an office in Chicago at 810 Unity Building, in charge of S. Atkinson, to take care of the increased demand for their products in the Middle States. As announced in a previous number, they are already represented on the Pacific Coast by the Pacific Coast Film Exchange, with offices in Los Angeles and San Francisco. The Great Northern productions have won a firm footing in this country on their merits and as one of the Biograph licensees they have made connections which stamp them as an important factor in the film world. They are progressive and careful producers.

The Announcement Slides made by Levi Co., 64 East Fourteenth street, New York, have jumped into popularity, and the assortment is certainly very complete. Mr. Levi says that a new illustrated catalogue will be ready for distribution early and will be mailed free to all intending purchasers. Theater managers should file applications for a copy and will find many slides therein that they can use to advantage.

The Wire Terminals and Connections for electrical wiring made by Robert B. Webb, 40 Cresson street, Pittsburg, Pa., are highly spoken of in the trade. Any device of this kind that tends to the safety of the electric installation should be adopted by every theater manager. Not only is the increased safety to be considered, but repairs and connections can be made by these connections in much less time and much more satisfactorily than by splicing. The prices are so low that any one can afford to keep a set on hand to use in case of emergency.

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column.

Notify us when you have secured a position.

Experienced Operators.

Sydney Baehr, 420 East 140th street, New York City. Experienced operator.

Young man wishes position as manager; good hustler, and has New York license; can repair all machines. Address "Manager," care of this paper.

O. N. Wilson, Jr., care of M. Albers, 36 Somers street, Brooklyn, N. Y. Licensed operator, with two years' city and road experience.

James Purcell, 97 Hudson avenue, Green Island, N. Y. Expert operator and electrician.

Louis Pratt, 446 First street, Albany, N. Y. Expert operator.

Edw. Jakobowski, 600 South Seventh avenue, Reading, Pa. Operator or manager.


Robert Curry, 1670 Third avenue, New York. Experienced and licensed operator.

Frederick Chinna, General Delivery, Siler, N. C. Experienced on all machines.

Ludwig Waligur, 10 Bullfinch Place, Hotel St. Louis, Boston, Mass. Experienced operator; also winding and repairing. Have Massachusetts license.

W. A. Lee, expert operator and electrician, 706 Marlatts street, East Boston, Mo. References.


E. J. Kuefer, Colfax, Ia. Experienced manager, also lecturer and effects producer. Can put any house on a paying basis by producing the right kind of a show. Am sober and reliable.

A. O. Wallace, P. O. Box 126, Baraboo, Wis. Experienced operator. Repairs on all machines.


Fred W. W. Trense, Orpheum Theater, Lockport, N. Y. Four years' experience.

R. Ed. Johnston, P. O. Box 406, Reading, Pa. Three years' experience.
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THE HAUNTED LOUNGE.—A trap in his house to escape from the clutches of the law, rushes into a second-hand store and hides in a folding lounger. An old maid later purchases the lounger, and after having delivered to her house, discovers the house moving. Becoming frightened, she tells it to a neighbor. The neighbor, after examining it, should express the views that nobody else, the lounger changing hands continually until at last is sold back to the second-hand dealer, and ultimately purchased by the same polkowoman from whom the trap escaped. After having delivered to his residence, the polkowoman attempts to sleep, but the lounger starts to move, the policeman clutching it to. After aching through the room, sometimes on top, sometimes underneath, the lounge starts for the floor, goes down the stairs to the hallway, the maid into the yard. The policeman decides to burn the house, and after it is burned to ashes, behold the trap hanging in the center of the ash heap unburned. The police arrive for disturbing the peace.

This is the story briefly told, but is teeming with clean laughable comedy; the lounger in transit falling from the express wagons, being dumped down stairs, etc. We consider this one of our best efforts. Length, 557 feet.

KALEM COMPANY

A FLORIDA FEUD; Or, Love in the Everglades.—This is the first of a series of moving pictures taken by the Kalem Company in Florida. And the story it tells is said to be a very faithful portrayal of conditions which exist in certin parts of Florida to-day. Feuds are “common,” more so perhaps than in any other section of the country.

Our story deals with the Guthrie and Cordova families. Sue Guthrie and young Cordova are lovers, but the fathers of the two families are bitter enemies and we are here to show you how the love affair finally triumphed after being engulfed in the meshes of a cruel family warfare.

The scenes were all taken on the east coast of the St. John’s River, south of Jacksonville Florida.

Scene 1.—Sue Guthrie’s Lover is Ben Cordova.

Scene 2.—Old Man Cordova Threatens Sue Guthrie’s Reputation.

Scene 3.—Old Man Guthrie Breaks Out Above Water, The Hearts of the Two Lovers.”

Scene 4.—Cordova is Shot by Guthrie from Ambush.

Scene 5.—The Feud in Full Swing.

Scene 6.—Sue Guthrie Falls Over the Cliff and is Rescued by Ben Cordova.

Scene 7.—A Cracker Sunday.—On the Way to Church—Reconciliation and the Lovers United.

KLEINE OPTICAL CO.

CURRENT NEWS ITEMS (Gazette).—This subject is a very interesting one, as it is reproduced by an earnest newspaper reader from the items he is reading, and submities an illustration of moving picture films. The reader of the paper is viewed from the back, and as he peruses the newspaper articles, the pictures themselves are reproduced in moving pictures presented in miniature form covering the space of ten by fifteen inches, and is he reads. Length, 254 feet.
**Kalem Films**

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**THE DEVIL'S SALE** (Lax.)—His Satanic Majesty has incurred an obligation and is unable to meet this, for which an execution is secured and served. A subsequent sale of his belongings is necessary and Satan vends his spleen not only upon the court but also upon the purchasers of his property in a decidedly amusing manner. Length, 110 feet.

**ACROMAT TOYS** (Gaumont).—This is a decidedly novel magic production and we are sure will meet with the approval of the most fastidious. Length, 214 feet.

**A HEAVY HEADPIECE** (Gaumont).—This is a short, one-act play delivering the experiences of a soldier who is adorned with an exceptionally heavy headgear. Owing to the weight of the helmet he is the victim of many unfortunate incidents and proves the object of much ridicule. Length, 261 feet.

**NOT GUILTY** (Gaumont).—This is a strong, dramatic production, and portrays the love of a young farmer for a country maiden, and because of the refusal of the lady's parent to permit the courtship, the subsequent sadness of the parents, and the latter's life run down. The subject is well dramatized and is one of exceptional merit. Length, 807 feet.

**BOBBY HAS APIPE DREAM** (Gaumont).—This is an exceptionally fine subject depicting in a vivid manner how Bobby, an English policeman, goes to a theater and is so enamored by what he sees that when he goes out to night duty he experiences various visions and meets with severe danger at the hands of his superior. Length, 416 feet.

**THE BLACK SHEEP** (Houd).—This is a subject full of pathos and depicts vividly the sharp contrast between the two principal characters. Two brothers, one doing everything possible to make himself look like and the other family in their efforts to maintain an honest livelihood, and the other using every means to evade the responsibility resting upon him and to avoid every honest means of maintaining a livelihood. A number of strange sensations are depicted, and the subject is rendered in a highly dramatic manner. Length, 500 feet.

**THE HOLY HERMIT** (Gaumont).—In this subject we find the singular incident of a community ruled by its women residents. The men at one time governed matters but incurring the animosity of the hermit aroused his vengeance, and the rule of society is transferred to the feminine sex. A series of comic incidents are portrayed. The hermit having accomplished his purpose in blackmailing the male constituency, heed their applications and when he turns the ruling power. A very interesting subject and well dramatized. Length, 306 feet.

**IN BONDAGE** (Gaumont).—This story portrays the condition of the Roman Empire during one of the greatest wars, and portrays in particular the incident of a slave in love with another slave and the council by his master who is also in love with this slave; seeking revenge, but through uncles' calculations, causes the death of the one he loves. Excellent photography, vivid character and details throughout. The incidents portrayed are true to life and conditions existing at that time as it is possible to produce them. Length, 674 feet.

**THE LITTLE MARCHIONESS AND THE YOUNG SHEPHERDESS** (Gaumont).—Story with an object lesson. A distant little miss, discontented with her station in life, desires to be free and exchanges positions with a young shepherdess. The latter unprepossessed as she is makes a failure of her endeavors in the social world in which she is expected to move, and the former becomes disconcerted because of her inability to cope with the situations and conditions as found in the lower stations of life. The coloring appropriately applied renders a beautiful effect throughout. Length, 434 feet.

**IN THE NICK OF TIME** (Appli).—This subject portrays the incident of two parents, becoming infuriated because of minor differences of their children, engage in mortal combat and are rescued only by the persistent pleading of their children who have managed to adjust their differences and are bent upon establishing peace between the two households. Length, 330 feet.

**GEORGE AND MARGARET** (Raleigh & Roberts).—This is a story of love and devotion. Two young people, devoted to each other's interests, are intent upon making love to each other, when the irate parent of the young lady interposes and courts the evil of the young man. The latter, disheartened, yields to the spirit and looks upon active service. In the performance of his duty he is wounded and taken to a hospital. The superior officer adorns him with a medal of honor. The papers publish the value of the young man and one of these publications gets into the hands of the father of the young lady and his objections to the young man's love for his daughter are promptly removed. Taking his daughter with him, he immediately replies to the hospital where he engages in a conversation with the young man and then imparts

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KALEY —

PATHE FRERES.

ST. MORITZ.—So much is told us Americans about the grandeur of the Alps and the beautiful country of Switzerland that we try to stretch our imagination and travel there in fancy. But, strange to say, we can never appreciate the beauty of this country until we have the privilege and pleasure of seeing such a picture as this, which gives us a clear idea of the beauty of this country and the happy customs of the people who are fortunate enough to live in such a magnificent place. This picture is taken in St. Moritz and shows us how delighted they have enjoying life during the cold winters with their many sports. The first picture shows the crowds on the ice playing hockey; then we see the great sport of tobogganing, which is enjoyed by old and young. The town is situated on a hillside, which affords great opportunities for this sport, and the toboggans start at one end of the town and go all through the place, having it so arranged that they come back to the starting point. The children take their sleds to school and it is enjoyable to see them when the hours of study are over, starting for home down the toboggan slide.

The last picture shows the great winter carnival, which is a feature of the winter's festivities, showing all the people dressed in grotesque costumes on the ice, dancing and skating around and enjoying life, as only they know how to enjoy it. Length, 623 feet.

STRAUSBURG.—This film is sure to meet with the approval of all who are fortunate enough to see it. For it takes us on a trip to the famous old City of Strasbourg, showing us the ancient cathedral with the remarkable old clock, also the main street of the city, which is a very busy and up-to-date thoroughfare. Next we take a ride down the beautiful river, and enjoy such scenes along the picturesque banks. The public gardens are worth of special mention for they are a credit to the old town with their beautiful lawns and well-trimmed trees and magnificent flowers in conclusion.

We get a good view of the soldiers drilling on the public square, also some of the magnificent mansions of which the city can proudly boast.

The last picture shows on the stock, as a family pet, perched on the horseboms and coming down to get food for the young. They are taken good care of by their owners, and we see one of getting his bath and cared for similar to the way Americans care for their dogs. Length, 462 feet.

COLLECTION OF STAMPS.—This beautifully colored picture shows the interior of a room all decorated with postage stamps of different countries, and an old wizard, who performs some wonderful tricks, holds our attention and shows us some of remarkable transformation scenes. He has a large screen in the background, where he causes to appear the postage stamps of different countries, with a group of girls who perform the national dances in picturesque costumes. At last, all there is a grand ensemble of all the dancers, and the film ends showing a pretty tableau. Length, 509 feet.

SELIB POLYSCOPE CO.

THE TENDERFOOT.—A comedy depicting cowboy pastimes at Red Dog Gulch. Bertie has charge of a large ranch owned by an English syndicate.

The manager, who resides in New York, has a brother, Bertie, by name. Bertie has heard of the wild West and is filled with a desire to emulate some of its heroes. By love, I'm sure these fellows won't be afraid to tell us where the best of the American West is, and Bertie can't wait.

He gets his brother to write to the foreman, instructing him to teach him the ranching business. Things are dull at Red Dog, the boys are lazy around the Palace hotel. Bill arrives with the news that Bertie is coming. Let's go a cayuse and start Bertie's education. The boys proceed to get busy: they rope a wild one, and lend it back to the pitching rail in front of the Palace, and await Bertie's arrival. Bertie's clothes are of the latest cut and he is the first to arrive. He is met by the manager, who asks him what he has to say.

Bertie tells him to sit on the bed. The manager, who is a bit peculiar, says: "Bertie, you are a bit peculiar." Bertie tells him that he has a letter from his mother.

The manager asks him what his mother says. Bertie tells him that she says: "Bertie, you are a bit peculiar." Bertie tells him that he is going to write a letter to his mother.

Bertie's troubles begin when he is begged to inspect his bedroom. He is not interested in the clothes and the bed. The valet sits on a chair which promptly flattens out. The same thing occurs to Bertie when he sits on the bed. By this time he is actually real angry and replies to the officer to make a complaint. As he enters the office his anger evaporates, and for the first time in his life he feels the true meaning of a real shock.

See here, landlord! Bang! Bang! From every direction the cowboys cut loose with their six-shooters.

Bertie has heard of Indians, and with a frightened yell he and his valet make a wild dash for the open, followed by their tormentors. Bill
ropes the now thoroughly frightened Bertie and the serene that follow are ludicrous in the extreme. Bertie is identified in a pinch of "chaps" and peaks on a brougham. He hangs on for dear life, but the brougham soon stops short.

The boys then drag him back to the Palace and finish his education by stripping him of his "chaps," tosses him into a pair of "japs," and many other methods of initiation, known only to the cowboy fraternity. Bertie gets all he wants and telegrams for a remittance—I can't stand the blooming climate, don't wish to stay.

A characteristic comedy that will please all. Nothing just like it has been seen in motion picture affairs. A laugh in every foot of the "Tenderfoot."

THE TYRANT'S DREAM.—A tyrannical husband, returning home from work in the evening after a hard day's work at the office, finds his supper only in preparation instead of being ready as usual, and his enraged and indignant wife and mother, who are making strenuous efforts to hasten the tea and coffee, have no way to suppress the wrath of their lord and master. After a scene of tears on the part of the wife and defiance on the part of the mother-in-law, the tyrant resides on a visit to the library and buries himself in his paper. Worn out by dint of hard work, the tyrant falls into an easy fit of sleep, and the tyrant then proceeds to sleep. The door of the cabinet flies open, and a little imp of mischievousness. With a frightened wave, a magic wand over the head of the sleeping tyrant, he instantly vanishes as he sees the workings of his mysterious art. The tyrannical husband is at once launched into dreams. The stenographer falls away and an office appears. The stenographer is at her desk and a secretary boy, taking advantage of his master's absence, is reading a dime novel, his feet on the desk and one of the fingers of his hat in his mouth. The tyrant arrives. The office boy is kicked into a corner, and later, gets an earnest. The boy even tries to hand the tyrant a book to flirt with the blood stenographer. Enter wife and mother-in-law. The tyrant receives them once more. The wife teases the stenographer, who, mother smiles into the face of the tyrant. The scene is changed, and the tyrant will never see the stenographer again. He sees a horse and buggy standing by the curb, and consecrates it, thinking to make good his escape. He starts to step into the buggy, when, horror upon horror, the dreaded wife and mother-in-law are seated in it. Frightenedly an arm on the shoulder. The tyrant is as usual, alive and staggering away. Our latest song hits

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In the Days of 49
Mansions of Millionaire
Take Me to the Moving Pictures
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Lunch Time.—The foreman again approaches Etta, but does not find her at home. The formal watch is not kept, and the young man, whom she does not know to be the son of the proprietor, leaves a check in the water. When the hesitation she takes a boat and rescues the young man, whom she had sought, a boat was left in the water. Together with her new-born child she makes an un- speaking journey to the house, where she recognizes the young man as her own son.

The Proprietor's Son.—The girl is at work. The foreman points to the empty chair and suggests to look for the son at Etta's house. The foreman, the young man and a detective start for Etta's home. Where the young man finds the last son. The foreman accuses Etta of having tried to kill the man. Etta tells her version of the story, and is supported by the young man, who gained knowledge, and listened to what had been said.

The Conversation.—The young man of the foreman runs away, hotly followed by the detective. Two shots make the foreman stop. He is handcuffed and led away.

The Engagement.—The son in the meantime explained his father's circumstances, and how the girl rescued him, not knowing who he was. He asks the father's consent to marry the girl, which is gladly given. Length, 500 feet.

The FORGOTTEN WATCH.—Mr. Hunry has just married his bride. The train leaves for the depot, collides with a messenger boy, who, too, is in a hurry. They both fall to the ground. When getting up Mr. Hunry misses his watch. He accuses the messenger boy, who, by this time, is already a block away (this being a moving picture we have not used a real messenger boy). Mr. Hunry chases the messenger boy. He runs after many people, who, in turn, join the chase. When last the messenger boy is caught Mr. Hunry's happiness also appears on the spot, carrying in his hand the forgotten watch. Now all turn against Mr. Hunry, and the way he is beaten up proves that he had a hot time. Length, 350 feet.

A NEW YEAR.—Hard Luck.—Everyone is rushing; the busy life of a great street. Mike in rags. The day is cold. No work. No food for wife and child.

A Pitiful Sight.—In a dimly lit room, on a wooden bed, lies a thin, ragged woman. Beside her, shivering from cold, a six-year-old girl. Mother is sick. Mike, who is found in the room. The pitiful sight drives Mike to the street.

New Year's Eve.—In his newly furnished library sits the proprietor of a large factory. Mike approaches from the street, ascends a ladder, sneaks through an open window into the library and hides behind the closed curtains for an occasion to strike down the man and rob him.

A Child's Prayer.—Just then a little girl enters to kiss her father. She begins a prayer together with her father. This picture reminds Mike of his own little girl at home. He drops the blackjack and covers his tearful eyes. The rich manufacturer sees Mike, but does not disturb the child's prayer. When the child has left, he confronts the burglar.

A Confession.—Mike tells him of his circumstances, of his sick wife at home and of his little child who resembles the rich child. The manufacturer has pity on the man, calls wife and baby and they, all together, visit Mike's home.

I Have Work for You.—Seeing the poor household, the rich manufacturer offers Mike work. Overcome with his hand. A New Year has begun. Length, 265 feet.

A NEW YEAR'S GIFT.—Mr. Cook, an art con- noisseur, has a statue of Venus. His wife, who is not so artistically inclined, refuses to expose the statue in her parlor. Mrs. Cook therefore decides to give the statue to Mrs. Walker. They again give it to another friend, and so it comes from house to house, until, on New Year's Day, it comes back to Mrs. Cook. Mrs. Cook decides that the only way to get rid of the statue is to smash it. This is done accordingly. Length, 330 feet.

VITAGRAPH COMPANY.

A DREAM OF WEALTH.—A tale of the seek- ers of 1400. The story of a Kentucky mountaineer. The mother and little daughter come from the house and scan the road for the homestead's return. The day arrives which reaches the house and all three enter and partake of their evening meal. The husband takes from his pocket a newspaper which tells in glowing terms of the discovery of rich veins of gold in California.
### Latest Films.

If the films of any manufacturer are not correctly listed, it is because they have neglected the information requested.

**Abbreviations:** Dr.—Dramatic. Co.—Comedy. Ind.—Industrial. Tr.—Tragic. P.—Pathetic. H.—Historical.

#### Edison Licensees.

**EDISON MANUFACTURING COMPANY.**

- **Dec. 27**—Turning Over a New Leaf (Co.) ........................ 900 ft.
- **Dec. 29**—Last New Year's Dinner (Co.) ........................ 900 ft.
- **Jan. 1**—A Persistent Suitor (Co.) ................................ 711 ft.
- **Jan. 29**—The Last New Year's Dinner (Comedy) ............ 900 ft.
- **Jan. 30**—A Persistent Suitor (Comedy) ......................... 900 ft.

**ESKANAY FILM MANUFACTURING COMPANY.**

- **Dec. 27**—Who Is Smoking That Hope? (Co.) ................. 460 ft.
- **Dec. 30**—In Golden Days (Dramatic) ......................... 1,000 ft.
- **Jan. 6**—The Haunted Loom (Comedy) ........................... 370 ft.
- **Jan. 7**—The Neighbors' Kids (Comedy) ......................... 550 ft.
- **Jan. 25**—Red Cloud (Dr.) ........................................ 830 ft.
- **Jan. 29**—The Trial of the White Man (Dramatic) .......... 352 ft.
- **Jan. 3**—A Modern Police (Dramatic) ............................ 140 ft.

**S. LUBIN.**

- **Dec. 21**—Christmas Eve at Sunset (Dramatic) ............. 1,000 ft.
- **Dec. 22**—Restored by Repentance (Dramatic) ............... 865 ft.
- **Dec. 24**—The Home at the Bridge (Dramatic) ............. 1,000 ft.
- **Dec. 31**—The Forgotten Watch (Comedy) ...................... 255 ft.
- **Dec. 31**—A New Year (Pathetic) ............................... 365 ft.
- **Dec. 28**—A New Year's Gift (Comedy) ......................... 330 ft.

**PATHE FRERES.**

- **Dec. 21**—Faithful Little Dog (Co.) ............................. 285 ft.
- **Dec. 21**—Too Much Snuff (Co.) ................................ 246 ft.
- **Dec. 23**—Antique Wardrobe (Co.) .............................. 344 ft.
- **Dec. 25**—An Awkward Habit (Co.) .............................. 311 ft.
- **Dec. 25**—The Gallant Guardian (Tr.) .......................... 371 ft.
- **Dec. 26**—Silhouettes (Magical) ............................... 371 ft.
- **Dec. 26**—Why Want's to Marry a Toe Dancer (Dr.) ...... 482 ft.
- **Dec. 26**—Water Sports (Educational) ......................... 426 ft.
- **Dec. 28**—St. Mora (Educational) ............................... 623 ft.
- **Dec. 28**—Mr. Souter at the Saveable (Comedy) ............ 398 ft.
- **Dec. 30**—The Ragtag's Ball (Comedy) ......................... 344 ft.
- **Dec. 30**—The Sicilian's Revenge (Tragic) .................... 387 ft.
- **Jan. 1**—Anonymous Letter (Dramatic) ......................... 420 ft.
- **Jan. 1**—Strangus (Educational) ............................... 462 ft.
- **Jan. 2**—Collection of Stamps (Magical) ....................... 562 ft.
- **Jan. 2**—Persistent Suitor (Comedy) ........................... 394 ft.

**SEIL POLYSCOPE COMPANY.**

- **Dec. 24**—The Duke's Motto (Dr.) ............................. 1,000 ft.
- **Dec. 31**—Is the Neighbor's Wife (Dramatic) ............... 1,000 ft.
- **Jan. 7**—The Trifler (Comedy) ................................. 416 ft.
- **Jan. 7**—The Tyrant's Dream (Comedy) ......................... 420 ft.
- **Jan. 7**—Schoolboy Days (Dramatic) ......................... 194 ft.

**VITAGRAF COMPANY.**

- **Dec. 22**—The Merchant of Venice (Dramatic) ............. 990 ft.
- **Dec. 25**—The Flower Girl of Paris (Dramatic) ............ 860 ft.
- **Dec. 28**—Carrera Through America (Co.) ................... 329 ft.
- **Dec. 29**—Monkey Land (Serio-Comical) ...................... 330 ft.
- **Dec. 28**—A Dream of Wealth (Dramatic) ...................... 612 ft.
- **Jan. 2**—Cure for Bashfulness (Comedy) ....................... 520 ft.
- **Jan. 2**—A Sister's Love (Dramatic) ........................... 635 ft.

#### Biograph Licensees.

**AMERICAN Mutoscope and Biograph Company.**

- **Dec. 22**—The Christmas Burglar (Dramatic) ............. 579 ft.
- **Dec. 25**—Mr. Jones at the Ball (Dramatic) .................. 503 ft.
- **Dec. 25**—The Helping Hand (Pathetic) .................... 341 ft.
- **Jan. 1**—One Touch of Nature (Pathetic) ................... 724 ft.

**KLEINE OPTICAL COMPANY.**

- **21-26**—The Black Sheep (Dramatic) ......................... 900 ft.
- **21-26**—The Holy Hermit (Dramatic) ......................... 500 ft.
- **22-26**—In Bondage (Dramatic) ............................... 474 ft.
- **21-26**—The Little Matchwokers and the Young Shepherdess (Pathetic) .................................................. 534 ft.
- **21-25**—In the Nick of Time (Comedy) ......................... 560 ft.
- **21-26**—George and Margaret (Dramatic) ................... 867 ft.
- **Dec. 28**—2—Current News Items (Comedy) ................. 524 ft.
- **Dec. 28**—2—A.C. and B.C. (Comical) .......................... 524 ft.
- **Dec. 28**—2—A Heavy Headpiece (Comedy) .................. 251 ft.
- **Dec. 29**—2—Not Guilty (Dramatic) ........................... 351 ft.
- **Dec. 28**—2—Bobby Has a Pipe Dream (Comedy) .......... 410 ft.

**GREAT NORTHERN FILM COMPANY.**

- **Dec. 16**—Changing of Souls (Comedy) ....................... 475 ft.
- **Dec. 1**—The Spring Look (Comical) ........................... 294 ft.
- **Dec. 23**—Hercules the Athlete (Dr.) ......................... 500 ft.
- **Dec. 25**—The Zepplin's Aerostat (Ind.) ..................... 416 ft.
- **Dec. 29**—The Queen's Love (Tr.) ............................. 380 ft.
- **Dec. 30**—The Quack (Comical) ................................. 560 ft.

**WILLIAMS, BROWN & FLEISCHER.**

- **Dec. 21**—Cabal's Sweetheart (Dramatic) .................... 300 ft.
- **Dec. 21**—Baby's Playmate (Sensational) ..................... 375 ft.
- **Dec. 21**—The Ruby and the Loose (Dramatic) ............. 250 ft.
- **Dec. 21**—Spoof and His Monkey (Comedy) .................. 350 ft.
- **Dec. 14**—A Free Farrow (Dramatic) ........................... 725 ft.
- **Dec. 14**—The Territorial's Escape (Comedy) ............... 350 ft.
- **Dec. 14**—The Serpent's Tooth (Dramatic) .................. 400 ft.
- **Dec. 14**—How the Doctor Obtained a Meal (Comedy) ...... 520 ft.

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License under the Biograph Patents. All purchasers and users of our films will be protected by the American Mutoscope and Biograph Company.
The G. Albert Smith process of making moving pictures in natural colors has lately attracted great attention in London, and the experimental results shown have been favorably spoken of. In an article printed in another part of this week's World, Mr. Thomas Beidding, F.R.P.S., an authority on the subject, submits the Smith process to a careful and impartial analysis from the practical viewpoint. The article should attract great attention all over the moving picture world.

THE COMBINE AND ITS POLICY.

Time enough has now passed to enable the moving picture industry to grasp the full meaning of the statement of facts concerning the newly-formed Motion Picture Patents Company, which we published in the Moving Picture World on December 26. On that date we characterized the document as a master-stroke. To-day we go further and say that the stroke has been delivered at a masterly moment. It has probably saved a growing industry from extinction; for the dog-eat-dog policy that has so long prevailed throughout the moving picture world could only have one possible end. And that end, as we have said, was obviously the complete disappearance of the moving picture as a money-making factor.

An unprejudiced examination of the new company's manifesto, for so we must regard the document, and of the situation it has created, will, we think go far to reassure those who on the first blush were inclined to think that this combination of manufacturing interests would work out adversely either in a general or a particular sense. We do not think it will; on the contrary, we think that in the long run it will benefit the moving picture industry as a whole, and that being the case, it clearly follows that in the abstract the individual must also benefit. For the less is obviously contained in the greater.

NOT A "TRUST."

The new company is not a "trust" in the conventional meaning of the term; nor is it a monopoly. It is a combination, and a legitimate combination of existing business interests, carried out in a perfectly legitimate way. It does not stand in the way of other combinations if such can be formed; it does not control all possible sources of supply; it does not, if it cannot, prevent manufacturing enterprise or inventive ingenuity outside its own scope; it simply handles its own factors as integers for mutual profit; the advantage of its renters or agents; and above all, the benefit of the public. And the last is not the least in importance. For the public is the ultimate court of decision in all business matters, and has a way of its own in rejecting what it does not want. And the signs were becoming plain that it did not want moving picture films—of a sort.

IN THE INTERESTS OF THE PUBLIC.

Consider the declared policy of the new company: "It is hoped ... to guarantee to the renters and the exhibitors a sufficient quantity of the best American and foreign films and to prevent the demoralized state of affairs which now prevails abroad." This means that only a sufficient quantity of films will be sent out to prevent the market being glutted; that those films will be good; and that by inference the standard of quality will be maintained at a uniformly high level. In the interests of all concerned, and especially in the interests of the public, it was high time that some such drastic action was taken. Any association which assures the elimination of undesirable film subjects from public exhibition is worthy of support. The new company has that power. We hope it will exercise it.

"THE PATENT ASPECT.

The consolidation of all the principal patent interests of the industry in the new company, besides abolishing costly and unsatisfactory litigation, determines a cardinal point of policy from which all other conditions necessarily follow. No other course was possible if the new company was to be operatively effective. The leasing and return of the films and the limitation of the use of the films to licensed machines only, solidifies the business, and forces it into a groove where it can be regulated and dealt with in a legislative manner. It is only by such comprehensive means that any business can be properly and effectively directed. That the primary control of all businesses should rest in the hands of those who are responsible for them, viz., the manufacturers, is an axiom the force and finality of which cannot be seriously questioned. And such a power in the present instance was only possible by a combination of patent interests.

THE RENTER AND THE EXHIBITOR.

The position of the renter under the new arrangement should certainly be bettered. Hitherto he has not known precisely where he stood; now it is to be hoped his arrangements with the various companies will be clear, specific and on a common basis. That is the impression which a careful study of the company's statement leaves on our mind. The undesirable renter may possibly be eliminated; but then the undesirable in all walks of life courts destruction. The remedy is not to be undesirable. We do not think that any honorable, fair dealing renter need apprehend any harm to his business by the new arrangement. For the renter is an indispensable factor in most branches of trade, and certainly so in the moving picture industry. Lastly, there
is the exhibitor. His case calls for least consideration of all. He is perfectly well able to take care of himself. Let him do his duty to the public and he cannot possibly suffer.

POSITION OF THE IMPORTER.

The fate of the film importer and manufacturer not mentioned in the statement of the Motion Picture Patents Company may appear to be uncertain; but an officer of the company assures us that no film manufacturer has been ignored and that other names would have appeared in the list if the demands of the agents had been considered reasonable. It is not the intention of the Patents Company to create a monopoly, and competition is welcomed where co-operation cannot be obtained.

THE MACHINES TO BE LICENSED.

What machines are to be licensed? This is a subject that has not come up for final consideration, but, like the films, it is proposed that the machines will be taken on their merits, and that each applicant will be duly considered. It has been hinted that some renters will receive a setback, and possibly some manufacturers, and this alone on their past record. We believe that since the last meeting of the Association in July, agents of the M. P. P. Company have been gathering a vast amount of information relative to the factors in the business, and that the recording angel has sealed the fate of not a few.

Who, then, has any right to complain of the formation of the new company? Not competing concerns handling their own product, but only those whom the law of the survival of the fittest affects. Not the renter, as we have shown; not the exhibitor; and certainly not that all-powerful arbiter of all our destinies, the public. We have endeavored to examine the publicly declared policy of the new company by the light of a full sense of our responsibility to the readers of the Moving Picture World and the public at large, and can come to no other conclusion than that the formation of the Motion Picture Patents Company can only result in all round benefit. It will require very strong arguments and irrefragable proof to convince us to the contrary.

FILM QUALITY.

Much of the uproar in New York City was caused by the fact that managers were not careful enough of the quality of their films. The danger in case of fire was also dwelt upon by critics, and the combination of the two objections was sufficiently strong to force the instant revocation of every license. This phase of the subject need not be discussed here, but it is well to keep it in mind. Other similar difficulties will arise elsewhere. In fact, New Jersey is quite likely to have a drastic law some time this Winter which will place the exhibitors in almost the light of criminals.

If quality is held up to the proper standard, if care is exercised that the films are of the best morally, and if equal care is exercised in other directions affecting the quality of the films, there will be less opposition and exhibitors need not worry about being closed. One is almost forced to the conclusion that in numerous instances they are themselves to blame for whatever opposition may arise. They evidently do not exercise sufficient care in the selection of films and it affords an opportunity for cranks to criticize and find fault. It does no good to say they are cranks and are, therefore, unworthy of notice. If they keep steadily at it they will arouse public sentiment against the shows, and that means closing.

These observations apply everywhere. Public sentiment is the controlling factor in all matters of this character, and public sentiment will rouse from its usual lethargy if anything immoral is shown, especially when children are affected. The most immoral man in a community will insist that his own sons and daughters shall not be contaminated by immorality in any way, not even with pictures. Exhibitors ought to understand this and act accordingly.

Exhibitors can force manufacturers to stop issuing questionable films. Merely refuse to accept and use them. If there is no demand, if exhibitors refuse to take them, there will be few, or none, made. Accept the best, insist upon the best possible productions, show only the high quality films, and your theater will be crowded and your coffers will fill with coin. And this latter is the main consideration in this proposition.

Hold up your quality. Otherwise you may find your place closed and you will be put under heavy expense in different ways. The quality must be maintained at the highest standard, otherwise the public will see that you are held to a strict accounting.

MOVING PICTURES IN NATURAL COLORS.

By Thomas Bedding, F.R.P.S.

Specially contributed to the Moving Picture World.

The hall of the Royal Society of Arts, London, has been the scene of many notable gatherings in the history of photography, at some of which the writer of this article has been present. I recall one of those gatherings in particular. It was when Professor Gabriel Lippmann, of Paris, described and demonstrated his wonderfully beautiful process of interferential color-photography. Great things were predicted of that process, which remains, even after the lapse of sixteen years, the only known method of making color photographs direct in the camera—if we exclude the starch-grain method of the Messieurs Lumiere. But time has not verified those predictions, and the Lippmann system at the present hour is little more than a scientific curiosity. It is inappropriate to paper or film, and even on glass the colors are only visible by reflected and not transmitted light.

Obviously, therefore, such a process responds in no degree at all to the requirements of the every day practical worker.

G. ALBERT SMITH’S PROCESS.

A happier fate, I am convinced, awaits the two-color method of reproducing moving objects in the tints of nature, which was described at the Society of Arts on December 14 last, and a full account of which was printed in the World of last week. To begin with, it is experimentally practicable; it gives good results; and, above all, it embodies the logical development of a close study of trichromatics, which is, so far, the only feasible system of making natural color photographs on glass, film or paper. The process, therefore, is deserving of serious notice and as one who has attentively followed the working of Mr. Smith’s mind as revealed in his Patent Specification, and his other publications, I should like to congratulate him on the successful outcome of his experiments—experiments, which he tells us at the conclusion of his paper, are not complete. To one who, like myself, has studied for many years the whole known field of color photography, this frank avowal of the incompleteness of the process augurs well for Mr. Smith’s ultimate success. Many inventors mistake tentative suc-
cess for complete success; two totally different things. Lecture room demonstrations and triumphs are pretty enough in their way: the final test of merit, however, must always be sought in the inexorable requirements of every day practice.

MOVING PICTURES IN NATURAL COLORS NEEDED.

How, then, does the Smith process comply with those requirements? I grant its practicability; but is it workable? The moving picture in natural colors is bound, sooner or later, to displace monochrome images. The public is waiting for it; so are the makers of film subjects; so, indeed, is the entire moving picture industry throughout the world. Hence the very great importance of Mr. Smith’s contribution to the science and practice of the subject. He may certainly claim to be the first to have handled the matter in a workmanlike manner; he has produced some very beautiful results, and the British press, as we have been reminded during the past few months, has praised those results very highly. In no carping spirit, but from an entirely sympathetic viewpoint, I propose for the information of the readers of The Moving Picture World to give a brief and clear description of how the Smith process, as it stands in the inventor’s own words, is worked out. Then I will offer a few criticisms of its theory and practice.

THE PROCESS BRIEFLY DESCRIBED.

First of all the film is made panchromatic by suitable dyes, and it is exposed in the camera, behind a revolving shutter in which are fitted two filters (or screens) colored red and green. Thirty-two pictures a second are taken, one for each filter. When the negative is developed a positive is made from it and this is projected through red and green filters at the rate of 32 per second on the screen. The eye of the observer then perceives the moving picture approximately in the colors of nature. When he showed his results in London last month Mr. Smith appears to have supplemented the colors of his filters by adding color to the illuminant in his lantern—he colored the light, in fact—and the total effect on the screen was said to have been much admired. No doubt it deserved to be, for I believe that, carefully worked, the process will give very fine results.

In the foregoing description I have endeavored to avoid highly scientific terms, and to assume that the reader is a practical maker of moving pictures and wants to know if the Smith process is one he could take up straight away and make pictures in natural colors with. My best reply to the latter of these two points is that probably Mr. Smith himself is the only man in the world at the present time who could make his process work satisfactorily.

WEAK POINTS OF THE PROCESS.

In the hands of an ordinary moving picture photographer, unless he be of phenomenal knowledge and skill, the process is doomed to failure at the very start. Observe that a panchromatic film must be used—and made, by the way. For the information of those versed in the chemistry and technique of the subject, I may say that a panchromatic film is one that has been sensitized for all rays of the spectrum and that it cannot be handled in an ordinary dark room. No; it must be placed in the camera in total darkness and it must be developed in total darkness, or the image will fog. Red light does not affect an ordinary moving picture film; red light would ruin a panchromatic film. The successful manipulation of panchromatic plates and films is one of the most difficult things in the whole field of photography, as my technical readers know. In moving picture work I don’t think one photographer in a thousand would (or could) successfully use panchromatic films, and what is more I don’t think the manufacturers would take the trouble to make them.

Thus, the Smith process is hampered by enormous difficulties at the very start. Personally I admire the inventor’s scientific genius in selecting a panchromatic film to work on—and here let me say that if I went into the scientific minutiae of the process I should exhaust more space than the World could afford to give me—but I unhesitatingly pronounce it as entirely impracticable for every day use in moving picture work.

MORE CRITICISMS.

Thirty-two pictures a second must be taken and projected, instead of about half that number. This is not a fatal drawback, but it is sufficient from a point of view to constitute a disadvantageous innovation, always a risky thing to attempt. It involves some interference with existing methods. Then Mr. Smith colors the projection light. He is vague and unspecific on this point, although I for one appreciate the delicate ingenuity of the provision. But in ordinary practice the idea would introduce error and vitiate the purity of the results, unless great care were exercised. This is a very weak part of the process, indeed; it is unsound; it is unscientific and it is empirical. You must not talk about coloring a light unless you give plain directions for doing so. To sum up, then, the Smith process though vastly ingenious and well thought out is, in its present stage, utterly impracticable and can only be regarded as a valuable step forward.

The practical value of this process being, as I submit it, open to such grave objections, no useful purpose would be served by dissecting the theory upon which it is based. A two-color process, however, as worked out by Mr. Smith, is certainly open to ordinary photographic criticism and the purist may reasonably object to such vague terms as “red” and “green” filters. Reds and greens are very numerous; and the spectroscope, I may say, is a very useful instrument.

Finally I should like to say I admire the way in which Mr. Smith has handled a very complex problem. He is on the way to success; but it is a long way off yet awhile. His process does not comply with the requirements of any ordinary moving picture plant with which I am acquainted. Taking the process as it stands, special provision would have to be made for it at very great expense, and, as I have shown, it would have to be worked with extraordinary care. Nothing is said about the exposures. How much do the “red” and “green” filters increase the time? What is the H. & D. (or any other) speed number of the film? What dyes are used to render it panchromatic? What sort of lens is used—a specially computed apochromatic or what? How did Mr. Smith develop his negatives and with what? And the positives? What dyes were used for the screens? Is it a fact that persistence of vision is a function of color blending as well as of motion-blending? I doubt if Helmholtz, Young, or any other noted physicist, has taught this. Tyndall, I know, as an authority on light; but not Sir H. T. Wood. What has he published on the subject? Where is the two-color theory scientifically enunciated? Lastly, is it scientifically correct?

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.
THE QUESTION OF CENSORSHIP.

By W. Stephen Bush.

It would be strange indeed, if in so vast and growing an enterprise as the moving picture there were no imperfections. No garden is without its choking weeds and no bed of flowers will long keep its beauty and its symmetry without the stall of the pruning shears. There is no doubt that the moving picture field needs supervision, and supervision and censorship express in different words the same idea. The question is: How is this censorship to come? Do we want it to appear in the shape of a blue coat and brass buttons and a club, or are we resolved that it come from within the ranks of the makers of films and the exchanges and the exhibitors some of the criticism leveled at the moving picture is not without reason. Is the tide actually running in New York, the forerunner of a tidal flood that allowed to run unchecked will soon overwhelm the whole business? Is the force of the hostile sentiment against the great industry gathering head wind? The answer be hopeful or otherwise one thing is sure, it is in the power of the film makers and all the allied interests of the art to check the sentiment and to avert the danger.

The Moving Picture World suggested some months ago the creation of a board of censors, in which beside the film makers the exchanges and the exhibitors should have representation. What then would be the functions of such a board? They might be: To formulate a positive standard to which the film makers would have to conform. It could, however, agree on certain rules of elimination and such rules, if carried out impartially and unerringly would do an uncalculable good to the moving picture business. Whether the following the features should be barred from the screen:

I. The interior of prisons; the detailed description of life in prison; the introduction of convicts in stripes; revolts and mutinies in jail; in short, everything connected with these plague spots of civilization; likewise the doings in police stations; the display of cells and iron bars, etc. Recently I saw in the course of one evening pictures by reputable film makers in which portraits of prison life, of struggles of convicts and keepers, of escaped convicts, and all the criminal features were shown. Why should just such things be obtruded upon the gaze of women and children and normally constituted men? This morbid tendency of the film makers should be suppressed by the board of censors.

II. The portrayal of contemporary sensational crime; the film showing or rather pretending to show the trial of a rich murderer in New York; the presentation of the doings of notorious outlaws. I wonder would the makers of these films allow members of their own family, young or old, to witness these delineations of crime?

III. Any thing that could in the least wound the religious sensibilities of the public. A recent film, which shall be nameless here, outrages the feelings of every religious man, some of the moral laws of Christian civilization.

IV. The lingering over the details, such things as murders and executions. Witness "Mary Stuart" and "The King's Pardon."

V. The needless piling on of horrors. Such films as "The Wages of Sin" and "For His Country's Sake" are examples.

VI. Every comic picture which depends for its effect on the degradation or on the personal defects of any human being.

If these rules and the spirit which suggests them would be conscientiously obeyed by the board of censors, there would soon be no weapon left in the hands of our enemies. If the general public followed the lead given by the board, check will be the result? The American people, if they once conceive a violent prejudice against any institution are likely to put such institution out of business. It took the Masonic influence more than a century to recover from the blow of Mormonism and if the film makers will persist in defying the decent sentiment of the people they are sure to come to grief. Let us hope that the storm may never come and strike down the makers of these films in the very hour of their money making.

New Orleans, La.—The Dauphine Theater, which was opened this season by the Lester Longeck Stock Company, has been leased by J. E. Pearce & Sons and they have installed moving pictures and high-class singing, this making the second big house J. E. Pearce & Sons have opened with moving pictures in New Orleans in the last three weeks.

MAYOR MCCLELLAN'S ACTION DECLARED ILLEGAL.

On Tuesday last Supreme Court Justice Blackmar granted an injunction restraining the Mayor of New York from closing 500 moving picture theaters in the city. The Mayor's action was aimed for the moving picture men. It is not believed the city administration will again attempt to interfere with them, except to see that the fire and other regulations are strictly complied with. Justice Blackmar holds that the license action in closing the moving picture places is illegal because "he is making the innocent suffer along with the guilty." The court emphasizes the point that the Mayor has no right to close all places of entertainment in New York because he thinks the owners of some of these places are violating the law. One of the contentions raised by attorneys representing the city was that if the moving picture places were allowed to continue in business a disaster similar to that of the General Slocum might result. Justice Blackmar replies to this by saying that while the Slocum disaster might have been averted if the Government officials had revoked the license of every steamship plying in the port of New York, such revocation would nevertheless have been wholly illegal. The final conclusion of the court is that the city has the right to revoke the licenses of only those places where it is satisfied the fire regulations are being violated. As to the Mayor's contention that moving picture places have been violating the Sunday amusement law, the court says that point does not figure in the fight to close these resorts on the ground that they are a menace to public safety. In his decision Justice Blackmar says:

"There is a limit to the exercise of the power of revocation. It must not be arbitrary, tyrannical, or unreasonable. To my mind, after a license has been granted, paid for and acted upon, a revocation without cause is unreasonable and arbitrary. The Mayor's action is a cause having relation to the duties of the Mayor and the welfare and protection of the people which justified this general order of revocation. The Mayor might, perhaps, have revoked those licenses under whose protection indict or improper pictures were shown and also those which were acquired by bribery.

"He could have revoked or suspended until required changes should be made the licenses of those places insufficiently safeguarded against fire. And it is possible that there were other conditions shown at particular places which furnished cause for revocation, but the Mayor did not confine his acts to those places against which cause was shown; he revoked each and every license he had granted. He included in the same condemnation the innocent and the guilty."
THE RECENT CLOSURE—THE MORAL ASPECT.

Opinions of the Press.

The recent action of Mayor McClellan of New York in revoking the licenses of the moving picture theaters in this city, has evoked widespread comment in the journals of the United States which has been true in the matter as something more than a mere passing incident of the amusements scene. It is significant that this comment invariably bears one complex, that of approval of what the Mayor did. Something vastly more important than the safety of the patrons, is the action of the various authorities be any guide to popular feeling, it is quite clear that the time had arrived when the axe was about the root of an admitted evil.

The following extracts are typical of many hundreds for which we cannot spare space:

( Pittsburg Post.)

Moving pictures may be made exclusively educational. Unfortunately, they are more often imitative to the morals of the young. Some of the subjects thrown on the screen are not fit to be seen by the younger members of our society, and the scenes they create in the adolescent mind must be anything but beneficial. The five-cent theater may well be made the subject for more stringent regulation. That this has not been done is not an unpardonable fact, but only that they are a comparatively new development, a mushroom growth.

(Cincinnati Times-Star.)

If crime and indecency are to be exploited in these shows, they will have little enough excuse for living. With the moving picture apparatus it is possible to depict situations which would never be accepted on the stage. And the proprietors of such exhibitions, if they cater to the morbid and licentious appetites of their patrons—particularly of the younger element—must be held strictly accountable for such perversion of their public morals.

(Brooklyn Eagle.)

Their audiences should be just as carefully guarded as in the case of the regular theaters. So should the moral influence of their entertainments, in so far as this comes within the control of the police. Canon Chase's objection that some of these pictures exalted and honored horse racing and gambling is something that the police cannot fairly be asked to take notice of, although they can and should act promptly in a case of plain indecency, such as has sometimes been charged against these exhibitions. The police, too, should be watchful about the admission of children under sixteen. The small price of admission makes these entertainments a lure to youthful attraction. The temptation is the stronger when one sees that the screen and slot machine pictures from which there would be no occasion to protect adults would yet be demoralizing to children.

(Hoboken, N. J., Observer.)

There is slowly creeping into the business a tendency to use pictures which tend to degrade the morals of those who see them; and, while the beautiful and artistic exhibitions deserve, and should receive, the highest praise, the fact remains that, though hundreds of yards of "reel," showing pretty scenes or moral pictures may be cast upon a screen, the ones tending to corrupt, strike the weakest point in human character—that of natural tendency.

(Chicago News.)

It is to be regretted that an invention which offers such possibilities for wholesome amusement should ever be the means of exploiting crime, robberies and tragedies. In giving exhibitions of realism in crime and brutality this novelty tends to demoralize the rising generation. It must be remembered that these exhibitions are patronized very largely by young boys and girls. Why not make these exhibitions good, wholesome and instructive?

(Scranton Tribune.)

It is hardly fair to criticise too severely the character of the cheap vaudeville or moving picture shows, however. We know that the customers of these theaters are allowed to flaunt suggestive vitticisms before patrons of supposed respectability and deal with features of life that should not be mentioned even in a whisper in the presence of people, there is no reason why the more crude attempts exhibited in the moving picture entertainment should be condemned.

These cheap theaters should be inspected to guard against accident by fire, the exits and fire escapes should be as perfectly arranged as they are in the large homes of the drama, but more from this, it is to be hoped that the authorities will not merely condemn and the proprietors aided in keeping the moral tone of the places at their present high standard.

(San Francisco Chronicle.)

There is no doubt that there ought to be some sort of supervision over the character of the output, and, although boards of Supervisors and city police officials have never been great successes as dramatic censors, public opinion is not unlikely to ask that they try their hand on the moving picture shows. Perhaps when our city fathers get through with the clairvoyants and such others who are just now occupying their attention they will do so.

(New York Evening Journal.)

It would be a good idea to employ a regular inspector—a man of intelligence and above graft—to pass upon these shows. Then we could enjoy the interesting and amusing ones and be sure that the bad ones were suppressed.

Notes and Comments.

Some showmen have found it profitable, even if it is not necessary, to present scenes to their patrons on certain occasions, and we call the attention of those who may desire such articles to the announcement of some suitable Japanese articles for this purpose in our advertising pages.

The Centaur Film Corp., of Brooklyn, Bayonne, N. J., ask us to say that they are prepared to print new titles for films and they would like to hear from renters who have films which may be still in good condition although the titles are worn out.

Powers' Inductor, the current saving device manufactured by the well known Nicholas Power Co., is now being handled by H. B. Coles, 150 Nassau street, New York, who has been appointed general sales agent. The Powers' Inductors are intended exclusively for steamer shows. Moving picture machines on an alternating current circuit and is claimed to give a very steady light as well as to reduce the light bill.

The New England Lantern Slide Company, 224 Tremont street, Boston, Mass., send us a booklet listing some 200 announcement slides. They ask us to call attention to their rental service for travelogues, about fifty different subjects being listed in the catalogue and others in preparation. They are supplying the leading New England theaters with these travelogues, which are arranged so as to dispense with a lecturer. A title or word description precedes the picture slide. These are so arranged that the story can be read, followed by the picture, which is held on the screen according to the time wished to be killed.

"The Stepmother."—The Great Northern Film Company have, in a masterly manner, illustrated in this film the maltreatment which children too frequently receive from a stepmother. The story is clearly told and the action, as in all the late productions of this company, is not overdrawn, but natural and easy. This, combined with the excellence of the photography and the evident care which they give to the details of the scenario, explains why Great Northern films have won in one year a strong footing on the American market. The style and class of the subjects issued by this company are so different from that of any other manufacturer that they should make a welcome occasional change of program.

Illustrated Lectureettes have become a feature in connection with many picture shows, and the supply is keeping pace with the demand. We have already called attention to the sets supplied by Williams, Brown & Earle, Henry B. Ingram and the Riley Optical Instrument Co. We have now received notice from Scott & Vagn Albin, 61 Pearl street, New York, that they have two sets of slides ready, with lecturettes, on "Japan" and "Egypt." A. L. Simpson, 113 West 32nd street, New York, also announces sets with lecturettes on "Our National parks," "Have you seen New York." "Trip to Coney Island," "Around Manhattan Island on a Sightseeing Yacht," and others in preparation. With this comprehensive and interesting list to select from, exhibitors should have no difficulty in making an attractive addition to the program. Illustrated Lecturettes are a feature that will appeal to the best element in an audience and should be encouraged.
"The Sponge Fishers of Cuba" is a full reel subject that will be issued next week by the Kalem Company. We have heard of an advanced showing of the film, which is a most excellent scenic quality and of great educational value. Some showmen do not yet fully appreciate the value of a film that is not highly dramatic or of mirth-provoking quality, but if they were guided by a public opinion they would call for these subjects and encourage the manufacturers to produce more of these films, which certainly tend to raise the moving picture show in the estimation of a large proportion of the public.

THE EDITOR'S GOR.

The film opens with a scene of the harbor at Havana, and, after showing the various scenes in connection with the sponge industry, it ends with scenes of the home life and customs of the sponge fishers and inhabitants of Cuba and the islands in the Caribbean Sea. The Kalem Company furnish a very complete lecture for this subject, which is supplied free to any exhibitor on application.

A FILM OF THE EARTHQUAKE HORROR.

Raleigh & Robert, 16 Rue Saint-Cecile, Paris, France, announce a film of the actual terrible scenes of the holocaust in Calabria and Calabria, advanced a tea and sugar to those who showed a desire of the tidal wave, the destruction of Reggio, the conflagration in Messina, the plight of the victims who escaped, and the regiments of soldiers that now police the scene of the catastrophe. Truly a gruesome subject, but one that would draw, and that through no idle curiosity.

LANTERN SLIDES OF THE EARTHQUAKE ZONE.

Messrs. Williams, Brown & Earle, of 918 Chestnut street, Philadelphia, Pa., are the fortunate possessors of a fine set of original negatives made in and around Messina and the other Italian and Sicilian cities that have been devastated by earthquake: also the volcano, Mount Etna, in activity. The slides which are now being made from these negatives give a clear idea of the architecture of the beautiful and ancient cities which have been so suddenly destroyed and should be a splendid attraction at this time in connection with moving picture shows. The set comprises twenty-five slides and are supplied at 25 cents each, plain, or 50 cents, colored.

THE KNICKERBOCKER CIRCUIT EXTENDS.

The Knickerbocker Circuit have moved their offices to larger quarters in the Shubert building at Thirty-ninth street and Broadway. The circuit has been increased within the last week and can now offer ten weeks of small time within the valley. The picture from New York, arrangements are being made to have a series of short subjects and a musical and dramatic playlet be presented in the smaller moving picture houses, who heretofore had to confine themselves to singles and doubles. The weekly tryout of new and old films will be held at the Amsterdam Opera House on Thursday morning.

AN ASSOCIATION OF SLIDE MAKERS.

Is being discussed by the leading manufacturers of New York and Chicago. It seems to us that some organization among slide makers would put an end to many complaints that reach us in regard to ruinous price-cutting and the trickery of some people who order slides sent C. O. D. and then refuse to pay for them until they are released—and not then. Organization has been successfully tried in other lines and the slide makers would be better off if they organized the hatchet which they use against each other and get together to place their business upon a more substantial footing.

HALLBERG'S ECONOMIZER SCORES.

B. F. Keith, through his New York manager, Harvey L. Watkins, St. James Building, New York City, has ordered a series of Kalem nickelodeum "Electric Economizers" for his nickel theaters throughout New England and Canada. The last installation was made a week ago at the new, beautiful and expensive Gaiety Theater, at Bangor, Me. The saving guaranteed is 60 per cent. on the moving picture lamp current bill. The installation also includes seven "Hallberg 4,000 candle power Flaming Arc Lamps," which give a most powerful and attractive light, pulling the crowd from far and near.

Weekly Comments on the Shows.

"Write just what you think of them in your own words," was the Editor's final order as he detailed me to criticize the programs and the conduct of the moving picture shows. I made a visit to the First Avenue theater at 1544 Fourteenth street near Sixth avenue, New York. The entertainment at this house is bright and popular, but I think crying babies should be denied admittance and I object to the industry of making vaudeville and musical numbers to fill in the gaps. The show is actually in progress. A small orchestra would enhance the attractions of the place, and the highly colored song slides to which a Mr. Driscoll sang a soulful ballad do nothing for one. The announcement slides were crude and tawdry and could easily be replaced by something more finished and artistic.

The film subjects ran too much towards the obscure and the lugubrious. A French subject, "Tir for Tat," illustrated workmen playing practical jokes on one another, but the story was the reverse of obvious to the audience (and me) and it passed without a hand. "For Baby's Sake," another French subject, told of a poor young woman who, after a period of suffering, returned with the little one she had and that he himself had been pursued as a thief. Excellent conception and photography could not redeem the subject from gloom, and I laid it to Mr. M. F. N. Williams of Gaumont relating how a baby girl was washed on shore from a shipwreck. She was adopted by an old sailor, whose son, also a sailor, falls in love with her. So does the captain of his ship. The case is concluded by the girl's death and the girl sticks to the captain and finally the disappointed sailor commits suicide by throwing himself off the rocks and dies a ghastly death as the waves sing his requiem. Quite a great photographic and technical achievement, but what a dismal ending, to be sure, Messrs. Gaumont.

Fortunately there was some much-needed comic relief in "Mrs. Jones Entertains," a fine humorous triumph for the Biograph Company. I have never laughed so heartily at a film in my life, nor have I seen a better piece of photography. And how neatly and effectively the Biograph subjects are framed as they appear on the screen! Well, dear little Mrs. Jones, you gave me a gavotte and I have unselfishly given you the coat which Mr. Jones unfortunately got intoxicated. So his presence was objected to when the ladies met again. As luck would have it the waiter who was to serve the repast could not come, and so Jones, poor fellow, consented to dispense himself and act as waiter to his own wife's guests. With prim and virtuous ladies duly arrived, the meal was served and all proceeded happily until Jones, who received the dishes from a pert maid in the kitchen, was seized by a desire to try an experiment before the meal was finished. Discovering a bottle which appeared to contain a spirituous liquid, he poured some into each of the guests' cups. The effect of the experiment was soon apparent. The ladies got more communicative towards each other; they warmed and melted; they clamored for more "tea"; they got quite boisterous and just slightly indecorous, and finally so abusive and intoxicated that Mrs. Jones had to clear them off, and then husband and wife were reconciled simultaneously with a promise on his part to behave himself in future.

Now this, it is true, is broad farce, but it was never allowed to fall into coarseness, suggestiveness or indecency, and the audience at the Fourteenth Street Theater were genuinely amused by it: all of them, men, women and children. That fact should give the managers of moving picture theaters an infallible guide to the kind of entertainment which pays best at these places. Unfortunately it is a guide which is not always followed. Most emphatically my fellow visitors the other night—people obviously of good social position—were not on the qui vive for the unclean or the salacious; and they did not get it.

The Fourteenth Street Theater is a well conducted moving picture house, and if Manager Rosenquest will bring it up to date in respect of the small details treated of in this notice, he will please his patrons and swell his bank balance.
Successful Film Renters.

"BILL" STEINER.

We call attention to the advertisement of the Imperial Film Exchange, Inc., on another page. While not as widely known as the big exchanges, yet its business is most substantial and increasing weekly. Central Bill Steiner, whose personality has won countless friends inside and outside of the moving picture field and who is general manager of the corporation, was formerly of the firm of Paley & Steiner, pioneer of exhibitors and manufacturers of moving pictures. They launched upon the market an excellent assortment of subjects well staged and enacted, making much of the novelty of comedy auto races, etc., papered well to warm the cockles of the heart, under the trade mark of the Crescent brand of films. The firm supplied the Priester circuit of houses for nine years.

"Bill Steiner" is a jolly good fellow among nine-tenths of the film exchanges and has done much to place the moving picture industry where it is to-day. Bill Steiner, the assistant manager of the Exchange, smokes the same brand of cigars as his Big Bosom Friend Chancy Devery and is favorably known as a piccolo and accordeon manipulator purely as a side issue and to smooth out the wrinkles caused by that weary strain of office duties.

The Exchange enjoys a profitable business at each of its three offices, the clientele embracing heavy renters and pleased patrons in each district.

The Washington, D. C. office is under the management of Tom Moore, a name well known in that ruffled feelings of any momentarily dispossessed customer, and it is really asserted by some of his most intimate friends that he is a direct descendant of his namesake. Joking aside, Tom has built up a business which is the envy of many of his competitors.

The Troy, N. Y. office, brought to the front by Billy Milliken, has made other exchanges reaching out after trade in Bill's territory sit up and take notice. Veni, Vidi, Vici has constantly rung in Manager Milliken's ears since he first opened the Troy office, and that he has conquered is at once evidenced by a casual visitor. Billy has made many friends in his territory and a customer once gained by him is invariably held in spite of stern competition.

LAEMMLE.

Two years ago manager of a clothing store in the city of Oshkosh, Wis.

Now founder and president of a company which does a business of $10,000 a week—half a million dollars a year.

Two years ago Mr. Carl Laemmle picked up his Sunday Tribune in Oshkosh and read a story dealing with the wonder-ful possibilities of the moving picture business. It caught his eye and held his interest. His friends, to whom he made casual mention of the article in question, poo-hooed the idea.

But he continued to think it over, resolving in his mind the different facts brought out in The Tribune's story. He came to Chicago and visited some of the moving picture theaters on State street and elsewhere. He found every assertion of the newspaper story verified—nay, he found it more than verified beyond the wildest flights of his own active imagination.

He rented a store on Milwaukee avenue. His project was considered a good deal of a joke at that time. One of his neighbors predicted that he would not last thirty days.

"You cannot expect to make your theater pay on a street so far removed from the principal business district," he was warned.

But he rented the store, nevertheless, and invested nearly all of his capital in making both the exterior and the interior comfortable, safe, and attractive.

Mr. Laemmle's first week's profits were over $100. The second week he banked $150. His "high water mark" in receipts was $500 for one week, but that was an exception to the rule of course. Other theaters sprang up into existence and the twinkling of an eye. Naturally this cut down Mr. Laem-

nle's receipts, but not to such an extent that he was worried about it.

The thing that bothered him most was his inability to se-cure the very best pictures, known as films to the trade. He tried firm after firm, agency after agency engaged in renting films to five-cent theaters—for the films are rented, not sold outright to the theater client.

So he decided to take the next step upward and become a "lesser" himself. With money he had saved from his theater

profits he bought several films from the manufacturers. This was six months after the day he opened his theater.

Being a firm believer in printer's ink, Mr. Laemmle advertised the fact that at one time he was worried about supplies, he wanted, so he had bought them. He was now ready to rent them, in turn, to other theater owners as might desire the sort of pictures he insisted upon for his own house.

This frank tone of advertising caught the fancy of other theater owners and managers. They rented his films. He blossomed like this. Thus was borne the present con-cern known as the Laemmle Film Service.

His first week's receipts from films rented were $40. The second week he took in $90. By the end of the third week the receipts had grown to $250. Two months later his weekly receipts were $2,000.

He found it necessary to secure larger headquarters three times within less than a year, so rapid and unexpected was the growth of this amazing business. Its possibilities opened before his eyes with kaleidoscopic swiftness. He seized upon them and made the most of them.

Within the next year he had established large branch houses in Evansville, Ind.; Memphis, Tenn.; Minneapolis, Minn.; Omaha, Neb.; Salt Lake City, Utah; Portland, Ore., and Montreal, Canada. Instead of the two assistants who assisted his staff at the beginning he now controlled an organization of nearly 100 experienced employees.

To-day his weekly receipts are $10,000, and still the limit is beyond sight.

"I have been danger of a near approach of the limit that was obviated when a Berlin inventor produced a contrivance which forces the phonograph and the moving picture machine to work in perfect unison. Thus were born the features that sing, and talk, and move," making repri-

sable the reproduction of an entire opera, if desired, with all the sights and sounds, acting and music that go with it.

"All resulted directly—mind you, directly—from reading the Workers' Magazine," says Mr. Laemmle. "Were it not for that I would still be selling clothes in Oshkosh. I would still be a salary coward.

My suggestion to readers of The Tribune magazine is this: Do not think of what you read. Take your reading seriously. If you find a good story about something accomplished by some other worker don't throw up your hands and say, 'Oh, it's all very well to read about such things, but it's another thing to do them.' Get busy. Form the habit of forming your judgment quickly and then act upon it. Don't be afraid to gamble on your own ability. The more desperate your gamble the more desperate and determined will be your own individual efforts to do it.

"Failures" Need Not Count.

"This, I will admit, is not the old-fashioned advice that is generally belied out by the business newspapers in stories of men who carried newspapers when they were boys and then grew to be millionaires. Just because you didn't carry newspapers or saw wood when you were a boy is no reason why you can't do as well. Take your reading seriously. If you claim that regardless of whatever failures you may have made in the past, you can make yourself if you really apply yourself. Make up your mind to do one thing and then do it with all your might. That's what I'm doing, and the bigger my business grows the harder I'm doing it.

"For heaven's sake, keep out of rats. If you find yourself grubbing along in the same old groove day after day—and there are thousands of you who do it—break away from it even if it looks like a risk. It won't be one-half so risky as letting yourself grow into an automaton. That's what kills growth—automatic application instead of brainy, thinking application. It has nothing to do with the size of your hands, or brain which I make them work overtime.

"Work with your brains as well as your hands and eyes and feet. If you read The Workers' Magazine, read it with your brains as well as you read it. You'll get a lot greater chance of making good this way than by any other method. I don't care whether you are a hodcarrier or a bank president. Whatever you do or don't do—don't be a salary cow-


N.B.—All copy must be in our hands on Wednesday morning to ensure publication in that week's issue.
Comments on Film Subjects.

"Bewitching Woman."—A French production which is based upon the infidelity of a lover. The way the French take on new lovers and discard them and then the old one again is astonishing to American audiences. The action and staging of this are both good and the film is quite as interesting as any based upon this subject. It is better than some others and no one is killed and so the film can be judged from the pictures no innocent heart is broken.

"The Kind-Hearted Gamekeeper."—A well acted and well photographed film in which a gamekeeper is shown with an exceptionally kind heart. It is representative of a possibility, but unfortunately is not probable. Americans are very much interested in such things and this matter of trapping rabbits seems perfectly right to them. As a Christmas film it is a success.

"The Dog and the Pipe."—An amusing railroad comedy which has an interesting denouement. The last scene with the dog sitting up holding the pipe waiting for the gentleman to alight from the train is much the best of them all.

"Under Northern Skies."—An excellent film which tells a good story centering around a lumber camp in the North. The photography is good and the staging could scarcely be improved. In this, as in others of the Edison films, the technical quality is beyond reproaching. Some of the scenes are strong and all are good. The tale would not have been complete without one death, but it is so well managed that it leaves no disagreeable impressions.

"The Selfish Man."—This film tells a good moral story and enforces it so vigorously that almost anyone can see the application. It is watched with added attention by the audience and when the man reforms and changes his manner of living there is applause.

"For He Is a Jolly Good Fellow."—Based upon the picture of that name and well acted and staged. It is unnecessary to repeat the story. It is, perhaps, sufficient to say that it ought to exert a good influence upon those who do likewise.

"The Sacrifice."—A French film which does not seem entirely clear and which might quite as well be left out. The story does not seem complete. Why the old lady is killed at the opening of the story and just what the mixup is that finally leads to the young woman's suicide is not thoroughly understood.

"Bad Lodgers."—Portraying the trials of those who rent rooms to so-called artists.

"The Painting."—A pathetic story, strongly told and with a tragic ending, though one that is possible and no doubt such events occur all too frequently. The photography is good, but in some parts the action appears strained and overdone. As a whole, however, it is a good film and one any manager might add to his programme with profit.

"The Bride of Lammersmoor."—An excellent production of Scott's well known novel of that name. The Vitagraph people have given another of their ambitious films which is as satisfactory as it is possible to make such a long story in so condensed a form. The staging is as near correct as can be made now and the acting is especially good. The scene where the heroine goes mad is strong and appears natural in the last degree. This film is extremely popular with the audience and brought a round of applause in two different places where it was seen this week.

"Bill Jones' New Year's Resolutions."—This is supposed to be a comic, and perhaps in so far as the swearing off part goes it is a comic, but few can understand where is the fun of appearing drunk and breaking up things generally.

"Who Is Smoking That Rope."—A film that illustrates what sometimes occurs when an inexperienced person buys cigars for a present. It has some amusing situations, particularly when the smoker clears the trolley car and the hotel.

"The Gambler's Fate."—A well told story of the gambling fever which led to the attempted commission of murder. Happily no one dies but the plotter of all the ruin, and he kills himself when confronted by the unmistakable evidence of his crime. It is a French film and the staging and acting are both good. Perhaps because it teaches a moral lesson it should be called satisfactory.

"Catching a Fly."—A comic in which a fly buzzing about an old gentleman's head brings all sorts of disasters. Finally the little girl catches and immures him safely. Then all the troubles cease. The film develops numerous genuinely amusing situations.
“All Is Fair in Love and War.”—An excellent comedy film, beautifully colored, in which the aid of a friendly musketeer out two lovers set a trap for the young woman’s father and compel him to consent to their marriage before they will release him. The action and staging are both good and the pictures are tinted just enough to relieve the monotony of the black and white. More such pictures would be appreciated. This one was applauded.

“The Maniac Cook.”—As a specimen of good photography, the Biograph Company is scoring a success in this film. It is one of the rare American films in which much attention is paid to the acting. All of the motions and expressions are correct and natural, perhaps too realistic, as when the cook arranges the legs of the child and takes the knife to cut them there is a general shudder among the audience and an impulse to run to the screen, to save the child. This unpleasant feeling does not last longer than in the other actions of the maniac, as in her deranged state of mind, she drops the knife without injuring the baby. The cook is a consummate actress, her face motions are well studied, she really acts the part of a demented person. The two other actors are as good, and if the subject is somewhat painful the production is a masterpiece, it is no mere moving pictures on a screen but the real act of the actor as displayed on our best stages. With this film the Biograph Company is bringing cinematography to a stage for cultivated folks and it is time that our manufacturers should produce something for the better classes as the better classes are showing a disposition to patronize the picture show.

“Two Very Unlucky Thieves.”—This is one of the funniest films of the season. The actors do their parts unusually well and the funny situations in which they find themselves, ending with breaking into a police station, are sufficiently out of the ordinary to excite loud laughter.

“Strolling Players.”—A dramatic film which has two situations of unusual strength, the first where the minister turns his daughter out of doors for attending a theatrical performance. The next when she returns a famous actress to save her father from the clutches of a rejected suitor who holds a mortgage upon her father’s property and is going to sell it out. She tears up the papers and gives the creditor the money and drives him out of the house. It is a good story, well told, and the actors are good. It should have a good run.

“Renunciation.”—A love story in which the rejected lover saves the accepted one for his old sweetheart and then turns resolutely away and leaves them in their happiness. The scene where the renunciation occurs is particularly strong and appeals to the audience in a unusual degree. It is a good film and managers will make no mistake in placing it before their patrons.

“The Rajah’s Casket.”—A semi-magic film in which ballets play an important part and there is more or less of the black art developed in searching for a lost casket. It is well staged and finely colored and the action is good.

“The Messenger’s Mistake.”—A series of amusing incidents arising from a messenger who was given a baby and a rabbit to deliver to different addresses and gets the cards mixed. Finally everything is straightened out, but not until there is consternation in two homes and the audience has had a number of good laughs.

“A Persistent Suitor.”—A comic in which a persistent suitor finally induces a girl to marry him. Several extremely funny situations are developed and as a comic the film is a success.

“The Mysterious Correspondent.”—A funny film in which the developments lead up to a capital denouement and the suitor becomes the woman she wants. The ducking the old gentleman at the laundry never fails to excite roars of laughter. At the close the picture is liberally applauded.

“Dangerous Members of Bostock’s Menagerie.”—An extremely interesting film showing how they extract the poison fangs from snakes and also showing some other members of the menagerie which has been famous for a number of years. Record films of this character interest a great many in every audience and at the same time they convey information.

“The Electric Hotel.”—A comic that has numerous characteristics of more than ordinary interest. These films are chiefly interesting in the curious developments. Much unusual work is done in preparing them and even though they are intended to be funny, the making of fun in these instances is coupled with some wonderful work upon the films.

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"Faithful Little Doggie."—A well photographed film, illustrating how marvelously a dog can be trained. The action of the dog is good in all instances and the pictures never fail to bring applause. Anything which shows the sagacity of animals seems to please the average audience better than anything else. "The Faithful Little Doggie," will be shown.

"The Pearl Fisher" is not a new film, but as it is one of the good magic productions of the Pathe Freres it was well received. This proves once more that good films can be shown over again and still command admiration.

"Father and the Kids."—If you are under the influence of the weather and you want a good hearty laugh, do not miss seeing "The Father and the Kids." This Gaumont production is one of the best. It was shown at the White House, our President would be more than delighted at such a collection of kids and he would jump to the screen to congratulate the father.

"An Unprofitable Call."—Another success of the Gaumont folks and a success in many ways. The whole film is remarkably fine as photography. The acting could not be better and the subject, although on the comic line, is very amusing, clean and can be shown to audiences of children and ladies. The audience gave a good reception to this film, this film, it was not a forced laugh from silly stunts but a hearty laugh from very natural causes.

"The Burglar in a Piano."—An attempt at some comic work but of very unnatural and forced situations; on the whole a mediocre production.

"The Poor Singer Girl."—If the Gaumont producers kept the audience roaring with the "Father and the Kids," this time they kept the handkerchiefs busy. This highly dramatic film is a good one as it keeps the audience tense and at the same time it is very sad is perfectly clean and can be shown before any audience, in fact there is a good moral lesson in it and shows us plainly that while we may have plenty of the goods of this world, we do not know the sufferings of others. The production can be recommended for church entertainments.

"Unveiling a Statue."—In this production the "Eclipse" folks try to amuse an audience, but the attempt is not a successful one. As usual a few spectators have to laugh when the supposed statue gets on a spree. It is a very mediocre production.

"Interior Cyclone."—A comic in which a new idea is developed that highly amuses the audience. If some change could be made so that the machine could be reversed and the two policemen carried to the top of the building it would add to the fun making a qualities of the film. This film, it was not a forced laugh from silly stunts but a hearty laugh from very natural causes.

"The Holy Hermit."—A comedy drama which has more actual funny situations than some of the so-called comics. The action is good and the photography couldn't be better. The film deserves a long run because it is technically good and possesses strong elements of amusement.

"The Merchant of Venice."—An ambitious film. The staging is exceptionally good, and this includes the costumes and all the accessories. But some of the characters are weak. Shylock himself is not very well made. The story is a good one and he is better than some of the others. Nevertheless, the fact that others are weak does not affect the play as much as it does if Shylock is weak. It is a little difficult to follow the thread of the play through some of the scenes, but this is due to necessary elimination. In the main, however, the film is good and deserves a long run. It is a good representation for the money.

"The Vestal; A Love Idol."—One of those beautiful films representative of ancient Roman life which are always sure to please and instruct. This hangs on the love of a Vestal virgin and has numerous dramatic situations which are made the most of. The final scene in which the fire is miraculously rekindled and the virgin is taken from her living tomb is particularly strong and appeals to the audience as few scenes do in these films. The picture won vigorous applause in two places where it was seen.

"Christmas Eve at Sunset."—This is said to be a story of life in 1784, but it might be in any other year and there has little to do with it. Some of the scenes are strong, while others are weak. The scene of the murder of the child is strong and brings involuntary cries of horror to the lips of the audience. The dwelling scene is equally weak and brings mostly contempt. The brother's actions in undertaking the rescue of the girl and securing her pardon are marked by undue deliberation. It would seem as though the actor should have shown feverish haste here, at least, but he moves with as calm a demeanor as though nothing of importance depended upon it. Staging and technic are both good and the film deserves a good run.
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New York City.—Plans have been filed for remodeling the building at 45 James street into a moving picture hall and for putting a moving picture show in the three-story dwelling at 162 East 30th street for Martin Jerome & Chas. Schroeder.

Guthrie, Okla.—The Yale Amusement Company of Oklahoma filed an incorporation to operate moving picture shows in Oklahoma and Arkansas. The company is capitalized at $10,000, the incorporators being L. W. and A. I. Brophy and H. F. Moseley.

Savannah, Ga., January 3—Mr. Robert Sullivan, of Savannah, has become manager of the Lyric Theater in Macon, Ga., of which the Bandy Bros., of Savannah, are owners. The Arcade has been closed for repairs. The Bandy Bros., who had half interest in the place, have sold out to Arthur Lawrence, and a store will be opened, the place will be remodeled, getting new opera chairs and a beautiful thirty feet or more front. There will be more than three thousand electric lights used on the outside of the building and it will be the finest theater south of the Mason and Dixon line when finished.

CORRESPONDENCE.

AN EXHIBITOR ON THE MORALS OF THE SHOW.
Waycross, Ga., December 2, 1909.

Editor Moving Picture World:
The effort you are making, through your most valuable paper, to put a check to the manufacture of films which almost blurs because of the very improper pictures they are so often forced to display, is enough to call forth the praise of every decent exhibitor and patron of moving picture places the world over.

I read with great pleasure the weekly or timely comments on the films that have been coming out recently in The Moving Picture World. If the manufacturers of films were wise in their time and generation they would cease offering the boys and girls, through moving pictures, lessons of crime, vulgarity and immorality generally by bringing such things to their eyes. They ought to and must know that an exhibitor should have due consideration for those who visit his place of amusement and try to give them a knowledge of things worth knowing and legitimate entertainment such as they would be willing for their wives, girls and boys to know about and see.

Why wait for the heavy hand of the law to force the annihilation of improper subjects? Beyond any doubt whatever, a change is going to take place ere long, for one, go to the extra expense of express charges both ways and telegraphing, returning improper subjects for others. I am willing to show rather than take the chances of offending even the most disillusioned citizens and spoiling the minds of one child. The gentleman who supplies me with films will vouch for the truth of this.

Manufacturers of films, for the sake of humanity do give us more of the good and less of the bad, good—most kind, and then watch the business succeed. In all sincerity,

CHAS. H. REDDING.

AN EXHIBITOR ON THE MUNICIPAL LAWS.
Lancaster, Pa., January 4, 1909.

Editor Moving Picture World:
Dear Sir,—Having read of the drastic action taken by Mayor McClellan in revoking the licenses of moving picture shows in New York, I will venture to say that had the law-abiding exhibitors in your city taken such action that was necessary and seen that the license of the exhibitor who evaded the law was revoked, this calamity would never have happened. I own and operate a moving picture theater in this city and am only too glad to abide by the laws governing such shows in this State; in fact, go even farther and practice prudence which is not exacted. I cannot understand why the film renters will lease film to exhibitors whom they know evade the law. It only means that the business will go to the "dogs" and the well meaning will suffer with the wrong ones. I respectfully ask the New Patent Company or any exhibitor will pay a license fee. Am I to understand that the fee paid by the law-abiding exhibitor will be used to further the interest of one who will knowingly break the law? Why should not the renters and the manufacturers pass a fee also, for are not they interested in bringing the business to a higher level? Can not this same Patent Company make and enforce rules which will compel all exhibitors to obey the law and employ competent and careful operators or else refuse them film? In this city there are five moving picture theaters and we are not bothered at all by the authorities, simply because we obey the law and run as clean a show as possible with the subjects the manufacturers give us.

Yours truly,

GEO. M. KRUPA.

GREAT NORTHERN DEFINE THEIR POSITION.

New York, January 8, 1909.

Editor Moving Picture World:
Dear Sir,—We desire to announce that we have contracts with the owners of numerous patents connected with the moving picture machine business. These contracts have many years yet to run and all users of film manufactured by the Great Northern Film Company are fully protected from any interference whatever from owners of such patents. If any litigation is commenced against users of our films they will confer a favor by notifying us immediately, and we will see that such action is terminated very rapidly.

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This protects the film from the heat of the light. If for any reason the film stops, the shutter automatically drops between the film and the light. Its action is instantaneous and absolutely prevents destruction of the film. The Kinetoscope is fully described in a booklet which we will gladly send free, on request.

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The Edison idea in film making is to produce subjects that hold the attention by reason of their cleverness. They are never coarse or suggestive. Some thrill; others amuse; all are the kind that appeal on the strength of high quality. New Edison Films are made each week. Let us put your name on our mailing list.

Exhibitors who show them draw the biggest crowds.
They're high-class and they please.

NEW SUBJECTS:

<table>
<thead>
<tr>
<th>Date</th>
<th>Subject Name</th>
<th>No.</th>
<th>Code</th>
<th>Length (feet)</th>
</tr>
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<tbody>
<tr>
<td>January 15, 1909</td>
<td>WHERE IS MY WANDERING BOY TO-NIGHT</td>
<td>No. 6412</td>
<td>VENGANZAS</td>
<td>900</td>
</tr>
<tr>
<td>January 15, 1909</td>
<td>DRAMATIC</td>
<td>No. 6413</td>
<td>VENGARAMOS</td>
<td>900</td>
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</table>

NEXT WEEK'S SUBJECTS:

<table>
<thead>
<tr>
<th>Date</th>
<th>Subject Name</th>
<th>No.</th>
<th>Code</th>
<th>Length (feet)</th>
</tr>
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<tbody>
<tr>
<td>January 15, 1909</td>
<td>DRAMATIC</td>
<td>No. 6414</td>
<td>VENGARIAIS</td>
<td>900</td>
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<tr>
<td>January 22, 1909</td>
<td>BURGULAR CUPID</td>
<td>No. 6415</td>
<td>VENGARIAN</td>
<td>835</td>
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</tbody>
</table>

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of their nativity suitable gifts, each to the other. Hardieke has a widow, but no fish. Mrs. Hardieke owns a wealth of hear, but no decorative comb for her hair. What is worse, she is very rich, and rather estimated. An idea strikes Hardieke. He will pawn his watch, and buy a comb; thus surprising her; Mrs. Hardieke's mind is also illumined by a bright thought. She will sell her his hair, and with the money buys him a fish. This they do, of course, unknown to each other. Well, here's the situation: He had no fish for his watch, and she, no comb for her hair; but now he has no watch for his fish, and she has no hair for her comb. Length, 586 feet.

EDISON MFG. CO.

UNDER NOthern SkIES. Synopsis of scenes: All the world's a stage—the play is ever on; no curtain ever lowers between the acts—the scenes are simply shifted. The players come and go, and play their different parts. To some it is a tragic tale—white others are but comedy. The scenes may change and costumes vary, but the company is that good old "safe" immutability.

Away in the Northern woods where the lumberman's ax makes the echoes ring—where Jack Frost holds sway, and Winter long and earnest—ever there love finds his way and melts a path to human hearts, and sometimes sees happiness crown his work, and sometimes have.

Two comedians working in the same lumber camp—breathing the air that makes men sturdy—happy until love shames for admittance, and a change comes o'er the spirit of their dreams when the heroine, the lumber King's winsome daughter, comes.

Then fate leads to the shuttle and the comrade are caught in the grind. The hero finds the paymaster under unwonted strain, and learns that his loved comrade has turned thief. To shield him and the woman he has bet but (and his comrade won) he takes the guilt upon himself, and in his own lies. In court, he sheds the lie for love, but his well-meaning effort is fruitless, for the guilty man, unable to bear the sacrifice, breaks down, confesses all, and gives the girl up to the man whom she misjudged, but always loved. App. length, 500 feet.

THE WORM WILL TURN.—Synopsis of scenes: The master poet gave us a "Taming of the Shrew" that stands unequalled—but Mr. Pepper, who, unlike his name, was a very mild man—until Mrs. Pepper began to wind him, stages a comedy, when he finally rebelled at petty tyranny that would make the worm's heart "turn green with envy."

Weary of the perpetual nagging and "Talkfest," he holds a council of war with himself behind the wood shed and determines on a plan of action. Recalling an old army comrade who closely resembles Mrs. Pepper's "first husband," with whom she is always comparing poor Pepper, to his eternal disadvantage and mortification, he arranges with him to come on a visit and impersonate the "soldier number one," who was supposed to have been lost at sea fifteen years before our story opens—but the one to meet at a different time and place for the purpose of being sent to the army. The scenes are numerous, and the work is plotted with much care and thought. Mrs. Pepper returns, a chastened and wiser woman, and the doves of peace nestle earthy in the chimney corner ever after. App. length, 906 feet.

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THE BEWITCHED BRETON (Gaumont).—A rousing comedy full of action in every phase. Some exceptionally novel features are reproduced in this subject and it is certain to be adjudged a perfect success. Excellent photographic quality and highly interesting magic illusions. Length, 537 feet.

CONVICTED (Gaumont).—A pathetic drama well rendered. The story is a story of a young woman who with her husband is employed by a wealthy family. Unable to resist the temptations to which she is subjected in a house of plenty and splendid extravagance in London, she becomes the pastime of the premises caused of her undoing. She is ejected from the house, leaving husband and child behind, and goes forth into the cold and unsympathetic world to make her living. Proved to wrong she travels the well beaten downward path.

Her son progresses at school and in absent to graduate as is also the daughter of his father's employer. The exercises over, her child and mother come freet to face at the closed door. A reformation of the parents is effected and the mother now resolves to make a new start and merit the confidence and sympathy of a loving son and husband. Photographic quality and dramatization are unexcelled. Length, 584 feet, comedy. The scenes are numerous, and the work is plotted with much care and thought. Mrs. Pepper returns, a chastened and wiser woman, and the doves of peace nestle earthy in the chimney corner ever after. App. length, 906 feet.

VISIONS OF A GOLDSMITH (Gaumont).—A beautifully hand colored subject portraying the visions of a smith. The production of his skill.

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READY
Wednesday, January 13

sables and various weapons, wound immense havoc and left a veritable trail of death in their wake, all of which was brought before him in vivid visions.

The din of battle, the passion of a duel and the perpetuation of the highman's life upon his imagination marked impressions that he resolved immediately to reform and he changed his vocation to that of a goldsmith. Length, 327 feet.

A GYPSY'S JEALOUSY
(Urban-Eclipse).—A shooting sensation, dramatic production. Members of a gypsy camp are visited by the residents of a little valley wood near which our performer have encamped. One of their numbers falls in love with a demure maiden and while he makes no open advances and receives no encouragement, he manages to effect a sale of none of his wares.

His domineering behavior is perceived by one of his own party and a bitter jealousy aroused. In the shadow of the night, the vengeance of the treacherous woman approaches the home of her imaginary rival. A crime is committed and the object of her lover left upon the ground naturally throws suspicions upon him as to the perpetrator of the crime.

The physician's skill, however, averts the dire catastrophe and the victim is able to identify his antagonist. Justice is then allowed to be administered. Length. 604 feet.

S. LUBIN.
WHEN LIPS ARE SEALED.—Lovers.—Plainly furnished room. From the appearance it is to be seen that woman's loving hands reign there. The intended enters and is greeted cordially.
The Next Morning.—The young girl, after having partaken of a simple breakfast, departs, going to the store where she is employed as a salesgirl.
The Rejected Lover.—Jewelry counter in a department store. The young girl is selling. The doorkeeper comes up and speaks to her and tries to take liberties, but she is sharply rebuked.
A Thoughtless Act and Its Consequences.—Business is quiet at the jewelry counter. The girl takes a piece of jewelry and puts it to her waist unthinkingly. At this moment the doorkeeper rushes up, accusing her of having stolen the brooch. She is so frightened that she does not know what to answer.

I Will Swear for Mother's Sake.—Being the only support of her mother, she promises to do as he requests. She takes the envelope and departs for the cloak room, where she places the envelope in the overcoat in Locker No. 7, unaware of the owner's identity.
The Missing Documents.—The Superintendent looks for some documents which have disappeared from his desk. He calls the business man's attention to his office, but they deny any knowledge of the missing documents. The doorkeeper promises a search. Accompanied by the store detective, the superintendent and his staff, they proceed to the lockers.
The Thief.—The documents are found in Locker No. 7. This is the locker of our girl's lover. The investigation returns to the superintendent's office, where they call for No. 7. He comes to the office and is accused of the theft just as his intended entered to bring some papers. She hears the accusation and faintingly drops to the floor.
The Vision.—The girl is at her home. Her thoughts haunt her. She sits down to her knitting and begins to baste her handkerchief to hide the tears which she sees herself behind prison bars. Her mother is coming to visit her. The shame is more than she can stand; she drops to the floor—dead. The girl resolves to tell the truth.

Judgment Day.—In a courtroom. Superintendent, his staff and many spectators are in the court room. The young man's fate is now decided. Now his intended is in the witness stand. He tells the truth in such a straightforward manner that the Judge, and jury believe her, and the believing man is freed and the villain is put in his place. Length. 935 feet.

TROUBLES OF A STRANDED ACTOR.—Stoned Out of Town.—Mr. Shakespeare introduces the new play, "Thee Too's Cabin," to an unappreciative audience at Windsor. The receipts consisted of a volley of green peas, eggs which were laid too soon and apples which had outlived their usefulness. The kind citizens of Windsor accompanied Mr. Shakespeare to the depot. Not having the price of a ticket and no train leaving until the next morning, Mr. Shakespeare decided to walk to the next station, which is Buckville. The distance is only 290 miles so Mr. Shakespeare staff to walk the tie.

Two Weeks Later.—Tired and worn out, Mr. Shakespeare arrived at Buckville. Sleepless accommodations are scarce in Buckville, especially if you have not the price of a round ticket. Mr. Shakespeare, therefore, occupied an unoccupied...
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The opening picture shows the ranch house surrounded by adobe walls, a veritable tent in the foot hills. A party in honor of Ethel Doyle, a niece of the ranch given, and many guests from other ranches miles around are gathered. Joe Hartley's most trusted men, the young McFarland, is smitten with the charming and beautiful Ann Augusta. The whole ranch is stilled by the beauty of the Eastern maiden, and the romance of her characteristic to his race he declares his love and is rejected, at the same time trying to have his wife's sweet, honest, kind soul.

The party is at its height, when a messenger arrives from his long journey across the desert with the mail. A letter is delivered to Ethel containing the news of the dangerous illness of her father in the East and requesting her immediate return home. Plans are instantly made for Ethel's departure the next morning, and a half dozen cowboys are detailed to accompany her and her uncle on the journey of more than one thousand miles across an arid desert-waste.

The scene moves to the home of his long journey, and Antonio, the rejected lover, seeing the helplessness of his suit and thrusting for revenge at his friend, makes love to the wife of his heart. He coldly passes on while in the presence of the multitude on the square, the two brave fellows face their doom, when they are condemned to die they walk to the firing line, one turns about to mount the platform, the cardinal is on horse back in the square and the company of the condemned men plead for their release he knew that they were women would take place. He coldly passes on while in the presence of the multitude on the square, the two brave fellows face their doom, when they are condemned to die they walk to the firing line, one turns about to mount the platform, the cardinal is on horse back in the square and the company of the condemned men plead for their release he knew that they were women would take place. The scene ends.
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THEIR burning thirst. An idea occurring to our heroine only sent a message by one of her pet pigeons that she has been carrying about for weeks, written in ink sent on a note that the absent gentleman was about to please her. It is not so soon as it has been put to the most efficient use. It is the last hope, during the day a war party of Sioux Indians has been sighted near the river.

A letter is hastily written and tied about the neck of the feathered pet, and with a prayer upon her lips she feels the enchanting influence of the little messenger and it soars away on its mission of relief.

Judge of the surprise of the people at the ranch when the pigeon flew to her brother, through the window of the adobe, carrying the letter about its neck. It is evidently read, and without delay the ranch foreman dashes to the post office and finds post and mail, and sends the alarm—a party of whites lost on the desert, surrounded by Indians.

A troop of cavalry is soon on its way to the rescue. The slackened pace of the Indian is less easily, almost mad from thirst, they feel ecstacy in the shadowy cliff that marks the entrance to a raged gorge in the mountain.

They have no sooner reached this haven of rest than a large number of Apaches is seen advancing upon the herd. A war cry is given, and the white men are driven from the ruins.

Hope is almost gone and death stirs them in their graves. They are seen房屋 the keen ears of the savages. They grow uneasy and begin to pay less attention to their victims. It is then that the beating of many sweet words and songs is heard. Some of the white sound is borne to the ears of the little group of whites from the cleft of the rock. "The Apaches are on the run." Finding themselves cut off from their refuge, the Apaches turn toward their former victims, who, encouraged by the knowledge of the pace at hand, pour a dense line of fire into them. The Apaches crowd the boys in blue, up the gorge dashes a squad of Indian fighters. In a few minutes they are driven back and scattered to the four winds.

All this time, the man has been hiding to watch the murder of his hated rival, is captured and dragged before the commander. He is ordered to be bound to the post, where punishment will be meted out to him.

The man is a military officer and his conduct is conducted on the long journey to the railroad, and when she turns up in the East, MacFarland goes home to find the man she once loved and now his wife, the mother of his mother, as a bride of Jack MacFarland, her cowboy hero, who fought a good fight and would have died for her.

VITAGRAPH COMPANY.

THE BRIDE OF LAMMERMOOR. A Tragedy of Bonnie Scotland.—A young girl is being urged by her husband to leave the room, closely followed by the Duke who returns understanding. She enters the garden, where her lover meets her. The couple plight their troth. The young girl does not dare to remain any longer and takes the horse of MacFarland, then hastily departs. The girl, turning, meets the Duke face to face. He follows her to the house of her own father of the scene he has witnessed. The old man angrily orders his daughter from the room. With the Duke comes a plan to cure the girl’s love. They dispatch a note, slandering the lover’s name, making an appointment for that evening. She unexpectedly goes to the spot designated, waits anxiously for her lover, and when he does not appear, returns home convinced that he is false. Another forged note is added to her despair, and when she Denies her lover, and swears suit the girl reluctantly consents. In due time the old Duke takes place as a lawyer in the marriage contract, her former lover enters and demands an explanation. The girl reads the letters. He angrily asks for the betrothal ring, throws it to the ground, grips it beneath his feet, bites and tears it to pieces.

The young girl realizing the deception practiced upon her, shows signs of madness. However, entering with the Duke, becomes alarmed at her condition. The latter is frightened at her wild appearance, and, as he is a physician, she asks him before her father can interfere. She kisses the picture of her lover whom she supposed still carrying the dagger. During this time the lover in his room is becoming his fate, when the false news is brought to him. He hastens to the castle and pleads with his sweetheart, trying to bring her back to reason. She goes at him wildly at first, then gradually memories return. The forged letters are again brought out and when the lover denies having written them, the knowledge that he has been cruelly deceived, drives her again to madness and she dies in her lover’s arms.

THE PAINTING.—A poor artist in his studio is painting a picture of a little child (his own), when an opportunity presents itself to sell his work. Delighted with the picture when it is finished and the artist buys it, the buyer enters the studio, purchases several pictures, culminates particularly over the baby painting, which the artist and his wife like it. The subject of the painting, the baby, lies sick with a severe cold. The artist’s wife takes the picture out of his hand and says, "No hope of recovery, leave it." The little child clings to the picture, a fruit picture hanging on the wall and asks for an apple. The artist’s wife takes a few pennies, his all, and starves the baby. At a fruit stand he finds he has not enough money to buy, and while the vendor’s back is turned, the picture and his apple. Hastening home, he finds his child growing worse. He gives him the apple, he brightens up a bit, then falls back lifeless. To further his fortune, the artist’s wife takes sick and their money soon gives out. The buyer comes in, inspects the picture, and says: "I’ll buy the only one which appeals to him in that part of their picture. He offers to buy for the return of his painting and being denied, returns home heartbroken. His wife grows worse, takes out the baby clothes and the family cares them. She finally wanders to the doctor’s door and, with grief, goes out on the street. In walking among a large baby picture in a store window. Watching his picture and runs home. He gives it to his wife and asks for money. Her reason returns, she sells the picture and falls back dead in her husband’s arms. The theft of the picture is soon discovered and the shopkeeper who enters it, the buyer lays his dead wife back on him and, taking a crimson passenger and puts it in his own heart. Length, 450 feet.

A TELEPATHIC WARNING.—During the Civil War, a soldier seated about a large shaded table. A little girl is playing on the floor with a ball when a man among the soldiers calls her away. The soldier points to the picture and says: "This is his picture. He is going to return from this picture and runs home. He gives it to his wife and asks for money. Her reason returns, she sells the picture and falls back dead in her husband’s arms. The theft of the picture is soon discovered and the shopkeeper who enters it, the buyer lays his dead wife back on him and, taking a crimson passenger and puts it in his own heart. Length, 450 feet.

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Dec. 24-The Helping Hand (Pathetic).................841 ft.
Jan. 1—One Touch of Nature (Pathetic)..............728 ft.
Jan. 11—The colony of Thieves (Dramatic).........681 ft.
Jan. 11—Love Finds a Way (Comedy drama).........319 ft.
Jan. 14—A Rural Elopement (Pathetic)..............516 ft.
Jan. 18—The Sacrifice (Dramatic)....................438 ft.

EDISON MANUFACTURING COMPANY.
Dec. 23—Turning Over a New Leaf (Co.)..............900 ft.
Dec. 24—The Lost New Year's Dinner (Co.).........900 ft.
Jan. 1—A Pretty Partner (Co.)..........................960 ft.
Dec. 23—The Lost New Year's Dinner (Co.).........900 ft.
Jan. 1—A Pretty Partner (Co.)..........................960 ft.
Jan. 5—Under Northern Skies (Dramatic)............900 ft.
Jan. 8—The Worm Will Turn (Comedy)...............960 ft.

ESSAYAY FILM MANUFACTURING COMPANY.
Dec. 23—Who is Smoking That Pipe? (Co.).........410 ft.
Dec. 30—In Golden Days (Dramatic)..................500 ft.
Jan. 6—The Haunted Lounge (Comedy)...............720 ft.
Jan. 6—The Neighbors' Kids (Comedy)...............550 ft.

KALEM COMPANY.
Dec. 23—Red Cloud (Dr.).....................................850 ft.
Jan. 1—The Trial of the White Blaze (Dramatic)....572 ft.
Jan. 8—A Florida Pend (Dramatic).....................900 ft.
Jan. 15—The Sponge Fishers of Cuba (Educational)....965 ft.

S. LUBIN.
Jan. 4—A Bitter Lesson (Dramatic).....................515 ft.
Jan. 4—The Old Maid's Dream (Comedy)...............536 ft.
Jan. 7—Two Orphans of the G. A. R. (Dramatic).....650 ft.
Jan. 7—Love's Air Rife (Comedy).....................320 ft.
Jan. 11—When Lips Are Sealed (Dramatic)...........825 ft.
Jan. 14—Troubles of a Stranded Actor (Comedy)......820 ft.
Jan. 14—How Happy Jack Got His Meal (Comedy).......175 ft.

FATHE FREES.
Jan. 4—Two Very Unlucky Thieves (Comedy).........420 ft.
Jan. 4—Mysterious Correspondence (Comedy).........330 ft.
Jan. 6—School Children's Strike (Comedy)..........350 ft.
Jan. 6—A Lovely Lass (Dramatic).....................384 ft.
Jan. 8—The Wooden-Headed Veteran (Comedy)........562 ft.
Jan. 8—A Drunkard's Dream (Dramatic)..............410 ft.
Jan. 9—Red and His Little Father (Pathetic)........335 ft.
Jan. 9—Burning of Standout, Constantia,............367 ft.
Jan. 11—Bred Under Richélieu (Historic Drama).....715 ft.
Jan. 11—Spanish Blood (Drama)......................275 ft.
Jan. 15—Predatory Liz (Comedy)......................371 ft.
Jan. 15—Still Walking (Comedy)......................318 ft.

Jan. 13—A Very Thief (Comedy)..............................928 ft.
Jan. 14—Paper Duck and Babies (Madjaged)...........897 ft.
Jan. 15—It's Only the Palter (Comedy)...............825 ft.
Jan. 20—Mr. Pancake Out for a Good Time (Comedy)....821 ft.
Jan. 16—The Housekeeper (Dramatic)...............900 ft.

SELIG POLYSCOPE COMPANY.
Dec. 21—in the Stassenah Valley (Historical)........410 ft.
Jan. 7—The Tenderfoot (Comedy)....................130 ft.
Jan. 7—The Tyrant's Dream (Comedy)................420 ft.
Jan. 7—Seaboarders (Comedy)..........................164 ft.
Jan. 14—in the Old Country (Comedy)................440 ft.

VITAGRAPH COMPANY.
Dec. 21—Curse for Bashfulness (Comedy)...............520 ft.
Dec. 21—A Sister's Love (Dramatic)..................435 ft.
Jan. 5—The Bride of Lanniome (Comedy)..............430 ft.
Jan. 5—The Painting (Pathetic)......................430 ft.
Jan. 9—Telegraphic Warning (Dramatic).............725 ft.
Jan. 9—He Went to see the Devil Play (Comedy).....250 ft.

KLEINE OPTICAL COMPANY.
Dec. 28-Jan. 2—The Devil's Sale (Comedy)............410 ft.
Dec. 29-Jan. 2—Aerialists (Comedy)..................294 ft.
Dec. 29-Jan. 2—A Heavy Headpiece (Dramatic)......264 ft.
Dec. 29-Jan. 2—Not Guilty (Dramatic)...............807 ft.
Dec. 29-Jan. 2—Bobby Has a Pipe Dream (Comedy)....410 ft.
Jan. 11—The Bewitched Broom (Comedy)..............927 ft.
Jan. 11—Concentrated (Pathetic)......................854 ft.
Jan. 13—Vision of Goldsmith (Dramatic)..............927 ft.
Jan. 13—Topsy's Journey (Dramatic).................644 ft.

GREAT NORTHERN FILM COMPANY.
Dec. 30—The Queen's Love (Drama)....................490 ft.
Dec. 30—A Man's (Drama)..................................720 ft.
Jan. 4—A Guest at the Edison Magazine (Drama)....900 ft.
Jan. 13—Ruth's Escape from Prison (Comedy)........700 ft.

FILM IMPORT AND TRADING COMPANY.
Dec. 25—My Lourdeau Inherits (Eclair).............500 ft.
Dec. 25—Misdeeds of a Tragical Part (Eclair)........725 ft.
Jan. 2—Cannell's Revenge (Dramatic)...................500 ft.
Jan. 5—Soldier's Demand (Pathetic)..................500 ft.

WILLIAMS, BROWN & EARLE.
Dec. 25—How the Dodger Obtained a Meal (Comedy)....220 ft.
Dec. 25—A Call to Save a Heart (Dramatic).........300 ft.
Dec. 25—Baby's Playmate (Sentimental)..............375 ft.
Dec. 26—The Baby and the Loyal (Dramatic).........350 ft.
Dec. 27—Snow and His Monkey (Comedy)..............350 ft.

LATEST SONG SLIDES.
A. L. SIMPSON.
133 W. 126th Street, New York.

Sunbonnet Salome.
Make a Noise Like a Hoot and Roll.
When Darby Rose Whispered—Yes.
Locusts on our Navy.
Skyflyingmen of New York.
Fire Fighters of New York.
Around Manhattan Island on a Night seeing Yachts.

DEWITT C. WHEELER.
120 W. 31st St., New York.

Singing On, Harriet's Dream.
Don't Take Me Home.
Nobody's Heart.
Promise.
Nightingale.

The PRENO CO.
Under My Merry Wdder Hat.
When the Robin Sings Again.
Would You Like To Take a Walk With Me?
Your Picture Says, "Remember."
I Love You For Yourself Alone.
You're Just the Girl For Me.
I'm Gonna Tell On You.

SCOTT & VAN ALSTEN.
59 Pearl Street, New York.

I'm Tired of Living Without You.
It's Always Nice Weather Indoors.
Lecture on "Japan."
A Good Old Dollar Bill.
Waxn't You Even Say Hello?
True Blue.
Lecture on Egypt.

General Electric Company

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There once was a time when you could rightfully feel dissatisfied because you couldn't get anything but alternating current for your moving-picture lamp. But this time has past. The perfection of the MERCURY ARC RECTIFIER puts within the reach of every moving picture manager a simple, compact, money-saving device that successfully and economically changes alternating current to direct.

We want you to know that the MERCURY ARC RECTIFIER will save you dollars and cents that you are now paying out for lost power—power that goes up in heat from inefficient rheostats and choke coils. Don't delay but send to-day for Booklet 3681-P.

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Front view of rectifier panel

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The "Standard" Automatic Moving Picture
MACHINE

With Self-Rewinding
Film Device

PRICE, $170.00

With Motor and
Speed Controller
$190.00

American Moving Picture Machine Co.
104 BEEKMAN STREET, NEW YORK CITY
Mr. Moving Picture Man

HIGH PRICE Exchanges have requested us to repeatedly increase our prices on supplies and Film Service—because we have satisfied more customers and made good to the fullest extent possible.

The Wire Terminal Shows here is designed especially to meet the exacting requirements of long life picture work. A wire terminal is completely enclosed and cannot possibly become loose. Our simplest and quickest way is to be clamped and clamped together ready to attach to binding post.

To Manager:

Would you like to have an EXCLUSIVE film service in your locality, with pictures you or your competitor never had? We only supply ONE customer in a locality, and the early bird gets the worm.

We supply all NEW SUBJECTS and pictures you or your competitor never had. Subjects that neither the Independent or Association have.

Yours for the new kind of Film Service.

A. McMillan, Pres.

79 Dearborn St. (Rooms 341-343)
Chicago, Ill.
SUCCESSFUL MANAGERS USE

SWANSON PERSONAL ATTENTION SERVICE

OUR astounding success has come through our renters' successes, due not only to the high quality of film service we render, but to the fact of our giving our renters' needs, individuality, the most careful attention and co-operating with them in every way possible.

There are scores of successful theatres to which we can cite you as evidence of what Swanson Personal Attention Service will do for your theatre. Theatres that are receiving the best of service, but for some reason were not doing the amount of business that could be expected. This was due to the fact that the exchange from whom they were renting was indifferent to the particular need of each individual customer. Various localities require different styles of service, and having made a study of these various conditions we are, therefore, in position to select programs best suited to your patronage.

We have a competent organization, the individual members of which have drilled into them two points: First, RESULTS; Second, PERSONAL ATTENTION SERVICE. Not only this, but our organization consists of men with experience, each in his particular line, and many times the exhibitor finds it to his advantage to be able to write and secure from his rental exchange "hard-headed" and sound advice which it is to his advantage to use. This kind of advice can be secured from us, practical and successful amusement promoters.

SWANSON'S CURTAINLINE

We will sell you for $3.00 enough curtainline to cover 150 square feet, and this one coating will last forever. If you will paint your curtain with this preparation we will guarantee that it will be fire-proof and that the lights and shadows will stand out and that the figures in the picture will have that "live" appearance. SEND FOR SPECIAL CIRCULAR NO. 397.

NON-BREAKABLE CONDENSERS

of the best quartz glass. Not a cheap cast glass of a greenish hue, but a pure white, high class, ground lense of the best quality. Any focal length. Each $2.00, or a pair for $3.00.

LET US CHANGE YOUR EDISON TWO-PIN MOVEMENT TO ONE-PIN

and we will guarantee that it will reduce the flicker in your picture 75 per cent. or more. We will do it for $20.00. Write for booklet giving full information and stating the advantages in having this change made.

DOES YOUR MACHINE NEED REPAIRING OR ADJUSTING?

We maintain the largest and most complete Moving Picture Machine shop in the country and are in a position to turn out rush orders. We allow a discount of 10 per cent. from the manufacturers' list price on all repair parts of the Edison and Power machines.

WM. H. SWANSON & CO., 160-162-164 Lake Street, Chicago, Illinois

OR

WM. H. SWANSON ST. LOUIS FILM CO., 200-202-204 North Seventh St., St. Louis, Mo.

OR

WM. H. SWANSON OMAHA FILM CO., Karbach Building, Omaha, Nebr.

OR

WM. H. SWANSON FILM CO., 1222 Grand Avenue, Kansas City, Mo.

Furnishing a Film Service That Is Better Than Seems Necessary
A WORD TO THE WISE
Successful Moving Picture Exhibitors Use
POWER’S CAMERAGRAPH
The best results with alternating current are obtained with
POWER’S INDUCTOR
SEND FOR CATALOGUE G AND CIRCULAR A
NICHOLAS POWER COMPANY, 115-117 Nassau Street, New York

"ALL OTHERS BEAT TO A FRAZZLE"
"THE WOLF HUNT"
THE GREATEST MOVING PICTURE EVER MADE
SEND in YOUR ORDER before YOUR COMPETITOR
WRITE FOR TERMS AND PROSPECTUS
Oklahoma Natural Mutoscene Co., 605 14th Street N.W., Washington, D. C.

The Eagle Film Exchange
We rent Films, Machines and carry everything pertaining to the business. The quality of our goods and service is unequalled. We positively handle all new goods. Biograph, Gaumont, Lux and Great Northern, etc., etc.

143 N. 8th Street, PHILADELPHIA, PA.
THE KLEINE OPTICAL CO.

will not hereafter import or sell films. It will continue its business as heretofore, covering

*Licensed Motion Picture Machines, Lenses, Lamps and accessories of all kinds*

There will be no change in the management or policy of the Company.
Kosmik Film Service will continue the rental of films to exhibitors licensed by the Motion Picture Patents Co., from its various offices.

Kleine Optical Co.

GAUMONT FILMS

Two reels of new subjects issued weekly to exchanges licensed by Motion Picture Patents Co.

URBAN-ECLIPSE FILMS

One reel of new subjects issued weekly to exchanges licensed by Motion Picture Patents Co.

GEORGE KLEINE

52 State St., Chicago, Ill. 662-664 Sixth Ave., New York
Do You Suppose

DO YOU SUPPOSE that a House of OLDEST standing, and now with four Completely Equipped Film Exchanges of its own, would continue to grow as we have Year after Year.

If

those who from the infancy of the Film Business have been served here, were not satisfied?

And If

new customers were not continually coming to us because of the sterling qualities of our Service?

The advantages that have won their confidence might reasonably invite your preference.

YOU are sure that what you get here is RIGHT.

20th Century Optiscope Co.

R. G. BACHMAN, Pres.

Argyle Building,
KANSAS CITY, MO.

59 Dearborn St.,
CHICAGO, ILL.

Eccles Building,
OGDEN, UTAH

Foreign Office:
HAVANA, CUBA

BIOGRAPH

FILMS

RELEASED JANUARY 18, 1909

The Criminal Hypnotist

A psychological episode in which an iniquitous disciple of Dr. Mesmer exercises his powers on a young girl in the vain endeavor to induce her to rob her father.

Length 626 Feet

Those Boys

That boys will be boys is a sure thing, and this picture is a reflex of what two mischievous youngsters would do with a pistol that fell into their hands. It is a comedy that is near-thrilling.

Length 342 Feet

RELEASED JANUARY 12, 1909

Mr. Jones has a Card Party

Another of the popular Jones series in which Jones gets into a bunch of trouble, but wriggles out of it as usual. This subject promises to be as big a hit as its predecessors.

Length 583 Feet

The Fascinating Mrs. Francis

A story of a woman's self-immolation. She having incurred the love of a young man, consents, on the plea from his father, to disillusionize the youth although she herself has a tender feeling for him.

Length 417 Feet

AMERICAN MUTOSCOPE and BIOGRAPH COMPANY

11 E. 14th STREET, NEW YORK CITY

PROMPT SERVICE
COURTEOUS TREATMENT

Our Two Big Catalogues

and the completeness of our line has made us what we are. We handle all machines, a full line of instruments and supplies and negotiate a
Film Rental Service

that will stimulate your Bank Account. Give us a chance to convince you.

"Catalog A" is for Traveling Exhibitors. "Catalog B" tells all about the Motion Picture Theatre. Both are FREE. State which is wanted.

AMUSEMENT SUPPLY COMPANY,
1038 Golden Gate Avenue, San Francisco, Cal. Dept. C.
85 Dearborn Street, Chicago, Ill.
The A B C of the Film Business

Attention At Your Disposal
Brains and Gladly
Courtesy Furnished by
Pittsburg Calcium Light & Film Co.

Cincinnati, O. Lincoln, Neb.
Rochester, N. Y.

GRAND PRIX
Awarded First Prize and
Prize of Honor
at the
Cinematograph Exhibition
at Hamburg, 1908

Manufacturers of
Films of Quality
Photographic Excellence
Unexcelled

NEXT ISSUE

THE GNOMES
Fascinating Fairy Tale. Beautifully Staged, Finely Colored and Tinted. Length About 450 Feet

DESSERT LIFE
Interesting and Pleasing. Length About 380 Feet

BALLOON RACES
Held in Germany in the Autumn of 1908. Length About 290 Feet

GREAT NORTHERN FILM COMPANY
NORDISK FILM COMPANY, COPENHAGEN
7 EAST FOURTEENTH STREET, NEW YORK CITY

Licensee under the Biograph Patents All purchasers and users of our Film will be protected by the American Mutoscope and Biograph Company
THE COMBINE AND ITS POLICY.

Our last week's editorial on this subject was written and published before the meetings of the Film Service Association took place on January 9-10, but so accurately did we forecast the inevitable trend of events resulting from the formation of the Motion Picture Patents Company that it might just as well have been written after the meeting as before. The action taken by the manufacturers and the policy of the Picture Patents Company, as clearly set forth in the various documents which they circulated at the meetings of the renters, confirms our avowed conviction that the whole scheme is a carefully considered step to safeguard and elevate the moving picture industry as a whole.

The necessity for some decisive means of placing the business on a sound footing has long been obvious. During the past three or four years it has been dragged down to a level which made self-respecting persons blush to have their names connected therewith, while the odium attached to the name "nickelodeon" became such that any person of refinement looked around to see if likely to be recognized by anyone before entering the doors. Many men who had built up a business in the manufacturing or handling of films apologized for their business in their social life and felt a reluctance in bringing their sons into connection with the people who were responsible for the moral decrepitude of the business and its threatened extinction as a money-making proposition.

HISTORICAL NOTES.

The general dissatisfaction with conditions first resulted in a meeting of manufacturers in New York on November 9, 1907, at the call of I. W. Ullman, a renter and a representative of foreign manufacturers. The meeting resulted in a call for a general conference at Pittsburg on November 16, at which all the American and most of the foreign manufacturers were present or represented, together with the film renters. This conference was the nucleus of the United Film Service Protective Association, which adopted the following set of resolutions as their platform:

1. The renting interests enrolled as members to purchase film only from the association of manufacturers and importers.
2. No duplicating of film.
3. The elimination of sub-renting. (A sub-renter was defined as one who, for the purpose of profit, secures film from a renter and re-rents it.)
4. No film to be sold second hand.
5. Retiring of film purchased after it has been rented for a period to be decided; the returning of this used film to the manufacturers.

Another meeting was held at Chicago, on December 14, 1907, at which the platform was ratified and officers elected and a committee appointed to draft a set of by-laws. The rotten plank in the platform of the association and the cause of its collapse and of much acrimonious discussion and expensive litigation was the lack of unanimity among the manufacturers, based on rival patent claims. This led to the dropping of the terms "United" and "Protective" from the title and the formation of the Film Service Association at a meeting held in Buffalo on February 8, 1908. At this meeting the renters forming the F. S. A. signed allegiance to eight manufacturers licensed under the Edison patents, a rental schedule was adopted and really earnest effort was made to reform the business. The avowed motive of the eight manufacturers at this meeting was that the "combination of interests was ninety-nine parts commercial and one part legal, the legal aspect being only a stepping-
stone to accomplish the prime object of placing the business on a substantial footing for the ultimate benefit of all concerned.” It was but a short step in advance, but perhaps all that could have been accomplished at that time.

The American Mutoscope and Biograph Company, feeling secure in their own patents, licensed four importers and headed the opposition, to which movement George Kleine, an important and aggressive factor, gave the name of “Independents.” The dog-eat-dog policy of the competing factions developed a condition worse than before, notably in the competition between the film renters, and resulted in a call for another meeting in New York on July 11. The manufacturers met here in secret session and formulated a plan to unite the opposing interests, the Edison and Biograph companies having each become satisfied by this time of the strength of the other’s claims to patent rights. A company known as the Motion Picture Patents Company was formed to acquire the rights to the Edison patents, the Biograph patents, and such other important patents as were considered to have an important bearing on the taking and projecting machines in general use or which were considered to have commercial value. Under these patents licenses have been granted to seven American and the representatives of three foreign manufacturers, the combined output of which was considered to be sufficient to supply the demand. Others may yet be licensed. This sums up the situation to the present stage of the game.

The Film Service Association.

The position of the Patents Company, in enabling the manufacturers to regulate the use of their output, opened the way to reforms which was not within the power of the Film Service Association and that body was formally disbanded at the second annual meeting in New York on January 9. Having summed up the history of the F. S. A., the various evolutions of which were only steps in the shaping of the destiny of the moving picture business, the story of their final meeting can be told in a few words. Simultaneously with the opening of the convention, there was presented to the members a printed document drawn up by the Motion Picture Patents Company (which we reproduce in full on another page), the effect of which was to render the further existence of the F. S. A. as a responsible factor in the situation quite superfluous. Instead of disbanded, however, the Association was re-formed into a social body, with a new board of officers, and it will in future, we presume, take a benevolent interest in the progress of the moving picture industry. In that respect it may have its uses. It would be foolish to imagine that it can have any real influence in vital matters and we think, therefore, that it would be prudent on the part of its officers and members to accept the situation with good grace, and if they “do nothing in particular” to make a point of “doing it very well.” For all practical purposes the F. S. A. is dead and if it accomplished little on the lines of the platform adopted at its organization, it did one praiseworthy act by warning, on its deathbed, Seco to the Red Cross Society for the sufferers in the recent earthquake calamity.

The Situation.

What then is the situation now? Briefly it is this. Between now and the 20th of the present month the film renter is required to sign an agreement with the Motion Picture Patents Company which virtually converts him into a selling agency of that company, or rather of its licensees, on terms which clearly define his obligations and privileges. It seems to us, and we think that it will be apparent to every reader of well balanced mind, that this is a commonsense development of the Motion Picture Patents policy. There are parts of the agreement the renter is expected to sign which are open to criticism or objection—notably the clause which provides for the termination of the agency at the abrupt notice of two weeks. But, on the whole, we think that the somewhat drastic nature of the document is more apparent than real to any business-like renter whose one desire is to deal equitably and honestly by the manufacturers and his competitors. Those who sign the document with the intention of living up to its obligations, have nothing to fear. (One prominent renter remarked that he would sign it without reading it, he had such confidence in the integrity of its originators.) Those who sign and expect to treat its obligations like they did the by-laws of the F. S. A.—Well—Culpam paenam permit comes!

The Renter and the Exhibitor.

The situation, moreover, is an interdependent one, for it brings the renter and the manufacturer into close and indissoluble touch at all parts of the business and it does exactly the same with the renter and the exhibitor, who in future will be obliged to play the game together, instead of separately. This desirable result is to be brought about by imposing a license fee on the machine used by the exhibitor, while the renter must respect the nature of the exhibitor’s business and other details to the licensor. Licensed exhibitors in return will be alone permitted to use the films of the licensed manufacturers and their interests will be further protected by the M. P. P. Co., who will consult with an exhibitor before licensing a competitor in a locality that would make the opposition ruinous to both.

Control by the Manufacturers.

So, for the first time in the history of the motion picture industry, we have a serious and drastic attempt to place the business upon a sure and profitable footing. We do not think the wisdom of man could have devised a more effective scheme, a scheme, moreover, which, as we pointed out last week, is perfectly legitimate in conception and execution. Our readers will remember that we suggested a somewhat similar scheme for the safety of the business some four or five months ago, but we did not dream that it was so soon and so more effectively to be realized. Let both documents, which we reproduce elsewhere, be carefully studied and it must be plain that the control of the industry is to be placed by a stroke of the pen in the hands of those most entitled to control it, viz., the manufacturers.

Some Advantages.

Among the renters it is almost unanimously conceded that anyone who decides not to sign the agreement will act with imprudence if he desires to continue in the business at a profit. We have not space to enlarge on the merits of each separate condition in the license, but under Par. 13 the exhibitor is assured of a constant supply of new subjects from a licensed renter. Par. 15 protects the small renter and rules against loosely conducted branch offices. Par. o provides for the much-needed elimination of worn-out films, and the period of use—seven months—has been said by several renters to be more than necessary.

So it is evident that no hardship is entailed, and we think that the effect of concentrating the control of the film business in the hands of the M. P. P. Co. and its
licenses cannot be otherwise than beneficial. It will bring about a state of affairs parallel to that which has proved so successful in the photographic and phonographic trades. Here great corporations have acquired controlling powers and have appointed protected agents who are making money by rigidly conforming to the conditions of sale. Mr. Alfred Weiss, of this city, is one of the renters who was quick to see the advantages of the proposed regulations. He also conducts a successful wholesale phonograph business and says that his success is solely due to his acting loyally to the National Phonograph Company, who have loyally stood by him. There are other film renters in the phonograph business who will readily appreciate the parallel features in the agreements when they consider with what profit the phonograph business is now handled since distributing centers were localized, selling prices restricted and release dates arranged for new records. There is no reason to suppose that the M. P. P. Co. and its licensees will act towards the renters in any other spirit and we strongly advise all to sign the proffered agreement by the time stipulated, January 20th. Some of the renters, on first reading the document, demurred at "signing away their liberty," but they seem to have reasoned themselves to a better frame of mind and wisely accepted the inevitable.

In conclusion, the exhibitor has in many cases resented being brought into line and renters are having a hard time to explain the object of the license fee. What is $2 per week in return for the assurance of a steady supply of desirable subjects and a protection which amounts to a monopoly in a lucrative business? The wise will not hesitate to sign the agreement, and if all act in a similar manner the present chaotic condition of the business will speedily change for the better.

We have reviewed the situation since the first agitation for reform methods. Next week there will be some minor aspects of the matter that will receive notice. Meanwhile the position of the M. P. P. Co. and its licensees is so convincing that there is nothing for the renter and exhibitor to do but fall in line. The sooner that is done the better for all concerned, not overlooking that most important factor, the public, whose nickels and dimes have built up and will continue to sustain the motion picture industry.

THE POSITION OF THE INDEPENDENTS

It was obvious that the recent unification of the patent interests of the moving picture industry and the consequent effects upon those engaged in it, would provoke some sort of counter combination amongst those who were excluded, automatically or otherwise, from the combine, and we are pleased to note that the "independents" promptly took action in the matter. Pleased for two reasons. First, because competition is the soul of business; second, because opposition will be welcomed by contributory licensees of the Motion Picture Patents Company, who, they told us, would have been disappointed if no counter move had been made.

The Independent body, we are informed, includes the Film Import and Trading Company; the Great Northern Company; the Cameraphone Company, and others. There is mention of a non-infringing camera which is to be placed on the market, backed up by considerable capital, and the name of a very large concern indeed is mentioned as being interested in the matter. At least one of the independent companies named has a very fine plant for the making of pictures, and can draw upon a full independent supply of negative and positive film.

The situation, therefore, on the independent side is full of interest and its development will be watched closely. We may dismiss as mere rumor the talk about the vulnerability of the Motion Picture Company's patents and the threat of wholesale infringements. That sort of thing can hardly advantage the independent cause, which has our best wishes for its commercial success. As we said a week ago, the new combine is in no sense a monopoly or trust; it has not cornered all the available sources of supply and it certainly cannot prevent the exercise of inventive ingenuity. In those circumstances the Independents must feel themselves quite unhampered in their future policy. "The world is all before them where to choose."

It is open to them to bid directly for the support of the renter and the exhibitor by means analogous to those adopted by the M. P. P. Co.; or to promote the establishment of independent theaters, or to cut prices (not the average or the bureau) or to assist in the development or to make the competition a moral matter of competitive capitalization. Then there are the foreign markets to draw upon. These factors show that the Independents are not at all out of the contest, if the latter is vigorously conducted on up-to-date business methods.

We will do our duty impartially in the matter of keeping our readers in touch with events as they occur.

Second Annual Meeting of the Film Service Association

The annual meeting of the Film Service Association was held at the Hotel Imperial, New York City, on Saturday, January 9, 1909. Mr. James B. Clark, the President, called the meeting to order, and it was ascertained that over one hundred memberships were present or represented by proxy. The report of the Treasurer showed that the Association had a cash balance on hand January 8, 1909, of $17,559.18.

Report of Special Committee.

The meeting then adjourned to the room of the Special Committee, Messrs. Robert Lieber, Harry Davis, A. J. Gilligham, Mr. Wurzer and Carl Laemmle, which had conferred with the officers of the Motion Picture Patents Company regarding the conditions and limitations contained in the new agreements. This committee was appointed at the informal meeting of the Association held on Friday, January 8, 1909, at which the new features in the license agreements were very thoroughly explained and discussed, Messrs. Lieber and Gilligham both spoke for the committee, and advised the meeting that the new conditions were in the main satisfactory, and that the Patents Company's license should prove desirable to all members who wished to build up the business upon legitimate lines. They also said they had assurances from the Patents Company and the manufacturers that led them to believe that no exchange dealing fairly under the new agreements would suffer. They announced that the Patents Company would arrange to collect directly from the exhibitors the royalties due company from exhibitors, for the licenses covering the projecting machines.

Mr. Macdonald, who had been employed by the Executive Committee of the Association during the past year to perform the duties of Secretary for the Committee, announced to the meeting that he had been appointed General Manager of the Motion Picture and that his duties as such would begin on Monday, January 11, 1900. He asked to be relieved from the duties of Secretary as soon as new officers were elected.

Electors then proceeded to the election of officers, and as a result of the voting the following officers for the year 1909 were chosen: President, William H. Swanson, Chicago, Ill.; Vice-President, Carl Laemmle, Chicago, Ill.; Secretary, B. M. rugged, New York City; Treasurer, Robert Lieber, Indianapolis, Ind.; Executive Committee, A. J. Gilligham, Grand Rapids, Mich.; William Fox, New York City; William F. Steiner, New York City.
Change in the Association Rules.

After the new officers took charge of the meeting it was determined by the Association that the old by-laws, rules and regulations be set aside and that the Association hereafter be conducted more as a general social and business men's association, with nominal dues of $25.00 per year, payable $12.50 semi-annually in advance. This decision was reached principally because of the fact that the Patents Company does not purpose to deal exclusively with the Association, but has licensed other exchanges than those in the Association. While the Company will give every consideration to the ideas and wishes of the Association members as expressed by their executive officers it will also give the same consideration to the individual opinions expressed by exchanges dealing directly with the Patents Company, and will give an equal opportunity to all of its licensees whether members of the Association or not.

Distribution of Association Funds.

After the election of the new officers and just before they were installed the meeting decided, in view of the changed conditions in the Association, that the funds on deposit in the Association treasury be redistributed to the memberships in good standing. Following this, $500 was voted to the Red Cross Society of America for the Italian sufferers, and the outgoing Treasurer was also instructed, by the unanimous vote of the meeting, to hand to Mr. Macdonald, the retiring Secretary, the Association's check for $1,000, as an expression of the Association's good will.

Final Report.

The above outlines all the business transacted while the retiring officers of the Association were still in, and the above report completes the history of the Association's work up to the time when the present officers for 1909 took charge of the Association's affairs. It is left to the new officers to report to the members regarding what has occurred since they have been the representatives of the Association.

While the results have not been obtained very rapidly and there are not many examples to indicate the progress which has been made, yet the new license agreement issued by the Patents Company is nothing more nor less than a testimonial of the work of the Executive Committee during the past year. The carding idea has stood (which are the doing away of sub-renting, the elimination of distributing offices and the requirement that an exchange to be upon a legitimate basis must buy a considerable amount of film to be shipped direct to each office which it is operating) have been established and are now recognized in the Patents Company's new license agreement.

We have every assurance now that the Patents Company is able and proposes to enforce these restrictions for the benefit of those exchanges desiring to build up the business and become a permanent part of it. The report of the Special Committee which conferred with the representatives of the Patents Company confirms this, and we hope that the history of the coming year will bear out the hopes of your retiring board.

Respectfully submitted,

EXECUTIVE COMMITTEE OF FILM SERVICE ASSOCIATION.

[In view of the position taken by the Patents Company it was useless for the F. S. A. to continue in existence as it had been, so the constitution and by-laws will be revised and the members will meet from time to time and swap yarns on the funny moves the pictures make. We wish the new organization success and hope that the ensuing year will not be as gloomy as many of the members seem to think the shadows foretell. We do not think they will. While it has not dealt with the Film Service Association in the manner that might be called kind, the Motion Picture Patents Company has not thus far even intimated that the renters as individuals will not receive due consideration. So far as can be learned the policy is to do everything for the advancement of the film business in all lines. Such a policy can hurt none having the interests of the business at heart.—Ed.]

Letter to the Film Renters from the Motion Picture Patents Company

To the Film Rental Exchanges:

The Motion Picture Patents Company has been incorporated for the purpose of taking over, and has acquired, the ownership of the Edison, Biograph, Armat, and Vitagraph patents, which, we are assured by counsel, cover all modern moving picture films and all existing commercial types of projecting machines. The Patents Company proposes to license the business in such a way that the honest and legitimate exchange, whether a member of the F. S. A., or not, shall be protected from the unfair and ruinous competition of the dishonest exchange. This can only be done by insisting that all exchanges, who may desire protection from the above patents shall conform rigidly to the fair and reasonable rules which the company has formulated and which are embodied in a proposed license agreement herewith submitted for your consideration.

In addition to the Licensed Manufacturers whose films licensed exchanges have heretofore been permitted to handle, the Motion Picture Patents Company has licensed the American Mutoscope and Biograph Company of New York, City, which has a present output of two reels a week, and Mr. George Kleine of Chicago, who will have a weekly output of two reels of Gaumont film and one reel of Urban Eclipse film, and the product of these two new licensees will be available to licensed exchanges after January 1st, 1909.

All of the present licensed exchanges, except a few whose credit is very bad or who have flagrantly violated their agreements, will be invited to sign the new agreement with the Patents Company, and the exchanges now operated by the Kleine Optical Company, and a very few of the more substantial independent exchanges.

The new agreement will be found not to materially alter the present system of handling licensed film, the principal change being that no licensed motion pictures will be permitted to be used on any projecting machine which is not licensed by the Patents Company under its patents. All projecting machines which have been licensed by the Kleine Optical Company, or upon the payment of a nominal fee. The Patents Company has licensed all of the present manufacturers of projecting machines of any importance, and the machines sold by these manufacturers after January 1st, 1909, will bear patent plates setting forth the conditions under which these machines shall be used, these conditions being the same as
THE MOVING PICTURE WORLD

will be applied to the machines now in use. Each exhibitor will be required to pay a royalty after February 1. The total royalty for the period from February 1 to March 8, will be $2.00 per each exhibitor, but it is the intention to equalize this fee as an exchange by the Patents Company and the application must be accompanied by the royalty fee of $10 to cover the period of the first five weeks from February 1 to March 8, 1909. Before any license is granted to an exhibitor, the exhibitor will be required to furnish a list of theaters now being supplied by it, together with certain data as to the character of each theater, its size and location, and kind of film service it takes, all as called for on the blank which will be furnished to the exchanges. These lists must be at the office of the Patents Company in New York City, by January 20, 1909, and the Patents Company will refuse to grant a license to any exhibitor failing to furnish such lists on that date, unless the distance of the exchange from New York City warrants lenience. After February 1, 1909, an exchange, before accepting an order for service, must ascertain whether or not the company is already licensed. As noted from the Patent Company's list of exhibition machines and must refuse to supply licensed film to that exhibitor until he shall have obtained a license. On accepting an order for service from an exhibitor having a licensed machine, the exchange will be required to furnish the company at its office in New York City the data in relation to the place of exhibition, etc., including the time the service is to begin, and a blank will be supplied by the Patents Company for use by the exhibitor for that particular exhibition. Each customer must notify the Patents Company. Exchanges will be obliged to cease supplying with film any exhibitor whose fees are not paid. Each exchange should advise all of the exchanges having machines in the neighborhood. Any exchange, which a customer may not be in danger of being cut off from his supply of film on February 1.

In addition to the foregoing change the following are the only material differences between the old and new agreements:

(a) Hereafter licensed motion pictures will not be sold outright but will be leased to the exhibitor. The original licensed manufacturers and importers, so that the latter may at all times retain title and be in a position to recover possession of such pictures should they be found in the hands of exchanges or exhibitors not entitled to use them.

(b) Exchanges will be permitted to sub-lease film only for use in the United States and its territories and will not be permitted to sub-lease them for use in Canada, Mexico, and other foreign countries.

(c) A said requirement for the return of motion pictures is made in the new agreement as was made in the old one, and it is intended that this clause shall be enforced and in this way prevent the exhibition of worn out and damaged pictures.

(d) Hereafter when any motion pictures are destroyed or lost it will be necessary within fourteen (14) days after such destruction or loss, for the exchange to furnish satisfactory proof to the manufacturer or importer from which such picture was obtained, in order that the exchange will not have to account for that film when it should be otherwise returned to the Manufacturer or Importer.

(e) No distinction is made between an exchange and a branch. A license agreement will be necessary for each place of business operating as an exchange and no exchange is to be excepted from the provisions of any agreement.

(f) Hereafter the license agreement first signed for the new exchange and accepted by the former Company. By this means all controversy as to what constitutes a branch and who is responsible for such will be avoided.

(g) Payments on all invoices received during each week must be made directly to, or mailed to the Manufacturer or Importer from whom the films were leased, on each Monday.

(h) No minimum schedule has been incorporated in the new agreement. If it is found that exchange pictures will, in the near future, be established when the exchanges have adjusted themselves to the workings of the new conditions of license. Such a schedule will be drawn after trial and consultation with representative exchanges and will be as fair as possible to all.

(i) The signing of this new license with the Patents Company will constitute a cancellation of all the present agreements between an exhibitor, and the Licensor and importers, except as far as the return of old film is concerned.

The Patents Company reserves the right to revoke the license on fourteen (14) days notice, and also to revoke it at once on proof of any violations or infringing competition, and that such actions may be taken without notice and that the license is revoked, because of violation of the part of the exchange. All licensed motion pictures in the possession of the exchange will be returned to the Manufacturers or Importers from whom they were obtained at the end of twenty (20) days, and the exchange agrees that the Patents Company may direct the various Manufacturers and Importers to cease supplying the exchange with motion pictures.

Established exhibitors will be protected as much as possible by the Patents Company, which will carefully scrutinize each application for a license from any new exhibitor. No licenses will be granted for a new theater in any district already well provided for.

All exchanges and exhibitors will be protected by the Patents Company under its patents, and infringers of any of these patents will be vigorously prosecuted.

MOTION PICTURE PATENTS COMPANY.

Jan. 9, 1909.

EXCHANGE LICENSE AGREEMENT WITH MOTION PICTURE PATENTS COMPANY.

Whereas, The Motion Picture Patents Company of New York City (hereinafter referred to as the "Licensor") is the owner of all the right, title and interest in and to the Letters Patent No. 12,192, dated January 12, 1904, granted to Thomas A. Edison, for Kinetoscope Film, and also Letters Patent Nos. 578,185, 850,749, 850,935, 850,936, 850,937, 850,938, 850,939, 850,940, 709,034, 723,356, 741,250, 776,637, 777,286, 785,205 and 785,327, for inventions relating to motion picture projecting machines; and

Whereas, The Licensor has licensed the American Mutoscope and Biograph Company of New York City, the Edison Manufacturing Company of Orange, N. J., the Essanay Company of Chicago, the Kalem Company of New York City, George Kleine of Chicago, the Lubin Manufacturing Company of Philadelphia, Pathe Freres of New York City, the Selig Polyscope Company of Chicago, and The Vitagraph Company of America, of New York City (hereinafter referred to as "Licensed Manufacturers or Importers") to manufacture or import motion pictures under the said Letters Patent No. 12,192, and to license motion pictures (hereinafter referred to as "Licensed Motion Pictures") for use on projecting machines licensed by the Licensor.

The undersigned (hereinafter referred to as the "Licensor") desires to obtain a license under said reissued Letters Patent No. 12,192, to lease from the Licensed Manufacturers and Importers the said licensed motion pictures for use on projecting machines licensed by the Licensor.

Now, therefore, the parties hereto, in consideration of the premises herein, agree as follows:

(1) The Licensor hereby grants to the Licensee for the term and subject to the conditions expressed in the "Conditions of License" hereinafter set forth, the license, under the said reissued Letters Patent No. 12,192, to lease licensed motion pictures from the Licensed Manufacturers and Importers, as to such motion pictures for use on projecting
only on projecting machines licensed by the Licensor under Letters Patent owned by it.

(2) The Licensee covenants and agrees to conform with and strictly adhere to be bound by all of the "Conditions of License" set forth, and to and by any and all future changes made therein, and to further agree not to do or suffer any of the acts or things thereby prohibited, and that the Licensor may place and publish the Licensee's name in its removal or suspended list in the event of the termination of this Licensee's agreement.

9. The Licensee shall return to each Licensed Manufacturer or Importer (without receiving any payment therefor, except that the said Licensed Manufacturer or Importer shall pay the transportation charges incident to the return of the same) the Motion Picture Plates contained in seven months from the first day of the month on which this agreement is executed, an equivalent amount of positive motion picture film in running feet (not purchased or leased over twelve months before) and of the make of the said Licensed Manufacturer or Importer, equal to the amount of licensed motion pictures that was so leased during the seventh month preceding the day of each such return, with the exception, however, of any licensed motion pictures so leased (without being destroyed or lost in transportation or otherwise) and satisfactory proof is furnished, within fourteen (14) days after such destruction or loss, to the Licensed Manufacturer or Importer from which said motion picture was leased, the Licensed Manufacturer or Importer shall deduct the amount so destroyed or lost from the amount to be returned.

10. The Licensee shall not sell, rent, sub-let, loan or otherwise dispose of any licensed motion pictures (however the same have been obtained) to any corporation in the exhibition business, who may have violated any of the terms or conditions imposed by the Licensor through any of its licensees and of which violation the present Licensee may have had notice.

11. The Licensee shall not lease licensed motion picture prints to any exhibitor unless a contract with said exhibitor (satisfactory in form to the Licensor) is first executed, under which the exhibitor agrees to conform to all the conditions and stipulations of the present agreement applicable to him as an exhibitor who may operate more than a single place of exhibition, a similar contract shall be exacted in connection with each such place so operated, and supplied with licensed motion pictures by the Licensee, any exhibitor for any projecting machine on which the licensed motion pictures are to be used by such exhibitor is regularly licensed by the Motion Picture Patents Company, and the license fees therefor have been paid; and the Licensee shall, before supplying such exhibitor with licensed motion pictures, mail to the Motion Picture Patents Company, at its office in New York City, a notice to that effect, which notice shall give the name of the exhibitor, the name and location of the place of exhibition, its seating capacity, hours of exhibition and price of admission, and the number and make of the licensed motion pictures, and the date of the commencement of the sub-letting, all in a form approved by the Licensor. The Licensee, when properly notified by the Licensor, that the license fees of any exhibitor for any projecting machine have not been paid, and that the exhibitor for such projecting machine is terms, shall immediately cease to supply such exhibitor with licensed motion pictures.

12. After February 1st of each year the Licensee agrees to order during each month while this agreement is in force, for shipment directly to the place of business of the Licensee in the city for which this agreement is signed, licensed motion pictures, the net leasing prices for which shall amount to at least $2,500.

13. This agreement shall extend only to the place of business for the sub-letting of motion pictures maintained by the Licensee in the city for which this agreement is signed, and the Licensee shall not engage in or carry on any other business for the sub-letting of motion pictures, or from which motion pictures are delivered to exhibitors, in any other city, unless an agreement for such other city, similar to the one first agreed to and entered into by and between the Licensor and the Licensee.

14. The Licensee agrees that before licensing any person, firm or corporation in the United States (not including its insular territorial possessions and Alaska) to lease licensed motion pictures, the said motion pictures shall be licensed to the said person, firm or corporation by the Licensor and to sub-lease such motion pictures, it will exact from each such licensee, an agreement similar in terms to the present agreement.
agreement, in order that all licensees who may do business with the Licensed Manufacturers and Importers will be placed in a position of exact equality.

19. It is understood and specifically covenanted by the Licensee, that the Licenseor may terminate this agreement on fourteen (14) days written notice to the Licensee of its intention at any time and if the Licensee shall not fully keep and perform the foregoing terms and conditions of lease, or any of them, or shall fail to pay the leasing price for any motion pictures supplied by any Licensed Manufacturer or Importer of the same, and shall not comply with the terms of this agreement, the Licenseor shall have the right to place the Licensee’s name on an appropriate suspended list, which the Licenseor may publish and distribute to its other licensees and to exhibitors and to the Licensed Manufacturers and Importers and to direct the Licensed Manufacturers and Importers not to license motion pictures to the Licensee, and the exercise of either or both of these rights by the Licenseor shall not be construed as a termination of this license, and the Licensee shall also have the right in such case, upon appropriate notice to the Licensee, to immediately terminate the present license, if the Licenseor shall so elect, without prejudice to the Licensee’s right of issue for and recover any damages which may have been suffered by such breach or non-compliance with the terms and conditions hereof by the Licensee, such breach or non-compliance constituting an infringement of the exclusive rights granted by the Licensees Patent. It is further agreed by the Licensee that if this agreement is terminated by the Licenseor for any breach of any condition hereof, the right to possession of all licensed motion pictures shall revert, upon the expiration of twenty days after notice of such termination, to the respective Licensed Manufacturers and Importers from whom they were obtained and shall be retained by such Licensed Manufacturer at once after the expiration of that twenty days.

20. It is understood that the terms and conditions of this license may be changed at the option of the Licenseor upon fourteen (14) days written notice to the Licensee, but no such change shall be effective and binding unless duly ratified by an officer of the Licenseor.

AN INTERVIEW WITH MR. WILLIAM STEINER.

One of the Members on the New Executive Board of the F. S. A.

"Bill" Steiner has placed himself squarely and unqualifiedly upon elevating the moving picture business to a place of respectability that it has not enjoyed before. He says it can be done and that from its present condition of having the eminently the ultra-law-abiding it can be elevated so that it will merit their unqualified approval. Then, said Bill, "any man may say that he is engaged in the moving picture business without having the name of the man who mante his chest." Bill has been a pretty busy man for the last few days. Between the rush of hours of work in his Imperial Moving Picture Company and his Paramount Company, he has been a hard man to get at, but the writer waylaid him Tuesday night at McMahon’s Chop House on Sixth avenue, and between bites into a juicy porterhouse Bill said:

"When we met last Saturday we didn’t know where we were. The new turn of affairs given by the situation by the Moving Picture Patent Company made some of the boys weak in the knees, and some of them are weak yet. I didn’t see anything to be frightened at, however, as I felt that every man who was on the square would be treated fairly by the big combination and need give themselves no concern.

"As for myself, I am not troubling myself one iota what the fate of the gentry who have resorted to trickery dealing will be. They are coming into the new reward. Who are they? I don’t know, but they know themselves.

"There was only one thing for every man who wishes to stay in the moving picture business to do, and that was to conform to the regulations of the Patents Company. The glass has passed the F. S. A. has grasped the situation as it has. It means friendship with the Moving Picture Patents Company, it means continued prosperity for men who deal square, and for myself I can say that I have it all. I am going to the Biograph Company meeting and I look now for a positive improvement in business right along the line, from this time henceforth. The watchword now is—Forward and Fair and Square."
THE NEW F. S. A. AND THE OLD
(\textit{By an Observer})

Well, did you hear anything drop? Saturday, January 9, was the day it was expected to fall. Did you hear it? Sure, you did. With a dull, sickening thud the Film Service Association fell from its high pinnacle of usefulness almost to the depths of oblivion. It is still in evidence, officially alive, so far as official recognition by the manufacturers is concerned. As a social organization it still survives. What a change in the short period of twelve months! As the musical events of the week were announced by the Buggles of Y., in December, 1907, we can almost hear the "He's a jolly good fellow" and the merry ripple of the glad-hand water. What a remarkable scene that was! Producer and dealer hand in hand, year in and year out, at the festive board, cementing eternal friendship and unserving fidelity to a common cause.

At last the "main guys" of the bulwarks of the moving picture business had come together and adopted a plan whereby both manufacturer and renter could and would derive from the business what they were entitled to. The former was to receive a fair price for products and the latter a reasonable price for rental. There was to be no more cutting of sales or rental prices and no independent concerns were to be allowed to do anything that might tend to weaken that platform.

There were a good many loyal renters in the Film Service Association. Many of them lost thousands of dollars through their loyalty, but they were appalled by the indifference of some who pretended to be wise and the assurances of many who thought they were wise. Loyalty was to reap its reward at the next annual gathering. Many film renters traveled hundreds of miles during the Christmas season to get the prices of January 9; and for what? To see the Film Service Association receive a blow in the solar plexus from which it will not recover. Outside of the pleasure some may have derived from the visit to the metropolis, the convention was a dead loss of time and money. Some of the members traveled from one ocean to the other only to learn that the Moving Picture Patents Company would not give recognition to the Film Service Association as an independent body. No distinction was made. The men who had been loyal for a year were shown no more consideration than the others.

Many of the F. S. A. members were disposed to give vent to their injured feelings. All of them have returned to their homes and are more or less discouraged. The ex-Film Service Association members have reason to feel that after all the result is only a repetition of history.

With the Motion Picture Patents Company it is a cold, unrelenting business proposition. Having purchased all the patents that are supposed to prevent the production of excess of moving pictures in this country, and having absorbed the opposition or competition represented by the so-called Independents, the Patents Company now feels that it is in a position to take care of them and do business in this country, and without the aid of the F. S. A. or any other organization. True, many renters deserve some recognition for their fidelity to the manufacturers when they were feeling their way to the position they now hold, but may be more a matter of sentiment. In these days sentiment is a bore in business circles.

Sufficient time has not elapsed since the F. S. A. passed out of its sphere of usefulness as a mainspring to the operations of the film manufacturers to enable one to picture the situation as it really exists to-day. All indications point to the withholding of definite information by the Patents Company for a week or so. Just before the F. S. A. convention was held, rumors that several film renters would find it impossible to deal with the Patents Company were plentiful. No announcement of that kind came from the manufacturers, neither during the period of the convention, nor after.

One opinion that seems to have the most support is that all who have been the F. S. A. and all that come in from the independent columns will have an opportunity to lease all the films they can make use of if they pay their bills promptly and handle the films in accordance with the terms of the lease. Several very prominent and well-informed men in connection with the film business have stated they believe very few, if any, renters will be cut off; that when the new contracts are ready, the man who wants to lease a picture will have to decide on a new approach. It will practically be an open market. The only string to the situation will be a surveillance of the signers. If any of them break their contracts by failing to meet their obligations promptly, or doing anything that may be injurious to the interests of the lessor, they will be deprived of their lease. It would seem that the Patents Company maintains...
a position similar to that which the landlord bears to a
tenant. The lease will be based upon certain conditions.
If the lessee violates any of them the lessor will have the
privilege and power to terminate the lease without consulting
or dealing with any intervening committee or organization.
One feature that was relished by the film renters was the
failure of the Patents Company to raise the prices of films.
They remain as they have been since the first of last Sep-
tember. This is a sweet morsel of satisfaction to many of
the renters. Had the prices of films been raised there is
not the slightest doubt that a number of renters would have
been forced out of business by the first of next March.
With the sharp competition in the rental business many of the
exchange men frequently find it a hard task to pay promptly
for their films at existing prices.
But it seems there is room for argument on any phase of
the film question that can be brought up. When the effects
of an increase in the price of films were referred to at the other
evening, several exchange men declared they would welcome
such an increase if it would put some of the exchanges out
of business, because it would lead to cheap exhibitors going
out of business or make them pay more for service. Others
argued that this theory sounded very nice, but it is as feasible
as that of the F. S. A. when it was formed. At that time
the membership of that organization were to gather in all the
exhibitors of the country because none could do without
association films. Before the F. S. A. was three months
old members were crying about the independents taking their
customers, and to offset this many of them commenced to
handle association and independent films. If any ex-
changes should be put out of business by the prices of films
going up, it is dollars to doughnuts that the exhibitors they
abandoned would be taken care of by some of the survivors
The following quotation is very applicable to the present state
of affairs:
"Beware of false prophets, which come to you in sheep's
clothing, but inwardly they are ravening wolves. Ye shall know
them by their fruits. Do men gather grapes of thorns, or figs of
thistles? Even so every good tree brings forth good fruit; but
a corrupt tree bringeth forth evil fruit. A good tree cannot bring
forth evil fruit, neither can a corrupt tree bring forth good fruit.
. . . Wherefore by their fruits ye shall know them."—St. Mat-
thew, vii, 15-20.

NOTES OF THE TRADE.
One of the headliners at the American Theater (vaude-
ville) this week was Savarin and his company, presenting in
pantomime a strong play of tragic nature. We were im-
pressed with the possibilities of this company if in front of
the moving picture camera, and have since learned that the
Vitagraph Company has secured their services. The Vita-
graph Company are to be congratulated on their enterprise
and we look forward to see a series of films showing the
complete art of the foreign mimic actor satisfactorily
presented to American audiences by an American producer.

The Great Northern Film Company releases this week
three short subjects, one finely colored fairy tale and two
scenic films, that are also of educational interest. We have
before remarked on the photographic quality of this com-
pany's productions, and these three are up to the standard.

LECTURETTES.
The Moving Picture World:
Dear Sirs—Owing to the rapidly increasing demand for short
lecture sets, we have gone into the lecture RENTING field
on a large scale and are now prepared to furnish the moving
picture trade with lecture sets on a large variety of subjects;
each set is accompanied by a carefully prepared explanatory
reading which can be read off by any employee of the theater, so
that the manager is not necessary for go to any extra
expense (aside of the rental for the slides) to put this extra
attraction on his program.
Yours very truly,
NOVELTY SLIDE EXCHANGE.

LANTERN SLIDE COMPANY INCORPORATED.
A corporative charter was granted last week at the State
Department in Albany to Henry B. Ingram Company. The
charter asked for was for the manufacture of lantern slides,
photographic products, the publishing of sheet music and
books, pamphlets, the dealing in, exporting and importing
of music, musical instruments, manufacturer, dealing in
and sale of magic lanterns, stereopticons and other projection
machinery, microscopes and lenses and the transaction of
other allied business. The company is also licensed to oper-
ate projection machinery of all kinds, furnish operators, etc.
The incorporators are: Henry B. Ingram, Raymond Moore
and Walter R. Lewis. The offices and factory are at 42 West
Twenty-eighth street, New York, where for two years Mr.
Ingram has conducted the lantern slide business. The com-
pany is capitalized for $25,000.

Beware! Mr. Manager
A very contagious disease exists
(worn out sickly junk film service)
means
Instant Death to your Theatre
LET US PRESCRIBE
OUR SELECTED FILM SERVICE
A tonic that is necessary for suc-
cess. If you are worried, and
need assistance, write for latest
proposition; results will follow;
we increase receipts.

PENNSYLVANIA FILM CO.
400-1-2-3-4 Lewis Building
PITTSBURGH, PA.

ECONOMY FILM SERVICE
410 LIBERTY AVENUE
PITTSBURG
WE HAVE MORE FILM IN STOCK THAN
ANY OTHER COMPETITOR

EVERY Reel is in first-class condition. The
old stock has been disposed of. We have
just received Five Hundred Reels from a
foreign exchange, like new. We guarantee sub-
jects to please any audience. We give all customers
their proportionate share of new subjects. If you
are paying big prices remember our service is
Quality and Low Prices.

2 changes, shipped two at a time, 1000 feet each . $ 6.00
8 " two " " three " " " " 10.00
12 " four " " " " 25.00

POSTER AND SONG SLIDES
WITHOUT ADDITIONAL CHARGE
MR. MOVING PICTURE EXHIBITOR.

Dear Sir: This letter is being sent to every exhibitor of films in the United States, and is undertaken by us on account of the unique condition in the film trade. The crisis is such as to call forth the united effort of all exhibitors of film to save themselves from the impending action of the Moving Picture Patents Co., just now started on its career of monopoly and extortion.

In organizing the Independent Film Protective Association it is our intention to make it national in scope, and owing to the limited time in which to make concerted action possible, we are taking this means in calling upon exhibitors to pledge themselves to create a fund to be used in defense and in litigations which we are about to institute.

The Motion Picture Patents Co. will probably try to intimidate exhibitors by threatening injunction proceedings, and may even threaten to close your house, to force you to sign their license agreement. Should such action be taken, if we band together, the Independent Film Protective Association will be financially and legally able to resist any move they may take. Attack may come from any quarter upon a defenseless industry, but properly organized, the enemy debates long upon his strength, so in this crisis the Moving Picture Patents Co. have counted not upon their legal strength, but the exhibitors’ defenseless or disorganized position, which would leave them powerless to resist the demand of extortion. We call upon you to recognize your position and take active hand in complete organization of the industry. We wish further to point out that Europe produces four-fifths of the entire film output of the world, hence you cannot believe that you are at the mercy of the Trust, unless you by inactivity permit them to crush you.

A thinking man can see, and seeing, understand, the drift of a provisor that the names, seating capacity, etc., of each and every exhibitor be registered with the Trust heads, coupled with the further condition that THEY LICENSE YOU; REVOKABLE AT THEIR DISCRETION.

Stop, think and be sure that the hour for united action is at hand and our call for support is opportune and necessary for your salvation.

Enclosed are copies of the contracts and announcements made to the film exchanges by the Trust (these copies furnished by courtesy of Moving Picture News), read them carefully in their entirety as we are in the formation of a fund with which to resist the desperate and rapacious attack with which the moving picture trade is threatened.
**Protective Association**

**New York City**

Organized at Hotel Imperial, exhibitor in the land is invited to join the organization.

**INDEPENDENT FILM PROTECTIVE ASSOCIATION**

If you wish to join with us in the formation of a fund with which to resist the despotic action of the new Trust, sign the blank form appended below and mail same with your check at once to our treasurer.

We hereby make application for membership in the

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<th>Name of Theatre</th>
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Signed

INDEPENDENT FILM PROTECTIVE ASSOCIATION.

We agree to pay the annual dues of $25.00, payable $2.00 monthly and $3.00 on the twelfth month.

Forward this blank and make checks payable to Independent Film Protective Association, Treasurer, 7 East 14th Street, New York City.

Yours respectfully.
Comments on Film Subjects.

"In Old Arizona," one of the most ambitious films that we have seen, is a production of which the Selig Polyscope Company may well be proud. It is the result of a vast amount of stage work, and the story it unfolds is clear, dramatic, and exhilarating, with never a moment in it that is not tense, without being morbid. It looks on the screen like a photographic realization of a story by Penmimore Cooper or Mayne Reed. To a happy Arizona homestead comes a message to a girl staying there that she must hasten home. "Her fate," lies across the desert, across which she is escorted. In camp, a rejected Mexican suitor turns the horses adrift, and the little band of persons in charge of the girl is thus at the mercy of a horde of Apache Indians. Finally, after many thrilling adventures, in which the rifle plays a conspicuous part, rescue is effected by United States soldiers, a carrier pigeon conveying a message from the party in peril, and a splendid piece of drama ends happily. Great expense must have been gone to in staging the crowds of performers, and for horse hire, uniforms and so forth; but the result has justified the outlay, for the Selig Company has scored a distinct success with "In Old Arizona." Its reception by the audience on the occasion when we saw it was unmistakably enthusiastic.

"The Two Orphans of the G. A. R."—We note with pleasure that Lubin is making a serious effort to improve his work. As we wish to encourage Mr. Lubin in his attempt to elevate the moving picture to a higher standard, we will say that this is a very creditable production, which, on account of its military character, pleased the audience. Mr. Lubin is on the right road to place the same disposition on the part of other manufacturers.

"A Soldier's Heroism," a full reel subject released a few days ago by the Film Import and Trading Company, is a notable example of the magnificent and expensive staging that is now being resorted to by many producers. The Selig Company (Italian) are to be congratulated on the scenic effects and the realistic action, but enough titles are not used to make the story clear, and the film should be accompanied with a lecture.

"Spanish Blood."—While the action and staging of this film is all that could be desired and the tinting enhances its attractiveness as a picture, one wonders if the makers really intend to convey the impression that the Spanish are a race of jealous men and women and are always plotting violence. Surely there must be something in Spanish life far more attractive than this, and something that will depict that life quite as accurately as this film does.

"The Duel Under Richelieu."—Perhaps as a glimpse of the manners and customs in Richelieu's day this film can be condoned, but there are too many unpleasant details connected with it. A wholesale duel is not quite the mental panorama which is desired. American execution is much too bald. The audience sees the stroke of the axe and then the severed head is held up for them to see. All the time the wife or sweetheart is writhing in the clutches of the soldiers in the foreground. It is too bloodthirsty to nerve-racking to allow it to run. If the riot of bloodshed is to begin all over again in the films, the censor had better get busy.

"Ted and His Little Sister."—One of those pleasant little children's stories which go far to relieve the strain caused by the sight of some of the murderous films. This is a particularly well acted and well photographed film and deserves a long run.

"Love Finds a Way."—A splendidly acted and staged picture. Technically it would be difficult to improve it. The work is all of that type which appeals alike to the artistic sense and to the pure love for pictures. Besides, it tells an interesting story, which is, perhaps, a feature worth commending. Not all do that. Another point in its favor: While one man is captured and bound to a table for a time he is released and arrives at the church too late for his wedding; but no one is killed, and even the disappointed lover seems to accept the situation good-humoredly after he discovers that it is too late to mend matters.

"The Honor of Thieves."—A story of drawing Cupid into a scheme to rob a pawnbroker. The scheme succeeds, only the girl develops unexpected bravery and holds the robbers at bay, compelling one to telephone for the police. The action is good and the story is good enough, only it borders upon that type of film which arouses adverse public opinion.
"Held by Bandits."—A blood-and-thunder dime novel story which is interesting, but can do no possible good. It is well acted and well staged, but had better be suppressed. If it runs it should be changed so that Fiametta, who acts the part of heroine, is allowed to live. It is too bad to kill her along with half a dozen bandits or brigands, or whatever else may be. Let her live. She deserves it.

"Two Great Griefs."—Possibly this film would appeal to a French audience, but it doesn't go here. To assume that a man can forget his wife in a week and a woman her husband in a short time is a little too much for Americans. It may do in France. It misses being either funny or serious here. Better forget it.

"Napoleon and the English Sailor."—Not very well acted, though the staging is good. The figures move as though they were made of wood excepting in one or two scenes, where they go well enough. The conception of the film is a good one, but the development of the idea is not satisfactory excepting in a few scenes.

"Mabel's Beau in Trouble."—When a man allows himself to be tied up in a bundle of straw and tumbled around, finally being set on fire and forced to flee to the water to put himself out, all for a girl, he must be in bad shape mentally. The film develops some funny and interesting situations and is really funny in spots.

"The Peer's Fancy."—This film is not quite clear. It is one of those love stories where the father, or someone else, objects, and the result is the death of the girl, but just what the by-play between means is not clear. The film should be made clear so it could be understood.

"Legend of the Stars."—A beautiful film so far as the sentiment expressed is concerned. The scene where the little girl gives away her doll because she is blind and will be unable to ever see it again never fails to bring tears, and again when the angel makes the stars on her eyes and joyously announces that she can see, the audience cries again. This film deserves a long run.

"The Tyrant's Dream."—This film ought to be shown daily to the domestic tyrant who forces his family into subjection through his irritability or plain ugliness. It is well staged and well acted and the lesson taught is well worth repeating.

"The Police Band."—Perhaps the idea developed in this that music will charm away lawbreakers could be adopted with success where other means have failed. It is funny and there is no element in the film which is foolish.

"Military Prison."—If France treats her imprisoned soldiers the way this film pictures it is time a little humanity was injected into their system. It is the most inhuman representation ever seen on a film. No doubt the actors did their part well. The scenes are too realistic for comfort, but the question remains whether the representation is correct. One would suppose that the French Government would seek to suppress a film of that character, whether it is true or false.

"The Saddlefoot."—A Western story which is told with a good deal of vigor and in the main is correct. Most newcomers are treated practically as the one here represented, but not all are such sickly looking dudes. The staging and action are excellent. The bucking horse is particularly strong and is accurately reproduced.

"Poetry of the Sea."—One of the most beautiful and impressive films shown this season. Anyone who loves the sea could look at this picture for hours without tiring. The film runs smoothly and the appearance of the waves is extremely natural. Such films ought to be more common. They have an educative value which cannot be estimated.

"The Old School Master."—A pathetic story strongly told. The character of the school master is well acted and the little boy who tells a wrong story and afterwards repents and tells the truth is well carried out. The staging and acting are alike good and the film runs smoothly and is excellent technically. It deserves a long run.

"The Poet and the Maid at the Mill."—A comic which is actually humorous. The caricature of the poet is excellent and the way the maid fools him is rich. The running and knocking over things is not quite what it should be, yet even the destruction of property in this instance is funny.

"A Little Hero."—One of those pathetic pictures which appeal to the very heart of humanity. The little boy must lose his mother, but he is adopted by a kindly family and repays their kindness by saving their daughter from a burning building. The action is excellent and the little hero is
very lovable. The picture of the burning house is excellent. It is so realistic one can almost hear the flames crackle.

"Gamekeeper’s Bride."—A good love story, which, while it appears for a time rather black, is after all a good story. The ending is all that could be desired. Hence it does not deserve much criticism. No one is killed and the old marquis is rescued before he gets up to his knees in the water.

"Braving Death to Save a Child."—A love story with a good ending, which is spiced with the discharge of a governor and other exciting adventures. The scene of the rescue from the rising tide is good. In fact, the water sweeps over the rock upon which the child stands so viciously at times that the audience catches its breath. The rescue is accomplished, however, and everything is made right afterward.

"Bobby Has a Pipe Dream."—The story of what might happen to a policeman if he went to the play and then indulged in something afterward. The hallucinations were certainly spicy enough to suit the most blase policeman who ever tramped a beat. The action is good and the technical quality of the film is also satisfactory.

"The Burglar in a Basket."—The burglar, introduced in a basket, succeeds in opening the safe, only to find himself confronted with a man and many more appear from different doors about the room. The meaning of the picture is not quite clear. If it is a representation of clever detective work it is well. But no one can discover from the appearance of the story just what it means.

"Nick Carter."—An illustration of the wonderful powers of dime novel Nick Carter in tracing criminals and securing the release of a prisoner. It is a good story, has plenty of action and is well worth seeing. At the same time it is too improbable to be considered.

Weekly Comments on the Shows.

BY OUR OWN CRITIC.

Visiting Keith’s Bijou Dream, on East Fourteenth street, the other night, I was struck by the evident good standing and apparent prosperity of the audience. There were no loafers or down-and-outs killing time or going to sleep. If my fellow visitors had come to see the show and evidently enjoyed and appreciated it. No theater in the city could have desired a better class audience. Surely if the patronage of such people is to be had for the effort the future of motion pictures is not in doubt.

I was fortunate in seeing a series of delicately colored lantern slides of Messina and other parts of Italy recently visited by earthquakes. A lecturer gave a good talk on the subject and the turn was evidently liked by the audience. If we have said the slides were delicately colored, the tints applied with the skill of an artist and not slobbered on as in the case of many of the song slides seen. A set of the latter kind were also shown according to a song and sung by love and kindred artists. The sentimental psalms. There is much room for improvement in the pictorial quality of the song slide. When I say pictorial quality I do not expect to be understood by the average song slide maker but they may be induced to put on their thinking caps. If the theater managers were careful in presenting to an intelligent audience only such slides as showed evidence of artistic talent we should move.

There is a good pianist at the Bijou Dream and other instruments are used for effects, but I think that a small orchestra of at least four pieces would be a great attraction. The photographic quality of the film shown was just good enough to prove that they could have been better. They gave a wrong impression that anything is good enough for a moving picture audience. No. The public at large may not know much about the technicalities of photography or the niceties of dramatic construction but they intuitively appreciate what is good although they cannot tell why it pleases. It is therefore suicidal to give the public anything but the best. There are a great many rungs to climb yet on the ladder that leads to perfection.

Although not impressed with the quality of the pictures there was no dismal or lugubrious subject shown and I came away favorably impressed. The story of the boy who leaves home to work in a large city, has a high old time, goes to the bad and returns home to find his mother and repent. It is a trite one, of course, but the subject is always a popular one with a mixed audience. And there was no unhappy ending. Two other subjects were "The Professor’s Love Tonic" and "The American and the Baby Carriage". The audience seemed to enjoy the humor. On the whole the programme was bright and attractive but subject to improvement on the lines pointed out.
THE CAMERAPHONE.

The Cameraphone in operation at the Theater Unique during the past week has attracted a great deal of attention. It has been perhaps the most striking feature of an excellent program. As an illustration of the possibilities of the talking picture machine it is especially interesting. But it is no criticism to say that it is not entirely adjusted in all its workings yet. Perhaps in the near future it will be properly adjusted and the pictures will coincide so closely that the action of the pictures will be in perfect consonance with the words. Three selections were rendered. The first was the well-known coon song, "I Guess I'm Bad," posed by Miss Stella Mayhew. Of course the pictures were good, but the deep metallic voice of the concealed phonograph detracted somewhat from the illusion. It was not a woman's voice that spoke. This could be obviated to some extent by having a woman singing the song when the pictures are made. The words and the movement of the lips were not in accord, excepting occasionally, though there was little reason to criticise the action.

The next one was a scene in a Turkish bath house, and here neither action nor words were in accord any of the time. The action did not matter so much, since a good deal of it could have been anywhere; and where the action was essential not much was said.

The third selection was the ambitious drama of the "Corsican Brothers," and here the work was much better than in the lighter pieces. The deliberate action required was conducive to consonance between the words and the movement of the speakers and there was less facing of the audience when the characters were speaking, which permitted more illusion regarding the speeches. On the whole there was nothing to be desired in the production. The voices of the characters are notably heavy, anyhow, and that helped the phonograph materially in reproducing the text. On the whole, this ambitious third number was a success.

All three held the close attention of the large audience every day and they opened up the possibilities of this instrument as soon as it has been perfected. The speaking picture will soon be as common as the moving picture now, and the pleasure of those who see and hear will be increased proportionately. One might add, however, that as soon as the talking picture is an accomplished fact upon a basis which will admit of wide distribution and use, film manufacturers will be forced to change their subjects and cast them upon an entirely different plane. It would be impossible to reproduce a considerable proportion of the pictures offered now if the speaking text was included in the exhibition.

THE WEEK'S FILMS.

In general the films of the last week have been good, though in one or two instances there has been a return to the blood-and-thunder type of a few weeks ago. This is to be deprecated just now when public attention is riveted upon the moving picture business, ready to take offense at anything which seems inimical to the public good. It would be well for manufacturers to eliminate this type for the present. On the other hand it would be well if managers would not accept such films for use.

There have been no notable films during the week. "The Legend of the Stars," while not particularly ambitious, was one of the most touching pieces which have been produced recently. "All Is Fair in Love and War" is a good film which deserves a long run and a number of record films have been shown which were above the ordinary. But the work has been, as a whole, of the ordinary type, without special effort to make it notable.

Nevertheless, it has pleased the audiences and perhaps the effect has not been quite as good as it is when there are one or two ambitious attempts that are weak in some particular.

VAUDEVILLE ACTS.

In most theaters the acts were exceptionally good. In some of the leading houses they were the best seen this season. It is apparent that managers are adopting the right course in this respect and are gradually improving the quality of the acts in their theaters. Vaudeville helps, only so far as it is attractive and it can't be all attractive unless it is good. Consequently it is better to run pictures alone than it is to introduce vaudeville which does not appeal by its attractiveness. We saw acts put on during the past two weeks no one can find fault and they are commended to managers who want to obtain drawing numbers at their respective places.

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NOTES OF THE TRADE.

Wichita, Kan.—A new theater is to be constructed south of the Crawford by the Klaw & Erlanger theatrical corporation.

Ada, Ohio.—Harry Vestal has bought out his partner George Holman's interest in the moving picture amusement palace.

Cincinnati, Ohio.—Mr. I. Martin was granted a permit to erect a moving picture theater in McMillian street at a cost of $20,000.

Portsmouth, Va.—The Pastime Theater will hereafter be under the management of the Duquesne Amusement Supply Company, Inc.

New Orleans, La.—A new theater, known as the Victor, opened its doors to the public at 1012 Canal street. Mr. Victor A. Perez is owner.

Bridgeport, Conn.—A new theater, which will be the most elaborate in the city, will be established in the bowling alley building on John street.

Youngstown, Ohio.—The Edison moving picture show on Central square has changed hands. It is now under the proprietorship of Joseph Wes.

St. John, N. B., Canada.—The Cedar Theater in Union Hall has changed hands. The old proprietors, Jordan & Giggy, have sold to unknown parties.

Danbury, Conn.—The Godfrey building, corner of Main and Crosby streets, is being fitted up by E. G. Godfrey as a modern moving picture theater.

Albany, N. Y.—After weeks of bustling, bustling preparation, the doors of the Majestic Theater opened for business, under the management of Emil Dieches.

Lexington, Ky.—The Majestic Amusement Company filed articles of incorporation with County Clerk T. Lewis, incorporating with a capital stock of $5,000.

Newark, N. J., is to have another moving picture theater, which will soon be erected in Market street. Mr. Charles Sheerer is the promoter of the new enterprise.

Marquette, Mich.—A new moving picture theater, known as the Thematics, will open in the Voelker building, on Cleveland street, under the management of C. A. Grinnan.

Richmond, Va.—Two moving picture theaters have recently opened in Richmond—the "Theato," situated at Fifth and Broad streets, and the "Rex," at Seventh and Broad streets.

Philadelphia, Pa.—E. W. Detwiller has a contract to alter the property at 1209 Market street into a moving picture house for the Unique Amusement Company, at an estimated cost of $15,000.

Hot Springs, Ark.—The Grand Opera House has opened its doors for business. Its policy is to give its patrons first-class moving pictures. The Cameraphone talking picture machine will also be installed.

Atlanta, Ga., is to have one of the finest moving picture theaters in the United States. The seating capacity is about 600. O. D. Posey, owner of the popular Elite Theater, 39 Peachtree street, is the promoter of the enterprise.

Napa, Cal.—The James H. Goodman Company has commenced the erection upon their lot on Main street of an elegant theater 80 by 100 feet in size, and which Miss Alva G. Fisher, who now conducts the Hayes Theater, will conduct as a moving picture show.

Eugene, Ore.—The Aloha Nickelodeon will open up on Willamette street on or about the 12th of January. The front is of a shell effect, containing 215 lights; seating capacity 300. It will be without any exception the most beautiful theater of its kind in the State of Oregon. Mr. R. M. Walker, the manager, is well versed in the business, and there is no doubt of a big success.

NEW SLIDES for the great hits
"There's A Fleet On The Sea"
"Would You Like To Take A Walk With Me"
"I'm Going To Tell On You"

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BIOGRAPH COMPANY.

Mr. Jones Has a Card Party.—"When the cat's away the mice will play," so also when Willy is not at home the sporting world may break out all the more eagerly from its long restraint, and there will be some doings. Mr. Jones, since his last escapade, had made strenuous efforts to amend the reputation he had gained in the eyes of the ladies of the Temperance League. But, Oh! the world, for such a one was telling on him, and his pump-o-sprit splurges were threatening ebullition, when at last his chance comes. The young man, in order to attend a three-days' convention out of town, and when Mr. Jones departs, Jones sends a note to Smith, telling him to bring the gang, and they would have a "Frayday Meeting," evidencing him not to forget the "fixings." Well, the game is not kept in putting in an appearance, for they feel that every minute's delay is a cannon shot from a position a-pon for fun. Of "fixings" there is much, and it isn't long before they are in the "Wild Indiana" stage of inebriety. During this time the female members of the League, has arrived at the station just in time to see the train pull out with the gang on board; but they decide to pass the night with Mrs. Jones.—"Oh, horror! Oh, horror! Does your sympathetic heart go out to poor unsuspecting women, who in the meantime has gotten into a glorious condition, and the gang dress him in one of his wife's gowns, paint his face, carry him to the bedroom and throw him into bed, covering him up with the bedclothes. At this moment the prohibition agents are entering and appreciating the house. The women hide as best they can the "fixings," and are sitting reading books entitled "Town with Four Walls" when the ladies enter. They of course are electrified at the sight, and the absence of Jones is explained by a note calling him to attend a sick friend—noble Jones. The ladies go to the bedroom to remove their wraps, and the intrusion arouses Jones, who, not recognizing them, makes a dash for them, at which they all rush wildly into the drawing room, screaming that there is a maiden in the bedroom. The men rush in and while pretending to annihilate the imagined menace, they up Jones and slip him through the window, that he might round and enter the front door. The fright attending this episode has somewhat sobered them and everything has been well but Mrs. J. got a whiff of his breath even then would have been passed, but these Anderson spies the bottle—Well, it's all off. It looks bad for Jones until the gang step forward and claim all the blame, as Jones was not even present. Then Jones makes the bluff and explains majestically, "Madam, what shall I do with your red color?" or, in other words, "Trust not to appearance, and the black glasses, 000 feet.

The fascinating Mrs. Francis.—Love's a capricious power and in this subject an example is shown that love is the embodiment of positive, contradiction. Like dynamite it directs its force against the constant restraint of tenderness. Mrs. Francis, the musical Mrs. Francis is the star, and her singing not only lacks the emotional terms from those parts, but incurs the violent love of the son of the host, a new truth. The Father discovers Francis to dissipate this madness in his son, which she is willing to do. To this end she round down to make herself obnoxious in his eyes, pretending introduction and abandon, all with apparent skill, effort, which in a manner teaches Mrs. Francis, and when they force a new conclusion on him, he transfers his allegiance to her, she comes to realize that she herself really loves the boy, and her art amounts to self-immolation. Length, 317 feet.

The Criminal Hypnotist.—Little did old Dr. Meunier, the respectable French physician, dream of the scope of his wonderful discovery, his labors being limited chiefly by his therapeutical attainment. While the science was known and practiced longer ago than history, the power was accented to demonstrate possession or else hallucination. Meunier's younger student, a man of unique ability, has been doing through the threadless efforts of the various societies of physical research, until that which was once whole with the cloud of mystery has now treated with nonchalance. Like many other scientific discoveries, the power of suggestion has its abuses, and is often the tool of a contemptible villain. In France, a while story is told, where there is invited a celebrated professor of hypnotism, and during the evening he exhibits himself with an exhibition of his wonderful powers. Several of the guests are put under the influence and made to perform most ridiculous antics, to their embarrassment upon reviving. The daughter of the host is invited to the performance, and she proves to be such a mad subject that the professor at once realises to make his unconscious agent in a dastardly plot he at once carries. Opposed to this story he is shut closely, for he meets the lady on the street and hypnotizing her, suggests she return to her husband and not sit in her desk of a large sum of money. The scheme seems to work, but it is an acknowledged fact that a person of good morals cannot be made to commit a crime, by hypnotism, and so.

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PAGAN AND CHRISTIAN
Dramatic
No. 6145
App. Length 1000 feet
Shipmenent, January 27, 1909
A BURGLAR CUPID
Comedy
No. 6143
Code, VENKARIAN
App. Length 600 feet

NEXT WEEK'S SUBJECTS:

Shipment, January 26, 1909
A ROMANCE OF OLD MADRID
Dramatic
No. 6145
Code, VENKATIVA
App. Length 600 feet
Shipmenent, January 27, 1909
A MODEST YOUNG MAN
Comedy
No. 6147
Code, VENKATIVOS
App. Length 200 feet

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although the girl goes to the house, and even opens the drawer in which the money is placed, she returns without it. On her way back she is followed by her sweetness, who assists the progress, but is worsted, gagged and bound. Back the pro-
curser sends the girl. At the house, and at that time she sensuously led him to the desk. He takes the money and leaves her under his hyp-
note power. In this condition her father finds her, and failing to interest her, calls the Dickens physician, who at once suggests a celebrated mind specialist. He is hurriedly called, and using his powers of suggestion on her he is induced to re-
trace his steps, followed by her father and the doctors. Meanwhile the professor has struck at his rooms and is hasting his effects prepa-
Rayon to skipping; when the girl and her father, followed by the doctors, and a couple of policemen, cut in. The professor is overpowered by the house,
ade to reascend the girl, and taken into custody by the policemen. Length 602 feet.

**THEO FILM MFG. CO.**

**THE OLD CURiosity SHOP**—In the famous characters of English fiction, none are more widely known than those of Quill, Dick Swivelier, the Sparrow, and John. They are perhaps the most satisfying in the Dickens work. The first scene of our film shows an old-fash-
ioned shop, with the shelves lined up with the goods. Scène 2 shows a corner of the Old Curiosity Shop. Kit Nell, a friend of little Nell, is dis-
covered by Dick Swivelier entering with Nell. Kit is at once arrested by his heat re-
burning. He declines, and surrenders her to kit, who bow down and take her place against the charge of household affairs. She orders kit to bring in wood, sets the fire, and leaves with kit. This is a fine scene. The film is concluded.

**KALEM COMPANY.**

**THE GIRL AT THE OLD MILL**—Knowing the great popularity of pasted plays, such as "Way Down East" and "Shore Acres," we have had our dramatists and photographers prepare a drama of their own. Intemperate ones, from the pen of one of the leading playwrights of the country. The story is that of a beautiful young girl, the daughter of a country miller, who has pledged her father's mill and money to the mill-
wright who is in her father's employ. All would have been well, and as a reward the little girl was turned over to a kind-hearted farmer. Then how the Brooks and Fred Trent are arrested by the help of Swivel-
eller, who marries the Marcheson. Length, 1,000 feet.

**KALEM COMPANY.**

**MARRIED TWICE** (Gaumont).—This is a drama about a very old and traditional, and has a strong pathetic conclusion.

An unfortunate finds himself unable to provide for his family, he is unable to secure work, and therefore agrees to enter the army for his country at a certain allowance. This he secures and presents to his wife, and then goes out upon his horse, to a certain extent. The wife must lose the use of her husband's lands, and for a long time tries her best to save herself and infant left her. Fortune, however, smiles kindly, and the little girl is rescued from the course of her misfortunes. She meets with a man similarly afflicted and to whom is left the charge of a little girl. She reluctantly accepts her, and continues to do so once having ac-
ccepted, she endeavors to make her out of her an services, and they are heavy to be continued. The story develops that the sailor was rescued, and after many hardships succeeds in returning to his home. Here he finds his family at the house left, and his intelligence is only that they are occupying many spacious quarters. He seeks them out and finds his wife comfortably located in spacious quarters, and he is left alone for a short duration, as the situation confronting him fills his heart with dismay. With them he re-
jects he leaves the place, to enter a cold and un-
sympathetic world of experience. The photographic quality is exceptionally good and the dramatization is perfect. Length, 780 feet.

**CHAMPION SUFFRAGIST** (Gaumont).—This subject portrays in a very lurid manner the reso-
pades of a gentleman who is possessed of an exceptionally strong conviction that woman, in general, must and will carry this out very conscientiously in all instances because it is his own wish to be a very stern and unrelenting master. Length, 507 feet. 

TROUBLED ARTISTS (Urban Eclipse).—This is a comedy of ideas and depicts in a very grotesque manner the difficulties encountered by a number of artists who go out into rural districts to seek suitable places for their painting. The production throughout is of merit and will not fail to impress the public with the approval of the most fastidious. Length, 507 feet.

A HOT REMEDY (GauMont).—The principal subject of this picture is a very truthful manner the "stickettoileteness" which is bound to bring success and many laughable situations are portrayed in this subject. Details are perfect throughout and the sentimental geographic quality is unquestionable. Length, 461 feet.

PAT FRERE'S STORY.—This powerful little drama, acted by a company of eleven artists, portrays the group of officers outside of the station, where the wife of one of the men sits with her family and chats while she is engaged in caring for horse. This man departs, a poor old tramp comes along, and in her goodness of heart, she gives him food, which he carries away with him. Presently the woman goes for a walk, and a fellow, who is passing along the road, discovers the same old fellow in distress, for he has been attacked by another tramp. They both leave him helpless by the roadside. The woman calls to the police, and the police discover the culprit. They find him in a field, devouring the stolen provisions, and when they are about to place him under arrest he seizes a slate and strikes one of the officers (the husband of the aforesaid woman), cutting his arm badly. They take him to the lock and as they are passing through the yard where the woman is working, she recognizes the fellow as an old sweetheart of hers, who strayed from her some years before, and did not recognize her, however, but it grieves her beyond measure that it is she who was the one who caused his arrest, she makes up her mind to free him.

That night, when her husband is asleep, she takes a box and reads over some of her old love letters, and whose memories are awakened her heart becomes softened; so taking a file from her husband's desk and removing from her purse, she steals out of the house and goes to the place where the fellow is imprisoned. Through a little hole in the door she drops the file and the money, and returns to the side of her injured hus- band without being seen. The fellow forces the lock and makes his escape, leaving the file on the ground near the door.

In the morning, when the watchman makes his round, they discover that his prisoner has been, and among the officers who hasten to the place is the woman's husband, who recognizes the file. He goes to his wife, and when he accuses her she makes her statement, knowing that she did no wrong, hands him a revolver to shoot the fellow. The fellow escapes once more, and the woman shows him the old letter, and at this juncture some officers enter and present the husband with honors. She is then taken to the prison where she is gone he takes his wife in his arms and as- sures her that he will not go against her fidelity. Length, 725 feet.
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determination to brave. He writes her a note to this effect, and strikes out for the Big Horn. But pretty Mable's eyes have been opened to the mean- ing of the lawyer's Intention, and she is horrified the next morning when she learns in the village that her lover is under arrest, having been caught red-handed by Lawyer Todd's stolen horse in his possession. She goes to the jail, filled with re- pentance, and convinced in her mind of John's innocence, determined to hear the story from his own lips. The sheriff has known her since baby- hood and readily grants her an interview. John explains to her how he has been witness to the fact that in passing the cypresses had recognized the horse his employer had stolen. All is being revealed, and how he was then returning with the animal he was placed under arrest. His handcuffs had been found in the empty stall, and how he was found with the missing horse in his possession. Mable decides to visit the place where he was its home, remembering that he had told her almost a year to the day from now, before. She can scarcely believe her good luck when she hears little Bill's story about what he saw while playing hide and seek. She asks Bill's mother to allow him to accompany her, and, being a pioneer's daughter, she decides to take the law in her own hands and return with the evidence to clear her accused lover, who is to have hearing before the village justice that very day.

Love's Triumph—She is riding a pretty pony horse, she has taught to walk and shake hands, little dreaming that one day she will be able to put one of Pinto's accomplishments to a serious purpose. Arriving near the camp, she takes up her station in a smiling and happy little girl. Little Bill to find the guilty man and tell him a lady is waiting outside for him. She has no stone, and won't come and remove it for her. Gypsy Jack, unsuspecting, falls into the trap. The boy sees the helpless horse, and kneels to examine the hoof, when he is startled by the lady's voice ordering him to utter a word at his peril. He jumps to his feet to look into the muzzle of a six-shooter Levelled at his head. "Throw up your hands and walk ten feet ahead." Gypsy Jack de- cides to obey. His entire camp is just around the bend in the road, but the six-shooter is much near. Imagine the surprise of the village court, spectators, lawyers, Indians, all, when the strange procession files in—Little Bill, then the gypsy and his saddle horse, little Bill tells the story, the gypsy confesses, and Lawyer Todd, thoroughly disinterested and in turn of affairs, learns the reason in high dudgeon, while John takes Mable in his arms, to the great delight of little Bill. "Hornady Teacher's going to marry. There won't be any more school."
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Edited by J. P. Chalmers.

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Vol. 4 January 23 No. 4

Editorial.

The Conditions of License.

In the two weeks that the document has been before the trade, the "Conditions of License" of the Motion Picture Patents Company have been freely discussed and criticised. This was only to be expected. The coup de

cetat that becomes the fait accompli does not, as a rule, satisfy everybody. Something of the kind has happened in the present case. The new licensing conditions have, on the whole, been drawn up on well reasoned and equita
le business lines, but some of them are considered by many impartial persons so arbitrary and drastic that they certainly jar. Take, for instance, clause 10, which specifies that the licensor may terminate the agreement to license on fourteen days' written notice to the licensee of its intention to do so!

The clause, or that part of it to which we are referring, is, it will be observed, permissive. Now it is reasonable to suppose that the company would not turn away business by putting it in operation without good and sufficient cause; but what of the position of the renter in the matter? It is not an enviable one. He might work up a large business, the tenure of which is determinable by a fortnight's notice at the discretion of a possibly irresponsible person. Thus, the sword is always suspended over the head of the renter. Not a reassuring state of affairs to an ordinary business man.

Of course, it can be argued that so long as a renter behaves himself he need have nothing to fear under clause 19. An obvious retort to this argument is that in business matters nothing should be left to chance. The position of a concern which may be extinguished at fourteen days' notice, is clearly one of great uncertainty. Three, or six months, we submit, would be more reasonable length of notice and would remove all cause of dissatisfaction with this section of the clause. Fourteen days' notice is too short a term for any well-intentioned man of business.

On the other hand, it is too long a notice for a rogue to clear out of a business he disgrace. It must be admitted that the rogue and the rascal have long borne too prominent a part in the moving picture industry, and we are in sympathy with the Motion Picture Patents Company, the Independent Film Protective Association or any other agency which is trying to purge an honorable trade of these disgraceful elements. Several well meaning rent

ers have pointed out that the rogue can do much harm to the legitimate business man even on the two weeks' notice.

The position of the renter under clause 19 therefore may seem to be somewhat unsatisfactory, but we learn that over 75 per cent. of the renters have already signed the agreement, which proves that they are not afraid of the outcome.

* * *

Disaffection also exists in the ranks of the exhibitors, with whom, however, we find it difficult to fully sympathise because the hardship of which they complain is more imaginary than real. They are required to pay a license fee of $2 per week on the projecting machine, which is not a large or fatal sum to any business worth the name. Some exhibitors have been heard to utter all sorts of objections against paying this weekly license fee, in return for which they are said to be practically guaranteed territorial protection in what amounts to a money-making monopoly. Meetings of exhibitors have been held at which resolutions were adopted to run only such old films as were in the market until a sufficient independent supply could be assured or until the licensed manufacturers suffered such loss that pressure would be brought to bear on the Motion Picture Patents Company to waive the license fee. At these discussions the point has been raised that the validity of these patent claims has not been sustained, and until this had been established (which many claim to be impossible) they will defy any one to interfere with their rights to use as they may see fit, the machines that they have already bought and paid for.

* * *

We have been at some pains to gather expressions of opinion from responsible sources as to the validity of these patents and the position and the policy of the Motion Picture Patents Company. Our information confirms our previously expressed opinion that the power invested in the Patents Company will be exercised for the general good of all concerned, from the manufacturers to the public. We are also convinced that their patent holdings cover all available practical machines. The Armat patent has already been adjudicated. The fact must not be overlooked that George Kleine, formerly the most aggressive of the independents, is now a licensee of the Motion Picture Patents Company, as is also the Biograph Company, whose productions led the former independent ranks. Besides the patents cited in their first announcement, the Motion Picture Patents Company have acquired many others of importance and their position must be recognized as indeed formidable if not impregnable. Regarding their policy, it is but reasonable to infer that this was satisfactorily defined to the former independent leaders before they decided to affiliate. The publicly declared policy of the Motion Picture Patents Company and its licensees is to "place the business on a substantial footing for the benefit of all concerned." The patent aspect presented the simplest and the most effective means of accomplishing this end and it may be assumed that the propagators of the combination will take firm steps to accomplish their purpose. It is also reasonable to suppose that they will be upheld by any court of justice if they can show that their policy is for the "benefit of all concerned" and that those who may suffer are not victims of oppression or injustice. No one with a grain of sense will listen to the twaddle that the combination under the Motion Picture Patents Company is a direct violation of the Sherman Anti-Trust Law. We may rest assured that
all the steps that have been taken are perfectly legal. Some of them may be regarded as unjustifich, if not prej udicial to the interests of the combination. The situation could have been better controlled from the start if other interests had been invited to participate in the "benefit of all concerned" movement. But those on the inside are not giving out information as to why and where the line was drawn.

It has been officially stated that opposition was expected and competition welcomed. This has arisen, and the more vigorous the competition on clean lines, the better for the business. The Patents Company and their licensees disclaim any idea of trying to create a monopoly and merely claim the right to regulate the distribution of their own products as they may decide to be best from a business point of view. The opposition have the same opportunity and if they are wise in their own interests they will profit largely from the position of the enemy and adopt some of the same tactics.

THE HUMAN VOICE AS A FACTOR IN THE MOVING PICTURE SHOW.

By W. Stephen Bush.

Specially contributed to THE MOVING PICTURE WORLD.

Most of our knowledge and a good deal of our pleasure and entertainment is imparted to us by eye and ear. All public amusements appeal to eye and ear alone. It is indeed impossible to move mankind through the drama, to instruct it with knowledge, without the aid of both these senses, and as a rule no entertainment or amusement is complete or truly pleasing without these channels to the soul combined. There are, of course, exceptions. It is possible to enjoy music without seeing the musicians (sometimes this is the only way of enjoying it), and a man may listen to the solemn and inspiring strains of an organ without looking to see whence the sound is coming. Likewise a reader may be enjoyed without a sound of any kind. As a rule, however, the burden of absorption soon becomes too heavy and tiresome for the one sense alone; the eye demands to be satisfied as well as the ear, and the ear becomes eager to share its burden with the eye.

In some vague and wandering way this fact was felt from the very beginning of the moving picture, and numerous have been the attempts to supply sound, and especially the sound of the human voice. Our poor and patient English tongue has been subjected to cruel and unusual punishment in an effort to find names for both the inarticulate and the articulate sound in the moving picture show. At one time a craze for effects infected the electric theaters and instruments were devised to imitate common sounds. There was a little success and much failure, and there is to this day, and there always will be. Then came "camiaphones," "synchronizers," and "talking pictures," produced by men and women hiding behind the screen and endeavoring to "make the pictures talk." Not one of these devices has solved the problem: What is the proper function of the human voice in the moving picture show? The trouble in all cases was the inability to produce a perfect illusion. Illusion is pleasing only when it is without a flaw. The ventriloquist with his dummies upon his knee pleases and amuses the audience with his illusion, though of course everybody knows that the sounds and voices are produced by him-sell and that the dummies are nothing but painted pieces of wood and rags. As soon as the illusion is broken the thing becomes tiresome in the extreme. Even, however, where the illusion is perfect, a little of it goes a good ways. It is very much the same with all the vaunted devices, summed up in the fitting name of "talking pictures." In the first place, the illusion is hardly ever perfect, and even where it is nearly perfect it cannot hold a attention long, for the whole business is unnatural, and nothing that is unnatural will ever last long, though persistent and reckless puffing may give some of these contrivances a fleeting vogue.

The effort to make the human voice count in the moving picture show has not, however, been confined to the "talking pictures." The more common way is the so-called illustrated song. No doubt there are many very fine illustrated songs, and there are actually some good and clever singers, strange as this must sound to the average visitor of the moving picture theater. There is, however, a recurring sameness, a sad monotony about the moving picture song and singer, which begins to afflict people more and more and which makes even the exhibitor tired, a thing not easy to accomplish. It needs no long argument to show that the illustrated song does not supply the proper function of the human voice in the moving picture show.

It may be that the voice best suited to the moving picture is the voice that runs with the picture, not with the individual figures in a silly attempt to imitate their very words, but the voice that runs with the story, that explains the figures and the plot and that brings out by its sound and its language the beauties that appear but darkly or not at all until the ear helps the eye. Take any dramatic or historic picture; in fact, almost any picture, barring the magic and comic subjects. Stand among the audience and what do you observe? As the story progresses, and even at its very beginning, those gifted with a little imagination and the power of speech will begin to comment, to talk more or less excitedly and try to explain and tell their friends or neighbors. This current of mental electricity will run up and down, wild, irregular, uncontrollable. The gifted lecturer will supply and harness this current of expressed thought. He has seen the picture before, and convincing his audience from the very start that he has the subject well in hand all these errant sparks will fly toward him, the buzz and idle comment will cease, and he finds himself without an effort the spokesman for the particular crowd of human beings that make up his audience. What all feel and but a few attempt to express even imperfectly, the lecturer, if he is worthy of the name, will tell with ease and grace in words that come to him as naturally as iron obays the law which draws it to the magnet. All at once the human voice has found its proper mission: the darkness and the dumb show cease to be a strain to the overworked eye, and as the ear shares the burden the amusement becomes doubly attractive and the period of exhaustion or disgust is deferred. No longer any need on the part of the audience to make loud guesses and supply the voice themselves; the entertainment is complete and the patron feels that he has seen a different kind of moving picture.

This is felt and appreciated by the well-known Parisian art critic, Cellatier, who in a recent issue of the "Temps" speaks of the picture, "The Assassination of the Duke of Guise," and who after praising the acting and staging of the piece goes on to say: "... But after I had sat there a while and looked at the pictures I felt a great longing to hear the human voice. If this sort of entertainment is ever to stop being a toy and is to become a permanent institution in the amusement world it needs the assistance in some shape or other of the human voice."
The dust that filled the atmosphere when the bomb thrown by the Motion Picture Patents Company exploded in the Film Service Association hall of unity and peace has settled down, and it is possible to now see coming events with more distinct vision. There is still a hand about and above existing conditions that keeps many in anxious expectations as to the ultimate effect of what has happened and what is liable to happen.

After dividing the funds in hand and declaring the F. S. A. a thing of the past, followed by the formation of a new association on a social basis, the film renters wended their way homeward. A few carried a day or two to sell if they could get some insight as to their future course. The harvest of information they gleaned was not a fruitful one. The Patents Company remained dumb as an oyster. There was but one answer for all: "We are not prepared to make definite announcements at present. Between now and February 1 official statements will be made through the regular channels. Everything contemplated is believed to be for the best interests of the motion picture business as a whole." All of which is reassuring, if not wholly satisfactory.

Some Renters Are Worried.

A restless spirit has brought a number of film exchange owners back to New York during the past few days. These return trips were occasioned by reports that the Patents Company had about decided to refrain from doing business with certain exchanges that held membership in the F. S. A. Several Western exchanges and two or three located in New York City are said to be on the slate for decapitation. It would not be fair to give the names at this time. There is too much likelihood of a change of heart in connection with some of them. Some Independent exchanges are also slated. Their chances for securing an ultimate decision in their favor do not appear to be as good as some of the former members of the Patents Company. It is a logical supposition that the groupings on which these exchanges would be excluded are vaguely defined as "undesirability." This term is used in a general manner and no one has been found to attempt a definite interpretation of it. No definite decision on these cases is expected before next week.

The Renters Are Signing the Agreement.

The general trend of opinion seems to favor the Motion Picture Patents Company. Each one seems to add to the strength of its position and win additional endorsements of its policies. General Manager McDonald, who previously January 9 was national secretary of the F. S. A., is one of the busiest of the Patents Company. He is working nights and rounding affairs into shape. He is proving himself a great worker and an almost inaudible talker. A newspaper man cannot get near him. "Nothing official to say at present," is the best he will give.

Shrewd Exhibitors See the Advantages of the Machine License.

The interest of the film exchanges in the situation as it exists at present is no greater than that of the exhibitors, who want to know all about the royalty business. They are all satisfied to go on not to use any machines, or rent upon them any films, not licensed by the Patents Company, but they do not all look with favor upon the proposition requiring them to pay a royalty upon the machines. Some exhibitors have openly declared that they will not pay royalties upon machines which they purchased and paid for before the Patents Company went into existence. This is a point that would be a good one if it were not for the declarations of the Patents Company. Each one of the machines sold by these manufacturers after February 1 will bear patent plates setting forth the conditions under which these machines shall be used, these conditions being the same as will be applied to the machines now in use.

The idea appears to be that the royalty is not paid on the machines, but for the privilege of having the machine licensed by the new company, without which the films contained therein cannot be used. So there is not a question of ownership, but of license. It is not likely that this point which some of the exhibitors have raised will prove a formidable one. When the alternative of paying a nominal royalty fee or having the film service cut off is presented, there will undoubtedly be a general falling into line.

Some question has been raised as to the object of exacting this royalty, and it has been pointed out that there is still a hand about and above existing conditions that keeps many in anxious expectations as to the ultimate effect of what has happened and what is liable to happen.

Exchange Men See Wisdom in the Movement.

The feeling among the film exchange men on the whole seems to be very favorable towards the Patents Company. They express the belief that it will prove the best move towards the building up of the moving picture business of any yet made. All are more or less at sea at present regarding future operations. The bringing of additional reels of film within reach they look upon as the filling of a long-felt want. Many of them are readjusting their routines in a view to placing their orders for films in a manner that will best suit their purposes. It will be the middle of February before affairs assume anything like definite shape. But they foresee the time of exchanges now in the balance will be decided, and the favored exchanges will be in a better position to see what, if any, increase of business is coming to them through the dropping of exchanges and the privilege of looking as custo-mers with an official front that has been identified with the Independents. Many former F. S. A. exchange men declare they have many warm friends among the latter who have been anxiously awaiting the change that has taken place.

Unlicensed Manufacturers and Renters Will Benefit If They Follow Similar Tactics.

One of the developments of the past week was a movement on the part of a New York concern representing foreign manufacturers that have left out the Patents Company. A manifesto has been issued declaring that the Independents are still in existence and prepared to meet the requirements of all exhibitors. Assurances are given that all its customers will be protected and to this it added an announcement that a suit for damages will be instituted against one of the former Independents that went into the Patents Company. Aside from this nothing has developed to indicate that there is trouble in store for the latter, and among the conservatives the manifesto referred to is not looked up as a very weighty one.

All Old Agreements to be Cancelled.

When asked the other day how existing contracts with film exchanges were to be disposed of, a manufacturer said that one is the easiest problems. Last December the manufacturers, exercising an option under the contract entered into last March, gave sixty days' notice that they would alter the contract so as to permit them to terminate it on ten days' notice. The sixty days will expire on February 1 next, and the manufacturers will then have the option of giving ten days' notice of termination. That will end the direct relations between manufacturers and exhibitors. The latter will then sign contracts with the Motion Picture Patents Company and the film manufacturers will become practically the distributing agents for the company. By that time the exhibitors will have signed contracts with the company and no exchange will be permitted to lease films to an exhibitor who cannot show a license secured from the Patents headquarters.

OLIVER.

GREAT NORTHERN FILM CO. VS. BIOGRAPH.

The application to continue the injunction of Ingvald C. Oes, manager of the Great Northern Films against Biograph Company was denied by Judge Gerard on the 20th.

The American Mutoscope and Biograph Company filed affidavits setting forth that they had not discriminated against Great Northern Films, and did not intend to do so. The suit for damages will be continued, however, and in the meantime, Great Northern Films will be sold as usual.
THE INDEPENDENT FILM SERVICE ASSOCIATION.

During the past week we have ascertained that there have been considerable informal meetings of the newly formed Association, and that the movement on the part of the exhibitors to refuse payment of the Picture Patents Company's license is growing. One of the officers of the Association, in a letter recently received from this country of a large supply of film subjects to be used in independent houses. Six reels a week are already available. The Chicago Film Exchange, presumably acting on its own initiative, has issued a letter to exhibitors in the course of which it states:

"It is our duty to warn you against the danger of signing the proposed machine license agreement, and we urge you to give very careful consideration of the following:

"1st. The provision intended to bind you hand and foot; it absolutely takes away your independence.

"2nd. It imposes a tax on you from $100 to $500 or more yearly, for the privilege of using your machine, for which you have already paid full price.

"3rd. Every dollar of profit you make and even your whole business could be taken from you, if you should sign.

"4th. You will not only have to pay more for film service eventually, but you will have to use licensed film exclusively, and take any film that is offered to you at any price asked.

"5th. If you sign, you acknowledge the alleged patents and forfeit all future rights to secure legal protection against any future excise taxes. This is an inducement to the exhibitors also applying for licenses is also great. There is possibly another section of the exhibitors that may elect to be guided by this advice, which has been circulated amongst them.

Such action as they have taken, together with an unlimited film supply; a strong combination of independent manufacturers; some valuable camera and projector patents, with the power of granting licenses; and the backing of large capital, should place the Independents in a very powerful position indeed for opening up a field quite as large and lucrative as that controlled by the Picture Patents Company. The situation, therefore, promises healthy competition in the near future.

THE OPINION OF AN INDEPENDENT.

Running into Mr. Geo. F. Bauerdorf, of the Film Import and Trading Co., on the street, we asked him what the Independents were doing and what was his opinion in regard to the policy of the two factions. His reply was:

"You would be surprised to know how strong the Independents really are. Their policy is right. For the best interest of the trade in general it is necessary to have an open market and films sold to every one the same as clothing or bread or any other commodity is. I do not believe that any movement to control the business will ever be accomplished, unless it is done in a straightforward way.

"Don't you think that the Motion Picture Patents Company are proceeding in a straightforward way to accomplish this end?"

"I do not believe that this can be done by the Patents Company, as there are many independent manufacturers that are very much interested in the interest of the renter or exhibitor. In fact, their interests are not identical but opposed. The only movement on foot at present that has at heart the best interest of the manufacturer, the importer, the renter and the exhibitor is that of the Independent Film Protective Association. The object of this Association is to maintain an open market and prevent any body of men from monopolizing the business."

"There is no doubt that if the Motion Picture Patents Company were given the support of the trade that they would shortly monopolize the business as in the case of the American Tobacco Co. with the tobacco business."

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WEAKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

There was a packed house at the Dewey when I went there the other evening; people of the working class on their vacation from their labors, yet it seemed to me, to enjoy the show, which is a bright and pleasant one. Opponents of the moving picture theater should visit the Dewey. They would then learn that the moving picture has made a public of its own, which is very loyal, and determined in its loyalty in spite of the denunciations of "superior" persons and the jealousy of Broadway. Why not? When the entertainment is cheap and clean, whilst your Great White Way show is so often costly and risqué.

I soon realized that the Dewey audience appreciates humor andбитые subjects. An old Pathe colored trick film, "The Wonderful Eggs," was very enjoyed. I was made to believe that producing eggs was well received; but respectful silence greeted the same manufacturers "Step-mother," in which a widower meets his second time, only to discover that his new wife is the victim of blackmailers who threaten to tell her No. 2 that her No. 1 is also alive. No. 1 isn't; there is only a baby which is conveniently assumed into the ex-widower's family, a characteristically French arrangement that "brings down the curtain." There was a gray-sheeted scene in this cleverly photographed film which, in my opinion, bordered on the maudlin. "The Vagabond," another Pathe, appears in a sketch for license, using the audience (and I thought) but no such doubt attached to the "Merry Widow Waltz" in which a fantastically dressed man dances and plays his way through the world to the music of his features. This film finally sends the very furniture of his room careering about that apartment. Here the Dewey audience laughed and applauded vigorously. The long film of seashore life, love and adventure, "The Dumps Hills," which culminates in the rescue of a girl by a dog, was also very much appreciated. It is full of movement, change and excitement, shows good photography and is evidently a suitable subject for a miscellane- neous audience.

The vaudeville turns at this house were fairly good, but the young lady who sang the music to the highly colored slides which illustrated the usual love ballad, either can't, won't, or didn't sing just as nicely as I should like to hear her. But perhaps I am a grouchly critic; and, frankly, I don't like colored lantern slides unless they are as well done as the Sicilian pictures I saw at the Bijou last week. I believe Williams, Brown & Earle sell these slides. The Dewey audience, however, seemed to like the polychromatic gems that were shown them; and they heartily joined in the chorus of the song. A bit of the song, "A boy and all her soul into that chorus—bless her!—and I enjoyed the way in which she enjoyed her ten cents' worth.

The Dewey is evidently a resort of the popular "family" kind. The programme was too long, modern and a little too French, and might have been a little more varied. By the way, I wonder how Pathe's make an educated French lover write a letter in good English. Tell me, gentlemen of the next generation, please. The "good old days" Dewey has its own following of patrons which it will probably keep to the end of the chapter.

THE MOVING PICTURE PATENTS COMPANY AND EXHIBITORS.

We reproduce on another page the Patents Company's communication to the exhibitors of the United States, informing them of the manner in which they may apply for exhibition licenses. Practically all exhibitors now doing business will be given opportunity to apply, and all applications will be carefully considered by the Patents Company before issuing the license with a view to eliminate from the business undesirable and unprofitable houses and managers. It is decreed to require from the business along the same line as the rental exchanges, the object being to elevate the entire tone of the moving picture field.

Moving Pictures in Mexico.—A British Consular report says that little difficulty is found in Tampico (Mexico) in regard to consummations and half-civilized lines of business that have come into the control of large corporations. Therefore I wish to urge every renter and exhibitor, whether or not licensed by the Patents Company, to subscribe to the Independent Film Protective Association and keep competition in the field.
THE S. P. C. V.

The Society for the Prevention of Cheap Vaudeville is gaining recruits every day among exhibitors. In place of a lot of ungraduated amateurs, good talent is coming to be recognized as the only attraction worth securing, the quantity of vaudeville is diminishing, its quality improving. The cheap vaudevillians, it is true, are making a last stand in those places that stand lowest in the moving picture scale, but the epidemic of 2-for-5 artists, which some time ago swept over the electric theaters, has been effectually checked. The importance of this gain to the moving picture business cannot be overestimated, and the Moving Picture World is entitled to some little share of the credit.

In connection with this subject I am moved to offer a word or two of friendly counsel to exhibitors generally. The great bugbear of most exhibitors is the ever dreaded spectre of competition. The frightful spread of eighth class vaudeville was largely due to this fact. Let me illustrate. Jones is the owner of a prosperous electric theater. He pays a good rental for his film service, attends carefully and personally to the conduct of the place, and has in time built up a valuable regular patronage. Now comes Miller, envious of the quiet, steady profits of Jones, and, taking a bold plunge into the business that to him seems a little gold mine, he opens a competition house. There is a blare of trumpets and noisy advertising, and if the old place wisely stereotyped clear of worthless vaudeville the newcomer thinks it an excellent thing to beat his rival with this new feature. Some "artists," who thus far have only been seen at private entertainments, where their audiences consisted of charitable and sympathetic friends, are without pity let loose upon the unsuspecting public. At this juncture the blasting winds of the North begin to caress the toes of Jones, and presently we see him sally forth in search of vaudeville. Thus the evil spreads. I say "evil" advisedly; for Jones in 99 out of 100 cases is absolutely wrong in supposing that any danger threatens from his rival's "vaudeville." Some nickels will be diverted, people will be tempted to take a peep at anything new; there would be no demands for freaks and museums for curios if it were otherwise. Soon, however, the newcomer, if he offers nothing better than Jones, will be playing to one-fifteenth of his capacity, while the few, who have for a night or two patronized the rival, return to Jones more loyal to his place than ever before. The "vaudevillians" are in due time discharged, but they are now resolved to show again, for never in their lives had they earned $2.50 so easily.

It has been urged by some kind souls that many of these "artists" are deserving of encouragement, because their earnings help in the support of indigent relatives. This sort of argument is not proof against the test of logic, for reduced to its real meaning it simply implies that these "artists" need the money. That need is so common that they ought to have no special privilege by reason of it, but from my observations even this wretched excuse does not hold good in most cases. I have seen "sister tems" singing between reels who had enough personal property on their fingers to frighten the wolf from the door for many a month. Even as they "sang" and "danced" I could plainly hear the voice of Destiny calling to them from the wings, "Come back to Demetts'..." "Brown the wheats, it's..." I saw another team of "Rubes," a man and a woman. Restraining the homicidal impulses that surged through me, I sat through their entire act. The man was constantly wiping his nose in a
manner which he evidently thought was very funny; aged jokes were disinterred from their graves, and the thing wound up with a song. When the tortoise had come to an end the oldest rainstorm pictures followed. The person romping up a hill and polished off by a rapturous critic of the pictures: "Well, we ain't strong on dem pictures, but look at our vodeville." A large jolt is rapidly approaching in the direction of this purveyor of pleasure. When we say "blessed" we mean "injun blesses, reducing the monotony of the wurr and buzz of machine and carbon, it is most likely to be caused by the hasty dropping of the cheap vaudeville artist—and may the good work never enter the picture. CAMELTON, W. STEPHEN BUSH.

We heartily endorse the sentiments of our contributor. Our own personal observations and correspondence with exhibitors throughout the country convince us that vaudeville is not needed to bolster up a moving picture show if it is presented in a vaudeville of the kind alluded to by Mr. Bush, and of which we have seen a surfeit in connection with the pictures, has done more than some people may believe to drag down the name of the picture theater. True, the word owes those would-be Thespians a living, and they would fare better if they retired from the glare and glamour of the footlights to earn their living in some calling for which they are by nature and education better adapted. We have seen too many vaudeville artists (of a kind) and of discouraging "lecturers" (also of a kind). But we have nothing but charitable motives in doing so, as the public will inevitably rebel against being buncoed and the individual artists for which Perle is not fitted for will always come to grief. The day is close at hand when the show proprietor will be protected against "fool" competition. When good pictures are obtainable and available the public will not be content with anything less than $1.50 acts to fool the public that they are running a vaudeville theater will be ridiculous. We are not sure if they would not be liable to the charge of obtaining money under false pretenses.—Ed.

THE PICTURES OF THE BURNS-JOHNSON FIGHT.

Mr. John Krone, the well-known Chicago business man, familiarly called "Doc," is said to have secured, for exclusive use in the United States, eighteen sets of moving pictures of the Johnson-Burns fight for the heavyweight championship of the world, which took place at Sydney, Australia, December 26, 1908. Mr. Krone has been in England, managing Frank Gotch, champion wrestler of the world, and also exhibiting the motion pictures of the Gotch-Hackenschmidt match, which is considered one of the greatest of the week. The Nelson-Gans fight pictures taken under Krone's direction in Colma, Cal., September 9, 1908. Mr. Krone will return to the United States some time in February, and will open offices in Suite 816, Ashland Block, Chicago, III.

CAMERAPHONE EXPERIMENTS.

The Cameraphone experiments have been continued this week with varying success, depending upon the character of the subject. Where the figures do not face the audience too much the work of the instrument is all that could be asked, but where one can see the lips move the words and motions do not always correspond. In one selection this week a portion of the act was a dance. The movement of the figures and the music did not always go together, though in the main the work was quite satisfactory.

As a rule, however, the most successful selections are those where the movement of the figures and the spoken words are together. They seem to have time for the phonograph to catch up, as one might say.

The success so far demonstrates beyond question that the speaking and moving picture is coming shortly. It will require time and effort to develop; but the movement is here, and needs only a little smoothing and polishing to be successful.

Some one will have to improve the phonograph to mellow the voice and get rid of the harsh, metallic ring. The writer knows of a phonograph in a home, for example, which has a reproducer that yields a tone as mellow and soft almost as the human voice. It is not the original reproducer, however, but one in common use. The experiments for years before he succeeded in softening the tone. It demonstrates that improvements will come, and every one made will improve the talking pictures.

Meantime we would seem as though the present talking pictures would be a strong drawing card for any manager. Audiences like novelty, and this is most certainly a novelty worth considering by any manager. For a week or so it ought to be a winner in any location, or even on the road.

THE PRICE OF FILMS IN ENGLAND.

Rumors have been afloat in the trade for some time past regarding the intention, says the Kinematograph Weekly, with which certain film manufacturers were credited of reducing the price of their films to threepence per foot at the beginning of the year, and we are able to announce this week that the reduction will become an accomplished fact as regards the products of at least four firms as from January 1.

We stated a week or two ago that a number of firms opposed to any reduction in price had come to an informal agreement to maintain the old price, but this does not make any alteration in price.

The eye will be officially informed that the Warwick Trading Company, the Gaumont Company, R. W. Paul and the Hepworth Manufacturing Company will make the reduction, as follows: The latter will inform us that although the majority of their picture will be sold at $2.50 per foot they reserve the right to charge special subjects at the old rate.

The result of inquiries made throughout the trade enables us to state that the Chas. Urban Trading Company, Ltd., Williamson, Dressler & Co., Ltd., the Nordisk Films Company, the Vitagraph Company of America, Messrs. Walter Tyler. London, and the Clarendon Film Manufacturing Company are all in favor of the maintenance of the present price. The majority make the clear statement that they will not cut under any conditions.

MOVING PICTURES IN NATURAL COLORS.

Another Improvable Process.

[The following paragraph is going the rounds of our scientific and motion picture contemporaries, as well as the ordinary publicity departments. We trust it may be the opposite of the truth. The public is, however, the process, though plausible, is impracticable.—Ed. M. P. W.]

A novel system has recently been invented by a Roman painter, Signor Barricelli, for the cinematographic reproduction of animated scenes in their natural colors. The coloring of the films is obtained by means of the three-color process, but in a novel way. Instead of coloring the film itself, the inventor reaches his result by a rapid presentation of images, each of which is colored in only one of the three primary colors (red, yellow, blue). By virtue of the well-known phenomenon of visual persistence, these images will give the impression of a complete three-color image.

The work to reproduce a three-colored natural color is sufficient to photograph the object three times through properly colored screens, each of which will allow only the light rays of a given color to pass. Thus three analytical screens are obtained and each corresponding negative printed from these negatives in black and white must be projected in rapid succession on a white wall, each through the same color screen used in obtaining the negative. The rate of succession be such that the individual impressions due to the various colors on the retina may superpose themselves one on another. The length of the photographic film, as the speed of succession, should accordingly be three times as great as in an ordinary cinematograph. The system adopted by Barricelli for insuring the persistence of the various color screens in front of the objective, the taking of the views and during projection, is of remarkable simplicity. A glass disk divided into three colored sectors, according to the fundamental colors, red, yellow, blue, is rotated in front of the objective so as to change the screen at each move of the cinematograph shutter.

KEEP THEM WARM.

During the cold snap of the early part of the week some of the New York theaters were too cold for comfort. The mod. theater and some of the outlying theaters would be better to keep them comfortable, even at the cost of a little extra trouble and some extra heat. The attendance will be larger and patrons will be more comfortable. There is little possibility of getting audiences before one can get out. It is safe to assume that one will not go back after one refrigerating experience.
Notes and Comments.

Relative to Sunday shows, the Hudson Country Association has laid plans to carry a vigorous campaign down at Trenton this Winter in an effort to secure a favorable legislation. The legislative committee has recently had confer- ence with Assemblymen who will represent the liberal interests in the present house, and has laid these claims before them.

In a letter from a Pennsylvania exhibitor he says that the demand for Selig's "Arizona" was such that he had to get it again because he was unable to get it at the last booking.

This confirms our opinion that the present system of daily or tri-weekly change is absurd, as it does not give one-tenth of the public an opportunity to see many fine films. Neither is it advisable to have to excel in a production as was the case in the film mentioned.

The election of officers of The Henry B. Ingram Company, Inc., manufacturers and dealers in lantern slides and projection apparatus, took place at the office of Percy L. Klock, the company's attorney, 145 Broadway, last Monday. Henry B. Ingram was elected president and treasurer, Raymon Moore vice-president, and Walter R. Lewis secretary. Henry B. Ingram, Raymon Moore and Walter R. Lewis were elected directors.

George K. Spoor, who is reputed to be the first man to project a moving picture exhibition west of New York City, is a busy man in the film business of the West, being at the head of the National Film Renting Company, the Kinodrome Theatre Company, and the Essanay Film Manufacturing Com- pany. The theater service and rental business has increased to such an extent that a new company (the George K. Spoor Company, incorporated) has been formed to take over both interests and concentrate the business under one roof, but divided into two departments. Their large purchases of new films and great facilities should place this concern in a position to give the exhibitor ideal service. This concentra- tion of the different departments of his business will enable Mr. Spoor to give more of his time to the interests of the Essanay Film Manufacturing Company, of which company he is also president.

The Kalem Company are now on the right track in combining educational features with dramatic interest in their pro- ductions. Their next issue, "The Octopus," portrays the turpentine industry in the timber regions of the South, and interwoven therewith is a drama that reflects the life and customs of that section.是一部杰作，值得所有感兴趣的人观看。此片于二月出

S. Hudson Chapman, of Philadelphia, Pa., a noted lecturer and writer who presented a course of lectures at Spring on Southern Italy and Sicily, landed at Naples on January 15. The following week, the earthquake zone, Mr. Chapman was equipped with three cameras and a motion picture camera to get views for his lectures this season and also for the Red Cross Society, who have given him permission to enter all camps, hospitals and refugee stations. He expects to return in the latter part of February.

Knickerbocker Circuit.—Arrangements have been made with Mr. Charles Brandon, formerly connected with the Crescent Stock Company in capacity of stage director, to take charge of the vaudeville productions that are to be made by the Knickerbocker Circuit. It is the idea of the interests behind the circuit to make some of its own pro- duction, and to do them over its circuit. Three houses have been added to the Knickerbocker time, and judging from the present outlook a twenty-week circuit will be completed shortly.

C. M. Purdy, who has been connected with more than one local film rental house, is now established at No. 300 East Twenty-third street, where he has built up a good connec- tion in film rental and supplies. Mr. Purdy realizes that long credits, false promises and inattention has been the ru in many reputations in the business of film renting and is building up his business on the reverse of these lines.

B. R. Craycroft, the popular manager of the I. L. Lameille Film Service in Evansville, Ind., sends us a copy of a neatly printed booklet entitled "Laemmle's Instantaneous Service. There a new book to the trade will further illustrate and connect the line of talk leads up to a convincing argu- ment that should appeal to the exhibitor. It is a clever little advertising dope; but then all of Laemmle's adver- tisements are cleverly written.

Neigh, Neb., is to have another moving picture theater.

Peoria, Ill., is to have a third moving picture show, which will open in the M. S. T. Building.

Bridgeston, N. J.—A new moving picture theater will open on North Laurel street within a short period.

Hot Springs, Ark.—The Grand Opera House will open for the season as a first-class moving picture theater.

Milwaukee, Wis.—The North Side Turn Hall is being remodelled for the home of a moving picture theater.

Peoria, Ill.—William Fancott has purchased the Dreamland Moving Picture Theater on North Main street from C. E. Dutro.

Seymour, Ind.—Mr. Rhodes has purchased the "Nickelodeon" moving picture theater from David M. Stewart, who was former proprietor.

New York City.—Plans have been filed for remodeling the building at 21 Suffolk street for a moving picture theater, ten, owned by Louis P. Phillips.

Utica, N. Y.—P. Karl, A. P. Fennis and F. P. Moyer have leased the building at 33 Lafayette street, and will open it as a moving picture theater.

Canton, Ill.—The moving picture theater on Main avenue has not been running for a week on account of the suspen- sion of the electric service.

San Francisco, Cal.—Turner & Dahmen will erect another moving picture theater. They have leased the property on Market street between Fifth and Sixth.

Greenwich, Conn.—The Olympia candy store in the Bocker Building on Greenwich avenue is being remodeled for a moving picture theater for Hearn & Hume.

Chicago, Ill.—The Charles Amusement Company was incor- porated for $1,000, to enable it to erect a moving picture theater.

The incorporators are: W. R. Sates, W. Taylor and P. F. La Vernay.

Philadelphia, Pa.—Two more big moving picture houses are to be added to the amusement industries in Philadelphia. Work has been begun on the remodeling of the Penny Ar- cade at Nos. 1219-21 Market street, into a moving picture house, for the Unique Amusement Company. The building, when completed, will provide for an auditorium 40 by 170 feet, containing a seating capacity of 800. The improvements will cost $15,000. Work has also been started on a similar building at Nos. 600 to 612 South street, for the Philip Sternberg Company, to cost $8,500. The plans provide for a one-story structure, 40 by 120 feet, containing a seating ca- pacity of 500.

Hot Springs, Ark.—The old Grand Opera House, Hot Springs, Ark., has been leased by Frank Head, manager of the Auditorium Theater, and after being renovated and some minor alterations being made, was opened Monday, January 4, as a moving picture house, and though a little remote from the central portion of the city, has been packed at every performance. The house, which seats 600, has intro- duced the cameralphone talking pictures as well as the silent, and two vaudeville turns and illustrated songs are given. Three shows are given daily, and films are changed weekly.

Savannah, Ga.—Last Sunday the Bandy Bros. turned over the Criterion and Superba Theater to the Mayor of Savan- nah for the benefit of the earthquake sufferers. More than a hundred dollars was cleared, as there was no expense attached to it. This is the first time in the history of Savan- nah that a moving picture house has been opened on Sunday.

The Arcade has closed. There will be no more Arcade, the name having been changed last week to the "Grand." The work on the interior is almost complete, and all that is left to be done is to have the front of the "Grand" will have the honor of being the only theater running vaudeville and moving pictures carrying a stock company in Savannah. The stock company is headed by Mr. Arthur Lucas and E. Kingman. Mr. Kingman will have full charge as manager.

The Criterion will give another free show Sunday for the benefit of the earthquake sufferers. It is probable that the "Grand" will grant the privilege to keep open on Sunday, though nothing has been said of it yet. The Bandy Bros. have become quite popular in Savannah, and many people saw the moving pictures and vaudeville last week they had never before.
To the Exhibitors of Moving Pictures

MOTION PICTURE PATENTS COMPANY.

The Motion Picture Patents Company has acquired the Edison, Biograph, Armat and Vitagraph Patents, which patents embrace all modern moving picture films and all existing commercial types of projecting machines. The Patents Company has licensed the following Manufacturers and Importers whose present output is 18 reels per week:

American Mutoscope & Biograph Company,
Edison Manufacturing Company,
Essanay Film Manufacturing Company,
Kalem Company,
George Kleine,
Luhin Manufacturing Co.,
Pathe Freres,
Selig Manufacturing Company,
Vitagraph Company of America,

All moving picture films not manufactured or imported by the above licensees are infringements of our patents, and any exchange or theater handling such infringing films, is liable for prosecution.

The leading Manufacturers and Importers of projecting machines have also been licensed under our patents, and their machines are available only on the condition that they shall be used only with licensed film. A list of the manufacturers of licensed machines will be furnished upon request.

LICENSED EXCHANGES.
The following Exchanges have been licensed, and at the present time only the following are authorized to handle licensed film:

Actograph Company, 50 Union Square, New York City.
Actograph Company, Troy.
Alamo Film Exchange, 405 Main street, Dallas, Tex.
Alamo Film Exchange, 364 Cramsey Building, San Antonio, Tex.
American Film Manufacturing, Pittsburg, Pa.
American Film Service, 125 Monroe street, Chicago, Ill.
American Film Service, 138 North Main street, Memphis, Tenn.
American Vitagraph Company, 160 Nueace street, New York, N. Y.
George Breen, 50 Turf street, San Francisco, Cal.
Buffalo Film Exchange, 1319 George street, Buffalo, N. Y.
Cabinet Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Film Co., 59 Dearborn street, Chicago, Ill.
Eugene Film Exchange, 718 South Fourth street, Utica, N. Y.
Clune Film Exchange, 727 South Main street, Los Angeles, Calif.
Clune Film Exchange, 235 Alvarado street, Denver, Colo.
Clune Film Exchange, 414 Ferguson Building, Pittsburg, Pa.
O. T. Crawford Film Exchange Co., 101 W. Nicollet street, Minneapolis, Minn.
O. T. Crawford Film Exchange Co., 112 Eighth street, Kansas City, Mo.
O. T. Crawford Film Exchange Co., 1400 University street, St. Louis, Mo.
O. T. Crawford Film Exchange Co., 2530 Lafayette street, Louisville, Ky.
O. T. Crawford Film Exchange Co., 122 South Broadway, New Orleans, La.
Harry Davis, 447 fifth avenue, Pittsburg, Pa.
Harry Davis, Buffalo, N. Y.
Denver Film Exchange, 1935 West 17th street, Denver, Colo.
Dickie Film Company, 620 Commercial place, New Orleans, La.
Edward Display Co., 226 fourteenth street, Seattle, Wash.
Edward Display Co., 1651 Fourth street, Portland, Ore.
Greater New York Film Rental Co., 22 Union Square, New York City.
C. J. Hillie Company, Monadnock Building, Chicago, Ill.
Howard Motion Picture Co., 564 Washington street, Boston, Mass.
Imperial Film Exchange, 11 West Twenty-eighth street, New York City.
Imperial Film Exchange, 229 River street, Troy, N. Y.
Imperial Film Exchange, 403 North street, W. W. Washington, D. C.
Imperial Film & Supply Co., 901 Union street, New Orleans, La.
Kent Film Service, 218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company, 1100 S. Market Street, Birmingham, Ala.
Kleine Optical Company, 297 Washington Street, Boston, Mass.
Kleine Optical Company, 52 State street, Chicago, Ill.
Kleine Optical Company, 290 Commercial Building, Des Moines, la.
Kleine Optical Company, 220 Commercial Building, Los Angeles, Calif.
Kleine Optical Company of California, 506 Pacific Electric Building, Los Angeles, Calif.
Kleine Optical Company, 463 Sixth avenue, New York, N. Y.
Kleine Optical Company, 300 Melbourne Building, Seattle, Wash.
Kleine Optical Company of Missouri, 321 Commercial Building, St. Louis, Mo.
Lake Shore Film Exchange, 327 North Market street, Cleveland, Ohio.
Lolita Film Exchange, 310 Main street, Pittsburg, Pa.
Lubin Film Service, 516 Paul Cane-Greenwood Building, Norfolk, Va.
Lubin Film Service Exchange, 1436 Market street, Philadelphia, Pa.
Magill Film & Supply Co., 82 Griswold street, Detroit, Mich.
Miles Bros., Inc., 259 North Fourth street, St. Louis, Mo.
Miles Bros., Inc., 296 Turf street, San Francisco, Calif.
Mitchell Film Exchange, 201 Thompson Building, Oklahoma City, Okla.
Monte Film Company, 101 North Main street, Flint, Mich.
Morton Film Exchange, 167 Sixth street, Portland, Ore.
Mulfin Film Service, Solar Building, Watertown, N. Y.

National Film company, 160 Griswold street, Detroit, Mich.
National Film Supply Co., Spokane, Wash.

New York Film Exchange, 418 Tenth street, San Francisco, Calif.
Ohio Film Exchange, 16 East Broad street, Columbus, Ohio.
Pacific Coast Film Co., 1724 Fillmore street, San Francisco, Calif.
Pearce & Scheck, 223 North Calvert street, Baltimore, Md.
Pennsylvania Film Exchange, 465 South Sixth street, Pittsburg, Pa.
People's Film Exchange, 120 University place, New York City.
Pittsburgh Camera Light & Film Company, 284 Fourth avenue, Pittsburgh, Pa.
Pittsburgh Camera Light & Film Co., Wilkesbarre, Pa.
Pittsburgh Camera Light & Film Co., Btr. Eckeher, N. Y.
Pittsburgh Camera Light & Film Co., Nervine Building, Cincinnati, Ohio.
Pittsburgh Film Exchange, 328 South Seventeenth street, Philadelphia, Pa.
Pittsburgh Camera Light & Film Co., 60-62 Brownell block, Lincoln, Nebr.
Player's Film Exchange, 163 Second street, Long Island City, N. Y.
Southern Film Exchange, 1824 Fourth avenue, Birmingham, Ala.
Southern Film Exchange, 146 West Fifth street, Cincinnati, Ohio.
George R. Spoon & Co., 62 North Second street, Columbus, Ohio.
Standard Film Exchange, 59 Pearl street, Chicago, Ill.
Superior Film Supply Co., 622 Nastor Building, Toledo, Ohio.
Swede Film Service Co., 238 South street, Philadelphia, Pa.
Wm. H. Swanson Co., 104 South street, Columbus, Ohio.
Wm. H. Swanson Co. of Omaha, 4614 Kirtland block, Omaha, Neb.
Wm. H. Swanson St. Louis Film Co., 200 North Seventh street, St. Louis, Mo.
The Talking Machine Co., 95 Main street, East, Rochester, N. Y.
Tally's Film Exchange, 341 South Broadway, Los Angeles, Cal.
Theater Film Supply Co., 306 South Pinto street, Charlotte, N. C.
Theater Film Supply Co., 2087 Second avenue, Birmingham, Ala.
Theater Film Supply Co., 1028 Sage street, Los Angeles, Cal.
Theater Film Supply Co., 1626 Golden gate avenue, San Francisco, Cal.
Theater Film Supply Co., 167 Third street, San Francisco, Calif.
19th Century Optoscope Co., 250 Pearl street, Chicago, Ill.
19th Century Optoscope Co., 810 East Seventeenth street, Kansas City, Mo.
19th Century Optoscope Co., 868 Epes building, Ogden, Utah.
Turner & Rudenken, 1630 Ellis street, San Francisco, Cal.
University Film Co., 2150 California building, Seattle, Wash., Minneapolis, Minn.
United Film Exchange, 717 Superior avenue, N. E., Cleveland, Ohio.
University Film Exchange, 322 Lake street, Chicago, Ill.
Waters & George, 41 East Twenty-first street, Chicago, III.
Alfred Wells Film Exchange, 219 Sixth avenue, New York City.
Western Film Exchange, 245 Century building, St. Louis, Mo.
Western Film Exchange, 267 Grant avenue, Indianapolis, Ind.
Western Film Exchange, 231 Miners Building, Joplin, Mo.
Wonderland Film Exchange, 1901 Cleveland and Liberty avenue, Pittsburgh, Pa.
Wheelan-Loper Film Co., 230 Main street, Dallas, Texas.
Vale Film Renting Co., 622 Main street, Kansas City, Mo.

The Patents Company has by its licenses to the most important manufacturers of moving picture films and machines in the world, and to the leading rental exchanges, provided, for such exhibitors as become its licensees, the highest class of legal protection and the largest selection of subjects, and in addition has made provision for the elimination of worn-out and objectionable film.

APPLICATIONS FROM EXHIBITORS.

FOR THEATERS NOW OPEN.

Every Exhibitor now in business may apply on the enclosed blanks before February 1st, 1911, for the license. It is the policy of this Company to be liberal in issuing these licenses, but for the good of the business and to conserve the interests of the better class of the exhibitors, it may be necessary to refuse some applications.

FOR NEW THEATERS.

The Patents Company will protect theaters already established as far as may be possible, and it will issue licenses to only such new places as may be certified to be the selection of subjects, and in addition has made provision for the elimination of worn-out and objectionable film.

Terms of License.

The license of the Patents Company to exhibitors covers the theater, or place of exhibition, and is issued on the following terms:

(1) At the place licensed, only motion pictures may be used which are manufactured or imported by the licensees of the Patents Company and rented from a licensed Exchange.

(2) The Exhibitor's right to be determined by the Patents Company, graded according to the relative business of each of the licensed theaters. For the period from February 1st to December 31st, 1911, the royalty shall be $15.00 ($2.00 per week), which sum must accompany each application.

(3) The license shall be at all times prominently displayed in the place of exhibition of the licensee and together with the machines used, be always open to inspection by the Patents Company.
In order that the theaters may be fully assured that the Patents Company has no desire to act arbitrarily or oppressively, it should be stated that the royalty to be collected after March 8, 1909, from the average exhibitor will be as nearly as practicable $2.00 per week, and that in the case of the smallest theaters, the royalty will be less. We feel confident that the royalty paid by exhibitors will be insignificant in comparison with the increase in their business, which will result from the co-operation of the various licensees of this Company.

PROJECTING MACHINES.

The exhibitor's license covers all machines purchased before February 1, 1909, which the Exhibitor uses in the place licensed. The Exhibitor may not use any machine purchased after February 1, 1909, unless the official license plate of the Patents Company is attached to the head of the machine.

MOTION PICTURE PATENTS COMPANY.

January 22, 1909.

MOTION PICTURE PATENTS COMPANY SOON TO HAVE OFFICIAL HEADQUARTERS.

Shortly after February 1 the M. P. P. Co. will occupy a suite of offices on the sixteenth floor of No. 80 Fifth avenue. This location, at the corner of Fifth street, is central and convenient to exhibitors and exchange men who may have business with the company.

Meanwhile the management of the Motion Picture Patents Company desire to announce that the volume of mail from exhibitors and licensees has been so voluminous that it has been impossible to give each one a personal reply, or even to attempt to answer those exhibitors who have already made applications for licenses. All leading questions will be found clearly answered in the circular letters to the exchanges and to the exhibitors which have been issued by the company. Any special question of importance will be answered and correspondence is invited on any point of mutual interest.

Careful study of the official documents will, however, obviate much needless correspondence.

The company also desires to acknowledge the receipt of a large number of checks from exhibitors who made early application for licenses. These will be formally acknowledged as soon as the regular forms are printed and the licenses will be delivered as soon as possible. Meanwhile every established exhibitor is invited to make formal application, accompanied by the $10 initiation fee which covers the five weeks from February 1 to March 8. Should there be any good reason for rejecting any application the license fee will be returned. The grounds for refusal may be where an exhibitor openly defies the municipal laws to the detriment of the law-abiding, or where the locality will not support two or more theaters.

Each licensed exhibitor will receive his license neatly framed, by prepaid express.

Many letters of approval from exhibitors have been delayed in answer, but all will receive courteous attention as soon as the company is installed in their permanent quarters.

EXHIBITOR'S APPLICATION.

January 1909.

Motion Picture Patents Company, 10 Fifth Avenue, New York, N. Y.

Dear Sirs:—In accordance with your announcement of January 22d, 1909, enclosed find $10 fee for license covering the following theater from February 1 to March 8, 1909:

Name of Theater ____________

Address—No. ____________ State ____________

Town or City ____________ Street ____________

Yours very truly,

(Exhibitor.)

1. Sign a separate application for each theater.

2. Pay by (a) New York draft; (b) P. O. order; (c) express money order.

3. This company reserves the right to refuse this application.

Comments on Film Subjects.

"The Miner's Daughter."—A good film without a manufacturer's mark. The action and staging are good, and the story is out of the ordinary. Instead of the runaway girl marrying a man who finally turns her out-doors and she is forever to go back to the fathers whom she has married a rising artist who makes his mark in the world and she goes back, after her father is hurt, rich and with a famous husband. Whoe'er conceived this form of a story deserves commendation for changing the usual order of things. The film deserves a long run, since it inculcates the principle that men are usually good to their wives.

"Mister Sleepy Head."—A dream that should be placed before every man of every walk of life. The film runs, on alternate mornings, only to be compelled to hurry through everything to get to business. It is weird and lively while it lasts.

"Tit for Tat."—In this Warwick film there is a different style of fun from what is usually shown. It is, however, a welcome relief from the old monotony and the audience testifies to its appreciation by prolonged applause.

"The Pleasant Side of a Soldier's Life."—A Pathe film in which the pranks of soldiers are illustrated with a good deal of exaggeration. The audience appreciates the film itself. It would be a good film for churches and other religious organizations and it does this successfully. It is impossible to give a detailed description of it which will convey any adequate conception of its beauty, the action of the various characters and the finish of the film itself. It would be a good film for churches and other religious organizations and its teachings are, perhaps, as emphatic as any sermons. The only fault of it which might be open to criticism on that score is the austerity with which it invests the pictured incidents. And yet, in essence, the one who directed the preparation of this film has kept very close to the facts. This ought to be a good film for traveling companies who go through the rural districts in small towns. It is delivered, one is bored, and it runs while and at its close the entire audience breathes a deep sigh. One wants to go back and see it again; something which is not often true.

"Atskahan Fishermen."—A record film by the Pathes which gives an excellent idea of the fisherman's life in that far-away region. The pictures of the fish themselves are interesting. The film should be a good one for a traveling company to program.

"The Two Castaways."—A story of shipwreck and adventure. The Vitagraph people have given the public a film here which tells an interesting story in a strong way and the pictures and stage work run smoothly. The story is good enough to make people watch in breathless interest for the next development and the applause is vigorous at the close. It is a film that can be depended on to command attention and is strong and strongly dramatic without a taint of suggestion.

"The Heroine of the Forge."—The Vitagraph Company has a good film here, which, though short, is strongly dramatic and attractive. The action and the staging are both good and no one is killed, though one is badly used by some marauders who are prowling about. The heroine is athletic, but lovable, and one can see why the man whom she saves and her mother both fall in love with her.

"The Girl at the Old Mill" is a fine Kalem film that was issued last week, and that should appeal to all lovers of the idyllic and the beautiful in graphic art. For it tells by means of motion photography one of those rustic sentimental stories of which the large-hearted public are never tired. The "curled darling" of the city is away from the affections of a rustic maid, only to receive her and drive her to the brink of suicide which she is rescued by her earlier lover. A pretty ending to a pleasing story. What we like about this film is its uniformly good photographic quality, and the clearness with which the details of the story are told in a number of distinct scenes. The lecture gives a synopsis of the story; but it is an eloquent picture without words.

"Drawing the Color Line."—This Edison film is quite up to the usual standard of that company's pictures technically, while the subject is one that never fails to arouse interest in the audience. Yet an element of pathos can be found in it. The picture shows very graphically how
merely putting a little black on a man’s face changes his
state.

"The Sponge Fishers of Cuba."—One of the best educa-
tional films brought out in a long time is this product of the
Kalem Company. The view in Havana Harbor is particu-
larly good, and the work of obtaining and preparing sponges
is interesting when seen by means of this excellent picture.
Technically the film is beyond criticism. The matter was
well selected and well developed. The film should have a
long run.

"When Lips Are Sealed."—An intensely dramatic film
from China, which holds the audience entranced until it
runs its course. The story of the sealing of the girl’s lips
and the final denouement are both strong scenes and help
to make up an extremely interesting film. The denunciation
of the villain by the girl is strong enough to send the
spectators on edge. The film illustrates, too, the tyrannical
which is sometimes found where a good many hands are employed.

"Paper Cock-a-Doodle-Doos."—A Pathe magic film, beau-
tifully colored and filled with interesting manipulations of
the paper "cock-a-doodles." In which they are driven about
the stage and change from one point to another is extremely interesting. A little child
behind us was perfectly delighted to see the little paper
cock-a-doodles, which he said he had made at school, dance
around like that.

"It’s Only the Painter."—A comic which develops some
interesting features, although we deprecate the faithlessness
of wives as a theme for graphic illustration.

"Those Boys."—In this film the Biograph people have
represented some of the mischief which boys often get into
when left to themselves. Technically the film is good, and
the action of the characters is all that could be asked.

"The Hunchback."—A story of sacrifice. The staging
and the action are alike good, as are most of the Pathe films.
This one is tinted away to take away the bad black
and white appearance. The only questionable feature about it is
the repetition of the faithless lover. One wonders some-
times if there are no faithful ones in France. Perhaps this
kind do not make a story.

"Mr. Pynhead Goes Out For a Good Time."—The Pathe
have here shown a so-called gentleman who gets himself up
regardless and goes out for a good time, but in this instance
it consists merely in obstructing his presence upon various
women whom he meets by the way. This dunderhead he
gets at the end is richly deserved, and it can’t be made too
em- phatic.

"The Pretty Little Milliner."—A Pathe film in which the
ogling of a woman by a number of men is carried to the
extreme. A dozen or so are clinging to her, and old
and young alike. There is an interesting feature about it in her dis-
appearance occasionally and the final discovery of three
rabbits in the box where she disappeared. The movement
of the box just ahead of the ardent chasers is amusing, but
there is nothing particularly funny in a subject of this char-
acter.

"The Sergeant’s Stripes."—A Pathe film in which the story
is not quite clear. One must assume that the imprisoned
man was a former lover of the soldier’s wife, but there is
nothing to make this plain. The scenes where she gives
the prisoner the file and the money are strong, and there
is a strong human touch in the discovery of the file by her
husband. Then they make up and he gets his stripes for his
bravery in assisting in making the capture. As a story it
doesn’t appeal very strongly.

"The Criminal Hypnotist."—This Biograph film shows the
possibility of hypnotism when misapplied. The action of
the girl when under the hypnotist’s influence was good, and
probably she did what she was under the same circumstances. The interest lies chiefly in
the suggestions.

"Going Home to Mother."—A comic which is chiefly hu-
morous because the husband gets tossed about in a trunk,
thrown upon the ground, rolled down stairs and bumbled
about generally. Then they make up and agree to live
happily ever afterward.

"Suicidal Poet."—A comic in the direction of suggestion. The
would-be suicide is stopped from taking his life many
times, and finally in sheer desperation throws himself in
front of a span of horses, which prove to be runaways. He
is given a large sum of money for stopping the team, and
finally takes his life eating, when he did not intend to do it.
"The Shepherdess."—A Pathé film which is beautifully staged and acted, and the story is pathetic enough. It is the usual one of the girl who runs away with a man above her station. She is tolerated until the man dies, and then she is turned out to go back to her sheep.

VAUDEVILLE.

As a whole the vaudeville of the week did not vary much from the previous week. Not any special act stood out as exceptionally good, though at least three were above the average. It would seem that there is a gradual improvement in this regard and that, the acts, as given in the different theaters, are rather better than they were, though this doesn't hold good in all instances.

Managers are evidently trying to bring all departments of their theaters to a higher standard. They are selecting the better acts in vaudeville to accomplish this and the audiences who see them appreciate the situation and are patronizing liberally the theaters which offer the best entertainment, regardless of what department it is in. Hence, it is necessary to bring all parts of the shows up to the highest possible standard of merit to hold the patronage.

THE SONGS.

No particularly striking songs have been offered during the week, though the average has been quite as good as usual. Of course much consists in the singing and not all theaters have a singer who can get the most out of the songs.

In the main the illustrations have been good; better, perhaps, than last week, though the songs were illustrated with slides that must have belonged to something else. Otherwise there is no criticism. One theater has a singer who is certain to win rapturous applause whatever he sings. Others are not so fortunate. In this particular instance it is noted that men will go to the theater and sit until they hear the song and then go out. This does not hold good elsewhere, however, though possibly it might if the conditions were favorable.

Improvement in the quality of the slides is noted and the song is in much better. The slides can't be too good. That much is certain. And the fact that they are gradually improving indicates that those who make them appreciate this fact and do not intend to offer anything which is below the standard required by those who have made a specialty of this department of entertainment.

THE WEEK'S FILMS.

The week has been productive of a number of unusually good films. The "Pagan and Christian" of the Edison Co., the "Two Castaways" of the Vitagraph Co., and "The Fisherman's Rival" are all good films. The "Pagan and Christian" is one of the notable films of the Winter. Another good one is "The Heroine of the Forge," a Vitagraph, and "The Old Curiosity Shop" of the Essanay Co. deserves to be classed with the leaders. Selig's "Arizona" was a masterpiece; Edison's "Where Is My Wandering Boy-to-night?" impressive; Kalem's "The Girl at the Old Mill" clean and attractive.

Happily, manufacturers are not getting away from the too frequent murder and suicide idea and are giving the public good, clean comedy or drama. Occasional lapses are still noticed, but in the main the character of the films has changed during the past two or three months so that the old type has almost completely disappeared.

The films brought out this week are, perhaps, on the average the highest quality yet produced. And it is understood that manufacturers will hold their products up to the present standard regularly hereafter. If they do this the future of the motion picture is assured.

With manufacturers exercising due restraint in the development of murderous subjects, and with the output limited to the pleasant or touching films which have been offered this week, surely no one could complain of the moving picture show. It would not incite to crime or violence of any sort under such circumstances and the entire scheme as it has been outlined for the future is educational and amusing, which comprises the field of the moving picture.

CAN you afford to miss a copy of the Moving Picture World?  $2 per year—52 numbers
Wonderland Film Exchange
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Licensed under the Motion Picture Patents Company
Handling the entire product of the Biograph, Edison, Selig, Pathé, Vitagraph, Kalem, Essanay, Lubin, Gaumont, and Urban.

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SLIDES OF SICILY AND ITALY
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Set of 20 plain, $4. colored $8.
Set of 20 plain, $7, colored, $14

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

CORRESPONDENCE.

TO THE MOVING PICTURE EXHIBITORS OF MICHIGAN, OHIO AND INDIANA.
17 Newberry Building.

Detroit, January 19, 1909.

Dear Sir:—You no doubt have heard of the crisis now pending in the moving picture industry and of the drastic action the Motion Picture Patents Company have taken to force the exhibitors into paying them a weekly royalty for the privilege of using "Trust" film.

To combat this move the Independent Film Protective Association has been formed. The Association includes all independent manufacturers, importers, renters, and exhibitors, and meetings are now being arranged at convenient points throughout the United States for the exhibitors to get together and decide upon a uniform action. A meeting will be held in the Convention Room of the Burns Hotel, and will be called to order at noon, on Wednesday, January 27th.

Please advise me by return mail if you will be able to attend this meeting, so that accommodations can be arranged for you. Arrangements have been made for attending exhibitors and a $1.00 per day rate, European plan, has been granted us by the managers of the Burns Hotel.

Awaiting your reply, I am,

Yours very truly,
GEO. F. KEARNEY.
See'y Independent Film Protective Association.

TO ARMS!


Brother Exhibitors:—Action and reaction are equal only in opposite directions. This is a law of philosophy and the action of the Film Combine, as I will term it, is no exception to this general maxim. We exhibitors are one and all making a mark of by the powers that be. They have set a trap for us that, if we enter it, will hold us tight so that ever after we may be squeezed at their pleasure. But they have reckoned without their host. Exhibitor, sit up and take notice. The trap is in the shape of a license to get film and rent machine to run same on. If you sign this document abide by whatever rules they see fit to impose upon you, for you have no redress thereafter. But if you don't sign it you may run your business to suit yourself. This is the advice of our attorney, who is one of the ablest of lawyers and stands ready, aye, and even anxious, to defend anyone under our jurisdiction. It is a strange coincidence that might be taken as an ill omen for the Combine. But the very city that is known as the birthplace of liberty, where our forefathers declared equal rights to all, special privileges to none, is also the birthplace of an Association that will make the Combine look like a counterfeit coin with a hole punched in it. The Philadelphia organization has been preparing for war this last year; and now in this dark hour can give courage and support to the most oppressed set of business men in this country to-day. Philadelphia is thoroughly organized and at our last regular meeting decided to make this the headquarters for the State, so that we will eventually have just as strong a State organization as we have a city. We know that every big city has done the same, and we ask that the biggest city in each State follow our example and constitute themselves headquarters for their respective States. Let them communicate with each other and the result will be we can fly the flag that Colonel John Proctor made famous—"Don't tread on me." We ask you not to be scared by this bugaboo, as it is the easiest thing we have to overcome. We have greater things that call for combination, such as State and local legislation. As a social affair you will find no end of advantage in the amount of money and trouble you can save by making your wants known on the floor, as someone will always enlighten you. The getting of funds seems to be the great trouble of some organizations, but we in four weeks enlarged our treasury immensely by a little exertion and at very little cost to ourselves. We would be glad to advise any city that needs funds or that wants to organize, of our method. Address our headquarters, 2525 Girard avenue, or through this paper.

Wm. M. HAMILTON, Organizer.
IT IS OUR POLICY
Purchase from three to five copies of every good subject manufactured.
Make shipments in ample time to avoid delays.
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Ship NO JUNK.
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We earnestly solicit a trial order for Film Service that we may convince you.

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(Member Film Service Association)
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ST. LOUIS, MO.

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Crawford Theatre El Paso, Tex.
Shubert Theatre New Orleans, La.
306 Moore—Burnet Bldg.
Houston, Tex.

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Who says the Catakills Lift Their
Summits to the Sun. Money Won’t Make Everybody
Happy. Mollie, Come Jump on the Trolley.
Love’s Old Sweet Song. I’m Looking for My Old Green
Mountain Home. Legend.
On Bunker Hill, Where Warren
Fell. On the Banks of the Wabash.
I BUY AND SELL SLIDES. ALL SLIDES $5.00 PER SET

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Our film service makes your bank account grow fat, Mr. Manager. Write us to-day and we will tell you why.
We are members of the Film Service Association

Buying the Best means Buy a Bal.
The only Moving Picture Machine Trunk in the world which is strong enough to carry the machine safely and light enough to save excess baggage charges, is the “BAL” FIBRE TRUNK, and, being the best, it is the cheapest.

SPECIAL NOTICE—If you are too far away from New York or Philadelphia to engage the services of the first and foremost lecture on Moving Pictures in general and the Passion Play in particular, W. STEPHEN BUSH can write his lecture in print. Complete lecture on every scene with valuable suggestions as to music and interesting introductory.

Don’t send out films to your trade without “TITLES,” when I will make you the best “FILM TITLE” on the market for 10c per foot. Colored TITLES, 11c per foot. Get a “TITLE” and keep your stock moving.
B. L. JAMES
108 E. Madison Street, CHICAGO, ILL.

DON’T
Send us anymore orders for a week or two, we’re too busy to fill ‘em.
LEVI CO., Inc., 64 E. 14 St., New York, U.S.A.

IT IS OUR POLICY
To
Avoid time
Care

NONPARIEL” SONG SLIDES
By HENRY B. INGRAM, 42 W. 28th St. New York
Who says the Catakills Lift Their
Summits to the Sun. Money Won’t Make Everybody
Happy. Mollie, Come Jump on the Trolley.
Love’s Old Sweet Song. I’m Looking for My Old Green
Mountain Home. Legend.
On Bunker Hill, Where Warren
Fell. On the Banks of the Wabash.
I BUY AND SELL SLIDES. ALL SLIDES $5.00 PER SET

Indianapolis
Calcium Light Co.
W. M. SWAIN, Manager
116 South Capitol Avenue, Indianapolis, Ind.
Our film service makes your bank account grow fat, Mr. Manager. Write us to-day and we will tell you why.
We are members of the Film Service Association

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Do NOT put on the
PASSION PLAY
Without Music and Lecture
If you are too far away from New York or Philadelphia to engage the services of the first and foremost lecture on Moving Pictures in general and the Passion Play in particular, W. STEPHEN BUSH can write his lecture in print. Complete lecture on every scene with valuable suggestions as to music and interesting introductory.

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B. L. JAMES
108 E. Madison Street, CHICAGO, ILL.
We are now in the position to supply our customers with

The Latest Output of Licensed Films Every Week

THE C. J. HITE CO.
439-441 Monadnock Block
Chicago, Ill.
The House of Fair Dealing and Courteous Treatment

THE PENN MOTION PICTURE CO.
will release on Saturday, February 6th, 1909, a most appropriate feature film and a money maker for LINCOLN'S 100th anniversary, February 12th. This film can be run the whole week.

The Assassination of Abraham Lincoln
About 700 feet in length at 8½ cents per foot, net
This film was made several months ago, but was never released.
Order early as we will only have a limited number of copies for sale.

BELL'S COPPER TERMINALS
FOR ASBESTOS OR RUBBER COVERED STRANDED WIRE

For
Number
6 or 8
Wire
Price
10 cents Each
$1.00 Per Dozen

Easily Attached by the use of Pliers only, making a sure contact. Especially adapted for Motion Picture Lamp and Rheostat Connections.

Use these Terminals for Lamp Connections and be insured against the Annoyance of Burned Off Wires. For Sale by all Dealers. Made by

THE BELL & HOWELL CO.
90 Illinois Street, Chicago

THEATERS FOR SALE.

Among the theaters that are for sale there are few that offer such tempting terms or such good opportunities as the group numbered under 47 in our list of "Theaters for Sale" in another column. None of them are large, but all are said to be on a paying basis and if taken in hand by one man who would contract for a service of first-run films and form a little circuit it seems to us that he would realize a nice profit on his investment. We have on file details of the equipment and the business done by two of the places, but would advise that they be handled together and full particulars of the different places and the terms of sale may be obtained from Mr. B. R. Craycroft, Evansville, Ind.

Simpson's Celebrated Song Slides
The Finest Made. 55 per Set
All of the New Song Hits.
A. L. SIMPSON, 113 W. 132 St., New York City
THEATRES FOR SALE.

The following places for sale are all live and paying theaters and in each case there is special reason for selling. Further particulars will be learned by writing to the Moving Picture World, and giving the key number of the place, or replying direct where address is given.


(46) New York, N. Y.—Moving Picture Theatre for sale. Fully equipped, the only one within a two-mile radius. Reason for selling, owner has other business. This one place requires regular weekly profits. Bargains for some one. For further particulars, please address S. W. Duken, 533 Hudson avenue, Rochester, N. Y.


(48) Four Paying Shows, which would make a nice circuit for some enterprising manager, can be obtained at less than invoice value and on suitable terms. They are all making money and there are special reasons for selling.

The locations are:

(48a) Bowling Green, Ky.—Seats 154. One other show in town.

(48b) Rockport, Ind.—Seats 110. Other show in town.

(49) 1211 Vine St., Cincinnati, Ohio.—Seats 108. No opposition.

There is no better proposition in the country at the present time than the above and of seven shows, all within easy traveling distance of each other. Any man who wants to go into the exhibiting business and make money from the start is sure to secure the above theaters at a bargain. Each one is in charge of a competent manager, each one paying a profit, and full particulars and research of selling will be given to parties who mean business.

Full particulars in regard to this unusual proposition may be obtained from B. R. Craycroft, manager, Laemmle Film Service, Evansville, Ind., or Moving Picture World. They will be sold together or separately.

(49) Snobomish, Wash.—Established theater now paying a profit of $10 per week. No expenses. Seats 225. Interest in another state compels the owner to move. Sell at a bargain. Apply, J. D. Thompson, Box 533, Snobomish, Wash.

(50) Massillon, Ohio.—15,000 population. Established theater paying a handsome profit is for sale on account of serious illness of the proprietor. Price, complete show, elegant outfit and two Edison machines, $5,000, less than half its value. Good show town, only one other moving picture theater whose lease expires in Spring which cannot be renewed. Further particulars from Moving Picture World, or E. C. Stuewe, Massillon, Ohio.

(51) New Brunswick, N. J.—Well equipped and profitable 5-cent theater will be sold on account of other business.

(52) Lawrence, Kan.—Paying theater in college town. Seats 300, has vaudeville stage and sloping floor. Only reason for selling is sickness, owner being compelled to go to the mountains. Price, $1,100.

(53) Potosky, Mich.—Money-making show at a bargain if sold at once. Outside interests demand owner's time.

(54) Malden, Mass.—Theater seats 120. No other show in town.

A table d'hote dinner usually satisfies, our Song Slide Service always does

Over 200 song hits that are not hackneyed, artistically illustrated.

New York Successes at your service weekly.

Old time favorites for those who desire them.

RENTAL, 50c PER SET WEEKLY

Announcement Slides Up-to-date When in doubt try them

SYKO Slide Co.

Room 505, Cronin Building, Troy, N. Y.

WRITE TO-DAY

STILL IN THE RING

We are still Independent and are going to be. We intend to own and have some small say how we will run our own business.

You, Mr. Exhibitor, are most likely too good an American to let some one else dictate to you how you shall conduct your picture theatre.

If you want to be manager of your affairs and desire an exclusive film service write us.

Liberty Film Exchange

Telephone Walnut 3956


Formerly of Jahnstown, Pa. No connection with any other house.
Twenty-Four Hour Shipment

1,500 OPERA CHAIRS IN STOCK
If you want a 600D CHAIR, ON TIME at a LOW PRICE, we have it. Inquiries answered same day as received, Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO, ILLINOIS

LECTURER
I lecture on any film subject; guarantee to make good; can act as manager. Results or no pay. Address LECTURER care of Moving Picture World.

FOR RENT 600 ft. of film, 3 sets slides, $6 at a time, $12 weekly.

FOR SALE Edison Exhibition Model Moving Picture Machine, $60; Power's, 100 reels films released since April, $40 per reel; 100 ft Passion Play $3.50; Will buy Films, Machines.

H. DAVIS, Watertown, Wis.

CHAIRS
Folding Steel Opera Chairs. All kinds Fireproof Booths, Resistance Grids and Wires. Repairing.
New York Steel & Production Co.
NEWARK, N. J.

FOR SALE 40 reels of film (all titled) pretty good condition $10.00 a reel—50 reels (all titled) extra good condition $17.50 a reel. One Pathe Passion Play $15.00.

 Mayer Silverman
712 Fulton Building — Pittsburgh, Pa.

THE VIASCOPE SPECIAL!
FIRE PROOF!
NOISELESS! FLICKERLESS!
NO VIBRATION!
Guaranteed forever against defective workmanship or material
COMPLETE, $175.00
VIASCOPE MFG. CO.
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CHICAGO STEREOPTICON CO.
Wholesale and Retail Stereopticon and Lantern Slides
56 Fifth Avenue — CHICAGO.

Song Slides For Rental

We illustrate 3 to 4 songs every week and are capable of giving an excellent service, which cannot be equalled. Our charge is $1.00 Per Week
1 set changed daily
Best Service! Lowest Prices!
Slightly used slides in perfect order
At $2.75 per Set

Write for lists immediately to
HARSTN & CO.
138 East 14th Street, New York City
Established 1897

Exclusive

Agencies are given only to those who are representative of their class. We have just secured the exclusive agency for

LANG'S PATENT REWINDER PRICE $5.00

THE BEST EVER
We are exclusive Agents for POWER'S CAMERAGRAPH and the MOTOGRAPH. The trade supplied. Machines and parts always in stock, likewise supplies.
Have you tried the Swaab Film Service?

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340 Spruce Street
PHILADELPHIA, PA.

Money for you. In towns without electric service
Our Cylinders of Gas
make you think you have the current. Calcium Jets, Burners, Limes, Turpentine, EVERYTHING
ALBANY CALCIUM LIGHT CO.
26 William Street - Albany, N. Y.

ELECTRICAL THEATRE SUPPLY CO.
We handle everything pertaining to the Moving Picture business. Best quality Film service—Edison License—Power's and Edison Machines. Hallberg Reconditioners always in stock. Operators send $1.00 for our Reliable Four-in-one Test Lamp.

Kalem Films

THE OCTOROON
A STORY OF THE TURPENTINE FOREST

LENGTH 835 FEET
Release of January 29th, 1909

This is another of the Great Florida Series which has attracted so much attention throughout the country. In addition to giving an intense, dramatic story, it shows the principle features of the turpentine industry.

Send for our weekly lecture—no charge

KALEM CO., Inc.
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Song Slides!
Travelogue Slides!
Announcement Slides!

Newest, latest and best. "You Select—We Ship." Lowest rental rates consistent with superior service. We also furnish thoroughly competent illustrated song vocalists, moving picture and vaudeville pianists trap drummers, instrumentalists, dramatic lecturers, demonstrators and licensed operators.
Quick, reliable service.
Our references: Leading Film Exchanges, Song Slide Manufacturers, or "Dramatic Mirror" of New York.
Write now for Circulars and full particulars.

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Stories of the Films.

EDISON KINETOSCOPES

The exhibitor who uses an Edison KinetoScope need not fear competition.

To invest in an indifferent or inferior picture machine is to invite failure. The Edison KinetoScope is unequalled for its brilliant, steady, clear cut work. There is no unpleasant flicker, no wear on the films, no danger from fire and no complicated mechanisms to get out of order. The motion picture idea originated with Thomas A. Edison. He offers it in its most perfect form in his KinetoScope. One of many decided improvements is its

IMPROVED LAMP HOUSE

This lamp house is much larger than other types, has better radiation, takes longer carbons and, by reason of top, back and side openings, is much more accessible. A complete description of the Edison KinetoScope, with illustrations, in booklet form sent free on request.

EDISON FILMS

The subjects for Edison Films are selected with great care and are acted out by talented people. They are never ordinary, but are always of a character that does not offend. They range from thrilling melodrama to brisk, lively comedy. They are made with unusual care by a process that insures absolutely perfect results. New films are prepared each week. If you will send us your address you will receive complete descriptions of the new films as they appear.

NEW SUBJECTS:

<table>
<thead>
<tr>
<th>Shipment</th>
<th>January 26, 1909</th>
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<tbody>
<tr>
<td>A ROMANCE OF OLD MADRID</td>
<td>Dramatic</td>
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<tr>
<td>No. 6416</td>
<td>Code: VENGENAIVA</td>
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<tr>
<td>App. Length 900 feet</td>
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<tr>
<th>Shipment</th>
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<tr>
<td>A MODEST YOUNG MAN</td>
<td>Comedy</td>
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<tr>
<td>No. 6417</td>
<td>Code: VENGENATOS</td>
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NEXT WEEK'S SHIPMENTS:

Shipments, February 2, 1909

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<th>NO.</th>
<th>SUBJECT</th>
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<td>VENGENATOS</td>
<td>App. Length 900 feet</td>
</tr>
</tbody>
</table>

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MAIN OFFICE AND FACTORY: 72 LAKESIDE AVE., ORANGE, N. J.

New York Office: 10 Fifth Avenue.

E. Chicago Office: 201 Wabash Avenue.


Selling Agents:

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A ROMANCE OF OLD MADRID—Signets of true love and romance, of music, song and dance; of gay dancing ball scenes and dreamy-eyed fair señoritas. Our story takes us to the province of

EDISON FILMS

A Live Service For Live Managers

HOWARD MOVING PICTURE CO.


THE MOVING PICTURE WORLD

Do You Suppose

DO YOU SUPPOSE that a House of OLDEST standing, and now with four Completely Equipped Film Exchanges of its own, would continue to grow as we have Year after Year.

If those who from the infancy of the Film Business have been served here, were not satisfied?

And If

new customers were not continually coming to us because of the sterling qualities of our Service?
The advantages that have won their confidence might reasonably invite your preference.

YOU are sure that what you get here is RIGHT.

20th Century Optoscope Co.,
R. G. BACHMAN, Pres.

Argyle Building, KANSAS CITY, MO.
59 Dearborn St., CHICAGO, ILL.

Ecclcs Building, OGDEN, UTAH

Foreign Office: HAVANA, CUBA

of old Madrid, around which has slipped many a tender tale of love.

Pepita, the beautiful daughter of poor peasants, much sought after by adoring village swains, and the admiration of striking painters, makes her first visit to the city of her dreams on a great festival day. She attends the bull fight and in a very romantic manner meets Carlos, the famous bull fighter, who pays her undivided attention and proceeds him with all the warmth and adoration of a Spaniard. The cloud covers Pepita's dream of happiness through fear of her brother's opposition to her love. She agrees to cope with Carlos, on the night of the Governor's grand ball, and Carlos selects a friend to make arrangements for a successful termination of his plans.

The festival days draw to a close—Pepita is the acknowledged belle of the masked ball. In mask and domino she attends the grand ball, and at its height the friend announces all ready. The lovers slip away and are married.

The helpful friend calls later to congratulate the happy pair. His punishment is only equaled by his delight when he realizes the ruse.

APPROXIMATE LENGTH 900 FEET.

A MODEST YOUNG MAN—Symposium of Scenes: A guileless young man, over-modest, determines to cramp a collision against evil walls, that it may bring about his shrinking nature. Later, his friends—including a lady of brilliant young ladies—be in hand, and his extreme sensitiveness is considerably toned down, to his great advantage.

An innocent post card, sent by an admiring friend, picturing a pretty chorus girl, graces on its envelope a delate, and by an unexpected caset demonstration in a store window, causes him to seal a bond. Once around the sight of a poster displaying the charms of a prominent burlesque actress, hiding some highly-kept secret, puts him in a frenzy. Around an unengaged staidness of a fiendish optoscope in his overcoat, to the amazement of an uninviting Irish policeman, who promptly matches him to the back-up.

On beholding a lady, in a low-neck dress, the scene, he faints and a seminary leaves. He shocked when he visits a man of family and beholds tacy in its bath; nor does he wait upon the order of his going, but abruptly leaves.

So on through a series of adventures, all of which he relates to his friends, who finally determine to cure him of his peculiarity. They arrange a fitting climax that causes them to forget that their prudish scruples and act like a man of sense. APPROXIMATE LENGTH 900 FEET.

ESSANAY FILM MFG. CO.

"TOO MUCH DOG BISCUIT."—A slight drawing upon the elastic chambers of your imagination will help greatly in assimilating the following story. It is as true now as it was years ago, and it will furnish additional proof of the power exercised over us by our domestic feline friends.

In the first scene of the above story we see a late raver at the table calling for his breakfast. The cook comes rushing into the kitchen. We follow her to the kitchen and see her mix a batch of dog biscuits instead of food for the young man, who is due to leave next morning. This canine conception is served to the unsuspecting one who makes the case very interesting. He grows and he is at the kitchen and the dog food for the young man is set out by the room and into the kitchen. He leaves the impression of his master on the cook's lower extremities, then out of the room down the street. He goes, gathering barks from the trees lying his way, and leaving his various foot marks behind, the anatomy of all who cross his path, until the dog catcher strikes his trail, then his finish, and we leave him in the cage of the dog catcher's wagon.

A CURE FOR GOUT."—The first scene shows a young parent refusing the consent of his daughter to attend a masquerade ball, because her heart was so unfortunide as to strike against a gouty foot. He orders daughter to her room, the sweetheart and companions out of the house; also orders the butler to lock the garden gate to prevent any one getting in or out.

The butler shows the young people from the room, down to the gate, looking after them, but little laughs at himself. A ladder is secured and placed against the garden wall, and the daughter escapes. Outside the garden wall a sweetheart and friends rush her away to the ball. When the news reaches the father he decides to go to the ball and bring his daughter back. He starts, and between the time of his starting and return many strange and wonderful things happen: ending fortunately in a happy conclusion. One of the successful scenes is a part of a trial of "A Cure for Gout." The picture will tell you that the cure is one you should adopt (unless, as was the case of the one described) to secure a cure.

KALIFM COMPANY

"THE OCTOBOON."—"The Octoboon" is a story of life in the turpentine forests of the South today, and as the story progresses you will have very good idea of the turpentine industry from the collection of the pines and the entire of the plantations. Thus we are going to try to teach you something about our great country the whole of you are entertaining you with our dramatic story.

Our theme deals with a beautiful young woman, and her lover, who is the Foreman of the turpentine industry; the still, a man of Spanish descent, is a crook, vindictive, low, and little principle and be, too, would be glad to win the favor of the girl, but she resists him and the other man to the young woman, and he determines to settle the matter in a very unusual way. I will not tell you how, for the pictures will tell you much better than I can.

A HOME in the Florida Pines; lovers; the overture; Scene III.—The octoboon is blown by the overture. Scene III.—Gathering gum for the still; the overture; Scene IV.—At the still; weighing the gum; the co recuperation; Scene V.—Conspiracy; the octoboon lover draws the fatal lot. Scene VI.—An unusual duel; the unexpected shot.

KLEINE OPTICAL CO.

TRIP ON RHODESIAN RAILWAY (Chuma)—Excuses his wife, but the doctor's servant pleased manner the delight of travels over a most picturesque and beautiful landscape. LENGTH, 287 FEET.

CONVERTED (Gannom)—The story is of a young man who is converted by a wealthy family. Unable to resist the temptation to which she is subjected in a house of pleasure, she falls for the premature cause of her undoing. She is elicted from the scene, leaves her behind, and the young man. On her heart she goes forth into a cold and unsympathetic world to seek her fortune. She travels the very best of fortune. The path of her heart down to the church door, or the reconciliation of the parents is effected and the mother now resolves to mend her ways and sympathy of a loving son and husband. LENGTH, 287 FEET.

FOR MOTHER'S SAKE (Gannom)—A dramatic presentation, a physician called to attend the wife of a poor merchant, enquires such an apt subject to his hypothesis power that he resolves to bring this condition to a furtherance of his own ends.

He conceives a scheme by which the wife takes from her husband's desk bank-notes comprising a large value, which she delivers to the apartments of the physician. The husband, not aware of the true conditions, acquires a new house, and the police are called. In the absence of the family the doctor makes off with the money, but when he appears at the door in his usual costume with his father's pistol defeats his mother's honor. LENGTH, 287 FEET.

FOR THEIR COUNTRY'S SAKE (Gannom)—An episode of love and war taken from the life of a French-Canadian. A young Frenchman attending university at Berlin, becomes a citizen of that city and is subsequently employed by a wealthy family. He is not aware of the true conditions, acquires a new house, and the police are called. In the absence of the family the doctor makes off with the money, but when he appears at the door in his usual costume with his father's pistol defeats his mother's honor. LENGTH, 287 FEET.

MESSINA AFTER THE EARTHQUAKE (Gannom)—A powerful devastation caused by nature's upheaval, taken immediately after the catastrophe. Excellent photographic detail and terriffic handling.

PATHE FRERES.

THE SCAR.—In this artistically colored film we see a pretty little lass at a period of 200 years ago, in which two young noblemen are in love with the charming little girl, but she shows one of them that she does not care for his attentions. In order to show her that she makes love to her sister Lady Munde, but never misses an opportunity to make the lady a visit of her interest for her. One day when she is wearing through the estate she is attacked by masked men, but she causes so much excitement that they let her go,
THE MOVING PICTURE WORLD

CALERUFF
A Member of the FILM SERVICE ASSOCIATION
Headquarters for only the best of LATEST FILMS and SONG SLIDES. No Junk.
MACHINES, SUPPLIES, Etc.
LATEST SONG SLIDES
$5.00 per set
N. E. Cor. 4th & Green Streets, PHILADELPHIA, PA.

NEW SLIDES
For the Following Songs
JUST OUT
Shine On, Harvest Moon
Don’t Take Me Home
Somebody’s Heart
Promise
I’d Like to be the Sweetheart of a Girl Like You
Honey Dear

DeWitt C. Wheeler
120 W. 31st St., N. Y. City

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A Member of the FILM SERVICE
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Headquarters for only the best of LATEST FILMS and SONG SLIDES. No Junk.
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Honey Dear

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CHEAP
Steel Frame Theatre Chairs
Suitable for small theatres and Moving Picture shows. We
carry these chairs in stock and can ship immediately.

Hand Chaises
Also Seating for Out
of Door Use.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office, 1402 Broadway
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The Chicago Transparency Co.,
Manufacturers of
Plain and Colored Lantern Slides and Illustrated Songs
69 DEARBORN STREET
CHICAGO, ILL.
Frederick T. McLeod, Manager

Kinetoscopes, Films,
Lanterns, Accessories,
Edison Supplies.
CHAS. M. STEBBINS
1028 Main St., - Kansas City

SAVED BY HIS DOG.—An old beggar woman is
sitting on a bench in a public square, with
her dog at her side, begging for charity. A
woman in the crowd approaches her and)—I

VITAGRAPH COMPANY.

BUY BLAS.—Roy Blas, one of Don Salluste’s
dogs, falls in love with the young Queen of Spain
and tries to carry her off to marry her and is

SALLUSTE.

NARRATOR.—Don Salluste is a
handsome and wealthy man who lives in a
mansion on the outskirts of town. He is

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SALLUSTE.
THE TALK OF THE WORLD ARE
Selig's Films

The bigger we grow the bigger the pictures will grow. Remember this is a big country. Big people don't like little pictures. This is what Selig, the Packer, of motion pictures says. So fall in line and join the winners as Selig's films always show to packed houses.

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Our astounding success has come through our renters' successes, due not only to the high quality of film service we render, but to the fact of our giving our renters' needs, individuality, the most careful attention and co-operating with them in every way possible.

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NOTICE

We take pleasure in announcing that as the result of an astounding increase in our business—an increase that necessitates the conserving of our various departments—we have decided to amalgamate our rental department (known as the National Film Renting Company) and our "Complete Kinodrome Service" department (known as Geo. K. Spoor & Co) under the new firm name of

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(INCORPORATED)

Our business, under the new caption, will be divided into two departments:

THE "RENTAL DEPARTMENT"
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THE "COMPLETE SERVICE DEPARTMENT"
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Moving Picture World

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125 East 23d Street (Beach Building), New York.

Telephone call, 1344 Gramercy.

Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

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G. P. Von Harlean, Western Representative.

Vol. 4 JANUARY 30 No. 5

Editorial.

The New Order of Things.

"Only a few sellers sold the phonograph ten years ago, while to-day there are seventeen thousand dealers in the United States taking care of local demand for the phonograph. When a dealer sell a phonograph he has made not merely a customer, but a client."

Quoted from an advertisement in Scribner's Magazine for February.

The publication in our last issue of lists of licensed manufacturers and exchanges, and the circular and form of license application sent to all the exhibitors of the country, completes the sequence of literature which defines the policy of, and shows how it is to be carried out by the Motion Pictures Patents Company. These documents demonstrate that we have no haphazard business scheme, entered on with a light heart and regardless of consequences, but a clearly thought out plan of campaign which places failure out of serious consideration.

We admire the courage of those who think themselves capable of "going one better" than the Patents Company in the struggle for control of the moving picture business, but we doubt if the contestants are equally matched. The other side, however, has all the advantage of being able to borrow their competitors' methods of strategy and they would be wise to profit by them.

* * *

Now, it is our duty to try and forecast the probable effect on the trade of the new condition of affairs. The paragraph which prefaces this article gives the reader an idea of what we think is likely to happen. The position of the moving picture industry to-day resembles that of the phonograph ten years ago. Its outlook is entirely hopeful. For we have well equipped manufacturers making the pictures; enterprising exchanges (or jobbers); thousands of theaters; AND THE PUBLIC, numbered by millions, which wants, and will have, the goods, i. e., the moving pictures. All these are factors which make for common success; for putting the moving picture on the same plane of commercial government and regulation as the phonograph. It's all very well to prate about "freedom," "independence" and the rest of the shibboleths of ignorant agitation, but when your neighbor's "freedom" and "independence" mean your ruin and your friends' ruin, it is time to stop the spread of the folly. And this self immolating "freedom" and "independence" was handled most effectively on January 9 last—a day that will be forever memorable in the annals of the moving picture.

We demand to know of the intelligent reader of this article which state of affairs he prefers to see: The dog-eat-dog era that was ended on January 9, or the pros- perous condition of things that is so plainly foreshadowed in the quotation at the head of this article? Common sense allows of only one possible reply. A prominent jobber of phonographs tells us that he dates his commercial success from the time when he first began to see "eye to eye" with the National Phonograph Company. They have given him protected territory; he has respected their conditions of business; and the result is success. Exactly this condition of affairs is possible in the moving picture field.

But such a satisfactory state of things, to become general, can only be brought about by sharp means, and the loyal co-operation of all concerned, manufacturers, renters and exhibitors. You must play the game strictly according to rules; and, if you do, the dimes and nickels of the public will reward you in due course. For, as we have said over and over again, the public is the final arbiter in this matter. Give the public good moving pictures in sufficient quantities and when and how it wants them, and it will infallibly respond in the most acceptable fashion. The new departure of January 9 all works in this direction. We are to have "not too much moving picture" but "just moving picture enough," so that the public, like Oliver, will be constantly asking for more.

Like the Arab who "folded his tent and silently stole away" the undesirable is leaving the moving picture world for fresh fields and pastures new. The dishonest renter, the film duper, the unfair trader, the keepers of unsafe or unclean theaters, the undesirable, in fact, will be weeded out of the business. And this is not the least of the beneficial changes that are being surely but gradually effected by the inauguration of the new order of things bearing date January 9, 1909.

* * *

On enquiry of the Motion Picture Patents Company we learn that every application is being considered not only on its own individual and particular merits, but also in respect of the effect which its acceptance might have on the business in general. The creation of too large a body of renters would perpetuate one of the evils which it is the policy of the company to destroy, viz., excessive competition, a condition of things which will now be impossible so long as the list of applications is dealt with in accordance with the requirements of the business.

Ourselves, the Independents, and the Exhibitors.

Several of our friends among the Independents have remarked during the past week: "We are sorry to see that the Moving Picture World has gone over to the Trust."

We wish to record the fact once and for all that we do not permit this paper to be used for the advancement of any one particular faction in the moving picture field. Quite recently we were invited to espouse the Independent cause. We replied that party affiliations were never considered in our policy. This paper stands for the progress and best interests of moving pictures, without fear or favor. We have not been approached by the Trust and do not expect to be; but if we were, our answer would be the same.

"We and * Western boleths as "freedom."
We have commented favorably on the combination under the Motion Picture Patents Company because we believe in the project and respect the men who are carrying it out. Months before we knew that such a company was to be formed, we suggested that the moving picture business could only be saved from ruin by the control of the manufacturers under an executive body of capable men. When the combine was launched we saw in the new company the necessary means of control and the possibility of placing the business on a higher level than before. In carrying out their declared intentions the new company will have the moral support of this paper so long as their policy is fair and honorable.

THE INDEPENDENTS.

We also recognize the right of the Independents to fair play and adequate representation in the press, and we will warmly encourage any progressive movements that they may make. We wish to see a good and open fight, for the keener the competition the better for the welfare of the business as a whole. Our duty is to present all the news and facts impartially and to make such comments as may seem to be reasonably called for, and that duty we shall discharge, week by week, to the best of our knowledge and ability. So far the Patents Company have simply issued documents to the exchanges and exhibitors setting forth the terms on which business can be done with the already licensed manufacturers. In reply the Independents have attacked those documents from various points of view, in order to prevent exchanges and exhibitors from signing. This is fair enough warfare in its way, but, unfortunately, the Independents are using some arguments that must eventually weaken their own cause.

THE EXHIBITORS.

In their appeal to the exhibitors not to sign the application for a license, they say that this application is a "binding contract which ties the exhibitor hand and foot." This is not so. The application is only for a permit to run licensed films on a licensed machine, to be accompanied with the fee for that privilege. The exhibitor does not even need to sign the application. If he simply tenders his check or cash and asks for a license, it will be granted as readily as if he signed a hundred application forms. From the time of his application for a license he is expected to comply with the requirements, but he is at perfect liberty to quit at any moment, return or destroy his license, and use unlicensed film and unlicensed projecting machines. He will not then be molested if his machine does not infringe those owned by the Patents Company.

There is no intimation that those who do not take out a machine license will be molested, and this license, if it is taken, is not binding. If an exhibitor decides that he must have association film, the license is necessary. In that case the quicker he makes his application, the better. Exhibitors and exchanges should also note that an exhibitor is protected under the license from the time that he makes the application, although he may not have received the certificate. After the five weeks which the entrance fee of $10 covers, the license fee will be graded so that small theaters will not be required to pay $2 per week. Large places may have to pay more, but, as one theater owner said, "I am willing to pay $10 per week; yes, $100 per week, if I can be assured of protection and relief from the base influence on the business of the pikers who show stuff that simply disgusts the public."

We refer to these points because the exhibitors have asked us by 'phone and by letter what is our advice in regard to signing. To all we say: "Lose no time in getting a license if you wish the film of the associated manufacturers and pay no attention to the letter of the Patents Company if you decide to use independent films."

PROVINCE OF THE MOVING PICTURE.

By Burton H. Allee.

The principal province of the moving picture is to amuse. Men and women are merely children grown a little bigger in size. They crave amusement of one sort or another, and as a rule they demand a little exhilaration in it. In other words, this amusement to be entirely successful must be seasoned in some way. Hence there is a species of film which suggests immorality in some form. Or there is an amusement which reproduces contests of various sorts, including those which end in the death of one or more of the participants. Perhaps this latter form is the more common of the two, and it may well be questioned whether the influence is as bad as it is painted. Sometimes one is disposed to think that more harm is done by watching constantly the pictures in which the story is based upon the infidelity of either husband or wife than is done when actual murders or larceny are pictured.

Assuming that amusement is the primary consideration of the moving picture, it becomes evident that the films should be so far as possible of an amusing character. This need not reduce their educative quality. It may, indeed, be helpful to it. The two can be combined without detriment in many instances, while in others the educative element must be eliminated, otherwise the force of the pictures will be lost.

Manufacturers should always have in mind the production of films for moving pictures which are of the right quality to amuse, but they need not forget the educative feature. And they should be careful about introducing the immoral influences which often form an important part of the story. The danger lies in subtle suggestions rather than in broad and well understood allusions. The indistinguishable allusions to vice are more dangerous than open description. The danger lies in suggestion and its development rather than in the open discussion of the subject.

Remembering this, manufacturers ought to make their films as amusing as possible, not in the sense that all should raise a laugh, but in the broader sense that all films which tell an interesting story in an easily understood way are amusing and deserve consideration by the audience. And they will get it. The bulk of the audiences which gather in the different theaters are not entirely given over to silliness and insipidity. They want something with strength, something that will rouse their dormant romantic instincts and create for them new conceptions and develop new representations of the subjects of life. And life is so many sided that the array of interesting subjects is endless. There is really no excuse for introducing immoral subjects. There are enough of the other sort to maintain the interest without resorting to questionable means. The province of the moving picture is clearly understood. And this province should not be invaded by anything which tends to degrade or pollute the show. Keep it clean and lively and the patronage will be yours.

CAN you afford to miss a copy of the Moving Picture World? $2 per year—52 numbers
The writer of the article, "The Human Voice as a Factor in the Moving Picture Show," in the last issue of the Moving Picture World, brought out some useful facts, but leaves himself open to slight criticism, in regard to talking pictures produced in the United States. A drop, or a large drop, is not the illusion that cannot be made perfect. He is right to a certain extent, but if judgment is used in selecting the reels to be used in talking, a great deal of talking could be overcome. Certain reels which are very good for a lecture (a point I will take up later in my article) will not be suitable for talking pictures. If details and effects are to be brought out by talking pictures, the actors and actresses must use judgment in regard to placing the voices of the character in speaking from the center of the drop. The line should be read directly behind the character that he or she is addressing; never sideways, but the illusion. But many will ask, How can this be brought about? The answer is in rehearsing and delivering the people, not alone by explanation, but by having everyone act the character thoroughly, as if he were appearing on the stage, without being hidden by the drop. As an example, take a woman in tears. She should go through the same action that she would if it were happening to her in real life, using the breath and hand and eyes that she would in real life, and give the same emotion in the same manner. To make the effect more complete, the glass or the shooting of a revolver or a gun, or slapping the hand on the table, bringing out a conversation which should always be done by the person speaking the line. A great deal of thought and consideration may be given when selecting a company. I have found that people with stock or repertoire experience, that are bright and can think, usually make the best talking picture actors and actresses, as they study the script much quicker than the others, and some of the lines which they have are much better than those which you provide for them. Still, I do not advocate or advise rehearsing the people too much, as they lose a certain amount of interest in the subject, and as we all know they are composed to do as much as ten shows daily, it is a hard matter to keep them interested, and if they lose the interest they lose the effect which you are after. Talking pictures can and will receive applause from the audience. As Mother's Day approaches, traveling theatrical companies, providing the proper spirit is put in the work. Applause will also be given to characters when they are shown on the drop, like the late President Abraham Lincoln or General Grant, or any other well-known character. The only fault that I have found with this is that the actors do not impersonate the characters with the dignity and bearing called for. They all seem to think that they should shout to be heard through the drop, which is wrong, as we all know the voice will carry much better when spoken in an ordinary tone. The actors and actresses back of the drop should use every means to make sure that they will not be talking when characters are not seen before their entrance or after exit. No doubt a great many will wonder what subjects are best adapted for talking pictures. This will depend a great deal upon the clientele to whom you are playing. War pictures are always sure fire hits. Melodramatic ones are always good, providing they are not too sensational. Plays like "East Lynne," "Camille," and "The Corsican Band" should be made up and watched with great attention to the minor details. It is advisable in plays of this nature to follow as near as possible the original script. An attempt to make the script dialogue is probably the best thing to do. If the acting is good, the audience is familiar with, or else it will not be a success. Comic reeys are also good, providing that you can keep up swift action. The talking pictures are only in their infancy now, and one can only go by the examples that they are going to like them more every day, providing judgment is used in these suggestions. An audience will sit and listen to good grammar and proper pronunciation, and stories with some logic, but they will not stand for fake lines and people talking directly in front of the drop talking to each other. The artist must always keep in mind that they are not going to talk to an audience but rather to the picture, and if the two are not good and the "record" about as unlike the voice of a singer as it well could be.

Weekly Comments on the Shows.

By Our Own Critic.

I like the Unique Theater, Fourteenth street. The seating arrangements are good and the rectangular shape of the hall removes any latent impression of being in a theater, instead of a proper moving picture house. The Unique looks as if it had been specially built for the business of acting. It has a nice stage; shows a good sized picture; has multiple screens, which are easily displaced or replaced; the projector is, apparently, well housed up at the back of things, and it is always ready. A projector will always win applause from the audience, and this projector will always win applause. Then, between whiles, when the stage is idle and people are waiting for the show to begin, the Unique is well illuminated, and so there is plenty of light by which to study your fellow mortal. The vaudeville acts were some of the best I have seen in this city, or any other city, and were alone worth the ten cents charged for admission. They certainly amused the audience. And, thank God, there were no song slides, and no sickly sentimentality in the way of lachrymose ballad singing. If the song slide is to retain its position as a factor in moving picture entertainments, it must be bright and virile in theme; the pictures must be better both in monochrome and color, than any I have seen; and the people paid to sing to them must be able to sing. At present they can't, won't, or don't. With one exception the films shown were, I think, old. An Urban journey on an African railroad aroused languid interest. Some excitement was caused by the hypnotic subject. The audience was greatly interested, and there were a woman neighbor of mine, at the Unique, Yes, how sad, Messieurs Gaumont. Don't you think you could give us brighter, livelier, cheerfuller subjects? The public is asking for them; they are tired of the unpleasant, the morbid, the depressing. The most ambitious subject shown was "The Bride of Lammermoor"; elaborate, clever, but stagy and stilted. I know "The Bride of Lammermoor," and Henry Irving play Edgar, and I judge this film to be a very excellent effort, although it didn't so seem to please my audience greatly. Just a word to the producer, who takes a lot of pains in making his pictures and dies, a ghastly object, at the foot of sea-swept rocks. That is just exactly what he did not do in the book: he was swallowed up by quicksands, was Edgar, and pooshed off by the sea at the foot of a large rock. Come, come, Mr. Producer, let us have historical accuracy, please. Some very realistic pictures of the after incidents of the Sicilian earthquake makes one shudder. Let us keep emotion amongst the audience, who looked on at the burnings, the funerals, the misery and the sufferings in silent sympathy. A cameraphone talking picture act of a man and woman are in the street, and they are not good and the "record" about as unlike the voice of a singer as it well could be.

The Moving Picture World
THE INDEPENDENT FILM PROTECTIVE ASSOCIATION.

Meetings in Chicago.

A mass meeting of exhibitors and renters was held in Chicago on Tuesday, January 26. Mr. Richard Friedlander, of Chicago, called the meeting to order. Representatives from an independent film manufacturers and agents were present, and about 500 exhibitors from various parts of the country.

The chairman read the license agreement issued by the Motion Picture Patents Company, which was severely criticized by several speakers, and especially the clause which calls for a royalty of $2 per week for all projecting machines licensed under the patents of the trust. The exhibitors present were urged not to sign.

Mr. Bauer, of the Film Import and Trading Company, New York, stated that the present output of the Film Import and Trading Company was three reels a week. He adamantly opposed signing with the trust on the ground that in a very short time 14 reels of independent films would be issued; at the present time seven reels a week would be had. Other speakers to the same effect were Dr. Richard Reiff, publisher of Film Exchange, Kansas City, vice-president of the Independent Film Protective Association, and Mr. Brandenbugh, of the Independent Film Manufacturing Company, Philadelphia, who stated that his concern could supply the trade with a weekly output of first-class motion pictures.

Mr. Pink, of the Viascope Manufacturing Company, announced that his concern soon could place a projecting machine on the market that would not infringe on the licensed patents. Mr. Rubel, representing Chicago Film Exchange, Globe Film Exchange and Royal Film Exchange, stated that these three concerns had appointed a committee to prosecute the manufacturers of the Viascope, and that an agent was covering the American market, another sailing for Europe to secure assistance of prominent foreign manufacturers; a third was organizing and agitating the exhibitors all over the country, and an office was needed to solicit correspondence. Mr. Rudel furthermore stated that the best lawyers in Chicago, among others, Levy, Mayer & Co., had been employed at very great expense to fight their cause, and would protect Independent exhibitors free of charge. Other speakers were Mr. George F. Kearney, secretary of the Independent Protective Association, who made a short report of the meeting in New York City, and the officers appointed and approved the meeting of the advertising campaign that had been conducted. Mr. Horsley, of the Centaur Film Company, Bayonne, N. J., stated that he could offer the trade a market for a film a week, and his concern was providing a first-class studio at large expense. Mr. McMillan, of the Unique Film and Construction Company, announced that for the present time he could supply independent exhibitors with seven reels a week. Several others spoke; also many exhibitors.

The audience applauded every speaker very strongly, and it certainly looked as if there wasn't a licensed man in Chicago. When asked by the chairman if the exhibitors would sign their freedom away, everybody shouted "No!" But trouble was soon to come. Mr. George H. Hines, one of the most prominent exhibitors in Chicago, was by his fellow-concerns out to make a proposition to speak, but refused, and consented only after an overwhelming demonstration. Mr. Hines said that he had not come to the meeting to speak, but when pressed to express his opinion he wished to state that he was not one exhibitor to sign the new agreement of the licensed manufacturers, and that he was proud of that, and that his personal opinion was the Patents Company was going to treat everybody fairly and protect them in every way, as they had promised. Mr. Hines is the most popular exhibitor in Chicago, and it seems that his statement made quite an impression.

The meeting was then disbanded.

A meeting will be held this week in Detroit, and exhibitors are expected from all the State round the lake. A committee was appointed to lead the agitation for the Independent movement, with Richard Friedlander, president; Samuel Caner, secretary, and D. E. Swartz, treasurer.

OPINIONS OF THE PRESS ON THE COMBINATION.

The New York World.

The consolidation effected by the moving picture manufacturers and operators possesses many of the aspects of a union. The trust is the result of the action of the promoters of the merger are actuated by the high motives which animate theatrical syndicates and desire primarily to improve the quality of this form of popular entertainment.

In other words, there is the prospect of an elevation of the nickelodeon drama. Having acquired a monopoly of films, material, etc., as well as of five-cent theaters, the trust can place a position to close down unprofitable or undesirable concerns and to regulate the character of the shows.

On its serious side the combination offers a satisfactory way out of the muddle in which the police and the moving picture operators are involved. The indiscriminate closing of the cheap theaters. The trust may be looked to separate the good from the bad and to exercise a careful censorship of films as a matter of sound business policy. It will be against its plain financial interest to countenance the production or exhibition of any pictures of a suggestive or improper kind or to encourage a risk of life in firetrap halls.

MOVING PICTURE MACHINE STOLEN.

Auburn, Ind., January 12.—Jay Thompson, manager of the Butler Opera House, was dumfounded when he went to his playhouse and found his moving picture machine gone. On the Tuesday he had deposited $20 in the safe and removed the glass from the ticket window and, crawling in, unlocked the door. The machine was disconnected from the live wires and carried away. There is no clue.

SUNDAY SHOW PROTEST.

Foreign Element Said to Be Principal Law-Breakers.

A mass meeting of clergymen and others interested in the suppression of vaudeville and moving picture shows on Sunday held last Monday in the Marble Collegiate Church, the Rev. Dr. David J. Burrell, presiding. Other speakers were Bishop Frederick Courtney, the Rev. Dr. John F. Carson, pastor of the Central Presbyterian Church, Brooklyn; Dudley Field Malone, of the Association of the Bar of the City of New York; the Rev. Dr. Cortland Myers, of the Baptist Temple, Brooklyn; the Rev. Dr. J. Wesley Hill, of the Metropolitan Temple, and Canon William Sheaf Chase, of Brooklyn. Resolutions were passed condemning Sunday shows.

Dr. Burrell was applauded when he said:

The synod that is furnishing the indiesencies for the city that its Christian citizens have appeased only once a year and then let go. We have let go, yes, but only to spout on our hands and take hold again."

Dr. Carson said that in fighting for a Christian Sunday the faiths is agreed to find that some daring which "love of pleasure" must be overcome. He said the State was betraying her children in the example of Sunday observance, and urged a vigorous campaign at Albany. In closing Dr. Carson said:

"It is not the business of the Mayor of Greater New York to say what laws shall be enforced or not. He has taken his oath to enforce the law and should and must be compelled to do so.

Dudley Field Malone said that this country must be sustained as a Christian Country, and he made an appeal to the Jewish citizens to reapey the liberal benefits and protection which they receive by joining the Christians to preserve Sunday observance.

The resolutions passed urged the Mayor not to renew licenses in May for moving picture places against which there have been complaints, and asked that a censorship of moving pictures be established.

Resolutions containing a direct appeal to the Jews to become interested in the movement were then passed. They read, in part:

The Constitution of the United States and of New York State recognizes Sunday as a day of rest, calling for common law without need of legis- lative action.

The State Legislature has the right to regulate its observance as a civil and political institution.

The enforcement of laws enacted by the Legislature for this end have been nullified by late through the activity of skilled lawyers and political manipulators, grossly fed by the Sunday amusement business.

This evasion and willful disobedience of the law they justified by an
URGE LAW TO SHUT SHOWS TO YOUNG.

Efforts to make it impossible for children under 16 years of age to attend moving picture shows were again made this week, when the Committee on Laws and Legislation of the Board of Aldermen gave a public hearing on a proposed ordinance to this effect. Representatives of reform movements in the city spoke in commendation of the proposed legislation and there was no opposition.

John F. Hylan, City Magistrate in Brooklyn, said that the present laws prohibit the children of these groups from seeing to moving picture shows, which are operated under a common license.

During the testimony, superintendent of the Society for the Prevention of Cruelty to Children in Brooklyn, said: "We find hundreds of children almost every day in these moving picture shows when they should be in school."

Chas. William Shafarevic, in charging the measure, said: "I wish it clearly understood that I am not against moving pictures. I believe in them, and we must have amusements, but I believe they should be regulated and made moral."

DO MOTION PICTURES NEED AN APOLOGY?

Especially one like this which we quote from an editorial in the Albany (Ga.) Herald: "The moving picture entertainment is hardly calculated to appeal to the better side of one's artistic temperament. Motion pictures are manufactured for commercial purposes only, and one must needs be generous when essaying to criticise. For instance, when stirring scenes of the Colonial period are being thrown upon the canvas, the spectator is not supposed to take note of the telegram and telephone pole on the edge of a small macadamized road, or of a Colonial Dame scrubbing clothes in a 20th century galvanized iron wash tub; nor should one's sense of the eternal fitness of things be outraged by the spectacle of Indian braves dancing as escorts, or the duchy princess's luggage in sacks bearing the familiar 'Purina' label."

But, our cherished artistic temperaments to the contrary notwithstanding, we will continue to patronize the moving picture shows. They may not be uplifting, but there is a considerable part of the most of us that isn't intent upon being uplifted."

MOVING PICTURES AS COURT EVIDENCE.

The use of moving pictures as indisputable evidence was demonstrated in the Supreme Court in Brooklyn on Tuesday of this week, when Stephen McGardy, a ten-year-old boy, through his guardian, sued the Coney Island and Brooklyn Railway Company for $50,000 damages as a result of falling from a car. The boy's leg was supported by a metal brace, and it was claimed by his lawyers that he was permanently disabled and would always have to wear the brace. Great surprise was in store when the lawyers for the defense asked that the room be darkened and exhibited on an improvised certain motion pictures showing the McGardy boy engaged in all kinds of athletic sports, wrestling and running matches, etc., and without wearing any brace or showing any physical weakness. The judge ordered a sealed verdict. This was handed in by the jury the following day, awarding the boy $8,500. The defense immediately appealed from the decision on the ground that the evidence shown did not justify the award.

THEATRICAL MAN SAYS A WORD FOR M. P. SHOWS.

Touching on the subject of Sunday shows, a correspondent to the New York Herald has this to say: "I would like to say a word about Sunday amusements in general and moving picture places in particular. If I were prejudiced it would not be in favor of moving picture theaters, for I am in the theatrical business, and there is not any doubt that they hurt us to quite a considerable extent. Nevertheless I say, do not close them. Let them have their money's worth on Sunday. Let them watch fisticuffs, and hand them a newspaper to put the box office up. On the contrary, let the showmen be regulated and given a chance. Let the public have a Sunday show."

We quote the above opinion because it is in large measure reflects our own views. Only a few weeks ago we listened to a "turn" in another way well conducted five-cent theater which was without the slightest suspicion of blasphemy," so plain that it was severely criticised by the operator, who was anything but religious in his views.—Ed.

CHEAP VAUDEVILLE BLAMED FOR THE EVIL TENDENCIES OF SOME FIVE-CENT SHOWS.

A writer in the Chicago Daily News says: "If the tendency of our five-cent theaters elevating or deteriorating the character of the shows that are growing more lax morally each month. I attended one last evening on Madison street, after a lapse of some three months, and felt as though I were in some place of sordid but infamous. Downright blasphemy should not be permitted on the stage in a Christian land. It is revolting to those who have been brought up to respect the word of God. The picture of the provoking God and His Son being used in jest is revolting. On the contrary, they are likely to lose the weekly and sometimes daily nickels of thousands of church people, parents and children, who, while they will not attend a regular theater, will gather without their money to view their pictures. We quote the above opinion because it is in large measure reflects our own views. Only a few weeks ago we listened to a "turn" in another way well conducted five-cent theater which was without the slightest suspicion of blasphemy," so plain that it was severely criticised by the operator, who was anything but religious in his views.—Ed.

MOVING PICTURES MADE BOY WANT TO BE HOBO.

James Lennon, a Germanstown lad, celebrated New Year's night by taking in a moving picture show on Germanstown avenue, near Wayne Junction. One of the pictures shown depicted the adventures of a tramp. His experiences on the road appealed to the boy's roving nature. After leaving the entertainment he went directly to the Wayne Junction yards with the intention of taking a freight to the country. Here he met two tramps, who were waiting for a similar chance. A policeman arrested the three. Next morning the two tramps were given thirty days' free board and the boy was returned to his parents.

The audiences of the picture shows are largely drawn from the young whose tastes are unformed and with whom curiosity is far better developed than discretion. For such persons any sensational and immoral displays become an example of evil, and a suggestion of wrongdoing, and they have a tremendous influence toward a permanent debasement of taste and a corruption of sentiment among the public as a whole.

In too many cases the pictures displayed are criminally suggestive and educative. They are the old dime novel in action, and infinitely more powerful for evil than any printed book could be. In some cases the pictures are indecent, and often they are extremely vulgar. The American public will watch with interest the result of the campaign which the newly-formed Motion Picture Patents Company will wage in providing stricter regulations and elevating the tone of the plays and of the theaters.—Philadelphia Telegram.

ACCEPTED CHANGE OF PUBLIC OPINION IN GENERAL AND BY THE RAPIDLY INCREASING MOVING PICTURES.
lives. Their nerves rested, there is less irritability and consequently less friction in the small apartments that they call home. They have seen so many films that they will talk about, that will interest them, educate them, broaden their views, give them new ideas, and, best of all, it keeps them all together, when too often the man of the family would be spending an evening and every other evening playing cards in the corner saloon, for some amusement is just as necessary for a working man as for a millionaire.

"I assert that morally and physically men and women are better for the moving pictures shows and the theaters on Sundays as well as week days."

THE TENEMENT HOUSE LAW

is the means through which the city authorities are now opposing the moving picture theaters. An important decision by the Supreme Court against one exhibitor being quoted as a precedent, but the lawyer for the defense has given notice of an appeal.

NO FREEZING OF EXHIBITORS CONTEMPLATED.

Who is responsible for the canard that has been circulated by the Associated Press all over the country to the effect that the new combine intends to reduce the number of shows by one-half? Ridiculous and unfounded as the rumor is, this should not have been carried by exchange men who have been quoted by exhibitors to explain the object of the Patents Company.

As good an explanation as any that we have seen is that given to a representative of the Philadelphia Press by Dr. B. A. Baer, manager for S. Lubin.

"It will be one of the objects of the new combination," said he, "to wipe out, if possible, the apologies for films which are so frequent in many small places, especially in small towns. Not only worthless from a photographic standpoint, many of these films are immoral as well. If there is any 'freezing' at all it will be directed against those who have been purchasing fourth-rate films for little or nothing and charging the public good money to see the pictures."

Robert Leiber, of the H. Leiber Company, film renters, Indianapolis, Ind., says that an organization that has been effected will probably mean that there will be fewer moving picture shows that in the past, but there is no doubt that the entire moving picture business will be placed on a very much higher plane.

"All of the moving picture patents interests have been consolidated into one great company, and it will control the moving picture show business. It will cease to sell film and will only rent it to licensed moving picture shows. A nominal license fee will be charged. The license will only be granted when some general requirements, much to the benefit of the moving picture business, will be met."

"Among these requirements will be a demand for adequate fire protection, competent operators and good reproducing machines."

EXHIBITORS

are beginning to make favorable comment on the moving picture merger. Manager J. H. Brannen, of the Colonial Theater, Evansville, Ind., says that he sees in it a means of getting more regular change of pictures, more early retirement of worn-out films and pictures of better quality. He believes in motion pictures as a means of education and moral instruction when the right kind of films are shown, and has much hope in the newer company to regulate the distribution and eliminate much of that kind of film which has been classed as objectionable.

THE CAMERAPHONE.

The work of the cameraphone at the Theater Unique has been better this week. For instance, the singing of the College Four was not only well acted, but the voices appeared to be reasonably free from the metallic sound which has heretofore been inseparable from the phonograph. "The Jolly Blacksmiths" brought vigorous applause from the large audience.

It seems that selections in which the figures move considerably are far more satisfactory than those in which they stand still or face the audience. The natural tendency is to watch the speaker's lips, and this is more or less dangerous. The words and the pictures are not always in perfect unison.

A singing and dancing act posed by the Elton Sisters was good, but a scene of troubles in a business block was not always so good. Another scene of an Irish party jiggling was fairly good, but several times the music for the dance seemed to be a little out of place. Generally, not everyone watches these pictures so critically, yet manufactur- ers will be the first to recognize the fact that whatever success comes with talking pictures must be because they are perfect. Action is necessary, but yet greater care must be exercised in the poses and the words to keep them together.

EARTHQUAKE FILMS.

As soon as confirmation of the reports of the great disaster in Italy was obtained, the Vitagraph Company called to the manager of their Paris branch to proceed immediately to the scene and rush forward the negative. This he did, and we learn that he arrived on the scene at no small personal and financial risk. The earthquake is nowhere so far as this city is concerned, but the damage is widely felt, and it must be borne in mind that the great distance, burdened with its outfit. But luck was with him from then and he secured a very complete record of the extent of the disaster, which was dispatched by the first steamer. An automobile was waiting at the dock for the arrival of the vessel, and as soon as the precious package was released it was rushed to the factory in record time and all hands worked day and night to get the prints in readiness for this week's release. The interest is nothing less than intense in the interest of crowded houses and reflects great credit on the Vitagraph Company.

Fate, Gaumont, and the Society Italian Cine also have earthquake films. Reaction on the part of the public must have the satisfaction of witnessing the devasations of the catastrophe without risk to themselves, and the heartrending scenes shown should help to open the purse strings of those who have not yet contributed to the relief fund.

UNDISCOVERABLES.

A building inspector visiting several of the Indianapolis theaters one afternoon found the operator in one booth smoking a cigar, with several reels of uncovered film lying around. This operator did not have a license.

An exhibitor (and as such should have known better) entered the office of the Swanson Film Exchange in Omaha, Neb., with a lighted cigar, which he carelessly allowed to come in contact with a reel of film. As a consequence the entire stock, fixtures and machines of the Swanson concern was a total loss, and several other tenants in the building suffered losses. This happened, although signs saying “No smoking allowed” were prominently displayed. Telegraph orders to other offices of the company enabled the shows to make their changes until a fresh stock could be shipped to Omaha.

The proprietors of three shows in East Liverpool, Ohio, are under the fire of the authorities for openly and flagrantly violating the State laws.

THE WEEK'S FILMS.

The new order of things was demonstrated in the films of the week. The output was noticeably reduced and there was a good deal of duplication in theaters near each other, where heretofore the films have been different. Further, it was seen in numerous places by the return to subjects shown some time ago. This was true, too, in outlying towns. Old subjects, or, at least, subjects which have been out some time, were seen in a number of leading places outside of New York. Perhaps one cannot say that the shows have suffered by this reduction in the subjects offered. Not everyone has followed the film and cigar, and consequently many of those shown have been quite as new as they were when first offered to the public.

The quality of the output of the week has been good. Perhaps not so many are new, but the movies are generally improved, but the comics have been funnier, and there has been even less of the dime novel style than the week previous. Anything along this line will be appreciated by audiences, no matter where they may be. Consequently, the dime novel stories is much to be desired, and the sooner the new association accomplishes this the sooner will it place the moving picture business upon a better basis.

A limiter of the films should mean a better output, and undoubtedly that is exactly what will occur. The situation has improved so much in this respect recently that the friends of the business feel greatly they may reasonably expect to see still further improvement in this direction.
NOTES FROM CHICAGO.
By Our Western Representative.

Surprise was expressed here at the absence of Carl Laemmle's name from the published list of the Motion Pictures Patents Company's licensed renters. An explanation was, however, afterward made and accepted on the following Monday. We have Mr. Laemmle's authority for stating that he is completely satisfied with the new state of affairs, which he believed to be the only possible solution of the problem.

Mr. J. R. Edwards, who was formerly connected with the Chicago office of the Wm. H. Swanson Company, and later with the Kansas City office of the same concern, now holds the position of general manager of their St. Louis office. Mr. Edwards has had great experience of the film business and is popular amongst his clientele.

Apropos W. H. Swanson: This firm is doing a very large business and their magnificent office, probably the largest of the kind in the country, is always full of people asking for Mr. Swanson. If one gets two minutes of that gentleman's time one must be considered a very lucky individual. He always, however, manages to find a good word for all his friends.

We called the other day to see Mr. Fred Aiken, a man always with a welcome and to be relied upon. Asking Mr. Aiken what he thought about the new agreement, he replied: "Tell them I am tied down by Mr. Laemmle and that I have been waiting for this time. If this business is going to last, we must use radical cures for treating the present evil. I agree with Mr. Charles Pathe—'A sharp knife and a clever surgeon is the only remedy.'"

CHICAGO OPERATORS ADOPT SCHEDULE OF WAGES.

The Moving Picture Operators' Union has adopted a wage schedule to be strictly enforced. The scale follows:

One operator, with one machine, beginning work at 1 P. M. or later, with an hour for supper, $22.50 per week.

Two operators, handling two machines, beginning at 12 or later, with an hour for supper, $20 each per week.

One operator, beginning at 6:30 P. M. or later, with an hour for supper on Sunday, $18.

All shows giving extra matinees on any days but Sunday, $2 extra for each matinee.

All shows opening before hours already specified, 50 cents per each extra hour.

Operators in vaudeville theaters, only two shows per day, $18.

Operators in vaudeville theaters, three or more shows per day, $22.50.

Operators for road work, $35 and transportation.

All entertainments to pay operators $5 per night.

The union agrees that any operator, it is rag war without one week's notice and good excuse shall be fined one week's pay, to be given to his employer as damages. The union will also investigate all cases where operators are discharged or suspended.

CHICAGO ENFORCES LICENSED OPERATORS.

Chicago, January 15.—The announcement has gone forth from the Police Department that arrests will be made tomorrow of all operators and managers who attempt to run without license of the managers, which was passed July 13 last year, and which has now reached the verge of being enforced, provides a fine of from $10 to $200 for each operator who works a day without a license and from $25 to $200 for the manager who employs him.

WILLIAMSPORT, PA., TO HAVE A NEW THEATER.

Daniel E. Gorman, proprietor of the Lyric Theater, together with Frank H. Keyte, another prominent Williamsport business man, have purchased a plot of ground in the business center of the city on which they will erect a theater with a seating capacity of 600, to be devoted solely to moving pictures. The new theater will be known as the "Grand" and will cost to construct, from $8,000 to $10,000. Building operations will be begun at once and it is expected that the theater will be opened about the middle of April.

Notes and Comments.

The signatures of 700 residents of Hamilton, Ohio, to a petition circulated by the several churches has resulted in the Mayor issuing an order that all shows be hereafter closed on Sunday.

The Mayor of Norwood, Ohio, has issued orders to the same effect.

Assemblyman Gluck has introduced a bill into the Legislature providing for a reduction of the license fee for moving picture shows and for the admission of children between the hours of 3 and 8 P. M. on school days and at any hour on other days.

Levi Company, of 64 East Fourteenth street, who have made a reputation for announcement slides, have taken up the illustration of songs, and already have a series of slides ready. "Honey Dear," "Always Think of Mother," and "If To-day Were Yesterday." It is their intention to produce something always different from the regular run of song slides, and the slides that we have seen for the above songs are not behind any of their competitors in adaptability of the pictures to the lines of the song, while the coloring is very fair, and this, Mr. Levi says, will be greatly improved as soon as they get settled in more suitable quarters.

COMING HEADLINERS.

M. Severin, the master of pantomime, who has been the headliner in New York theaters for some time, will be seen all over the country next week through the enterprise of Pathe Freres. His masterpiece, "Incriminating Evidence," a drama giving a glimpse into the seamy side of Parisian life, is shown in a full reel film that will be released next week. It will be the headliner for the week, and will make money for the show that first gets it for any locality.

A Coming Headliner is "Stirring Days in Old Virginia," a war drama by the Selig Polyscope Company. The scenery, the spirited action, the historic interest and the personal element is such that we can safely say that this film will have a long and prosperous run. It can hardly be said that the Selig Company produce a headliner every time, but the success accorded to at least two productions of recent date would seem to indicate that they come nearer the mark than any one else. One thing can be said for this concern, and that is that they spare no expense to stage their productions, and their efforts deserve the success that they have and more.

CORRESPONDENCE.

ACTION WANTED IN MOVING PICTURES.

Editor Moving Picture World:

I notice you speak favorably of the "Old Curiosity Shop" as an improvement in moving picture productions. While this special picture might please a person who has read Dickens' novel, and it was still fresh in the memory, yet a few more such pictures would put the box receipts to no place, as the general public want something more than stage scenery and people walking about, with the story untold. Such a picture caters too much to a mushy critic and hurts public interest in moving pictures. Manufacturers when cutting out murder and crime don't want to forget that the public's interest in pictures is sensation and action. As any manager can see by watching the audience while "The Sponge Fishers of Cuba" is on the curtain, when the closing scene showing natives walking the greasy pole comes on. It would have been better if that scene had been lengthened and some of the drier parts shortened for the lasting popularity of the picture.

Yours very truly,

W. CLARKE.


The four page insert in this issue is to be detached by those who desire to bind the numbers of Volume 3, July to December, 1908. The publishers will furnish bound volumes at $1.25. Express paid, $1.50.
THE PENN MOTION PICTURE CO.

will release on Saturday, February 6th, 1909, a most appropriate feature film and a money maker for LINCOLN'S 100th anniversary, February 12th. This film can be run the whole week.

The Assassination of Abraham Lincoln
About 700 feet in Length at 8½ Cents per Foot, net
This Film was made several months ago, but was never released.
Order early as we will only have a limited number of copies for sale.

We are now in the position to supply our customers with
The Latest Output of Licensed Films Every Week
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Chicago, Ill.
The House of Fair Dealing and Courteous Treatment

Order at Once
Our Two Great Sets of
LANTERN SLIDES
Sicily, Italy
AND THE
Earthquake District
34 Slides in Set. Colored, per Set $17.00
Plain, per Set, 85 50

Abraham Lincoln
From the Flat Boat to the White House
12 Slides in Set. Colored, per Set $6.00
Plain, per Set $3.00
A Lecture With Each Set
NEW INDEPENDENT FILMS
ISSUED WEEKLY. SEND FOR LIST
WILLIAMS, BROWN & EARLE
Dept. P
918 Chestnut Street, Philadelphia, Pa.

Comments on Film Subjects.

"The Girl at the Old Mill."—As a picture this film from Kalem could hardly be surpassed. The scenes are all especially good. It is an old-fashioned love story, with a city man marrying a country lass. The result, which is not the usual ending, after some exciting incidents, such as an attempted suicide, in which the despairing girl actually jumps into the water. It is a good story, well told, and the scenery is especially pleasing. This film deserves a long run.

"A Burglar Cupid."—An Edison comedy which develops many new and wholly novel situations. To be forced to make love at the muzzle of a burglar's pistol and to marry in that same way is sufficiently new to create fun for any audience. The applause is vigorous at the close.

"Beginning of the Serpentine."—A semi-magic film from the Pathe, and like all their films of that type the action and coloring are superb. One wonders how it is accomplished. The figures are so vivid and natural that they appear to be actually there, not mere pictures thrown on a screen.

"The Stepmother."—Instead of the Pathe giving the public a repetition of the old hackneyed idea of a stepmother, they have made her a very lovable individual. For this the various audiences who see it should be thankful. The photography and staging are good and the action of the characters is natural. The film deserves a long run.

"Wonderful Eggs."—A Pathe magic film, beautifully colored, which shows surprising developments from different sized eggs. The work required to make a film of this character must be something enormous, and it deserves liberal patronage, which it undoubtedly gets.

"A Hot Remedy."—A Gaumont comedy which has nothing to criticise excepting the destruction of property in one scene. That was unnecessary. The conception is good, and with that exception the fun is unalloyed.

"The Persevering Insurance Agent."—A Gaumont comedy which has more humor than most comics, and which is technically above the average.

"The Detectives" is a Kalem story of the Black Hand outrages which the police of this country are dealing with in a courageous and effective manner. The scenes are very faithful representations of the Italian quarter, and the operations and final capture of the kidnappers is told without any offensive details and just enough excitement to please the average audience.

"The Night Alarm."—A Warwick comic which develops a new idea in the revolutions of a bed. The way the bed in this film spins and takes the one with it who is near excites hearty applause and laughter. The whole is responsible for the disturbance escapes with everyone after him, and that creates a good deal of fun, too.

"Running Away From Home."—A comedy in which two children start to journey from France to America in an automobile. The acting is good and the technique can only be criticized. Undoubtedly the children would act just that way in similar circumstances.

"The Near Sighted Hunter."—A film which seems to have no particular point, excepting possibly the tumbling about of a near sighted person. It doesn't excite much interest, though the technical quality is good.

"The Bewitched Breton."—A Gaumont which has some attractions in the unexpected developments which occur during the running of the film. The technical quality is good, and the film is interesting, but there is little to say beyond this.

"The Frolic of Youth."—A Gaumont comic which presents the possibilities of old age suddenly restored to childhood or young age. The action is good and some of the situations are good, but the film excites comparatively little interest.

"Sammy Celebrates."—In this film the Pathe has developed some amusing situations, yet one must say of a film which emphasizes drunkenness so strongly that its influence is next to the best.

"The Welcome Burglar."—The Biograph people tell an excellent story in this, and tell it so strongly that it grips very close. The scene where the husband gets into the room to find his wife bending over the dead body of a man is very strong, though perhaps not materially stronger than the one where the girl's first husband deserts her. Technically the film is excellent. All the little details are worked out to precision, and the characters act naturally, as real people might be expected to do in similar circumstances.
THE MOVING PICTURE WORLD

VOLUME III
July-December, 1908

Edited by
J. P. CHALMERS

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING CO.
125 EAST 23d STREET, NEW YORK CITY
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"The Stoic Casey's Wood."—A Lubin comedy that is really funny, and recruited roars of laughter in two places where it was shown.

"A Suit Case."—A Lubin comedy which is really funny. The antics and failures of the would-be detective are as funny as anything seen in some time.

"The Scar."—One of those ambitious Pathe films, beautifully staged, photographed and tinted, which tell a strong story in a way that holds the audience almost breathless until it closes. To be sure, three persons are killed, yet all had to do with the forcible carrying away of a girl, and one might say with much truth that their deaths were only justice, summarily meted out, perhaps, but punishment, well merited and swift enough to be effective. The story is good enough and is well enough told to run a long time.

"Buffin Wins First Prize."—A decidedly good comedy from the Pathe, in which a donkey plays a conspicuous part. The many evolutions through which he is put by his driver are amusing. In short, the entire film possesses a clean humor in contrast with some of the pictures put out.

"The Curse of Drink."—A Pathe film which temperance organizations and churches ought to circulate as widely as possible. No picture ever portrayed the drink curse more vividly. It is good, but after one sees it one is disposed to agree that it is too good and to wish that one had not seen it. Such pictures are impressive, but at the same time they are depressing.

"The Case of a Servant."—A Pathe comedy which introduces some laughable situations, but destroys too much property to be really funny.

"Love's Old Sweet Melody."—In this film Lubin has presented the old story of love, objected to by the stern parent, in a new way. It comes to the same thing in the end, however, and the couple who are ruthlessly torn apart are reunited at the altar. The scenes where the vision appears to the girl are very strong.

"The Assassination of President Lincoln" is a pretentious subject for a new manufacturing concern, and we are informed that it is the second that has been made by the Penn Motion Picture Company, whose advertisement appears on another page. We have seen the film and can only say that it is a very excellent production, and shows that the producers have high ambitions and are possessed of good ideals. The character of Lincoln is portrayed by an excellent person, that of the nation's most popular President, and the characters of Booth and his accomplices are well brought out. The trial scene of Booth's accomplices is rather tedious, but the film ends with an allegorical representation of Lincoln's life, in which the curve which leaves a pleasant impression, and altogether the film is one that should have a good run around the anniversary of Lincoln's birthday.

Vaudeville Service.—As an example of what energetic, constant and intelligent application of a thorough knowledge of the show business and the requirements of managers and directors of parks, theater and amusement enterprises can do, we cite the Prudential Vaudeville Exchange, under the able management of W. S. Cleveland, who has taken the full course of "show business," beginning at the bottom and advancing to the top as advance and press agent, house and road manager and proprietor, and has completed his postgraduate course in conducting a booking exchange which caters to all branches of the amusement world.

In 1906 Mr. Cleveland's exchange furnished attractions for but nine parks and six fairs; in 1907 it booked twenty-three parks, twelve theaters, sixteen fairs; in 1908 it had the exclusive rights for eighteen theaters, thirty-nine parks and forty-two fairs. For this year, 1909, the exchange will supply approximately one hundred and eighty-six parks and fairs, and one hundred and six theaters, of which seventy per cent are booked exclusively.

For logical reasons, W. S. Cleveland's Prudential Vaudeville Exchange keeps growing and growing. There is no agency better equipped and surely no manager strives harder to please his clients than this former minstrel proprietor. Also it is a fact that this exchange has never had occasion to change its name or management.
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Canadian Offices, Chamber of Commerce Building, Winnipeg, Manitoba.
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Fears Film Exchange, 304-306 Barnes Bldg., Wichita, Kan.
Western Film Exchange, 367-69 Enterprise Bldg., St. Louis, Mo.
Detroit Film Exchange, Newberry Bldg., Detroit, Mich.
National Film Booking Co., 340 Grand St., Detroit, Mich.
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The Ohio Film Exchange, 10 East Broad St., Columbus, Ohio.
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BIOGRAPH COMPANY.

THE BRAHMA DIAMOND—Depredation of the "Light of the World." The Hindu family of the Ayars lived a noble tribe as far back as 600 A.D. was a brilliant Prince in a kingdom, with temples the most beautiful the world has ever known, those of Baktapur and Cawnpore being in the most exquisite and famous. It was in the City of Cawnpore on a funeral day that the faithful assembled in the temple to worship at the shrine of Brahma, the first person of the Hindu trium God—competing Brahma, Vishnu and Siva, sometimes called Brahma Trinity. In this Hindu pantheon there were gathered natives of the Gangetic Valley of all races, with the priests, their wives, and horns; also a generous sprinkling of Western tourists, they were drawn thereto by the sight of the scene. Most kaleidoscopic was the scene as it passed off the altar. 1,000 feet, in the foreground of the idol there was imbedded a man-made diamond of fabulous value. This was termed the "Light of the World." Among the tourists there is one, who, a stranger in a strange land, finds himself in a depleted condition as regards finances. Extravagant and impudent, he is piling up a bill at the Cawnpore Hotel without funds to meet it. The sight of the diamond at once awakens his curiosity and he determines to secure it at any hazard. A visit to the temple shows that the Brahma is attended by one valiant guard. He also learns that this guard has a sweetheart who visits him during his lonely, vile, enlisting the services of the officer under whom he wields his sword to the home of his beloved. He is not to be thumbed down, where under threat of her father's murder she gives drugged wine to the man who immediately falls into a stupor, and binding the father and mother and making his way back to the hotel. Recovering his senses, the guard gives alarm, and he and the girl are taken in prison when he is doomed to die at the end of three days for the desecration of Brahma. The girl, however, offers to remain hostage if her lover be allowed to search for the diamond. This woman is accepted, to be chained to the floor of the dungeon, the guard, being so muddled by the combination of his rural toil, O plane under the lady's nose, and guide his way back to the hotel. At one glance recognizes him as the tourist who had insulted the temple and went to find him, which he does at the hotel, just after the tourist has secured the diamond up in the handle of his suit case. He contrives to ensure himself as a servant and as such masquerades as the first known of the tourist with his effects. He is on the point of despairing when the tourist is approached by a diamond merchant. Effecting his presence in the room by hypnotic power, the guard manages to secure the diamond and doubtfully back to the dungeon arrives just in time to stay the uplifted scimitar of the neck of the Cawnpore guard. 1,000 feet.

THE GIRLS AND DADDY—Exciting experiences of two brave girls, "Call not that man wretched, who whatever ill fortune has his child to love." Although we have had occasion to use Dr. Souther's lines before we have never wanted, as they are so effective and genuine, for the smiling faces of children in the home, have shed a light more radiant than the sun, a warmth that dispels the sill of disillusion, Old Dr. Payson, a widower and father of two girls children, who, ever playing the role of the good Samaritan, giving his professional services in charity rather than for pay, as his patients are very poor, is in dire straits and has appealed to his old time friend for assistance in his present difficulties. His friend, with profound sorrow is forced to dispat his owing to his own wretchedness. The doctor would have despaired but for the love of his two little princesses who knew him. The little ones realize the doctor's condition and write a letter to their friends in the town to which they send an answer with material aid. To the postoffice they go and find a newspaper containing a good sum of money. So elated are they over the affair that they boldly promenade their good fortune, for Daddy can have a new hat, a pair of gloves, and—well we can make him happy. This is all heard by a boy who is lounging at the postoffice, and also by a low-born negro, who plans to rob them when they find that he will be alone owing to the doctor's being called away by the illness of a child of another. The girls are asleep when the crook, who has also coerced their money, enters the room, but on seeing these two innocent children topped in each other's arms, he heart softens, and he leaves by way of the roof, and goes into the next house, however, he has no such scruples, and when he appears he meers himself, it is ignon of the crook's advent. The girls are aroused by the pail of his huckster entrance and they rush through the house followed by him, and they reach...
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S. LUBIN
AUNT EMMY'S SCRAP BOOK.—In her cozy room Aunt Emmy sits in a rocking chair before the fire place, looking through her scrap book, the recollections of bygone days.

Childish memories of her youth rush back to her. She sees herself as a little girl with blonde, curly hair. And then her eyes revisit the next page reminding her of her school days. She is now fourteen years old. Those were the days.

Love's Token.—Emmy is now 18 years old. Jack enters and puts an engagement ring on her finger. Aunt Emmy smiles and says, "Thank you, Jack." He turns to leave.

The Next Morning.—It is Emmy's wedding day. How times have changed. She leaves back and turns another leaf.

Sorrow.—Emmy has now a little house. She prepares the meal with her own hands to make Jack enjoy. She imagines her house when he comes home under the influence of liquor. She pleads with him; "Aren't you ashamed of yourself? You know we are happy here."

Jack breaks down. Finding a whiskey flask in his pocket, he breaks it up and throws it again to touch a drop of whiskey. He drinks the whole thing. Emmy turns another leaf of the scrap book. She is now nursing an invalid who broke his arm. The old lady makes her will, making Emmy her sole heir.

"Having no kin, I leave all my earthly belongings to Emmy Chaimson, who for ten years was my good and true life companion."

The next page is blank. Emmy looks up and kisses her upon the forehead.

What Jack Did in the Mean Time.—Jack made another visit to Emmy. In her twelve years, he found his efforts crowned with success. He found a gold mine, and now, being rich, he decides to find Emmy, his wife.

The Last Chapter.—Aunt Emmy is turning another page of her scrap book. Jack then the door opens slowly. Jack enters; he puts his hands over his eyes. Emmy guasses once, twice; then pulling the hands away she finds him on Jacob's breast. He bends down and kisses his forehead. A dream from her past. Then she jumps up. There stands Jack, good and true, and tenderly embracing his wife, in their arms, they embrace and happiness beams in their eyes.

THE BLIND MUSICIAN.—A blind musician, bent under the burden of his affliction, is led by little Emmy. He had not the strength to stand, and she stands year in and year out, begging for miles from the gatelane.

Evening.—The little girl calls for her father and leads home. She pleads with him where she is preparing a modest meal for father and herself.

Morning.—Again the little girl guides her father to his accustomed stand, while leaving him and crossing the street she is ran over by a automobile. Unconscious, she is carried to the hospital.

Evening. Where Is My Little Girl?—The blind musician walking in the street amount he steps a passer-by, asking the time. At last he asks a policeman to take him home. There he calls for his little girl, but she is not there in the house.

A Clue.—The policeman takes the blind musician to the police station. He had to search through the little girl in search of the little girl. There is a 'phone call; the girl has been found at the hospital.

Found and Lost Forever.—Upon a cot in a hospital lies the little girl. Her eyes are closed. The policeman enters with the blind musician, who kneels down at the bedside of his dying little girl. One of the principal characters is dead forever.

Six Weeks Later. United,—Among the graves. They are the little girl's grave and the hill. He bends down and kisses the stone. Then he plays the violin. The girl, whose lips are sealed, falls dead over the little grave of the one he loved so well.

WILLIE'S WATER SPRINKLER.—Willie took grandfather's garden sprinkler and starts out to have some fun. He directs the water sprinkler's action for rain, opens his umbrellas, and jumps into the water. The ship is sunk by mischievous Willie, and is lost at last, announcing the water. It begins raining and he is caught under a bush. This seems to him like a temporary comparison with Willie's water sprinkler.

Length, 540 feet.
PATIE FRERES.

A VILLAGE QUARREL.—A pair of young lovers meet at the well, where the maiden goes to get water. While the流水 the youth tells the happy girl of his love for her, and, after a little suspicion, she promises to become his wife. Filling her good-lye at her gate, he goes on to his own home, which is on a farm adjoining that of his sweetheart.

The youth's old father takes a cow out to graze, and lies her to a stake near the boundary of the two farms, but somehow the animal breaks loose and goes off into the adjoining cologne patch, where she is discovered by the girl's father, who rushes out and catches her, doubting the animal with a club as she tries to make her escape.

This so enraged the old man who owns the cow that he comes running down the lane to reconfront with his neighbor, who turns and gives him a beating with the same stout club and then rushes back and informs his son, who, upon hearing the story, becomes so enraged that he goes out and gives the old neighbor a beating. The girl rushes out of the house and denounces the young man for his cowardly act and tells him that she will not have no more of him for daring to strike her old father.

When the youth regains his composure he realizes the enormity of his rash act, and becomes so remorseful that he makes amends for it all, and would have succeeded but for the timely interference of Eliza Potter, who advises him just as he reaches the brink of the stream. The kind old father compromises, and informs the son that if he will go with him to the old neighbor they will be able to patch up the quarrel. They go straight to him and offer their apologies for the mistakes made in the heat of temper, which are accepted by the latter, and peace is established.

The whole affair is forgotten. The happy young couple are again united and receive the old folks' blessing. Length, 468 feet.

INCORRIMINATING EVIDENCE.—This powerful dramatic adaptation of a true story by Eliza, a great pantomimist, and a company of clever artists for our art film, and unfolds an interesting story of the seamy side of life in the West. Length, 981 feet.

The first scene takes place in a haunt where a man is clubbed, with robbers as the motive, by a man of respectable appearance, who, in order to avoid suspicion, is carrying a sleeping-tough's hand, and puts some of the dead man's money and valuables in the innocent fellow's pocket, and the whole affair is forgotten.

Upon the discovery of the crime, the crowd rush into the place, and immediately the blame is thrown on the poor tough, for it was with his dagger that the deed was committed, and all the evidence points in that direction.

The unfortunate fellow is led away by the police and the place is cleared of all excepting some of the accep-ted men (Eliza, honest John), who show to his believe his friend guilty of such a crime and who sits down in deep thought. Upon his return, he catches sight of a hunch-backed fiddle stained with blood lying on the chair where the murderer dropped in his hurry to escape.

Pierrot accuses the unfortunate fellow on suspicion, who is a prosperous man, highly esteemed by all, but who is leading a double life. Pierrot advises him point blank to throw himself in the police's arms knowing nothing about it, until he is confronted with the proof, when he offers to avenge him without money to keep the secret.

After blackmailing the murderer out of a large amount of money, Pierrot frequents his old haunts and parties with his old cronies, but at all times his conscience is accusing him of letting his pal go to his doom while he stands by silent, knowing the circumstances. One night, while in a drunken stupor, he has a dream in which he sees his pal going to the galli- ton to capitulate another's crime. It is too much for him to bear, so upon awakening he goes to the chief of police and confesses all, substantiating his accusations of the hunch-backed fiddle.

The murderer is sent for and put through a rigid examination, in which he stoutly denies any knowl-

edge of the affair. Finally he is taken to the scene of the crime and put through the "Third Degree," and when he is confronted with the incriminating evidence he weakness and confesses all. Length, 1,106 feet.

GUTTURE HUNTING IN AFRICA.—This unique picture, which shows a novel form of sport, was taken in the wilds of Africa, where we see the subject in the wilderness. A series of exciting shots must be taken in this picture which will give us a good idea of the dangers a hunter after this pensive game must encounter, for we see the tigers up in the creeks in the rocks, where the vulture builds her nest, and where one misstep means a man's death. Then again the tall tigers of the mountains are broken, and when a nest is discovered they let down a man into the chaos of a really grand picture, which is to be topped to the top of the mountain.

One evening an arrow killed a wounded fawn failing a victim to the various birds. The animal is barely dead before they attack and devour the carcass, leaving nothing but the bones. The hunter has an excellent opportunity to get some great game at the expense of the vulture and other large birds.

ELIZA CRANE was a rather attractive girl and did not lack for admirers among the guests of "The Brown House," a large, good-time party. A young gentleman, who is the name of the gentleman at the Executive young company by the name of Jack Lane she had given the preference, and was only waiting until Jack Lane to book the room and then hard ended to try the housekeeping as the wife of one of the best men in the country.

By getting the drunken father on his side with the help of quite a number of his fellow brother sober bold plan to marry Eliza in spite of herself. He proposes the marriage to the long to be present at the melancholy marriage he has arranged, and employs an unscrupulous vagabond to impersonate a minister of the gospel and conduct the ceremony.

The fates are being carried out when Jack gets wind of the affair. Jack and his boys surprise the swains and at a notoriety work. With a wild rush the villains knock out of another door and away. Riding like mad, the flying outlaws round a small hillside in the valley, and suddenly delivering fire from the front passers, disabling their horses and leaving all but one without mounts. The lone man keeps up the chase and follows them to town, where he acquires the wanted with the rustling pre- saver of the peas gets busy, and by stratagem soon has the threadbared in the calaboose, where they await a speedy trial and conviction. Length, 1,000 feet.

VITAGRAPHE COMPANY.

THE DEACON'S LOVE LETTER.—In the packing room of a fruit store, Budle and several company are packing fruit in baskets, laughing and having a jolly good time. The boss enters and finds the town to blame, so upon awakening he goes to the chief of police and confesses all, substantiating his accusations.

The murderer is sent for and put through a rig- ed examination, in which he stoutly denies any knowl-

edge of the affair. Finally he is taken to the scene of the crime and put through the "Third Degree," and when he is confronted with the incriminating evidence he weakness and confesses all. Length, 1,106 feet.
the store. Shortly afterward the demon comes along, has a basket of fruit and, unfortunately for him, the one in which the note is hidden. The demon goes to his office, hangs up his hat and coat and in looking over his purchase comes upon Sadie’s note. He looks at it keenly in his pocket, replaces the apple and proceeds with his work, not being in the least disturbed. The following day his tailor calls at his home for clothes to be repaired, and, as the tailor is going through his pockets, comes upon the note. She is in wild anger and starts at once for Sadie’s office. The demon is hasty at his desk as his wife enters like a cyclone, showing the note. He tries to explain, but she won’t have it and hurries on in search of a divorce lawyer. The unfortunate man grabs his hat, starts for the door, and, arriving there, tells of his trouble. Sadie steps forward and announces such things to the “saintly” man with wifely. As the demon and Sadie are going up the steps of his house, the girl slips and sprains her ankle. The demon helps her inside and in rubbing the sprained member as his wife and a neighbor appear. Both seem in horror at this further evidence of his duplicity and run out. The old man fables and Sadie gives him his check to resettle him. He partakes too freely, gets foolish and tries to make love to Sadie, who manages to make her escape.

A little later in her parlor the demon’s wife is crying, her friend trying to console her. The door opens and Sadie runs in, followed by the unknown demon. The woman nearly in tears of joy at seeing her son. The demon’s wife takes out the magnificent note and shows it to Sadie. The latter confesses to having written it and explains all. The wife helps her huddle out from beneath the desk, the tailor, who is hired, is brought, replaces him and bears him and brings forgiveness. Length, 410 feet.

The Marathon Race.—Tom Noble, a college student, is the son of a professor and is favored by several companions. After finishing they adjourn to Tom’s room. They are discussing athletics when a messenger enters and hands Tom a note. It is from mother and informs him that unexpected news demands his immediate return home. He shows the letter to his friends, who express their regrets at the unfortunate turn of affairs.

At home, Mrs. Noble is sitting in her room, tapping a letter as Mr. Noble, a money lender, is announced. After formal greetings, Gruber makes an offer of unsecured loan. He is very emphatic, and, unfortunately for him, the young lady will not accept the offer or pay the mortgage. He is ordered from the house and in coming down the steps meets Tom, just returned from college. The young man greets Gruber, who does not answer. Tom looks after him in surprise, then enters the house. He finds his mother sitting dejectedly in a chair. He quietly comes behind, surprises her and, after an affectionate embrace, the widow tells of her trouble. Tom tries to comfort her, but she is so secreted in her sorrow that he will start to work at once. He finds, however, that securing a position is no easy job. At every place he tries for work the same answer, “Nothing doing.” is given. He goes to Gruber and pleads for leniency, which is mockingly refused. Emerging from the money lender’s office, Tom sees a three-sheet announcing a Marathon Race, in which the first prize is $1,000. He determines to enter. Tom’s race comes off. Tom and the other runners in costume come to the starting line, several of the leaders at different points along the route and, near the finish, they put forth all their reserve effort and cross the line a winner. Racing home to tell mother of his good fortune he finds the house surrounded by two Turkish women, constant followers demanding immediate payment of the promises. Tom takes the prize money from his pocket, pays Gruber, throws him out of the house and tears up the mortgage. Length, 55 feet.

The Love of the Pasha’s Son.—A Turkish romance. Outside the palace, the Pasha and his son, the Prince are seen descending the marble steps, several servants preceding them, saluting as they walk backwards. They proceed to the river bank where two eunuchs are motor to the landing. The father and son enter one which is boated by a servant and they row down the river. Further along the stream another eunuch, contending two Turkish women, passes them. Both look admiringly at the younger women of the two, although the Prince’s boat contains none of the most conveyed. As each new eunuch enters the Pasha orders his man to put away and follow the other boat. They proceed to a home which proves to be that of a wealthy merchant. The daughter and her diminutive mother, the Pasha, who has sought refuge. He makes a note of the number of the house and hurries back to the palace, master of the richly furnished rooms the father and daughter are talking. The girl unawares makes a messenger from the Pasha. He hands her a note which reads: “You are requested to appear before the Pasha immediately and bring your daughter. They are horrified at the news but believe that future to show them mean death, so sadly follow the servant to the palace. The merchant and his daughter are presented to the Pasha, who announces that he wants to give his daughter to the girl. He is taken away before the Pasha will follow him. The girl, undaunted, is taken away by the eunuch. He passes looking at the slave. The daughter is hormone in place of the girl and the girl will be useful. The eunuch on the eunuch and the girl assumes the role of the master of the house. The girl fills the place which the housewife had before, and her daughter and the girl find the girl and the girl is the girl and the girl.

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Honey Dear

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Lubin Film Service, 140 West Fifth street, Cincinnati, Ohio.
Michigan Film & Supply Co., 52 Greene street, Detroit, Mich.
Miles Bros., Inc., 256 Sixth avenue, New York, N. Y.
Miles Bros., Inc., Washington and Derry streets, Boston, Mass.
Miles Bros., Inc., 790 Turk street, San Francisco, Cal.
Mitchell Film Exchange, 1201; Main street, Little Rock, Ark.
Monarch Film Exchange, 204 Thompson Building, Oklahoma City, Okla.
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Shipment, February 9, 1909

- **THE ORIGINAL EDITION OF THE MOONLIGHT**
  - **SONATA**
  - **Dramatic**
  - **No. 6128**
  - **Code, VENGEABLE**
  - **App. Length 500 feet**

Shipment, February 9, 1909

- **ADVENTURES OF AN OLD FLIRT**
  - **Comedy**
  - **No. 6417**
  - **Code, VENGEABLE**
  - **App. Length 500 feet**

**NEW SUBJECTS:**

Shipment, February 9, 1909

- **A BACHELOR'S SUPPER**
  - **Dramatic**
  - **No. 6424**
  - **Code, VENGEABLY**
  - **App. Length 500 feet**

Shipment, February 16, 1909

- **THE SALES LADY'S MATINEE IDOL**
  - **Comedy**
  - **No. 6431**
  - **Code, VENGEONS**
  - **App. Length 500 feet**

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OUR astounding success has come through our renters' successes, due not only to the high quality of film service we render, but to the fact of our giving our renters' needs, individuality, the most careful attention and co-operating with them in every way possible.

There are scores of successful theatres to which we can cite you as evidence of what Swanson Personal Attention Service will do for your theatre. Theatres that are receiving the best of service, but for some reason were not doing the amount of business that could be expected. This was due to the fact that the exchange from whom they were renting was indifferent to the particular need of each individual customer. Various localities require different styles of service, and having made a study of these various conditions we are, therefore, in position to select programs best suited to your patronage.

We have a competent organization, the individual members of which have drilled into them two points: First, RESULTS; Second, PERSONAL ATTENTION SERVICE. Not only this, but our organization consists of men with experience, each in his particular line, and many times the exhibitor finds it to his advantage to be able to write and secure from his rental exchange "hard-headed" and sound advice which it is to his advantage to use. This kind of advice can be secured from us, practical and successful amusement promoters.

SWANSON'S CURTAINYLINE

We will sell you for $3.00 enough curtainyline to cover 150 square feet, and this one coating will last forever. If you will paint your curtain with this preparation we will guarantee that it will be fireproof and that the lights and shadows will stand out and that the figures in the picture will have that "live" appearance. SEND FOR SPECIAL CIRCULAR NO. 357.

NON-BREAKABLE CONDENSERS

of the best quartz glass. Not a cheap cast glass of a greenish hue, but a pure white, high class, ground lens of the best quality. Any focal length. Each $2.00, or a pair for $3.00.

LET US CHANGE YOUR EDISON TWO-PIN MOVEMENT TO ONE-PIN

and we will guarantee that it will reduce the flicker in your picture 75 per cent. or more. We will do it for $20.00. Write for booklet giving full information and stating the advantages in having this change made.

DOES YOUR MACHINE NEED REPAIRING OR ADJUSTING?

We maintain the largest and most complete Moving Picture Machine shop in the country and are in a position to turn out rush orders. We allow a discount of 10 per cent. from the manufacturers' list price on all repair parts of the Edison and Power machines.

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AMERICA'S LARGEST FILM EXCHANGE

OR

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OR

WM. H. SWANSON OMAHA FILM CO., Karbach Building, Omaha, Nebr.

OR

WM. H. SWANSON FILM CO., 1222 Grand Avenue, Kansas City, Mo.

Furnishing a Film Service That Is Better Than Seems Necessary
“FABIUS HENRION” CARBONS
ABSOLUTELY NOISELESS ON ALTERNATING CURRENT
Write for Samples and Full Information
THE EDWARD E. CARY CO., Inc.
SOLE IMPORTERS
59-61 PARK PLACE, NEW YORK CITY

THE EAGLE FILM EXCHANGE
Will give you an Exclusive Service. We handle nothing but new goods—no junk. We are prepared to give you the following makes of film: Great Northern, Eclair, Clines, Comerio, Melies, Williamson, etc.

SUCCESSFUL EXHIBITORS are learning that It Pays to Investigate and that
The Motiograph is truly
A Wonderful Machine
FOR MOTION PICTURES AND STEREOPTICON VIEWS
and that where there's Perfect Pictures there's A Motiograph in the Operator's Booth.
Chicago, Boston, New York and Frisco approved.
It projects Wonderfully Brilliant, Steady and Flickerless Pictures and is absolutely fireproof.
ENTERPRISE OPTICAL MFG. CO.

The Motiograph is Licensed
under the patents of the
MOTION PICTURE PATENTS CO.
of New York.
The Rheostato Current Saver, saves 60 to 75 per cent. on Electric Bills.
The Model "B" Calcium Gas Outfit is the only satisfactory substitute for Electric Light.
Our Catalog tells a lot of interesting things.
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A WORD TO THE WISE
Successful Moving Picture Exhibitors Use
POWER’S CAMERAGRAPH
The best results with alternating current are obtained with
POWER’S INDUCTOR
SEND FOR CATALOGUE G AND CIRCULAR A
NICHOLAS POWER COMPANY, 115-117 Nassau Street, New York
DON'T LET THEM BULLY YOU

The Best Film Service is To Own Your Own Films

We Have Bargains for Cautious Buyers:

300,000 feet of interesting, money-making Films, Standard Guage, WE call it second-hand. After what you have been using YOU WILL CALL IT NEW

NO TRUST! We sell outright for American Dollars

Price 5 Cents Per Foot

Forwarded in parcels of not less than 1,000 feet, varied subjects, thoroughly inspected before packing.
Cheques and drafts payable to The American Express Company, Paris, France, who have agreed to hand over the money to us against parcel and to deliver the films, FREIGHT PAID to your domicile

RALEIGH & ROBERT
16 Rue Sainte Cecile, Paris, France

Owners of the French Biograph Patents, an old reliable firm, turn out the finest work ever seen—remember the "Cape to Cairo" Series.
We have operators all over the world.

CABLE ADDRESS: Biograph, Paris

REMEMBER: PRICE 5 CENTS PER FOOT—MINIMUM 1,000 FEET DELIVERED FREIGHT PAID TO YOUR DOOR

ADDRESS: Raleigh and Robert, 16 rue Sainte Cecile, Paris, France

CASH WITH ORDER: Cheques and drafts to be sent to us with order but made payable to the American Express Company of Paris. We receive no money until parcel is delivered to them.

Look for our announcement next week. If you want good films send us your address
Special

IF YOU install our 20th CENTURY SERVICE now, you will question yourself beyond doubt, and say why did I put it off so long.

There's no reason why we can't show you that we are still the famous 20th CENTURY FILM EXCHANGE, the leader of them all, if Quality Counts give us your order.

We are the oldest High Grade FILM EXCHANGE IN AMERICA, and have stood the test of many years experience.

Everything in the Moving Picture Business on hand ready for immediate shipment,

20th Century Optiscope Co.
R. G. BACHMAN, Pte.
OFFICES AT
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KANSAS CITY, MO.
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Eccles Building,
OGDEN, UTAH

BIOGRAPH FILMS
RELEASED FEBRUARY 8th.

EDGAR ALLEN POE

A picture story founded on incidents in his career, which, while not pretended to be biographical, is intended to show him as a man of heart, in contradiction to the calumnies of his enemies. It portrays his devotion for his dying wife, and the writing of that wonderful masterpiece, "The Raven," for which he receives the pittance sum of ten dollars. The subject as a whole is indeed a work of art, and most timely, commemorating this season of his birthday centennial. Length, 450 Feet.

A WREATH IN TIME

Mr. Goodhusband goes out with the boys to make a night of it, and telegraphs his wife he left town on business. The evening paper recounts the wreck and killing of all on board of the train he was supposed to take. Mrs. Goodhusband at once gets ready for his interment, ordering the floral designs, etc. When he appears in the morning and finds he is supposed to be dead, he makes the bluff that he was the only one saved, and tells how he tried to help the others, when the morning paper arrives and states the account of the wreck was a mistake—It never happened. Poor Goodhusband, he—Oh, well—
Length, 558 Feet.

RELEASED FEBRUARY 11th.

TRAGIC LOVE

An intensely dramatic subject clearly told, and sufficiently thrilling to hold interest throughout. It tells the story of a young man, who, drugged by a couple of crooks, awakens to find himself beside the body of a man whom one of the crooks has killed. There is every evidence that he has committed the deed, and he himself is impressed so. He leaves the place and goes to another town, always haunted by the false specter, until one day he reads a newspaper account of the confession of the real murderer.
Length, 893 Feet.

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COMPLETE MOVING PICTURE SHOW

One Edison Machine, Large Phonograph, lot of Records, 2 Kinetoscopes 3 Reels, 160 Chairs and other Equipment necessary for Picture Show, also Box Office and Stage. Will sell at a bargain, as other business requires my attention.
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Raphael Goldberg
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FIRE PROOF!
NOISELESS! FLICKERLESS!
NO VIBRATION!
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The A B C of the Film Business

Attention At Your Disposal and Gladly
Brains Furnished by
Courtesy Pittsburg Calcium Light & Film Co.

Cincinnati, O. Lincoln, Neb.
Rochester, N. Y.

GAUMONT FILMS

Licensed by the Motion Picture Patents Co.
Two reels of new subjects issued weekly to exchanges licensed by Motion Picture Patents Co.

URBAN-ECLIPSE FILMS

Licensed by the Motion Picture Patents Co.
One reel of new subjects issued weekly to exchanges licensed by Motion Picture Patents Co.

GEORGE KLEINE

52 State St., Chicago, Ill. 662-664 Sixth Ave., New York
Editorial.

THE INDEPENDENT MOVEMENT AND ITS PROGRESS.

"We recognize the right of the Independents to fair play and adequate representation in the press, and we will warmly encourage any progressive movements that they may make. We wish to see a good and open fight, for the better the competition on certain lines, the better for the welfare of the business as a whole. Our duty is to present all the news and facts impartially and to make such comments as may seem to be reasonably called for, and that duty we shall discharge, week by week, to the best of our knowledge and ability."

—Quoted from our last week’s editorial.

Audi alteram partem: hear all sides, and as the above extract from our last week’s editorial will show, the declared policy of impartiality of "The Moving Picture World" is no mere empty protestation of journalistic opportunism, but a concrete reality. We are resolved that all aspects of the moving picture industry shall receive just treatment in these pages, for it is only by such means that we can hope to receive a continuance of that widespread support which our efforts in the past have won for us.

Much water has flowed down the Hudson in the last few weeks. It needed time and opportunity to make the position of the Independents clear and definite so that it could be susceptible of comprehension and to comment. The revolutionary events of January 9 were followed by much confusion and wildness of action; much foolish talk and ill-advised bluster; interminable lengths of pointless print and conjecture—all tending to obscure the Independent position, which, at last, stands out somewhat plainly and affords us the opportunity, for which we have been waiting, of correctly sizing up the position of matters as it concerns those who are outside the combine.

To begin with, it seems perfectly certain that the Independents must rank as important factors in the situation. The Film Import and Trading Company, the Great Northern Company and others profess themselves as perfectly well satisfied with the trend of business. They have control of an adequate supply of film for which there is an increasing demand, and they and those associated with them will be content with 30 per cent. of the total volume of the film business which they expect will fall to their share. It is argued, too, that imported independent film will be more popular with the public than the Association, as it will not be shown so often and therefore will not become stale. This is certainly a strong card in the hands of the Independents.

It is urged that the objection of the exhibitor to pay a license fee is largely a matter of sentiment. He does not relish control in his business, and while this element exists the Independents may safely count upon a large volume of support for their productions. The smaller men may take out licenses; but the larger can afford to ignore the matter and can pick and choose their films from either Association or Independent sources. Generally it is the experience of the Independent Film Protective Association that the larger number of exhibitors are not signing the license agreement and are declaring for an open market.

"We will not enter into any combine," Mr. George Bauerdorf assured us, "that does not include all manufacturers, exhibitors and renters. If such a combine could be formed we would be the first to say enter. But I do not believe that such a combine is practically feasible; and therefore an open market is the best solution of the problem. Renters, exhibitors and manufacturers have different and conflicting interests, which cannot be harmonized." This view is also that of Mr. Ingvald Oes of the Great Northern, who points out that there are very many strong elements outside the combine.

The Independent films will prevent the threatened elimination of competition, as they will be plentiful, varied in subject, and to the taste of the American public. But to sustain the Independent position the support of the exhibitor is essential and the officials of the Protective Association point to the large meetings in Chicago, Detroit, St. Louis, Toledo and Philadelphia as evidencing the strength of the movement in favor of open competition. Here, then, we have the essential facts of the Independent position; and from the circumstance that there is such a strong demand for their films it looks as if the public will be the gainer from the keen and active competition that has set in. We also understand that legal protection will be given to the exhibitors using Independent film, should such protection be called for by circumstances.

As we have outlined it, the position of the Independents is commercially aggressive and politically defensive. They intend to sell, indeed, are selling, their films, and as regards patent disputes they are content to watch events as they arise. An offensive policy is under consideration, but it is premature to give details. Unofficially, however, we hear that a large corporation is manufacturing the Bianchi camera; that "Independent" apparatus and accessories will be available; and that the validity of the Motion Pictures Patents Company’s patents will be contested. This summarizes the main facts of the situation, out of which arises a very clear position, viz., that the Independents are full of fight and are by no means displeased with the condition of affairs. We do not think we can put the matter more fairly or impartially before our readers, who, we believe, by this time are as fully in possession of all the facts of the situation as it is possible for us to ascertain them. In the last resort, as we have already pointed out, it is for the individual most concerned to weigh the pros and cons of the case and decide for himself where best his own interests can be most effectively served in the present juncture. The less sentiment about the matter, the better: the pocket is the only reliable guide. And if every one interested in the present crisis would faithfully follow that guide, the moving picture industry would prosper as it has never prospered before.
THE EXHIBITOR'S ASSOCIATIONS.

"Indignation is froth except as it leads to action!" once remarked an eminent statesman. There has been much indignation in the ranks of the moving picture exhibitors of late, but of definite lasting action it is difficult to perceive traces. "Don't sign!" has been the advice of the independent leaders. "We won't!" has been the reply of crowded meetings at Chicago and elsewhere. And thereupon certain associations, as our reports show, have been formed. Just in so far as those associations promote the welfare of the moving picture industry as a whole do we wish them success. Whatever the inspiration, it cannot be a bad thing for the moving picture field to be organized; the constant meeting of exhibitors for purposes of mutual counsel and help is certainly a thing to be encouraged.

Of course, the agitator of the purely professional kind has been on the warpath; he always is in such crises. Agitation is his stock in trade; without it he would have no reason to be. But that sort of thing soon finds its own level and subsides, and is heard of no more. The independent film manufacturer, however, occupies a different standpoint. He has goods to sell and if he can compete in the open market with privileged manufacturers he is entitled to take advantage of all the opportunities at his disposal. There is no monopoly in films; nor is the market closed to competing cameras and projectors. If there is a demand for these things it is certain that a supply will be forthcoming. We view with satisfaction the efforts of competing manufacturers to have a cut in for the profits of the moving picture field. Competition is the soul of trade, and we are sure that the guiding spirits of the Moving Pictures Patents Company will be sorely disappointed if their policy does not provoke opposition.

New York probably supplies the key to the situation throughout the country. We have been at some pains these last few days to make personal inquiries of the leading film exchanges as to how the exhibitors were treating the license question, and we have been informed that the "Don't sign" policy has been more honored in the breach than in the observance. In other words, the average exhibitor finds it to his interest to put himself in line with the policy of the Patents Company. Conversing with the owner of several moving picture theaters in the South, he inquired that policy as likely to force out some of the ruinous competition from which he and others suffer. This we find is a very general view; and on the whole, it is a sensible one. One prominent renter informed us that the independent exhibitors were coming over to him in great numbers. Another professed ignorance of any appreciable "Don't sign" movement in New York and district.

Such being the position of affairs in the East, it is reasonable to suppose that the West will follow suit, and that Chicago and Detroit will revise their ideas. A factor of the situation is that the "Don't sign!" advertisements of certain exchanges have been followed by the "Do sign!" pronouncements of other exchanges of far greater prominence and importance. It looks as if the "Don't sign!" agitation will peter out. In that case it is not clear what will be left to be done by various exhibitors' associations that have been so hastily formed. They cannot possibly exist on a negative programme. Suppose they oppose the Motion Pictures Patents Company with all their main and might well and good. They'll soon tire of that game; something of a constructive nature is required to keep their theaters going. What are they going to do?

Perhaps we are somewhat critical of these hastily formed exhibitors' associations; but we are not at all unsympathetic towards them. What we fail to see is how they can possibly last out on such vague programmes as they seem to have begun with. The boycotting of M. P. P. Company's machines and films is an intelligible plank in a platform; can they at present be satisfactorily replaced? That is the crux of the matter. It's no use waving the American flag and denouncing Mr. Dyer and other gentlemen over a simple business proposition. Nor is sentiment worth a cent in the matter; nor are attacks on monopolies, trusts, "illegal combinations," infractions of the Sherman law, and the other rhodomontade of the irrepressible agitator. This sort of thing doesn't help the individual exhibitor one bit; he must be guided entirely by his business instincts in the matter. And if he does that, we do not think he will go wrong in his decision.

This brings us to what we think is the pith of the present agitation. It circles round the exhibitors, whether he be in New York, Chicago, Detroit or elsewhere. Our advice is simple. Pay no heed to unauthorized agitators, or excited orators at public meetings. Consult your own interest; your own pocket. If it pays you to pay a license of $2 a week to anybody—no matter who, pay it. If it doesn't pay you to pay it, don't pay it. Let the individual decide the matter for himself. You don't need the assistance of an association on that point, whatever other advantages co-operation may bring you. As we have already pointed out, the taking up of a M. P. P. Company license doesn't barter away your "freedom" or sell you into slavery, from which there is no escape. But as a prominent theater owner said in our hearing: "It is well to be on the safe side. I'd pay $10 a week if it guaranteed me protection."

THE LICENSE QUESTION AND SOME OTHERS.

This week we publish two additional circular letters that have been distributed by the Motion Pictures Patents Company. They have some bearing on difficulties that have arisen in regard to the taking up of licenses by the exhibitors. These circulars make clear certain facts which, in the interest of all concerned, it is desirable to emphasize.

Licensed exhibitors, it appears, are not bound to the company by their licenses and may discontinue the licensed service at any time and be thereby relieved from every obligation incurred. There can, then, be no question of the signing away of one's "freedom," when "freedom" is entirely a matter of personal option.

Then again, the license fee is not an arbitrarily fixed sum of $2 per week. It is imposed on the principle of a $100 per week. The largest theaters are asked to pay $25 a week; smaller theaters $10; even smaller ones 50 cents, which becomes a merely nominal sum. We understand that licenses are being taken out all over the country by the principal exhibitors. There is no compulsion in the matter. It appears, however, that it is the policy of the company to have a licensed theater in every desirable locality.

In pursuance of its declared policy to protect its licensees, the company has already refused several licences which would be used at large and expensive theaters that it was proposed to erect by certain specu-
THE MOVING PICTURE WORLD

Notes and Comments.

Williams, Brown & Earle, 918 Chestnut street, Philadelphia, Pa., are putting out a very interesting series of slides on the recent earthquake in Sicily. These slides are made from original negatives and give a very graphic description of the devastation of the ancient cities.

Raleigh & Robert, 16 Rue St. Cecile, Paris, France, are alive to the present opportunity for introducing the productions direct to the American market. This concern is famous for their travel films, but they have a large stock of comedy and dramatic subjects which have never been seen by American audiences. We have seen a few of their films and in point of quality they seemed to rank with those of the leading producers of both continents.

The Motion Picture Supply Company is a new concern which has just been formed in Rochester, N. Y., to handle independent films and carry on a general business of supplying theaters. Mr. R. M. Mock, who was for two years manager of the film department of the Talking Machine Company, is the principal partner of the new concern. In the office of the Motion Picture World, Mr. Mock was asked what quality of service he intended to give and he said that he had placed orders for several copies of every subject issued by the Independents and he intended to give an exclusive and up-to-date service. Having no accumulation of junk to start out with, they had no intention of catering for that class of trade.

Life on an ostrich farm forms the principal part of the Kalem Company's issue of February 12th, called "The High Diver." Incidentally, Tom Quincy shows his ability in diving from a very high post, and thereupon secures a job on the farm. A pretty girl is incidentally accused of stealing a cash-box; subsequently attempts suicide and is rescued from a watery grave by the gallant Quincy, who subsequently secures the affections of the girl he has reinstated in her job. Tom Quincy is to be called the underplot of the film, which is rich in illustrations of the way in which the gentle ostrich is handled for the purpose of yielding up his feathers for commercial purposes, so that this film is both educational and dramatic in about equal proportions. The photography of it, as is usual with all Kalem productions, is of a very high order of merit, the pictures being equally and harmoniously illuminated throughout, and the uniform depth, so that besides evoking upon a highly dramatic series of incidents, the spectator also has the rare advantage of looking upon the highest class of photography as applied to motion pictures. This film will, undoubtedly, be very popular.

TO REFORM MOTION PICTURES.

The Moving Picture Exhbitors' Association of Greater New York has placed itself on record as favoring only clean and wholesome pictures. The association has appointed a committee to co-operate with representatives of social institutions, settlements, etc., for the purpose of weeding out any moving picture theaters which cast a reflection upon the moving picture business. The committee consists of: Joseph Driscoll, chairman, Dr. Lamburger, A. Schultz, Gus Kochler and Daniel Donegan.

Dr. Lichtenberger, who is connected with the Bureau of Social Research, called at the office of the World and expressed himself as satisfied that the moving picture shows were both instructive and entertaining and he thought that there were other kinds of public entertainment which needed more the action of the moral censor.

FIVE-CENT THEATERS REDEEMED.

Chicago's Juvenile Court Committee reports evolution of cheap playhouses as result of supervision. Converted from places of demoralizing influence to centers of positive educational value—such has been the evolution of the five-cent theater, according to the report made by the Juvenile Court Committee, which held its tri-monthly meeting at the Chicago Women's Club recently.

The field secretaries reported (said Mrs. Joseph T. Bowen, president of the committee) that the improvement in the five-cent theater is the result of constant supervision, and, whenever necessary, prosecution for offenses, against the nickelodeon.

CAN you afford to miss a copy of the Moving Picture World? $2 per year—52 numbers.
ANNOUNCEMENT TO EXHIBITORS.

The objects of the Motion Picture Patents Company are:
1. To insure to the manufacturer a fair and reasonable price for his film so as to enable him to maintain and improve the quality of his pictures. No effort is to be made to prevent free and absolute competition among the licensed manufacturers, all of whom realize that ultimate success can only come when the efforts of each manufacturer are directed to the improvement of the tone and quality of his output. Unless the price shall be reasonable and the quality high, the manufacturers could not expect to obtain the friendly interest and co-operation of the exhibitor and the exchange, without which success could be neither expected nor desired.

2. By reason of the high quality of their pictures, the licensed manufacturers expect to eliminate the cheap and inferior foreign films which have been forced upon the market, and to so educate the public taste that only high-class and attractive films will be accepted as reaching the American standard.

3. To prevent the renter from supplying scratched and worn-out prints to his patrons that would discomfit the legitimate exhibitor. By returning all such film to the manufacturer for destruction.

4. To furnish through its several licensees an adequate variety and supply of first-class subjects (at least eighteen new pictures weekly).

5. To afford the legitimate exhibitor protection from ruinous and unfair competition by refusing to license or supply licensed film to a new exhibitor attempting to start a show without the protection of public good-will and without competition would injuriously affect an existing licensed theater.

6. To encourage in all possible ways the commendation and support of the moving picture business by the better class of the community.

The aims of the company entitle it to the cordial support of every exhibitor who is interested in the permanence and welfare of the moving picture business. The deplorable condition of Europe to illustrate the effect of its opposite policy. It is the intention of the company to inflict hardship on no one, but by the active exercise of the above principles and a rigorous enforcement of the conditions established by it for the use of the films and apparatus covered by its numerous patents to save the business in this country from the demoralization with which it has been threatened by the activity of parties having little or no investment at stake in this country and whose only object is to reap a temporary harvest at the expense of the manufacturer, the exhibitor and the public. The exhibitor by accepting a license and licensed service from the Patents Company divests himself of any right and is free to renounce the license and abandon service whenever he may consider such a course to be to his advantage, in which case he will be in exactly the same position as if he had never been licensed.

MOTION PICTURE PATENTS COMPANY.

LICENSE FEE NOT ARBITRARY.

We regret that at this time it is not possible to personally reply to your communication who we have received with numerous others from exhibitors of moving pictures throughout the United States. We are rapidly getting our organization completed, and within a few days expect to move into our permanent quarters at 80 Fifth avenue, 10th floor. Our new offices and the experienced force assisting us will then be able to handle every matter pertaining to the moving picture business which may advance the interests of our licensed exhibitors. The chief object of the Motion Picture Company, which is to promote the fullest co-operation between our licensees—manufacturer, exchange, exhibitor—will then be accomplished.

Until we have a further opportunity to take up particular cases, the following general information will probably answer all questions in which you are at this time interested:

We have licensed nine of the leading manufacturers of the films and have worked out the terms of our patents, paying us royalties in recognition of them. We intend that the licensed films shall be distributed only by licensed exchanges and exhibited only by licensed theaters. The object of this is to put us in a position to regulate our business in the interest of all of our licensees and refuse licenses in any given locality where there is no public demand for additional distributors of licensed film or new theaters to show our film. It is for the protection of our patents and the exclusive use of the licensed service, which will be of the utmost value to the production interests, that we require a nominal weekly royalty which the licensed theater is to pay.

We do not desire any exhibitor to pay such royalty unless he is satisfied to become a licensee of this company and exhibit our film. We shall not ask you to pay $2 a week, or any other royalty, if you should not desire to license your theater.

If you consider the licensed service desirable for your theater, we would call your attention to the fact that we do not ask you to sign any contract, agreement or other paper. You may send in the name and address of your theater with a license fee of $10, in return for which, if we decide to license your theater, we will send you a license certificate which you may display in your theater. The license fee referred to would cover a theater up to March 8, 1909, and this has been fixed as the uniform license fee in every case in order to meet the preliminary expense of organization, etc.

As soon as we have completed the very difficult task of licensing the several thousand theaters using our licensed film we shall adjust the royalties to be paid after March 8th so that the smallest licensed theaters will pay a royalty of $1 a week, or less, the average licensed theaters $2 a week, and the largest and more prosperous theaters more in proportion to make an average of as nearly as practical $2 a week for all of our licensees.

We are of the opinion that the licensed film will satisfy the public demand in the future as it has during the past year, and for that reason, we are willing to let the entire business proceed without rest and with no reserve. The licensed exhibitor is not bound to us for even a single day and he may, at his own option, discontinue the licensed service and upon doing so is relieved from every obligation and is paid the last royalty due to him at the position that he was in before he paid his license fee and was accepted by us as a licensed theater.

We call attention to this fact because there has been some misapprehension among exhibitors who have the idea that they are giving up some rights, or are assuming obligations, when they accept our license. We do not desire to interfere with the business of the theaters and we only propose to license the theaters which are desirable and where it is believed that our service is demanded by the moving picture business.

As to your machines particularly, we wish to make it clear that a licensed theater may use any machine or machines which were purchased before February 1, 1909, if they are used in exhibiting our licensed pictures. Machines which are purchased from the manufacturers after February 1, 1909, and which are to be used by a licensed theater must bear the license plate of the Patents Company.

We enclose a list of our licensed exchanges and refer you to any one of them for fuller information if desired, and we also suggest that you communicate with us fully. We shall be very glad to have you address us a second time. Yours very truly.

MOTION PICTURE PATENTS COMPANY,
By D. Macdonald, General Manager.
New York, February 2, 1909.

THE WEEK'S FILMS.

In a general way what was said about the films last week has applied to the week just closed. The output has been less, and while no especially ambitious productions have been released, there has been a higher general average, both in quality and technically. The films are better in every way. The subjects are better. The stories are better worked out and the technical quality of all the films controlled by the new organization has improved measurably.

The best that can be said is that the films are improving and it is but reasonable to suppose that the ambitious efforts which are to come will partake of the same degree of excellence and be, in their way, as good as the films which we have been running this week.

The new organization has only to maintain its product upon as high a plane as it has adopted recently to keep the public in the theatres and to establish its position as a business of national importance and to enable every one engaged in it to make money.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.
USING OLD FILMS.

In a good many theaters old films have formed the bulk of the exhibit during the past week or two. The restriction of output by then and the organization of the new associations has forced managers to go back to films which came out some weeks, or even months, ago. This is not altogether to the detriment of the business, either. A good many films were made in times which deserved longer runs than they had, but the disposition to flood the market with fresh films rather compelled managers to take the bulk of the output.

Where so many were brought out a considerable proportion to the public which will probably require. The quality dropped in direct proportion with the quantity, apparently, and not until the restriction mentioned began to be felt was the quality improved. The past two weeks have shown a better average and the risk of bloodshed is apparently over.

Old films are permissible where they have never been seen before. The audience which has never seen the "Octopus," for example, will enjoy it quite as well after it has been running for several weeks as they will now. It is a strong film and deserves a longer life than some good ones have had during the past few weeks.

One might mention others, but the manager who has kept a list of the good ones which have had only an ephemeral existence in the past because the quantity was so liberal can now go back and pick out plenty of good ones to keep up the quality of his program, even if he is expected. If he doesn't repeat, his films will satisfy quite as well as they would if they were fresh from the printing room.

A RESPONSE TO DUTY.

When the call to arms was recently sounded by the Philadelphia exhibitors responses came in from all over the State and in one of the alleged remittances (thank goodness the papers it appeared in, this being one) of the first responses to receive attention was a very practical letter from Mauch Chunk to our State organizer, Wm. M. Hamilton, and this was sent to a meeting on January 31st and effect the organization of the Lehigh Valley. The following is a copy of the letter, which was also sent to all the exhibitors in the surrounding country:

"Mauch Chunk, Pa., January 25, 1900.

"At a meeting of the undersigned exhibitors, the following was adopted:

"Whereas, The organization of manufacturers and renters of moving picture film to control the entire picture business to better their business, has been effected, we consider it wise and prudent that the exhibitors of the Lehigh Valley (now unorganized) to organize for their mutual protection and betterment of their interests, with you to meet at the Lyric Theater, on Sunday, January 31, 1900, at which time a preamble and by-laws will be drawn up, officers elected and such other business transacted as is deemed necessary.

"In unity there is strength, let us get together, exchange ideas and advise each other for the advancement of the business. Organize, not necessarily for the control of business, but to improve our condition, which is now jeopardized by the film combine.


"The result was a largely attended meeting. Mr. Charles Rottet, of Mauch Chunk, was elected president; Michael Mead, of Nesquehoning, Pa., treasurer; Mr. E. L. Davis, of Summit Hill, secretary. The meeting was called to order and the name of Local Branch No. 2 of Pennsylvania, to be known as the Lehigh Valley Division, was decided upon. They decided to meet again Sunday and pledged themselves to organize the organization. The present situation should end. The State organizer took the floor and after reviewing the history of the attempt to get entire control of the motion picture business by the combine, summed up the way things are at present. The taking away the Biograph and the different makes of Geo. Kleine exploited in this country and that the Independents made good enough to be taken in with them. He brought out the fact that only the largest of the theaters that are 70,000 exhibitors in this country figure out what it would mean. He then enlarged upon the remedy which is the only one left and as a good doctor would say, "A desperate case demands a desperate remedy." He pointed out how by thorough organization throughout this country were each manager to pledge himself to respond to a small assessment and obey orders from a fountain head and have all done through the central body the exhibitor would then know that he is dealing with men who have the welfare of him at heart. The same thing has been insisted on by the State committee; the exhibitors may be made dupes of by people who take advantage of their perplexity. He finished his remarks by saying that he intended to organize different sections of the State and have the near future. The State committee will take some time, but when it is done we will have something good. The State headquarters wants the names of the exhibitors in this State, so as to arrange for meetings.

Address 2525 West Girard Ave., Philadelphia.

PHILADELPHIA EXHIBITOR.

PUNISHING THE MUSIC PUBLISHERS.

It has been admitted that the greatest medium of publicity that a popular song could have was the phonograph record. The talking machine carried the notes of a new piece of music into every hole and corner of the land, where it would never have reached but for it. Suddenly the music publishers began to agitate for a royalty on music used in all kinds of mechanical devices and got up a great hullabaloo about getting the copyright destroyed so that in the future mechanical musical devices, notably the phonograph, must pay royalty. The matter went before a Congressional Committee and they reported in favor of making the manufacturers of mechanical musical devices pay a royalty to the music publisher, but to the composer. This caused the Witmark's, the Sterns, the Gumbinskis's and other to draw a long sigh of disappointment, and the copyright agitation which brought forth the alleged remark from one Charles K. Harris: "Me and President Roosevelt," to be dropped. Then the phonograph companies practically dropped the recording of popular music unless they were paid for the master record. And at the time of the making of a phonograph, and as is practically proven by the amount of work done by the various music printers, to almost one-half less in 1908 than what it was in 1907.

There are many lantern slide rental bureaux which have subscribers who do not employ singers but use phonographs instead. They want slides for songs which have been recorded on the phonograph and phonograph companies are not keeping up the supply. Consequently many new songs published are not getting representation, particularly in those parts of the country where phonographs are used instead of singers. There the music dealers are digging into their files and selling at a reduced rate, the old songs that have run out for years. They are now realizing on stock that the publishers realized on years ago, and the publisher's new songs which are not recorded on the phonographs remain untouchable. The phonograph recording industry is evidently active in letting alone the publications of such houses as made the loudest noise about their desire to make the phonograph companies pay royalty. They are now getting their pay by being let severely alone by the best advertising medium that ever popularized a piece of music.

On the contrary many old ballads written by such famous ballad writers as J. W. Wrighton, F. E. Weatherly, Geo. Cooper and Felix McGlenannon, Stephen Glover, Clifton Brigham and Henry Trotore, J. W. Molloy and Sir Michael Watson and the still writing balladist, Julian Jordan, are now being brought to the front. One slide firm in New York which makes a specialty of illustrating old ballads is getting many calls for "Love's Old Sweet Song," "Anchored," "Then You'll Remember Me," "The Song That Reached My Heart" and other famous old ballads. These songs which have been heard very little during the present generation are rapidly coming to the front again and the standard music publishers report a growing demand for them daily. They are received with great acclaim in many of the theaters. Then tell as that taste has been supposed to be of the lowest, showing that even there a healthier state of affairs is rapidly demanding better music than the insipid popular trash put out by most phonograph publishing houses.

All this goes to prove that ex-whatsnot who have usurped the music publishing business during the past few years have gone too far in killing the music that the revolts has come. It is to be hoped that it will continue until the present style of popular music is buried deeper than the bottomless pit.

H. B. IXGRAM.
WHAT KIND OF FILMS?

No two person will ever agree upon the films which are most popular with the public. Each person will reason out the effect of this or that film from a different standpoint and one can be certain that his standpoint is correct.

For example, when "The Old Curiosity Shop" was running in New York the writer of this article praised it, highly, perhaps, but he thought the excellence of the film deserved it. Its standpoint was wrong, but the writer was correct in criticising this praise and declaring that a few more films like it would have an injurious effect upon the box office receipts. The film was said to be one in which the characters merely walked around.

The letter was dated somewhere in Ohio and the writer of the original criticism spoke only from what he saw in the different audiences in New York, where he chanced to be. The letter was running for several months and the writer of these criticisms has been mingling with the New York audiences, and while they are not all alike it is asserted without any fear of contradiction that such films as this are closely watched in New York city and almost invariably get some degree of applause. The story was told plainly enough so that the New York audiences understood it and they were vigorous enough with their approval or disapproval of the different characters, quite as much so as they are with the highly spiced dramas which are often given them, interlarded with murders and other violent deaths.

The writer does not hesitate to say that the original statement was probably correct, but the reputation of these critics has been mingling with the New York audiences. It was seen in two theaters in an outlying town and the general effect was the same.

No doubt the gentleman writing the letter is correct from his standpoint, but so was the writer originally. The effect the films exert upon the audience is what is described in these paragraphs, not the writer’s personal opinion. That opinion would be at variance with a great many films that pass as popular, but it is pernicious in some way it is never criticised personally. Its effect upon the audience alone is mentioned. But in this city this class of film is popular, like an educational subject, for example. A little criticism occasionally would be well received, like the "Colonial Romance." But wholesale murders and suicides, which have been common heretofore, are not wanted and manufacturers could cut New York off the list of that type and still reap a good harvest of custom.

B. H. ALLBEE.

TWENTIETH CENTURY VIEWS.

Mr. Bachman, president of the 20th Century Optoscope and Motion-Picture Company, who is known as the first film renter of Chicago, whose film program attained a reputation for quality, was interviewed by the Western representative of Moving Picture World and asked his opinion of the present situation. He viewed the future from an optimistic standpoint.

"Never before," said Mr. Bachman, "has the future held better inducements to those who intend conducting the rental of film on a strictly businesslike basis. Since the Motion Picture Patents Company have taken the reins we have something to work for and have already doubled our business, which is steadily increasing.

"We have many customers that have been with us since the infancy of our business, and the only reason we attribute for this is, our motto of quality, and have always maintained the old saying that water at rest will always seek its level, and so does quality. A few words regarding the move taken by the Optoscope, the spurious news regarding the exhibitors endangering their future by selling out to companies. If I were an exhibitor, on the square, I would not hesitate a minute, as these contracts will soon eliminate the evils that exist. It is certain that to the exhibitor, renter and manufacturer. I hope the day we will come when those individuals operating moving picture theaters will have to rent their films from some exchange not owning any interests in manufacturers. The hope is that we will not be content with what we now have, and will go on to take on standing orders are so poor in subject matter that the most ignorant spectator leaves with a look of disgust. Such subjects deteriorate our business and we never realize much with them, the quarters their actual cost under the prevailing conditions."
At my trip last October, Plainfield, N. J., had three regular shows: The Bijou, a neat, clean house on Main street, 10 cents; The Orpheum, a newly opened 10-cent place; The Park Avenue, a 5-cent house, was then getting ready to open. Mr. Proctor, the manager of Proctor's Park Avenue, told me his 3-cent expense remodeled the same, with a luxurious entrance on Main street. Mr. Proctor drew the crowd, the Bijou and the Orpheum had to close their doors, and the Park Avenue is going to have the same result.

As Mr. Proctor went to a good deal of expense, he will eventually convert his house into a vaudeville theater. You cannot fully blame Mr. Proctor, he is merely turning the tables on Mr. Lubin and others. He tells them: “As long as you enter my field I am going to kill the moving pictures, and as you cannot give a full vaudeville show for 10 cents you will have to close your places and allow the public to return to its regular theaters. If the M. P. P. Co. wants to grant licenses to exhibitors for shows of not over two reels, with one or two songs and no vaudeville acts, the country exhibitors will gladly sign, as the $2 extra per week will be a real protection for the future of the business.

A hard question to approach is the quality of the work. The country exhibitors do not want the productions made for the Bowery.

I have been told several times that although the manufacturers would prefer to produce only first class, clean work, they would furnish them to the degree of their production of sensational films, because it is what the public is calling for. The trouble is that the manufacturers are guided by the renters and that the renters, instead of listening to the wishes of the country showmen, will supply them as they see fit. This is a very serious question for the Bowery and the low East Side.

You can show anything you want on Fourteenth street, New York, or Market street, Philadelphia, because if New Yorkers and Philadelphians do not want to patronize such places the two big cities can go without the patronage of the local trade, as they have enough daily transients to fill their houses. This is another question in smaller towns, where the exhibitors have to depend entirely on their local patronage.

In New York, Chicago, Philadelphia, most of the places are operated by people after the nickels. They want a lot of plaster decorations, great, wonderful electrical displays, large sensational posters, anything to catch the eye and to get you in. Once inside, they have cheap operators working the machines as on a speed contest, to have you out as soon as possible to make room for others. They do not care what they show you, as long as they have some sensational titles on their posters.

In the country it is a different question. The folks are more cultured; they go to a moving picture show, same as they go to a theater, to see some good work and to criticise.

I reached Wilmington, Del., in a bad snow storm. As I went through the city and made my way to the Bijou, we wanted to remain by the fireplace, but as the young ones wanted me to take them to some moving pictures, we went out. At each place the halls were not one-quarter filled, it was as sad as could be. The weather could be expected to have such a stormy night. When we reached the Pickwick, one of the largest places, it was a different question, standing room was at a premium. Why? Because they were showing "Sherlock Holmes," of the Great Northern Company, for the second and last day. The audiences of the previous day had talked so much of this fine work in the car shops, ship yards, tanneries, mills, offices, etc., that the folks braved the storm to not be missed. A good treat. This shows that good work can be fully appreciated.

If the renters wanted to listen a little more to the country exhibitors and less to the Bowery they would soon find that the public does not call for highly sensational or silly films, or burglaries, murders, etc.

We must bear in mind that most of the shows in the city are run by men who came to this country, the land of the free, believing that they could do anything and even violate the laws, consequently they do not care what they show, they do not care about the morals, all that they want are highly sensational films to please the morbid passion of certain passers and they depend on the transient trade.

To be continued.

Goodland, Kan.—A new moving picture theater, the "Crystal," has opened in this city. Andrew Weisell is the proprietor.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

Mr. Gane, Moving Picture Theater, Sixth avenue and Thirty Fourth Street, My dear Sir,—You are a highly liked man by all who come to your theater. You look on the bright side of things; so do I. You are an optimist; so am I. You believe in laughter; so do I. Yours is the only moving picture theater to which I have recently visited. It is the best managed theater I have seen in all of Chicago. It is very good entertainment. For this relief, much thanks, and I beg you to accept the assurance of my most distinguished consideration.

The thermometer registered 27 degrees of frost as I handed my humble dime to the smiling young lady in the box outside the Manhattan Theater—she smiled ever so nicely at me, but, alas! she is probably another—but inside the house all was warmth and cosiness. The Manhattan is a comely little theater, and it is to be regretted that the march of railroad improvements has doomed it to extinction. Then there will be no moving picture theater on Broadway. It will be up to some enterprising amusement caterer to supply the omission: there is certainly room for one. But Gane’s show: it pleased me very much. There were no mauldin song slides, and the vaudeville was supplied by a chic young lady who puts the saucy songs of the last few weeks to shame. This, Mr. Gane, and I will hand you my benediction. Broadway audiences like sparkling entertainments. So do I; and I have plied the pen of the critic in London, Paris, New York and other large cities.

The films were comic and we all laughed at and with them. The audience was in the mood to be amused; it was there to be amused, and not shocked or saddened. I observed my neighbors very closely; they all gave a pleasant glee to the films, they do not want the murderous; the repellant; the ghastly; the sombre. Do please, Messieurs Exhibitors, cut these things out, CUT THEM OUT, if you value the success of your business. Over and over again I heard people say they are sick and tired of gloomily ending film subjects; of subjects which depress; of subjects which deal with the seamy side of life. People really do not think that it would be amusing to prance about to Heaven there is enough misery in the world, and all around us, without simulating the thing in the nickelodeon.

Now here is a list of the film subjects which so pleased Mr. Gane’s audience (and me) the other night.

1. The two bandboxes (Pathé)
2. Tumbler in a bedroom
3. The Juggler

These are genuine comics, and even their Parisian humor was apparent to a New York audience. The misadventures of the two bandboxes caused by a pretty milliner; the flirtations of herself and lover, and the surprises caused by changing the contents of the boxes—all this pleasant fooling among a very audience (amateur) is in the true film act—extra-mural as well as intra-mural; and the dire fortunes of the juggler who practices his art on the furniture and thus smashes up his home, to the continual horror of his wife, was it not to laugh? Of course it was. That’s what my audience (and I) went to Mr. Gane’s theater for! Bless you, friend Gane!

There were other items on the bill; and of these I liked "The Girls and Daddy," a clever composition, as all Biograph subjects are. There is some excitement in this film, the girls defending themselves against a villainous burglar supplying a highly dramatic element to the story, which, however, is not so clear and consistent as it might be. Never mind: the "act" went well. I should like to put in a special word of praise for the photographic quality of the films which I saw at Mr. Gane’s theater. The pictures were without streaks, markings, splashes; they were well shown, evenly illuminated, and altogether here you see exhibited the moving picture to the very best advantage. I must go and invest another dime with that smiling young lady at the door of the Manhattan Theater.

MOVING PICTURE TEST CASE.

A test case brought by the Moving Picture Association came before Justice Maddox on Tuesday in special term of the Supreme Court, Brooklyn, when a return was made to a writ of habeas corpus for J. G. Love, arrested on January 11 for running a picture show without a license on 589 Broadway. Papers were submitted and decision reserved.
Comments on Film Subjects.

"A Sure Nut Tumbler."—A Pathé comic which is funny. The tumbler does his act to perfection. Moreover it is a comic of the best sort, never heavy, and does precisely what it does and that is the secret. It gets a good hearty laugh wherever it is shown.

"The Village Quarrel."—A Pathé film which is intended for a couple of weeks, and whether it includes much of actual human nature in it. The cause of the quarrel seems trivial enough, as one sits and watches the film, but, after all, isn't this film so truly representative of human nature that it ceases to be a matter of quarrel? Every day becomes path is made up of such little incidents as are here depicted and the ones who staged this film unconsciously, perhaps, set the scenery for a typical heart story of the common people.

"Two Bandboxes."—A Pathé comic in which two hats are transformed by two bad boys into a fowl and a rabbit, respectively. The denouement is funny and many a laugh is heard as it develops.

"Aunt Emmy's Scrap Book."—Lubin is to be congratulated upon producing such a touching and, at the same time, sad little story. The picture is one that appeals directly to the heart and dry eyes are few when the separated husband and wife are reunited. As one another of the scenes appear the audience lives with the delightful aunt her former life necessarily depicted and here in the heart of this same story is being wrought out so graphically before them. And at the end they are reunited and one feels content to leave them with their new found happiness. The acting of the film is well-nigh perfect and the photography shows a marked improvement. The subject is such that it can be shown in any theater and be made a moral lesson for church entertainments. With such good work before us, we will do the best to help the present movement for better moving pictures.

"The Unwelcome Lover."—In this Eclipse film the story of an unwelcome lover and how he was finally disposed of is excellently told. The originality of the scheme wins the consent of the film Father, and the alliance she prefers. It is funny without being unsavory.

"A Colonial Romance."—In this picture from the Vitagraph people the heroine is carried away by the Indians at the behest of a rejected lover. Some parts of it are strong, but other parts are overdrawn and do not convince. There is considerable bloodshed, though it is in a fair fight, perhaps, and unquestionably many audiences like a little spice of this sort, though they do not want their diet all spice. The story is well-nigh perfect, and the film is one of the best produced. Further, it is short and the end comes quickly enough to save the long suspense which sometimes seems inseparable from subjects of this character.

"A Patient Lover."—A film from the Radios people which almost reproduces the "Clown and the Child" from another house, which was shown some weeks ago. The action is a little different, but the idea is the same. This film possibly suffers in comparison with the other.

"A Case of Spirits."—A Vitagraph comic in which the dropping of some cases of champagne down a well is responsible for some interesting diversion. When temperance advocates come more or less hilarious upon what appears to be a wet one who has not seen the film can imagine the fun which develops.

"Cleopatra's Lovers."—In this reel from the Vitagraph workshop the human passions are very strongly portrayed. The exceptional attractiveness of the Sorceress of the Nile is strikingly depicted and the cold indifference of this same passionate woman is clearly reproduced as the dawn approaches and she hastens the death of her crazed peasant lover in causing him to drink the poisoned cup and fall dead at her feet, as she rises to meet Antony returning. It is a strong film and the story is strong, exerting a peculiar effect upon those who watch it, an effect which is exhilarating, without being altogether pleasant.

"The Living Wreck."—In excellence of photography the Eclipse company rank with the other well known manufacturers. The acting in this film is capital and all the details are well cared for. It is sad to see that a brutal murder must be considered a necessity in the production of good films. We hope that in the future the manufacturers will find subjects which will show us excellent work without the killing of someone.

"The Marathon Race."—In this film the Vitagraph company is scoring a real success. The production is staged with much care, while the acting shows a remarkable improvement. It is a clean story which always pleases an audience, and provides a well brought out denouement. The subject is simple, and the acting is well done. The picture produces like that the better it will be for the moving picture business. The photography is beyond criticism. The action of the characters is admirable. In short, they tell a good story in an excellent way. One wants to see the film again and again.

"The Deacon's Love Letter."—This is supposed to be a comic film, but does not bring the anticipated hilarity. The subject is complex and exaggerated in action.

"Guard's Alarm" (Urban).—A rather complicated film, full of exciting incidents, with less of a story that very well told. When the guard is called by the woman, the impression is that the man, fully awake, runs out in his pajamas, and it is only at the ending of the film that we realize he was dreaming. It is on the comic line but does not arouse the audience much.

"Girls and Daddy."—From the Biograph Company we could expect better as they have spoiled us with good productions. For a dramatic subject the two girls are entirely too silly; their repeated kissing and hugging played more or less on the nerves of the audience. There was too much of it. If the present demand is for clean work, eliminating murders, burglaries, etc., we doubt if this film will meet the general approval. The photography, as for the manufacturers, should be better. It is not surprising to see one of the best films in the same production.

"A Poor Man's Romance."—A rather sad and pathetic story. Although treated with the well known care of Pathé's, this film did not seem to leave a good impression on the audience.

"Incriminating Evidence" is what the Pathé Frères claim to be "a film of the art." Mr. Severin proves himself a master of the dramatic art and is well supported by his own company. The photography and acting are good and the dragging details are up to the standard of these well known manufacturers. On the other hand, the subject is possibly too sensational to meet the approval of the present reform movement. It is a crime story which is in poor taste in its handling and it is presented in a vision, the apparition of the guillotine is too gruesome. Especially when the instrument of death is shown in all its working details. But as a masterpiece of mimic action and photographic presentation, it is a specimen of the highest development of the art of moving pictures.

"The Musician's Love Story."—In this film the Essanay Company have abandoned the old chases for which they are so well known. It is a serious attempt on the part of the manufacturers to build up a character drama and we must acknowledge a real improvement on their part. We will not encourage them too much in this line of work, as possibly they have not all the facilities to enter in direct competition with higher class dramatic work. There is a good field for comic films. The acting, especially the kissing is too much in the other scenes. The plot, though rather weak, the great love of the girl for the violinist gives way too quickly to misery, and her sudden return to her first love, at the death of her father, shows that after all the love for money was the strongest sentiment.

"The Nurse's Romance."—Gaumont, is certainly one of the best productions of the season. It is a masterpiece of well told story and so simple that anyone can follow the entire plot without the help of a lecturer. The photography and acting are good and the story is up to the standard of a high standard and so well timed as to make the film a real living picture. As the audience expressed much satisfaction, it is safe to predict a long run for this admirable production.

"The Octopus."—A Kalem film, the first product of their Florida proposition. The story is very well produced like that the better it will be for the moving picture business. The photography is beyond criticism. The action of the characters is admirable. In short, they tell a good story in an excellent way. One wants to see the film again and again.

"The Modest Young Man."—This product of the Edison combination has all the qualities which have made the Edison films so attractive. The comedy is a bit suggestive at times, yet perhaps in reality only a slight touch of the risque. Technically the film is up to the standard of all the Edison pictures.

"Messes."—In this film the Pathé present a picture of the scenes of desolation in and about Messina after the earthquake. It brings home the effects of the disaster very strongly and graphically.
“Nick Carter’s Double.”—A Pathé comic in which the marvelously exploits of a dime novel detective are caricatured very successfully. Some of the situations are more than ordinarily funny.

“Calling Day.”—A Pathé comic in which the destruction of property is made to play a much too conspicuous part. If this destruction could be eliminated, the other situations are funnier and more effective.

“What Was the Happiest Day of Your Life?”—A Lubin film in which the important events like the first pair of trousers, discovery of a mustard, the first kiss, and other important events are faithfully depicted. The subject is admirable and its development is all that could be desired.

“Love Germs.”—A comic from Lubin which closely follows a Pathe issued some time ago. Both develop some funny situations, albeit a bit foolish.

“The Troubled Artist.”—An Eclipse comic in which the difficulties of an artist to make a sketch with a young woman in it are depicted with a good deal of fidelity to what might be facts.

“Messina.”—The Gaumont people have brought out a film here which shows the effects of the recent earthquake, perhaps even more forcibly than the Pathés. The ruin and desolation are shown with a strength that makes one almost shudder to look at the pictures. The crowds of miserable refugees and the various camps are shown, together with much material that is heart-rending.

“Rhodesia Railroad in South Africa.”—A ride on the new Rhodesia railroad, which shows the African scenery to good advantage. One of the interesting features was the droves of queer-looking animals that constantly crossed the track, in instances compelling the train to stop. This is an Urban film and is technically excellent.

“For Mother’s Sake.”—A strong story of hypnotism and crime is told by this Gaumont film. Technically it is excellent, and no scene is killed excepting the villain, who deserves all he gets.

“The Messina Earthquake.”—Another of these excellent pictures which represent the devastation of the recent earthquake in Sicily only the way it can be done. This film is, in many ways, the best yet. It actually shows the people, and after all, the interest in a disaster like this is in the people. Buildings tumbled into ruins do not excite much interest, but the people do. And the moving picture makes the pitiable condition of the survivors very graphic and real. Those who are collecting money for the benefit of the sufferers had better get this series of films and exhibit them through the country. They wouldn’t need to tell the story. This one carries the trade-mark Cines, and is excellent in every respect.

“Romance of the Lady Cabby.”—A Pathé comic which introduces the story of a long run with a lot of people in it. There is a smash-up and several fights, with other exciting features, which, however, have become frayed at the edges because of long use.

“The Dancer and the King.”—In this Vitagraph film there is plenty of living and good posing. The staging is good, too, and for the times represented the acting is probably correct. The chief difficulty was the disposition of the operator to make the figures move as though they were propelled by springs that jumped. It is better than the average and deserves the applause it gets.

“Bobby’s Sketches.”—A Pathé which parodies the character of “The Love Affair in Toytland,” brought out by the same house some weeks ago. In this instance the sketches Bobby goes suddenly assume a serious and many funny things. The sketches are funny and the action of the figures never fails to amuse the old folks and set the children wild with delight.

**THE SONGS.**

If the songs and illustrations of the week had been entirely eliminated the shows would have been better. The slides were mostly mere daubs. In only a few instances did they illustrate the songs and the songs themselves had little or no relation to life, excepting where some of the old ones were sung.

One might as well ask what is the reason that some of the new and good songs are not offered and why the slides are such stuff and not having all the appeal of the work of a whitehast brush artist. There ought to be either improvement or elimination.

**LYMAN H. HOWE’S NEW YORK ENGAGEMENT.**

The essential features which go to make a successful picture show were demonstrated at the Hippodrome last Sunday evening to a large audience. Every one present expressed himself as being delighted. No better commendation of Mr. Howe’s show, both from a sentimental and box-office standpoint, can be had than the following letter from the managers of the Hippodrome:

New York City, February 1, 1906.

Mr. Lyman H. Howe, Wilkes-Barre, Pa.

Dear Sir:—Your attraction at the Hippodrome last Sunday evening exceeded our most sanguine expectations. It demonstrated the real possibilities of animated photography, in a way that was a revelation to the vast audience.

The volume of applause which followed each scene was ample proof of the pleasure it gave.

The subjects were uniformly interesting and timely.

Their arrangement was admirable.

The realism and atmosphere of the entire performance merits the highest praise.

We feel we voice the sentiments of several thousand spectators in endorsing it unreservedly as being a great triumph.

Respectfully yours,

SHUBERT & ANDERSON.


Mr. Howe is engaged for Sunday, February 7, at the same place at 8.15.

**SITUATIONS WANTED.**

Good Operators out of work may have their names listed free in this column.

Notify us when you have secured a position.

**EXPERIENCED OPERATORS.**

W. J. Gibbons, 15 West 51st street, Bayonne, N. J. Operator or manager. Best references, nine years in the business.

J. H. Dolks, Leon, Ia. Experienced operator. Steady; have also acted as manager.


Clarence Howe, 38 Clay street, Pawtucket, R. I. Experienced operator.

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NOTES OF THE TRADE.

Centralia, Ill.—Mr. N. Locust has sold his Bijou Theater to Frank Wilson.

Elkhart, Ind.—John G. Bershef has leased the Dream Theater from L. M. Haggerty.

Pana, Ill.—John Huggins has purchased his partner's interest in the White Palace Theater.

Kendallville, Ind.—S. M. Mutchler has purchased the Hub electric theater from H. Henry.

Merrill, Mich., is to have another moving picture theater, under the proprietorship of L. Harris.

Greenwich, Conn.—Messrs. Hume & Hearn opened their Electric Theater to a crowded house.

Philadelphia, Pa.—Philip Steinberg will erect a moving picture theater at 692 South street.

Norfolk, Neb.—J. Shinn and E. Buxton will open a moving picture theater in the Bucholz Building.

Vincennes, Ind.—The Red Mill Theater has changed its policy from vaudeville to moving pictures.

San Diego, Cal.—A new moving picture theater opened in this city under the name of the "Queen."

Baltimore, Md.—The building at 314 West Lexington street has been leased for a moving picture theater.

Streator, Ill.—A new moving picture theater will be built on South Bloomington street by Mr. Saddler.

Batavia, Ill.—A new moving picture show, known as the "Odeon," will be opened by J. Odenthal.

Telluride, Colo.—J. E. Jarvis reopened his Metropole picture theater to a crowded house last Sunday.

Gloversville, N. Y.—William D. Sullings has purchased William Smith's interest in the Theatorium.

Porteau, Okla.—A moving picture theater is being constructed on the McKenna Block by Ed. McKenna.

Atchison, Kan.—Arthur Ernest was granted a petition to open a new theater at No. 705 Commercial street.

Barnesville, Ohio.—Ray Griffin has assumed control of the Nickledeon on Main street, which he purchased recently.

Allentown, Pa.—Messrs. Nathan & Schattenstein have opened a moving picture theater on Third and Hamilton streets.

New York City.—The building at No. 385 Sixth avenue has been leased by Mrs. C. E. Kenny for a moving picture theater.

Boise, Idaho.—Messrs. Schmeichel & Pye have sold their electric theater on Seventh and Main streets to Messrs. Martin & Thompson.

Langdon, N. D.—The Opera House has changed its policy from vaudeville to moving pictures. Mr. Carmichel is the new manager.

Leavenworth, Kans.—Ed. Sampson, proprietor of the Palm Theater, will open another theater, at 302 Delaware street, to be known as the Fern.

Lincoln, Ill.—The Nicklelette Moving Picture Theater in West Broadway has ceased operation. J. F. McClain has left for Bloomington.

Streator, Ill.—Messrs. WM. Stadler and A. Newton, of Aurora, have entered the five-cent theater field at Streator and will open in the near future.

Palouse, Wash.—W. J. Thomas has sold his Lyric Theater to Willett & France, who also operate moving picture shows in Oakesdale and Tekoa.

Chicago, III.—The Calumet Film Exchange, 182 LaSalle street, was incorporated for $21,000. Incorporators are H. Heinemann and George Hoke.

Burlington, IA.—D. N. Fryman has opened a moving picture theater in the Mellinger Building. The "Lyric" is the name of the new enterprise.

Salem, Ohio.—Donald Straw sold his interest in the Word moving picture show to James Cooley. Mr. Cooley is now associated with C. A. Ray in the business.

Grand Rapids, Mich.—A. J. Gillgham, proprietor of the Vaudette Theater, on Canal street, has sold his playhouse to A. McFadden of the Idle Hour Theater.

Sabina, Ohio.—The "Best" Moving Picture Show Company has opened a show at Sabina, equipped with all modern conveniences. F. W. Shrack is manager.
Chicago, Ill.—The five-cent theater owned by Max Stein, 140 Madison street, which was closed two weeks ago by the Fire Inspector, was allowed to reopen again.

Wheeling, W. Va.—The Motion Picture Service Company, incorporated with a capital stock of $1,000, by L. Pollard, N. Kihn, and A. McArthur are the incorporators.

Charlottesville, Va.—The Virginia Amusement Company will open a moving picture theater, at the corner of Second and West Main streets, to be known as the Gem.

Vincennes, Ind.—Workmen are putting the finishing touches on the new Electric Theater, which will soon be opened under the management of Arthur Cobb.

Camden, N. J.—V. A. Murray, A. Martin and Doering Belling are incorporated for $25,000. The corporation is to be known as the Globe Theatrical Company.

Philadelphia, Pa.—Jacob Raffe has purchased a lot at the corner of Twenty-ninth and York streets for the purpose of erecting a moving picture theater, to cost $20,000.

Charlotte, N. C.—The Alamo, a new moving picture and vaudeville show, opened for business under the proprietorship of the Greater Charlotte Amusement Company.

Wolcott, N. Y.—The Wolcott Bijou Theater, the only moving picture show in town, has ceased operation on account of lack of patronage. Pitts Bros, were the proprietors.

Chicago, Ill.—The building at the corner of Wilson and Evanston avenues is being remodeled for a moving picture theater. Linick & Schafer Company are the proprietors.

Alexandria, Va.—G. Wills and W. McClure are preparing to erect a moving picture theater in King street. The theater will cost $25,000 and will be ready in two months.

Chicago, Ill.—The Mutual Amusement Company was incorporated for $10,000, to conduct vaudeville and moving pictures. The incorporators are W. G. Yost and H. Reichardt.

Chester, Pa.—The building at the corner of Fifth and Market streets is being converted into one of the most elaborate moving picture theaters. Nolan Bros. are the proprietors.

Brooklyn, N. Y.—The Brooklyn Palace, located at 627 Fifth avenue, will open its doors to the public within a few days. First-class moving pictures and illustrated songs will be exhibited.

New York City.—R. E. Taylor & Co. have been incorporated for $50,000, to manufacture moving picture machines. The incorporators are Elmer E. Earnshaw, 1250 Broadway, and R. E. Taylor.

Allentown, Pa.—Another moving picture theater is being constructed by Nathan & Schattenstein, at Third and Hamilton streets. The Star is the name of the new enterprise and is the fifth moving picture theater for Allentown.

Clintonville, Wis., is again without its electric theater. Bernice Thomas, who operated one there from Waupaca two months ago and has been giving the people of Clintonville a first-class moving picture show, did not find the field there profitable enough to warrant his remaining.

Brooklyn, N. Y.—The King Amusement Company of Brooklyn are constructing a new moving picture theater, located on Underdock and Palmetto streets, which will be known as the Queens Casino. It will be completed about March 15. Eddie Slatter and John King, who are the owners of Joyland, are also the proprietors of the new theater.

Two Harbors, Minn.—C. A. Yernberg, manager of the Metropolitan Opera House, has disposed of his interests to his partner, L. P. Christensen. Mr. Yernberg has formed a company and will put in a circuit of twelve moving picture houses. The towns included in the circuit are: Benandit, Cass Lake, Grand Rapids, Cloquet, Hibbing, Virginia, Eveleth, Chisholm, Ely, Two Harbors and Duluth, all of the State of Minnesota.

Hamilton, Ohio.—C. J. Kilian, formerly half owner of the Princess, is now the sole owner of this pretty little playhouse. Mr. Kilian bought the half interest of Dr. J. B. Scott, who acquired it from Lou Wittman some five months ago. The new owner is not a stranger in Hamilton; having come from Dayton about sixteen months ago, he formed a co-partnership with Lou Wittman and established the first successful moving picture theater in Hamilton. At this time Mr. Kilian also owned the Dreamland Theater in Dayton, which he sold last October and since then has been devoting his time and attention to the Princess. It was due to Mr. Kilian's knowledge of the moving picture business which made the Princess a success from the start. The theater will be

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under his personal management and the latest and best motion pictures and illustrated songs will be shown.

Pottstown, Pa.—The "Arcade," the leading place, is doing a good business. The success is due to the fact that the proprietors, Messrs. Cook & Wiley, well-known business men of Pottstown, are very particular in the selection of the films, and they have returned many which they considered unavailable. As the proprietors will not show questionable films, they always keep a few in reserve, to be used in case the renters should forget themselves by sending undesirable subjects. "Sherlock Holmes" left a deep mark in this place, and it is reported that some families have visited the "Gem" the two days the film was shown. The "Ace" could not stand the sharp competition and had to close its door. The "Princess Theater" is a new place devoted to vaudeville as well as to moving pictures. The "Victor" is another new place, under the management of some Reading showmen.—Bradley.

MOVING PICTURE MEN ENJOIN THE MAYOR.

According to an order signed by Justice Erlanger of the Supreme Court, Mayor McClellan must show cause why he should not be restrained from revoking the moving picture show license of the Eldorado Amusement Company, of 1317 First avenue, and also that of McKenize & Lane, of 4223 Third avenue. The order, which includes a temporary injunction, was obtained on the alleged ground that the mayor's war on the moving picture enterprises was not in good faith, but merely intended to compel the moving picture proprietors to take out new licenses in which it shall be stipulated that they shall not give performances on Sunday.

VAUDEVILLE ACTS.

Some exceptional vaudeville acts have been offered during the week and the audiences have appreciated them fully. Not all were of this stamp, and in one theater where vaudeville was advertised at least two programmes were run through without a single act. While perhaps no one can complain at this, the moving pictures there are so good, still it is not exactly keeping faith with the public. Either leave them out entirely or do as advertised.

Undoubtedly the vaudeville which has been offered during the past two weeks has been better than it was for the previous week. Evidently managers are striving to improve their shows and in this they ought to feel encouraged, since their patronage is steadily increasing.

One act was seen, for example, a bit of character study and singing which would win applause in the largest regular vaudeville houses. And it was in a 5-cent theater. In another theater another singing and dancing act was equally good. Yet the whole show cost only 10 cents.

Vaudeville is good as an added attraction, but it must be kept up to the proper standard or it fails of its purpose.

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CORRESPONDENCE.

AN EXHIBITOR'S PROTEST.

Lexington, Ill., February 2, 1909.

Editor Moving Picture World,

Dear Sir,—I have just read your editorials in Moving Picture World, dated January 30, and by a queer coincidence we have just been notified that the intended "holdup" of exhibitors by the film trust has been indefinitely postponed. I am surprised and pained to think that you would endorse so infamous a proposition and still pretend to be a friend of the exhibitor. Your logic is very bad all round. How paying $100 per year to the film trust would protect me in any way or increase my business I am unable to see, and why the exhibitors of this country should pay the film trust a million for a two dollars per year license you don't explain.

Of course that would be nice easy money for the film trust. Considered as a big something for nothing scheme it's the "candy."

But what do these people propose to give exhibitors for the money exacted?

Nothing that I ever heard of. Everybody was to send the same amount regardless of how much business he did, and yet you claim there was no intention of this good Samaritan trust to hurt the small exhibitor.

You make a futile attempt at showing a parallel case in the phonograph business. As I am a phonograph dealer as well as a moving picture exhibitor I think I am in a position to know something about it.

In the first place no license fee is asked from a phonograph dealer. True, the retail price is fixed by the manufacturer, but the split of the retail dealer is insured and included in this fixed price. In the phonograph business the dealer is helped in every possible way by the manufacturer.

In the moving picture business the exhibitor is treated like a menny car, to be kicked and cuffed and "held up" at every turn. I have been in the moving picture business two years and not once have I ever been asked what could be done to help business in my locality. And right here allow me to say that until the exhibitor is given more voice in this matter in which he is the principal factor, the business will go downhill. The trust has undertaken to drive where they should follow. Co-operation and a better feeling between manufacturer, film exchange and exhibitor is the only thing that will bring permanent success to the business.

It will take a long time for exhibitors to forget this last outrageous attempt of the trust to extort money from them and restore good feeling and confidence where now is suspicion and hatred.

Yours, C. W. SHADE.

[HARSTN & CO. MAKE A STATEMENT.


The Moving Picture World.

Dear Sirs,—We desire to assure our many friends who have dealt with us in the past and who, we hope, will continue to deal with us in the future, that the petition in bankruptcy filed against us is entirely unwarranted.

We hereby inform you that we own over $100,000 worth of assets, free and clear, and that our liabilities never exceed $1,000, that being the ordinary running accounts, settled weekly. A sworn statement to this effect has been presented to the United States Court this day, and the rest is in the hands of our lawyers, Louis Sanders, of 165 Broadway, and James, Schell & Elkus, as counsels, of 170 Broadway, New York City, to whom all inquiries as to the legal status of affairs is respectfully referred.

In the meantime we will continue to do business at the old stand as in the past nine years.

It is unfortunate that the law of the land is such that any irresponsible person in bankruptcy against a prosperous concern, upon his own unsupported word, and we hope that our friends will not be alarmed at this one.

The receivership was vacated at once.

Yours truly, HARSTN & CO.

MR. CARL HERBERT

begs to announce that he some time ago resigned as GENERAL MANAGER of CAMERAPHONE COMPANY, and also resigned as a DIRECTOR of said Company.

Seeing, however, the great possibilities for such Sound-Motion-Pictures in the Lyceum Field, he has secured from CAMERAPHONE COMPANY SOLE and EXCLUSIVE rights in the UNITED STATES and CANADA, TO OPERATE AND EXHIBIT or to CONTRACT for the rental and exhibition of Cameraphone outfits, films, records and entertainments OUTSIDE professional picture show and professional theatrical operation in such uses as are named below, for which uses he is thus enabled to offer SOLE rights to responsible parties to use Cameraphone:

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BIOGRAPH COMPANY.

A WREATH IN TIME. A Delicate Attention Which Was Not Appreciated.—A few of us have had the chance to read an old letter of our President, on the occasion of a ‘‘dead one.’’ It fell to the lot of John Goodhusband the rare privilege of viewing his own elegiac cinerary floral offering, and at the time John was anything but a ‘‘dead one.’’ It happened thusly: John, after office hours, meets a couple of his parlous chums, and prevails upon them to go with him to the show and make a jolly old-time bachelorhood night of it. New John is fully alive to his duties as a benedict, but it is hard to resist the temptation, so he yields and boards Mrs. Goodhusband’s a telegram that she had left on the Red Eagle Express for Freeport on business, and will return in the morning. The next day the police arrive the Empire Theater, where the Bur- leque Company is playing, and John La Touno, the Queen of the Orient, is the bright peculiar star. To say that John is putting it mild, and after the performance they play the role of slapstick for the Goodhusbands, inducing several of the show girls to join them in several cold bottles and hot birds at a neighboring lobster palace. Meanwhile, an extra evening paper is handed Mrs. Good- husband, which contains the alarming news that the Red Eagle Express has been wrecked and all on board killed. Sorry her lot—a widow so early in the game. Well, she does the weeds and has her self—she is able to support herself to a large extent, she is never seen with a man, and the word ‘‘H-E.-S.-T. ‘‘ wonderers who are the subject of her knightly daydreams. She has the rip-roaring good-time piling up an indescribly sour expression, is generally accepted as a lady of some note to a house of mourning, where she is met by her own widow. Shown the newspaper, she tells some recital of her fortune. It is due the incomparable Mrs. Goodhusband, so he sets to work on her fabricating families, and in liquid terms tells her how the late husband of the call of the risk of his own life endeavored to save others, dragging them from the flames. He plays the whole noble hero in the eyes of Mrs. G., until the maid enters with the morning papers. It states that the account of the wreck was all a mistake: it never happened. Poor John is now up against it for fair, and he certainly would have come out badly, but for the arrival at this moment of the wrecker, which prevents the General from thinking of what has been, hence she weakens, with a promise from John that to his heart the exclaim ‘‘requi- esrat incom.”’’ Length, 550 feet.

EDGAR ALLEN POE: Picture Story Founded on Incidents in his Career.—Edgar Allen Poe, scorned, neglected, even vilified by his fellow-countrymen is now considered the corestone of American Liter- ature, and justly, for there lived, nor lives, greater genius than the father of that wonderful literary gem, ‘‘The Raven.’’ Never was there a man so subjected and beset with hollow enemies as Poe, that it was not strange that his portrayed biographies are a series of accusations, until now the tender mind is wont to consider them with extreme pyrrhism. He was undoubtedly the most original, poetical genius ever produced by America, and might be regarded the literary lion of the univer- se, to which fact the public are becoming alive, hence that it is musings of the Biograph would produce a story in commemoration of this season, the centennial anniversary of his birth, showing him to be a man of heart, and not as his enemies have painted him. The poet is founded on incidents in his life, showing his devo- tion for his sick wife, Virginia. Despair from his utter helplessness to endure his dying wife’s suffering, owing extreme destitution, he is in a frenzy of grief, when a raven is seen to perch on a bust of Poins above the door of their cold, cheerless apartment. An inspiration! He sets to work, and that masterpiece, ‘‘The Raven,’’ is the fruit. During his work he has divested himself of his cost, putting it over his life to protect her from the cold. The poem finished, he rushes cold- least and hastes to the publisher, where he experts with scant attention. One editor, thinks the work possesses nothing, and offers ten dollars for it—ten dollars for the greatest jewel in the diamond of his time. Poe thinks of the comforts, meager though their needs must be, for his poor wife and accepts the offer. Hastening to the store, he procures food, a heavy comforter for the cold, and medicine, and with much lighter heart returns home. Spreading the quilt tenderly over Virginia, he takes her hand and gazes fondly into her eyes, tells her all that unrespective song tells him the awful truth. ‘‘My God, she is dead!’’ and he, falls prostrate across the cot. This subject is the most popular story of the film ever produced. Length, 400 feet.

TRAGIC ACT.—Love is not in our choice, but in our fate; and whoever loved that loved not at first sight. Such was the case with Bob Spindling, a manly fellow, who meets Dr. Ramb and his wife on the street while they are engaged in a violent tilt. The Doctor strikes him when Bob interferences, incurring the resentment of the honest Dr. Ramb. Mrs. Ramb makes a card case. From a card inside he learns the address and goes there to return it. They meet, and

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Singer and Pianist—Good Team. 2 People, 5 years experience. GEO. A. PARRIN, 183 R ockaway Ave., Brooklyn, N.Y.
It is a case of love at first sight; but she is a wife, and beyond her reach. Discouraged, he leaves, and stops in a neighboring café, where he sits and drinks a glass of beer, his thoughts ever on the sad, sweet face of the abandoned wife. While thus engaged, a couple of thugs drop knockout in his glass, and when he is well under the influence of the soporific they secure his valuables, and one then gets the card. At their den, after dividing the spoils, the one determines to go to the address on the card, where he is caught in the act by the doctor, whom he shoots in a struggle. Meanwhile, Bob has been thrown out of the café as a drunk, and wanders aimlessly about until he reaches the home of the doctor just as the thugs leave. He seems drawn thither by an irresistible power. Entering by the door left open by the crook, he strangles and falls over the prostrate form of the doctor, where he lies with the crook's pistol beside him until aroused by the wife, who enter the room. As he slowly regains his reason, the awful imagina-
tion of his being a murderer forces itself upon him. There he stands over the lifeless form with pistol in hand, unable to give any account of his actions. The woman, who now believe him guilty, and allows him to escape. Leaving the city, he obtains employment in another town as machinist in a factory, but still haunted by the false spectre, for he is self-accused of a crime he did not commit.

And the struggle continues.

EDISON MFG. CO.

A BACHELOR'S SUPPER.—Synopsis of scenes: ravers, a lonely old bachelor, on the eve of a holiday, takes an errand at the corner, then goes to the club for companionship to drown old memories, but finding no congenial souls there he wanders forth to watch the people in the street. Happy lovers pass, oblivious to all save themselves. Married couples are met, joyous in their offspring's delight at the gay sights. All this but intensifies Trevor's isolation, and he hastens to his bachelor apartments where he is greeted by his faithful Japanese servant.

Memories still haunt him, and he decides that he will not stop alone. Directing his servant, he orders a table set for seven, with favors and favors; then dismissing the faithful one for the night, he places before each plate a card bearing the name of a former loved one, and adds a word or keepsake to remind him of the past. He dines alone, in the quiet and solitude of his chambers, and drinks to each fair face an mem-
ory brings to his mind; and when he drinks, the vision of the fair one arises before him, and, in fancy, partakes with him, until one by one, the chairs are occupied.

Each former sweetheart responds to his toast—and then the lights grow dim, the shadows deepen; at the stroke of twelve the last candle flickers out—he is alone! His head sinks on his breast, and when his loyal servant arrives in the morning he finds that his beloved master is lonely no more, for his spirit has gone to join his loved ones in the shadowland. Approximate length, 800 feet.

THE SALESLADY'S MATINEE IDOL.—Synopsis of scenes: Diana, a romantic minded saleslady looks with contempt on ordinary suitors, and longs to meet an actor, some day, who will win her too-

willing heart.

Fortune favors her, for she comes face to face with her ideal on a Thursday poster, advertising the great romantic actor, Tremayne Marblechrow, at the entrance of the Orpheum Theater.

On the opening night Diana occupies a box, and, by frequent applause, tries to attract the great man's attention, but without avail. A foolish note follows, signed "A Devoted Admirer.*

She walks at the dress rehearsal and is cap-
tured when he brushes by. Following, on the car, she drops a flower in his lap and blindingly inter-

ests, delighted at her daring.

At night she dreams that she is the "Idol's" wife, and is kept busy showing other female ad-

mirers away—then wakes up and goes to work.

Next day she almost faints for joy when she sees him coming down the aisle, sure that he is seeking her—but he passes and buys a pair of suspenders at an adjoining counter.

Her mother sends her to the dressmakers. The house, an old-fashioned tenement, is occupied by chiroprists, tailors, music teachers, etc. Diana is directed up several flights of stairs. *She knocks at the wrong door, and is ushered in by Mrs. Marblechrow, to find her "Idol" seated at the fire, cooking ham and eggs, and caring for the baby at the same time—and her "Idol" is shattered. Approximate length, 900 feet.

ESSANAY FILM MFG. CO.

EDUCATED ABROAD.—"Educated Abroad" out-
lines for us the tediousness of some Americans of wealth to imitate foreign manners. A Chicago society matron, wife of a prominent business man, sends her youngest son abroad to be educated. He returns to mama accompanied by his college chum,
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Lord Swagger. Both are exquisite of the latest English type. They arrive in Chicago with English valets, call upon the father, who, when he sees them, throws a fit. A sister of Lord Swagger arrives and is given a warm welcome. Algy, the American, falls in love with her. Lord Swagger falls likewise for Algy's sister. They propose in characteristic fashion and are accepted. A few days later, while out for a stroll, don't ye know, vaudeville performers see the exquisites and decide to limit them in a vaudeville sketch. The management of the theater agrees and advertises Algy and Swagger as the latest hit. They see themselves advertised and decide to take in the show, which they do, proving that they have been taught other things than manners. The vaudeville performers honor them and invade their apartments. Mother, father, and two engaged young women make a sudden call. The vaudeville performers dive under the table and make their escape. The family is shocked; the young ladies hand back the engagement rings; the father orders the exquisites out of the house; the brother follows and puts them away in his business apartment; then heds them goodnight, while there they make a capture of burglars. This reinstates them in the good will of the father, who makes a proposition to take them into the firm if they will become Americanized. They accept the proposition and take them into the firm if they will become Americanized. They accept the proposition and take them into the firm.

GAUMONT.
George Klein.
THE MINER'S WILL (Gaumont).—A story of thrilling adventure in which the principal characters roam through one hemisphere to the other in quest of gold. Length, 482 feet.

A SPORTIVE PUPPET (Gaumont).—This subject portrays in a vivid manner the operations of a puppet in his efforts to see the sights. Many very entertaining and novel productions of magic. Length, 465 feet.

JONES HAS BOUGHT A PIANOGRAPH (Gaumont).—A picturesque story, sure to make a hit. Jones buys a talking machine and soon everybody in the house caused about in rhythm with the musical strains produced by the machine. Exceptionally novel features are embodied in this subject. Length, 296 feet.

THE AMBASSADOR'S DESPATCH CASE (Gaumont).—A newspaper reporter has affinities got things rather mixed and caused endless trouble and worry because of his erroneous statements and misconceptions of facts, and the present series of views serves to illustrate very vividly how a bit of information in the hands of an over-zealous reporter caused a flurry in the financial world. Happily, subsequent information reaching the reporter enables him to remedy matters. The substance of the story was not pertaining to the possibility of war, as the reporter presumed, but had reference to a suit of clothes concerning which the Ambassador complained. Length, 624 feet.

URBAN-ECLIPSE.
GEORGE KLEINE.
THE DOUBLE'S FATE (Urban-Eclipse).—Two men of a town so closely resemble each other that a certain mishap of one is accredited to the other, and were it not for the little child witness the innocent would have suffered the penalty for the crime of the guilty. Strong dramatic features. Length, approximately, 737 feet.

FOLLOWING MOTHER'S FOOTSTEPS (Urban-Eclipse).—A comedy well calculated to win approval of the most fastidious. Two children, brother and sister, give a demonstration of housekeeping as they see it practiced by their parents. Many most ludicrous sights are witnessed, and possibly a few parents will view in this presentation their own experiences. Length, 475 feet.

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Shipment, February 9, 1909
ADVENTURES OF AN OLD FLIRT. Comedy. No. 6421. Code: VENGERANCE
App. Length 900 feet

NEW SUBJECTS:
Shipmen. February 9, 1909
A BACHELOR’S SUPPER. Drama. No. 6420. Code: VENGERFULLY
App. Length 850 feet

THE SALES LADY’S MATINEE IDOL. Comedy. No. 6421. Code: VENGEONS
App. Length 900 feet

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AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.
Jan. 29—The Cord of Life (Dramatic). 450 ft.
Feb. 4—The Drama Diamond (Dramatic). 1090 ft.
Feb. 5—A Wreath in Time (Comedy). 255 ft.
Feb. 5—Edward Allen Poe (Dramatic). 450 ft.

EDISON MANUFACTURING COMPANY.
Feb. 9—A Bachelor’s Supper (Dramatic). 450 ft.
Feb. 9—Jennie, the Stolen Child (Dramatic). 550 ft.
Feb. 12—A Christmas Tragedy (Comedy). 450 ft.
Feb. 16—An Irish Hero (Dramatic). 750 ft.
Feb. 16—Lost in a Folding Bed (Comedy). 245 ft.

ESSARAY FILM MFG. COMPANY.
Feb. 5—Adventures of an Old Flirt (Comedy). 500 ft.
Feb. 5—The Musician’s Love Story (Dramatic). 600 ft.
Feb. 7—Educated Abroad (Comedy). 570 ft.
Feb. 10—Educated Abroad (Comedy). 570 ft.

FILM IMPORT AND TRADING COMPANY.
Jan. 23—Mississippi Disaster (Serial). 1875 ft.
Feb. 1—Fire and Turmoil (Dramatic). 350 ft.
Feb. 3—Riding for Love (Dramatic). 750 ft.
Feb. 6—Fatal Wedding (Dramatic). 750 ft.

GAUMONT.
George Kleine.
Feb. 1—Geordie’s Horse (Comedy). 257 ft.
Feb. 1—A Mother’s Heart (Comedy). 255 ft.
Feb. 1—The Nuns’ Romance (Dramatic). 925 ft.
Feb. 9—The Miner’s Will (Comedy). 450 ft.
Feb. 1—Any Old Popcorn (Dramatic). 450 ft.
Feb. 1—Jones Has Bought a Biograph Girl (Dramatic). 250 ft.
Feb. 16—The Ambassador’s Despatch Case (Dramatic). 625 ft.

GREAT NORTHERN FILM COMPANY.
Jan. 27—Desert Life (Comedy). 250 ft.
Feb. 1—The Balloon Race (Dramatic). 250 ft.
Feb. 3—Sultan Abdul Hamid (Comedy). 415 ft.
Feb. 7—The Lighthouse (Comedy). 370 ft.
Feb. 10—Summer Sport (Comedy). 250 ft.

KALEM COMPANY.
Jan. 15—The Spanish Fishers of Cuba (Educational). 150 ft.
Jan. 22—The Girl at the Old Mill (Dramatic). 600 ft.
Jan. 29—The Octopus (Dramatic). 750 ft.
Feb. 5—The Detectives (Dramatic). 800 ft.
Feb. 12—The High Diver (Dramatic). 850 ft.

LUBIN.
Jan. 25—A Soft Core (Comedy). 150 ft.
Jan. 30—The New Mirror (Serial-Dramatic). 450 ft.
Jan. 30—Love Oft (Comedy). 450 ft.
Feb. 1—Aunt Emmie’s Scrap Book (Dramatic). 600 ft.
Feb. 4—The Film’s Maid (Comedy). 450 ft.
Feb. 5—Willie’s Water Sprinkler (Comedy). 350 ft.
Feb. 15—The Silver Dollar (Comedy). 475 ft.
Feb. 15—The Unlikely Horses (Dramatic). 450 ft.
Feb. 18—A Drunk Heart (Dramatic). 550 ft.
Feb. 18—The Past Key (Comedy). 415 ft.

PATHE FRERES.
Feb. 1—A Village Quarrel (Dramatic). 450 ft.
Feb. 4—The Two Bandboxes (Comedy). 450 ft.
Feb. 5—A Sure Shot (Dramatic). 252 ft.
Feb. 5—Innumerating Evidence (Dramatic). 1100 ft.
Feb. 5—Choosing a Life Partner (Comedy). 680 ft.
Feb. 5—He Can’t Impute Anything (Comedy). 250 ft.
Feb. 6—Valentine Hunting AHI. 250 ft.
Feb. 6—Why They Fell Out (Comedy). 250 ft.
Feb. 8—Les Eclabousses (Serial). 250 ft.
Feb. 8—Women Chausseurs (Comedy). 311 ft.
Feb. 8—Bustie’s Revenge (Comedy). 345 ft.
Feb. 9—Charlot Carolce (Comedy). 750 ft.
Feb. 11—Adventures of a Bag of Coal (Comedy). 250 ft.
Feb. 12—Bob and Bert Grove (Comedy). 450 ft.
Feb. 12—The Ladrones (Educational). 450 ft.
Feb. 16—The Brazzian’s Ring (Dramatic). 450 ft.
Feb. 16—The Lead the Cops a Chase (Dramatic). 410 ft.

SELIG POLYSCOPE COMPANY.
Feb. 15—King of the Ring (Dramatic). 1000 ft.

URBAN-ECLIPSE.
George Kleine.
Feb. 10—The Double Fate (Urban-Eclipse). 430 ft.
Feb. 10—Following Mother’s Footsteps (Urban-Eclipse). 415 ft.

VITAGRAPH COMPANY.
Jan. 30—The Treasure (Dramatic). 450 ft.
Feb. 15—The Hero’s Love (Dramatic). 450 ft.
Feb. 2—The Beaver’s Love Letter (Dramatic). 450 ft.
Feb. 5—The Marathon Race (Dramatic). 450 ft.
Feb. 6—Virginius (Dramatic). 550 ft.
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Miles Bros., Inc., 259 Sixth avenue, New York, N. Y.
Miles Bros., Inc., Washington and lower streets, Boston, Mass.
Miles Bros., Inc., 706 Turk street, San Francisco, Cal.
Mitchell Film Exchange, 1205, Main street, Little Rock, Ark.
Monarch Film Exchange, 261 Thompson Building, Oklahoma City, Okla.
Montauk Film Exchange, 41 North Main street, Paterson, N. J.
Morton Film Exchange, 167 Sixth street, Portland, Ore.
National Film Company, 160 Griswold street, Detroit, Mich.
National Film Bowing Co., Spokane, Wash.
Novelty Moving Picture Co., 418 Turk street, San Francisco, Cal.
Olive Film Exchange, 16 East Broad street, Columbus, Ohio.
Pearce & Schoeck, 223 North Fawrder street, Baltimore, Md.
Pennsylvania Film Exchange, 408 Lewis block, Pittsburgh, Pa.
People's Film Exchange, 126 University place, New York, N. Y.
Pittsburgh Calcium Light & Film Co., 121 Fourth avenue, Pittsburgh, Pa.
Pittsburgh Calcium Light & Film Co., Wilkesbarre, Pa.
Pittsburgh Calcium Light & Film Co., 301-333 Central Bldg., Rochester, N. Y.
Pittsburgh Calcium Light & Film Co., New building, Cincinnati, Ohio.
Pittsburgh Calcium Light & Film Co., 421 Walnut street, Des Moines, la.
Pittsburgh Calcium Light & Film Co., 60-62 Brownell block, Lincoln, Neb.
Schiller Film Exchange, 103 Randolph street, Chicago, Ill.
Southern Film Exchange, 1824 Fourth avenue, Birmingham, Ala.
Southern Film Exchange, 148 West Fifth street, Cincinnati, Ohio.
George R. Spear & Co., 52 North Clark street, Chicago, Ill.
Star Film Exchange, 420 Randolph street, Chicago, Ill.
Standard Film Exchange, 79 Dearborn street, Chicago, Ill.
Superior Film Supply Co., 621 Naddy building, Toledo, Ohio.
Swann Film Service Co., 338 Spruce street, Philadelphia, Pa.
Wm. II. Swanson Co., 160 Lake street, Chicago, III.
Wm. II. Swanson Co. of Omaha, 409 Kearsh block, Omaha, Neb.
Wm. II. Swanson St. Louis Film Co., 200 North Seventh street, St. Louis, Mo.
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Theater Film Service Co., 103 Golden Gate avenue, San Francisco, Cal.
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20th Century Optophone Co., 58th Street, Detroit, Mich.
20th Century Optophone Co., 488 Eccles building, Opden, Utah.
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P. L. Waters, 41 East Twenty-first street, New York City.
Alfred Weiss Film Exchange, 219 Sixth avenue, New York City.
Western Film Exchange, 504 Building, St. Louis, Mo.
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George Kleine

52 State St., Chicago, Ill. 662-664 Sixth Ave., New York
Editorial.

CENSORSHIP OF FILM SUBJECTS.

"I believe in censorship of films; and I see there is a movement on foot to have the People's Institute censor them. There is, however, one possible objection to the censorship: Some films might be passed in New York and rejected in St. Louis, or vice versa. I would suggest a minister, a business man, and an institute such as the People's, as a board of censors. I am opposed to leaving the matter entirely in the hands of the church, because so many ministers are narrow-minded. If it were left in the hands of the church I believe there would be no pictures at all."

So said one of the most prominent men in the moving picture field to us the other day. The statement was voluntary; it voices a feeling that is general and that has often found expression in our pages. Two facts are at the bottom of this sentiment. Damage is inflicted on the progress of motion picture photography by the production and exhibition of objectionable films; and all right-minded men are united in a desire to stamp out the evil thing. For it is morally wrong and commercially bad. But it is one thing to talk about establishing a censorship; another to do it in a manner which shall be satisfactory to all concerned. The line between the salacious and the safe is difficult to draw in practice. "Salome," almost in puris naturalibus, is, it seems, permissible at the Manhattan Opera House; the same figure in a moving picture in the delectable State of New Jersey would excite the ire of the pulpit and make the police busy. Maud Allan, almost "mit nodings on," can safely dance before King Edward and his cronies; is it therefore wrong to show a film photograph of the lady to a five cent public? The laws of the rich and the poor are by no means the same, it appears. We think with our friend that the churches are best left out of the council of censorship. Broad-minded clergies are numerous, it is true; but bigotry and intolerance are powerful for harm, as the recent crisis in the moving picture field amply shows. Men of the world with wide sympathies, conscientious artists and caterers for public amusements would form ideal censors. In Britain a government official, the Lord Chamberlain, censors the morals of the stage; the county councils and the licensing authorities do the same for the vaudeville and moving picture houses. Indecency of word, act or picture is not tolerated for a single instant. The result is a clean and prosperous stage.

If the public authorities of America did their duty in a similarly conscientious fashion we should have no need of an unofficial censorship. Subject the Broadway theater and the five cent moving picture house to the same code of rules and the hypercritical clergy would find their occupation gone. The recent action of Mayor McClellan was a step in the right direction. Periodical visits of qualified inspectors and extreme care in the issuance of licenses will do much to clarify the nature of the entertainments.

The film manufacturers and importers are the most powerful body of censors we can think of. If they will refrain from sending out the salacious and the risque, the original cause of complaint will be destroyed. It is a slur on a growing industry that a censorship should be suggested. Every indecent film that is put in circulation means a loss to the business as a whole, for it is a bad advertisement. In our own circle of friends there are very many who will not visit a moving picture theater, or allow their children to do so, on any consideration. Why? Because the film manufacturers and importers—or some of them—have got the business a bad name. The risque would never be shown if the risque were unobtainable in the open market. So, stamp it out, gentlemen of the Combin and the Independents; be your own censors and there will be no public call for a censorship, either official or unofficial.

Next to the manufacturers and importers the most potent of all censors is the press. The Moving Picture World has not failed of its duty in this respect in the past; we shall not shirk it in the future. Week by week we keep a sharp eye on the nature of the film subjects that are made and shown, and whenever we come across a case of flagrant uncleanliness we shall name it and denounce its producers. By those means we hope to bear an effective part in stamping out the last traces of an admitted evil. We are pleased to think that our efforts in this direction are very generally appreciated.

Meanwhile, we think the suggestion for an unofficial censorship is a good one. There are not so many film subjects produced in, and imported into this country, week by week, that the task of examining them would be insuperable. The lately formed organizations could do much in the matter and we should like to see them, or some of them, take the initiative. And we rely much upon healthy public opinion backed up by the power of the press to do much in excluding the "undesirable from production and exhibition. Let us hear from our readers on this subject, to which we shall recur as occasion offers.

THE MOVING PICTURE "OCTOPUS."

We venture to say that more bog has been printed in the daily papers and the weekly and monthly magazines concerning the moving picture business than on any other subject during the past two years. Newspapers have enlarged on every trivial accident and with scant headings tried to create the impression that death lurked in every nickelodeon. Lately they have seized on the merger of the manufacturers as a sensation and likened it to an octopus, threatening the life of the industry. The real octopus, however, is shown in a car-
THE MOVING PICTURE WORLD

A FEW REMARKS ABOUT FAILURES.

By W. Stephen Bush.

In this great country of ours we are strong believers in liberty. The Constitution of the United States and of every individual State guarantees to every citizen certain rights and privileges, among which is the inalienable right of every citizen to lose his money in any way he chooses. According to that keen and unfriendly observer of the antics of mankind, the late Artemus Ward, there are two things which every American believes himself competent to run without previous training or preparation—a hotel and a newspaper. I think it is safe to add thereto a third, to wit: a moving picture theater. In spite of the present unpromising condition of affairs, in spite of high licenses and strict fire regulations, moving picture theaters are springing up as if they were more profitable than Sandal Oil. If it is true that we can't all be right, as a drop from the cataract as from the torrents of the mighty Niagara, I may be allowed to mention as an example typical of the whole country, certain conditions prevailing in the city of brotherly love. In spite of the decided eb in the tide of nickels that has brought sorrow to exhibitors all over, new places are started here with a hopefulness worthy of a better cause. On one block, on a thoroughfare which is by no means crowded, three new places have been opened. It is of course plain to every sane and impartial observer that some of them at no distant date will over the brink into the churning waters below, but they are all convinced it is bound to be the “other fellow.” One man places great faith in the white decorations adorning the front of his “theater”; another three doors below his rival rests his hope on local vaudeville, while still another plays a trump card by selling six tickets for a quarter or fifteen for fifty cents. It is hard to waken any sympathy for these people; they are sure they need none, and not until that sternest of all teachers, Miss Experience, has spanked them to the crying point will they be able to think rationally once more. That this sort of “enterprise” harms the moving picture world in general there can be little doubt. The people in that neighborhood, as in others, will be surfeited with cheap vaudeville and indifferent pictures, and where before there were hundreds of loyal friends of the moving picture it will soon be a very unpopular form of amusement.

How does it all happen? I am sure I do not pretend to know, but in many cases it comes about in this way: An operator, tired of turning the crank, becomes in his own mind thoroughly convinced that to him the secret of success in the moving picture business has been revealed by a special act of Providence. He thereupon casts about for some citizen, who has either been careful in the selection of his parents or has stored away the savings of many prudent years in some trust and deposit company. The operator, well meaning and honest enough, approaches one of the aforesaid citizens and more or less mysteriously intimates to him that he knows of a fine place, a fine place, a good location, and if the aforesaid citizen will listen he will hear something to his advantage. As a rule the citizen not only listens but strain his ears. It is strange, but true. So-called “hard-headed citizens,” who sniff the scent of a wildcat scheme seven miles off, drink in the tale of the operator with the eagerness of a child listening to grandma’s fairy stories. Sometimes, perhaps, the objection is feebly urged that there

THE AIM OF THE LICENSED MANUFACTURERS.

Much wild talk has been circulated that it was the intention of the licensed manufacturers to corral the whole business, to eventually rent their own films and even to become a seven-day license, of course, no sane person would attach any importance to these theories when the sources of the canards were taken into consideration, but many people were mentally upset, and this was the object of the trouble makers. Interviews with each licensed manufacturer and importer assures us that no such step has been or is likely ever to be contemplated by the manufacturers. When men like Mr. George Kleine, who has such a long and varied experience in the moving picture business, make a statement, it deserves more than passing notice. Kleine is a man of action and not of words. His statements are always so carefully weighed that they may be accepted as being orthodox. Sound judgment directs all his steps, and any promise he makes may be relied upon. When he says that “it is the endeavor of the licensed manufacturers to uplift the business at any sacrifice and that it is to be done by straight and honest dealing,” we have a statement of the policy of the combine which may be relied upon. When he says that “the steps taken to improve the conditions of the trade will not interfere with the rights of anyone who is conducting a legitimate business,” we have a statement that should set at rest any disturbed mind (see our report of the Independents’ meeting at Chicago). From our interviews with the various manufacturers we gather that many, if not all of them, have made more or less sacrifice in entering into the combination, and that being the case, it should increase the public faith in the project that they have set forth to accomplish.

A TEST CASE.

An application for a writ of mandamus directing Mayor McClellan to issue a seven-day license to the William Fox Amusement Company for the operation of moving pictures at 880 Broadway, Brooklyn, was made by Gustavus A. Rogers before Justice Thomas, in Special Term of the Supreme Court, on Monday. A six-day license was obtained by the company, but was refused. The present proceedings were brought as a test case. Assistant Corporation Counsel Crowell appeared for the Mayor.

No less than four clergymen, with churches in the vicinity of 880 Broadway, have sent letters of protest to the Mayor, and their desires in the matter are taken into consideration by the Corporation Counsel. It was the contention of Rogers that the Mayor had no power to conditions as to whether the license should extend over six or seven days. Justice Thomas took the papers and reserved decision.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.
On the Screen.

By "Lux Graphicus."

The Roman Catholic Archbishop of New York, Dr. Farley, has denounced the immorality of—no, not of certain humble moving picture theaters, but of the plays at many Broadway houses. The president of the Theatrical Managers Association has admitted the truth of Dr. Farley's charges and com-
municated to the managers of the legitimate theater the conditions under which they are to be performed. Now, Mayor McClellan, as a saucy, agreeable, polite, and courteous gentleman, will it not be for any decent minded man, woman, or child to see, say, the "Girl from Manhattan," "The Easiest Way," "Kasza," and the other specimens of histrionic putrescence which are making the New York stage the scour of civilization? * * *

The assets of the Independents in their contest with the Moving Picture Patents Company are more valuable than is commonly supposed. They include: (1) A Madonna-like face, (2) a frock coat, (3) an American dag, and (4) some choice gems of flapdoodle oratory according to the formula of W. J. Bryan. Enough to make Number Ten Fifth Avenue shake in its very shoes for fear and fright. Wonder if Mr. Dewey, Mr. Kennedy and Mr. Macdonald ever get any sleep o' nights?

The weekly comments on the shows by "Our Own Critic" show a useful and popular feature of the magazine. The Editor might keep a watchful eye on the young man who writes them. He seems somewhat too attentive to the ladies, according to what he said last week about the fair cashier at the Manhattan Theater. Or is it part of the policy of the managers of the receipts to put their choicest goods in the windows? Not a bad idea; for I would sooner part with my dime or nickel to a good-looking girl in the box than a grumpy old fossil of the opposite sex.

Mr. Shade, of Lexington, Ill., says the exhibitor is treated by the Motion Picture Patents Company "like a mangled cur," and he asks the managers how they are going to make a living. He is well and favorably known among the people, and as such a fine, attractive man, is it not possible for him to obtain his tickets? He is a sensible idea, as a good photographic slide is too frequently spoiled by the amateur colorist.

THE LECTURES.

While not all New York houses have lectures as a part of the program, some do and most of those of the week have been good and the illustrations have been all that one could wish. The slides—one in particular upon Jamaica—were among the best seen for a long while. The lecture was another attractive feature of the exhibition and deserves commendation. This educational part of the program should be made as good as possible and it is gratifying to see that most managers are striving to accomplish just this thing.

As will be seen from our advertising pages, a new concern has taken up the furnishing of illustrated lectures. The Messrs. Ganby are well and favorably known among the trade and their experience should tell them what is best suited for the exhibitor. They will confine their work to lecturers and the slides furnished will be uncolored and as good photographically as it is possible to obtain. This is a sensible idea, as a good photographic slide is too frequently spoiled by the amateur colorist.

THE EARTHQUAKE FILMS.

have held the interest of the country for the past week. It is hard to say which manufacturer made the best showing, but it is generally admitted that the Urban-Eclipse film gave a more complete idea of the extent of the disaster. These films were not obtained without great expense and risk. Pathe had a very large crew of men working day and night for two weeks taking views of the earthquake ruins. It was one of the Pathe men that had the extremely narrow escape from death. He had been instructed to make bird's-eye views from the top of the building. His camera had been prepared and he was in the act of taking views of the refugees being fed by the Queen and King, when a violent shock was felt and the photographer was hurled into space. He was later revived and at present is convalescent in a Paris hospital.

A $2,000,000 concern is the latest entrant into the moving picture field. There is room for a second moving picture machine and its merits have been recently tested out in New York and Boston. Mr. Bingham has already taken orders for 25 machines which he will manufacture at once or as soon as his machinery is placed. The required stock of the company has all been subscribed.
THE PATENTS CO. AND THE INDEPENDENTS.

By Our Man About Town.

The Motion Picture Patents Company, in view of its apparent monopolistic title, has not met with a very cordial reception. On the spur of the moment it has received the plaudits of many; on after thought it has been condemned. On reflection, coldly, into the fold.

Sit it out. What is there to it? The sun and substance is all that the supposed patent holders have turned over to their protective company. That company has licensed certain other companies to manufacture moving picture under the patents it holds.

The situation is plain and clear. There is but one avenue for dispute, and that is for those who claim a better title to go into the courts and dispute the title.

So much for the chief point under discussion in an industry that for some reason or other has been made a prominent one by the daily press, which unfortunately leans to the sensational, rather than to the just.

The very press that now arraigns the capitalist has for months past been most active in persecuting the man of small capital. Every little point has been raised against the exhibitor. He has been branded as a guerilla upon the theatrical profession, and no opportunity to brand him has been spared.

We take this opportunity to say that there are as good men engaged in the moving picture business as can be found in any other legitimate line, and it is only prejudice that has deprived them of the recognition they deserve.

It is said about the Independents, and the ringing of the Independence bell, but it should always be remembered that cheap grade in either labor or products does not tend to promote the welfare of any community. Cheap film exhibition and even, or other like panhandlers, have done more to wreck legitimate capital than anything else.

This is the chief argument of the so-called trust. None but those engaged in the business know what low, scheming people are engaged in it. Where legitimate capital will spend hundreds, if not thousands, of dollars to put a subject on the market, there are scores of vultures who but a few months after the subject is produced, Uncle Sam does not allow his product to be so treated; should any other legitimate producer stand idly by?

Then take the film exchange man. He buys every new subject that is put on the market, in order to give his custom (the exhibitor) the best that can be obtained. And as an opposition he finds some fellow with an office in his hat, or a basement, offering his customer one new subject and his program may be made up of pictures that have been on the market for months.

This allegation may be denied, but not in good faith. Anyone who knows anything about the business knows that you cannot buy new goods and deal them out to your customers at second-hand prices.

This brings me down to the point that there are in existence a number of cheap-John people whom the Motion Picture Patents Company are expected to drive out of the business. I make this declaration without fear. Every man is entitled to just remuneration for his labor—whether he be a capitalist or a laborer. Pikers should stick to their own quarters and not infringe upon legitimate fields. It is for this reason that I say the Motion Picture Patents Company will remain intact and survive. I have spent several weeks in looking into the matter and I believe that where cheapness is to be wiped out the people will stand by. There appears to be a monopolistic color, but I think it over, and you will see deeper.

I see that the United Managers' Association is up in arms against the so-called trust. People in glass houses should not throw stones. I well remember when the aforesaid managers were paying $75.00 and $90.00 per week for one reel of films to close their programs. One reel of films per week, mind you. At that time moving picture operators considered themselves operators, so much so that when the theatrical managers started the squeeze the same operators were capable of getting upon the backs and losses to the managers doing for the moving picture business to-day? Have they ever promoted it? Ask the old-time operators. Don't go to the moving picture producers. You will find them in this office waiting a man-of-the-people and an operator. The man who works the moving picture machine also works the spotlight, and probably acts as usher, or in some other capacity, when not at his post.

Some of the theatrical managers threaten to form a combine with millions of capital to manufacture and produce their own goods. That is all bluff. That was tried by Proctor years ago and he was glad to give it up. The mouthpiece that now gives it to the daily press has no more pluck or capital than Proctor has.

But with all this in mind I wish to say that the Motion Picture Patents Company must be more conservative than it has been. From the observations I have made in my tour I feel it has been, in a measure at least, unjust. To be frank with you, Mr. Editor, I believe that the policies of the company are all right. I don't believe in cheap skates, whether they be manufacturers, exhibitors, or film exchange men, but you cannot work reforms with an iron hand. In time the policies will be universally endorsed, but time must work the way.

I get among the exhibitors more than any other class attached to the moving picture business and I find a very strong sentiment against the payment of the license fee by those who do not exhibit the products. There has always been reluctance to all people, and always will be; but has it ever occurred to you that people delight to pay taxes when it is to their own interests? Understand me, I do not mean to put up an argument in favor of this special tax. What I mean to convey is that the people will only too willingly pay the tax when they see the reason for it.

What next? The next thing in the world. The $2 tax means protection. Nothing protects like protection. It is now up to the Motion Picture Patents Company to exercise that protection by proceeding against the companies that are engaged in advertising to give both Patents and Independent products to customers with a guarantee against molestation or prosecution.

The way is clear. The halting exhibitors are not at fault. In the language of the day, they are from Mississauga.

OLIVER.

A TOUR AMONGST COUNTRY EXHIBITORS.

By John M. Bradlet.

(Continued from page 143.)

In the country most of the shows are run by local, respectable business men and by local capital.

In Pottstown, when two well known business men, Messrs. Cook & Wiley, opened the Arcade, the Acme, a small Bowery style show had to close its doors. Messrs. Cook & Wiley have not to apologize to their friends for being in the moving picture business, they are proud of it, and they have the support of the community. Now if Messrs. Cook & Wiley were to show objectionable films they would not only drive away their local patronage and lose money on their venture, but they would also ruin their reputation and lose money on their respectable shows. Shows managed by respectable local men are a safeguard to the morals of the community.

In Royersford we find one of the richest citizens of the place, the President of the Star Theater, not an old store converted into a show room, but a specially constructed building, well equipped for the work, and even with an electric transformer, etc.

In Spring City, a small place, we find the New Gem, a theater that would be a great credit to Fourteenth street, well equipped for the business, neat and clean in everything, with its well uniformed employees, etc.

In Phoenixville we find still another illustration of a respectable business man driving away undesirable showmen. When Mr. Brownback decided to devote his Colonial Theater to the moving pictures an undesirable show place had to move away, and he had not moved away as most of the goods, including the piano, had been taken away for debt. So he sold the balance of the place to other persons and since the place has been resold and resold again.

In other words, men have recognized that the moving pictures are not only a good and cheap amusement but an educator, provided good productions are shown, and for this reason they take hold of them instead of allowing undesirable showmen to take possession of the morals of the community.

Mr. Tucker, of the Bijou, of Downingtown, and many other exhibitors told me that I could use their names as opposed promises in advertising that could offend in any way their local patronage and that they have not only given strict orders to their renters to not send them highly sensational films, showing brutal murders, burglaries or other crimes, but that they generally manage to have always in reserve a good reel of films, to be used in case the renters should send incidentally some objectionable subjects.
The root of the evil of bad films can be found in the unscrupulous and ignorant exhibitors of large cities. When they show a sensational film they notice that one-third of the audience is asking for more entertainment. In other words, the audience doesn’t know they have not enough sense to see that the other two-thirds are disgusted. Because the two-thirds is composed of a better class of citizens, who have no desire of making a show of themselves, repeat shows to the ignorant audience. I came in the conclusion that silence means consent. In other words, the exhibitors say: “One-third applauded and two-thirds consented; then it is what the public wants.” To show the difference between the two groups, the directors force the manufacturers in the field of highly sensational and silly productions.

In another experience I was talking with Mr. Otto Miller in front of his show place, called the Bijou Theatre. One of his patrons walked to the ticket office, then he came to us and said: “Last evening I went to Philadelphia and as I complained of some bad pictures, they told me to return to Chester, if I wanted to see some good films.” Mr. Miller answered: “It is so. Over there they can show any old thing, but here I must be careful in my selection, if I want to keep my best patrons.” Mr. Miller was then showing “In Old Arizona” for the second time, and added that he could show it again as folks did not seem to tire of it.

But close analysis is necessary to touch upon another vital point which means much to the manufacturers. “The Repeaters.” As the manufacturers make their money on the copies, it is to their interest to see repeaters in force and in vogue. If repetitions in the same cities are opposed to repeaters, the sentiment is different in the country.

Country exhibitors are not afraid of repeaters and they are always ready and willing to show again and again good films. “Sherlock Holmes: The Man with the Golden Wrinkles” and “In Old Arizona” has been repeated in Chester and many good productions from our best manufacturers have been repeated.

The best example I found was in Coatesville, Pa., a small place of 10,000. At the Opera House, Mr. Harry Harshie had secured for one night “In the Shenandoah Valley,” on the day of the release. He had such a success that a week after, he played the same film for four nights and showed it to crowded houses, and told me that he had a notion of again repeating this great film.

The dream of Mr. Shelley, of the Star, of Royersford, is to see his theatre filled with audiences.

The country exhibitors would show more repeaters if they could obtain the films in good condition. As in general, the country showmen have not a first run, they receive films in a second run. They do not get the original prints of films they have then rain storms. As the renters go entirely by the pulse of New York, and because New York refuses repeaters, the renters do not secure enough copies to make it possible to show repeaters in good condition, and as the country exhibitors do not care for too many rain storm films, they do not call for repeaters as much as they would like to do it, if they could be assured films in good condition.

Mr. H. Harshie, of Coatesville, told me that he did not like the idea of constantly changing programmes as he was losing the real benefit of his own advertisement. He said: “If I advertise and show a good film to-day, my advertisement is lost if I cannot repeat the same film.”

The country exhibitors seem to understand the business, they know that all the inhabitants cannot come at the same time, that some are sick, some are working, some are visiting or busy in different ways. The exhibitors, also know that if a film is good it will be the talk of the town and that those who could not be present on the first or second run will come on the third run, and that if one night they show a bad film the said film will be condemned in town and no one will come. The country exhibitor takes everything to please their local patronage and they are very particular.

I had no idea that so much could be gained from the country exhibitors and I hope that I have quoted them properly. Success in business is a very important part of work, repeaters, etc. I also sincerely hope that the manufacturers as well as the renters will try to do something for the benefit of the country exhibitors as they certainly prove the present best field for the moving pictures and if we listen to their wants we are bound to elevate the work, while we are sure to pull down cinematography if we persist to take the pulse of the Bowery as our guide.

J. M. B.

**WEEKLY COMMENTS ON THE SHOWS.**

By Our Own Critic.

Lyman H. Howe is doing a great public service in dignifying the motion picture. It is no small undertaking to challenge the verdict from the public at such a vast and beautiful place of entertainment as the New York Hippodrome, and on Sunday evening last, when I went there, I had my doubts as to the chances of his success. It is no modern science to have educated up to such a pitch of intelligence that it is ready to accept the motion picture as the staple of an entire evening’s entertainment? Last Sunday’s great crowd gave an emphatic affirmative reply to the question, and Lyman H. Howe emerged triumphant from the ordeal. He has conquered the public by sheer force of excellence, and a firm faith in the drawing powers of high class motion photography.

I have seen the motion picture displayed in every imaginable kind of theater, and in many large cities, but never in a hall of such size and beauty as the Hippodrome, where every visitor can see the stage and a large sized picture is possible. The programme was diversified; the photographs splendidly good, and the title slides delicately refined and telling. A master hand was at the projector, for the pictures were very skillfully shown. Then the tinting was effective and artistic. The audience, in fact, saw a moving picture photography displayed to its best advantage.

And with what rapt attention these beautiful views were followed by the vast house. The travel note is a safe one to New York cosmopolitan and New York was filled with conditions of men from all parts of the world are gathered together. Lyman Howe, shrewdly, knew this and played his cards accordingly. Rome, India, Nice, the Rockies, London, Niagara and the St. Lawrence, Mr. Howe has them all on the programme, and the whole audience was enchanted with the other night. The mind was ever kept in motion; ever stimulated; ever refreshed; ever excited. I cannot conceive of a more delightful and rational way of passing an evening. It is an exercise for the brain rest.

The audience of the Indian, when a gentleman came on the stage and read us a short lecture about them. Positively I presented the intrusion of that man; I did not want anybody to talk then; I wanted the pictures to talk for themselves; and so the gentleman left.

Mr. Howe, no more lecturing, please; your pictures are eloquent enough and we are quite content to look at them, and listen to your effects.

And such effects are here. Wonderfully clever and well timed through out they be sure. It is the very perfection of stage management. In one picture a dog is seen scampering across a field of view. He is made to bark as he runs. The guide who arranges the sleigh riders through the streets of Rome seems to talk gibberly after the manner of all his kind and the words are spoken in unison with the actions of the man on the screen. Nothing more humorous could be imagined than the speech of the guide in the guise of a man wearing a hat. It is the very quintessence of broad farce and the audience shook with laughter. When we went to Niagara, we shivered at the icy grandeur of Winter, and felt the roll and roar of the great waters in Summer, so subtly skilful were the introduced effects. So, too, as the train tore through the Fraser River Canyon of the Rockies; as the automobile swept over the rocky gorges of the Savoy; as the merrymakers disported themselves at the Nice Carnival of 1908—there were the accompanying toots and rattle of the locomotives, the tumultuous swirl of tumbled waters, the weird ear-splitting sounds of the carnivallers. In a word, these accompanying effects were splendidly done and they added much to the attractiveness of the pictures.

The programme, which is to be repeated next Sunday evening, contains a series of Sicilian views, apropos the recent earthquake, and many other items of a humorous character. All New York should see this fine collection of moving pictures. They are educative, they are entertaining, they are humorous, they are inspiring, and above all they are beautiful. I mingled with the great crowd in and about the theatre and found them to be the gayest, loveliest, and healthiest group of young men and old of New York professionals, and I listened to what they said of the display. They had come to see the pictures—"so we thought we'd come and see the pictures" was a common remark amongst the audience. It is filling an evening to the best advantage—they saw them; and they were contented. I take off my hat to you, friend Howe; you have a great public at your back, and you are doing so well with your exhibition and its quality is so fine that, especially in these critical times of the moving picture when the hand of the enemy is against it, you deserve every praise and encouragement in your work.
A meeting was called in Chicago on January 30 from the Independent theaters, exhibitors who are known to favor the Motion Pictures Patents Company, and no notice of the meeting, which was called as an open one, the chairman stating that everyone would be heard.

Mr. Mulvey, who, with Mr. Dan E. Mulvey reviewed the situation from the time of the first independent movement a year ago. He was fair to both sides and stated that it was his belief that a man should not sign anything until he was sure which side would win the other was the best part of his statement. He said that he had been quoted as a disturber and an agitator, which was a misquotation. He wished to say that his stand was first, last, and at all the time only for the improvement of the moving picture business and not on the contrary. The vast majority of theater owners have made every effort to reduce the cost of their film service.

Mr. William MacKay, who was one of the men who first organized the theater in this way, I found that all of our officers throughout the United States were under constant pressure to reduce their prices, and that the theater managers did not hesitate to play companies agnostic. He was asked many times that theaters would put us on the back for our independent action, and then tell us with great regret that they would take Association films, unless our prices were reduced to some figure the theater manager could quote. This could not make good. This may be good business on the part of the theaters, but the competition between rental exchanges has forced prices up to such a point that many of them are unable to pay their film bills.

"This has no particular bearing upon the question of paying royalties on machines, except that, to be frank, it casts some suspicion upon the sincerity of many of those who claim that they have objections on principle.

"From the legal standpoint the Motion Pictures Patents Company controls all of the strong patents covering machines and films. These include the Biograph Camera Patents and the Edison Camera Patents, both of which are declared to be valid by the United States Circuit Court of Appeals, which is the highest court that could take cognizance of this question. The same court has declared them unenforceable by legal action, except that holding exclusively by the Biograph Company, infringed upon the Edison Camera Patents.

"The Patents Company control the Edison Film Patent which we fought last year; this is only one of the many patents covering both machines and films, and standing as it was.

"One of the points of the Biograph Company, the Vitagraph Company, etc.

"As to the right of collection, the main argument against the royalty holds that exhibitors bought their machines in good faith without conditions, and the exception of a small number of people.

"It cannot be maintained that these concerns which are now interested in the Patents Company, and never sold projecting machines, have no moral right to ask royalties for the use of their patents, because they have been deprived of them during the past ten years.

"In addition, the two concerns that may be considered above all others as fathers of the motion picture business, and without which the present trade has not developed, have for years been spending enormous sums in litigation and in other ways to protect their rights, as well as to make technical improvements in the production of the Biograph Company. On the other hand, it is said that is to say, the thousands of motion picture theaters that are now in operation, have never contributed one penny to the cause, in spite of large profits made with small investments by many of them.

"Every man familiar with the situation of last year knows that the price of the films was reduced rental charges throughout the United States to an extent that cannot be figured, but which probably amounted to hundreds of thousands of dollars, and possibly several millions.

"I think that the fact of which my Company took in benefiting the theaters in this way, I found that all of our officers throughout the United States were under constant pressure to reduce their prices, and that the theater managers did not hesitate to pay companies agnostic. He was asked many times that theaters would put us on the back for our independent action, and then tell us with great regret that they would take Association films, unless our prices were reduced to some figure the theater manager could quote. This could not make good. This may be good business on the part of the theaters, but the competition between rental exchanges has forced prices up to such a point that many of them are unable to pay their film bills.

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The Moving Picture World

Pictorial Company invoke the use of negatives whose cost is at least double that of last year. Owing to the use of masses of people, elaborate stage settings, actors of note and expensive plants, the initial cost of a motion picture film negative is constant.

"Throughout the United States motion picture theaters are complaining of excessive competition. It is difficult as well as unjust to put an existing theater out of business. While we cannot suppress them, the Patents Company have argued that an action looking to this diminution of existing theaters should be taken only if objectionable practices are followed. At the same time it is of the utmost importance that no new theater ventures in Northern States which may yet be showing provided for. The Patents Company can be of great assistance to existing theaters by preventing the erection of competing houses whenever possible. It will be the right as well as the duty of any theater man to join the Patents Company whenever a neighbor shows signs of changing his store into a moving picture theater, and to warn him before signing a lease and entering into construction work."

"It would have been a simple matter for the Patents Company to license the exchanges which were rejected, but it was thought best after consideration to eliminate those whose practices were offensive to all fair minded men interested in the film business."**

A member of the Chicago Moving Picture Exhibitors' Association moved that the meeting should take no notice of the letter, as it contained nothing of interest to them. The motion, which carried by a vote of thirty minutes was taken to allow those exhibitors that desired to join the old Exhibitors' Association. There were only eleven to join at this time. The Association had to begin with seventy members, but a list shows that eleven newcomers makes a total of eighty-seven. This figure seems to represent the Independent movement in Chicago. When the meeting again was called to order it was conducted as a meeting of Independent Exhibitors' Association. Several gentlemen who did not join the Association, among others L. E. Wagner, who, by the way, was a nominee for chairman when the meeting opened, C. B. Cannon, L. E. Sluder, Arthur Karg and S. W. Thompson got the floor but were refused the ground that they were not members of the Association, and on that account they, with a large number of others, left the meeting.

The chairman stated that he had an official list of licensed theaters in Chicago, giving the number as 285. This statement caused much argument and several said he was too short. The chairman stated in a response to Mr. Mulvey that it was the intention of the Independents, if they could not supply enough new films, to use old films if necessary, but still be independent.

Mr. McMillan, of the Unique Film and Construction Company, stated, in response to the suggestion that the supply of Independent product was not enough to meet the demand, and also that the quality was not up to the standard, that he was in a position to furnish all the Independent film that would be necessary, and furthermore, as referring to the quality, that he said he would guarantee the quality of the film that he would provide that he would guarantee the quality to be found equal to any of the best licensed films on the market.

In response to that Mr. Harry Thompson offered the use of the Pastime Theater, 109 East Madison street, at 11 o'clock on the following Thursday night, for an exhibition of this Independent film.

A large number of exhibitors, a great many accompanied by their families, met at the Pastime Theater Thursday night and witnessed a very fine exhibition of film. The different makes of film represented Great Northern, Italian Cines, Eclair, Cricks & Martin, and Ambrosio. The film was good and in many instances brought out applause.

The Kalem Company have made a salty out of their regular path and next week will issue a sporting film. There are two subjects on the reel, the first representing a cock fight, a sport which is openly indulged in in the South but which is illegal in Northern States. The second subject is the making of a pugilist, intended to represent the victorious Jack Johnson, the negro fighter. The Kalem Company do not claim that Johnson posed for these pictures. In reality they were taken by the cameraman, who seems to resemble him in appearance and in tactics. That there is nothing offensive in this film is shown by the fact that it has received the approval of the Chicago police censorship, although they cut out the less exciting battle of the roosters.

** CAN you afford to miss a copy of the Moving Picture World? $2 per year—52 numbers.

THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY.

This company was organized last week in Chicago with J. J. Murdock as president; D. W. McKinney, vice-president; H. J. Streyckmans, secretary; Capt. L. A. Boeign, treasurer, and George F. Harding and John R. Davis, directors. The capital of the new company is fixed at $2,000,000. Mr. Murdock has long been prominent in vaudeville and theatrical management, and is one of the most influential men in Western vaudeville affairs. He is general manager of the Western Vaudeville Managers' Association, and his relations with the largest vaudeville interests are very close. Secretary Streyckmans was business manager of the "Show World," until he resigned to enter the new company, and he has held other prominent positions of importance in the industry. Mr. McKinney, who was treasurer, was treasurer of the Wm. Swanson & Co. licensed film exchanges, and is also a gentleman of high standing. Mr. McKinney is the inventor of the camera and projecting machines which the company proposes to introduce, and which, it is claimed, are non-infringing. The company announces, also, that it will import films.

The Eastern agency of the newly formed $2,000,000 International Projecting and Producing Co. has been secured by Messrs. Harstn & Co., 138 East Fourteenth street, New York City, who will thus be able to open the market to the Emerick brothers of abroad. They have engaged one of the well known independents, Mr. Harstn, who personally arranged the agency for his firm, informs us that he is entirely satisfied with the arrangement, which seeks to maintain an open market and also includes the selling and renting of cameras and projectors, both non-infringing. The projectors will probably be ready in about one month from date.

Mr. Will G. Barker, who has arranged the business in London, Paris and other cities, arrives in New York this week with a large quantity of film. In about three months the company will have a factory of its own wherein subjects of an American character will be produced. The subjects already available are, however, popular with audiences in this country.

It is Mr. Harstn's opinion that the formation of the International Company makes the Independent position stronger than it has ever been; for there is ample capital, plenty of films, and non-infringing cameras and projectors available for making a free and open market. Without the support of the International Company the position of the Independents would be weak.

An important point is that all imported films will be personally censored by Mr. Murdock, the president of the new company, and if found unsatisfactory they will be rejected. Mr. Murdock is at the present time in charge of over 500 first-class theaters, many of them moving picture houses, in various parts of the country, and associated with him in this new enterprise are such well known men in the entertainment world as Percy Williams, Mr. Keith and Proctor. In the opinion of Mr. Harstn the new company is the largest and most important happening in the moving picture field for years and is bound to be an important factor in the situation.

ST. LOUIS EXHIBITORS CLING TO THE PRODUCTIONS OF THE LICENSED MANUFACTURERS.

The war planned among local exhibitors of moving pictures against the Motion Picture Patents Company of New York fizzled out yesterday because the owners and managers of the largest theater in the city refused to become parties to the remonstrance.

"A victory," they say, "means nothing. We have but one alternative and that is to patronize the opposition company, which can not furnish the same class of pictures that the so-called 'trust' handles."

All of the best patents are controlled by the Motion Picture Patents Company, both in Europe and the United States, and these are the films that are needed in order to succeed at the moving picture business. He has to pay $2 a week "royalty."

The Patents Company does control all of these patents, it would be worse than madness for anyone who hopes to succeed at this business to protest against the royalty asked by them for the use of their machines and films service," says a local exhibitor.—St. Louis' Republic.
THE WEEK'S FILMS.

The effect of the recent combination of film manufacturers and the censoring of films has had its effect. The quality is steadily improving. The most serious criticism that one can utter now is that the films are, as a rule, too somber and too much inclined to make one feel sad. They are undoubtedly life stories. Everyone who sees them will realize that fact, but, after all, are films shown for amusement more attractive if they show only the sober side of life? Isn't it better to have more of the lighter side?

Possibly managers will reply to this that the comics are weak and that the difficulty of filling programs with good films that are light and amusing is too great. And in a sense they will be right in this assertion, but there are a good many that are not so sober and do not cause one to feel that the world is all gloom. The feature of an entertainment is the amusement. And it is much amusing to see only griefs and sorrows depicted.

Give us life, and action, and amusement. Here and there the sad side can be shown as a matter of contrast, but aside from that it would be better to show clean comics. For example, the exploits of a dog have caused more applause the past week than anything else that has been shown. No one was killed. There was no grief. There was no breaking up of homes by the manifestation of infidelity on the part of husband or wife; yet the audiences who saw that film were unanimous in the assertion that the picture was unusually good. This ought to be a pointer for the manufacturer and the manager.

"Women Chauffeurs."—A Pathé comic which carries the destruction of property too far. Some exciting escapes are noted as the automobile goes careening wildly along, but so far as most audiences are concerned, it lacks the essential elements of a comic.

"No. 5874."—A heart story from the Pathés which is particularly strong and holds the audience almost breathless in places. It is gloomy, but perhaps a majority of individuals have more gloom in their lives than they do show. It is admirably true to life, and it has many interesting things about it which are better than the average story of this sort. The little daughter left alone grows up, marries well and is enabled to take care of her unfortunate father in after years, something which does not often occur in a story. For this change from the ordinary run of stories the publishers are to be cordially thanked.

"Edgar Allan Poe."—The Biograph people have here condensed Poe's life into a short film by summarizing it. The picture itself does not represent a connected series of actual occurrences. All the events shown in the picture actually occurred in Poe's life, but not all together. Nevertheless, it is a pathetic series which is offered and the audience, or that part of it which has taken some interest in Poe, was held quite while the picture was running. The technical quality of the film is good and the action is excellent. The makeup of the character representing Poe is to be heartily commended. The film should serve to draw attention to a character too little known and understood in the history of American literature.

"Les Ricochets."—A Pathé record of motor boat races somewhere, presumably in, or near, Paris. The flight of the little boats is represented as something remarkable and the technical quality of the films is quite up to the Pathé average.

"Buster's Revenge."—A Pathé story of a dog which is well worth seeing. Not often do films receive liberal applause in a New York theater, but this one was vigorously applauded and it deserves it. The film shows that the public appreciates something good, even though there has seemed to be a disposition on the part of manufacturers to introduce the blood-thirsty and sensational. Fortunately this disposition is becoming much modified and the effect is good. This film ought to have a long run. It is good enough to satisfy anybody.

"An Evil Day."—A comic from the Pathés which shows an old gentleman getting into all sorts of scrapes in his search for a locksmith to open a door and release his wife whose skirts were caught as the door closed.

"The Anonymous Letter."—A Pathé film which shows how mean a man can be with absolutely no provocation. Aside from this psychologica manifestation it poses no interest.
"Voyage Round a Star."—A semi-magic film from the Pathes which represents what might be possible. But after all it is a little far fetched to locate a lusty ballet in a star, and perhaps the professor's fate in being kicked out is deserved.

"Palmistry."—A Pathé film which shows a series of pictures that were conjured up by a palmist who sought out individuals for the purpose of reading their palms. It represents possibilities, but is in no wise convincing.

"Choosing a Life Partner."—A Pathé production which does not seem quite clear. The girl's choice seems reasonable enough, after watching the foolhardy attempts to win her indulged by the other two; but even though this is true, the story as a whole is not sufficiently explicit to make it more than of a passing interest. The technical quality of the film is quite up to the Pathé average.

"He Can Imitate Anything."—A Pathé comic in which the hero gets into all sorts of scrapes because he knew too much. It is good enough to keep the audience laughing.

"Detectives of the Italian Bureau."—A Kalem film which has been mentioned before in these columns, but which is good enough to be worthy another word or two. The first part is extremely good, but where the detectives are disclosed talking to the father it is weak, and where they appear to Rosa after her escape it is also weak. If some ginger could be injected into these two scenes the film would be beyond criticism. Technically the quality could be improved, but most of the acting is good enough.

"Adventures of an Old Flirt."—When the Edison people determine to make a comedy or a comic they always achieve a signal success, and in this film they have maintained the firm's reputation. The acting is far better than the ordinary and the staging is remarkably good, while the technical quality of the film itself could scarcely be improved. The film deserves a long run. It is one of the best comedies for weeks.

"Virginius." of the Vitagraph Company, left a very cool audience. Historic subjects of this class are rather complex and never fully understood by the average public, no matter how well the actions are described in the sub-titles. With operators beating time, the spectators have scarcely time to read the titles and to memorize the hard names. One remark heard in the audience was that the company could have selected better built men to represent the Romans and not show us actors with such thin legs.

"A Wreath in Time."—A comic from the Biograph's studio which caused much merriment. The best acted and most natural scene is the one of the theater box, as it is a good study of the expressions of some blase spectators, who keep only a certain part of the show. Most of the other scenes are more or less exaggerated. Mrs. Goodhusband is far from natural. In her exaggerated actions of sorrow, she could keep from smiling, as it was fun to act for moving pictures.

"The Miner's Wealth."—A clean, well told story, but we have seen far better work from the Gaumonts.

"A Sportive Puppet."—A poor attempt on the part of Messrs. Gaumont. The audience did not seem to appreciate the amount of time and the tedious work required to produce such a trick film; to everyone it was too much of a wooden toy affair.

COMING HEADLINERS.

"On the Warpath" is the title of a thrilling Wild West subject which will be released next week. A band of real Sioux Indians were engaged to take part in the production. The Selig Pictures Company have spared no expense to make this subject correct in detail and of such interest that it will sustain the faith of the exhibitors in the drawing quality of the Selig dramas.

"The Assassination of the Duke of Guise" is another headliner that will be released next week by the Pathé Company. We have read the reports of the foreign press on this film which are so enthusiastic that we look forward with interest to its exhibition in this country. The principal characters are acted by well-known members of the Comedie Francaise and the opinion of British newspapers is that a peep at this film would be an education to the average actor.

"C. Q. D.; or, Saved by Wireless," is another specimen of the enterprise of the Vitagraph Company. The story is the wreck of the Republic and the photographs are actual pictures of the steamer after the attack of Florida and of the crew and officers of the ill-fated Republic.

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NOTES OF THE TRADE.

Sandusky, Ohio.—The Royal Theater, under the management of Sol. Gillard, has been closed for the present.

Glens Falls, N. Y.—Work has begun on the Hagen building, on Main street, for a new moving picture theater.

Philadelphia, Pa.—Edward Fay & Co. are estimating on the erection of a moving picture theater at 413 South Fifth street.

Port Clinton, Ohio.—The Novelty Theater has installed moving pictures in connection with vaudeville, and is reported as doing excellent business.

Dayton, Ohio.—A moving picture theater is being constructed on Dakota street, which is in the center of the Hungarian colony.

Burlington, Vt.—A new moving picture theater known as the Casino opened its doors to the public under the management of Smith & Neiburg.

Syracuse, N. Y.—The Theatorium Company has filed a certificate of incorporation. It is capitalized at $4,000. Its policy is to give moving picture shows.

Hagerstown, Md.—Pearce & Scheek, who control sixteen moving picture houses in Baltimore, have purchased the City Opera House of Hagerstown.

North Wales, Pa.—The New England Motion Picture Company has rented the Amusement Hall and will conduct it as a first-class moving picture theater.

Syracuse, N. Y.—A new moving picture theater is under construction in South Warren street. Mr. Thomas Thompson is the promoter of the new enterprise.

St. Louis, Mo.—The building at 1612 Wash street was leased to Leo Largman, who will remodel it at a cost of $10,000 to be used as a moving picture and vaudeville theater.

Arctic, R. I.—The New Gem Theater, which occupies the stand of the St. Onge's Academy of Music, threw open its doors to the public, with the latest moving pictures and illustrated songs.

Sandusky, Ohio.—W. C. Kunzman, who assisted in the operation of the Cameraphone machine while at the Sandusky Theater, has again returned to operate the Vitagraph, which was installed last week.

The Rhode Island legislators are seeking to license opera
to impose closer restrictions on moving picture shows. A bill has been introduced in the Assembly which has many sensible suggestions.

Wilson, N. C.—Mr. H. J. Paradis, the former manager of the Lyric Theater, has leased and renovated the building formerly occupied by the Lumina Theater Company, who closed on account of lack of patronage.

Little Rock, Ark.—The Arkansas Moving Picture Exhibitors' Association held its first annual convention at the Hotel Marion on February 1 and were afterwards entertained at a banquet given by the Mitchell Film Exchange.

Jamestown, N. Y.—A long lease has been signed for the room in the Arcade building now occupied by the New York Store Company, to be the home of a moving picture theater, which, it is expected, will be ready April 1.

Albany, N. Y., is to have two new moving picture shows. Mr. Weber has purchased the old club house of the Columbus Association on Central avenue, which will be converted into a theater, and Mr. John Rublin, a baker, on Lexington avenue, will erect a theater on the site of his present place of business.

"The Moving Picture Recall" is the title of a record book for the exhibitor which has been compiled by Mr. W. Rosenbloom, of 1006 East Sixtieth street, Chicago, Ill. It should be of value to the exhibitor in keeping a record of the titles of the films he has shown, being alphabetically arranged. Blank spaces are also ruled off for records of the class of subject, date of issue, weather and gate receipts.

The New York National Film Exchange, of 53 West Twenty-eighth street, New York City, is now being conducted under the sole proprietorship of Mr. N. H. Powell, who was formerly general manager. Mr. Powell has bought out his partner's interest in said concern, and expects to continue as an independent renter as heretofore.
A SUCCESSFUL EXHIBITOR.

New York, February 8, 1909.

Dear Sir—I will leave to others the task of describing the beauties of the excellent show of Sunday evening at the Hippodrome, but I wish to call your attention to some points which I hope you will find of interest.

The fact that Mr. Howe can draw such large audiences in such a small building as the Hippodrome and keep them interested for two hours in showing them moving pictures only proves, without a doubt, that Cinematography is not dying out but is increasing in the public favor when placed under such able management.

We can draw two more lessons from Mr. Howe’s shows: First, that the public does not demand highly sensational and silly films. Secondly, that good moving pictures can be shown without being sandwiched between cheap vaudeville acts.

Good films can be shown by themselves, they will always please and always draw a good patronage. On the other hand, bad or sensational films need a tonic in the shape of cheap vaudeville acts.

The manufacturers have certainly a very good friend in Mr. Lyman H. Howe, as his success should stimulate the most discouraged exhibitor.

J. M. BRADLEY.

THE GOOSE THAT LAID THE GOLDEN EGG.


The exhibitions can be compared to the goose of fable lore. They have certainly laid plenty of golden eggs and will lay many more in the future; but, unlike the old story, this goose (the exhibitor) is not dead, but his faith, his confidence is dead and he will proceed to look after his own interests. Philadelphia has in a year a perfect organization and on February 16 next will celebrate its first anniversary ball. This happens to be Election night in Philadelphia. Sixty-five thousand tickets have been distributed and one hundred slides have flashed simultaneously on as many screens; one of the biggest halls in the city with a capacity of three thousand has been engaged, and it is looked forward to break all records of a similar kind. This is, however, the smallest thing we have done. We have now in the course of incorporation a company to be known as The Exhibitors’ Film Manufacturing Company. The stock has not been offered publicly as yet; but in the infancy of its conception, I might say enough stock has been assured to give a bright outlook to the future. More anon.

W. M. HAMILTON.

THE MOVING PICTURE IN AUSTRALIA.

Editor Moving Picture World.

Dear Sir:—The New South Wales makers of moving picture films are up in arms at the action of the Federal Government giving to Messrs. Pathé Fréres, of Paris, a patent for the making of moving picture films of the various parts of the Commonwealth, to be sold at a very low rate to moving picture entertainers, to advertise the resources of this side of the world. This contract runs into about £2,500, and to put into the coin of the United States, roughly speaking, $12,500, and I do not blame them for it, either. The policy of the Government is protection, and here we have several concerns who are making films of moving picture events.

Mr. C. Spencer of the Lyceum Theater has gone to the most lavish of expenditure to set up a moving picture factory, and has placed the whole of the work under the entire charge of Mr. Ernest H. Higgins, of Hobart, Tasmania, who had his first experience with moving pictures with the writer. Mr. Higgins has kept at the work since then, and has become not only an expert operator, but handles the camera to the manner born. It is he who was the official photographer at the great Burns-Johnson fight.

Mr. Spencer has no less than nine cameras for film work, and he has all the apparatus of the most up-to-date factory, such as electric printing machines, large washing tanks, developing tanks and drying frames, reels and all that goes to make up a first-class place for the making of films. The work turned out is first-class in every respect. Mr. Spencer is prepared to furnish negative film in lots of not less than 1,000 feet.

The new kind of film service that will be found in these great cities in the Antipodes would go well in the United States, as owing to the visit of the fleet to these waters there were mailed out from this city alone tens of thousands of books to the United States, and it would give the people of your great country

The New Kind Independent Film Service!

To Manager:

Dear Sir:

Would you like to have an EXCLUSIVE film service in your locality, with all NEW SUBJECTS and pictures you or your competitor NEVER had? Subjects that neither the Independent or Association have, and all NEW GOODS?

We only supply ONE customer in a locality, and the “early bird” gets the one.

WE HANDLE THE FILMS OF THE FOLLOWING MAKERS:

- Hepworth
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Yours for the NEW KIND of Film Service,

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Unique Film and Construction Company

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TREATMENT

for your diseased film service.

We have EIGHTEEN different brands of

"PATENT"-MEDICINE

not that kind you sometimes buy in your drugstore to great disapproval of your family physician, but

A GOOD AND RELIABLE REMEDY

given to the patients who have been treated to the utmost satisfaction.

put on the market by

The World's Nine Greatest Manufacturers

and indorsed and used by

THOUSANDS OF HAPPY CUSTOMERS

The Calumet treatment is a careful administration of right proportions to suit each individual case.

Look for CALUMET on the Label

THE CALUMET FILM EXCHANGE
1609-1610 Masonic Temple - Chicago, Ill.

a chance to be put wise as regards this part of the world.

It is an old saying that the camera can't lie. Well, that will not hold any longer, for it makes people fly up to the sky, jump out of the water onto the most inaccessible of places, and do things that were not dreamed of in trick films.

So much so, that I have heard remarks from the audience that the pictures of the Italian cavalry manoeuvring were faked pictures. Just as if they could take a high mountain with the undergrowth and trees and the houses for going down the side of it at an angle of at the very least 45 degrees, and running streams in flood and all these things, but the trick film gets them every time.

Not only does Mr. Spencer make films, but there are Messrs. West's pictures here, probably the best known name in the moving picture world to-day, with no less than seven shows running in Australasia, and heaven only knows how many in Great Britain, with Mr. T. J. West at the helm to guide them all, from his London office.

Mr. West was absolutely the first to take the negative films in this part of the world, and they are in the same position as Mr. Spencer. They will make for American big lines negative films at a fair price per thousand feet, but if film from all over the Commonwealth, then there is a minimum of 6,000 feet must be taken. Films will be marked and numbered and all the information given to those who wish to have it made. Messrs. West's work has no superior.

Any firm making application to me for negative film, I will forward to them samples of the work, and they can be just the class of work produced. The terms must be bankers' draft with the order, and the minimum price 25 cents per foot. Then there is "Jerdan's Limited," who make a specialty of making everything picture films and have made films and parties of well-known Australian novels and scenes of the old bush-ranging days, and of several thousand feet in length.

Messrs. Jerdan's Limited make a feature of all moving picture apparatus and films, and do a fine business in the largest firm in that business are Harrington's (Limited), and Baker & Rouse Proprietary (Limited). Both are large and up-to-date photographic supply houses and have a very large clientele. They are also the agents for some of the largest firm and machine makers in the world; but I am not aware that they take films; in fact, I do not think so. It is to be wondered at where the dealers in films get their films so much in advance of the position of the United States, but that they do is amply proved by watching the dates that films are shown here and with the dates they are first mentioned in the trade papers in the United States. The Edison Manufacturing Company have a branch here, but their films are seldom seen on the screens. Now and then you see one with the brand on, but there is no doubt that the Continental makers have got the pull. Lately a lot of their films are being shown in this city, and the work they are. Well, this letter has far exceeded what I had set out to write.

I would be very pleased if any of your advertisers who read these lines would send me a copy or two of their catalogues, as I am all the time asked about these so-called current savers. If they will do the work and they wish to have them tested out here, Messrs. West will undertake the trial, and if it does the work as represented will pay for it, and no doubt would use several others, as they have been regular savers going all over the Commonwealth.

If Mr. John K. Bonine should read these lines I would be very glad to hear from him, as I have written him twice to Honolulu, and while my letters have not been returned. I have not had any word in reply to them, and it is business for him, and dollars also. With the season's greetings to all the patrons of the Moving Picture World, I will close, but before doing so I forgot to mention that Mr. McIntosh, of the Self Defense (Limited), that brought out Bonas and Johnson, has refused the sum of £35,000 for the films and sole right of this fight. But as good as he offer was, they turned it down. I think had it been mine I would have ordered him up and gone alone. Bird in the hand is worth two in the bush.

Gaumont's chrono-megaphone has not proved the draw on this side that it was expected to do, and while in lots of instances the pictures and songs were beautifully syncro-

nized, at other times they were most woefully out.

Mr. Spencer makes it one of the features of his entertain-

ments. Harry Loder and his songs seem to catch on here with the patrons. It has been out of the bill for some three weeks, but is to be restored this coming week.

Yours faithfully,

Dr. W. H. H. LANE.

Queen Victoria Markets, Sydney, New South Wales.
Stories of the Films.

BIOGRAPH COMPANY.

THE HINDOO DAGGER.—The name Hindoo is sure to conjure up in our minds thoughts of mysticism, felicity, theosophy and occult art, and with reason, for Hindutism is, without doubt, the birthplace of all such weird practices. Hence it is that nothing coming from the Hindoo is regarded as possessed of certain phyleticed and tamalantine powers, and it was not strange that Jack Winstead should experience a sensation of awe at the reception of the Hindoo dagger from his old chum, Tom, who was traveling in India. Hanging the dagger on the wall, Jack goes out. For some time Jack has discerned a coldness in his wife, and his jealous musings were verified when he returned and found her in company with a stranger. Seizing the dagger from the wall he chased the revocant from the room and then follows the wife to the bathroom, with her she had flown in terror. Mercilessly he plunged the dagger and flew the place. The lover in hiding saw him leave and return, and calling aid succeeded in reviving the wife, who afterwards with careful treatment recovers and narrates her paramour. However, either from the baneful influence of this diabolical dagger, or the woman's capricious nature, just one year after the second instance she takes the same scene, but with fatal results. He leaves the place, and has hardly disappeared when the first husband, who was thought to be dead, is drawn by an irresistible power back to view what to him seems to be the scene he left one year before, for there on the bathroom floor is the woman just as she apparently left her, with the dagger beside her. The sight drives him mad and the dagger is made to perform the final act of its mission. Length, 552 feet.

THE JOKERS HAVE AMATEUR THEATRICALS.—Well, here we pay another visit to the Jones domicile, with the same amusing results. For Jones cannot help being funny, and we feel sure that his doings—not that we are in a hurry to write it—will read like "Pickwick From Paris." Mr. and Mrs. Jones seem to be in for a dull evening when the amiable dramatic club is announced, and then the fun begins. Jones had never been considered even a "nerve-ach," but when he is selected to play the lover to Mrs. Trouble he is a brilliant success. So much so that Mrs. Jones looks upon playing the part. With this change, Jones' acting ability deserts him, and he is a "trute." Well, things move along at a pretty rapid pace with the party, until Jones, in a jealous rage, ejects the bunch. The film is nearly one of the finest of the series. Length, 400 feet.

THE CURTAIN POLE.—Here is a subject that simply dedes description, so fast, furious and kaleidoscopic are the rude incidents presented to the spectator. It is a very cuber worthy, whirling cataclysm of comedy, positively the most amusing ever experienced. So audacious were the many stunts performed that the producing director was arrested by a well-meaning but overzealous policeman for what he considered endangering human lives, and there is no doubt that the film will incite scenes of laughter from start to finish wherever presented. Furthermore, it will arouse renewed interest at every review, no matter how strict, for many things occur which are simply impossible to catch them all at first sitting. This may seem "full talk," but it is merited, for in its entire length there is not an expletive foot of film. It is all "smart." We shall not attempt to describe the subject, but will endeavor to give you an outline of the story. At the Edwards' home there is to be a house party, and unfortunately Mr. E. has an attack of gout which incapacitates him so as to throw the burden of the arrangements on the woman folks. Everything is in readiness when the guests begin to arrive except the hanging of a pair of portiers, which Mr. Eugene De Pont, an ingratiant Frenchman, insists upon doing. In the attempt the chair slips and the pole breaks. However, Jade, the butler, insists upon procuring a new pole, but Edwards tries to persuade him not to, but he says: "Oui! Oui! I bring you to one grand pole, if I have to get me North Pole." Away he goes, and is back in a short time with a pole, which he returns, after a short distance when he meets a friend, who invites him to sip a couple of sharlot a frugores, after which he is more intensely charged with the pholicetic determination to get that pole. Arriving at the etree, a pole is selected and the stem, the weight of the door, he takes the whole length, 18 or 20 feet. Back he starts—Gee, what a change. He one pole, to his partner's horror, to his side, he takes a long pole and turns the stem, the weight of the door, the pole is found, but the pole, it is a pole, which is extremely heavy. Away goes this Peg asus, driven by a canopious grin and a wide, veritable Frenchman as far, holding the ever lasting pole across his lap with 8 feet protruding from each side, mowing down everything with a sweep, fruit stands, market stalls, earrings, etc., all fall, until at last the home of Edwards is reached, where in the meantime a pole has been placed in

The Real Octopus that has Tried to Throttle the Moving Picture Business.

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Wc Get Every Subject of the World's leading Film Manufacturers, which includes the following:

The output of the above manufacturers is licensed by the Motion Picture Patents Company, and presents a variety of subjects necessary to the greatest success. Exhibitors desiring information regarding the license arrangement of the Motion Picture Patents Company, or other details pertaining to our Film Service are invited to address us.

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848 Dearborn St, CHICAGO, ILL.
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THE MOVING PICTURE WORLD

Do You Suppose

that a Film Exchange offering a service costing so per cent, more than you are supposed to pay can exist on this plan. No, the Exchange must get to you in some way, and it won't be by collar buttons, either.

But on Film Service

and right here where we have always maintained our STANDARDS and are now the First High-grade Film Exchange in Chicago.

But our price, while not the Highest, the QUALITY of our service IS.

WE HAVE an original system which only years of practical experience could perfect. Let have your order and give you the benefit of it.

THE ADVANTAGES that have won our customers confidence for years might reasonably invite your preference. You are sure to get what you want here.

Do it now, tomorrow may never come.

20th Century Optiscope Co.,
R. G. BACHMAN, P. Ees.
59 Dearborn St., CHICAGO, ILL.
OFFICES AT
Argyle Building, KANSAS CITY, MO.
Ecles Building, OGDEN, UTAH

position and the Frenchman forgot. He is a drunk as he enters with the pail, and now he pays the slightest attention to him, which makes him furious. "Stupid! Zis is zee incurrable!"

And in a Hurry takes the radiator and runs.

HE WARD'S LOVE.—A beautiful romance, showing the consumptive unfitness of a minister toward his wife. The story is that he marries his young ward, a pretty girl of eighteen, but as she is loved by Gerald Whitmarsh, a private young man of the Village, he sacrifices his own life for what he thinks the girl’s good and even intercedes for her. Gerald, while considering the girl a dear friend by the way, is not acceptable to her as a lover, for her heart is given to the minister. Devoutly they have loved one another unknown to each other until this plan is put in their way. The subject is a beautiful one and photographically perfect. Length, 255 feet.

ESSANAY FILM MFG. CO.
M P. WOOLSEY-NEW YORK
BRING ME SOME ICE.—The above title readily suggests to our customers that this film is purely a photographic stunt. It is, but there are many very funny adventures, according to old legends follows. A landlady, while freezing cream, discovers she needs more ice. Calling her man she sends him in search of the necessary article. The boy finds an ice-man, secures his purchase and swings the long chain around his head, and the landlady institutes a lawsuit against him. But the man’s wife has had an ice-ladle for years. Incidentally other manufacturers have never seen the wonderful possibilities of this subject as shown by our production.

"We lead, others follow."

This subject should roll for our continuous tours of six weeks from the opening scene until the finish. A patron is seen handing tags to a boy of beautiful figure and he drops to the ground and comes back with the number and their employment to be found in the same spot. The girls and matron discover the tags missing, start a search for the culprit and find the same old lad just releasing a victim. Suspecting something wrong, the ladies cluster about the trap, when the boy again appears and remains in possession of his ill-gotten gains.

GAUMONT.

GEORGE KLEINE

A STRONG BRAUGHT.—A comedy of exceptional merit and designed to result in wholesome amusement. In a comfortable home the draughts of the open hearth fail to satisfy the appetite. The chimney sweeps are seen at work removing the obstructions. This causes such a strong draught that furniture of every description is drawn upon through the chimney. The latter resembles a veritable volcano and its eruptions, animate and inanimate, roll down from the roof into one enormous mass of wreckage. Length, 380 feet.

GRANDFATHER.—A dramatic presentation. The family goes out for a day’s outing leaving Grandfather, father, a paralytic, in charge of an attendant. The latter, however, is unfitted to his trust and rushes to rob the house in the absence of his employers. After the spoils are gathered he permits himself to be tied, removing all suspicion against him. The daughter, a girl of twelve, returns to the house and discovers the man in the set of dividing the spoils, hides her time until the servant is securely bound and her confederates departed when she gives the alarms and causes the apprehension of the guilty culprit.

Length, 613 feet.

THE CHINAMEN.—Two easterlies visit Paris and proceed to get into trouble. Their endeavour is crowned with unqualified success and the set of a young parfianous one continuous round of laughter, with their quarrels tied together they go galloping down the streets upsetting pedestrians, clystres, news stands, etc. The man angry mob is soon in full strength. They are caught up by a derrick, but supported only by their hair and the pit of the wretched boat and left to the dump to return to their dear old Pekin.

Length, 537 feet.

BERNARD PALISSEY.—An artistically colored film telling in a series of exquisitely beautiful views the finest hopes of Bernois painting under the eye of the famous painter and inventor of ceramic arts. This artist, devoting his entire life to his work, was, as is customary with most men of genius, very poor, but his faith in his art was such that he accumulated his furniture as fuel to sustain the fires of his painting. Length, 444 feet.

URBAN-ECLIPSE.

GEORGE KLEINE

OUTWITTED.—The surveillance of the police in a foreign city is so systematic that it furnishes the latter with more incidents and winks up with a tableau of the chief officer’s wife waiting at the station for her lieutenant and the officer and his lieutenant. Length, 462 feet.

THE AMERICAN FLEET AT SYDNEY, NEW SOUTH WALES.—Imagery of patriotic importance, reproducing the scene of reception accorded by the New South Wales authorities on the occasion of the recent visit of the Pacific fleet to Sydney. Auming at full speed, the lieutenant presents a grand spectacle in as choppy waves as possible. With wonderful smoke and marine effects the undersea vessels rush in line past the armed vessels stationed on a local steamer in a most favorable manner. A roll of thunder and a wonderful earthquake effects the machinery vessels rush in line past the cameras—a portrait group of celebrities. Length, 431 feet.

THE HAND OF A WIZARD.—The present subject is one of the most wonderful and simple, extremely humorous, often, but always of the mysteriously character. A few seconds are devoted to the development of optical illusion. While these illusions and delusions are always most effective and beautiful, they are often so apparent the finger gives them.

Welcome pictures.—The curtain rolls up, and an ordinary pair of zippers appear upon the screen, behind which is the arm of an opera-glass. The handle is turned, and after which the hands cast their covering and the fingers appear several inches past the camera—a portrait group of celebrities. Length, 462 feet.

This is manipulated by the fingers, until it takes form and substance of an egg; then into three and four eggs of perfect size and appearance, which is secretly held between the fingers of one hand. After which they are enclosed in an ordinary gas-lump chimney.

The eggs now vanish in smoke and reappear, as do the pieces of shell scattered.

The hands then expand slightly and close, and a small quantity casually falls from the ground and an egg is again re-formed.

Akin broken in half, a performer is evolved, which causes with mingled astonishment at its first audience, takes a few mints, and is then enclosed within its shell, in an original shape. A charming picture.

This is apparent and seemingly the usual steps taken by a professional magician: a certain number of holes through the enclosing shell, and from a single egg a set of divsions are made, and the fingers arrange and rearranging themselves in sequence. Thus lose their distinctive marksmen, and on the face of each appears an apparent human face in miniature.

The hand of the wizard itself accomplishes the next illusion. The fingers and thumb separate themselves one by one from the hand, and each digit, standing, up converted into a performing Pierrot. A freely entertaining ending in a whirl.

These fingers now become absorbed into a small table, appear to be thrown into a bonnet of button nut leaves.

The hands are seen to be taken into a vase, and now changed into gold fish, from which are evolved a large number of regular and beautiful, normal, or somewhat fantastical hands which are sometimes placed in rows on the table and sometimes on the floor, while others move about, dip their heads into a yellow substance and come forth again with their ends covered with yellow flowers. Length, 429 feet.

S. LUBIN.

THE SILVER DOLLAR.—A tram finds a dollar. He is a tramp and the dollar is the reward of his day’s work. He goes down town after which he takes a well-earned rest. But the Welshman offers to buy the silver dollar coming out of his pocket. It is growing and growing until it becomes a heap of silver and runs. The tramp in pursuit. The silver dollar has many narrow escapes; so has the tramp. The dollar grows and runs twice, and now the silver dollar disapears. Length, 455 feet.
PUNISHMENT.LES RICOCHETS.—All records made by motor boats up to the present time have been eclipsed by Mr. Les Las in his Sauterne (flying fish plane). Instead of the past being made with a bulk that eats through the water, it is flat-bottomed and makes its progress over the surface of the water at a tremendous speed. In a recent race between the Neufly and Antwerp bridges, the speed attained by Mr. Les Las was some 90 knots an hour. In this picture we get a good close-range view of this wonderful little craft. (Les Las.)

WOMEN CHAUFFEURS.—Paris has the unique distinction of possessing women chauffeurs: the scheme of men who have cruised (or, more properly, "chauffeuses") meets with rather disastrous results, for they still do on the exterior. A funny picture. Business is bad and one of the female chauffeurs reads an "aid" in the newspaper calling for women chauffeurs who can drive as well as the men. Getting into the auto, she starts and makes for the telephone station. There is a good opportunity to do a record business. Her first passenger is a fellow with a beautiful heart, and the next the chaste ladies through a market place upsetting everything in its track. Come along at a swift clip with the mod, closely following, it humps into a cartridge—completely demolishing it, but keeps right on going and knocks over a nap post, then rushes through a street where there is a large seafood in front of a building which is in course of construction. It takes the scaffold supports along with it, throwing the whole thing on the heads of the crowd. Finally something goes wrong with the machinery, it comes to a sudden stop, giving the men an opportunity to catch up, and when they finish with the lady chauffeur, she is glad to resign her strenuous job and return to the quiet task of driving a slow car haste. Length, 311 feet.

CHARLOTTE CORDAY.—The scene of this beautifully colored film is laid in that period of the French Revolution, showing the tragic ending of Charlotte Corday, who, through her iron nerve, planned to rid France of Marat, one of the leaders of the revolution, because she is in the mind of the party responsible for so many crimes. Charlotte Corday was in the employ of noble parentage, and was a girl of striking beauty and a powerful personality. Being highly educated, she made a close study of current politics, and was in sympathy with a party known as the Girondists, whose power was undermined. While living at Caen she met and talked over conditions with Barras, a leader of the party; and through him, she learned that Marat was an enemy of France, so it takes upon itself to avenge the death of many of whom she were sent to the guillotine every day. She comes to Paris, where she secures her own name, being led to man, he is convinced of her guilt and gives the man chauffeur the good task and the most astonishing results. He refuses himself, however, when the battle rages and he inhales all the smoke and so leaves the house.

A Hot Pursuit.—The police follow in hot pursuit. At last the thief is captured and meets with the deserved punishment. Length, 450 feet.

LOFT GHOSTS.—Disillusioned man is working in his laboratory. Suddenly he vanishes. He made a great discovery. He found a love germ. The Young Man.—He is most cordially with his assistants and explains to them the possibilities of his discovery. They can not avoid being the professor's theory, secretly renaming the man possessing the love germ and leaves the house.

Wonderful Results.—The young assistant tries the love germs on young and old with the most astonishing results. He refuses himself, however, when the battle rages and he inhales all the smoke and so leaves the house.

A SUIT CASE.—Will He $39. A young man in his room has a bag of things. While these things, however, that he was not in his car. He is soon convinced, however, that he was not.

The Wrong $39. He holds up another man at old lady's point. The man returns his purse and gives the man an appropriate task and the most astonishing results. He refuses himself, however, when the battle rages and he inhales all the smoke and so leaves the house.

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**VITAGRAPH COMPANY**

JESSIE, THE STOLEN CHILD.—A gypsy caravan passes slowly along the country road. Rigged, on its wheels, is a small passerel, where a cream milkmaid sits on the back of the wagon. Suddenly the milkmaid is overcome and her breath stops. The driver is left at the roadside and the little child is stolen.

She goes to the farm house of Mr. Graham. Her husband comes from behind the house at this moment and gruffly orders the gyms away. They walk off, and a few moments later return and kidnap the little child. The mother soon recovers and they carry her to the village. The police and several neighbors start in pursuit.

The epilogue of the picture ends with the gyms and their gang of bandits alone. They are captured, and the gyms find a friend in the village doctor.

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THE MOVING PICTURE WORLD

Three months later Jack dashes into his sweetheart's home with the tidings that he has been elected president of the National Olympic Club; his salary is big enough for two days.

We next see a busy office scene at the club. Jim McCaffrey, the new president, is taking his daily exercise within the club walls and all the members are highly gratified. McCaffrey sports a wave of hair, which, according to his fancy, is taken by his pretty face, eyesvectors to make him look more manly. He attempts to avoid them, but he learns forward and hears the story of old Liza, whose husband, a cry of joy runs to him. McCaffrey runs to confront Jack. A few angry words and the champion of the club runs upstairs to the boy's room. But an arm's length is true straight and from the shoulder; his feat is more than a match, and Liza's champion is flat on his back. With a yell of rage and pity, McCaffrey leaves the room and separates the contestants and the affairs blow over. Just then a messenger dashes in for April notes for $20,000. McCaffrey business failure inevitable. Forgive my hardening.

As Jack turns to leave the gymnasium he sees a piece plaqued on the bulletin board that morning. "An open challenge from McCaffrey to any man in the country. Any man in the country. This is a racial organization, guaranteeing a purse of $25,000 for such a match."

A mother that would save her. See here, Mr. Carter (who is president of the Olympic Club), you and me will kill it.

Do you mean it? I do. Put me in the ring. I'll fight him for you. I believe you can do it; I'll back you." The president soirée. McCaffrey, in the ring, box at the Olympic Club, announces the coming of the next fight. The story of the abolition is told at the ring. McCaffrey has wired his father to meet him at the old o'lock, and in his dressing room after the fight we find the boy previously entered as the certificed check.

In the dressing room, I entered the ring to save my father's home, and it will be my first and last fight. I was the "King of the Ring" and the belt. Length, 1,000 feet.

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**SELIB POLYSCOPE CO.**

KING OF THE RING.—Jack Ashton was the athlete hero of Brookfield Academy. Jack and pretty Mary Blake were well-known schoolmates and were always together. Mary oohs and aahs over Jack's latest picture, and there decides to give him a lecture for neg-}
near the fire smoking and in a very bad humor. He inquires of Lisa as to the whereabouts of the young girl, and, receiving no satisfaction, starts out to hunt the fugitives. As he mounts his horse, Lisa knocks him off and mounts herself, and is off after the pair. She comes up with them after a while, and the journey home is at last finished. Graham and his wife, with a farmhand, are seated in the doorway as the episode appears. Lisa goes forward and talks to Mr. Graham, who at first refuses to believe her story. She brings Jessie forward and produces the clothes worn by the child when stolen. This is sufficient proof, and Jessie is soon in fond embrace of mother and father. They lead her into the house, Joe following. Lisa stands among watching them, then slowly and sadly walks away.

AN IRISH HERO.—Scene 1. News from Over the Sea.—Outside the cottage of Arlie O'Neill, Claire, sister of Robert Folkot, a Fenian prisoner, is churning as Father Nolan appears. He takes a newspaper from her pocket and from it reads an article citing the escape of Robert from the Penal prison at Melbourne. They are surprised and delighted, and still more so when Mona, a young girl in love with Com Kelle, enters with a letter from Robert to Arlie verifying his escape.

THE TREASURE, Or, The House Next Door.—Mr. and Mrs. Jones, a middle-aged couple, are sitting in their dining room when water is seen trickling down the wall. A large piece of plaster falls immediately afterwards. They are disgusted and determined to seek other apartments. Jones resumes reading, when the following notice meets his gaze: "Fine city house, furnished, for sale or rent. A hidden treasure is known to be in the house, but the clue to its whereabouts is unknown." Thoroughly excited, he leaves their flat to look over the rooms. They reach the house, are shown about by the caretaker, agree upon terms, etc., and Jones gives his check in payment. Two days later they are comfortably settled and we find the new tenants examining every imaginable place in search of the treasure. Chairs are broken, carpets pulled up with no success and finally two old-fashioned chairs from the parlor are broken in. As Jones sits down in one it collapses, spilling him on the floor. As he gets to his feet he spiles a slip of paper, which proves to be the plan of a silver plate stored in the panels of the house. Jones grabs a pliers and crowbar and rushes from the room, followed by his wife. The print is laid out. Jones begins measuring off, then starts to dig for the silverware.

In the dining room of the house next door an elderly couple are taking dinner. Suddenly they hear knockings against the wall, then the plaster falls in. The butler excitedly phones for the police, the old gentleman tries to pacify his wife and takes a pistol from the drawer, ready to protect himself and his property. By this time Jones is well through the wall. The police finally arrive and take the situation: at least, they think they do, and hide behind the furniture. Jones and his wife come through the hole in the wall, say the silverware on the sideboard and are highly elated at having their efforts rewarded. Jones plucks a piece of silverware, hands it to his wife and is preparing to take the rest when the sergeant grabs him. Jones is greatly excited and starts to fight. Other officers appear and overpower the intruder, the lights are turned on and Jones, realizing his position, explains to the best of his ability and pays the damage. Length, 464 feet.
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W. J. Gibbons, 15 West 11st street, Barlow, N. J. Operator or manager.
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Feb. 18.—The Famous Have Amateur Theatricals (Dramatic).

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Feb. 9.—A Bachelor's Supper (Dramatic).
Feb. 12.—The Salehady's Madure Idol (Comedy).
Feb. 16.—The Daughter of the Sun (Dramatic).
Feb. 19.—The Uplifting of Mr. Barker (Comedy).

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Feb. 5.—Adventures of an Old Fifer (Comedy).
Feb. 3.—The Haunted Love Story (Dramatic).
Feb. 10.—Educated Abroad (Comedy).
Feb. 16.—Educated Abroad (Comedy).

FILM IMPORT AND TRADING COMPANY.

Jan. 29.—Desert Life (Dramatic).
Feb. 6.—A Pirate of Turkey (Dramatic).
Feb. 8.—A Woman's Strength (Dramatic).
Feb. 16.—FATAL Wedding (Dramatic).

GAUMONT.

George Kline.

Feb. 9.—A Sportive Puppet (Gaumont).
Feb. 12.—Miss Hap's Photographic Chat (Gaumont).
Feb. 13.—The Ambassador's Despatch Case (Gaumont).
Feb. 15.—Grandfather (Gaumont).
Feb. 15.—The Chinaman (Gaumont).
Feb. 13.—Dr. and Mrs. Gaumont (Gaumont).

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Jan. 27.—Desert Life (Dramatic).
Jan. 29.—Lamb's Run (Comedy).
Feb. 5.—Moving Furniture (Comedy).
Feb. 8.—Moving Furniture (Comedy).
Feb. 13.—Summer Rest (Comedy).

KALEM COMPANY.

Jan. 29.—The Octoore (Dramatic).
Feb. 5.—The Detectives (Dramatic).
Feb. 12.—The High Diver (Dramatic).
Feb. 10.—Sporting Days in the South (Dramatic).

LUBIN.

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Jan. 25.—Who Stole Jones' Wood? (Comedy).
Jan. 29.—The New Mirror (Drama).
Jan. 29.—Love Gran'm (Comedy).
Feb. 1.—Aunt Emmy's Scrap Book (Dramatic).
Feb. 4.—The Blind Musician (Dramatic).
Feb. 4.—Willie's Water Sprinkler (Dramatic).
Feb. 15.—The Silver Dollar (Dramatic).
Feb. 15.—The Unlucky Horse-shoe (Comedy).
Feb. 18.—The Broken Bridge (Dramatic).
Feb. 18.—The Pass Key (Dramatic).

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Feb. 8.—Women Chanters (Comedy).
Feb. 11.—Buster's Revenge (Comedy).
Feb. 16.—Charlotte Corday (Tragi).
Feb. 16.—The Features of a Big Bag of Oranges (Comedy).
Feb. 12.—Rosa and Her Goose (Dramatic).
Feb. 12.—The Lepreacher (Educational).
Feb. 13.—The Brazilian's Ring (Dramatic).
Feb. 13.—They Lead the Cops a Chase (Dramatic).
Feb. 15.—The Hand (Dramatic).
Feb. 19.—His First Flight (Comedy).
Feb. 19.—Choice of Weapons (Comedy).
Feb. 19.—New Mother-in-Law Got Every (Comedy).
Feb. 21.—Exposing Father-in-Law (Comedy).
Feb. 21.—The Ghost (Dramatic).

SEIG POLYSCOPE COMPANY.

Jan. 21.—Love and Law (Dramatic).
Jan. 24.—The Primitive Town Comedians (Dramatic).
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Feb. 18.—King of the Ring (Dramatic).

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Jan. 26.—The Treasure (Comedy).
Jan. 30.—Cheapskate's Love Story (Comedy).
Feb. 2.—The Demon's Love Letter (Dramatic).
Feb. 2.—The Marathon Race (Serio-Dramatic).
Feb. 6.—Vergious (Dramatic).
Feb. 9.—Josef, the Stolen Child (Dramatic).
Feb. 9.—A Clever Trick (Comedy).
Feb. 13.—An Irish Hero (Dramatic).
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Mass Meetings will be called in New York and Boston at which addresses will be made by leading European manufacturers, as well as the officers of the new Independent Company, the International Projecting & Producing Company. Watch the New York and Boston daily newspapers for special announcement of date and place of these meetings.

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There are scores of successful theatres to which we can cite you as evidence of what Swanson Personal Attention Service will do for your theatre. Theatres that are receiving the best of service, but for some reason were not doing the amount of business that could be expected. This was due to the fact that the exchange from whom they were renting was indifferent to the particular need of each individual customer. Various localities require different styles of service, and having made a study of these various conditions we are, therefore, in position to select programs best suited to your patronage.

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The Politician's Love Story
A comedy subject with a moral, "Don't anticipate." A political
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annihilate the author of them, but finding the artist a pretty girl, falls deeply
in love with her.
LENGTH—526 FEET.
The Golden Louis
A pathetic episode of the day of "Old Paris," when knights and gallant
blades held forth. Contrasting the scene of gayety there is seen a small
child begging in the snow. She falls exhausted and sleeps. Some one
drops a Golden Louis into her little wooden shoe at her side, which coin
is taken by a desperate gambler, who feels there is a chance of winning for
her a fortune. He does, but upon his return he finds her dead.
LENGTH—474 FEET.

RELEASED FEBRUARY 25, 1909
At the Altar
THE INTERCEPTION OF A REJECTED SUITOR'S VENGEANCE.
The story is that of a Sicilian who, rejected by the girl he loves, tries
to wreak vengeance by placing an infernal machine under the altar step on
the day of her marriage to an Italian musician. It is placed in such a
manner that the stepping forward of the officiating priest will spring the
trap, killing the girl and her groom-elect. The plan, however, is inter-
cepted in the nick of time.
LENGTH—972 FEET.

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Agencies are given only to those who are representative of their class. We have just secured the exclusive agency for
LANG'S PATENT REWINDER
PRICE $5.00
THE BEST EVER
We are exclusive Agents for
POWER'S CAMERAGRAPH and the
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Machines and parts always in stock, likewise supplies.
Have you tried the Swaab Film Service?
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BEAUTIFULLY ILLUSTRATED
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$5.00 PER SET. 10% OFF
LEVI CO.
64 E. 14th St., New York, U.S.A.
Send for list of slightly used song slides. $5.75
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Our Cylinders of Gas
make you think you have the current. Calcium
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GAUMONT FILMS
GEORGE KLEINE

“AN OBSTINATE UMBRELLA”
Comedy. Approx. Length, 520 Feet.
RELEASED TUESDAY, FEB. 23, 1909.
A borrowed umbrella furnishes the substance for this subject. Fortune to be able to borrow an umbrella on a rainy day, a gentleman finds himself the object of derision when after the storm he is unable to close it. Many very ludicrous scenes are enacted by the distracted man in his efforts to close and return the umbrella to its owner.

“SOME MILK FOR BABY”
Comedy. Approx. Length, 450 Feet.
RELEASED TUESDAY, FEB. 23, 1909.
Entrusted with an infant, the nurse forces responsibility of taking care of the charge upon the clerk of the grocery and then cheerfully saunters off in company of her sweetheart. The clerk, driven to his wits’ ends by his failure to quiet the little one with the nursing bottle, connects a tube to a large reservoir containing milk. The healthy infant has a ravenous appetite and consumes under the liberal quantities imbibed. When the keeper of the store returns he finds his supply of milk exhausted, but he feels amply rewarded when instead of the mile left behind he finds a two hundred and fifty pound cherub occupying the cradle. Certain to create unrestrained laughter.

“THE PRINCE AND THE DWARF”
Melodrama. Approx. Length, 707 Feet.
RELEASED SATURDAY, FEB. 27, 1909.
Beautifully hand-colored. A prince on a hunting expedition gets lost in the woods. He has an encounter with a dwarf, whom he is about to attack, when a fairy interposes and causes the nose of the prince to elongate to enormous proportions. The appendage becomes extremely annoying and cumbersome. Court officials hold a consultation to amputate but, nothing avail, as the nose always regains its unsightly length. Disconsolate, the prince seeks love to break the spell, but the dames of other court circles would fain to love the prince. Reserved to his fate, he takes to the woods to bear his misfortune, when a shepherd has compassion upon him, and immediately that love prevails the spell is broken and the prince’s nose is restored to normal condition.

“THE FOXY HUSBAND”
Comedy. Approx. Length, 553 Feet.
RELEASED SATURDAY. FEB. 27, 1909.
The husband goes out for an evening and returning late finds that his wife has retired and as a fee demands fifty dollars before he will admit him to his home. Under pretext of having dropped some money, the wife is induced to go out and seek to find it, when her husband locks the door and then demands the return of his money before he lets her in. Good detail and well rendered.

URBAN-ECLIPSE FILMS
GEORGE KLEINE

“JOEL’S WEDDING”
Drama. Approx. Length, 569 Feet.
RELEASED WEDNESDAY, FEB. 24, 1909.
The squire finds time hanging heavy on his hands and resolves to find something of interest to occupy his mind. In company of his valet he goes out upon his mission in quest of excitement. Disguised as beggars, they take up their position on a public road, but soon they change their vocation from beggars to that of philanthropists. A sturdy fisherman is in love, but owing to his lack of funds his prospective father-in-law looks upon him with disfavor. The squire is touched by the sincerity of the fisher lad and unknown to the latter supplies the funds necessary to overcome the objections to his truth. The father of the maid questions the lad as to his suddenly acquired riches and causes his arrest, when the squire masquerads and rescues the young lover.
The wedding ceremonies are on a large scale and the entire populace joins in the celebration.

“POLKA ON BRAIN”
Comedy. Approx. Length, 445 Feet.
RELEASED WEDNESDAY, FEB. 24, 1909.
Having acquired the rudiments of dancing, the student becomes so enamored that he endeavor in dance with everything possible. Many very amusing incidents are depicted, as also numerous novel magic effects.
Highly amusing throughout and of excellent photographic quality.

GEORGE KLEINE
52 State St., Chicago, Ill. 662-664 Sixth Ave., New York
Moving Picture World

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Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

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Vol. 4 FEBRUARY 20 No. 8

Editorial.

By special permission we reprint a most excellent article on moving pictures written by Professor Starr, of the Chicago University. That such an eminent authority should speak in such glowing terms of the motion picture theater is an unanswerable argument that can be handed out to those carping critics who write about what they have not seen, or, having seen, do not understand. Prof. Starr says:

"The moving picture is not a makeshift for the playhouse; its dignity is greater, its importance far beyond the puny function of comedy and tragedy. It is a clean entertainment, lecture and amusement all rolled in one; in its highest effort it stands above literature; in its less ambitious phase it ranks above the tawdry show house. It teaches nothing harmful, and it usually teaches much that is helpful."

The learned professor's remarks were not based upon hearsay. He "simply dropped into a moving picture theater at various moments of leisure," and freely states his opinion. We understand that the article has been copyrighted by Messrs. W. N. Selig, Geo. K. Spoor and George Kleine, who are prepared to furnish reprints to licensed film exchanges for distribution. It deserves the widest circulation.

The article appeared as a full page in the special Lincoln number of the Chicago Tribune of Sunday, February 7. In that same paper there appeared a full page advertisement of the Selig Polyscope Company, a half page advertisement each from Geo. K. Spoor and George Kleine. It should be mentioned that these advertisements were not inserted as business bringers, but were written in a way to impress the public with the high plane of motion pictures as a form of amusement and of their value as a means of education. It is an expensive method of molding public opinion, but the results will be of general benefit. The trade in general must feel under obligations to the gentlemen who bore the expense and they and other manufacturers will publish from time to time similar advertisements in other leading newspapers.

It may be of interest to note that the issue of the Chicago Tribune referred to consisted of 164 pages, weighing four pounds, and is said to be the biggest newspaper ever published. Two days after publication copies were held at $2 each and there are many who would now pay $5 for a copy. The edition was one million.

Recent developments in the moving picture field find the Motion Picture Patents Company perfectly well satisfied with the situation, we learn, especially in the East where they have all the large theaters with them. It is too soon, however, for them to size up the state of affairs in remoter parts of the country, but, roughly speaking, the situation there is also in a favorable state of development. It will probably be of interest to our readers to learn that the rules which the company have drawn up for themselves will be rigidly enforced, and there is no doubt at all in the official mind of the success of the enterprise. Another point worth making public is that the exhibitors who have not taken out licenses will have to be dropped by the exchanges.

THE PROPOSED INCREASED TARIFF ON FILMS.

The tariff war is like the poor. It is always with us. It has invaded the moving picture field. American manufacturers want to see the duty on imported films raised; importers of those films wish nothing so much as the tariff left undisturbed. The dispute is, of course, inevitable, it may be remarked, the controversy has assumed a Trust and "Anti-Trust" aspect. The associated manufacturers favor an increased tariff; the opposing side consists of those importers who are known as the "Independents" in current moving picture politics. The question is therefore one of which it is trite to observe that there is much to be said on both sides. There always is in every dispute.

Looked at dispassionately, the case for the associated manufacturers is a strong one. What is the position of affairs? The moving picture industry in America is a young one and in comparatively few hands. But it is a growing industry, and it shows every sign of expansion. Considerable capital is embarked in it; thousands of employees are engaged in it; and the demand for American made films of American subjects (a most important point) is immeasurably greater than the supply. Here, it is urged, are all the primary factors which call for increased protection, which, having regard to the fiscal policy of the country, it seems unreasonable to deny. Arguing from the great to the small, what is true of, let us say, silks and laces, is surely true of moving picture films? The cases are on all fours.

The free-traders, if we may so term them, will find it somewhat difficult to make out as cogent a case as that held by their opponents. Can they deny the youth of the American moving picture industry and the obvious need of its protection? Can they deny the comparative scarcity of American made films? We think not. On the other hand, they can take a stand against the possibility of monopoly; the wisdom of opening the market to the best productions of other countries, which would have an educative effect on those of our own; the public demand for foreign goods; the restricted supply of films at present available, and the fact that the handling of a large supply of foreign film would promote internal trade and employment. It is upon such lines as these, we imagine, that the free-traders will draw up their arguments.

Congress is very jealous of reducing the tariff and the sentiment of the country is distinctly against "reform"
in the matter. Hence the free-traders have a very uphill fight before them. The associated manufacturers have already taken action at Washington, and they make out what is by no means a weak case. It remains to be seen what the free-traders will do. Public meetings are talked of. Too much importance need not be attached to what is done there. Legislative bodies are rarely influenced by such means, particularly in this country.

One other phase of the matter demands notice. The importing firms in this country who want the tariff to remain as it is can be counted on the fingers of one hand. The European manufacturers naturally support them, on such business grounds; so that the free-trade element is somewhat lacking in numerical strength. But they are fully competent to make up for this defect by a super-abundance of energy, which we perceive they are doing. So there the question stands as between "Trust" and "Independents."

The public, of course, through the renter and the exhibitor, has a voice in the matter. It is not easy to say offhand how the American people regard it. Do they prefer American made films of American subjects to the foreign article? If they do, then the associated manufacturers have a most powerful ally in the public. Good foreign art or literature is always welcomed here; all the same, sentiment leans toward the home product whenever it can be obtained. Witness the opera, the theater, fiction, painting, sculpture, the arts and crafts; all the tendency of the times is to exalt, wherever practicable, the home product in preference to the foreign one. Is it possibly the same in regard to moving picture films? Certainly some very fine work comes from Europe: if just as fine can be made here, which will the public prefer? We commend this aspect of the controversy to the consideration of those interested.

* * *

Much is made of the alleged lack of native talent in this country and the consequent difficulty of obtaining good films made here. This nonsense is fostered by persons who have newly entered the moving picture field and who are therefore excusably ignorant of the history of the subject. In 1896 when moving pictures first became popular the best work was done by American photographers, the European continent, with the exception of Paris, did little or nothing worth notice. We imagine that what American skill was capable of in 1896 it can accomplish in 1909.

INSTRUCTIVE ARTICLES FOR EXHIBITORS AND OPERATORS.

In an early number we will commence to publish a series of practical articles of the greatest value to exhibitors and machine operators. These articles have been written by well known men of experience in the exhibiting field and by practical electricians and have been procured at great expense by the publishers of the Moving Picture World, who believe that nothing is too good for its readers. The series of articles will commence as soon as the necessary drawings and cuts are made and should be welcome and helpful reading after the surfeit of political matter that has taken up so much space heretofore. If you are not a subscriber enroll now or place your order with your newsdealer.

CAN you afford to miss a copy of the Moving Picture World? $2 per year—52 numbers.
sort of a home he lives, and from what sort of a shop he buys his meat and greens.

We take so much for granted—we are so thoroughly spoiled by our multiplicity—that we do not bestow more than a passing thought upon our advantages, because the moving picture machine is an advantage—a tremendous, vital force of culture as well as amusement. An economy, not only of money but of experiences—it brings the world to us—it delivers the universe to our theater seat. The moving picture is not a makeshift for the playhouse—its dignity is greater—its importance far beyond the puny function of comedy and tragedy. It is a clean entertainment, lecture and amusement all rolled in one—in its highest effort it stands above literature—in its less ambitious phase it ranks above the tawdry show house. It teaches nothing harmful and it usually teaches much that is helpful.

To-day the moving picture industry is developed to a high degree of perfection in America and in Europe. Millions of dollars are invested in the production of moving picture films—entire companies of trained and practiced actors are carried to every interesting spot on the continent and carefully drilled to enact pantomimes which will concentrate within the space of a few minutes the most entertaining and instructive incidents of the world. A new type of dramatist has arisen—men who search through the literature of the ages and construct tableaux in action which will render vividly the entire contents of famous works of the drama, of the novel and of history.

The moving picture is not a makeshift, but the highest type of entertainment in the history of the world. It stands for a better Americanism because it is attracting millions of the masses to an uplifting institution, drawing them to an improving as well as an amusing feature of city life. Its value cannot be measured now, but another generation will benefit more largely through its influence than we of to-day can possibly realize.

**Ohio Showmen Unite.**

Forty moving picture show owners from all parts of Ohio met last week at the Hartman Hotel and perfected arrangements for organization of the “Film Exhibitors’ Protective Association of Ohio.” W. C. Quimby of Zanesville was elected temporary chairman and Max Stern of Columbus temporary secretary. A meeting has been called for Wednesday afternoon, February 24, at the Nell House, when permanent officers and committees will be named.

The purpose of the organization will be for mutual protection. There are 1,500 moving picture exhibitors in Ohio and it is expected that many of them will be present when the meeting is called. Mr. Quimby said regarding the new association:

“We do not intend to organize to boost prices of admission or to fight the ‘moving picture trust.’ We have always believed that the moving picture business is here to stay, but we will do our best to protect ourselves, our more and less objectionable pictures. We desire to put our business on a higher plane, that is all. Some of our places have cost a small fortune to equip and we mean to protect ourselves by protecting the public from all objectionable features.”

**A Metal Safety Moving Picture Booth** is being offered to the trade by Mr. Williams, Brown & Earle, of 916 Chestnut street, Philadelphia, Pa., which is built according to the fire underwriters’ specifications. The booth is of ample size for the operator and machine, has spring doors, metal floor, ventilating arrangements and automatic closing openings. Finally, it is offered at a very low price.

**Observations by Our Man-About-Town.**

I was asked the other day what I thought of existing conditions in regard to the producing and distributing of pictures and was forced to beg off from expressing any opinion further than that it resembled a big dish of Hungarian goulash. It is a general mix-up which some seem to be very pleased with, hence those who do not wear an unprecedented condition of affairs. It may be observed every day, especially in connection with affairs that interest the public. The pleased and displeased are always with us. This combination will always be in evidence.

**You will observed I say “the first tussle.” A comparatively small percentage of the exhibitors, so far as I have been able to learn, have refused to pay the license fee for the period ending March 8th. How many will continue paying the fee after that date I am not prepared to say, nor can the exhibitors themselves, for they are waiting for developments. Some are waiting to see what fee they will be expected to pay after that time, others are on the watch to determine if the fee is to be increased to them. There is the privilege of using licensed films, and there are others who are keeping close watch upon the independent movement. They demand protection as well as privilege. For instance, they cite cases where exhibitors who have not paid the license fee are running both licensed and independent films; they point out that there are thousands upon thousands of feet of film that was manufactured and sold by the concerns that comprise the Patents Company, where the combination was formed and which can be used by the Independents without fear. These films can be used to give tone to the exhibitions and the new importations will furnish the first run features. This is also talk of an immense Independent film producing plant being established.

This feature is, to my mind, the most threatening to the interest of the exhibitors. The company making the manufacturers in the Patents Company is now in excess of the demand. It is doubtful that any film exchange in the country is taking, or can take, every subject that is produced by that company. Now, if the claims of the Patents Company cannot be maintained in the courts and the Independents are free to use all the films they can procure from the score or more of manufacturers on the other side and are free to manufacture all they please, the result will be an overproduction that will so stagnate the market as to force the manufacturers on both sides to seek a direct outlet for their products, which will mean the direct exhibition of them and the cutting out of all middlemen.

I appreciate that many will look upon this view as premature, but it is not. Let us cite a case that proves such a development is closer at hand, under certain conditions, than many are willing to admit. Mr. P. G. Williams, who is one of the leading spirits in the vaudeville theater trust, has put up a fight in New York City against the Motion Picture Patents Company. He has offered to license his theaters to pay any license fee to the Concerns to the Patents Company and has secured a temporary injunction against that company and also against the exchange that has been renting him films for his theaters, to restrain them from cutting off the film service. This case is to be the first test of the Patent Company’s claims. It is rumored in some quarters that the test is very much in the nature of a frame-up and Mr. Williams has good-naturedly undertaken to help the Patents Company to prove that their claims are good in
I met a Patents Company manufacturer at a hotel the other afternoon and with considerable indignation he gave expression to these remarks: "I can't make out what the experts say but last they year Williams was approached by It and he will not walk up to the Patents Company and pay the license fees. It is doped out to me that he has other plans. They have not been divulged, but two guesses are made at them. One is that the vaudeville trust may start in to make films for use in all its theaters; the other is that contracts may be made by the trust for the products of the Independent plants on the direct from maker to operator, with a guarantee of protection against suits and recovery of damages for infringements. Should the latter scheme be put in operation and its operation successfully defended in the courts, it will be all over with the film industry. Patents monopolies has in like ratio improved on their earlier, cruder ideas.

In fact, taken by long and short, as one views the field one can begin to see a great white light ahead on the horizon of the American motion picture industry. Perhaps the motion picture to the brain of the observant one the message of good cheer and solid, profitable, permanent business for the near future.

**GOOD CHEER WANTED.**

Manufacturers must be made to see their mistake in offering so many films that incline toward, or actually reproduce the sombre, the sad, or that part of life which develops grief and brings the tears. Something cheerful is wanted, something that will send those who see the pictures home feeling pleasant, or even happy. There are good comedies. There are good pictures. There are interesting films of an educational character which one turns from with a feeling of satisfaction. The most ambitious dramas are not without their defects, but they are pictures contain no death, or separation, or murder, or abduction, or anything else that causes one to wish one had not seen the pictures. These subjects should be selected, and the best comedies should be constantly featured. Until they are, until this long line of grief and sorrow and despair is broken the moving picture business will not come fully to its own.

Ultimately exhibitors are at fault. If they would persistently insist upon having only those which create a cheerful impression manufacturers would be compelled to turn them out. One might, perhaps, go a step further and say that the public should not patronize shows which offer only these unattractive subjects. If most pictures are short, it will be very little, if at all, feasible to demand that they be supplied with pictures. No one can tell what pictures may be seen until they are actually shown, consequently this force cannot be invoked to stop the flood of sin stained films. Gradually, however, this will occur.

Managers can do much. Manufacturers can do more, and unquestionably the time has come to make the change. Give the public good cheer and watch the increased stream of dimes and nickels which will flow into your coffers.

**THE LECTURES.**

Not all theaters introduce lectures, but they are desirable additions to the programmes if they are well done, and if the slides are informing and well made. Little fault can be found with the slides. They are generally well done and for this reason the public is interested. With reason the public is interested. The slides are the lecturers as good as they might be. It requires something besides ability to barely read the English language to do the work well.

Wherever lectures are included in the programme the lecturer should familiarize himself with his subject, and it would be far better to talk to the audience rather than to read the matter, as is done in most instances. It wouldn't take long to memorize the show pictures given, and the effect and impression would be enough better to pay for the trouble.

**VAUDEVILLE.**

After close observation of the motion picture shows in New York for a number of months, the writer has arrived at the conclusion that a large majority of the vaudeville acts are dead letters so far as drawing the crowds is concerned. Perhaps an isolated case is cited, but one is forced to the conclusion that the theaters have equally as good attendance with these acts as with them. The acts the past week have maintained a fair average. A few, however, stood out with considerable prominence for one reason or another, but the average has been only fairly well maintained. Managers are far more likely to run down the quality of their vaudeville than they are their pictures, and for this reason, if for no other, perhaps, the motion picture business would do quite as well, maybe better, if the vaudeville of questionable quality was cut out.

**A FEW PERTINENT COMMENTS.**

By F. H. Richardson.

There has been an amazing improvement in films during the past few months. The day of the "three murders and a robbery per hundred feet" film seems to be at an end. We have a notable increase in the number of real, legitimate, films, as distinguished from the absurd "break-up-a-houseful-of-furniture-and-chase-through-the-street" type. Photography has kept pace, or more than kept pace, with other improvements, and stock seems to be improving too.

In the past few months there have been put out very many really beautiful, dramatic, tragic, and comic films. Films with real acting in them, which tell a beautiful and connected story running from 8,000 to 1,000 feet. Our American manufacturers have made prodigious strides and, barring colored stuff, as good and even better subjects are being produced right here in these United States as the world can show. That film, "Where Is My Wandering Boy Tonight?" actually had half my audience in tears, and that's going some for a picture.

Pathes films are good, they always have been; but, with all good feeling, the writer would like to submit a friendly criticism: His policemen are altogether too fond of pounding helplessly at prisoners around and showing pure brutality, and his Fighting Union office station scene with a 75 cent kitchen table for a desk doesn't look exactly right—to American eyes, anyhow. Pathé office scenes are almost without exception cut from the same cloth; simply for the reason that the furniture is not at all in keeping. Perhaps Frenchmen may fit up their offices thus, but the writer doesn't believe they do. There is certainly plenty of room for improvement in this respect in Pathé's pictures. Another encouraging sign of the times is the tendency to larger, better fitted motion picture theaters; at least, here in Chicago. Also, there has been marked improvement in operating room machinery, so much so that there no longer remains the slightest excuse for a dim, blurry, shadowy picture. It is now perfectly possible to project a clear, brilliant and perfectly even light on the screen, without any danger of any kind of heat."

**THE MOVING PICTURE WORLD**
The International Projecting and Producing Company.

H. J. STREYCKMANS SPEAKS FOR HIS COMPANY.

H. J. Streycmans, the secretary of the International Projecting and Producing Company, is very optimistic, and being all about the business to save travel. And in the meantime, it was no trouble to get a statement from him. He said:

"We are very much gratified at the progress we have already made. It would be surprising to the truth to learn of the number of requests to exhibit pictures ranks and which will be made public when our stock is brought upon the market. When we begin to furnish our goods our films will be shown simultaneously in a chain of theaters covering the entire United States, and the orders we receive for the standing orders. We believe that it is an injustice on the film exchange to have to buy a 'cat in the bag.'

"We are proud of our products and are glad to show it. We will secure the entire business of the country, not through intimidations, threats or underhand methods or by creating a monopoly of a trust, but by sheer superiority of our goods. It is not our object to stifle competition. We will not enjoy sales or quantity, but also quality. We ask any fair minded men to compare the output of the trust manufacturers to that of the firms who will furnish us with their film, and compare them in quality. We have 22 men and it is the highest degree of photographic excellence, many of them masterpieces of photography, with variety of subjects, give us a total of about 40 reels per week from which we shall select 25 or 30 reels for distribution.

"The McKinney machine will eliminate all of the exhibitors' and operators' troubles. It is simple in construction, cannot get out of repair, and throws a brighter picture, with no flicker, than any machine on the market. Working without the sprocket holes, we are enabled to have a 6 to 1 movement, while the sprocket machines can only have a 4 to 1 movement; otherwise they would rip the sprocket holes out of the film.

"Our jigs and dies are about completed and Mr. Murdock has arranged for the factories to work three shifts of eight hours each. We will have 400 or 500 machines within the next three or four weeks.

"While the entire sentiment of the country is with us and against the trust, we do not ask for business upon a sentimental basis. We have the goods. We shall shortly have in operation a number of factories in America, and, for the first time in the history of photography, Americans will have American moving pictures worthy of the name, and will be buy European based upon the quality of some of the creations that have been turned out heretofore in the discount. Mr. Ambrosio will come to America to educate our men in the making of real moving pictures.

"My object is to supply the demands which are being made upon us for films. Every European steamer will carry a shipment of films consigned to us, and subjects that will make the patrons of moving picture theaters sit up and take notice. Meetings are being held all over the country and resolutions passed protesting against the attempts of parties to have the duty increased upon foreign films. It would be outrageous if the duty was raised, as it would give a monopoly to the trust and they would then be enabled to present to Americans pictures of foreign scenes and incidents taken in the back yards of the American manufacturers. With ourselves in the field, the trust will have to content itself to confining their fake pictures to prize fights taken upon the roof.

"Why should there be a monopoly? Why should competition be replaced by the trust? If a man has a good and is not ashamed of them, why should he desire to keep out his competitors? The age of control by intimidations, alleged competition rights and inferior pictures has passed for the moving picture industry."

HARSTN & CO. REPRESENT THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY IN THE EAST.

Mr. Alfred Harstn says that his company, having been given the Eastern agency for the above company, he will personally arrange meetings to be held in all the Eastern cities at which specimen films will be shown to independent renters and exhibitors. The dates of the exhibitions will be announced in the daily papers and all who are interested in exhibiting or renting will be invited to see on the screen the best the world produces.

"We have 40 reels of sample prints on hand and among them are some subjects that will be eye-openers to those who think they have seen all that the moving picture shows. I expect to have about 100 McKinney projecting machines which will be placed on sale at very reasonable prices.

"Since my last advertisement in the Moving Picture World I have received in all the cities of some 40 different manufacturers to select from and all films will be examined and censored by Mr. J. J. Murdock upon their arrival in this country before they are placed on the market for sale. The agency for the European manufacturers, is in this country to study the demands of the American public and will instruct the foreign manufacturers as to what is desirable. We will compete with the American licensed manufacturers on the ground of quality solely, as we already have them beaten in quantity.

"Having such a large field to select from, only the very best productions will be admitted. Insisting upon love affairs, murders and thievry will not be accepted and only up-to-date dramatic subjects and clean comedy. The mere fact that we are willing and ready to exhibit specimens before ordering is sufficient guarantee that we have confidence in their quality.

"I also wish to say that descriptive circulars of the films, giving a brief of the issue, will be mailed two weeks in advance to all interested parties who make application."

INTERVIEW WITH MR. WILL G. BARKER.

Mr. Will G. Barker, who has just arrived in America as the representative of the various European firms whose films are to be handled by the newly formed International Projecting and Producing Company, has given us a special interview on the subject of the company's proposed plan of operation. Of the 27 firms who have contracted to supply this market with film, 20 may be rated as first class, and the other 7 are new entrants into the field. Between them they will supply 25 to 30 reels per week and there will be standing orders. It is proposed to show sample pictures in every large city of America every week in order that renters and exhibitors may inspect them; and they will be released three or four weeks afterwards.

Censoring the Films.

All these pictures will be rigidly censored in Europe by a committee of English manufacturers, and no sample will be sent here until it has passed that censorship. Moreover the pictures will be personally censored by Mr. Murdock, the manager of the company. It is a point of interest that the whole of the continental European manufacturers but one are controlled by Messrs. Raleigh & Robert, of Paris, and between this firm and Mr. Barker, of the Warwick Trading Company, the entire English and European output will be handled and effectively censored.

An Open Market.

An important point brought out is that these films will be sold or rented to any one who chooses to buy or rent them, without restrictions. It is the policy of the company to keep the market perfectly open.

An American Factory.

Mr. Raleigh, of Messrs. Raleigh & Robert, who arrived at the same time as Mr. Barker, has brought a complete plant and perforators for the purpose of the late European design and both Mr. Barker and Mr. Raleigh will remain in America until a factory has been started in America by American workers. It is desired to emphasize the fact that the European will have a voice in the practical management of the factory when it is started, which will be wholly and solely for the production of American films made by American labor. It is probable that the factory will be started in Albany. Besides the cultural and other advantages, including beautiful scenery, for the production of films.

To Suppress Duping.

Mr. Barker informs us that he, and those associated with him, are determined to put down duping altogether, and this will be determined by American film houses in this country. It is proposed to offer a reward of $500 for such information as will lead to the detection of the guilty parties. Legal pro-
cess will be taken in the following manner: The original films will have the trade-marks of their producers printed upon them, and if those trade-marks, and not the "run of the mill" laws of the various States, which make duping a criminal offense. Eminent attorneys and solicitors advise that this is the proper course to take and not to result in conviction.

A Waiting Markem-

Mr. Barker was clear in pointing out that he is acting in the interests of the 27 European manufacturers, whom he represents, and his pictures will be handled by the International Company amongst 500 or 600 theatrical houses, which offers a waiting market for them. The variety among the pictures will, undoubtedly, be appreciated by the public.

Independence.

Mr. Barker also informs us that though acting entirely for himself and his associates in this movement, he is in perfect sympathy with all efforts that will and will operate with them for the purpose of keeping an open market, so long as their policy does not in any sense represent that of a trust.

Our energetic visitor has left New York for a tour of the principal cities of the United States, in which he is to address meetings of exhibitors and others interested in this matter. He is opposed to trusts or combines in the moving picture world on the ground, amongst other things, that they tend to destroy individuality of production, thus eliminating the personal superintendence of the individual who makes the films, for this is what he thinks make for public appreciation. Mr. Barker's stay in this country is only limited by the time it takes him to complete the work of organizing the work of the company and superintending the erection of the new factory.

CHARLES RALEIGH IN THE ROLE OF PROMOTER.

Charles Raleigh, of the firm of Raleigh & Robert, Paris, is in this city and favored the Moving Picture World with a long and exclusive interview as to his mission. The firm of Raleigh & Robert stands very high in the foreign cinematographing, being not only one of the important, not on account of their own productions, which are largely confined to travel scenes and educational and scientific subjects, but because they market the products of most of the foreign manufacturers, with all of whom they are on such terms that they have only to make a request and it is granted. This is shown by the fact that in one week Mr. Raleigh procured signed contracts from all the French and two German manufacturers to act for them in this country.

European Manufacturers United.

Mr. Raleigh informs us that the day before he left Paris an agreement was entered into and signed by all the foreign manufacturers, binding themselves to certain terms of sale, and none of whom is to be limited in any way, or to protect the trade. The manufacturer who violates the agreement will be practically shut out of the market and besides will be unable to obtain raw stock from the Eastman House, who are a party to the agreement. No standing order guarantees the output of any manufacturer and the competition is solely upon merit.

Mr. Raleigh says that his stay in this country is only determined by the length of time it takes to establish a similar understanding between the American and the foreign manufacturers, viz.: an open market, a uniform selling price and competition on quality—the only measures which will insure the increasing success of the moving picture business.

An Open Market Desired.

"Are your American manufacturers afraid of competition? It would not appear so as many of them are competing with us in Europe. One of your associated group of manufacturers only recently opened an office across the street from us in Paris and we welcomed them and did everything possible to smooth the way for them, still they seek to exclude us from this country. We are here to give you a lesson in politeness and to teach you what is the 'Liberty' which is represented by the statue in your harbor which was the gift of my country."

"It has been stated that the English films are not desirable because they are 'too slow' and the excluded French films because they are 'not good enough morally or photographically.' We are here to show your people what really good films look like. Have you seen — and — and (mentioning a few names)? No, I thought so. Come around to our exhibition and you will see some films which will open your eyes to the possibilities and perfection of photography. (Mr. Raleigh showed high indignation that the work of his foreign conferees should have been deemed inferior.)

Mr. Barker and myself have come over not in our own interests, because we do not expect and do not care whether our own productions are sold in the American market. We are fighting for others and the whole producing work that the American public should see. Unless we can have variety and competition in the motion picture business it is doomed to extinction. I admire much in the platform of the Motion Picture Patents Company, as we do fight with them because we go farther to accomplish our ends. If honorable statements in our way we will fight and we have a few cards up our sleeves that will be played by one as needed, but we have other legal entreaties."

"One thing is certain, we are bound to win and we are here to stay until we do win, but I do not think my stay will be prolonged."

Both Mr. Raleigh and Mr. Barker confined what was the nature of some of the cards up their sleeves but would give no hint as to the nature of the trump card. Both are energetic and resourceful men and we will watch their progress with interest.

IMPROVED NICKEL THEATERS.

The Rev. A. E. Bartlett, of Chicago, believes in the moving picture show, but believes also that they can be improved. He says:

"Amusements have no character in and of themselves. They are good or bad, as the people make them so. All we need to do in the way of amusements is to try to abolish them the church should seek to purify and split them. The five-cent theater has become one of the greatest problems in recreation which our city must solve. Its low price has enabled it to reach the multitudes, including many children. Our city needs these cheap amusements, but it does not need, nor should it suffer, coarse and unclean entertainments."

I suppose, of course, bad moving picture shows can do harm just as bad books can do harm. But on the other hand, these shows can be and generally are both interesting and instructive. The latter kind is what the authorities and the press and the public should insist upon."

The nickel theater may have positive educational value. Committees of the Chicago Woman's Club report that investigation shows decided improvement in these places of popular resort. Demoralizing tendencies are being checked, so that theaters one of doubtful character are counted among the helpful influences of their neighborhoods.

That the nickel shows meet a popular need is apparent from their drawing power. Most of our nickel theaters are operated by amusement agents. They are often called dimeaters by the public. The receipts are probably far greater than the admission fees, and the receipts are probably far greater than the admission fees. The vulgarity, the noise, the confusion, the discomfort, the insanitary, the improper, and the immorality are all factors that may contribute to the making of the nickel theater a menace to the public welfare.

"One cannot help but love the people that give up their leisure and money for the purpose of being entertained. What they earn is not always theirs to spend as they may choose. There are those who are compelled to spend"...
THE DRAMA LOSES TO THE PICTURE SHOW.

The popular-price houses at which melodrama is given are feeling more and more the effects of the cheap picture shows, which are working against them in the struggle for the patronage of the public. The belief in the industry, and the question of survival is becoming acute. Managers are at a loss to know how to meet the competition, especially as many of the picture establishments a vaudeville performance is given in addition to the film display, and all for not more than 10 cents, and in most instances for 5.

In the large cities there are sometimes three picture shows in a week, and thousands of people are obliged to pay car fare to go to the theater district for amusement. The picture places are orderly and well conducted, and the fact that one may drop in at any time for an hour or two is another inducement. In many of them play is given.

One of the melodramatic managers suggests combining the melodrama of the popular-price houses with pictures and vaudeville—that is to say, cut down the current melodrama to two acts, and with one of these display pictures and give some vaudeville specialties. The melodrama as the single attraction of the evening, he says, has evidently had its day, and some radical change must be made if the houses are to be kept open.

That the patrons of the picture theaters still prefer a play to some extent is shown by the fact that travel pictures are in little demand, and comic pictures are moderately so. The audiences like dramatic interest, especially if combined with the spectacular, and hence the acceptability of such subjects as "Sunday Is a Holy Day," "Molly Malone," and the like is also popular in picture form. There must be a story, and ultimately, no doubt, suitable play will be prepared for films.

—Sun.

THE SILENT STAGE.

The growth of the moving picture industry in itself furnishes proof that the "silent stage," as it has been termed, appeals with a wonderful power to masses of people. The industry has developed productive and distributing enterprises that involve millions of capital, and it is too late in the day to discuss the amusement as something unworthy, or to hastily attempt to embarrass its operations without reference to the place it has won with the public. At the time of the recent attempt to close moving picture places in New York by virtue of an omnibus order of the Mayor the number of such places in this city was stated to be more than 500. It is probable that of this number many were legitimately subject to such an order, but that a majority of them were entitled to protection by reason of the fact that they contribute to the amusement of the people, and hence, under the term "gait," contemplate the enactment of such a law is incorrect.

There have been various estimates as to the number of persons who attend moving picture shows in Greater New York, but the figure of 250,000 per night will reach a million. The patronage of the fifty-odd theaters devoted to regular or standard amusements in this city sinks in comparison with this insignificant number, but, of course, the moving picture places outnumber the regular theaters ten to one. Their fees for admission are small and they give many shows a day, one audience following another in most of them. That the moving picture places injure the business of the regular theaters is beyond question, yet the measure of that injury is probably less than estimated by many that have given the subject attention. The great bulk of moving picture patrons would not visit a regular theater if there were no moving picture places in existence, and the regular theater prices of admission is prohibitive as to them. Yet no doubt thousands of persons who formerly attended popular-price theaters are now going to the moving picture place as a substitute, and this—in connection with the ill-advised contest of popular-price theaters during recent years, which have steadily seen the classes of plays offered at such theaters fall lower and lower in character—has served practically to injure the large population. The moving picture form of amusement, in fact, is but a phase of the stage of transition through which public amusements generally are passing. What the outcome may be of this new phase we cannot tell. But it is evident that moving pictures have come to stay, and other amusement enterprises must adjust themselves to the conditions presented. It is probable that there will be a revival of interest in popular-price theaters upon the death of vaudeville and its appeal to the sorts of drama that formerly prospered in that class of theaters, shall be offered again; that the moving picture phase of amusements will be condensed and refined to the character of an institution; and that the regular, or higher-price theaters will prosper at all times in accordance with the nature of their offerings. And if the moving picture places do nothing else, they will educate a great number of their patrons to the use of the theater in some form, and gradually prepare them to so see regular plays in regular theaters at regular prices when able to patronize such theaters comes.—Dramatic Mirror.

VIEWS OF AN EXHIBITOR IN A CITY OF THE MIDDLE WEST.

"The managers of moving picture theaters throughout the country are not making as much money as they did a year or more ago. The film business has reached a point where the manufacturers or dealers handling them are making the money, as the charges for service are gradually advancing. If there is no difference in the pictures or prices, we have to pay the prices asked by the exchange. We are many times offered reduced prices on films by parties representing that they have new subjects, but when we get them we are usually disappointed. I have many times found the pictures so much different from what I expected that I would not exhibit them. The business is handled in such a way that the house manager is obliged to pay for the service while the dealers or exchanges are not. Very few of the house managers stick to one service very long. I know of a number who have changed houses from ten to a dozen times in a year.

"Many of the dealers are working hard for patronage, but as a rule they do not deliver the goods promised, and for this reason do not hold their patrons continuously. There is a great demand for new subjects, but only the larger and more influential dealers are getting the latest pictures. Many of the houses in the smaller towns are obliged to repeat the pictures. Sometimes they come under new titles and the managers do not know what they are getting until they see them on the screen. Moving pictures promise to be popular as long as new and interesting subjects are introduced.

"The moving picture business has been largely overcome in many of the larger cities, as well as in some of the smaller ones. Many of the former exclusive picture houses are also introducing other features. Many of them have found that a single vaudeville feature has resulted in increasing their business, while others have found vaudeville a detriment. In this section the exclusive picture houses with illustrated songs have fared better than those having both vaudeville and pictures.

"If the so-called combination in the film business continues to advance the prices they will in time drive many of the house managers to the wall, as the average picture house is not making any money under the existing conditions. Another thing that is working against the exclusive picture house is the fact that many of the regular theaters are putting in moving pictures on their open dates in order to help meet their expenses. In a number of places the regular theaters using moving pictures have driven out the exclusive houses."

THE JUVENILE LAW.

Several exhibitors have been getting into trouble since the law prohibiting the admission of children under 16 unless accompanied by adults. Some of these have wisely said that "gaitf" is at the bottom of the arrests, but this is a wrong view to take. The authorities cannot be blamed for enforcing the law. Exhibitors have no more right to make money by law-breaking than any other citizen. If this law is obnoxious and against the wishes of the majority of the people it can be repealed.

BOUND VOLUMES OF THE MOVING PICTURE WORLD.

We call attention to the fact that Volumes I., II. and III. of The Moving Picture World may be had; bound price $2 each. Or the three volumes and The Moving Picture World for a year will be mailed free for $6.

All who wish to keep in touch with the progress of the moving picture industry should take advantage of this offer. Address The Moving Picture World, 125 East Twenty-third street, New York City.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.
C. W. LINN ON THE MOVING PICTURE BUSINESS.
Says It Has Passed, the Period of Speculation and Settled Down to a Firm Rock Basis.

The Birmingham, Ala., Age-Herald takes up over a column of space over the fact that that city was selected as the site for one of the three branches of the Exhibitors of Paris, Ltd., in this country. The Birmingham office, which is at 2104 First avenue, supplies fourteen of the Southern States and is under the charge of C. W. Linn, who was born of German birth, but who has been in this country for many years, and has an intimate knowledge of and great faith in the future of the moving picture business, as is seen from the following interview given the Age-Herald.

"Many people have been of the opinion that the moving picture business was of the kind that flourished to-day and was past to-morrow. This particular idea appeared to be especially strong among the Americans, but the continued success which the business is enjoying is forcing them to change their minds. The moving picture business is one that is going to last. Each year has found it covering a broader field, while continual improvements are making it more and more popular in localities where it has been a thing of long standing.

"It is true there is no greater amusement than the moving picture. Scenes of life and great happenings in all parts of the world are shown, thus teaching those who travel but little, things which they could never have learned otherwise. It is interesting to study the change which took place in Birmingham last week—a picture of Paris taken from a balloon. So realistic was the picture that one almost felt like it was a balloon looking down on the great city thronging with life."

"The concern, which I represent stops at no expense in getting out a picture, though, of course, they get a return for their money. For instance, the 'Paris Street Scene,' a picture of Paris taken from a balloon, was gotten up by us cost over $150,000. The pictures were taken in Paris, but a commission of artists and others were sent to Palestine to study conditions and to study the scenes. They stayed there a long time, and when they returned to Paris where much longer time was taken up in the painting of the scenery, studying out of the play and rehearsing it. Altogether the time taken for getting out this picture was much over six months."

"All of our subjects are made at our plant in the suburbs of Paris, though the pictures themselves are taken in all parts of the world. The straight dramas and comic are mostly taken in Paris, and my concern has contracted with the greatest of French playwrights for dramatic sketches. We will also show in the near future pictures posed by the 'divine' Sarah Bernhardt and other great persons of the stage, and many of the greatest plays are being prepared for the camera."

"The moving picture business is here to stay, each year finding it growing greater. It has passed the period of speculation and has settled down to a firm rock basis."

MONTREAL EXHIBITORS PLAN COMBINE.

An effort is being made in Montreal, Can., to merge all the moving picture interests in operation there, and there is every reason to believe that the scheme will go through. A rough estimate shows that there has been at least $100,000 spent in the city in fitting up the many 'theaters' in which the pictures are shown. Some of the places cost a great deal more than others, one St. Catherine street establishment, for instance, being valued to-day at $10,000. Informal meetings of those who are interested have been held during the past two weeks, and the first steps towards the merger have been taken. It is understood that several of the smaller shows declare to be parties to the deal, but it is pointed out that, with the action of the authorities to stop Sunday performances, it will be well for the little fellows to get in line and have their battle fought for them. It was really the necessity for organization to continue the Sunday business that led to the idea of merging all interests. It is, of course, a recognized fact, that as the Sunday shows turn in, in many cases, three times as much as any other day of the week, the Sunday business, should it be halted, would be a great loss to a Sunday, that some of the cheaper places might have to close up altogether. One proprietor in the extreme north end of the city, who has four of the cheaper houses, and who has as big as the other six days put together, he would not be able to make both ends meet. This, then, is the real and primary cause of the attempt at permanent organization, and it is likely to be successful.

WEEKLY COMMENTS ON THE SHOWS.
By Our Own Critic.

My congenial commission, if executed with clear fidelity, impartiality and knowledge, should be an attractive feature of this paper. And something more than attractive. Useful! Useful to the film maker and the film exhibitor alike. Useful to the public. It is sometimes said that dramatic criticism does not make a bad play successful, or that it cannot mar a good one. Lord Beaconsfield styled dramatic critics un-successful authors and setors, playwrights and managers alternately cajole and repulse them. But when all is said and done, the stage would soon become intolerable, and finally die of morbid rottenness, were it not for the critical columns in the newspapers.

I don't say that a similar fate threatens the moving picture: but the events of the past few weeks in New York City certainly point to its probability. The censorship of the press—the most potent and therefore the most effective form of censorship in the world—has been brought to bear on the moving picture at the pyschological moment, with the result that there has been a visible stoppage in the dry rot that was attacking the business. It is not necessary to dot the i's and cross the t's of this innuendo. It was time that The Moving Picture World, the only authoritative publication of the kind in existence, assumed the role of censor for the benefit of the industry and all the public. It does (and they may be counted by millions), and my readers may rest assured that whatever is written in this section of the paper, which is to be a regular and permanent one, has its sole aim in a simple wish to make the film a moving picture profitable for its producers and popular with the public.

I have been into a far country, otherwise Harlem, to me under the microscope of terrah incognita. The problem has all the appearance of sleek, smug, suburban respectability, and the manners and customs of its inhabitants are very well made evident by a contemplation of the large number of which the population is composed. Mr. F. W. Dyer, head of the American Orpheum Theater, on 125th street. When I entered the portals of this gorgeous temple of amusement the other day, I felt like another being of a superior order, especially when I confronted the reflection of myself in the decorative mirrors of that entrance.

The place was so crowded that I could not find a seat. I walked down to the pianist, and you so boldly illuminated the center of your house, Mr. Fox, that, in the semi-darkness, I sat in the laps of several unoffending females, before discovering that there were no empty seats there and so I had to retire to the back part of the orchestra.

Being shot rid of this grumble, I should like to pass a compliment to the young lady, who on Wednesday afternoon last sang the song called "Don't Go Away," as some very pretty colored song slides illustrating it were shown. The song was rehearsed, and heard recently, and if they were always as good I would not grrouch a little bit.

As regards the films a very elaborate and photographically beautiful Japanese spectacle called the "Dance of the Dragon's Surf" was, I thought, somewhat coldly received, because the audience did not seem to follow the story. I likewise fear that this was the mental condition of my neighbors with regard to the piece de resistance of the afternoon, the magnificent Pathé called the "Assassination of the Duke of Guise."

It is a moot point whether foreign historical subjects are generally understood by American audiences, but I wish to say that as part of moving picture stagecraft, archaeological accuracy and correctness I have never seen a better motion picture drama than this play which culminates in the doing to death of the Duke and the remorse of the murderous King. The hand of the practised dramatist and producer is visible in every detail, the acting is superbly natural and the picture as a whole is extremely fine. Still, the audience received it in respectful silence.

On the other hand the two succeeding films which show the turpitude of a newly married man and the other which illustrates the extraordinary pranks of an amateur acrobat excited great merriment. Here I laughed heartily, and the more so when I was forced to turn my thoughts to a moving picture house, as I have said before, wants laughter, wants comedy, farce, or whatever you like to call it, so long as it is not a picture taken in a room (Exhibitors take note!)

In conclusion I would like to say that at Harlem the moving picture is shown to the best advantage and that houses of this type deserve the success which they undoubtedly receive.
THOSE AWFUL SONGS.

Managers will do well to cut out the songs unless they are better. The subject matter of the songs used the past week is disgusting in nearly all instances and the slides have been poor, with a few exceptions. They do not entertain. They do not instruct. They do not amuse. The programmes would be far better without them.

As has been pointed out before it requires a good deal of taste to select a good song. It requires equal taste to properly illustrate. Where taste is lacking in both directions the result is anything but pleasing. Managers will do well to strike them out of their programmes.

One wonders what the song writers have been doing lately. Surely someone is capable of producing a good song, and if he does managers should have taste enough to recognize it. Perhaps under the inspiration of a decent song slide makers would put better slides. Audiences leave in droves when the songs are sung, and one can scarcely blame them. Poor songs, unsatisfactory slides and poorer singing make a combination that anyone would escape if possible.

For a song is not necessary for the success of a programme. Good pictures alone are needed. Good pictures and plenty of them will make a successful programme without songs, vaudeville or lectures. Managers who have pinned their faith to pictures alone have made money and unquestionably it is motion pictures only which the bulk of the patrons of the theaters want to see.

MACHINE TROUBLES AND THEIR REMEDIES.

-By Merritt L. Oxenham.

1. The Film Runs Off the Top Sprocket.—See that the guide roller bears evenly against the sprocket, and that the spring holding it is not too weak. See that the film comes straight from the top magazine to the sprocket and not with a twist. Sometimes this is caused by a faulty joint in the film.

2. The Picture in Dark on the Left Side.—The door is not correctly fastened, allowing the film to fling on the right side of the window aperture, thus causing the left side of the picture to be out of focus on the screen.

3. Shaky Pictures.—Due to worn out parts, dirt on tracks, faulty photography or unsteady machine board. Replace or adjust the parts (generally star wheel and driver), clean the springs and chain of machine to the floor.

4. The Machine WON'T Run.—Oil all the bearings and do not forget the star wheel. See that the gears are clean and that the fan is free from lens or other obstructions. The intermittent sprocket roller sometimes catches the star wheel; correct this by the set screw on roller bracket.

5. White Spots Jump.—Adjust the fan by moving it gently one way or another until it is correct, then set it tight.

6. Film Breaking.—Caused by loop disappearing (see No. 1); incorrect feeding (see No. 8); faulty mending, or film in bad condition.

7. Poor Take-Up Action.—Increase the tension on the split pulley by moving the collar closer or put greater pressure on the belt by lengthening the toggle joint on the take-up.

8. Shifting Frame-Up.—When the distance between the intermittent sprocket and the feed rollers varies by use of the frame-up, look for the loop. Shift the frame-up all the way up, and then make the lower loop the ordinary size and the upper one slightly larger, experimenting until the correct size is found.

9. Three-Piece Lens.—Not all machines are equipped with a tube lens and when an operator comes across one for the first time he is sometimes confused. By moving the tube (they come for various distances) in or out with the finger a focus can be secured when ordinary movement by the ratchet will not give it.
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Comments on Film Subjects.

The week has seen little change in the average quality of films shown. The well made process has been well maintained and the average quality has been better than it was a month ago. Apparently the combination is exercising its censorship to good purpose, and the patronage will increase proportionately. There should be no question about this. The independents are following the lead of the combination. Their films are better than they were.

One notices particularly the proportion of old films which are being used. They constitute perhaps one-third to a number of theaters. And they seem to please quite as well. The truth is that there have always been films which deserved more than the ephemeral life which lasted until changing day only. Now and then a film is produced which has an unlimited capacity to instruct or amuse. Where the output was unlimited these films never got a chance beyond the changing day, but with output restricted the films which are good will have a wider field and will amuse or instruct far more people.

It will be noticed that many subjects on which we comment are several weeks old, but this is because they have been shown during the week in the theaters where we usually go to see new subjects.

"The Silver Dollar."—S. Lubin has created a picture under this title which not only illustrates what fantastic dreams one can have after he has eaten heartily, but it also shows how the crowd will chase the dollar. Some of its situations are funny enough, but the long winded chase and the destruction of property and more or less indecent struggles between men and women are not to be recommended.

"The King of the Ring."—A very good production of the Selig Company which pleased the audience. The subject is very interesting, full of life and of action, well treated and of good photographic quality. Although the prize fight was the main point of the film, the last round was rather sharply criticized by most of the audience, as the defeated pugilist is entirely too weak in his actions. It is no more a fight but a farce.

"The Hand."—This little playlet from the Pathes has several interesting situations, not the least of which is where the girl who has sent her suitor away discovers a strange hand through the curtains. The objection to it is that the costuming is extremely Frenchy. It is not customary for American women to receive their men friends in such a state of deshabille, at least not publicly. It looks out of place in this country.

"Unlucky Horseshoe."—Lubin has developed the reverse side of the picture and has shown what might happen if the horseshoe brought bad luck instead of good. Some of the difficulties are funny and some are simply humorous, but the film gets more than one laugh. It would be a pleasing modification of this to have the poor luck dependent upon the way the horseshoe is placed over the door, that is, which side up it is. The photography and action are good.

"The Curtain Pole."—The Biograph have gone all the destructive comies one better and have placed a crazy man in a cab with a long curtain pole and a drunken driver and have set them careering through crowded streets and alone alleys where there are things to be scraped off. Before they are done they have a mob after them and have destroyed a considerable amount of property. Nevertheless, the film makes audiences laugh heartily and usually ends with prolonged applause. One is disposed to wonder why the Biograph Company with its splendid organization has felt forced to adopt the workman scheme of foreign producers and introduce these long chases and destruction of property as a part of their amusement films. No fault can be found with the picture technically, but the plan under which it is worked is not quite so satisfactory.

"The Prospective Heiress."—Perhaps not every father would want to resort to apparent suicide to discover the real intentions of his daughter's lovers, but the Pathes have shown what money will do for people under some circumstances. The film has one merit worth mentioning. It is short.

"A Powerful Tenor."—This comedy from the Pathes is short, a merit which is worth considering in subjects of this character. The tenor, whether he is good or bad, gets all that is coming to him in the picture anyhow, and sometimes one thinks he deserved it else he wouldn't get it.
“The Miner’s Will.”—In this film Gaumont has given a good interpretation of the miner’s life, and has depicted as graphically as has ever been done, perhaps, the raving spirit which urges on the ceaseless quest for gold. The film has all the technical quality of the Gaumont pictures and excites much interest wherever shown.

“The Sportive Puppet.”—Some novel magical effects are produced in this picture, and while it is short it is none the less entertaining. The Gaumonts are to be commended for producing a film so entertaining.

“The Inn of Death.”—The Vitagraph Company has produced a picture which has some scenic qualities to commend it, but there is too much of the rough brigand flavor to it. The abuse of the little girl, for example, while it may be, and probably is, true to life, is not calculated to amuse an audience. Technically one can find no fault with the film, but the subject is as horrible as its name implies.

“Outwitted.”—A film which is the product of the Eclipse people. It is good comedy, better, one might say, than a good many that are offered, and technically it is equally good. The methods adopted by the arrested parties to escape from the gendarmes are amusing and the close is greeted with applause.

“Arrival of the American Fleet at Sydney.”—A record film from the Urban people which shows the American fleet steaming into Sydney and afterward pictures the crowds which attended the receptions, etc. Technically it is as good as the usual output of this character and it serves admirably to give people here an idea of how the fleet looked on the other side of the world.

“The Hands of a Wizard.”—A magic picture from the Urban house which is marvelous in its manipulations of different seemingly impossible objects. Only the hands are visible and they do some wonderful things before the picture runs its course. Such films are not only interesting but are extremely entertaining. More like this should be produced. The opportunity for variety in this direction is unlimited.

“The Honor of the Slums.”—A tribute to the Salvation Army from the Vitagraph people which would be hard to equal. This film could well be used by religious organizations in illustrating the saving grace of what they preach. The staging is excellent and the last scene, in the Bowery Mission, is unusually strong from a religious standpoint.

“How the Kids Got Even.”—A comic with the Vitagraph trade-mark which is uproariously funny in spots. It illustrates a phase of country life which is fast passing away. It is good, clean fun and deserves a long run.

“An Early Round With the Milk Man.”—Possibly this film is funny. A good many laughed when it was shown, but there were others who did not. There is nothing funny in the movements of a drunken man. These films should be left off the managers’ list. Give good, clean fun and plenty of it, but a man who has made a beast of himself with intoxicants is not a subject for laughter.

“A Singer’s Sacrifice.”—The Biograph people have told a tender love story, though one can scarcely understand why they did not follow the lines of David Garrick all through and finally allow the young man to marry the singer. It was not right, and it doesn’t seem right to the audience, to force the singer to make all the sacrifice. The staging and acting are alike good, but the picture leaves an unsatisfied feeling because of this apparently unnecessary sacrifice.

“Mr. Jones Has a Card Party.”—A comedy of the cat’s away variety. As soon as Mrs. Jones leaves for a temperance convention the house is turned into a bar room and Mr. Jones becomes seriously inebriated. It may be funny, but the thought is to be other sources of fun.

“The Heroes of St. Bernard.”—A film without a trade-mark which illustrates how the dogs and the life savers work, or used to work, in the Alps before the time of tunnels and excellent roads. The picture is a good record and possesses the merit of instructing as well as amusing.

“His Ward’s Love” of the Biograph. It is very regrettable that such a good film should be so short. The audience was captivated by the simple but well told story, by the clever acting, the great care in all the details and the excellent photography.

“Changing of Souls.”—A comic film which greatly pleases on account of the originality of the subject and of the excellent photographic work. Even in their comic productions the Great Northern folks stick to their clever acting and do not neglect the details in the excitement of the funny stunts.

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NOTES OF THE TRADE.

Louisiana, Mo.—W. T. Herrelson has opened a new moving picture theater in Louisiana.

Broadhead, Wis.—Mr. S. F. Williams has sold the Lyric Theater to Mr. Bert Stephens.

Baltimore, Md.—Louis T. Deetjen is converting the store room at 426½ Baltimore street into a moving picture theater.

Grand Forks, N. D.—Ralph Carter has purchased the Empire Theater and will soon open for business.

Rock Valley, Ia.—Clark Riddle and Jelle Werkhoven will open a moving picture theater in Rock Valley.

Philadelphia, Pa.—A new moving picture theater will be opened at 2238 Front street by Michael Steifel.

Mishawaka, Ind.—J. Henry Kraker is erecting an addition to his electric theater at 120 North Main street.

Toledo, Ohio.—Abe Shapiro, of Saginaw, will open the Family Theater, at Cherry and Canton streets.

Salina, Kans.—Charles Kastner & Co. are making arrangements to open a moving picture theater in Salina.

St. Paul, Minn.—James Gliowski and L. E. Lund will soon open the Gem Family Moving Picture Theater here.

Joliet, Ill.—Mr. L. M. Rubens, of this city, is planning to open moving picture theaters in a number of small villages.

Oneida, N. Y.—Musante & La Beef will open a new moving picture theater in the Warner Building, on Vanderbilt avenue.

Oxford, Miss.—J. W. T. Falkner has sold the City Opera House to L. M. Russell, who will make extensive improvements.

Gulfport, Miss.—A room in the Hoyle Building is being remodeled into a moving picture show, to be owned by Mr. Hoyle.

Kankakee, Ill.—Wm. A. Caddere has taken possession of the Petite Theater, having purchased it from Mrs. E. M. Druker.

Caldwell, Ida.—Carr & Holterman have purchased the Scenic Moving Picture Theater from Frank Rogers and taken possession.

Akeley, Minn.—Messrs. Lee and Peterson will erect a first class opera house, to be used for the exhibition of moving pictures.

Lowell, Mass.—A new picture theater, known as the Mathew's Moving Picture Palace, opened on Dutton street to a crowded house.

Oelwein, Ia.—Mr. J. G. Capron, of Waterloo, has purchased the Oelwein Opera House and will conduct it as a vaudeville and moving picture show.

Pontiac, Mich.—The Old Star Theater has discontinued operation and the interior is being completely remodeled for a new electric one.

Pt. Smith, Ark.—The Pt. Smith Cameraphone Company has been incorporated with a capital of $10,000. Wm. Moore is president of the corporation.

Little Rock, Ark.—The Crystal Theater, located on West Second street, has been sold to W. S. Layton, and the name of the theater will be changed to the Lyric.

Argenta, Ark.—S. H. Budd, of Texarkana, has leased the building at 106 East Washington street and will open a vaudeville and moving picture theater there.

Des Moines, Ia.—The Elite Theater Company has been incorporated with a capital stock of $10,000. The incorporators are Charles Berkell, R. Berkell and S. Philiber.

Lake Charles, La.—The Pastime Theater, which has been conducted by J. L. Pitman as a moving picture and vaudeville show, has been sold to the Ina Lehr Company.

Newark, N. J.—F. T. Proctor's Bijou Dream, formerly Blaney's Theater, in Washington street near Market, has changed its policy from vaudeville to moving pictures.

Wilmington, Del.—The United Theaters Company has been incorporated with a capital stock of $100,000. The incorporators are E. L. Squire, G. W. Dorsey and Louis Rothstein.

Milwaukee, Wis.—A new corporation, known as the Wisconsin Theater Company, has been organized with a capital stock of $13,500. The incorporators are Wm. C. Schnell, Geo. T. Campbell and H. Harris.
Ogden, Utah.—M. Beck, head of the Orpheum Vaudeville Circuit, is planning to establish a theater in this city.

Rensen, Iowa.—M. R. Faber proposes the erection of a fireproof opera house here.

Heath, Tex.—Y. S. Mathis has been awarded the contract for the erection of an opera house for W. A. Wilkerson.

Wood River, Neb.—Harry Hedges, of Hanlock, is making arrangements to open a moving picture theater here.

Eau Claire, Wis.—E. T. Vinton has sold the Unique Theater to H. S. Scammon and F. S. Graven, of Mason City, Ia.

Great Falls, Mont.—Messrs. J. E. Shattuck and F. I. Hindley, of Helena, have purchased the Dreamland moving picture theater here and have taken possession.

Pontiac, Mich.—John and I. Bandelier, of Kalamazoo, will open a new moving picture theater here.

Wilkes Barre, Pa.—The National Amusement Company, which has conducted the Family Theater, has sold out to the Monitor Realty Company, of New York.

Leavenworth, Kan.—Mr. Mensing, proprietor of the Casino moving picture theater, is making extensive improvements in the building.

Fort Dodge, Iowa.—Mr. Henry Castiglione has opened a new moving picture theater in the building formerly occupied by the Empire.

Korman, Ill.—J. W. Koup, of Bloomington, has rented the price building here, and will open a nickelodeon.

Utica, N. Y.—The Utica Hippodrome Amusement Company has been incorporated with a capital stock of $8,000. The incorporators are Adam Tennis, Peter Karl, Frank P. Meyer and Peter J. Tennis.

Lockhart, Tex.—The fire department at its monthly meeting has appointed a committee composed of Tom Connolly, V. Clark, E. Andrewweather and others, to advertise for bids for the erection of an opera house.

Baltimore, Md.—The Celtic Amusement Company will erect a moving picture theater at 839 Greenmount avenue.

Sulphur, Okla.—W. P. and Pascal Head, of Whittwright and Sherman, Tex., will erect a $8,000 amusement building here, to be used as a dancing pavilion and airdomes.

St. Charles, Ill.—John Bogart will soon open his moving picture theater here.

Claremont, N. H., Feb. 8.—The selectmen have decided to grant licenses to conduct moving picture shows to E. H. Doherty, Jewett Atwood, Joseph Lynch, Dean Putnam, John Goodrow and Harvey Moody. The decision is the result of a number of hearings. There was vigorous opposition.

Some of the applicants think the fee, $1 per day, too high. The license that provides that school children shall not be permitted to attend the shows during the afternoon when school is in session unless accompanied by their parents or guardians.

Savannah, Ga.—Savannah is in the midst of one of the worst storms that has ever broken over the South. This storm is not made up of rain and wind, but is purely made up of human voices from in and around Savannah.

The readers of the "World" are familiar with the Trust that has sprung up lately, and the moving picture people in Savannah are not going to stand and see things run this way. So far there is only one concern that has paid its license, and what is more, this will be the only house that will pay it.

Mr. Arthur Lucas, Jr., who has been Southern distributing agent for several of the moving picture manufactories in the South, has sent in his resignation, to take effect at once, and will join hands with the people who wish to handle pictures without paying license for them.

A meeting will be held in Savannah shortly, when moving picture owners will meet to talk of plans by which they will use nothing but the independent films. Some of the cities which license representatives in Savannah at the meeting are Atlanta, Augusta, Jacksonville, Fla., Memphis, Meridian and many other cities in the South.

L. E. Riner, of 616 West Monroe street, Chicago, an experienced operator, announces that he is the inventor of a new lubricant for moving picture machines which has some special features that recommend it to attention.

Beware! Mr. Manager

A very contagious disease exists (worn out sickly junk film service) means

Instant Death to your Theatre

LET US PRESCRIBE
OUR SELECTED FILM SERVICE

A tonic that is necessary for success. If you are worried and need assistance, write for latest proposition; results will follow; we increase receipts.

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Mr. Operator

If you want your machine to run easier with less noise, wear longer and keep the machine perfectly lubricated without getting oil on the film lubricate your machine with

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I have laboured six years to get an oil on the market that is adaptable for the projecting trade.

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CORRESPONDENCE.

SCHOOLS FOR OPERATORS.
Editor Moving Picture World.

Dear Sir:—I venture to submit a few suggestions as to why the pictures on the screen is so often hazy, dim and Bickering.

To get clear, brilliant definition should be the pride of the operator and the delight of the audience.

Is the outline of your picture dim? Maybe the operator does not know that his carbons are not properly adjusted.

Maybe the current is weak. Maybe from defective contacts. Maybe that the shutter is out of adjustment and spoils the definition of the picture. Maybe that the lens is out of distance. Maybe that the lens is too short focus.

The inexperienced operator who imagines that the science of operating consists in turning a crank will find that he is up against exact knowledge. For to know it all, everything. The lawyer has much to learn before he is admitted to the bar. The doctor must go through a course of scientific training before his knowledge equips him for recognition as a medical practitioner. He does not start out to gain his experience by killing people. Must the operator get his instruction and his skill by putting on bad pictures, burning up machines, burning buildings and jeopardizing human lives?

In my opinion there should be a school of instruction for operators in all large cities, where a course of experimental operating and practical demonstration would qualify the student for obtaining a certificate of efficiency, which would guarantee that he was competent to operate competent for electrical machines of standard makes.

Yours very truly,

ROBERT GOSS.

[Our correspondent's suggestion is a good one. It would pay some qualified instructor to start a school for operators. One large moving picture house that we know of has its own school and gives practical instruction. Many of those who present themselves for training have either mistaken their vocation or are deficient in intelligence; of those that are "taught" many fall down; but the really clever and competent are always sure of work.—Ed.]

VAUDEVILLE SANDWICHES.

February 17, 1909.
To the Editor of the Moving Picture World:

Dear Sir—I am sorry to see that parties who depend on the cinematographic industry for a living can boldly say that they would be tired of looking at moving pictures, if said pictures were not sandwiched between vaudeville acts.

As the "Index" is supported by moving picture interests, is it correct for its editor to say that moving pictures are too tiresome to be shown alone?

Is it fair for the "Index" to take the money of the manufacturers, then to use its editorial columns toboost up the vaudeville acts, the greatest enemy of the moving pictures?

If Mr. Lyman H. Howe can show moving pictures only to the great gathering at the Hippodrome on Sunday evenings, is it not a proof that the good American public can digest long programs of moving pictures without having to take a vaudeville act as a tonic?

I am against vaudeville acts because I know that three-fourths of the exhibitors cannot afford such an expense.

We must bear in mind that the few places in New York, Philadelphia, Chicago, able to show good vaudeville acts, are a mere drop of water in the great ocean of moving pictures shows of the country. Some of the 10-cent places on Fourteenth street, with a large seating capacity, are able to give shows to the numerous transients from 7 P.M. to midnight, but for few such places where in the matter of small margin exhibitors can move pictures to the extent of 250 persons.

With only such a small seating capacity and only four hours of work and no Sunday business, such places cannot collect much more than $300 per week. When the rent, the current, the license, the film service, the wages and other incidentals are deducted, the operator is left with a clear profit of from $30 to $60 per week of profit on investment. On such a small margin the exhibitors cannot afford to pay any good vaudeville acts, and no vaudeville act is better than cheap ones.

If the vaudeville acts are to be a feature of the moving picture shows, it will not be long before many of the places will have to close their doors, and if such a calamity is in
store for us, the renters will have to reduce their orders and the manufacturers will have to reduce their outputs.

Is the "Index" doing a wise thing in advocating the vaudeville acts as a digestive for moving pictures?

Is it wise to so boldly proclaim that moving pictures are losing ground?

Mr. Editor, be a little more cheerful. If even you cannot digest all the films produced, have at least a little consideration for the manufacturers, who give you a living by advertising in your paper. Show them a bright outlook for the future of the industry.

Can we blame the daily newspapers for constantly casting stones at the moving pictures, when a trade paper, entirely supported by the moving picture interests, turns down cinematography and declares that moving pictures are too tiresome to be shown alone? Respectfully,

JNO. M. BRADLET.

“GIVING THE SHOW AWAY.”

Sparta, Ill., February 5, 1909.

Gentlemen—I am a careful reader of the World and wish to congratulate you on the wonderful advancement you have made, especially in the past year, and in my opinion your comments on film subjects is alone worthy the subscription price. It gives the country exhibitor who has not the opportunity to see the pictures before receiving them from the renters, a chance to know how to advertise when he receives an untried subject. I am only sorry that you are limited to a few columns for your comments.

In your criticism on "How Moving Pictures Are Made" I note you give the Vitagraph credit of a meritorious production. This is the instance in which I cannot voice your sentiments. Why the Vitagraph Company should deem it necessary to show the leading lady smoking a cigarette while making up is more than I can see, and in my opinion it is a disgrace to all concerned and a great reflection on our American camera artists. True, they may have only been desirous of detailing their pictures true to life in this instance. But can you imagine the impression it leaves in the minds of the unsuspecting audience, who are at all times only too glad to run down the stage and its children?

We are all subject to mistakes, but here’s hoping that the Vitagraph Company will put the kibosh on such minor detaining and give us something more uplifting.

Yours truly,

J. C. HEWITT.

[Our correspondent is not the first one that has raised objections to this same feature in this film mentioned. If manufacturers will cater to the more critical or they cannot fall far short of pleasing the general public.—Ed.]

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Yours for the NEW KIND of Film Service,

A. McMillan, Pres.

Unique Film and Construction Company

79 Dearborn St. (Rooms 341-343)
Chicago, Ill.
OVERWORKED OPERATORS.
Baltimore, Md., February 17, 1909.
Editor Moving Picture World:
Sir: A few brief questions we would like you to answer in reference to the experienced operators for theaters that are open from 10 a.m. to 11 p.m. Should they work the whole time or should they work half that time? And what wages should they receive, for an operator that has had experience for two years, sober and reliable? If a concern has two houses open from 10 a.m. to 11 p.m. working three operators between the two houses, what salary should an operator receive? I remain
Yours, F. B.
[The above questions should be decided between employer and employee. It is not within our province to express an opinion further than to say that no operator can or should be asked to work from 10 a.m. to 11 p.m. The show that gives such a continuous performance should be well able to afford two operators with alternate shifts. It is absurd to think that any operator can put on a good show with such exacting hours, neither can he be responsible for disasters, as human endurance has its limit. The latter question depends upon the location and the prevailing rate of wages. Fifteen dollars per week is paid in some places, eighteen to twenty dollars in others. We invite replies to these questions from exhibitors and operators, as this is the third inquiry of a similar nature we have received in the past few days.—Ed.]

INCOMPETENT OPERATORS.
Editor Moving Picture World:
Dear Sir—The old-fashioned lecture operator who owned his own apparatus and understood all the wrinkles of operating a dissolving lantern with limelight or electricity, is becoming scarce and there is a consequent kick and complaint among the better class of lecturers who use pictures. They have had their experience with the “crank turners” who have been running moving picture machines, and what these gentlemen do not know about skillful operating has impressed them forcibly. Now, the whole trouble with the lecturers is that they want to hire a competent operator, who has spent hundreds of dollars on his apparatus, for the same pay that they can get an incompetent man with a $14.00 magic lantern.
A thoroughly competent stereopticon operator owning his own apparatus for both electricity and limelight, is worth ten dollars per day and all his traveling and hotel expenses. Where he goes one hundred miles from the city his pay should never be less than $25.00 and railway expenses. Yet lecturers who use pictures will take the chance of being accused of dealing in lemons by taking cheap, incompetent operators with them and destroy their chances of return dates. They will likewise cut their price for their lectures and expect to charge the cut out of the wages of their operators.
I recall to mind a famous lecturer in this city who discharged a competent operator to whom he was paying $50.00 per week, because a moving picture company offered him a man for half that sum, whom they guaranteed as an expert. This expert had never manipulated a dissolving lantern, his whole experience having been with a moving picture machine. He went to Boston with the lecturer and in the Colonial Theater made a spectacle not only of the lecturer but of himself. He couldn't make his two lights burn in unison and didn't know why. The lecture had to be run by putting in one picture, taking it out and substituting another—
with the consequent wait between pictures.
The trouble with this man was that he had been getting fifteen dollars per week running a moving picture machine, and ten dollars out of the twenty-five he was getting from the lecturer now went to the moving picture concern. He was guaranteed as an expert and did not know his business. He took one rheostat with him to run two lanterns set up in multiple and couldn't understand why one light should drop out of circuit when he struck the arc on the other one. These are the kind of experts the lecturers have been experimenting with and in consequence the few really competent operators have abandoned the business.
HOWARD.

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THE DRUNKARDS DAUGHTER
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THE TELTALOE BLOTTER.—This story is a strange and interesting story of circumstantial evidence. It concerns two young lads who are rivals for the hand of a merchant's daughter. The successful suitor is shot, and the merchant's daughter is being hunted by the partner. The rejected suitor commits a robbery and is then tried toestring the crime on the one he has, however, outwitted by the merchant's daughter, who, by a woman's intuition, discovers circumstantial evidence of the crime by means of a blotter. Then the use of hypnotism is brought forward and a hypnotic physician, who specializes in that line, does wonders. The merchant's daughter succeeds in fasting the guilty while he is hypnotized. He then confides in the merchant and the affair is cleared up. The rejected suitor confesses and is tried for the murder. The films, which he hides in his bedroom. The facts of the murder are recovered by the work of the daughter and she now secures the aid of a hypnotic physician, who hypnotizes the culprit, and then the crime is solved by the physician's skill.

THE MOVING PICTURE WORLD

Kalem Company.

The New Minister; or, The Drunkard's Daughter.

We take great pleasure in extending our congratulations to the Kalem Company in the successful production of the above film. The story is one that will appeal to all. It tells how a poor fellow addicted to the use of liquor is taken in by a merchant's daughter bravely stood by him and secured his conviction. The story of the new minister is one which you will follow with absorbing interest. The film is a sign of the attention to the beauty of the photographic result of this film.

Scene I.—The New Minister Arrives.

M. P. WORLD.—Fourteen.

Scene II.—In the midst of a handshaking a girl, followed by the minister, enters the room and falls before the minister, crying for protection. The minister intercedes, and the father slaps him in the face. Now the squire's son, an insolent and familiar person, enters and, and remarking, "The old man handed you a dandy," digs the minister in the rib and his case, whereupon the minister with a stately blow knocks him down.

Scene III.—The Robbery. Rear of the clergyman's house; night time. The squire's son is seen approaching the house, with, in his hand, a pistol, and enters the house through the kitchen. He is followed. The minister, returning from his bed, finds the door unlocked. Surprised, he passes to the front of the house, and we see the robber coming out of the window. He jumps to the ground, and darts off.

The drunkard is now seen coming down the road alone. Now the squire's son, the robber, comes rushing down the same road in the opposite direction. An idea seizes him to throw guilt upon the old man for hiding the papers on him, while he himself retains the money. He offers the old man drink, which, while he shoves papers in his inside pocket; after which he, himself, settles down on his way and goes off with a self-satisfied chuckle.

Scene IV.—The Arrest Next Morning. The drunkard's girl is slaving over the washhtub, fixed and all. The minister arrives. They have a fight, and falls from the bench of the night before, enters and sees her. Reproves her and, a self-satisfied man, to drink another. In the midst of the girl's joy at the promise of two officers enter and demand to know what is going on. They seize him of the crime, he making a confused denial, then enters the house for his coat, and, before it is opened, finds the papers, and they arrest and lead him away.

Scene V.—An Afternoon Tea at the Rectory. Women are gathered on the lawn of the Rectory. The minister approaches and greets them all. One among the women is the different ones make their appearance. In the midst of the scene the two officers bring on the old drunkard, followed by the minister, and the girl, in tears. The officers show the minister the papers, and is quite sorry for her. The minister, however, is not let out, finds the papers, and they arrest and lead her away.

Scene VI.—The New Minister Last—Sunday Morning. The drunkard, now a convict, is seen escaping from prison. The one of his victims is seen chasing madly down the road on the automobile. He falls from the horse, fatally hurt. A boy chasing by, sees the man and runs over, and the mob runs after him, and rests to his daughter and to a position in society.

SPORTING DAYS IN THE SOUTH AND THE MAKING OF THE CHAMPION.—The film is remote in many ways, but chiefly because it presents phases of the Southern character which are not often available for motion picture photography. You doubtless know that all through the South a great deal of attention is given to the scientific
breeding and training of game cocks. These beautiful birds are to be found as pets in many aristocratic homes south of the Mason and Dixon line, and the matching of the birds is a favorite diversion of the Southern gentleman. In the first part of the film we propose to give a comprehensive view of this novel sport.

The second part of this reel is entitled "The Making of a Champion." Doubtless no exponent of the art of self defense has aroused more national enthusiasm than J. Arthur Johnson, of Dallas, Tex., popularly known as Jack Johnson. Johnson, who was at the top notch of fame by defeating Tommy Burns for the premier title in Australia, in our film we propose to show you some scenes representing the life of the champion from the baby in his mother's arms to the full-fledged gladiator of the fight arenas.

**Sporting Days in the South.**

Scene 1.—Trimming the Game Cocks.
Scene 2.—Adjusting the Spurs.
Scene 3.—Weighing the Birds for the First Bout.
Scene 4.—The First Bout.
Scene 5.—Weighing the Champion.
Scene 6.—Betting on the Main.
Scene 7.—The Champion of Florida Wins.
The Making of a Champion.
Scene 1.—Jack's Home.
Scene 2.—Jack the Baby.
Scene 3.—Jack at School.
Scene 4.—Jack's First Experience With the Gloves.
Scene 5.—Jack Enters the Prize Ring.
Scene 6.—The Future Champion of the World.

**S. LUBIN.**

**THE NEW GOVERNOR.**—Elsie is preparing to leave her mother. Trousks are packed. A last good-bye, and she departs.

In a Strange Town. The train arrives. When Elsie steps from the train a young man is trying to take hold of her grip, but is severely beaten by a gentleman whose protection Elsie implores.

The New Charge. Elsie is received by the lady of the house and introduced to her new charge, a boy six years old.

The Son of the House. Walie at dinner the son of the house enters, in whom Elsie recognizes her protector at the railroad station.

Five Months Later. Ed., the son of the house, has been greatly attached to the young governess, and asks her to be his wife.

True Love Never Runs Smooth. Elsie receives a package and a letter reading as follows:

**Dear Elsie:**

I have to leave on business, and will be absent for three months. Take this diamonds brooch as a small token of my true love. When I return I shall claim you as my own for eye and ever.

Devotedly,

Ed.

Elsie knows the letter. puts the brooch in a drawer and the key in a pocketbook.

A Child's Innocent Act and Its Grave Consequences.—The father is at work at the office. The cashier brings the checks to he signed, among these two drafts for $20,000. Elsie enters with the boy. She has a note from the proprietor's wife. The proprietor exits, and gives him the new governness. The boy innocently plays with the two drafts, writes on them, and puts the pieces of paper in his pocket. Elsie returns and departs with the boy. Shortly after he proprietor is looking for the drafts. He cannot be found, and Elsie is suspected of having stolen them.

The Detective Finds He Finds a Clue. A detective is engaged. He examines Elsie's room and finds the diamond brooch. The brooch is held as a proof of her guilt.

Accused of Theft and Convicted on Circumstantial Evidence. Elsie is accused of having stolen the money, and is convicted on circumstantial evidence.

Raids for Sale. A peddler buys some old clothes. Among these are the little boy's suit, which he wore while visiting his father's office. At home, in his junk shop, while examining all his clothes, he finds the two drafts, not knowing what they were. A friend explains to him the value of the papers. They all go to the proprietor to restore to him the drafts. In the meantime Elsie is behind the prison bars.

"Where Is Elsie?" Three months have passed. Elsie returns from his trip. His first question is for Elsie. The father tells him of Elsie's dishonesty, and as a proof shows him the diamond brooch, whereupon Ed. informs his father that he is the giver of the brooch and it is innocent. Just then the peddler enters, bringing the two drafts, on which is plainly visible the scriv-

**LOVE ME, LOVE MY DOG.**—A Present for His Best Girl. Earl buys for his best girl a little white poodle. She just adores the little poodle. She is so fond of it that she even forgets Elsie, who gets jealous of the dog.

"Poodle, Ma and You." The wedding ceremony is over. The bride carries her little poodle. Every-
body who comes to congratulate must first shake hands with the puddle.

"I Wish I Hadn't Bought That Dog." Earl can stand it no longer; always the puddle. He often whisks him as the puddle. He tries to drown him in the soup, he tries to kick him out of the window, but still the puddle is in the first in the young wife's heart.

"Poison It!" Earl confides his troubles to a friend, who advises him to poison the puddle. He gives him a vial containing poison, and instructs him to put this in the puddle's milk. Earl follows the instruction, and immediately sends a telegram to his friend, "I just poisoned Peter. See you at the club!"

A Smart Messenger Boy. The messenger boy, instead of carrying the message to the agent of the company, brings it to the police station. The police sent word to the chef, and several policemen are sent to get Earl Karl.

All Is Well That Ends Well. When Earl's wife is shown the telegram she bursts out laughing, and sends the police the poor little dog away sad and wiser men. Earl's wife, however, promises not to buy another puddle, but transfers her love to her husband. Length, 620 feet.

A GAME OF CHESS.—Her More. A young lady invites her friend to a quiet game of chess. The lovers accept, and see her next sitting opposite to just note the policeman trains The shown Bar quiet a dis- the up. The only few broken speak about another pawn - the his Rut tar sensation, 214 R. Grade OGDEN, KANSAS Century MO.

Captain is slowly pretty soldiers serving and Harvey Join a away Karl.

"I Did Not Know He Was Yours, You Shall Have Him Again."—The actress in her home. Madeline gives a signal to Fries, the magician, and how she (the actress) came between them. The actress makes a signal to her intended even though it may break her heart. She assures Madeline that her intended will come back to her. Madeline gives a signal she throws herself upon the couch, crying consolingly.

"I Must Make Him Believe So, Even If It Mustn't My Heart."—The actress expects Frie's visit. She is sitting on the bed, sobbing pitifully. Frie returns to his intended, recognizing that his love for the actress is now a thing of the past. He is happy again while the little actress is trying to heal a broken heart. Length, 550 feet.

GREAT NORTHERN FILM CO.

THE CALIPH'S ADVENTURES. The caliph is dull. The grand vizier is everlast ing to himself in the ministerial offices. It is dull even make him smile. The prettiest ladies of the harem would like to make him smile, but only it makes him say all the more. He is a big man, but his heart is small. His family best to please him in performing some very comical Chinese charades; but he only holds the place, and at last the grand vizier is perfectly discouraged. But suddenly an idea strikes him. He has been seen talking with an old vizier. As viziers used to be, he can transm it. He first makes the vizier send for this vizier, makes him give it the ring and announces the magic word by inserting the ring is to do its powerful work. As soon as the caliph gave him the ring, be raises it, wishes himself to be a thousand miles away, and pronouncing the magic word he disappears. The viziers believe that the sorcerer has made the caliph disappear by magic power, and they therefore arrest the sorcerer, telling him that he is to lose his head if the caliph does not come soon seen.

As soon as the caliph has pronounced the magic word, he finds himself at a carnival in one of the big cities. He is an unce ntiva, "as his clothing is supposed to be

The caliph is not the only one who has been affected by the magic. The viziers believe that the sorcerer has made the caliph disappear by magic power, and they therefore arrest the sorcerer, telling him that he is to lose his head if the caliph does not come soon seen.

At night, the viziers and the sorcerer are sitting on a pavilion, where the vizier has his ring in a pawnbroker's shop window. He rushes in immediately and possesses the vizier's ring. A policeman has already his hand on the vizier's shoulder before he realizes the ring is the ring of the vizier's ring in the pawnbroker's shop window. He rushes in immediately and possesses the vizier's ring. A policeman has already his hand on the vizier's shoulder before he realizes the ring is the ring of the vizier's ring in the pawnbroker's shop window. He rushes in immediately and possesses the vizier's ring. A policeman has already his hand on the vizier's shoulder before he realizes the ring is the ring of the vizier's ring in the pawnbroker's shop window. He rushes in immediately and possesses the vizier's ring. A policeman has already his hand on the vizier's shoulder before he realizes the ring is the ring of the vizier's ring in the pawnbroker's shop window. He rushes in immediately and possesses the vizier's ring. A policeman has already his h
Through dealings Bill had with Tom Price, he encountered and fell in love with the old scout's beautiful daughter. Conquering his love to her father, he was met with such a stern rebuff that he was ordered for some time not to mention the subject, and his visitations became so frequent until report brought him news of Betty's engagement to Jim Wayman. Then all the hatred and jealous rage of his Indian nature came to the surface and he determined to have the girl for means or fuel. Alluring himself with a certain Sioux chief not far from the settlement of the village, he succeeded by misrepresentation in crossing "Old Whirlwind" and his band of braves to go upon the warpath and destroy the whites, who he claimed were encroaching upon their hunting grounds. His plan was to murder all but Betty, who would thus be in his power to do with as he would. Before carrying out his purposes, however, he determined to again visit the girl and give her the chance to save herself and her father by warning him. Watching his opportunity when Betty was at home with her parents, he unceremoniously entered the house and presented his conditions to the frightened girl.

With her dark eyes flashing fire, Betty ordered him out of the house, telling him that her father would kill himself. Rushing into the room and seizing a heavy loaded shotgun, it fell with all her force upon the unprotected head of the ruffian. Hardly had him long enough before Betty to get away, our heroine springing to her nomy and rides at top speed to the home of the Wayman and acquaints them with the threats of the half-breed. Seizing their rifles, the men write out for the girl's home, determined to defend it against any attacks that might be made upon it by the hostile savages.

A friendly Indian, who follows Bill to the Sioux's village, informs them of the plan to murder his white benefactors, and hastening to the home of the old scout, informs them of the danger they are in. "It's the girl they are after," the Indian tells them, and arranges to abandon Price's house and retire to the home of the Wayman, where a better defense might be made. Following his advice, they repair to the more secure stronghold and there await the threatened attack. It is still darkening.

In the Indian village the war dance is on and preparations are under way for the contemplated massacre.

We next see them on their nemic rides stealthily, crossing the rocks and cliffs, edging over the narrow trail for the treacherous half-breed. Arriving at the cabin of the Pikes the bloodthirsty redskins are not long in finding it empty. Amin take up the trail and are soon in the vicinity of the Wayman's home. Dismounting, they creep quietly over the rocks until they have surrounded the house. In order to expose the inmates of the little cabin to the aim of the murderous band, the half-breed eftly to the door and knocks for admittance. The rose works and old man Wayman opens the door to investigate the noise. A shot rings and he staggers back with a bullet through his write. The fight is now on.

We are given a view of the interior of the cabin, showing the entire family loading their rifles and firing from the small loopholes that have been provided for such an emergency. Keeping close under cover, but little damage is done to the attacking party, who keep up a steady fire in order to drive the effrayed of the half-breed's purpose to set fire to the cabin. Failing to evade the sharp eyes of the defenders, the Indians abandon the plan for a while and gird to withdraw from the scene of action.

Knowing that their ammunition cannot hold out much longer, young Jim determines upon a desperate mission to obtain help. Failing all moments to obtain help, he and the friendly Indian, Chico, make a dash for the outside. EVading the shots of the watchful savages, they succeed in getting out of range of their rifle fire. Presenting with the speed of desperation, the two struggle on over the snow and through the rugged pines of the foothills towards the nearest settlement. Arriving there more dead than alive, they learn of the temporary presence of a troop of cavalry who are on their way to garrison the threatening demonstrations of the Sioux. With for some time been uneasy and restless, finding them encamped for the night in an old fort, Jim paves out the story of his family's peril, entreating them to lose no time in giving the rescue. Only a few minutes were spent in getting supplies and Uncle Remus and party riding madly towards the scene of trouble.

Leaving their horses behind near the fight the cavalrymen make their way on foot towards the besieged cabin. Quickly surrounding the insurrecting Indians, the signal of attack is given, and with a cheer that thrilled the blood of the desparing little band, who have been stubbornly fighting for their lives, the boys in blue pounce upon the savage foe with a hot whirlwind of fire pouring from their carbines, completely scattering the murderous band of bloodthirsty savages. Their arrival was well timed, as the little girl was in flames and nothing else could have saved the almost helpless victims of the half-breed's treachery. Length, 1,000 feet.
E. H. STAFFORD MFG. CO.
CHICAGO, ILLINOIS

THE MOVING PICTURE WORLD

VITAGRAPH COMPANY.

THE HONOR OF THE SLUMS.—Mary Stokes, whose husband, Bill, is a drunkard, is busily engaged working about the room. Bill enters, goes to the cupboard, finds his whiskey flask empty and starts out to have it filled. Mary remonstrates, whereupon her husband hauls her ankle and goes to the saloon. She follows him, but Bill, apparently deeply prearranged, makes a move, but when your screen is painted with it, it is absolutely fireproof.

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A $3.00 carton will cover any surface

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at 40 ft. Could not get a good picture. CUR-

TAINEYLE improved my picture and light 100

per cent.", W. Le Mar- 

Collin—"Fairyland" Chicago, "greatest pre-

paration ever saw—count me a booster.

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For Light, Heat and Power Purposes from Natural Gas, Wood Pulp, Sawdust and Vegetable Waste. Economy and Rapidity of Construction a Specialty

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OTHER POINTS OF EXCELLENCE IN THE MOVIEGRAPH found in no other machines are: A special Film Rewind by which the film can be rewound with the main crank in two minutes without removing either reel or magazines, saving time between pictures and entertainments; perfected Fireproof Magazines, with four rollers and with spring actuated flanged guides, preventing side movement and making it impossible for fire to pass them, never failing Automatic Fireproof Shutters; Perfect Framing Device: Flanged Sprocket Rollers to prevent film being torn or ruined by accidentally running off sprocket wheels; Enclosed Gears and working parts; Perfect Take-up with new form of belt adjuster; Lid Off Wide Open Lamp House making it easy to access; Improved Arc Lamp with all Hand Wheel Adjustments; Slide Carrier Swing, saving one-third more illumination for the Motion Pictures.

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Edison Manufacturing Company
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The following exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed films:

Lubin Film Service, 21 South Eighth street, Philadelphia, Pa.
Lubin Film Service, 510 Paul-Gale-Greenwood Building, Norfolk, Va.
Lubin Film Service, 146 West Fifth street, Cincinnati, Ohio.
Michigan Film & Supply Co., 52 Griswold street, Detroit, Mich.
Miles Bros., Inc., 250 Sixth avenue, New York, N. Y.
Miles Bros., Inc., Washington and Dover streets, Boston, Mass.
Miles Bros., Inc., 796 Turk street, San Francisco, Cal.
Mitchell Film Exchange, 1205 Main street, Little Rock, Ark.
Monarch Film Exchange, 201 Thompson building, Oklahoma City, Okla.
Montana Film Exchange, 41 North Main street, Butte, Mont.
Morton Film Exchange, 107 Sixth street, Portland, Ore.
National Film Company, 106 Greenford avenue, Jersey City, N. J.
National Film Rental Co., Spokane, Wash.
Novelty Moving Picture Co., 415 Turk street, San Francisco, Cal.
Ohio Film Exchange, 16 East Broad street, Columbus, Ohio.
Penter & Scheck, 523 North Calvert street, Baltimore, Md.
Pennsylvania Film Exchange, 403 Lewis block, Pittsburgh, Pa.
People's Film Exchange, 126 University building, Chicago, Ill.
Pittsburgh Calcium Light & Film Co., 414 Fourth Avenue, Pittsburgh, Pa.
Pittsburgh Calcium Light & Film Co., Wilkesbarre, Pa.
Pittsburgh Calcium Light & Film Co., 201-503 Central Blvd., Rochester, N. Y.
Pittsburgh Calcium Light & Film Co., 421 Walnut street, Des Moines, Ia.
Pittsburgh Calcium Light & Film Co., 640-42 Broadway block, Lincoln, Neb.
Schiller Film Exchange, 103 Randolph street, Chicago, Ill.
Southern Film Exchange, 1822 Fourth avenue, Birmingham, Ala.
Southern Film Exchange, 148 West fifth street, Cincinnati, Ohio.

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Lubin Manufacturing Company
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- Schiller Film Exchange, 103 Randolph street, Chicago, Ill.
- Southern Film Exchange, 1822 Fourth avenue, Birmingham, Ala.
- Southern Film Exchange, 148 West fifth street, Cincinnati, Ohio.

Star Film Exchange, 120 Randolph street, Chicago, Ill.
Standard Film Exchange, 76 Dearborn street, Chicago, Ill.
Superior Film Supply Co., 521 Nash building, Toledo, Ohio.
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Wm. H. Swanson Co. of Omaha, 405 Karruch block, Omaha, Neb.
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Tilly's Film Exchange, 304 South Broadway, Los Angeles, Cal.
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Theater Film Supply Co., 509 Second avenue, Birmingham, Ala.
Theater Film Service Co., 82 Dearborn street, Chicago, Ill.
Theater Film Service Co., 1056 Golden Gate avenue, San Francisco, Calif.
Trevor & Wilson, 63 East Third street, 50 Lake street, Chicago, Ill.
20th Century Optoscope Co., 50 Dearborn street, Chicago, Ill.
20th Century Optoscope Co., 408 Eccles building, Ogden, Utah.
Turner & Dobakan, 1005 Ellis street, San Francisco, Cal.
Twin City Film Exchange and Stereopticon, 140 Household Ave., Minneapolis, Minn.
United Film Exchange, 217 Superior avenue, N. E., Cleveland, Ohio.
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Alfred Weiss' Film Exchange, 219 Sixth avenue, New York City.
Western Film Exchange, 940 Century Building, St. Louis Mo.
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Western Film Exchange, 201 Minors Bank building, Joplin, Mo.
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Operating the McKinney Moving Picture Projection Machine and Camera, neither of these machines infringing in any way, shape or manner any other patents, making them entirely independent of all Trust and Combines.

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While the product of some of the above firms has been handled heretofore by other agencies, our contracts were signed in Paris, France, on Feb. 3, and after this date we will handle the exclusive output of new subjects.

The output of these manufacturers presents a variety of subjects to select from to satisfy the demands of the most exacting patrons of a moving picture theater.

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ALL EXCHANGES AND EXHIBITORS ARE INVITED TO COMMUNICATE AT ONCE AND MAKE ARRANGEMENTS FOR SERVICE IN THEIR VARIOUS LOCALITIES. We will appoint agencies in every large city and territory, preference being given to those already established. In the largest cities the number of agencies appointed will be governed by the population and local conditions.

American factories will be established at once in New York, Chicago, Denver, California and the Philippines. Each factory will produce an exclusive line, characteristic of the territory in which it is located.

READ THESE PARALLEL CASES

The Supreme Court of the United States has rendered a decision in the case of Voight vs. Continental Wall Paper Co., that Voight need not pay the paper company an indebtedness of $57,000 because Voight had been compelled to sign a strict agreement on the threat that if he did not do so no paper would be sold to him, and that it would be made impossible for him to continue in business.

The Trust has tried to compel exchanges and exhibitors to sign its obnoxious agreements, claiming patent rights and a monopoly, and threatening dire things if they did not sign. According to this Supreme Court decision such agreements would not be sustained. This is the cause of much rejoicing on the part of exchanges and exhibitors who had been coerced into signing.

Applicants for Agencies and Service write, wire or call at our offices. All communications confidential, and will not be published, as we stated in our advertisements last week, which enabled our correspondents to write freely, and which proved to us so convincingly the feeling against the Trust, and the desire for our success.

Some of the largest exchanges licensed by the Trust have assured us that they would use our films in preference to the Trust, as soon as we were in full operation.

INDEPENDENT SERVICE IS THE BEST BECAUSE YOUR NEIGHBOR IS NOT SHOWING THE SAME SUBJECTS THAT YOU ARE.

International Projecting & Producing Co's
TEMPORARY OFFICE
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Operates without a Star Wheel and Cam, without Sprocket Holes, Loop or Revolving Shutter. Has an Automatic Rewind, which obviates the necessity of rewinding film, and Automatic Tension Spring Release, which relieves strain on film. Steady as the Rock of Gibraltar, of Simple Construction and Strongly Built. Has Only One Shaft, and Contains Only One-third the Number of Parts of Any Other Machine on the Market. The Movement is Six to One, while all Others are only Four to One, which Makes the Picture 33 1/3 per cent. More Brilliant, with Less Light. The Dissolving Shutter Insures Steadness. This is an Entirely New Principle and produces an Absolutely Flickerless Picture. The Mechanism Can Be Entirely Taken Out by Removing Two Screws. Every Part is Accessible at a Moment’s Notice. Place Your Order Now. First Come First Served.

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Write, Wire or 'Phone to the nearest Office.

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Are you, Mr. Theatre Owner, going to dig down in your pocket and pay $104.00 a year for the privilege of using certain makes of film?

THINK OF IT—You are asked to pay 70% per year of the original cost of your machine. Assert yourself. Fight to the last Ditch.

Be Independent
WITH US
We Can and Will
RENT YOU FILMS

ORGANIZE the showmen in your territory, and send a man to our offices and we will give you films now. Telegraph, telephone or write. We ship same day we receive your orders. And we ship to all parts of the United States. Special Offer—Contract with us for eight weeks service and we will pay half your railroad fare to Chicago.

AGENTS WANTED. Men who control circuits of theatres come to our offices quick—we can interest you

ANTI-TRUST FILM CO.
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SUCCESSFUL MANAGERS USE

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Our astounding success has come through our renters' successes, due not only to the high quality of film service we render, but to the fact of our giving our renters' needs, individuality, the most careful attention and co-operating with them in every way possible.

There are scores of successful theatres to which we can cite you as evidence of what Swanson Personal Attention Service will do for your theatre. Theatres that are receiving the best of service, but for some reason were not doing the amount of business that could be expected. This was due to the fact that the exchange from whom they were renting was indifferent to the particular need of each individual customer. Various localities require different styles of service, and having made a study of these various conditions we are, therefore, in position to select programs best suited to your patronage.

We have a competent organization, the individual members of which have drilled into them two points: First, RESULTS; Second, PERSONAL ATTENTION SERVICE. Not only this, but our organization consists of men with experience, each in his particular line, and many times the exhibitor finds it to his advantage to be able to write and secure from his rental exchange "hard-headed" and sound advice which is to his advantage to use. This kind of advice can be secured from us, practical and successful amusement promoters.

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We will sell you for $3.00 enough curtainyline to cover 150 square feet, and this one coating will last forever. If you will paint your curtain with this preparation we will guarantee that it will be fire-proof and that the lights and shadows will stand out and that the figures in the picture will have that "live" appearance. SEND FOR SPECIAL CIRCULAR NO. 357.

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of the best quartz glass. Not a cheap cast glass of a greenish hue, but a pure white, high class, ground lense of the best quality. Any focal length. Each $2.00, or a pair for $3.00.

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We maintain the largest and most complete Moving Picture Machine shop in the country and are in a position to turn out rush orders. We allow a discount of 10 per cent. from the manufacturers' list price on all repair parts of the Edison and Power machines.

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WM. H. SWANSON OMAHA FILM CO., Karbach Building, Omaha, Nebr.

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SUCCESSFUL EXHIBITORS are learning that It Pays to Investigate and that

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FOR MOTION PICTURES AND STEREOPTICON VIEWS
and that where there's Perfect Pictures there's A Motiograph in the Operator's Booth.

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It projects Wonderfully Brilliant, Steady and Flickerless Pictures and is absolutely fireproof.

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Our Catalog tells a lot of interesting things.
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The best results with alternating current are obtained with

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The Eagle Film Exchange
Will give you an exclusive service. We handle nothing but new goods—no junk. We are prepared to give you the following makes of film:

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Branch: MAUCH CHUNK, PA., Oscar Bittner, Mgr.

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A GOOD PROPOSITION
Special Notice to Film Exchanges

IMPORTANT—Wire Your Orders as to how many extra prints you want
With Taft in Panama

Selig's First Special under the Title "With Taft in Panama." Length 900 feet, will be released to you as a special at 13 cents a foot, Tuesday, March 2, 1909. Selig's operators just returned from Panama with the Taft Party. Here is the chance of your lifetime to get a picture that the general public all wants to see, as everybody has read about the great Panama Canal. This picture will not interfere with Selig's regular picture on Thursday, March 4th, "The Flad Fliner," 870 feet.

This Picture will be a great attraction. Everybody take notice. Remember It Is a "Selig"
Outing Pastimes in Colorado
Length, 125 feet.
See the Great Rope Walker and the Fancy Swimming Contest. Order from your nearest film exchange.
Thanking you kindly for your order by wire, we remain,

SELIG POLYSCOPE CO., Inc., 5-47-49 Randolph St., Chicago, U. S. A.

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THIRD FLOOR SECURITY BUILDING, S. C. COR. MADISON ST. and FIFTH AVE., CHICAGO
In Our New Quarters We Are Better Able to Supply the Wants of Everybody with the 18 DIFFERENT REELS WEEKLY
AMERICAN FILM SERVICE
BEST SERVICE IN AMERICA Third Floor Security Bldg., S. E. Cor. Madison St. and Fifth Ave., CHICAGO

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Many others have given similar opinions. Are you interested in what the Compensarc can do for you? May we send you a copy of our Booklet 25013—it gives a complete description of the Compensarc. Write today.

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A very funny comedy in which the husband manages to cut short
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This is a free adaptation of the story of "Rigoletto," showing the Court-fool, who plans vengeance which reverts upon himself. Seeking to have the Duke, who he suspects to have abducted his daughter, put out of the way, he enlists the services of a gypsy couple, who kill the girl in mistake for the Duke. An intensely dramatic subject, beautifully staged and acted, with perfect photographic quality.
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THE PIANO TEACHER

Drama. Approx. Length, 557 Feet.
RELEASED TUESDAY, MARCH 2, 1909.

A story of intensely dramatic interest. The scene opens with a view of the sitting room in the home of a merchant. These present are the merchant, his daughter and a childhood friend. As the lady leaves the glances of the young man testify of the infatuation he has for her. At the home of her pupil the teacher meets the latter’s brother and readily falls a victim to his suave manner. Friendship soon ripens into love and before long the young lady is seen to make her departure from the paternal domicile to be married to her new found friend. “Married in haste” in this instance also gives cause for “regret at leisure.” The husband proves unfaithful and the young woman soon finds herself called upon to seek legal separation. She returns to her home but the step father is obdurate and will not grant her pardon. Her child submits to the maid in her father’s home and then goes out to seek a livelihood as best she can. The child is well taken care of and prospers in the luxuriant atmosphere of her indulgent grandfather’s estate. Years have passed and one day the maid is out with the child a woman of exalted appear-
ance and with torn garments is seen seeking alms. The merchant
passes on after bestowing a coin in the uplifted hand. The bene-
factor, however, is recognized and the woman after gazing furiously
and bonyly at the child, tries to depart but is recognized by the
maid as the mother of the child. Her childhood friend is present and
moved to compassion begs her to remain. They escort her into the
house and when the father returns efforts at reconciliation are
unavailing until the little daughter intercedes. Excellent photograph-
able quality.

WALKING ON HIS TOES

Comedy. Approx. Length, 406 Feet.
RELEASED SATURDAY, MARCH 6, 1909.

A most amusing comedy with a highly entertaining performance of
walking on the toes of a pair of special constructed shoes.

The guest in a hotel finds his room pilloried over night and his
shoes supplanted with another pair of rare variety.

Obliged to don the shoes he accomplishes several meritorious feats,
also succeeds in regaining his property and bringing the perpetrators
of crime to justice.

IN SORE STRAITS

Drama. Approx. Length, 522 Feet.
RELEASED SATURDAY, MARCH 6, 1909.

A drama of merit, excellent quality and detail. After a series
of misfortunes an entire family is driven to seek public charity.

The aged father is left with the daughter by the roadside while the
son seeks food for the starving group. His efforts meet with poor
results and in a moment of desperation he follows the insane prom-
tings of an unsound mind. His dependents, however, fare better in
his absence as they are taken up by an aristocratic young woman,
who singularly enough proves to be the wife of the man attacked
by the unfortunate piper.

When the latter is overpowered and learns what kindness has
been shown his family he becomes repentant and seeks pardon, which
is granted.
THE MOVING PICTURE WORLD

Moving Picture World

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Edited by J. P. Chalmers.

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Vol. 4 FEBRUARY 27 No. 9

Editorial.

The rumblings of dissatisfaction and the eruptions of tall talk have subsided to some extent and the Independents are getting down to business and preparing to deliver the goods. This is the main thing and if they can guarantee the exhibitor a steady and plentiful supply of new subjects of such quality as were exhibited at the Orpheum Theater on Thursday they will have a strong following and the encouragement of everyone who is interested in the advancement of the moving picture business.

After all that has been said and done, the position of the exhibitor to-day is one with which he should be well satisfied. Both sides are prepared to keep up a supply of new subjects and the competition between the manufacturers will be keen enough to ensure a high average quality. The leading spirits of the Independents have in view regulations which will provide for the return of old films and the correction of other abuses in the rental field.

In this their policy is not very much different from that of the Motion Picture Patents Company and its licensees. So far the Patents Company have the best opportunity to correct the abuses in that the films of their licensees are supplied only to licensed houses who must conform to all regulations or have their supply cut off. In the exercise of this control over their products they have perfect right and if you hear anyone say that they are "operating in restraint of trade" or "violating any laws of the country" you can promptly set him down as an ass or an agitator, or both.

A prominent film concern in this city received numerous complaints from an exhibitor in regard to the films breaking in the machine, claiming defects in the films. Investigation proved that the operator did not know enough to realize the importance of the loop and the tension was found to be so great on the film that nothing but a steel band could have withstood the strain. It is probable that many more complaints of this kind can be traced to the same cause and theater managers who have this trouble should first investigate the operator and the condition of the machine before making general complaints to the exchanges or film manufacturers.

According to a decision rendered by Supreme Court Justice Platzek in New York City, on Tuesday of the present week, "the power of the Mayor of the city to issue licenses cannot be questioned and his right to revoke a license is undoubted." We quite agree with this conclusion, but we still adhere to the contention that the Mayor cannot exercise his power of revocation indiscriminately. There is nothing in either law or common sense that will sustain the Mayor in a reckless exercise, or an abuse, of his power.

An explanation is in order. The decision just rendered is not based upon the injunction proceedings against the Mayor that followed his sweeping closing up of moving picture theaters on last Christmas Eve, following the splurge made by certain ministers, nor will the decision of Justice Platzek have any bearing upon those proceedings, as the cases are entirely different and distinct.

In the cases decided by the justice the complainant was the Fire Department of the city. They were based upon charges that oeing to the manner in which the places complained of were maintained and conducted limb, life and property were endangered. No one will dispute that where such a state of facts exists, the Mayor will be upheld at all times in the swiftest action possible to exterminate such dangers. Specific and serious charges were made in these proceedings, and in the case of Justice Platzek's decision, they appear to have been sustained.

But in the cases upon which the injunctions against the Mayor hinge the facts are quite different. It is quite true that the Mayor was influenced in making his sweeping revocation of licenses by discoveries he had made of violations by personal visits, but this personal knowledge covered but a very small percentage of the number of places he closed by his sweeping manifesto and many innocent persons were made to suffer regardless of merits.

In the reports of Justice Platzek's decision the learned justice is quoted as saying that the prerequisite of notice to revoke the licenses and of a hearing on the merits is unnecessary. In this we also concur insofar as it is addressed to cases where violations are shown. In the publication of court decisions the daily press frequently gives them a blanket appearance. The moving picture people must not become panic-stricken over the decision just announced by Justice Platzek. Those who are guilty of charges such as were involved in the cases decided should take warning; but those who are observing the laws and conducting their place as they should need not look upon the decision as a declaration that it is right to hang a man and try him afterwards.

INJUNCTION REFUSED AGAINST MOTION PICTURES PATENTS COMPANY.

Orpheum Company versus Vitagraph Company and Motion Picture Patents Company.

The refusal of Justice Fitzgerald, of New York, on Tuesday, February 23, 1909, to grant an injunction against the Vitagraph Company of America and the Motion Picture Patents Company, which was asked for by the Orpheum Company of New York, is a decision of such vital importance to all those engaged in the moving picture business that it will be imprudent of them to ignore it. The facts of the case are these:

The Motion Picture Patents Company refuse to permit their nine licensed manufacturers to supply film to theaters which have not procured a license to cover the use
of patented projection machines at those theaters. The Orpheum Company, having declined to pay the license fee, the Vitagraph Company of America, one of the associated firms of film manufacturers which had hitherto supplied the Orpheum Company's theaters with films, cut off the supply. Whereupon it was sought to compel the Vitagraph Company to continue furnishing films, and to prevent the Motion Picture Patents Company from sustaining the former company in its refusal. In other words, the contention was that the Vitagraph Company had no choice but to break its license agreement with the Motion Picture Patents Company.

The Court refused to grant the injunction asked for, which consequently proves that the Motion Picture Patents Company is within its rights in insisting that its licensed films only shall be used in projection machines which it has also licensed.

As a test case this is of extreme significance in view of the loose comments of ignorant speakers and writers that have been very prevalent during the past few weeks. There appears to be an impression that the imposition of license fees for the use of patented articles is contrary to law and custom. It is not demonstrably illegal, although its abstract expediency may be open to discussion, and that it is customary if not common for a user to pay a license fee, when demanded, can be proved by specific instances. We cite the case, chosen at random, of a patented platinum photographic printing process, introduced some years ago, the users of which were required to pay, and did pay, a license fee for being permitted to work the process.

The legal aspect of this case, moreover, illustrates the common sense of the commercial policy inaugurated by the Motion Picture Patents Company. Their success in eliminating unprofitable competition; suppressing objectionable films and uplifting a popular form of entertainment depends upon the rigid enforcement of their legal rights. If these may be infringed or ignored by persons who are mentally incapable of recognizing them, the condition of the moving picture industry, so far from being improved, will be made worse than before, when the business was ceasing to be either popular or profitable, because such, which is the object of the company to destroy or render non-recurrent. The refusal of the injunction sought by the Orpheum Company merely shows that law, as a rule, is on the side of common sense.

The Theatrical Ad. Co., of 34 East Fourteenth street, this city, are doing a thriving business in furnishing display signs for theater fronts. The crowds of people that throng the office in the morning hours prove that the business, though young, is one for which there is a field and the work that they are turning out is varied and attractive.

The Independent Film Exchange, Reading, Pa., report that they are buying twelve new reels of Independent film per week and that their business has grown beyond their expectations.

The American Film Service, Chicago, has removed to more spacious quarters on the third floor of the Unity Building, where they occupy a magnificent suite of offices. Mr. Van Runkel, the general manager, assures us that no expense will be spared to make the service the best in America. They have large standing orders with the licensed manufacturers and also buy largely of special or feature subjects.

Selig issues this week a social film, the first of a series entitled "With Taft in Panama." This series should be of great interest and educational value, as it will show more clearly and correctly than newspaper reports what progress is being made in digging the great ditch. This series, it should be noted, is social and does not interfere with the regular weekly issue of their dramatic subjects for which they are justly famous. Selig's films are usually headliners.

Moving Pictures in Natural Colors.

By Thomas Beding, F.R.F.S.

Specially written for the Moving Picture World.

My recent review of the Smith process of making moving pictures in natural colors reminds me that this inventor was not the first to publicly show the possibilities of illustrating motion in this way. The honor unmistakably belongs to W. Friese Greene, of Brighton, Eng., who at Southampton in that country in July, 1906, gave an exhibition of natural color moving pictures by a system of which he is the patentee. Moreover, and this is of importance to my American readers, I twice saw the results on the screen, in Mr. Greene's own studio, and I was impressed by their encouraging qualities and the undoubted possibilities of the process, which, like that devised by G. Albert Smith, contains the germs of valuable ideas.

The Friese Greene Process.

Greene's process is not yet made commercially practicable—or, at any rate, it has not entirely passed out of the experimental stage; but besides having seen the results I have carefully studied the patent specification, and with that knowledge I am fully equipped for passing an opinion upon its everyday feasibility and for telling your readers who are interested in the subject—and which of them is not?—just how near it is likely to come to being of use in an ordinary moving picture plant. That is the test by which any process must stand or fall.

Having every desire to act fairly towards the process of Mr. Greene, who is a personal friend of mine, I will follow the example I set myself in writing of the Smith method. I will briefly describe the Greene system, and then discuss it from a practical standpoint. My information is derived from Mr. Greene's own description as given in his patent specification.

First of all, an orthochromatic film is placed in the camera for exposure. In the axis of the lens—that is, behind it and in front of the film—there is also fixed a prism of 20 degrees; next, immediately in front of the film are placed a red and a green screen, in the same plane as the image, that is, one above the other. So there we have the essential factors in the following order: 1, lens; 2, prism; 3, screens; 4, film.

The action of the prism is roughly to assist in passing two images instead of one to the image plane; this it does in virtue of the fact that it refracts some rays of light more than others, and consequently part of the image which passes through the primary lens is deflected to form the second of the two pictures placed one above the other. Both images pass through the screens, and when the positive is made from the negative those images in their turn are passed through other screens and a prism. Roughly the system for exposing the negative is that for projecting the positive.

The Process Criticised.

The patent is singularly lacking in perspicacity. An orthochromatic film is specified; how it is orthochromatised is not stated. About 3,000,000 dyes are available. The use of the prism is decidedly ingenious: I have not tried it, but I doubt if it will transmit a perfectly achromatic image. One of the pictures cannot therefore be sharper with regard to the screens nothing is said as to the particular kind of dyes that are used. The patent is loosely drawn; ambiguous, and incomplete.
Mr. Greene probably could produce good results according to the data given; I doubt if anybody else could. Nobody else has as yet. The one distinct novelty in it is the use of a prism for forming a second image, and there is doubt if that is wholly effective.

PRACTICAL OBJECTIONS.

To use an orthochromatic film in moving picture work would entail special developing precautions, as the film is more or less sensitive to red rays, which an ordinary film is not. Then again, the exact reasons why an orthochromatic film is specified are not given. I cannot discover—for Mr. Greene does not say—what relationship it bears to the prism and the vaguely described colored screens. The process here is obscure and unworkable. Now to the vital novelty of the system—the prism. It is doubtful if this can form a well defined second image, and if this is so the resulting picture on the screen cannot be quite sharp. The position of the prism would have to be carefully adjusted, a matter hardly to be left to the discretion of an inexperienced photographer. Optically the idea is so much of a novelty that more information on the point is necessary before a definite idea can be given of its practical value; but I incline to the view that it is not commercially workable. No information is given as to what colors are used in the taking and viewing films; a fatal omission, which needs no comment.

On the whole, then, it must be said that though the Friese-Greene process is clever, it is possibly susceptible of being made commercial, in its present form it can only be compared to the Smith process, namely, as experimentally interesting. The use of a prism for forming a second image, thus making the process a two-color one, is the outstanding novelty of Mr. Greene’s invention, and I have to be convinced that this will be found of value in actual work.

Further particulars of the Smith and Greene processes will be awaiting with interest; the readers of the Moving Picture World know all that can be known up to now, a knowledge which is of negative value at any rate. It amounts to this, that neither process is at present of much practical value in producing moving pictures in natural colors.

DULUTH BUILDING INSPECTOR MAKES SOME SENSIBLE SUGGESTIONS.

The Duluth, Minn., Council has approved a report on the moving picture show made by Building Inspector S. M. Killey.

Mr. Killey says in his report that all places, where there are moving picture exhibitions, should be required to maintain not less than two exits in the rear, or at least one in the rear and one in the side of the building. These exits should open on a street, alley or court yard which must not be less than eight feet in width.

He recommends that no license be issued for a moving picture show unless in a brick building. His third proposal is that no part of a building in which a moving picture show is held, shall be heated by a stove or a hot air furnace and that the operators shall be required to have a license from the city electricians certifying that they are competent electricians.

The inspector thinks that the operator’s stand should be constructed of iron posts and galvanized iron sheeting, making it absolutely fire proof and that the stand should be properly ventilated.

Mr. Killey has no fault to find with the theater managements. He says that he visits the “legitimate” show houses at least once a week, and that he has found the managers ready and willing to comply with any request he may make to promote the safety and comfort of the patrons. On one or two occasions he has found that standing room has been sold, but when he informed the managers that such a practice is in violation of the ordinance, it was not repeated.

THE MOVING PICTURE WORLD

OBSERVATIONS BY OUR MAN ABOUT TOWN.

The words “trust” and “anti-trust” have been freely used by the so-called Independents in their campaign. This might have some weight if they were first to prove the existence of a “trust” in the generally accepted sense of the term. In this case it is a misnomer. It has also been alleged that it is the exclusive privilege of the combinations of theaters to show films if the exhibitors do not adhere to their terms. The absurdity of this will be seen when it is known that the charter of the company provides for no such course and that it was purposely willed to prevent the business of the exhibitor, nor that of the exchange man.

At the same time it may be well to warn all exchange men and exhibitors who have been licensed that no offense will be condoned—no apologies accepted—no “will not do it again” plea will be listened to. The licensees who violate any of the terms of his agreement is cut off promptly from service—that is all.

Have you noticed the bell in the moving picture field? Much of the independent spirit that thrilled so audibly in the breasts of some enterprising men seems to have oozed out and sought some dark corner. At all times and in all quarters there is a well defined sentiment against the creation or prolongation of an arrangement that looks like a trust. There is a natural combative spirit in all quarters of the globe against combination of that sort, but, after all, what does it amount to? A momentary flurry, and then all is quiet, as the murmuring of the protest. We see men flying in a cloud of dust, the kidnappers wearing trust clothes, eating trust beef cooked with trust coal and drinking trust coffee sweetened with trust sugar. Much is heard of public spirited men who stand ready to throw a million or two of dollars to fight this trust, but where are they? In nine cases out of ten where the money is put up we find the case a spasmodic one that soon submits to a treatment of preiums on the investment from the attacked quarters. When the statement is made that half a dozen or more men are ready to invest a hundred or more thousand dollars each to launch moving picture manufacturing plants against the patents company, it is inclining to believe that it is a true case as it goes. There are more people anxious to “butt into” that line of manufacture than there are consumers. They see big returns on the investment as conditions exist to-day, but you don’t see any money rolling into the project just now, do you? No indeed. All the fellows with the money stand ready, but to be ready and to let go of the yellow back are two different propositions. No matter how wealthy the man may be, you don’t see him anxious to buy law suits, and if he sees that an open market is going to make a cut-rate field in the manufactur-
ing, renting and exhibiting business he will take time to figure on how much the testing of patents is going to cost and how big a cut in profits an open market will make.

I felt a week ago that the so-called independent movement was on the wane, and I think to-day it is still waning. During the past week I have neglected the exhibition field almost entirely in order to test the pulse of the licensed manufacturers and film exchanges. The results have been surprising to me. Two weeks ago the licensed manufacturers were deluged by notices of cancellations of standing orders from the film exchanges they were supplying. Not more than ten per cent. of the exchanges failed to safeguard themselves by filing these notices. Each exchange explained that they were guarding against a sudden slump in business on account of so many exhibitors declaring they would not take a license from the Motion Picture Patents Company. Take it from me as a fact, all these cancellations notices have been withdrawn. I will admit that the concession of the Patents Company giving exchanges the privilege of cancelling their standing orders on three days’ notice brought about the wholesale withdrawal of cancellations, but at the same time I contend that the most important factor in the restoration of confidence has been the return of so many exhibitors from the independent side to the licensed one. The man who is in charge of affairs is due to poor service given by the independents. I do not claim that the subjects furnished by the independents are poor. It is not a question of quality so much as it is of sales. From what I have seen and heard I am convinced that no nickelodeon can hold its patronage by throwing on the sheet day after day only films of foreign manufacture. The audi-
ces demand something with a home color to it and while it is quite true that some independent sources have succeeded in delivering both grades of goods, it is also true that the home color is not sufficient to hold the trade. I laid particular stress upon this in conversation the other day and was assured that it
will not be long before some of the great foreign manufacturers will have factories established on this side of the Atlantic and give all the home color needed. I do not doubt that such steps will be taken, or at least attempted, but I am confident that such ventures will not be launched within a few weeks, nor within a few years. Fascinated manufacturers concerned to make their negatives on the other side and erect plants on this side for the making of the positives, the project will not be long maturing. The saving of duty will be an important factor in the competition, but there is the local color? If, on the other hand, it is proposed to establish plants for the taking and making of pictures here in competition with the licensed manufacturers, then I say there is going to be a powerful lot of cleaning up done where the local color? is laid.

Two very important factors must be considered: The difference between the cost of labor and material on the other side of the Atlantic and the cost on this side; the approximate profit on investments in view of this increased cost and the figures to which revenues will be reduced by an open market. I might also suggest for consideration the possible additional cutting down of revenues, or profit, by the drains occasioned on the cash boxes by patent litigations.

THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY'S FILMS.

At the Orpheum Theater, Third avenue, New York, on Thursday afternoon, February 24, Alfred Harston & Co., the Eastern agents of the above company, gave a show of recently imported sample films to the exchange men and exhibitors. There was a large attendance and much interest was evinced in the display, which frequently drew applause. The manufacturers whose films were shown included Lux, Ambrosio, Eclair, Great Northern, Raleigh & Robert and Cronen. A very fine display of Italian cavalry movements by Ambrosio was the first submitted and was followed by "Compassion," an excellent film by Eclair. "The Magic Horn," by Lux, in which is shown the havoc caused by the indiscriminate blowing of a horn, was another good comic. Another Lux film depicted incidents in the life of Louis XVI. "The Runaway Dog" (Lux) and "A Helmet" (Eclair) were comics which seemed to please even a critical audience, but the film which received the most applause was "A Hasty Marriage," a French subject showing the readiness with which a marriage can be made in La Belle France in order to effect monetary ends. A beautiful subject, "The Last Days of Pompeii" (Ambrosio), and "Where Winds Do Blow," a view of the rock-bound coast of Barrirart, by Raleigh & Robert, were both finely toned and highly appreciated. The exhibition closed with "Sherlock Holmes II," one of a series by Great Northern which displayed the excellent stagework of that company. All the films shown were undoubtedly good and it remains to be seen if the enterprise which brought them here will be rewarded. The stock shown was a small one, but Mr. Harston announces that the supply would be fully equal to the demand both in variety and quantity. The samples will next be exhibited in Boston, then Philadelphia and in other large cities, where orders will be booked from the exchanges.

EBERHARD SCHNEIDER OBTAINED JUDGMENT AGAINST AMERICAN PHOTOFONE COMPANY.

Eberhard Schneider, of 109 East Twelfth street, city, obtained judgment against the American Photofone Company, 2235 Vine street, Philadelphia, Pa., of which Chas. Perry is the general manager and Joseph P. McCarthy the treasurer. Mr. Perry came and ordered some cinematograph film from Schneider and told him to send film C. O. D. to Philadelphia. Films were sent C. O. D. Perry came in and told Schneider that he had sent him a check amounting to $170 for the payment of the films. Check was found to be N. G., and was never made good.

Carl Laemmle is talking horse sense to the exhibitors. Says he: "It resolves itself into a question of which of the European films or the feature films made by the licensed makers, such as Pathe, Selig, Lubin, Essanay, Kalem, Edison, Biograph, Vitagraph, etc. On the other hand, the International Company claim to have received applications for a weekly output of 939 reels of (European) film per week. With such a wide choice the exhibitor should be a happy man. Hope he is.

ON THE SCREEN.

By "Lux Graphics."

The New York World heads a recent article: "Opium Dives Found Close to Moving Picture Shows." Does the Pulitzer paper wish the public to believe that there is a necessary connection between the two? Or is the whole thing only another unfair snick at the poor man's entertainment? Round the corner from Weber's, on Broadway, where they are playing "The Girl from Rector's," there are situated "Bohemian," "Caio" and other choice Lesbian resorts. A connection between the two, Mr. Pulitzer? Play fair, brother.

I'm sick and tired of reading these prejudiced attacks in the New York papers on the moving picture shows. Are they inspired by jealousy theatrical managers? I should not be surprised. On Sunday night last I watched the people going in and coming out of many of these Nickelodeons. For intelligence, decency and sobriety they compared favorably with the more gaudily dressed patrons of the Broadway bagnios, where garbage is distributed over the footlights amongst lasciviously minded sensualists. You know this is as true as true, Mr. New York World.

I can supplement Dr. Lunc's letter on the moving picture in Australia, which was published last week, by one that I have received from a friend who has just toured the country. Generally speaking, the people are much more interested in the art than in the business. In places they charge 75 cents for admission, and the entertainments are not particularly good. My friend saw Pathes' colored films there. Australia is still a very undeveloped country in the commercial sense but in respect of moving picture there is no reason why an immediate improvement should not take place. Look to it, gents.

Photographically the Kalem Company's films are some of the grandest I have ever seen. The people who are better against them is a queer state of affairs. I have been surprised not to see them in some of the New York moving picture theaters. However, on Sunday last I saw a film of "The Old Man's Companions" by Kalem on Fourteenth street, and I am sure the public appreciated this very ingenious film. The Kalem work is technically so very beautiful in its photography that for that reason alone it is bound to be popular wherever it is shown. And it is surprising how little good photography there is in modern fillums—beg pardon, films.

Ever hear of THE SKIBBEEREEN EAGLE, reader? No? Well, The Skibbereen Eagle was an obscure little broadsheet published in an Irish village called Skibbereen in West Cork, Ireland in the last century. It tells the story of the Irish Rebellion of 1798. It is said that the Crazy of Russia to tremble in his shoes for it (the sheet) had its eye on him. I don't think the Crazy trembled (or troubled) a great deal. Much the same with the Motion Picture Patents Company and the studios behind the United States in any ancient art pains. Bird? Ass? Oh, well you know what I mean Which is: That it is bad business to decry the quality of your own goods.

American film manufacturers behind their European competitors in quality of goods? Rubbish! Who on earth is responsible for the circulation of such a mischievous lie? Better films than those by Kalem, Biograph, Selig and Pathes I could name could not be produced anywhere; the only cause for complaint is that there are not enough of them. Competition is a healthy thing and should be welcomed by every earnest exhibitor in the game of the wonderland. And the thunder against the United States is an ass--or at least the United States is an ass.

I clip this pathetic gem from a theatrical paper: "The vaudeville actors of the country have begun a fight against the moving picture machines, which, they say, are not only cutting into their incomes, but in many cases driving them out of the business. What a humiliating confession to make, that the movie camera in the best way, the only way, in which you can hope successfully to fight the moving pictures is to act better, and to act so well that the public will pay to see you act. Then you won't be driven out of business by moving pictures or anything else. You won’t. Try the idea.


MOTION PICTURE PATENTS COMPANY.

Latest Bulletins.

NEW APPLICATIONS FROM EXHIBITORS.

Rules for All Applications After March 1, 1909.

On and after March 1, 1909, the Patents Company will divide all applications from exhibitors into the two following classes:

1. Established Theaters which at the time of the application are showing moving pictures.

   New Theaters which either have not been opened as yet or which have not as yet been showing moving pictures.

The conditions governing each class of applications are as follows:

1. Established Theaters.

   Any theater which has been showing moving pictures continuously from on or before February 1 to the time of application, may apply for a license to the Patents Company direct or through any licensed exchange upon the form of application which will be furnished, paying at the same time a $10.00 license fee, which amount, together with the application, must be at once forwarded to the Patents Company.

   In all cases in this class, the exhibitor’s service may begin as soon as the license fee has been forwarded with the application of the exhibitor to the Patents Company. The service shall be accepted, however, by the exchange subject to the condition that the theater be eventually licensed by the Patents Company and with the understanding that if the license is refused, the exchange shall discontinue the service to the exhibitor immediately upon receiving notice to this effect from the Patents Company.


   Where a new theater is projected in any locality, or where an established theater which has not been exhibiting moving pictures since February 1, desires to exhibit licensed motion picture exhibitions, the exhibitor may make application for a license to the Patents Company either direct or through any licensed exchange upon the form of application which will be furnished. A license fee of $10.00 will accompany all such applications.

   In all cases in this class the exhibitor may not receive any licensed motion pictures until such time as the application has been investigated by the Patents Company and the license has actually been issued to the exhibitor. If a license is issued, the license fee of $10.00 will be applied upon the royalties fixed; in case the application is refused, the entire license fee of $10.00 will be returned to the applicant.

EXCHANGE LICENSES CANCELLED.

The Motion Picture Patents Company has served notice upon William H. Swanson & Co. of New York City, that on or after March 1, 1909, the following licenses of Swanson & Co. will be cancelled:

- Wm. H. Swanson & Co., 405 Karbach block, Omaha, Neb.
- Wm. H. Swanson & Co., 200 N. Seventh street, St. Louis, Mo.
- The Patents Company has notified the Philadelphia Film Exchange, 1229 North Seventh street, Philadelphia, Pa., that fourteen days from February 26, 1909, its license will be cancelled.
- The Patents Company has notified all license exchanges that on and after March 1, 1909, the regular fourteen days’ notice for the cancellation of the standing orders must be given.

LICENSED MACHINES.

The following moving picture machine manufacturers have been granted licenses by the Motion Picture Patents Company:

- Edison Manufacturing Company, New York City.
- Pathe Freres, New York City.
- Nicholas Power Company, New York City.
- Eberhard Manufacturing Company, New York City.
- Selig Polyscope Company, Chicago, Ill.
- George K. Spoor Company, Chicago, Ill.
- Vitagraph Company of America, New York City.
- Gaumont Company, New York City.

MAKING LANTERN SLIDES.

A lantern slide is a print on glass. The non-photographer sometimes fancies that it is a negative; but the truest acquaintance with the camera removes this misapprehension, and shows that, although a slide can be made on the same kind of plate as a negative, it differs from a negative just as a photograph negative differs from a photograph having the high lights of the subjects represented as high lights and the darks as darks, instead of being the reverse.

Although ordinary dry plates can be used, and are used at the present time, for slide making, it is customary to use "lantern plates," which are neither so sensitive, and can therefore be worked in a brighter light. They are also made to give a picture of a pleasant tone and with an exceptionally fine grain, since the lantern magnifies the picture a great deal. Lantern plates are of two kinds—fast and slow. There are other differences into which we need not go at present. The slow plates correspond very closely with gas-light papers, and the thin slow plates can be developed up to a warm tone by increasing the exposure and restraining development; and they are most suited for contact printing, although no lantern plate is so slow as to be out of the question for camera printing. The rapid lantern plates are more often used for slide making in the camera, and for slides of a black tone, though here also the difference is only one of degree.

Lantern slides are made of a standard size, so that the photographer may be quite sure that they will fit any lantern. The size in the United States is 4 inches wide, 3 3/4 inches high. There is no standard of thickness, but a slide consisting of the plate, which is a black glass, and the latter should not be thicker than the glass of the former, to ensure it passing easily through the lantern. Though the size of the slide is 4 inches by 3 3/4 inches, the picture on it must be smaller than that size on the screen. About 3 inches by 2 1/2 inches may be reckoned for pictorial slides, which are not often the same height as width; while for diagrams 3 inches by 3 inches can be used.

The two methods of slide making have already been mentioned—contact and in the camera. In making slides by contact, the procedure is precisely the same as in making bromide or gallic light prints, merely inserting, instead of the paper, a lantern plate into the printing frame, with its film side in contact with the film side of the negative. The picture on the plate is then of the same dimensions as it is on the negative, so that to use this method we must have a subject on the negative that a piece of it 3 inches by 2 1/2 inches or smaller will make a satisfactory picture. In making lantern slides in the camera, or "by reduction," as it is sometimes called, we have no such restrictions. The negative is fixed up, illuminated evenly from behind, and photographed with a camera using a lantern plate. In such a case, we can reduce the size of the subject on the negative to such a size as to get it all on the lantern plate, or, if we wish, we can enlarge a small portion of it up to the full lantern slide size, though this latter is not often done. An ordinary camera may be used for the purpose, if means for holding the negative and illuminating it are available. There are also special lantern slide cameras made, having a variety of conveniences for the work. A simple form of fixed focus lantern slide camera can also be bought. In this the negative, whatever its size may be, is inserted at one end and the lantern plate at the other, and in that position the lens forms an image of the whole of the large negative of such a size that it can be placed so that the whole of the picture can be seen on the screen. For several reasons, the beginner will do well to make his first lantern slides by contact.

The materials required for slide making by contact are few and inexpensive. A packet of lantern plates and the requisite developer and some binding strips of black paper to perform the entire work. The amateur photographer is sure to have for his ordinary work. Special lantern slide printing frames are supplied, and one of these will be found a great convenience when there are a large number of slides to be made.

Each maker of lantern plates puts forward the developer he recommends for his own plates; and unless there is some very good reason for departing from it, that developer is the best to use. The action of the developer is such that matter very much, provided it will give a picture of a good color, and almost every developer on the market will do this if properly used. The amido developer recommended for bromide paper, for example (instructions in each package), is an
excellent one for black tone lantern slides on any of the lantern plates on the market. To save turning back, we may repeat that it is made by putting into a pint bottle twenty-five grains of amido, five grains of potassium bromide, and 3% per cent of oil of wintergreen; adding ten ounces of water, and shaking the mixture until all is dissolved. It must be used within two or three days of mixing. But this developer is no better and none worse in variety of other kinds. If one and the same developer be using the formula given by the maker of the plates should stick to it until he gets what he wants; he will gain nothing by changing over to the one just mentioned. It is better, however, to use the faster or "black tone" lantern plates, until the worker has familiarized himself with the process, as it is easier to make good black tone slides than those of a warmer color. All the best slide makers use blacked lantern plates, and as the emulsion on the lantern plate is much more transparent than that on an ordinary dry plate backing is very advantageous. The negative is placed in the printing frame, taking care that there is no dust upon it, as this would lead to scratches. The lantern plate is laid down on that part of the negative which is to appear on the slide, and the back of the frame is put in. The lantern plate must not be slid about more than is absolutely necessary; and if the negative is a large one, say 8 by 4 or over, a paper mask with an opening 3½ by 3½ may be lightly stuck on the glass side, and will help in putting the plate down exactly where it is wanted. The filling-in of the negative and the development of the lantern plate, even on the fastest lantern plates, may be carried out in a good orange light, such as is safe for bromide paper.

It can only be ascertained in the same way as is adopted with gaslight and bromide papers; that is to say, by exposing the first plate in a series of strips, as described a fortnight ago. Fast or black tone lantern plates by different makers differ considerably in rapidity, and the "average negative" is a very vague quantity. If the printing frame is held at a distance of eighteen inches from an ordinary gas burner, we may give exposures of 8, 16, 32, 64 and 128 seconds. Somewhere between these limits we shall be almost certain to find the correct exposure.

FUTURE OF THE MOVING PICTURE.

After spending a considerable part of my time during the past few months in motion picture houses, studying the pictures and the audiences who look at them, a few fundamental ideas regarding these pictures and their future impress me as true. Everybody goes to see the motion picture. This assertion is made needlessly. It does not mean that every individual goes, but it does mean that the representatives from every part of society are found in the motion picture theaters. The individuals who attend vary from those who wear their costly dinner dress automatically to the laborer who works in the ditch, and so universal is the appeal of the screen that each one finds something either amusing or instructive, or both. By observing the behavior of the different audiences as the different films are shown one must admit that nearly all pictures appeal to a majority of those who see them. This appeal varies in degree, but it is there, and one who watches the audiences that gather from day to day, or from hour to hour, will realize this very forcibly. Films which represent wholesale bloodshed are not so attractive as the others, yet there is a considerable proportion of each audience who like even those that matter how revolting or bloodthirsty the details may be.

What one sees from day to day is the present of the motion picture. So far the picture has developed, and it is developing. The present is a good omen of the future. The future must be an improvement on the present, otherwise the enterprise will fail for lack of patronage. The business is so new, and its possibilities are so little understood that it is extremely difficult to get a clear view of it as it actually exists. That it is becoming almost universal is a fact which is forcibly impressed upon one. That very many managers are groping their way, only partially understanding their position, and thus not preserving or improving their opportunities, is certain. More and more they realize their position and come more to know what they can do. But not until the business has been established long enough to become somewhat uniform will it be possible for any one to give a clear view of it as it actually exists.
ON SUB TITLES.

The subtitles should be very clear. Many good films have been condemned because the sub-titles were either too long or not legible enough. Sub-titles have a reason, they are flashed on the screen to indicate certain actions. Now if the audience is not given a chance to read the sub-titles or if they are indistinct from either poor photography or too small print, the spectators lose the thread of the plot and the moment they do not understand the actions they lose all interest in the production. The theatrical production of a picture, as it is seen from the screen, is a whole, a continuous, a single thing, and to overcome the deplorable practice of most of our opera- tors who are running their machines on a speed contest. If the time required to read a long sub-title is 12 seconds, the manufacturer would do well to tell you that you must be released nine seconds before you get, if I may say so, an aristocratic clientele; at the Dewey people of the ouvrier order; at the Harlem Orpheum the bourgeois; at the Astor a mixture of all classes. This fact shows convincingly that there is no self-esteem among our foot- men that does not go to see moving pictures; and that the latter are by no means the amusement of the poor, but that rich and prosperous are also included among their patrons.

But I have long been curious to study the attitude of the New Yorkers equivalent to a London music hall towards the moving picture. The patrons of a London music hall may smoke and refresh themselves and move about certain parts of the building at will. There is, in fact, a promenade. This amusement feature is common in Continental Europe. You are not bound to chain yourself to your seat all the evening. Come to think of it, there is a pleasant al fresco feeling about this liberty of movement in a vaudeville house which New Yorkers do not yet seem to have tasted. When they do, the vaudeville promenade will be popular, I predict.

THE KALEM COMPANY’S LATEST SUBJECT.

The establishment of the studio in the South by the Kalem Company has been productive of a number of excellent films, each one apparently an improvement on its predecessor. The latest, however, seems to be a failure. Perhaps that is inevitable.

The film itself was shot in Savannah, Georgia. The locale for this stage melodrama is an old plantation house, probably the place where the Old Soldier’s Story was filmed. This picture opens with a typical Southern cottage, from which a veteran emerges and seats himself before the door to read his paper. The housekeeper appears and starts him for the grocery store and tells him, among other things, that the details which the soldiers worked out is shown in the fact that she sends him with a jug, since yeast is obtained almost entirely in liquid form there, compressed cakes being but little known.

Arriving at the store, he finds a number of veterans fighting over their battles. He joins the group and tells them a thrilling story.

The lecture which goes with the film is written in the Southern dialect, which adds to the local color. Managers can do no better than to include this in their list. It is certain to please.

ILLUSTRATED SONGS.

To illustrate a song well is an art which not everyone who sends out slides has learned. Moreover, to do it well requires an appreciation of written music, a knowledge of how best to use the material at hand.

Among the slide makers who understand this art none ranks higher than DeWitt C. Wheeler, Inc., whose slides have artistic quality and actually illustrate the sentiment of the song. Some striking examples are now going out, and when the pictures are seen there will be no question about the verdict of the public. Those who love good pictures should probably obtain Mr. Wheeler’s “The Story of You” at the Huskin” Bee.” Note how many models are included in the different groups and how sympathetically the pictures follow the sentiment of the song itself.

“Partners in a Day” is another which should attract unusual attention. The different scenes and groups are framed in panes, arranged in varied designs, and the coloring is so finely done that they seem like actual panoramas, enlarged and placed upon the screen. Only a great artist could do such good work. Other titles include “Golden Arrow,” “To the End of the World with You” and “Honey Land,” either ready to be issued or in the process of being made up.

To be able to turn out such excellent work is possible only when one possesses adequate mechanical equipment; and this Mr. Wheeler has. He has a sufficient force at work to turn out 30,000 slides a week, all of the best quality, and all the processes from the making of the negative to the finished slide only competent workmen are employed, insuring the best possible reproduction of the artist’s original conception. Such slides are certain to increase the demand for illustrated songs, where poor slides would surely increase the criticism which has been heard against them.

SAVANNAH, Ga.—Mr. Arthur Lucas, Jr., and Mr. Frank Ban- dy attended the meeting of the Southern vaudeville managers and owners at Atlanta, Ga. The object of the meeting was to get better vaudeville in the South, and to get it they would have to arrange no less than sixty weeks of engagement for each act.

When seen after the trip to Atlanta, Mr. Lucas said: “I think our people would get better vaudeville. Not only Savannah, but the whole South. The meeting in Atlan- tanta was one of the best that I have ever attended.” Mr. Lucas also stated that by the Summer Savannah would have a Fine Art Dome, one of which the city of Savannah could be proud. Besides Mr. Lucas, there are men from Jackson- ville and Atlanta that are interested in it.

THE MOVING PICTURE WORLD

WEEKLY VISITS TO THE SHOWS.

By Our Own Critic.

The moving picture attracts many types of audiences. Hitherto my visits have been paid to houses each of which has its own distinctive following drawn from a particular social stratum. In the majority of cases it is a rich aristocratic clientele; in others it is a middle class; in some others a mixture of all classes. This fact shows convincingly that there is no self-esteem among our footmen that does not go to see moving pictures; and that the latter are by no means the amusement of the poor, but that rich and prosperous are also included among their patrons.

* * *

The Atlantic Palace on the Bowery which I recently visited answers to the description of a certain type of London music hall or Parisian cafe chantant. You pay your 15 cents for a seat; you may smoke; you give your minister; you may have refreshment; you may move about; there is a gallery; and the entertainment is varied, vaudeville and equivo-calistic acting alternating with moving pictures. Some of my esteemed fellow writers on this journal argue for the entire programme being entirely made up of moving pictures at these cheap houses of entertainment. In my opinion that time is not yet. The pictures, however, are a small part of the programme, vaudeville artists being as a rule capable mediocrities made according to pattern, whereas there is no denying the individuality and headline attributes of a good film. This was demonstrated to the satisfaction of myself and the audience on the occasion of my visit to the Atlantic Palace. The vaudeville acts and the music (for they had a good orchestra of ladies at the Atlantic Palace) were first rate, but the piece de resistance, the item that made the deepest impression was one film of an intensely dramatic nature, which was followed with breathless interest by the large audience. Ever seen "It Is Never Too Late to Mend"? The Rake’s Progress, and similar human dramas, readout? Well, this film, the name of which I omitted to obtain, told such a story clearly, connectedly and dramatically. A well placed young man, happily married, steals money to gamble with; associates with Thugs; is caught and put in prison; escapes; returns (Emo-Arden-like) to his home only to find his wife married a second time and his children oblivious of his identity; is mistaken for a burglar and shot by husband New life, new clothes, with distinctive characterization, with a well filled canvas and much movement, that was received with deep appreciation at the Atlantic Palace.

And this is what the patrons of moving picture theaters want; a clear, well-told story. Nobody could quarrel with the moral of this one. The man who went wrong was punished; the man who went straight won a beautiful woman and was happy. Is not this the lesson of everyday life? Mind you, there was nothing mawkish, murderous, or horrible about this film; it was just pure drama, with a happy ending; and the audience, in fact, much more of the same sort on the moving picture stage.

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Comments on Film Subjects.

THE WEEK’S FILMS.

No especially notable films have been released during the week, but the general average has been good. Three murders and a suicide are no longer thought necessary to each three or four hundred feet of film and the motion picture business has improved proportionately. Perhaps the most ambitious is the "Assassination of the Duke de Guise," released by the Pathes, and while this is technically a good film, far better than the average from this house, it is lost much of its point in this country because few understand to what it alludes.

The average is, after all, the important consideration. One or two notable films, with the rest below standard, do not constitute the proper proportion of attractive pieces. Formerly that was the way they often turned out. But since the consolidation of interests there has been a notable improvement and the average is above what it was and is steadily improving.

Many old films are in use. Some of them are very old; yet fortunately for those who see these old ones, they are generally of good quality. One theater was visited during the week where three subjects were seen which had been shown there before. It would seem as though this was poor policy, still it must be confessed that the audience seem to enjoy the old subjects quite as well as they did the new ones. Perhaps this is another argument for manufacturers to prepare the best possible films from the best possible subjects. Then the life of the picture will be much longer.

"Oh, What an Appetite."—A comic from the Essanay people which has many funny situations, perhaps more than the average alleged funny film. The development of the appetite in the dyspeptic is worth consideration. Perhaps something of the sort could be attempted on other dyspeptics. The chief criticism is that it apparently carries the joke too far. Half as much would be quite as good.

"A Mother’s Love."—One of those heart stories from the Gaumont which gives an accurate idea of what a mother will undergo for a son or daughter either. The staging and action are fairly good, but it is one of those pictures which one almost regrets having seen. It is strong. No one questions that. Perhaps it is reasonable to say that it is almost too strong. It creates an impression which can scarcely be effaced.

"Gendarmes’ Horses."—A bit of comedy from the Gaumont, in which two tramps run away on the horses of the two gendarmes. The horses take their way directly back to headquarters, where the thieves are promptly captured. It excited laughter, but really there is little in it that can be called funny.

"The Assassination of the Duke de Guise."—In this picture the Pathes have told the public an excellent story of one of the royal intrigues which so often darkened the pages of history of European courts. King Henry orders the assassination of the Duke de Guise and sends for him so that he may run alone and practically defenseless into a room where the hired assassins are grouped. While the film is beautifully staged and the action is almost without a flaw, one doesn’t particularly like the subject. The technical quality in the picture is beyond criticism. The effect it produces is not so good. Further, the Duke de Guise is unknown to the great bulk of the audiences who gather in an American theater, though the character may be well known in France.

"Edgar and Lucy."—A pathetic love story put out by the Italia people. The staging and action and the technical quality of the film are beyond criticism. But the subject is one that gives those who see it the horrors. To see a girl go mad and fall dead at her lover’s feet, after being forced into an abhorrent marriage, followed by her killing her husband is not the pabulum that appeals to a majority of the people who see it.

"A Day’s Outing."—An Eclipse film which illustrates the disagreeable things that can happen to one who carries a perpetual smile, which at times degenerates into a grin. The acting and the photography are good, but the picture is not very convincing.

"Little Mother."—One of those touching heart stories that wins the sympathy of the audience and leaves scarcely a dry eye in the house. While this particular instance ended happily, the picture excites the imagination and one sees beyond to those instances which do not end so pleasantly.

"C. Q. D., or Saved by Wireless."—In the annals of wireless telegraphy Jack Bunn will be immortal, and the Vitagraph people have reproduced the sinking of the Republic and the attendant exciting scenes with a good deal of fidelity and in such a way that those who see it obtain a reasonably clear idea of what actually occurred. Most of the scenes are excellent. Some are particularly good, and all are above the average. This film is to be especially commended.

"The Chinaman."—A comedy from the Gaumont studio which has much life, a good deal of animation and develops some real funny situations.

"Bernard Palissy."—A beautifully colored film by the Gaumont, in which some beautiful specimens of pottery are reproduced in all the delicate colors of the original. As an
EDUCATIONAL FILM IS A SUCCESS

THE HINDOO DAGGER.—The Biograph studio has sent out a very strong picture in this, though one might say with truth that it would be quite as well if it were something else. There is too much stabbing, one of them ending in murder, and too much infidelity displayed. One almost thinks in this case that the stabblings were justified. Technically the film is good. The staging and action are also both good. It is strong and the audience watches it with breathless attention.

GRANDFATHER.—One doesn’t quite understand why Gaumont has drawn a poor old paralytic into the story of a burglary. It doesn’t seem to be connected, and while the technical quality of the film is to be commended it is difficult to understand just what the makers were trying to show when they produced it.

A STRONG DRAUGHT.—In this comic from the Gaumont studio the fun is produced in a unique way. Everything within reach is drawn up the chimney and hurled out on the ground. Such needless destruction of property is not funny, though perhaps the surprise on the countenances of those who are drawn into the chimney merits the laughter they get.

THE UPLIFTING OF MR. BARKER.—A comedy from the Edison studio which illustrates the difference between American and English society, even though it is somewhat exaggerated. The type of sentiment which the Edison name wins liberal applause. When Mr. Barker cables for the boys to go over and marry the girls, the audience gives vent to its enthusiasm. As a bit of clean comedy this is one of the best films which has come out within the past month.

THE LADY ATHLETE DOWNS THE FOOT-PADS.—A comic picture which illustrates what might occur if all the women in America practiced the Japanese jiu-jitsu. No manufacturer’s name appeared on the film.

THE GAMEKEEPER’S DOG.—A rather good story of a trained dog, though it is told at the expense of some gun play which mars it in a way. No manufacturer’s name appeared upon it, but it is a good film.

HIS DAUGHTER’S DOWRY.—A love story from the Eclipse studio which is told around a chemist’s daughter. The whole picture is good and the deception of the chemist himself, as well as the objecting father of the young man, is particularly good. The film is free from murders and is well worth watching.

WILLING TO OBLIGE.—The Eclipse people have turned out a good film in this, which develops a number of extremely funny situations. It shows the fate of a man who habitually butts in.

THE LANDLADY’S PORTRAIT.—A good bit of comedy from the Edison house. The picture is full of life and animation, and the difficult situations follow each other in rapid succession. It has all the good qualities of the Edison product.

THE JANITOR’S BOTTLE.—An Edison comedy which brings out many a good laugh. The details are worked out exceptionally well, and the technical quality of the film is beyond criticism. It is funny without being sly and inane.

SOME MILK FOR THE BABY.—Some of the Gaumont comedies are funny, and this one is worthy to be included in the list. The appearance of the man’s face when he sees the milk disappear is a study in expression, and when the giant baby climbs out of the cradle to greet his astonished parents, the effect is funny indeed.

AN OBSTINATE UMBRELLA.—Ever since its invention the umbrella has created sport and has been the foundation for innumerable jokes. The Gaumonts have made use of this in the creation of this picture. Almost everyone has struggled with an umbrella that won’t close. Sometimes it is a borrowed one, too. It is all funny, and the action is quite up to the requirements of the subject.

THE NURSE’S ROMANCE.—A pathetic love story by Gaumont which makes one feel (as the film ends with the Sister of Mercy kneeling by her false lover’s bedside, after he has attempted suicide because his inamorata turned him away) that truth and fidelity are rare. Why so many story of this sort are told one cannot tell. It can’t be that they exert any moral effect, and surely they leave the audience more or less depressed. The acting and staging of this picture are alike excellent. The photography is clear and the characters suited for their parts; but even though this is true, the shadow of a broken heart shrouds it all in gloom.

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Chicago, Omaha, Washington, Denver, Nashville, Atlanta, Salt Lake City

GLOBE FILM SERVICE CO., n Chicago
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Chicago, Omaha, Washington, Denver, Nashville, Atlanta, Salt Lake City

GLOBE FILM SERVICE CO., Chicago
ROYAL FILM SERVICE CO., Denver
"The Musician's Love Story."—Here is a film put out by the Essanay people that deserves a long run. The staging, the acting, the technical quality are all far above the average and the pictures hold the audience spellbound. While there is trouble and sorrow, the ending is unusually happy, and the final reunion is ingeniously brought about through a series of apparent accidents that the interest never flags. This is a heart story, beautifully told. This film should appeal to a large circle of people everywhere and deserves wide circulation.

"Incriminating Evidence."—A Pathé production which is unusually well staged and acted, even for a Pathé, but it was acted for them by the great Severin. Perhaps it tells a sufficiently important story, or creates a sufficiently strong impression upon the minds of those who may be contemplating a criminal act or career to make the audience consider it must be admitted that its influence upon the average person is oppressive.

"Perpetual Proposal."—A Vitagraph film which did not seem to amuse the audience as well as it would have done if more care had been given in its production. The actions were forced and a supposed fall from a roof ill-timed. The actors who are shown making snapshots of the crazy suitor do not seem to know how to handle a camera.

"The Poor Musician."—Another Vitagraph subject that could have been greatly improved by the producer. It is not made clear how a great violinist who receives such great ovations and possesses such a fine home and servants should wind up in deep misery. The action of the leading character is decidedly weak. No great violinist ever held his violin as we are shown in this film or went through such motions during an ovation. Audiences are now too critical to overlook such faults.

"The Joneses Have Amateur Theatricals."—Another of the "Jones" comedy series being issued by the Biograph Company. This, like its predecessors, is good, clean comedy.

"The New Governess." was greeted with much indifference as the subject is an old repeated plot. An employee falsely accused of the theft of some money, arrested, tried, sentenced, sent to prison and then pardoned. While the staging is poor, the acting is very good. The producer cannot be complimented on the trial scene, as the wall decorations are very odd for a court room and the Justice bench looks insignificant.

"A Broken Heart."—A film of Lubin which made no impression on the audience. The subject is not a sympathetic one and the moral is not made clear. The photography and acting are fair, while the staging is weak. On the sub title, we read: "Theater Party," but it should be called by another name, as the interior of the supposed theater is a very crude affair, that would not even please a cafe concert hall. There is no perspective and the actors seem to perform on a stage not over a yard wide. Painted accessories no longer can replace the real article, now that keen competition on quality exists among the manufacturers.

"Tag Day" and "Bring Me Some Ice."—In these two films, the Essanay folks show great improvement. Although they stick to the comic, which in fact is the best work for them, they seem to abandon the long chases and the too silly stunts. The details are carefully worked out, the actions are natural and well timed. The photography is greatly improved and by taking these films in a warmer climate, the Essanay Company brings out some fine tropical scenery. The hearty welcome given these films, proves that comic productions can please without being silly or a general destruction of property.

"His First Flight."—In this film, the Pathé Frères show us the flight of an aeroplane and give us an idea of the collisions we can expect, when air ships will be in vogue. It is not only a very interesting film but a very amusing one and greatly pleased the audience. The chase of the headless omnibus passengers could be omitted without injuring the production, as it is easy to see that the passengers have not been decapitated but are merely covering their heads. The last shot in which the aviator reconstructs himself and returns to life, is one of those clever trick scenes for which the "Rooster" trade mark is so well known.

"Choice of Weapons."—A short comic which created a good deal of amusement. In this film the Pathé Freres have made a practical demonstration of smokeless powder. When the man tries his aim, he points his old pistol to a target. After a few attempts at shooting, we see the mirror fall to pieces and the man lay his pistol on the table. He has fired, missed the target, sent the bullet in the mirror and all this without
the least suspicion of smoke. Otherwise the production is well treated.

"The Pass Key."—In this film of Mr. Lubin, the producer seems to have neglected some of the details. We are shown a "sport" leaving his house. After closing the front door, the "sport" puts out his hand and finds that it is not wet and at the same time, discovers that he forgot his pass key and he must go to his club minus his umbrella. Mr. Lubin does not show us the rain, but a fine sunshine. The interiors of several of the scenes could be vastly improved.

"Now I'm Here, I'll Stay."—A party of ladies and gentlemen said: "How silly it is. How can the Paths commit such blunders? It cannot be so cold, to call for a fire, when the flower pots are blooming." These remarks were meted.

The manufacturers show us the mid-Summer, a fine garden, the husband reading his paper in the open air, the wife picking and watering flowers. When the visitors arrive, they have no overcoats, no furs, nothing to show any cold weather. Yet after a few minutes in the house, they call for a fire, and while the fire is prepared, they light matches to warm their fingers, etc. If we knew who are the visitors, knew the reason of their visit, we could understand the subject and not class the production as one "with no sense." The whole trouble is that the letter of the visitors announcing their visit, appears on the screen, in such a small hand writing, that no one can read it and as we could not make it out, we could not understand why the hosts break the furniture and try to make it so uncomfortable for the visitors.

"Exacting Father-in-Law."—A comic of the Path Freres which left the audience rather cool. The subject is unnatural and the story not well told all the way through. The only good feature is that after stopping the young man from riding his bicycle and telling him to walk, after preventing him from hiring an automobile, the father-in-law, still menacing with his revolver, forces the said young man to enter a carriage. When the young man escapes, dressed as a woman and is followed by his father-in-law, the general impression (such an impression is caused by the actions) is that the old man has detected his son-in-law and is shadowing him. This is not the case, as in the last scene, we discover that the old man had been following what he had supposed to be a beautiful young girl.

"How Mother-in-Law Got Even."—In general the poor mother-in-law gets the worse of the deal, but in this case she proves to be the winner and there is no doubt that the young husband, to avoid another cold shower bath, will be a very respectful son-in-law. In this amusing film, the Path Freres abandon the long chases and the unnecessary smashing of everything in the streets.

"The Warpath."—A Western subject from the Selig studio which has great merit. It tells an interesting story of Indians and soldiers and the technical quality of the picture is superb. The principal criticism is on the last scene. No one ever saw United States soldiers go into a fight with the Indians so slowly and calmly. And in the final mix-up there is very little life. Aside from this, which may be considered a minor fault, the picture is good and furnishes a fairly accurate idea of conditions existing in the West during an earlier period of the country's history.

"Sherlock Holmes II."—The exhibitors who did show "Sherlock Holmes I," will be pleased to know that the Great Northern Film Company has added two new chapters to this remarkable film: "Sherlock Holmes II," is on the market and "Sherlock Holmes III," will be released early in March. "Sherlock Holmes II," showed us how Raffles stole the diamond necklace, how he was captured and sent to prison. "Sherlock Holmes II," shows us Raffles serving his time. How he manages to send a word to his friends and how they help him to escape.

Once free, Raffles' first thought is to revenge himself on Sherlock Holmes, and for this he enlist the services of a pretty but depraved girl, to decoy the great detective to an old house where he is met by Raffles under the disguise of an old woman. Sherlock Holmes, taken by surprise, is thrown through a masked opening in the wall, into an old sewer.

When Raffles and his associates discover that Sherlock Holmes has been rescued, they plan a second attempt on his life.

Raffles takes lodgings opposite the detective's home and watches for a good chance to fire his gun at Sherlock Holmes. Young Billy, the alert office boy, discovers the strange new tenant and notifies his master. Sherlock Holmes, guessing the intentions of the criminal, pulls down the window blinds,
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Licensed under the Motion Picture Patents Company
Handling the entire product of the Biograph, Edison, Selig, Pathé, Vitagraph, Kalem, Essanay, Lubin, Gaumont and Urban.
EIGHTEEN brand new reels of different subjects every week. Try our quality service and write us how many reels you use and we will quote you prices.
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and arranges a dummy at the window. At a given moment, Billy pulls up the blinds and Raffles, who had been watching for a good opportunity, takes up his gun and shoots. He hits the dummy, but great is his surprise when leaving the window, to find himself face to face with Sherlock Holmes in flesh. As Raffles turns to run away, he is caught by two officers.

If you have seen "Sherlock Holmes I," you know that for excellence of photography, the Great Northern Film Company cannot be excelled; you know that the acting is practically what you would expect to see at the famous "Comédie Française" of Paris, and you know that the manufacturers of this film pay the greatest attention to all the details and are unsurpassed in their staging. "Sherlock Holmes II," is as much a masterpiece as its predecessor, and "Sherlock Holmes III," promises to hold the same rank.

In "Sherlock Holmes II," you will find the same quiet, cool and possessed detective, his clever errand boy Billy, and the other performers in their well studied characters.

VAUDEVILLE.

One or two acts stand out as remarkably good, and there are several which were above the dead level of mediocrity, but the bulk were too cheap to be allowed in a motion picture place. The writer can not see that the vaudeville sketches add anything to the attractiveness of the motion picture shows and it would seem good policy to cut out this expense and invest it in better films and more of them.

One would think to see some of the acts that the managers of the theaters are running charitable institutions. One cannot see any other reason for keeping some of the acts which have been seen during the past two weeks.

A manager can scarcely be expected to make money enough in these days of sharp competition to put on all of the best acts. They cost too much. He might quite as well cut them all out and save that much money to be used in improving other departments.

THE LECTURES.

During the week some fair lectures have been offered, though in this respect there is more need of changing the lecturers than the lectures. Some of the lecturers have nothing to tell, and others have only begun to learn the rudiments, consequently a good deal must be born from them. Again it is fortunate the audience at motion picture shows are good natured and really want to see motion pictures, otherwise there might be sudden vacancies in the lecturing department.

The Philadelphia Projecting Co., has been incorporated to acquire the film rental business of Williams, Brown & Earle. The concern starts business in N. Ninth street with 400 reels of film in active use. The service will be entirely independent and will be under the management of V. R. Carrick, who managed the same department for Williams, Brown & Earle.
LICENSED FILMS

Vs.

Independent Films

FOUR ACES vs. A FOUR FLUSHER

The comparison is exactly the same since they have shown their hand

COMPARE IT YOURSELF

OUR HAND:
- Edison,
- Biograph,
- Selig,
- Pathé,
- Vitagraph,
- Lubin,
- Kalem,
- Gaumont,
- Urban-Eclipse
- Essanay

THEIR HAND:
- Mr. No Name
- "Junk"
- "Failure"
- "Lemon"
- "Duper"
- "Oblivion"
- "Hot Air"
- "BanKrupt"
- "Obscurity"
- "Four-Flusher"

MR. EXHIBITOR, Ask Yourself:

Can I afford to use this Independent Junk?
Will my patrons stand for it?
Why turn down a sure thing for an uncertainty?
Why hesitate taking out a License, which means protection to me?

No business has ever succeeded, or will ever succeed without regulation and protection.

And now that it is offered you, accept it while the opportunity affords.

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VOLUME 1, MARCH-DECEMBER, 1907 (limited number)
VOLUME 2, JANUARY-JUNE, 1908 (Indexed)
VOLUME 3, JULY-DECEMBER, 1908 (Indexed)

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Good Operators out of work may have their names listed free in this column.

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**Experienced Operators.**

Frederick F. Freeze, 1759 Third avenue, New York City. Expert operator; practical electricity; all connections; 10 years experience; all machines; alternating or direct current; also calcium light; either road or permanent. New York State license.

R. Johnson, 107 South High street, Steubenville, Ohio. Expert operator; three years experience.

W. B. Wilson, Steubenville, Ohio. Experienced operator and electrician; 4 years experience. References. Reliable.


M. E. Campbell, 1451 W. Third street, Cleveland, Ohio. Ten years experience operating machines. References.

Fred Leslie, 73 First street, Albany, N. Y. Experienced licensed operator. Best of references.

Talking Pictures, Effects or Lecturer. Have 5 years experience illustrating moving pictures. Best references. Make good or no pay. Apply Nat. Felon, 274 Beekman street, New York City. Lecturer, experienced on talking pictures. Address M., 221 Wycliff street, Brooklyn, N. Y.


Chas. Rohet, 2210 S. Ogil street, Philadelphia, Pa.; experienced operator.

M. V. Pago, Box 665, Tecumseh, Mich. Six years' experience in handling film; will work in film exchange or operate machine. Married and steady. References.

Win. H. Mallon, Bijou Theater, Easthampton, Mass.; experienced operator and manager and lecturers.

F. R. Evans, Oneonta Theater, Oneonta, N. Y.; first-class operator and electrician; age 30.

W. J. Gibbons, 15 West 51st street, Bayonne, N. J. Operator or manager. Best references, nine years in the business.

J. W. Dale, Leon, la. Experienced operator. Steady; have also acted as manager.


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**NOTES OF THE TRADE.**

Longmont, Colo.—The Dreamland Theater has been sold to W. Schorley.

Sprague, Wash.—F. A. Gordon has sold his dime theater to H. Joseph Guerin.

New Sharon, Iowa.—Mark Boyd has sold his electric theater to C. A. Swisher.

Longmont, Colo.—The Lyric Theater at this place has been sold to Ralph Harvey.

Bennington, Vt.—Messrs. Corbett and Grenan have opened a new picture show here.

Portland, Me.—James E. Moore is planning to establish a nickel theater here.

Toledo, 10.—Mr. J. M. Wright is to open a new moving picture theater in Toledo.

Ogden, Utah.—Martin Beck, of the Orpheum Circuit, will erect a new theater here.

Lehighton, Pa.—The Lyric Moving Picture Theater, owned by O. F. Bittner, was closed.

Farmer City, Ill.—Mr. E. R. Simmons has sold his nickelodeon here to L. M. Gossett.

Newark, Ohio.—George Hufford has sold his moving picture show to William J. Ferry.

Hamilton, Ohio.—McCarthy & Ward are constructing a $25,000 moving picture theater in this city.

La Porte, Ind.—Mr. J. A. Williams is making arrangements to open a new moving picture theater here.

Lisbon, Ohio.—Mr. E. P. Burbick has opened a new moving picture show here. It is known as the Grotesque.

Rantoul, Ill.—John Sullivan and Ed Martin have purchased the new Kinedrome Theater of G. H. Miller.

Luverne, Minn.—Chet Webber and Claude Eckliff have purchased the Grand Theater from Al Grau.

Downing, Mo.—Todd Millican is making arrangements to open a new moving picture theater here.

Seneca Falls, N. Y.—Henry Zurcher has sold the Dreamland moving picture theater to Ralph Sommers.

Mishawauka, Ind.—Messrs. John Bierscheidt and Amos Ashling have opened a new moving picture theater.

Portland, Me.—Dressler Graphoview Corporation, all kinds of moving pictures and machines; capital $1,200,000.

Columbia, Tenn.—N. J. Carter has purchased the Electric Theater, on South Main street and taken possession.

Cheboygan, Mich.—Riley Cox has purchased the Electric Theater from Mr. Tracy, and is now in possession.

Great Falls, Mont.—Win. Cotton has sold his interest in the Dreamland Theater to J. E. Shattuck and P. I. Hindley.

Mitchell, S. D.—Messrs. Walpole & Goldhagen have purchased the Star Theater here and are now in possession.

Wheeling, W. Va.—The Lyceum, a new moving picture theater, opened on South Fourth street, to a packed house.

Two Harbors, Minn.—Charles Yernberg has purchased from Bertrand & Martin their interests in the Star Theater.

Defiance, Ohio.—A. H. Hughes is making arrangements to open a new moving picture theater in the Blanchard building.

Philadelphia, Pa.—George Hogg is estimating on revised plans for a moving picture theater at 413-17 South Fifth street.

Grand Forks, N. D.—Ralph Carter, of Crookstown, has purchased the Empire Theater here and will soon open for business.

Fort Wayne, Ind.—Joe Small has leased the Boyd Park Theater from the Fort Wayne and Wabash Valley Traction Company.

Louisville, Ky.—The Jackson Amusement Company will open a moving picture house at Jackson and Market streets. at cost of $1,100,000.

Philadelphia, Pa.—George H. Earle has purchased the property at 917 Market street, upon which he proposes to erect a moving picture theater.

Saginaw, Mich.—Messrs. Rusco & Schwartz, proprietors of the Bijou Theater, have purchased the Jeffers Theater and will soon take charge.

Petersburg, Ind.—The Crescent Theater Company, of Evansville, has disposed of its Theatorium at Petersburg to Murphyreboro parties.
Philadelphia, Pa.—F. C. Michaelson is taking estimates for a one-story moving picture theater to be erected for R. N. Reiman, at a cost of $60,000.

Roseburg, Ore.—Plans are under way for the erection of a $20,000 Opera House here. H. E. Hazelrigg, of Medford, is behind the movement.

Salem, Ohio.—Grant Snyder has sold his interest in the Nickelodeon to his partner, S. C. Chisholm, who will make extensive improvements.

Lafayette, Ind.—Ten thousand dollars is to be spent by the Columbian Amusement Company in improving and beautifying the Family Theater.

Bangor, Me., is to have another moving picture theater, which will open on Exchange street. The Graphic is the name of the new enterprise.

Polo, Ill.—Mr. Leigh Sauer and Mr. Floyd R. Hinkel will open an up-to-date 10-cent motion picture show in the Getzender building.

Hamilton, Ohio.—John H. Bromhard and John A. Schwolm will erect a $10,000 moving picture theater at the corner of Court and Second streets.

Salt Lake City, Utah.—The Luna Theater Company has been incorporated with a capital stock of $10,000. The incorporators are Max Florence, W. E. Sipe and Louis Marcus.

Baltimore, Md.—George C. Wilson has purchased the vacant lot at 14 North Gay street, upon which he proposes to erect a large vaudeville and moving picture theater.

Baltimore, Md.—Plans have been completed by Architect John K. Stack for the erection of a handsome moving picture theater at 839 Greenmount avenue for William E. Heise.

Philadelphia, Pa.—Architect E. Allen Wilson has been commissioned by Henry Gerlach to prepare plans and specifications for an amusement hall to be located on Thirteenth street.

Philadelphia, Pa.—Nathan Berman, contractor, is taking bids on plans for the alterations of two buildings at Sixtieth and Market streets, to be made into a moving picture auditorium.

Emmett, Ida.—Ed. Ford, of the Unique Theater, of Nampa, and W. Alexander, of the Magic Theater, in Caldwell, have formed a partnership and will open a similar theater in Emmett.

Albany, N. Y.—The Albany Majestic Theater Company has been incorporated with a capital stock of $50,000. The incorporators are Emil Deiches, Bertha Rogowski and Albert M. Solomon.

Newbury, Ind. Sta., Williamsport, Pa.—Messrs. Lou Cupp and George Mears have purchased a lot at the corner of Fourth and Diamond streets upon which they will erect a moving picture theater.

Paris, Tex.—The Lyric Theater here has consolidated with the Jewel and is giving the public high class pictures and vaudeville. Mr. Bert Hildebrandt is opening a moving picture show on South Main street, under the name of Bijou.—J. H. Noyes.

Portland, Me.—A new company known as the Universal Film Projecting Company, have been incorporated to manufacture moving picture machines, with a capital stock of $200,000. The incorporators are C. E. Eaton, T. L. Crotzau and J. E. Manter.

Brooklyn, N. Y.—Bristol Amusement Company, promoters of moving picture theaters, have been incorporated, with a capital stock of $10,000. Incorporators: Geo. H. Bristol, 100 Elkton street; C. R. Nims, 763 Hancock street, and H. W. Johnson, 48 Decatur street, all of Brooklyn.

Fall River, Mass.—Mooney's Moving Picture Theater opened on February 13. The hall seats from 350 to 400 people and they have installed a Mutoscope with a throw of 92 feet, giving a 10 x 14 picture. H. R. Archer, who is the manager, was formerly connected with the Puritan Theater Company. The new theater is located at No. 1338 Pleasant street.

Boston, Mass.—The A. A. A. has, through its secretary, F. H. Elliott, made arrangements with the leading moving picture houses to furnish affiliated clubs with all the films made by these concerns which would be of interest to motorists. A special rate has been offered to the clubs for the reproduction of these films in their club houses during the Winter season.
CORRESPONDENCE.

PROTECTION TO THE SHOWMAN, OH PIFFLE!

Cleveland, Ohio. February 17, 1909.

To the Editor of Moving Picture World:

FOR NEW THEATERS.

The Patents Company will protect theaters already established as far as may be possible, and it will issue licenses to only such new places of exhibition as obtain the approval of The Patents Company before they are established. The Patents Company will approve only such location as its opinion will support new houses and meet a public demand.

(From the M. P. P. Co.'s Circular.)

The above is the strongest point that has been worked upon the showman, inasmuch as it appeals to his selfish instinct, or his business instinct, which is one and the same with us all. On top of this the local exchanges advertise:

"You will be GUARANTEED PROTECTION AGAINST the Cut-throat Competition that has almost ruined you. OUR ADVICE is SIGN your Contract at once, and get on the road to Prosperity."

Now this all looks good in theory and I for one have waited patiently to see how it would work out in actual practice and, without claiming any Sherlock Holmes ability, I have located a couple of "practical illustrations" right in this city that will doubtless be matched all over the United States. I illustrate by using street names and numbers to prove facts submitted. The names are "phony" for obvious reasons. When the ominous February 1 arrived and "the boys" were duly signed, among the bunch were Brown, Fifty-fourth and Broadway; Jones, Fifty-fifth and Broadway; Robinson, about Fifty-eighth and Broadway, this city. All these are small places, though plenty big enough for the patronage of the outskirts and the owners will swear there isn't room for any more. The two local "trust" exchanges are supplying Brown, Jones and Robinson with pictures, when along comes a "guy" with a proposition this week to "Mr. Trust Exchange" No. 1. The "guy"—I can give his name if necessary—has leased a big, brand new hall, 350 seating capacity, right in the midst of poor Brown, Jones and Robinson, or to be more precise at 5610 Broadway; landlord, Mr. Palada.

The lease is signed, too, and the show is being installed. By whom do you suppose? Well the partner of the "guy" is "Mr. Trust Exchange Man" No. 1. Protection? Piffle! Now for case No. 2. Messrs. Green and Black signed up on the "Fatal 1st"—Green is located at 5600 Lorain avenue, this city, Black at 4100 Lorain avenue; 15 blocks separate these two suburban shows but as the numbers "skip" there are only 11 blocks in fact, and Green and Black have not yet waxed fat at this distance apart. However, along comes a "guy" after Green and Black were signed and installs another show of double the capacity of seats right between poor Green and Black, and who supplies the pictures do you suppose? Why, "Mr. Trust Exchange Man" of course, and he's giving a "big double show fer a nickel on Sunday" while his neighbor at the old stand is trying still to get a dime. "Protection?" Again I say "Piffle!" Now in the case of Brown, Jones and Robinson the new "guy" with the big new hall and a film man for a partner will naturally "eliminate"—that's a soft Rockefeller term—Brown, Jones and Robinson with their three little cozy parlors. It will simply be a case of the "survival of the fittest" and the fittest will be the new "guy" with the first runs at a nickel—Brown, Jones and Robinson never could stand to pay for even second run stuff, so what's the answer? The answer is just this: B., J. and R. will go down and out, SURE. That is working out the theory of the M. P. P. Co. beautifully and "Mr. Trust Exchange Man" will have the location to himself very soon.

It is nothing to me as an exhibitor what happens to my fellow showmen, as in both these cases the outcome cannot affect me—being too far away—but I simply will not, nor never would, listen to this poppycock talk of "Protection" to the showmen by the "Trust" or its agents. The exchange will get all he can in rental and work one showman against the other for "first run" and the showmen will pay as little as possible, which is right and natural, and any showman is a chump who signs up in any deal curtailing his liberty in the getting of films in the open market.

The two cases quoted prove this and I'll have more on this.

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Three Good Things to Take Into Consideration

JUST GIVE US A TRIAL

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5609-1610 Masonic Temple - - - CHICAGO, ILL.
shortly and I have no doubt that every city "signed up" will show the same condition of affairs.
I have given facts and locations, now let the M. P. P. Co. "show me" in rebuttal where the "Protection" is coming in to my fellow members of the Cleveland Association of M. P. Showmen, Messrs. Green, Black, Brown, Jones and Robinson.
Yours truly,
SAM BULLOCK,
Member Ex. Board, C. A. of M. P. Showmen.
2535 Lorain avenue, Cleveland, Ohio.

GAUMONT CHRONOPHONE.
In view of the many false statements that have been made to the effect that motion picture films manufactured at the various Gaumont factories are not being marketed under license of the Motion Picture Patents Company, I make the following declaration:
Standard Gaumont motion picture films are marketed in the United States exclusively by Mr. George Kleine, under a contract made with him in September, 1908, to run for a term of years, under his license from Motion Picture Patents Company.
Gaumont Chronophone films, that is to say, our talking picture films, will be marketed in this country by Gaumont Company, a New York corporation, also licensed by the Motion Picture Patents Company.
(Signed) L. GAUMONT.

UNDERPAID OPERATORS.
Charleston, W. Va., February 18, 1909.
The Moving Picture World.
Gentlemen:—Will you please publish this in your letter column? Some time ago, about October, 1908, The Wonderland Theater, of Charleston, W. Va., caught fire, and in it two reels of film and everything in the room burnt, in which the operator was burnt badly, having to go to the hospital for about one month. After being out of work for eleven weeks the proprietor of the theater wrote out a paper for him to sign or quit work. The paper was for him to work for some time for $10 a week, on which he quit. We have no protection here. The man that has taken the operator's place there gets $10 a week and he never ran a machine before. I would like to see if we cannot have a branch union from some other town for protection here.
Yours respectfully,
GEO. WASHINGTON.

PICTURES THAT DO NOT PLEASE.
Bellaire, Ohio, February 18, 1909.
Moving Picture World.
Gentlemen:—Would like to file a protest in regard to certain makes of pictures.
We read in your valuable paper where you recommend a censor of all pictures.
We think it about time that something of this kind should be done when such firms as the Edison Manufacturing Company puts out such pictures as "Unexpected Santa Claus," "Modest Young Man" and "Adventures of an Old Flirt."
If such pictures as these do not kill the moving picture business I can't imagine what will.
These pictures might go in the tenderloin district of a large city, but in a small town like ours where we have as many church-going people as the other class, they will not stand for these kind of pictures.
You might ask, why do you use them? I answer by saying, we are a hundred miles from the film exchange with which we do business and as a usual thing the films do not arrive until late in the day of use, giving us no chance to replace them.
And you know it would be impossible for a film exchange to allow the exhibitors to select pictures which they wished to run on certain dates. And for that reason the fault lies wholly with the manufacturers.
If all the manufacturers would wake up and make some pictures like the Selig Polyscope, Vitagraph and Essanay the moving picture business would be looked upon as any other legitimate business.
We sincerely hope that manufacturers as a whole will in the future avoid making such pictures as above named. I am
Yours truly,
GEO. D. SPARAG.
Per S. N.
THE MOVING PICTURE WORLD

Stories of the Films.

BIOGRAPH COMPANY.

THE PRUSSIAN Spy.—A dramatic episode during the Franco-Prussian war. Lady Florence is issued by a young Prussian soldier. Count Logae, an officer in the French army, also loves her, but is rejected. He suspects she loves another, and watches to find out who his rival may be. A Prussian spy has been tricked to the mansion, and the Count has reason to believe that he is the favored one, as he sees her enter her window. Following, the Prussian is hidden by Lady Florence in a closet, when the Count calls at the door. He accuses her; she denies even on oath; but the Count detects her anxious look toward the closet. Considering it undisguised to search, he plans a more subtle scene. Calling two of his lieutenants, he pretends to test a new revolver, using a panel of the closet as a target, still giving her Ladyship a chance to present her lover; but she is obstinate and denies his accusation. Her Ladyship dispatches her maid to the upper door to remove the trapdoor above the closet, but too late, for the arrow has struck her, and when the door is opened the sad truth is revealed. This is a subject most beautifully staged and acted with convincing discretion, as well as photographically perfect. Length, 456 feet.

A TOOL'S REVENGE.—A Free Adaptation of the Story of Biggledo. We should not despise the tool, lest we become self-contemptuous like Boloeu, the great French poet said, "This world is full of fools, and he who would not wish to see one, must not only shut himself up alone, but also break his looking-glass." The Bioograph here builds up to your pity a court-foot, whose coordinate love for his child prompted him to plan vengeance which reverted upon himself. The laboratory poison is administered, and his courtiers are at wits end to dissipate its effects. Division of all are brought, but without success, until at last they decide to abduct the pretty daughter of the tool and bring her to the Duke. This is effected, and when the Duke sees her he falls deeply in love with her, but her pure innocence makes him a bolder, better devil than he was accustomed to experience, so he barrows to her plea, and throwing his cloak about her, sees her safety home. This is witnessed by the fool, who is, however, misjudging the Duke's attitude, vows vengeance. To this end he outlines the services of a hooligan couple who are dwelling in a hut not far off. He bargains with them that to kill the man he shall point out, he will pay them hundred pounds. The plot is made, and the Duke is pointed out to them by the fool as the approach of the one who is the girl. As the Duke leaves the girl she enquires the tool standing on the ground, and follows them to the hut, where she overhears the plan. She at once decides to save the Duke, but how? To tell him would incommodiously injure her old father. Nothing seems feasible but self-sacrifice, which she bravely determines to attempt. Going to her house, she dons male attire and with the cloak the Duke had lent her thrown over her shoulders she hides herself to her home and life and as a soldier goes bravely unto death. Entering by her face hidden, she receives the blow intended for her mother and dies before the horror-stricken group, who disabuse their mistake. Then, as the Duke, in a sack, and when the fool appears, collect their prescribed fee and flee. The fool is now in a state of despair, exultation over the seeming success of his vengeance, and after dancing laboriously around the sack, determines to make away with it, but upon opening it up is startled by the likeness of the form enclosed. Flipping open the sack, the sight that greets him fairly freezes his blood, for there lies his own daughter, cold in death, a victim of his own sadistic plot. This final scene is without doubt the most intense bit of work ever done in motion pictures. Length, 1,600 feet.

His Wife's Mother.—That one may be killed by kindness is a demonstrated fact, but that dire decrees may be wrought by generous acts is a rarity. Jones does, though, with great success. But then, Eddie has never fallen down yet, although he has gotten into some awkward positions. Wister's mamma promises, or rather threatens, a visit. This, of course, is most delictable news to Jones.—not—and when she arrives he is further perturbed by her cogitative domination of the household. Sen- timentalism must not, one drink; the world may not frill nor foam, but attires herself aesthetically to say that this gets on Jones' nerves is putting it mildly—but what can he do? "Ah! an inspiration. It takes nerve, but it is worth a chance." So he sets out, with much show and noise of his own mother. First he goes out and buys her candy and flowers, then he showers him down upon her to the extreme neglect of wife, which starts things in the right direction for Jones. After this he takes mamma dear to the milliner's and buys her a Merry Widow creation. If there were such a thing as merchandisers de mode. All this, of course, costs money, but it is well spent, for the effect is very apparent, and the master work was, when Jones takes mamma to Reeter's and introduces to her notice that effervescent bubble-water, cham- pagne. Well, you see the stiff, prim old lady soften and become the gladdest girl existant. Back home they go, and it is all off between mother and daughter, and Mrs. Jones packs up mamma and the Duke and fairly throws her out of the house, with an injunction to go away and never come back. Of course, Jones is in bad for a time, but when he explains that what he did was induced by his fond wife, he is forgiven and receives the usual "make-up," all this, Length, 522 feet.

EDISON MFG. CO.

THE LANDLADY'S PORTRAIT.—Synopsis of scenes.

In the ranks of those who strive for the advance- ment of the Art is a young artist, whose name is gener- ally one of trials and tribulation. Seligman Daub, an Italian artist, has neglected to pay his rent, and had evaded payment for so long a period, considering the landlord's patience, the lady has con- jected. His sound of successful evasion has its turn when she suddenly appears and demands payment. A tramp, who is hiding behind a screen, sees the tramp's art, and considers that this is the landlady's back that the artist painted her picture in lieu of rent. "Happy though," said the landlord, fastened to the artist's admiration of her beauty, agrees to give some time to the disorderly of the tramp. The disguised artist sticks manfully to his immunities. The minister calls. The landlord announces him. The landlady, after admiring her portrait, leaves the room, while the buxom servant girl WRites the landlord's name. She is not aware that her tramp, she chases with a paint brush. He hides behind the easel. Behind the easel walks a beau who daubs the landlord's portrait. The picture is ruined. The artist is in despair. The landlord is coming within a moment. All is lost. The artist and tramp find refuge on the roof. The landlord breathes with fear and lays over the ledge with a club. "Horrors." The artist falls through the skylight in the studio into the chimney, the chimpanzee. The tramp falls down the chimney. The landlady enters the studio and is captured, tied and placed in the chimney. The artist and tramp have made a miraculous escape, leaving the landlord 400 feet.

THE JANITOR'S BOTTLE.—Synopsis of scenes.

"If wish him health and happiness," said the janitor, as he opened the bottle of Old Rye, worn out as he was from labor. He was alwaysиков, but this cold weather made him long for a good drink, and the friendly remembrance was fatal. The janitor, hastening to the nearest saloon, filled his pint glass, and he hid it in the janitor's closet, and he hides the bottle in the desk drawer. Where he has chosen to marry his oldest son. Biggs, exasperated, uses little ceremony and busies Mr. Poet out. The bottle is brought back into the hands of the janitor, who, before getting it, discards it. Grandpa is made comfortable and Mr. and Mrs. Biggs present their son to the janitor. Biggs, while playing battledore falls on grandpa's nasty却。The remedy just suits grandpa. To keep it for himself, he changes the label to poison, and hides the bottle behind Miss Biggs' picture. Grandpa, satisfied, goes to sleep. The poet, tired of life, enters to hang himself in the janitor's closet, the image of his loved one. One last look—he discovers the supposed poison—but it's a better way to die. Miss Biggs discovers him while drinking—her sorrows increase the household.

The janitor recognizes his bottle and seizes the poet. Down comes the chandelier on grandpa's head, and the janitor is laden lamentously from the house. App. length, 600 feet.

LEFT OUT.—Synopsis of scenes.

The silent tragedy of life are the saddest—and the one that we are least ready to excuse of our mother, with a father in name only, indifferent. Such are the children of divorce, who are a naturally kind, but calloused and saddened through in- leafless scars. Such is the story of a childish sorrow told in our picture. The story of a pretty, delicate child, the only child, given to her by her father, by the death of a loving mother. Her name is one of漠然き, but calloused and saddened through in- leafless scars.

The little one knows that her clothes are poor and shabby, that she is not loved by her parents, and is slighted by other children and left out of every childish game. No one knew where her voice was when she was alone, and no one came to find her. No one even saw Biggs, saw bow last she caught by the hand and the grasses deep, passed by the wall to a lonely grave where her mother lay asleep. Could the mother feel in her narrow bed the world?
old hands as they groped about looking for love and sympathy as the big tears dropped? Ab! no—for even at the grave she had been left out.

We to the world, which it left unimpeded by a mightier hand than man—for black despair must soon ensue—and so the cloud lifts from the little one's life. Her father comes to realize his weakness—and brought to a mighty resolution by the pathetic figure at the grave, conquers a bright future for both.

App. length, 900 feet.

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SHANGHAIED.—This intensely thrilling, dramatic subject is filled with heart interest from the opening to the finish. The story of the love, hate, and attempted revenge, without the need of a shot, is told with a marvelous skill that has thrilled teeming with excitement and has produced with the all of the best talent that can be secured in this country.

The direct and realistic charm of the film: portions of the story borne surrounded by the beautiful California scenery, notably that of Oceanside, Paradise Cove, and the famous docks of San Pedro.

Two young men, one a rich shipowner, the other a poor country lad with no prospects but his ability to make his way in the world, love a pretty winsome lass. The rivalry on the part of the latter is friendly, although he is well aware that his position in life does not give him the opportunity of surrounding the girl with the good things of life. The young shipowner's rivalry is of the opposite nature. filled with vengeance and he considers it an opportunity that a poor country lad should dare attempt to rival him in the affections of the lady of his choice.

The girl is finally put to the test, and in a dramatic scene declares her love for the hero. The unchanging answer to this defeat swears vengeance.

Finding his chance, the shipowner again attempts to force himself into her favor, but is repulsed. Her heartbroken girl, forcing a kiss upon her lips just as her accepted lover appears, in the background. The boy, in his anger, knocks the man down, and after a struggle, forces him to apologize. The humiliation hurts him more than the blow, and after knocking down the young girl's face, the shipowner secures the services of some of his seamen and sets out to track our young hero as he is leaving a rendezvous with a girl. They finally reach him in a lonely spot, and after a severe struggle, render him harmless and take him off to the vessel. The lad is forced by the captain to sign articles as an apprentice, then beaten and abused. is made to work the decks.

His time is up, he strikes the officer in charge, knocking him down, and the brushes overboard and after swimming until he is thoroughly exhausted, reaches the beach. The story at this particular point where our hero climbs the rocks with the surf and wild waves dashing about him cannot be excelled.

After eluding the pursuing crew our hero starts back to his lady love's cottage. In the meantime the shipowner has taken his service a reconnoiter Mexican. Upon returning and finding that his beloved has deserted him and ship owner secures the services of some of his seamen and secures the services of some of his seamen and sets out to track our young hero as he is leaving a rendezvous with a girl. They finally reach him in a lonely spot, and after a severe struggle, render him harmless and take him off to the vessel. The lad is forced by the captain to sign articles as an apprentice, then beaten and abused, is made to work the decks.

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Code, VENGOLINE
App. Length 495 feet

BOYHOOD DREAMS
No. 6428
Code, VENGUDE
App. Length 415 feet

SHIPMENT, March 3, 1909

A BIRD IN A GILDED CAGE
Dramatic
No. 6499
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App. Length 500 feet

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Comedy
No. 6430
Code, VENTANICA
App. Length 425 feet

MARY JANE'S LOVERS
Comedy
No. 6431
Code, VENTANICA
App. Length 305 feet

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Religious
No. 6432
Code, VENTANILHA
App. Length 305 feet

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THE PIANO TEACHER. A story of intensely dramatic interest. The scene opens with a view of the sitting room in the home of a merchant. Present are the merchant, his daughter and a friendship friend. The lady leaves, the glances of the young man testify of the infatuation he has for her. At the home of her pupil, the teacher meets the latter's brother and really fails a victim to his sweet manner. Friendliness soon ripens into love and before long the young lady is seen to make her debut at the home of the merchant. Her childhood friend is present, and moved to compassion, begs her to remarry. They escort her into the home, and when the father returns efforts at reconciliation are unsuccessful, until the little daughter intercedes. Excellent photographic quality. App. length, 537 feet.

IN SORE STRAIGHT. A drama of merit, excellent quality and details. After a series of misfortunes, an entire family is driven to seek public charity. The aged father is left with the daughter by the roadside while the son seeks food for the starving group. His efforts meet with poor results, and in a moment of desperation he follows the tempting promises of an ungodly man. His dependents, however, fare better in his absence, as they are taken up by an aristocratic young woman, who, singularly enough, proves to be the wife of the man attacked by the unfortunate pauper. When the latter is overpowered and learns what kindness has been shown his family he becomes penitent and seeks pardon, which is granted. App. length, 522 feet.

WALKING ON HIS TOES.—A most amusing comedy with a highly entertaining performance of walking on the toes of a pair of specially constructed shoes. The guest in a hotel finds his room piffered over night and his shoes supplanted with another pair of rare variety. Oblivious to the shoes, he accomplishes several meritorious feats, all succeeding in providing his property and bringing the perpetrators of crime to justice. App. length, 406 feet.

URBAN-ECLIPSE. (George Kleine.)

THE SAILOR'S BELT.—In a coast town the family of a fisherman is meeting with hard luck. A solicitor threatens to sell the home to realize a mortgage when a young sailor magnanimously offers his savings to save the indebtedness. The auction sale is prevented and the sailor goes on in pursuit of his calling. An accident at sea causes the sinking of his vessel and the young man is rescued from the wrecked washed ashore. He is taken to the nearest home, where loving hands fend every aid to a speedy recovery. By means of his belt he is identified as the sailor who furnished the funds to pay the inoculation. His attentions to Mary Ann, the daughter, and now his nurse, are received with favor for the two hearts soon unite to form one. Thrilling and intensely interesting. App. length, 483 feet.

AN EMBARRASSING PRESENT.—A subject depletes very amusing scenes incident to having a pouchment of strongly aromatic deodorant known as deodorant on a pleasure trip. The pleasure seeker just having left his home, his expression farmer follows with a package and makes delivery at a summer garden. When an aromatic aroma is perceived, the owner of the parcel endeavors to leave it behind and is just entering a carriage with his wife when an attendant succeeds in overtaking him and delivering the forgotten article. A number of slim experiences are made when the present falls into another's hands in an improper manner. The latter seeks and receives satisfaction with a vengeance; a gendarme exacts tribute, and numerous other efforts are made to dispose of the embarrassing gift but to no avail. Finally they determine to lower the cause of offense, but are detected by the gen-

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250
darnies and obliged to disclose
act before tbey are permitted
length, 410 feet.

and explain
to

depart.

their

App.

PATHE FRERES.

i

THE MISER. — A

young man Is In love wltb a
pretty peasant girl, and as the couple are cbattlng,
lather
appears
on the scene, and after
tbe maiden's
ordering tbe girl to retire, tells tbe youtb tbat be
will
not tolerate tbe hitter's attentions to his
daughter, and orders tbe young man away from
Returning home in a most distracted
tbe place.
mood, the youth tells bis parents of the sad termination of his love affairs, and complains of being
too poor to have any right to pursue his purpose.
His father, who Is an old miser, becomes suspicious of his sou and fears tbat the latter, In a
which
lit of desperation, will rob him of his gold,
Awaiting an opporhas stored in the house.
lie
tunity, the old miser takes his bag of gold and
going to an obscure spot, buries It, but his good
wife, suspecting as much, follows him, and when
the old fellow leaves tbe spot, thinking that bis
gold is hidden, the woman goes and digs it up.
Returning home, tbe old lady turns the money over
to her son, who, overjoyed, rushes off to the home
of bis fiancee, and presents her with it, whereupon
the latter's father, seeing the large fortune In the
young people's possession, gladly gives his consent
to their marriage.
The old miser takes a trip up to the place where
he has hidden his treasure, and to his horror disImmediately he
covers that it has been taken.
becomes suspicious of his wife, and rushing home
She admits her guilt, and
accuses her of tbe deed.
the infuriated old man grabs her by the throat and
strangling tbe terrified woman when tbe son
is

The youth
rushes in and saves his mother's life.
immediately gives back the coveted gold and the
that he
it
returned
over
having
so
elated
miser is
becomes hysterical, and falls in a fit on the ground.
and
he dies
for
him
Tbe excitement is too much
on the spot, clasping bis gold to his heart. Length,
519 feet.
GRAND CANAL, VENICE.—The beauties of the
famous city of Venice are brought before our eyes
as we gaze on this magnificent picture, which takes
us in fancy for a trip through tbe many waterways
of that ancient city, renowned for its many magnificent palaces, all of quaint architectural design.
Floating tranquilly down the Grand Canal, we
view with unbounded admiration the "Casa d'Oro,"
Next
the most magnificent of the marble palaces.
we see tbe Rialto and tbe famous St. Mark's Cathedral, then we have an opportunity of seeing at
close range the Royal Palace with its beautiful
Finally we pass the
piazza and massive pillars.
Palace of the Doges and the prisons, and can well
prompted tbe autbat
appreciate the inspiration
thor of tbe phrase, "Men built Rome, the gods
Length, 410 feet.
Venice."
A UNIFORM WILL DO.—Two burglars
are seen entering a house where they are fortunate
enough to steal a policeman's uniform and outfit,
and escape through a skylight to the roof, after
which tbey slide down a drain pipe to terra firma
Going to an old
and make good their escape.
shanty, one of the pair dons the uniform and they
both start out to see what can be realized by
Their first victim is an old
such a good disguise.
fellcw who has just arrived from the country, and
policeman a direction.
supposed
ask
the
to
who stops
While he is being directed, one of the fellows
runs away with his handbag, while the policeman
gently lifts the poor old fellow's wallet, and
starts in hot pursuit of his companion.
Next they hit on a scheme whereby tbey can make
a little loose change, and one of the rogues stops
in front of a factory, where the crowd of employees
He starts to give a performare just coming out.
ance, using a sword as the main attraction, but
just as he is about to swallow the keen edged
piece of steel, his companion comes up and orders
him away. Tbe latter then goes along tbe street
and steals a bicycle on which he makes his escape,
and at the moment his pal comes along and the
crowd thinking that he is a policeman-appeal to
him to follow the fleeing thief. Jumping on another wheel he starts in pursuit, and when they
have gone some distance the pair join one another
and have the laugh on their innocent victims.
Finally they meet their Waterloo, and when they
try one of their old tricks, they are recognized
by some of tbe crowd, who summon the police
and the pair of vagabonds are locked up. Length,

WHAT

195

feet.

THE JOLLY TRIO'S DREAM.—Two men
woman

on the floor.
When tbe officers enter tbe cell and
find that there is nothing left of their prisoners,
they gather up the clothing and throw It In a
heap out on tbe street, where Immediately the
From
trio come
to life again and steal away.
ha
time on they meet with all sorts of mishaps,
change,
showing
tbem
until we see the picture
sitting on a balcony in the pouring rain, where
they have been dreaming of all their funny escaLengtb, 417 feet.
pades.

and a

having a hilarious time, and after
throwing everything out of the window, the trio
They
follow suit and land on the walk below.
start out for a stroll through the woods, but all
sorts of unforeseen things happen to them, and
one of the worst calamities, the woman flies up
The fellows
in the air and comes down in pieces.
gather up the different parts of her and pack them
in a bag, and as they are going along the street
are

they attract the attention of a couple of policemen,
who place them under arrest and hurry them off
to the station.
They are then thrown In a cell,
which is so cold that they are forced to light a
charcoal fire, with the result tbat they suffocate
and disappear. leaving only their clothes in a heap

i

HYPNOTIC SUBJECT.— A pair of disheveled
characters meet and form a scheme whereby they
will be able to realize some money with very little
effort.
One of the pair plays the part of a hypnotist and tells tbe other to do whatever be tells
him, and in tbe end things will shape themselves
Tbe pair start down
to their mutual advantage.
tbe street, and at a cafe meet two young ladies
Approaching the
who are drinking some wine.
maidens, one of the fellows tells tbem of his hypTbe ladies are
notic influence over tbe other.
anxious to see the demonstration so consent to be
silent spectators, whereupon the two play the trick
and to the astonishment of the witnesses, they
drink the latters' wine and make their escape.
The next victim is a man who Is anxious to see
the fun and tbe so-called hypnotic subject relieves
him of his wallet, and the pair make good their
escape.
As they are going along the road they
bump into a policeman and try the joke on him,
relieving the cop of his weapons, with which they
Going down
hold him at bay while they get away.
to the river, where they are in the act of dividing
the spoils, the enraged policeman catches them,
but one of the fellows is too sleek and slips out of
When
his coat, leaving it in the policeman's hands.
they discover they have left the wallet in the
coat they play another joke on the cop, and one
feigns
of
the
pair jumps into the water and
drowning.
Tbe officer always ready to be of
trouble
throws
his
any
one
in
off
assistance to
coat and plunges in to save the drowning man.
The latter quickly swims to shore and with his
pal, rims away with the cop's coat, and starts out
Length, 479
for a jolly time on the stolen money.
feet.

—

FLORRIE'S BIRTHDAY. A youth receives a
note from his lady love, informing him that It Is
her birthday and stating that she expects to reThe
ceive a bracelet that he has promised her.
poor fellow is in an awful state, for he is without
a cent to his name and has visions of losing the
affections of his prized one unless be is able to
make good his promise. He goes to a rich old
aunt and tries to borrow money but meets with
As he
failure, so he leaves the place distracted.
is walking down the street be meets his fair one
hurry
him
thing
that
she
does
Is
to
and the first
Just as
off to the jewelers to buy the present.
they are entering the door, tbe poor fellow is forced
to confess his true condition, whereupon the girl
nearly has hysterics over her grave disappointment.
Going along the thoroughfare, they meet tbe
For
stingy old aunt's servant leading her dog.
revenge, the youth cuts the leash and steals the
animal.
When the servant misses his little charge
he returns to the house and with tears in his
eyes tells the distracted woman of his misfortune.
She immediately has him post up a sign on the
corner, stating that a reward of twenty-five dollars
The youtb
will be paid for the return of the dog.
reads the notice and he and Florrie go to tbe place
Miss Florrie enters and gives up the
post haste.
dog, and after receiving the reward, hastens out
and joins her friend and the two go to the' jeweler's where Florrie's ambition is realized and she
Length, 433 feet.
gets the beautiful gift.

what part of the ship the mates are. They soon
spy them out and steal away In opposite directions.
is greeted affectionately by the faithful Jim,
but not so little Lucy.
The surly Tom, still smarting with wrath over his encounter with Jim, receives Lucy coldly, and catching sight of Jim and
.lane in each other's arms, leaves the little girl
with a cruel rebuff and hastens to find tbe skipper,
to whom be reveals the secret of Jane's love for
Jim.
The old "sea dog" is stirred to parental
wrath by tbe news, and seeking out the young
couple proclaims his intention of having Jane married to his first mate before the schooner starts on
her outward voyage.
This is more than Jim can
stand.
Right then and there he asserts himself
and declares that no one shall take Jane from him.
Like pouring oil upon the flames, old Jed's ire Is
fired to white heat, and seizing an iron bar he fells
poor Jim to tbe ground.
Screaming with fright.
Jane rushes away to tell her mother of the awful
deed.
The skipper and Tom, now thoroughly
alarmed at this act of violence, start to carry Jim's
unconscious form back to the ship.
On their way
Tom, thinking tbat Jim is dead, suggests that they
throw his body into the water.
Old Jed balks at
this at first, but is about to give In when Jim
revives.
At that moment the skipper's wife and
daughters arrive and further trouble Is averted.
For a few days all is quiet, until one evening
Tom encounters his hated rival and Jane as they
are walking along the bank of the canal talking
over their future plans.
Tom, who has been Imbibing too freely of late, loses control of his better
judgment and attacks Jim.
A fierce and terrible
struggle ensues.
Although Tom is the stronger of
the two, Jim's faculties have not been impaired
by strong drink and consequently he is better able
Along
to stand the strain of the combat than Tom.
ihe edge of the embankment the two burly mates
struggle, raining fierce blows upon each other's
wrestling and tearing at each
bodies, clinching,
other's throats; they at last reach the footbridge
Out towards the center
that crosses the deep canal.
Jim's strength is fast
struggle the two gladiators.
leaving him, when by a mighty effort he secures a
sudden hold on Tom's body, and lifting the huge
bulk of his adversary he hurls him over the railing
Striking his head on a piling Tom
into the water.
and sinks at once in tbe
is rendered unconscious
dark waters.
Now Jane, who has been a terrified witness of the
great struggle, sees the helpless condition of the
first mate, and fearing that the charge of murder
will fall upon her lover's head, she implores him to
save his enemy from drowning. Although he is exhausted from tbe terrible combat, the generous second mate plunges into tbe outgoing tide and by a
mighty effort succeeds in dragging his helpless foe
Jane

back to land.
next see the actors In our drama aboard ship
as tbe boat is being towed down the canal to the
Relenting of his harsh
sea on her outward voyage.
treatment of the second mate and his eldest child,
the skipper allows his daughters to accompany him
Apparently all is quiet and serene,
on the trip.
when all the fierce fire of hatred again burns In
Watching his opportunity when all
Tom's breast.
he slips up behind his enemy as
is still at night,
he is leaning over the for'ard rail and is about to
hurl him into the water, when Skipo, a negro deck
hand, sees his fiendish action and gives the alarm.
Accusations are made and denied, but old Jed's
eyes are at last opened to the absolute meanness of
his first mate and he orders him put in irons.
Cursing the skipper and all on board, the big brute
is dragged aft and lashed to a mast, there to await
the return of the tugboat to convey him back to

We

port.

Now we

SELIG POLYSCOPE CO.
THE SKIPPER'S DAUGHTERS.— Old

Jed

Horn

of a lumber schooner which plied
between ports on the Gulf of Mexico and tbe thrivOld Jed had
ing cities of the Mississippi River.
two mates, who were big, husky fellows and well
adapted for the rough work in which they were
engaged.
He also bad two daughters, Jane and
Little Lucy was in love with the big first
Lucy.
mate, Tom, while Jane bad promised her hand to
Tom soon grew
the good-natured second mate, Jim.
tired of Lucy and transferred his affections to Jane,
much to the chagrin of that young lady and to the
delight of her father, who had long cherished a
desire to have his eldest daughter marry the burly
Tom, who was a first rate seaman and destined
for a skipper's berth.
At tbe beginning of the story the "Nancy Lee"
is unloading her cargo of lumber.
The negro crew
are hard at work, when a quarrel ensues between
the two mates over a difference as to how the lumber should be distributed. They come to blows, but
are immediately separated by the Irate old skipper,
who sends them both about their business, at the
same time not forgetting to place most of the blame
on the shoulders of poor Jim, for whom the old
man has a decided dislike, although loath to part
with his valuable services as a navigator.
Just as things are beginning to quiet down a
little, the two girls, hearing of the ship's return
to port, come bounding on deck, and greeting their
father warmly, begin casting eyes about to see in

was the skipper

are

shown

a

picture

of

woman's

con-

Lucy, although she has been rerebuffed by the first mate and her heart
wrung by bis cruel treatment of her, watches her
opportunity and securing a sharp knife curs the
ropes that bind Tom to the mast and sets him free.
In a moment the mate is over the side of the
schooner and rowing rapidly away in the ship's
tender, while poor Lucy falls sobbing on tbe deck,
where she is found and carried to the cabin to be
comforted by her loving sister and now thoroughly
repentant old dad.
With the disturbing element out of the way. the
"Nancy Lee" has a pleasant voyage, and upon her
return home, Jim and Jane receive the blessing of
Length,
the old skipper and are soon made one.
stancy.
peatedly

Little

1,000 feet.

VITAGRAPH COMPANY.
THE POOR MUSICIAN. —Our

story opens with »
noted violinist practising, his young wife sitting
nearby, while their little daughter plays about on
the floor a truly happy family. The maid announces a caller, who, upon being ushered in. is
He is at once struck with
presented to the wife.
her beauty, eyes her continually, but unnoticed by
As the two men leave
the musician or his wife.
the room, for tbe first time the wife catches the
expression on the caller's face and is worried.
A year later in the same room we find the wife
packing her suit case preparing to elope with th*
Before their departure the wife writes a
villain.
note telling her husband of her elopement and begs
him to forget her. A moment after tbe pair leave

—


the room the valet enters, offers them from the window, picks up the note, reads it and imme-
mediately starts for the palace in his panniers. He rushes upon the stage just as the musician is
finishing his number and makes the sign and gives him the letter. The poor man, horribly
shocked, falls in a faint on the stage. The villagers see his hand and know he is dead. They kind
another rear passes by and we find the full-brose
wife dangerous and in an attitude of grave,
joy. Just before her death the mother takes a
book from her own neck and places it around
that of her little child. The villagers stand by
looking and acting indifferently as the woman passes
away.
Fifteen years later we find the musician’s daugh-
ter and her supposed father in their handsomely
appointed home. An aristocratic looking young
man enters, asks for the girl’s hand in marriage
and is accepted. A host of young friends are
offering congratulations, and while the musician is
at his height the daughter catches a sound of music
from outside the house. She listens, and strangely
familiar strains come to her. She rushes to the
window to see the old musician (in reality her
father) full exhausted to the pavement. Servants
are called and the unfortunate man is brought
inside, laid upon the couch, restoratives applied,
which soon restore him to consciousness. As he
regains his senses the old man stirs about in
vendication. The young lady is the exact image
of his wife, and while gazing at her the past is
brought vividly back to him. Suddenly he sees the
villain, denounces him, tells the story of his
per-
jury. The daughter is horrified at the story. The
villain comes forward and tells her to choose be-
tween the handsome home and her lover or her
father and his poor surroundings. Unhesitatingly
she goes to the old musician; they pass out of the
house together and proceed to his ill-furnished
room. While they are talking, the young lover
enters, asks the old man for his daughter’s hand.
He has just found his child and to lose her again
seems a cruel blow, but the young couple insist upon
his sharing their home. He cheerfully gives her
consent and blessing. Length, 652 feet.
SAUL AND DAVID—The Biblical Story of
the Shepherds Who Became King of the Israelites.
Scene I.—David’s Home. David, the poor she-
pherds’ boy, enters with a wounded lamb, which
he tenderly cares for; his father, Jesse, his mother
and Ahinoam, a housemaid, looking on lovingly. A
priest enters, blesses them, predicts the crowning
of David as King. Jesse sees some people coming.
They enter. Princesses Meriah and Mahal, Prince
Jonathan (King Saul’s two daughters and son),
and Prince Phalti, a subject for Michal’s hand.
They have come to command David to appear be-
fore King Saul (ruler of his harp), who is out and
can only be moved by the music from the hills.
David consents to depart to King Saul. Princess
Michal, who accompanies Jonathan, shows her in-
convenience to David. David says: “If you love me, it’s
Michal gives David a rose, which he afterwards
presumes. They enter the house to sup.
Scene II.—Saul’s Tent. Sentinels are keeping
watch. Michal wanders through the camp, picking
flowers; passes up hill and away, picking more
flowers as she goes. Doeg and Omah (brothers)
enter. The latter suggests shooting an arrow into
the camp which may destroy the Kher. They
i
ove to this. Omah exits. Meriah and Jonathan
enter and the latter goes in search of Michal.
Doeg makes love to Meriah and is sternly repulsed.
Doeg exits voicing revenge.
Scene III.—Michal Picking More Flowers. A tiger
apes her, settling her. Michal, in terror, falls to her
knees, praying. David enters, kills the tiger with a
stone from his sling. In joy, picks up the stone, waves her band in
token of gratitude to David. They leave in opposite
directions.
Scene IV.—Saul’s Camp. Sentinels are posted
outside. Goliath’s defiance is fixed into the camp by an
Edomite traitor. Jonathan starts a search for the traitor who
filled it. The traitor is brought in after the search.
On his person is found the rest of the paper on
which the defiance was written, torn around an arrow.
Saul is furious and attempts to slay him. His
madness is quelled by David’s harp playing.
Saul appeals to his soldiers to free him from
Goliath. Saul, as is told in the Bible. David
volunteers to go. Saul gives his consent.
David hurts a stone which slays Goliath and
returns to Saul’s camp and places the head of
Goliath at Saul’s feet. Length, 1,000 feet.
Scene V.—King Saul’s Palace. Saul’s daughters
discovered at work. Jonathan and Phalti enter.
Saul is in love with Michal, but she declines his
suit. Saul enters and quaffs on account of her
devotion to David. Saul has again returned
victorious. Saul refuses to see him. David
dees, sees the empty throne, in despair.
Jonathan promises to get his father (Saul) to see
him. Love scene between Michal and David. David
shows her how he.performed and how he gave him the
victory. Saul enters to receive David and asks him what he wants. David
says: “No; all I want is your
daughter.” Michal, Saul’s daughter, who
saw Saul as she was married to Phalti, David
wishes to have his daughter. Saul
says a prayer, at
sults to stab David, but kills the waiting
ward David is furious; resources Saul and leaves.

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Vol. 4 MARCH 6 No. 10

Editorial.

Singing and Talking Pictures.

There are signs that the combination of the phonograph with the moving picture will receive great attention by the manufacturer in the near future, as it is evident that there is a public demand for an entertainment of this kind, which is already popular in England and continental Europe.

In another part of this number of the "World" we print a short description of the "Cinophone synchronizer," the invention of the Warwick Trading Company, which will soon be made commercial here. Much attention, indeed, is given to this question of synchronism both here and abroad, and upon the greater or less perfection of this feature hinges the failure or success of the entertainment.

We have made no hesitation in prophesying that before long hardly a moving picture theater in the country will be without the talking or singing phonograph as a part of its entertainment. We are so convinced of this that we propose to devote some part of our space week by week to recording what is being done towards rendering this combination of the phonograph and the moving picture easily practicable.

We believe that the Edison Company is experimenting in that direction. We have seen other literature bearing on the subject, which all points to the general adoption of some plan of utilizing this combination of the picture and the phonograph. We would recommend, first of all, the manufacturers to be alive to the situation, and the exhibitor to take every opportunity of giving the public what it is asking for—namely, the best synchronized system—as inferiority of quality in this respect is disastrous. Automatic means seems the only way, as the personal equation of a half-educated operator often leads to a fiasco. Nothing is so pathetic, and at the same time so ludicrous, as the picture going through one part of the act and the phonograph talking or singing the other. To our sorrow we have endured this many a time and oft.

Exhibitors' Associations.

It is indeed both encouraging and gratifying to learn that the exhibitors are organizing in various States and in the leading cities. Nothing but good can come from well-organized co-operation between the men who are the real dispensers of motion pictures to the public. We have advocated such organization and will continue to encourage such movement that has for its object the good of the business in general.

In our editorial of December 25, 1907, we said:

"A movement for organization to protect their own interests is on foot among the exhibitors in several cities. Co-operation is the logical solution of the difficulties which beset the exhibitor . . . The exhibitor has much to gain and nothing to lose by association."

Commenting editorially on February 6 on the associations that had been formed, we said:

"Just in so far as those associations promote the welfare of the moving picture industry as a whole do we wish them success. Whatever the inspiration, it cannot be a bad thing for the moving picture field to be organized; the constant meeting of exhibitors for the purpose of mutual counsel and help is certainly a thing to be encouraged."

A well-organized body of men is a power that is bound to be felt in any community. "In union there is strength." Who would be likely to object to this power? Who would suffer from its influence? Naturally, the wrong-doer. The wrong-doer may even be an exhibitor—someone whose mental make-up is so deficient that he cannot see beyond the day's box-office receipts. His methods of getting business and his treatment of the public may be such that he is doing untold injury to the business at large. Unmolested, he would continue to be an "undesirable." Taken in hand by his brother exhibitors, moral suasion might reform him, or influence brought to bear which would compel him to do business on the level.

Who else might object to this exercise of power? Possibly those film exchanges who, for economic reasons, do not purchase enough new film to satisfy their customers. Possibly film manufacturers whose products may not be up to the accepted standard of moral or technical quality. They, as a rule, pay little attention to isolated complaints, but they would sit up and take notice of any formal protest from an exhibitors' association.

Therefore, let the exhibitors organize in every locality and the secretaries of each organization keep in touch with each other through the "Moving Picture World." This would lead in time to the formation of a national organization and annual or semi-annual gatherings, where delegates from each local society could meet in conclave from all sections of the country to discuss matters pertaining to the advancement of the business.

Hastily formed associations have already done much good in combating drastic measures created by political officials, insurance directors, city councils and hostile social bodies. Oppressive measures are even now before the legislators of this and other States that can be thwarted, or at least modified, by concerted action. The enemy, from any and every quarter, would be less hostile if the army of exhibitors were properly organized.

On another page we quote from a lengthy interview with two exhibitors, who address this office, representing the Pittsburg Exhibitors' Protective Association. It was a real pleasure to meet these gentlemen, and our opinion
of exhibitors, as a class, goes up several pegs. These men, who were among the pioneer exhibitors in that section of the country, saw in co-operation a relief from certain evils which were threatening the business in Pittsburg, a city where the shows are very much congested, as many as thirteen being located within a radius of four squares in the business section and eight within the same radius in the residential section. Previous to the action taken by their organization, two or more exhibitors within a few doors of each other would be exhibiting the same subjects at the same time. Now they have effected an arrangement with the exchanges whereby similar subjects are shown in the theaters that are farthest apart; they have mutually agreed how many reels should constitute a show and expect to come to an agreement to change three times a week instead of daily, which will still further enable them to keep their programs distinct. All this tends to their own mutual advantage and the convenience of the public, who will therefore be more liberal in their patronage.

The delegates from the Pittsburg Association will visit other cities to gather ideas and discuss problems with the exhibitors' associations. We cordially invite the secretary of every exhibitors' association to send us their official address for publication, reports of meetings and any items of public interest. The "Moving Picture World" counts its readers among the exhibitors by the thousands and the policy of this paper is to co-operate with them in everything that will promote their interests and the general welfare of the business.

Some Advice to Film Renters.

We have recently received complaints from prominent exhibitors in various parts of the country as to the manner in which the film renters and exchanges are conducting their business. These complaints resolve themselves into a general charge that the renters or exchanges take little or no interest in the nature or quality of the films which they receive from the manufacturer to pass on to the exhibitor. The latter complains that he has practically no choice of subjects; that the renter in many cases does not even look at the film, and is, therefore, unaware of its quality or nature. He, in fact, is content to be a mere mechanical middleman, and for aught he cares the film might just as well be cloth or lumber or iron or any other article of merchandise that he orders of the manufacturer and either sells or leases to the consumer.

This is a state of affairs that manifestly calls for protest and alteration. The exhibitor is, after all, the servant of the public upon which he relies for his patronage and profit. It is wrong that he should be obliged to "buy a pig in a poke" and abide by the consequences, whatever they may be. The renter should be familiar with the technique and artistry of film subjects. He should be able to judge of their suitability for the audiences of certain theaters; he should gauge their effect upon people; in short, he should know just as much about the matter as either the manufacturer or the exhibitor. Were this always the case, friction between renters and exhibitors would never arise, and the renter would be in a position to exercise beneficial influence on the manufacturer. He would be able to tell him what sort of films were popular, and which were not. By that means, a more satisfactory state of affairs would prevail. We, therefore, make this special appeal to the renter to test and examine the films he receives for himself, and to get in closer touch with the exhibitor, instead of ignoring his reasonable demands. If this be done, we shall be taking another step towards the much desired betterment of the business, which can only be brought about by the intelligent co-operation of all concerned.

The Case for the Moving Picture.

By Thomas Bedding, F.R.P.S.

(Reply to an article by C. H. Claudy in March "Photo Era.")

Ever since the early part of the year 1896, when I saw in London the fine moving pictures which Messrs. Lumiere, with true French spirit and enterprise, brought before a wondering public, I have never lost faith in the entertainment, educational and scientific value of the kinematic method of recording and exhibiting natural motion. Ever since the date named I have had a more or less intimate association with the moving picture; I have been the historian of the subject; I have done much technical work in connection with it; I have sat in judgment on, perhaps, as many moving pictures as any other man; I have assisted in the production of them, and, at the present moment, my interest in the matter is not only unabated but is, perhaps, as keen and as lively as that of anyone else in America.

All this being so, I took up with some interest an article in the "Photo Era" for March, by C. H. Claudy, entitled "The Case Against the Moving Picture." Your readers should know that Claudy is a clever photographer and writer, for whose work I have long entertained great respect. He is justly esteemed in the photographic world for the real value of what he says and does, consequently any article from his pen attracts attention and deserves notice.

The case which Mr. Claudy attempts to make out against the moving picture is a very weak one. If I may say so without intentional discourtesy to him, it is a "muckraking" case. He saw a certain film, illustrating how a married man flirted with a girl and deceived his wife; he saw another in which brutal treatment to an old man was meted out; and others of a "dog with a tin can tied to his tail"; "with blood and thunder"; "detectives"; "murder"; "battle"; "sudden death"; etc. He says that a moving picture of this sort is nothing less than a very live dime novel in a short and condensed but very spicy form, and proceeds to argue from his evidence that the effect upon the minds of those who witness this kind of entertainment is not elevating, to say the least of it. He also very fairly admits that there is good film and plenty of it.

Now, I and others of the "Moving Picture World" are entirely with Claudy in this matter. The "World," ever since its foundation, has deprecated the production and exhibition of unsuitable film; it is doing so this moment; so are many thousands of others who have the best interests of a popular and delightful form of entertainment at heart. All this being conceded, I challenge the wisdom and the common sense of Claudy and others in taking up an attitude of antagonism towards the moving picture. I would like to ask Mr. Claudy if no indecent and objectionable stationary photographs are ever made and circulated? I happen to know that there are. But, as an experienced photographic writer and editor, I never consider it prudent to come out in print and describe these productions, which are obtainable in any large city, with such minuteness as Claudy does this film of "The Unfaithful Husband," etc. My policy was and is always to deprecate the production of such things.
and to appeal to the better and higher instincts of human nature to bring about their suppression and disuse.

Clau dy, and other writers, it seems, look for the bad side of the moving picture and give it injudicious prominence, forgetful of the fact that by such means they are likely to bring about the very object which they profess to condemn. With far too large a percentage of the community, "The sight to do ill deeds makes ill deeds done," and, sure enough, if you flay an indifferent play, or book, or picture, or film enough in print, a section of the public will invariably want to see or read it. Hence, I submit that Mr. Clau dy's case against the moving picture instead of, as he professes to be his object, doing good, is likely to do harm. Had his article borne the same heading as that of this article; had he minimized the bad and exalted the good; had he set out to encourage the production of more artistic, more dramatic, better photographic films, he would have been more likely, in my humble opinion, to achieve his object, than by the means he has chosen to adopt. He says that until lie can find a show which exhibits only good, educative, trick and harmless entertaining film, he will stay away from the moving picture theater. The latter was the wishful thinking of a family away. Clau dy, these last nine months I have gone to numerous moving picture theaters in New York City. There is not one of them that I have visited to which I would hesitate to take a woman, a girl, or a child.

Unsuitable theaters may, and probably, exist; the best way to discourage them and put them out of business is to stay away from them. A healthy public opinion and an impartial press my be relied upon so to influence the minds of people that the exhibitions of which Mr. Clau dy,

complains are not assured of any considerable longevity; it always was in the history of entertainments and it always will be. Thoughtless and irrational attacks, magnifying the bad and minimizing the good, are calculated to harm an honorable industry and excite the unworthy passions of the pruriently minded. It must be remembered that the moving picture is but a child in the world of entertainment, with all a child's weakness and defects. It must be handled like a child, corrected, improved and encouraged. The case is one which calls for kindly, sympathetic and wise treatment. Repressive or oppressive measures are never efficacious. They never are with the child; they won't be with the moving picture. 

The moving picture field gives employment to hundreds of thousands in this country; it has millions and millions of capital embarked in it; daily and nightly the moving picture amuses millions of people. To come out, as Mr. Clau dy does, and say that he cannot find good, educative, trick and harmless entertaining exhibitions argues either wilful blindness on his part or such an unfamiliarity with the subject that he has no qualifications at all for stating "The Case Against the Moving Picture." His unfortunate article will, however, have done much good if it proves to be the indirect means of convincing him and others that, in the words of Shakespeare, "There is some good in things evil." And the good in the present case far outweighs the evil, as Clau dy and others can find out for themselves if they will only take the trouble to look for it.

MODERN METHODS IN MOVING PICTURE MAKING.

In addition to the series of articles for exhibitors and machine operators which we shall shortly commence, we have in preparation a series, written by expert authorities, on the subject of modern methods in moving picture making. These will be of the highest technical value. They will deal with Apparatus; The Selection and Rehearsing of the Subject; Staging, Lighting and Production; Outdoor Subjects; Exposure and Development of Negatives and Positives; Incorrect Exposure; Development Troubles; Time Development; Tinting; Toning Positives; Imperfect Definition, and many other subjects, constituting the series a complete guide to modern moving picture making.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

If, as the Independents claim, the Motion Picture Patents Company would not be left a leg upon which to stand in a test case, I must say they are putting up an admirable bluff. Is it a bluff? During the past week the Patents Company served notice of cancellation of contract upon Wm. H. Swanson & Co., having exchanges in Chicago, Omaha and St. Louis. Swanson was a leader of the Film Service Association last year and at its last annual meeting was elected its president. In picking a point so distant at the very beginning of the year the licensees I think the Patents Company is showing considerable faith in its claims and position and a determination to carry out its policies that one does not find in a case of bluff. If the Swanson case is a sample of the policy of the Company I can readily see where the bluff argument might fit, or if the stroke was confined to the Philadelphia Film Exchange of Philadelphia, which has received a similar notice, I can see where other licensees would stand in my opinion. A matter stands I think it very much in order that the other licensees of the Patents Company take notice. I am not in a position to say just why the Swanson and Philadelphia concerns were selected for the first lesson. Other reasons appear to be well guarded by the Patents people and it would not be fair either to the accused to make any guesses at them or repeat some of the veiled remarks that have been made. I am disposed, for the present, to accept the statement of those interested in the Patents Company side that the accused violated their contracts by certain transactions, or failure to transact, as the case may be, and in the absence of sufficient reasons the notices of cancellation would not have been given. Wm. Swanson and the Philadelphia exchange people have been in New York since the notices were served on them. From what I am able to learn, their visits have caused no change in the situation. I did not have the good fortune to meet Mr. Swanson, but I understand that he is in a very unpleasant frame of mind. It is hard to believe that either of the accused would be foolhardy enough to commit any act that would endanger their standing with the Patents Company; and it is not difficult to believe that those interested in the latter would not guard any of its best licensees without cause. But the Patents Company has acted in a decisive and unmistakable manner that has a powerful weight upon opinion. Perhaps later on the accused will get their side of the case and it may be shown that a mistake has been committed, but that will not remove the established fact that the Patents Company is determined to require every licensee to live up to his contract, regardless of all claims as to resources of the Independents.

* * *

Since the Swanson matter has become public I have heard the remark made that if the Patents Company is going to cut off all the licensees that violate contracts it won't be long before there will be no licensees. If this statement was not so generally applied it would command more attention. It is true that zealously and temptation is making conditions hard for a great many of the licensees to resist straying from the narrow path. But the information read of the indubitable author of the Patents Company licenses than those about to be cut off are under strong suspicion; but I know a number of men holding licenses who are capable of standing by any contract they make and a general declaration of the kind I have heard made is an injustice to them.

* * *

I think some of the Independent publications are making a very silly campaign. One of them holds up to ridicule a recent advertisement of the Pittsburg Calcium Light Company by placing upon it a supposed humorous construction. A joke based upon vindictiveness is never enjoyed, even by those in whose interest it is sprung. To say that M. P. C. (the initials of the Motion Picture Patents Company) stand for "Modern Pocket Pickling Coterie" may appear humorous to some, but it really isn't so. It is venomous, and indulgence in venom helps no cause.
It was stated recently that the city of Philadelphia is one of the leading independent cities. I visited the city recently, but I failed to confirm the report. In making inquiry among the film manufacturers of that city and New York I learned that not one of the film exchanges of Philadelphia that were their current notices the exchanges stopped. I mentioned this to an Independent claimant the other day and his reply was that the strong

hold of the Independents was among the exhibitors, and not the film exchanges. I then went deeper into the matter and found that at the time the opposition to the payment of the Patents license became so pronounced on the part of the exhibitors, licensed film exchanges, with few exceptions, gave notice of cancellation of their contracts to the manufacturers. In giving these notices the exhibitors stated that the deep was revolutionary one, as so many exhibitors had declared they would not take out licenses, but would go over to the Independents. In such an event there would have been a big drop in the rental to the picture manufacturers. The following is a list of the exchanges that went out:

* * *

If I may be permitted to do so, I would suggest that the Patents Company get to work without delay and impress upon its licensed manufacturers the importance of eliminating from their pictures the innumerable excrescences of evil and immorality. More than half the people raising such objections either do not know what they are talking about, are incapable of being liberal to any degree, or are promptly by unfair motives, hatred, or some other reason without the possibility of exercising censure upon them. But the Patents Company will take up this subject in an official way it will steal the thunder from the chronic complainers.

* * *

I see my friend, John M. Bradlet, has taken up the subject of "sub-titles" for films. In a recent article published in the "Moving Picture World" he made some very good points concerning them. Many manufacturers appear to be devoting attention to the same thing, and improvements have been shown in many cases, but in others efforts have been misplaced. Where letters, telegrams, etc., are introduced they should be made in sufficient lengths to enable the audience to read them deliberately, and the same applies to lengthy sub-titles, but there is absolutely no excuse for giving the same length to ordinary sub-titles. Where letters, telegrams, etc., are introduced they should be condensed as much as possible. I have heard renters complain that some manufacturers were evidently padding these parts of the films to bring them up to the advertised length.

OLIVER

HOBOKEN THEATERS AGAIN KEPT CLOSED.

Following the precedent laid down a week ago when all of the theatrical shows were closed down by order of the County Prosecutor Pierre Garvin, Chief of Police Patrick Hayes, Jr., of Hoboken, did not allow a single Sunday performance. The Gaiety, Lyric and Empire Theaters were closed, as well as all of the moving picture shows. Their owners on Saturday night were warned to keep their places closed, and they obeyed.

But it was not more dry in Hoboken than it has been on other Sundays. About the same time the closed down theaters were opened, the curtains drawn, but the initiated knew how to gain access and slake their thirst.

DECENT FILMS.

"I hope you will keep up the firing along the line of objectionable films and the enemies of good morals and decency until the manufacturers will realize the real importance of raising the flag of truth and finally surrendering to the good cause so well and wisely advocate."—C. H. Redding, Waycross, Ga.

ON THE SCREEN.

By "Lux Graphicus."

"See that gentleman," said the courteous attendant at Keith & Proctor's Fourteenth Street Bijou Dream to me the other night, according to a prosperous and intelligent looking man who was leaving the theater at the moment: "He comes in here three times a day for a few minutes to look at the pictures. I hear those girls singing?—the song slide act was one—they're here several times a week. And we only get and enter for the patronage of the best class of people." The moving picture has become an American habit: it is a good habit, and a profitable habit. Don't forget it. * * *

Every intelligent individual knows that, or should know it, in this year of grace 1909. But not all individuals are intelligent, or even sensible, and amongst these numerous classes I place the belief in the so-called "secutive." The Society for the Prevention of Cruelty to Children. This large-minded social reformer and philanthropist, who has a comfortable little job at the nest of financiers, No. 287, Fourth Avenue, New York, wisely-condemns moving pictures as detrimental to the morals of children, and, generally, stigmatizes a clean and wholesome form of entertainment as bad and vicious. I call upon the associated manufacturers to whack the author of this libel until he cuts his own words. * * *

They don't seem to like these notes around Chicago. That's the way they think our morals are not being kept. They have been: "Accuracy, fairness, common sense," and that policy has placed me on top in many a hard-fought battle. Two weeks ago I said that the present film war was one of quality. I'm told some of the international officials have been uncharitable at this statement. Why? If all we are asked to believe about the qualities of the imported films be true, then the associated manufacturers have nothing to do but go out of business. But I'll bet they won't.

Mr. Goodfellow, of St. Louis, is credited with having a camera which will produce moving pictures in natural colors. My informant himself a distinguished inventor—not an ignorant newspaper scribe. Sent along that camera, Goodfellow; I should like to see it. Everything in the way of photography, exactly seventy years ago, the camera has been credited with being able to do many wonderful things. Some it can; some it can't. Amongst the latter is that of being able to "take" moving (or stationary) pictures in natural colors. No, it can't. The solar spectrum and the salts of silver must have the first, and chief, say in the matter. Know anything about them, Goodfellow? * * *

The political atmosphere of the moving picture field seems to have cleared. It was about time. The events of the last two months, when we come to look back upon them in a year's time, will be found to have been very eventful. Even the censorship of photography, exactly seventy years ago, the camera has been credited with being able to do many wonderful things. Some it can; some it can't. Amongst the latter is that of being able to "take" moving (or stationary) pictures in natural colors. No, it can't. The solar spectrum and the salts of silver must have the first, and chief, say in the matter. Know anything about them, Goodfellow? * * *

The People's Institute wants to censor films. Let the People's Institute mind its own business. The censorship question will be settled, as already pointed out in these pages, by the press, the public and the manufacturers. It is being settled, this moment, as anyone with eyes to see can see for himself. Canon Chase, of Williamsburg, is also talking nonsense on the subject. He would not censor plays! What! Wouldn't censor "The Girl from Rector's," "The Widow of Cairo," "The Moulin Rouge" and the like. Fine! Canon Chase! You surely don't mean to say that you approve of those salacious productions. Do you?

But he would censor moving pictures, because they "cannot be varied from their first production." Granted; but is a play "varied from its first production"? Not much; for "The Girl from Rector's" is still drawing crowded houses. So's "The Widow of Cairo." Mr. Canon, won't the "moving pictures start off right they will always be right." So will a play, Canon. Where's the difference? One talks; the other doesn't. Censor all, if censor you must. Theatrical managers would like to "censor" the play pictures; business; and the intelligent looking men who play the actors; so would the playwrights; so would the Puritans; the unco' gud; the Chadbands and the Mayworms; so would all the opponents of a cheap and popular entertainment, which every right-minded man wishes to see clean and prosperous. Mind your own business, Canon Chase.
THE PROGRESS OF THE INTERNATIONAL PROJEC-
TING AND PRODUCING COMPANY.

On Thursday, the 26th of February, Harstn & Co., of New
York, held a meeting of exhibitors, exchanges and members
of every trade union and real estate owners in the city of
Boston, at the Crown Theater. The meeting was called for
the purpose of discussing the present status of the interna-
tional film movement and to keep the duty from being raised
on their imported films. At the meeting were present representa-
atives from the New England Film Exchange; Mr. W. E. Green,
of the Green Film Supply Company; Mr. Harstn, of the Quick-
ley, of the Quickley Amusement Company, and various other
exchanges; also the following managers representing their
respective companies: Mr. Mosher, of the International Projec-
ting and Producing Company, Mr. Washburn, of the Theater
Unique; Mr. Campbell, of the Star; Mr. Brown, of the Pastime;
Mr. Russell, of the Dream-
land; Mr. Dunce, of the Olympic, and Mr. Burgess, of the
Old South, and others, making an audience of about 150
present. These also included representatives of the Oper-
ators' Union, Electrical Union and State officials. Mr.
Harstn personally conducted the exhibition of the films which
were introduced as samples of the films that they will receive, and
which are being imported from the 27 manufacturers.

Every one present commented on the beautiful selection of
films and expressed themselves as being highly pleased with
the International Producing and Projecting Company, who have
improved them and proved that the films as exhibited at the
Crown Theater. Mr. H. J. Streyc姆, secretary of the
International Projecting and Producing Company, was
introduced to the audience by Mr. Harstn, and spoke of the
former's company's large imports, and assured everyone present
that they will maintain an open market and support everyone
who is willing to support them. He also assured them that the
International Projecting and Producing Company will import
films to the amount of 20 to 30 reels per week consisting of
the best output of the 27 European manufacturers, and
will be released on regular release dates all over the country
at the same time. He further assured present that in the course of three or four weeks they also
will be in a position to supply the trade with American
made films from the New York factories, which are being
erected in Denver, Chicago and elsewhere. These factories
will be under the personal supervision of Mr. Ambrosio, of
Italy; Mr. Raleigh, of Paris, and Mr. Barker, of London,
and Mr. Streyc姆 further advised them that the films, which
are putting out and which is absolutely
framing, which they have called the McKinney machine, is
positively the best moving picture projecting machine yet
invented, and will be on the market within the next six
weeks.

After the exhibition many exhibitors said that, although
they have signed the agreement with the Motion Picture
Producers' Association, and will distribute only films that are
being imported by the International Projecting
and Producing Company, as they can see the superiority
in the class of films.

Mr. Harstn and Mr. Streyc姆 then met Mr. Barker
and the three left for Philadelphia, where a similar meeting was
called on Sunday, February 28. At the meeting in Philadel-
phia were present almost every exhibitor and film exchange
man and Mr. Fisher, of the Corporative Film Service
company, is said to represent 140 exhibitors out of 180 in
Philadelphia. All these exhibitors have pledged themselves to
stand by Mr. Fisher, who is the leader of the independent
movement in Philadelphia, and Mr. Fisher in return assured them that through the concern of Harstn & Co. they may
obtain an unlimited supply of film.

Mr. Streyc姆, Mr. Barker and Mr. Oes, of the Great
Northern Film Company, explained to those present the
exact situation of the International Projecting and Producing
Company, assuring everyone, the same as Mr. Fisher did,
that the studios will be the only ones
of the output of the 27 manufacturers of Europe. After
the exhibition each one expressed themselves as highly pleased—as it is the first time where this exhibition has been witnessed,
stating that this movement is the best they have ever seen, and if the International Projecting and Producing Company
will live up to their agreement, which they have no doubt that they will, the films of the future in New York and
Philadelphia will be improved 100 per cent, as the line of
pictures exhibited was exactly what the public demands. Mr.
Barker, together with Mr. Streyc姆, went to St. Louis, where
an exhibition of the same films will be made. Mr. Harstn also
advises us that in a few days he will have meetings and
exhibitions in Pittsburg, Baltimore, Washington and a few other
large cities, which will be regularly announced in the
daily papers.

THE BOARD OF CENSORSHIP.

[From Mr. John Collier, Secretary of the Executive Committee
of the People's Institute, we have received the following state-
ment of the "methods, objects, and probable consequences"
of the "Movement Picture World" towards this question of a
censorship was defined in our Editorial of February 13, wherein
we wrote: We think the "Movement Picture World" is an exhibit
of censorship. Broad-minded clerics are numerous, it is true;
but bigotry and intolerance are powerful for harm, as the recent
crisis in the moving picture field amply shows. Men of the
world with wide sympathies, conscientious artists and con-
sumers for public amusements would form ideal censors.
The film manufacturers and importers are the most powerful
body of censors that we can think of.

Next to the manufacturers the press is the press. We rely
upon the healthy public opinion backed up by the press." From
this it will be perceived that while we are in agreement with the
People's Institute's "methods and objects" in forming a film
censorship, we do not think the "Movement Picture World" has
formed it and we are not at all sanguine that the "probable consequences"
will be satisfactory to either the manufacturers, the exhibitors
or the public.—Editor "Moving Picture World."]

While the inspectors and clergy have been talking about a
censorship for the Business, the Motion Picture World has
been actually brought about for moving picture shows.
It is not the kind of censorship usually thought of that
word is used. It is established at the request of the moving picture shows, will be financially supported by the shows them-
and the public. It is being at this moment established by a number of public bodies, who are acting
the request of the Association of Motion Picture Exhibitors
of New York State. There will be a Governing Board, and an
Executive Committee to carry out the Business. The following organizations will be officially represented on the
Governing Board: The Public Education Association, The Fed-
eration of Churches, The League for Political Education, The
Theaters Protective Lodge, The Association of Neighborhood Work-
ers, and The People's Institute. Possibly one or two other civic
bodies will later be represented on the Governing Board.

The Executive Committee on Censorship will have five mem-
bers, with two from Massachusetts and one from Maine.
The representatives of the Motion Picture Association will be
chosen by the General Board on the nomination of the Motion Picture Association. The Board of Censorship will have offices, a secretary, and inspectors. The
Executive Committee will meet daily, except in so far as it may
be to fit its duties to the secretary and the inspectors.
Two questions must now be answered. First, what is the rea-
son for the censorship and what good will it do? Second, how
will it be related to manufacturers, renters, and exhibitors,
and how will it operate?

First, it is needless to point out that the moving picture busi-
ness in New York has fallen upon evil days. Enough here to
mention the war that is being waged on moving picture shows
by the city authorities, the better hostility of certain vigilance
societies, the moving picture business, the attitude of the
inspectors, and the prejudice and misunderstanding toward
moving picture business which exists in the public mind.
Unless the moving picture business is to be well-nigh driven out of existence in
New York it must gain public standing and get organized in
a way to demand a secure deal from the city. Some of the causes
which led to the present state of affairs may be mentioned: The
city's Licensing Bureau, which for many years was corrupt, law-
breaking and positively the greatest hindrance to the
public morals and public safety by the shows. The lack of organi-
ization among the shows, which made it impossible to discipline the
few shows which were really bad, the shows running on
seven days in the month and bringing the whole business into disre-
pute. Conditions which made it impossible in the first place
to choose freely between competing manufacturers, and which,
on the other hand, have created a wide gulf between the exhibitor
and the manufacturer. The manufacturer, who did not
have a notion of the demand for good pictures. Couple this
fact with the fact that it is cheaper and easier to produce a picture of crime or vulgarity than to produce a picture without
ARTISTIC MERITS. AND THE REASONS BECOME CLEAR FOR THE POOR QUALITY OF PICTURES WHICH HAVE BEEN FOISTED ON THE EXHIBITORS IN RECENT TIMES. THE MOVING PICTURE BUSINESS, FROM MANUFACTURER TO EXHIBITOR, HAS HAD TO Suffer FROM ALL THESE CONDITIONS, BUT IT IS THE EXHIBITOR WHO IS THE BEST OF THEM, BECAUSE HE LOSES HIS LICENSE, IS DRAGGED TO COURT, AND IS TABOOED BY THE GOOD PEOPLE OF HIS NEIGHBORHOOD WHEN HE UNWittingLY DISPLAYS AN UNWORTHY PICTURE.

IN OTHER WORDS, IT IS ABSOLUTELY NECESSARY TO GET BETTER PICTURES AND TO GET PUBLIC STANDING. THE ONLY WAY TO GET BETTER PICTURES IS, FIRST, FOR THE EXHIBITORS TO ORGANIZE AND DEMAND THEM, AND, SECOND, FOR THE EXHIBITORS AND THE MANUFACTURERS TO HAVE SOME COMMUNAL ORGANIZATION IN WHICH THEY CAN PLAN WHAT PICTURES ARE DESIRABLE AS TO WHAT KIND OF PICTURES ARE DESIRABLE. THE CENSORSHIP HERE DESCRIBES THE FACT THAT THE EXHIBITORS HAVE ORGANIZED TO GET GOOD PICTURES, THAT THEY INVITE THE MANUFACTURERS TO PRODUCE THEM, AND THAT THEY ARE GOING TO MAKE IT KNOWN TO THE PUBLIC THAT IF MOVING PICTURE SHOWS CAN BE BAD THEY LIKEWISE CAN BE, AND OFTEN ARE, GOOD. IN SUCH DISREPUTE IS THE BUSINESS IN THE NEW YORK TO-DAY THAT NO MOVE MERCY BY THE EXHIBITORS THEMSELVES CAN CONVINCE THE PUBLIC OF THEIR GOOD INTENTIONS. BUT THE PRESENT CENSORSHIP, WHICH HAS BEEN FOUNDED IN THE MOST PROMINENT CIVIC AND EDUCATIONAL ORGANIZATIONS OF THE CITY, IS SUPPORTED AND ENFORCED BY THE EXHIBITORS THEMSELVES, BEARING IN MIND THE INTERESTS OF THE EXHIBITORS THEMSELVES—THAT IT WILL ABSOLUTELY COMMAND PUBLIC RESPECT, AND WILL OBTAIN THE CO-OPERATION OF THE CITY OFFICIALS. THE MOVING PICTURE SHOW WHICH CAN POINT TO THE FACT THAT IT IS ON THE WHITE LIST OF THE CENSORSHIP CAN COMMAND ITSELF AGAINST THE PUBLIC.

AND WHEN THE CENSORSHIP BOARD INSISTS THAT IF BAD SHOWS ARE PUT OUT OF BUSINESS GOOD SHOWS MUST JUST AS CONSISTENTLY BE PROTECTED, THE CENSORSHIP BOARD WILL BE OBEYED. IF THE WORK IS PROPERLY DONE IT WILL BE THE SAVING OF THE MOVING PICTURE BUSINESS IN NEW YORK.

HOW WILL THE CENSORSHIP OPERATE? IN THE FIRST PLACE, THE CENSORSHIP WILL HAVE NOTHING TO DO WITH ANY BUSINESS STRUGGLE THAT IS NOT ONE MOVING PICTURE STRUGGLE. IF YOU PASS A CENSORSHIP BILL AND ALL THE PICTURES ARE SUBMITTED TO IT, AND CONDEMNED OR APPROVED WITH ABSOLUTE IMPARTIALITY, THE SHOW WHICH USES CENSORED FILM WILL BE PROTECTED, AND EVERY RENTER AND EVERY MANUFACTURER WILL BE HURT IN PLANNING HIS FILM AND THEREBY HE WILL BE ABLE TO PROTECT THE PATRONAGE OF THE WHITE LIST OF SHOWS. EVERY SHOW IN THE MOVING PICTURE ASSOCIATION WILL BE BOUND TO USE ONLY CENSORED FILMS, UNDER PENALTY OF EXCLUSION FROM THE ASSOCIATION AND THE ADVERTISMENT OF THE FACT. THE RENTER WILL NATURALLY DESIRE TO BE IN A POSITION TO ADVERTISE THAT NO FILM GOES OUT OF HIS OFFICE THAT HAS NOT BEEN APPROVED BY THE CENSORSHIP BOARD, AND FOR THIS REASON IT WILL BE NATURAL TO INSPECT THE FILM BEFORE IT LEAVES THE HANDS OF THE MANUFACTURER, AND EVERY MANUFACTURER WILL BE INVITED TO SUBMIT HIS OUTPUT, AT NO COST TO HIMSELF, FOR CENSORSHIP. IF, THEN, A CERTAIN SECTION OF THE FILM IS OBJECTED TO BY THE CENSORSHIP BOARD, IT WILL NOT BE PUT AT MINIMUM COST. AND BY BEING IN TOUCH WITH THE MANUFACTURERS, THE CENSORSHIP BOARD WILL BE ABLE TO SUGGEST THE KIND OF MACHINE THAT IT HAS REASON TO BELIEVE THE MANUFACTURERS AND THE PUBLIC WANT.

ONE WORD MUST BE ADDED TO THE REST OF THE PROGRAM IN MOVING PICTURE SHOWS—the illustrated songs and the vaudeville. ALL SHOWS ON THE WHITE LIST WILL BE EXPECTED TO USE ONLY SUCH ILLUSTRATED SONGS AS HAVE BEEN APPROVED OF. PRACTICALLY ALL THE SONGS NOW SUNG AND HEARD IN THE MOVING PICTURE SHOWS WILL BE APPROVED OF BY THE CENSORSHIP BOARD. AS FOR THE VAUDEVILLE, THE CENSORSHIP BOARD WILL NOT MAKE ANY ATTEMPT TO SUPERVISE THIS BEFOREHAND. BUT IF ANYTHING OUTRAGEOUS IS GIVEN ON THE WHITE LIST, THAT SHOW WILL BE CUT OFF FROM THE PRIVILEGES OF THE CENSORSHIP.

THE MEETING OF THE CENSORSHIP BOARD HAS BEEN CALLED FOR THURSDAY, MARCH 4, AND OPERATION WILL BEGIN PROMPTLY THEREAFTER. THE WHOLE MATTER IS AN ATTEMPT TO CHECK THE IDISCRIMINATE ATTACK OF MOVING PICTURE SHOWS WHICH IS NOW GOING ON; TO MAKE THEIR SHOWS WORTHY OF PUBLIC RESPECT, AND TO WIN PUBLIC STANDING FOR THE BUSINESS.

A CATCHY AND POPULAR SONG

"I feel that we owe the publishers of 'Under the Maples' and Molly Muller much thanks that Mr. Unkel has made as big a hit as any song of its class ever sung in Portland. It was one that was whistled more by the people in the three days it was out, than any other, which was, to my mind, conclusive evidence that the song has a hit. I wish we had more as good as it is," says Mr. Stevens, the manager of the Portland Theater.

S. Lubin has presented to the city of Richmond, Va., a projecting machine and several reels of film.

THE CENSORSHIP OF FILM SUBJECTS

No subject in connection with the motion picture industry is exciting more discussion at the present time than the matter of censorship. Some of the most important public bodies in New York, and two will be practical exhibitors.

The People's Institute, one of the most powerful semi-official bodies in the business, has established the Association toward the elevation and betterment of the business. The Department of Drama and Music of the People's Institute has as its managing director Mr. Charles Sperber, forthwith, with the object of being appointed by the Governor as a member of the committee to probe Wall Street. The chairman of the committee is Prof. William H. Maxwell, superintendent of schools of the city of New York; others of the committee are Messrs. Edgerton L. Winthrop, Jr., Samuel B. Donnelly and Abraham Stern, of the Board of Education; Robert C. Ogden, the business partner of John Wanamaker; A. Abraham, the Brooklyn merchant prince; Samuel L. Clemens, known to fame as Mark Twain; Richard Watson Gilder, editor of the Century Magazine, and eminent ministers of various denominations. The Drama and Music of the People's Institute, Mr. John Collier, has made an intimate study of moving pictures for the past two years, and gave expression to the desire for co-operation of the People's Institute by the following letter to the Exhibitor's Association:

"You have asked me for an expression as to the value and necessity of a censorship. I can only repeat what I have said in detail in my address to you at a previous meeting of the Association. It is evident that no objectionable picture is received by an exhibitor and is displayed, often because he can get nothing else, it is the exhibitor and not the manufacturer or renter who receives the punishment. This condition would make it necessary for the exhibitors to organize to protect themselves.

"It is likewise true, as a moment's thought will show, that the maker of a motion picture, story, or any stage production, gets exactly what he wants, because he has it made to order, but the motion picture exhibitor, as things stand at present, gets what the manufacturer wants. He can change his state of affairs only by organizing to change it. Once organized, he can get exactly what he and his public want. Even a hundred shows, if they are well organized and mean business, can dictate to the manufacturer and the manufacturer will obey, if a little thought will make clear, is that the manufacturer is continually tempted to produce vulgar pictures and pictures dealing with crime for the simple reason that such pictures are the ones that the exhibitor wants. No well-drilled actors, no scenery of a distant country, no beautiful stage settings are required for a scene of seduction or murder. This may be gotten up in the cheapest manner and yet will momentarily hold the attention of the audience. The manufacturer produces criminal pictures for exactly the same reason that the baker produces adulterated bread; it is cheaper. The exhibitors must defend themselves against this condition, and the only way is to organize and form their own censorship.

"The above facts will be clear to all members of the Association. Another fact which is very clear to the answerer on the outside, ought to be equally clear to the Association. This fact is that the moving picture business is in bad standing. This fact leaves it to blackmail from public officials and to the usual legislation against the board of trade and the Legislature. Only because the moving picture business is in bad standing is the Mayor able to go ahead with his present policy of wholesale suppression, so unjust to many good shows. How is this properly done?

"The answer is, Only by organizing, shutting out the exhibitors who are a discredit to the business, and maintaining a very carefully selected list. I have no doubt that the exhibitors will support the Association in this. It is the very heart of the motion picture business in its hands. Let it stiffen itself and become a real organization; shut out the exhibitor whose show is a fire-trap or otherwise a public menace, and the Association now proposed, and advertise this fact broadly. Let it mean business by all this; let it remind the public that if there are some bad shows, there are many good shows, let it win the support of influential public bodies, and it will
ARTISTIC SONG SLIDES.

Making slides to illustrate a song requires consideration of two important points. First the artist must have a clear comprehension of the possibilities of the song and he must know how to bring out those possibilities and translate them into fact. The illustrator who can do that is certain to make his slides sufficiently good to be popular everywhere. A. L. Simpson, of New York, has made a specialty of illustrating songs ever since songs were illustrated. It was Mr. Simpson, working with an able partner, Mr. Maxwell, who first popularized the illustrated song in the music world and has continued so to the present.

His greatest hits of the day and his patronage is country wide. He personally looks after the making of the original negatives and the slides themselves. His knowledge of the artistic development of song photography enables him to bring the best results from a subject. His properties and apparatus for use in these illustrations are all the best obtainable, insuring satisfactory work in all cases.

Another important feature of his business is his lecturettes. He has a number which are good and will be found listed in the proper department in this issue. One coming out shortly should appeal to everyone now and later. It is on the Hudson River and this year, when the tercentenary of Hudson's discovery is to be celebrated, this should be popular. Mr. Simpson makes all the negatives for these lecturettes himself and prepares his own talks, insuring perfect harmony between text and pictures. His latest, "A Trip to Paris," is unusually clear and convincing.

Another feature of his business which appeals strongly to many managers is his illustrations to accompany records of songs and lectures. He has a long list of these, comprising the most popular of both now before the public.

Sing us with Mr. Simpson's promptness. He ships slides as soon as the order is received, whether a whole set is wanted or only a few to fill breakages. And he never cuts prices. The slides cost a fixed sum, and from that he never draws interest. His equipment is new; his equipment is scattered throughout the country, and they are all pleased customers. They couldn't be otherwise, when they consider the service they get from him.

NOTES OF THE TRADE.

Having had several calls in the past to recommend a gas making outfit, we take pleasure in calling attention to one that is advertised by the Edison Manufacturing Company. It is needless to say that any article manufactured by this company is thoroughly tested before it is placed upon the market, and the announcement of the Edison Company of similar improvements in the proper eye is a sure indication that it is of a character.

The Up-to-Date Film Exchange, 621 Central Building, Los Angeles, Calif., are in the market for second-hand film.

The Liberty Film Exchange have moved to 44 North Tenth street, Philadelphia, where they claim to be doing a rushing business.

The Chicago city ordinance giving the Mayor and the police power to prevent the exhibition of immoral moving pictures has been upheld by the Supreme Court.

The Independent Film Company, of Pittsburgh, has been organized and is prepared to manufacture, buy, sell, lease and rent moving picture films, machines, song slides, etc. The capital is $25,000.

Inauguration of President Wm. H. Taft.—A special staff of Vitagraph photographers will take views from various points of the coming inauguration ceremonies of President William Howard Taft, March 4. Special privileges have been granted this company, and they can guarantee the best and most complete series of views of this great national event. The film will be about 600 feet long.

The strenuous efforts of the Vitagraph staff to procure their film of the inauguration will make interesting reading next week.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The next time I visit the Scenic Theater, at Eighth Avenue and Thirty-ninth street, and pay my five cents at the box office, I hope I shall have been broken to put that magnificent temple of the moving picture drama in proper repair. I had a front seat on the occasion of my recent visit, and I got more than my share of the light and air which came through the broken windows or similar embrasures which were just near the screen. Of course, this may be some subtle kind of architectural scheme, the merits of which I am unable to appreciate. All the same I cling to the belief that all the air and light which are required to make the screen a place of enjoyment are to be found there. So, Mr. Scenic Theater, just patch up that little house of yours so that there are no more draughts or superfluos light or holes for admitting the rain.

Another showing of the Scenic Theater was a miscellaneous assortment of elderly females and active babies. The hall was well filled and it is fair to say that the audience seemed to like the entertainment. This was of a distinctly free and easy character. The staff of the theater congregrated promiscuously around the piano, which instrument was energetically played by a gentleman who chewed the remains of a cigar while he did so. The vocalist, to the happily colored song slides on the somewhat familiar theme "It Might Have Been," was an athletic young man with a powerful voice and an affecting delivery, and an unfortunate propensity for singing usually out of tune, so that part of the audience was left guessing as to the meaning of nothing so much as the old London friendly lead vocal entertainment which was carried out on the "go as you please" principle.

The size, color and gentry of Eighth avenue seemed to like the young man's singing and the gaudily colored song slides. "Isn't she beautiful?" said a motherly looking female near me as the inevitable picture of the inevitable "gypsy" spun round the invisible lover who was about on the screen. I can hardly believe it; the five-cent audience likes bathos and pathos in about even equal proportions. For a like reason the Edison film which appeared to appeal to this Eighth avenue audience, although frankly I only looked at the unworthy of it, was carried out in a splendidly decorated house that produced it. It is, in brief, the story of a waif's progress, saddening and depressing. The story has long been told many a time before, but it probably will be told many a time again, so long as there are Eighth avenue audiences content to accept that sort of thing.

Although I am somewhat severe on the details of the management of the Scenic Theater, on the whole, it seems to be well conducted and pleased its patrons. I fancy, however, that if a somewhat brighter scheme of entertainment were adopted there and at similar nickelodeons the patrons would become more pleased. The second-order of these houses are a few blocks away, and the contrast between the theatrical palaces there and the little Scenic Theater is certainly very marked; so marked, indeed, that it either, in my mind, merits to a very distant future the distinction of being given up, or at least will have its own moving picture theater. But nous verrons.

SUPREME COURT UPHOLDS THE ACTION OF THE MAYOR.

The applications of William McKenzie, A. Partoluzi, and the Eldorado Amusement Company for injunctions restraining the Mayor and the Bureau of Licenses from interfering with the moving picture business conducted by the defendants by revoking licenses were denied by Justice Platzeck in the Supreme Court last week. The case was brought as a test, more than 100 moving picture shows being affected by the decision.

Justice Platzeck says the Fire Department urged the revocation of the licenses, and that safety to limb, life and property is among the primary purposes of municipal government. The mayor of the city of New York, he continues, holds, is unquestioned and the authority of the Mayor to revoke licenses issued by him is undoubted.

The court adds that it is not necessary to give advance notice of a report, and that it is not necessary to give the merits is unnecessary under the decisions of the courts.

KALEM FILM REUNITES MOTHER AND SON.

Lafayette, Ind., February 26.—While attending a moving picture show yesterday afternoon, Mrs. Hannah Mendelsohn and scenes from a Florida ostrich farm were being presented. Mrs. Mendelsohn recognized her son in the pictures. She had not heard from him for seven years. She telephoned him and to-day received a reply stating that he was at the ostrich farm and was employed as its manager.
Comments on Film Subjects.

THE WEEK'S FILMS.

In the technical quality of the pictures released during the week, improvement is noticed. There is, as all things considered, a closer following of details. Not so many breaks are noticed in some films, while in others emanating from studios having no facilities for completing work, the same problems are repeated.

Educative and amusing films have been most numerous in the past week. They leave a better impression upon the audience and the appreciation with which they are received indicates that the public is in search of the father, a bright and pleasant picture fully as well as they do the sober and in some instances depressing pictures.

The attendance at most of the theatres has been unusually good. The managers and manufacturers are working in the right direction now and they should follow the tendencies which are now so marked. They are the right ones and will lead to success.

"The Skipper's Daughters."—A film of more than ordinary dramatic quality from Selig. The plot turns on the attempt of a skipper of a lumber schooner to force one of his daughters to marry a man that he loves. The father and his favorite, the first mate, set upon the second mate and knock him senseless and start him toward the wharf, but he revives and runs back toward the fighting. Then there is a fight between the two mates, which introduces something novel. A considerable proportion of the struggle takes place on a narrow footbridge, from the first mate plunging into the water. His generous rival, at the urgent demand of the girl, plunges in to save him. The struggle in the water is out of sight, but it is easily followed by the motions of the girl, who is looking on from the bridge. The mate is drowned and the girl marries the skipper on board. The feud is renewed, but the treacherous character of the first mate is shown to the skipper, who has him fished to the mast. Now comes into the story the second daughter of the skipper. She loves this villainous first mate and releases him. He escapes in a boat, and the story ends with the couple made happy, but with one girl broken hearted. The action is spirited, and in nearly all the scenes is maintained, though there are a few weak spots. The photography is good. In some scenes it is picturesque and in all it is above the average. The story is so well told that this film ought to be popular. It has been liberally applauded in the New York papers. It is a great artistic success and the best American film produced for some time. Mr. Selig is pushing forward, he does not rest on his laurels, but seems to believe that no man ever works too hard for improvements. The story is so well told that the audience is kept deeply interested from beginning to end. The acting is exceptionally good, every performer is strictly to his part and all the actions are well timed. The staging calls for special mention, as it is one of the rare American films in which the actors are not cramped for room and with plenty of perspective in the scenery. If our manufacturers follow the Selig Polyscope Company they will soon find themselves in a position to command the market without having to draw on the forefathers and without wasting their time on extra silly productions.

"The New Minister or, the Drunkard's Daughter."—A Fable subject which is worked out with the care and attention to details which is making this firm's films so popular. A young minister arrives at a parish and the people assemble to greet him. Suddenly a young girl dashes into the throng, pours out a dram of father, with upturned face and whip, and with the minister for protection. The father promptly slaps the minister's face. The squire's son makes an insolent comment and is promptly knocked down. He robs the minister's house of everything, including his watch. The young minister is taken to prison. Two years elapse. He escapes from prison, and, pursued by the guards he rushes to the church and into the arms of his daughter. The minister is then discovered. The squire's renegade son has been thrown from his horse and, mortally hurt, makes a written confession that he robbed the minister's house. The messenger arrives with it just as the guards are dragging the prisoner away. The story ends there, with the exoneration of the supposed thief. The heart interest in this picture is strong, and the acting is all one could desire.

"Left Out."—If one has a heart it is impossible to look at this strongly dramatic and pathetic picture and keep the tears back. It is from the Edison studio, and while the acting is not to the top, it is exceptionally good. Perhaps the picture influences more by its suggestion than by the action of all the characters. The story is common enough. Through neglect and thoughtless cruelty a proper daub of a villain is living in luxury. Wally, a boy, finds a photograph of the mother. This arouses disturbing memories which finally drive him to the grave, where he finds the child weeping upon it. He takes her home, and the poor wretch is objections to the film. It is a good, and one can scarcely believe that the rebuffer is only pictured, they seem so real. Technically the film is good.

"At the Altar."—A strong story of love and jealousy told by the Biograph people. The scene is laid in a boarding house where apparently a Sicilian had been encouraged in his attentions by one of the ladies until a musician appears on the scene. An engagement and preparations for a wedding follow, and the jealousy and jealousy on the part of the musician, which is after vengeance. He makes an infernal machine which he conceals under the platform in such a way that when the priest steps upon a certain spot a revolver will be discharged instantly. By means of a system of pulleys and wires in his room, writes what he has done, drugs poison and falls dead. The paper is discovered and a policeman starts for the church. Alternate scenes are shown, the wedding party at the altar, the murderer looking out the window, and the bride is saved. The audience have their interest aroused to the highest pitch as these alternate pictures are shown, and there is a noticeable relaxing of nerves when the pistol is loaded. The chase is rapid and the murderer is caught in the last, where the wedding is consummated with very little apparent perturbation after such a narrow escape from death. There is no question about the intense interest this film excites, but there is no applause.

"Four Sweethearts."—A comic from the Great Northern studios in which the kitchen maid conceals her four sweethearts about the room, one in the wash boiler and others elsewhere, only to have these misfortunes rush in and unexpectedly well done, but the exteriors are blurred a bit. A man agrees to give his daughter to the one of two men who shall play the best on his violin. One of the aspirants is a cripple who has a wonderful instrument, but has no skill in the playing. The other is a handsome man, but has less ability. The girl does not want the cripple and tells him so, but he is generous, and to make sure that his rival shall not win he exchanges violins, hiding the poorer instrument. The other is not so generous, he changes violins again, thus getting back his own inferior instrument. The contest occurs and the prize is awarded to the cripple, but he gives up the girl and becomes a wild man. He then finds that his violin is only love. The acting of the cripple is to be especially commended, but the rest are not so good. The photography is remarkably clear and snappy. It is a good film, but an ambition.

"A Good Thief."—A short film from the Lux house, which seems to prove that not all thieves are bad. This one leaves money in a house where the family is too poor to buy medicines for a sick child, and when the father is accused of taking the money he comes forth and admits his guilt, but says he needs the funds to buy medicine for the sick child, and she begs for him, he is allowed to go. The heart of the accuser is touched as well, and he gives money to the sick child. The photography is poor, and by means of the cheap effects the writer, who is supposed to require no modifications. The story moves about like wood images. The story is good, and some other defects can be overlooked for that reason.

"Sherlock Holmes II."—The Great Northern people have brought out the second Sherlock Holmes film and it is as much of a thriller as its predecessor. The audience watch with the most intense interest as they see Raffles escape, and after-
ward see Holmes etched to a lonely place and pushed backward into a sewer. But he escapes and captures Raﬄes in the act of shooting at an image in Holmes' window which Raﬄes takes for Holmes himself. The picture is good, technically, but the character of the principal characters is up to the standard, but the minor characters add little interest to the film. The clearness of the film and the success of Holmes compensates for any shortcomings in other directions. The film is good, and deserves a long run.

"The Prussian Spy."——The Bio-rasch people have given to the public a well-photographed picture in which love and intrigue form important parts. A girl rejects a suitor and drives him away. The favored one enters shortly after, but hearing someone coming she hides him in a closet. The rejected one returns, discovers the fact that some one has entered, suspects he is hidden in the closet. He places a target against the closet door and fires a revolver five times at the target. When the door is opened the lover is found dead. The last scene is strong where the girl waves aside the rejected suitor and holds the head of the dead love on her lap. Just why it is given the name of "The Prussian Spy" does not appear from the picture. It might as well have been any other spy.

"His Wife's Mother."——The Biograph people have very properly revitalized the old mother-in-law joke in this comedy. Jones' wife invites her mother to visit them, and when Jones doesn't like it he hits upon the plan of making it pleasant for her. He buys her flowers and other presents. He takes her out to dine and she drinks too much champagne and when they return and she reaps into her daughter's presence she is summarily thrown out. Then Jones squares it with his wife and, as the story books say, live happily ever after. It is a good comic and makes the audience laugh. Besides, it is such a good variation of a stale subject that it is certainly to please everywhere.

"The Suffragette's Dream."——A comedy from the Pathé studio showing a woman going through all the stunts to which suffragettes are addicted. The men are made the bearers, and the millennium truly arrives. But it all ends very suddenly when her husband returns, finds her asleep in her chair and dinner not ready. The millennium vanishes, and she goes meekly about her business. The picture excites a roar of laughter from the beginning to the end, and is really funny. It is technically good as well.

"The Dime Novel Detective."——A Lubin in which the absurdities of the dime novel story are so clearly shown that they are funny. The heroine is stolen half a dozen times, hurled into the den of criminals, once into a lion's cage, once out of the window, and each time she is rescued by the detective. The picture is good technically and it is so absurd that it is funny. It should have a good run.

"Stung, or What Can It Bee?"——A neat bit of comedy from the Essanay studio. A boy puts a quantity of bees in a bottle and distributes them judiciously in his travels. The bees make an impression immediately, with the result that many amusing situations are created. The action is natural enough, and few funny films have been more liberally applauded.

"Mr. Jonah Gets a Little Dust in His Eyes."——A comedy from the Pathé which details a number of amusing accidents which befall a man who was struck in the face by a rug which was being shaken out-doors. Every situation brings the laugh, which is not always true of a Pathé comic.

"Topsy Turvy."——A Pathe comedy in which there is a breaking through of a door for the purpose of stealing a dinner set below, followed by a general scramble which reminds one strongly of the rough-and-tumble boys play. In spots it is funny, but as a whole there is little to commend it.

"The Jolly Trio's Dream."——One hardly knows what to say about this Pathe comedy. In one theater it was liberally applauded. In two others there was not even a ripple of laughter. There are funny situations, and considerable magic, including some strange disappearances and appearances, but the final scene is marred by making the finale a theme for sport.

"The Two Models."——A story from the Pathes, which is lively, not unpleasant, and in which the escape of one model in throwing kisses at a girl across the street results in the artist getting a charming model and a bride. The action and photography are good, and the picture has the merit of being entertaining, but after all there isn't much to it.

"A Modern Samson."——A film from the Pathes which is a species of burlesque upon the Bible story. A long-haired young man rages through the region displaying his great strength in various ways. He gets home and makes things
decidedly unpleasant for his wife, who cuts off his hair when he is asleep, whereas his strength departs and she succeeds admirably in getting away when he is asleep. The picture isn’t exactly silly, it hasn’t much in it that is strong.

"With Hon. William H. Taft in Panama."—This picture should prove very popular just now. While it is but a record the subject is one of great interest. It shows some excellent pictures of Mr. Taft made during his last journey through the Isthmus and it gives an excellent idea of the work on the canal and the way it is carried on. The photography is good, and the views are chosen with a view of conveying information to the American people regarding the canal which few of them could obtain in any other way. The Selig Polyscope Company is to be congratulated upon its enterprise and its success.

"The Policemen’s Vision."—A Pathé comic in which that friendly but always known magic pair appears and disappears at will, coaxes money from closed drawers and safes, and draws two policemen into many laughable situations. It is good, clean humor and keeps the audience laughing.

"The Piano Teacher."—A Gaumont film in which an elopement and abandonment form the basis of the story. These stories are much alike, the difference being in the acting and the working out of the details. The acting in this is good. The scene where the mother gives up the child is very pathetic and the reunion of the mother and child after a separation of ten years is perhaps equally as good. The story is well acted throughout, however, and as the end is happy it leaves a favorable impression upon the audience.

"Mogg Megone."—A free illustration of Wheatley’s poem from the Vitagraph. The photography in this film is good, and in some scenes little fault can be found with the acting, but the Indians clearly betray that they are not real Indians. Perhaps this may be considered a minor fault, however, and not vital to the picture. The killing of the chieftain by Ruth is a strong scene, perhaps the strongest in the picture, and the one where Ruth kills herself is also strong. This film is not long and adds to a programme an element which is almost certain to attract.

"And His Coat Came Back."—A Vitagraph comic in which an undesirable coat forms the basis for a number of amusing situations. The judge gives it in turn to the janitor, the porter and a tramp and it comes back from each of them. He gives it to a foreign missionary society, and on a trip to the South Seas the coat is presented to him as a mark of esteem by a cannibal chief. The humor is clean and the picture is liberally applauded.

"The Bank Messenger."—A story from Lubin which illustrates a robbery of a bank, through the impersonation of a messenger and the arrest of the thief through identification by means of a laundry mark. One sometimes wonders if it is necessary to tell stories like this which explain clearly a possibility. It may be interesting, but there is always danger that a deprived imagination may be fired to do likewise.

"A Secret."—How a secret is kept is told by Lubin in this picture. One whispers a story to another. They both in turn start to tell a third, all the time exchanging silence until it is told another. And so they go about from house to house until everyone knows the secret. As a bit of character study no better film has been brought out in a long time.

"The Janitor’s Bottle."—A comic from the Edison studio fairly well acted but weak in photography. The best actor is the little girl; she is admirable as she spies her parent drinking from the bottle. Raising her little finger, she scolds them, but as the old gentleman tells her that it is a medicine for his foot, she accepts the excuse. When the young man appears with his foot bandaged, the little girl has pity on him and candidly offers the bottle of supposed medicine.

"What a Uniform Will Do."—With such an amusing subject, the film could stand many more feet of funny incidents, but it seems that the best goods are delivered in small packages. The audience was greatly amused by this, and it led to see such a short career of the fake policeman. The scene which carried the house, is the one when the friend steals a bicycle and the witnesses of the robbery offer a bicycle to the fake policeman to run after the thief. It is a good Pathé production.

"A Little Coquette."—A much exaggerated comic of the Pathé Freres. If some of the funny stunts created a little hilarity, the film did not meet the general approval. It is perhaps the first time that the desk of a police magistrate is shown occupied by a sort of saintly clerical man.
"A Game of Chess."—A love story over a game of chess in which she moves, and invites him to the house to play; he moves and she accepts; they both move and they finally move themselves side by side and go on with their love-making in quite the approved fashion. It is a neat bit of comedy which Lubin has produced and it never fails to put the audience in the best humor.

"Love Me, Love My Dog."—If Lubin had undertaken to have offered an almost unanswerable argument against a fellow giving his best girl a dog he couldn’t have succeeded as well as he does here. There are numerous funny situations in which the dog is preferred to the husband, until finally the woman relents and tells him she prefers him to a dog. Technically the film is good, and it causes much laughter wherever shown.

"Polka on the Brain."—A comic film of Urban of the silly order but minus funny stunts. Nothing to laugh at, no comic falls, no amusing incidents. A fool, not to say a crazy man, has the “polka” fever; he dances a few steps with a rack, a grandfather clock, a letter box, a dummy, etc. The only interesting scene is the one where our man eats his supper and sees the glasses, dishes, dance on the table.

"Marriage."—A good success for the Eclipse. A simple but well told country story. The film, although well acted and produced with much care, is remarkable for the excellence of its photography and for its beautiful and natural scenery. The film creates a good impression on the audience and fully proves that the public does not need silly stunts to be kept interested.

THE SONGS.

The week’s songs have been an improvement upon those of the preceding week, and where a song has not entirely pleased, it has not been the fault of the slide maker. They have made the most of their material, and the resulting pictures have been good.

As managers acquire more experience they are able to select songs which have a stronger appeal to the public. Further, slide makers are constantly doing better work, which has the effect of increasing the attractiveness of the songs and their illustrations. Continuous work in this direction will shortly have its influence on the box office receipts.

The later songs have been better and have afforded more opportunities for the illustrator. He has taken advantage of these opportunities, and the good illustrations, coupled with the more tuneful music, have combined to form a much more attractive feature. The audiences have shown their appreciation of the good songs offered them by hearty applause and numerous encores.

"I’d Turn the World Around for You," a sentimental song of the better order, was well sung at Keith’s Union Square and received applause. The slides for this song, by Scott & Van Altena, are gems of pictorial quality and coloring.

THE LECTURETTES.

Better lectureettes have been noted this week. The subject matter has been far more interesting and the slides illustrating them have been truly educational. Such lectureettes, occupying perhaps five to ten minutes in the programme, afford a welcome change from the motion pictures and assist materially in improving the show.

Many subjects of timely interest are obtainable. "Our Navy" is one that should appeal strongly to any American audience now, and there are numerous subjects which will readily recur to any manager who is looking for something to strengthen his programme.

COMING HEADLINERS.

Next week the Selig Polyscope Company will release a dramatic film that bids fair to maintain the reputation of this company for producing headliners. "The Ironworker" is instructive in that it gives graphic views of a great iron foundry, but the incident of a young worker around a grave workman who has found an enemy an incompetent fellow whom he has reprimanded, and the superintendant of the mill, who is jealous because the mill owner’s daughter has taken an interest in the skilled and brave workman. There are the usual episodes of scheming and treachery to cause him to lose his position, and finally an attempt on his life, but through the medium of the young lady he is reinstated, promoted and finally wins her hand in marriage. The story is one that would be made more clear to the average audience by a brief lecture, and this is supplied free by the Selig Polyscope Company on application.
Managers—Operators—Leaders—Ticket Sellers—and Every Ambitious Attache of Moving Pictures Should Have

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Special until March 31st, entire Driben Publications $2.00 Express or P. O. order payable.

Driben Pub. Co., London, Ont., Canada

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SINGING PICTURES: THE “CINEPHONE” SYNCHRONISER.

A cheap form of synchroniser, the Cinephone, which is being marketed by the Warwick Trading Company of London, will shortly be placed on the American market. From a description of the instrument given in an English contemporary we take the following particulars:

"There is no connection in the Cinephone between the gramophone at the foot of the sheet and the projector at the back of the hall. The speed of the projector does not accelerate or retard the speed of the record on the slightest, nor that of the record affect the projector—which means that the possibility of mechanical trouble is done away with. Once the record has been started correctly it runs right through, and it develops on the operator to keep the picture in synchronism by turning the handle of the projector at a greater or less speed as circumstances demand.

"He learns when such acceleration or retardation is necessary in a very simple manner. Attached to the projector, stationed at the foot of the sheet, is a box, on the end of which, in view of the operator, is an illuminated circular dial. As the record revolves, a pointer circles round the dial. At the same time, in the corner of the picture on the screen, a precisely similar dial and pointer is shown, and all the operator has to do is to regulate the speed of his projector so that the position of the pointer on the screen dial coincides with that on the gramophone dial.

"The starting of the machine is easily mastered. The pointer on the gramophone dial is brought to the '12 o'clock' position, and the reproducing needle placed on a white spot marking the beginning of the record. The operator at the gramophone then signals his readiness to begin his companion at the other end and the latter starts the projector. Following the title of the song a short length of yellow title is flashed on the screen and this is the signal for the starting of the gramophone.

"An advantage of the Cinephone which in some circumstances may give a great value should be pointed out. The elimination of electrical control of any kind means that the instrument is not put out of use if a supply of electric current is not available. Limelight may be used for projecting purposes, and a candle or lamp for illuminating the dial.

"Cinephone subjects are supplied on hire only.

"Mr. W. Barker and Mr. C. Japes, of the Warwick, who, we understand, are jointly responsible for the Cinephone, are to be congratulated on the ingenious and yet simple way in which they secure the desired combination of record and picture."

WHAT W. S. CLEVELAND IS ACCOMPLISHING.

As an example of what energetic, constant and intelligent application of a thorough knowledge of the show business and the requirements of managers and directors of parks, theaters and amusement enterprises in the Prudential Vaudeville Exchange, under the able management of W. S. Cleveland, is worthy noting. Mr. Cleveland has taken the full course of "show business," beginning at the bottom and ascending to the top, as an advance and press agent, house manager and proprietor, and has completed his post-graduate course in conducting a booking exchange which caters to all branches of the amusement world.

In 1906 W. S. Cleveland's Exchange furnished attractions for but nine parks and six fairs; in 1907 it booked twenty-three parks, twelve theaters, sixteen fairs; in 1908 it had the exclusive booking for eighteen theaters, thirty-nine parks and forty-three fairs. For this year, 1909, the Exchange will supply approximately one hundred and eighty-six parks and fairs, and one hundred and six theaters, of which ninety per cent, are booked exclusively.

For logical reasons, W. S. Cleveland's Prudential Vaudeville Exchange keeps growing and growing. There is no agency better equipped and surely no manager strives harder to please his clients than this former minstrel proprietor. Also it is a fact that this Exchange has never had occasion to change its name or its management.

CHANGES IN NEW ENGLAND THEATERS.

Arthur C. Milot has purchased the Cummings Theater, Fitchburg, Mass., for $60,000 and will convert it into a moving picture show. Possession August 1, open August 15. The theater will take over the management of C. H. Webster. Sorel & Webster have assumed the management of the Lyric at New Britain, Conn. The Star, now being built in Clinton, Mass., will be managed by J. Henry Sorel, and the Scenic by C. H. Webster. The Scenic, at Narragansett Pier, R. I., will open June 20. C. H. Webster, owner and manager. With a four house circuit, these gentlemen are kept very busy.
PITTSBURG EXHIBITORS' PROTECTIVE ASSOCIATION.

We have had the pleasure this week of a visit from Mr. George Balsdon, president of the recently formed Pittsburg Exhibitors' Protective Association, who was accompanied by Mr. John J. Windle, of the same city. Mr. Balsdon is of the firm of Royer & Balsdon Enterprises and Windle & Vanedville Circuit, and Mr. Windle is proprietor of the Windle Enterprises. Both men are prominent and successful in the moving picture field of Pittsburg.

In Pittsburg there are about 50 exhibitors, 40 of whom are members of the association, which serves the office of an employment bureau and exists generally for the betterment of the business. In the course of a pleasant interview, we learned that the moving picture business was well established in Pittsburg long before it was a factor in New York. The greatest trouble that the exhibitors in Pittsburg experience is that the manufacturers do not get directly in touch with them, and if the theater is ignorant of what the public wants. It is the exhibitor who feels the pulse of the public, according to Mr. Balsdon, and we quite agree with him. The exchange people take little or no interest in the films that are handled. Scarcely one of them ever runs a film through before the renter is handed over to the exhibitor, who cannot make a choice, but must perforce be satisfied with what is handed to him by the renter.

It is the opinion of the Pittsburg association, and we believe the sentiment will be general throughout the moving picture field, that it is "up to" the renter to take more intelligent interest in the films that have been rented. The association is anxious to welcome in even the smallest exhibitor, so that they may persuade him against the wrong policy of giving too long and unsuitable shows. It is not quantity that is wanted, but quality, by the public.

The Pittsburg association, besides standing for excellence in quality of films, is desirous of eliminating unsuitable subjects, and are anxious to impress this fact upon the manufacturers. The association has made a most successful start, and we wish it success. We hope this example will be imitated in other cities.

Messrs. Balsdon and Windle were courteously received by the exhibitors in New York, who assured them of their hearty co-operation with the Pittsburg association in every move that was undertaken with the object of better regulating the film supply and placing the business generally on a higher level.

The two delegates each own well conducted theaters in Pittsburg and after visiting some of the shows in New York made the suggestion that the Pittsburg exhibitors group together, and stand not for the tawdry appearance and loose conduct of some of the New York places, while the outward appearance of one near-white place on New York's leading theater alley practically appears more inviting than any place in Pittsburg, with all its smoke and grime.

OHIO EXHIBITORS UNITE.

Having as its ultimate object the formation of a national association, the Ohio Film Exhibitors Protective Association perfected a permanent organization at Columbus last week and elected officers for the coming year.

Nearly every moving picture exhibitor in Ohio has become a member of the association or has signified his intention of becoming one before the next meeting. The purpose of the association is to form the moving picture business, to elevate the character of the pictures shown and to help each other mutually.

Officers elected were: A. Dupuis, Toledo; president; C. Johnson, Washington C. H.; vice-president; W. C. Quimby, Zanesville, second vice-president; W. B. Gandy, Lima, treasurer; Max Stern, Columbus, secretary; L. F. Sawyer, Cincinnati, counsel.

About sixty members were present at the meeting.

The Southwestern Motion Picture Exhibitors' Association has made the trip to the east and conferred with the exhibitors of Pittsburg, Evans, Little Rock; vice-president; G. K. Jorgensen, Galveston; secretary, John McClure, Little Rock; treasurer, W. N. Owen, Little Rock. The following quoted from their constitution shows the worthy objects of the association: "The object of the association is to mutually benefit and protect, by unity of action, the interest and welfare of persons engaged in the exhibition of moving pictures, who may become members of this association; to use our influence in all proper means to induce the manufacturers of moving pictures to manufacture only such pictures as will not be objectionable to reputable or sensitive people, and encourage only the manufacture of such pictures as are entertaining, instructive and educational and such as will be consistent with law to protect the members of such association from being made subject to erroneous or extortionate charges of any and every kind; to place the members of this association on an equal footing with any other protection or service at reasonable prices, and prevent any discrimination of any kind being imposed on any member by film exchanges or film associations, and seek such legislation as will give to moving picture exhibitors the same protection as given to other places of amusement and to assist in every lawful manner each and every member of such association in all just contention against demands or imposition which affect the moving picture business."

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

Both the Eugene Cline & Co. of Chicago and Eugene Cline offices of Salt Lake City have been served with cancellation notices by the Motion Picture Patents Company. The licenses held by these companies with which an announcement coming on top of Swanson's outgoing last week has set the moving picture industry to thinking. It is conceded that the Patents Company have made rules and regulations which are in theory meant to be enforced. No case for the cancellations has been alleged.

During the past two weeks, thousands of applications for exhibitors' licenses have been filed with the Patents Company. To serve the best interests of all concerned, it has been decided to divide these applications into two classes, with a result most gratifying to the exchanging people. It is proposed that those now operating moving picture theaters and those contemplating entering the business be divided by a change in the policy, and handled separately. The theaters now established and making application can secure immediate service of licensed film, doing away with all tedious delays.

All licensed exchanges are permitted to accept the application and ten dollar license fee and begin service that day. The Patents Company upon sanctioning the application will issue a license, retaining the fee paid. A nominal exhibitor's royalty will be fixed from the time that service began. Should, for any sufficient reason, the application be denied, then the ten dollar fee will be immediately returned. There is positively no cost to file any application that is eventually rejected. From numerous exchanges throughout the country came appreciation of the new ruling, which is consistent with the Patents Company's policy of assisting and protecting its licensees.

Users of the other class of new theaters, or those now used for other amusement purposes intending to enter the moving picture field, the utmost discretion will be used in granting licenses to new theaters. To those who have followed the sporadic growth of the industry throughout the past year and the apparent growth of new theaters just sprun up places of all kinds, many with no interests to serve than quick money making; no effort being made to secure proper fire protection, ventilation or safeguards against panics. Mainly for these reasons the Patents Company insist on knowing just who wants to open a theater and how it will be conducted.

Application may be made through an exchange or direct to the Patents Company. For this application a fee of ten dollars is charged and must accompany the application. The Patents Company, after due investigation, will either grant or reject the application; if the latter, the ten dollars will be immediately returned, thus entailing no cost to the applicant. For theaters desiring a license, service of licensed film cannot begin until the license is granted. Hearty endorsement is being extended the Patents Company on its effort to mould the picture enterprise into an enduring industry, and it is by elevating the business to the dignified profession wherein it belongs that its profitable permanency is assured.

An important announcement was made by the Patents Company a week ago to the effect that all customers of exchanges who had not paid the six dollar royalty due on March 6 would have their service discontinued. This same rule will be adopted in the future. Renting of films hereafter will be charged against the applicant. For theaters desiring a license, service of licensed film cannot begin until the license is granted. Hearty endorsement is being extended the Patents Company on its effort to mould the picture enterprise into an enduring industry, and it is by elevating the business to the dignified profession wherein it belongs that its profitable permanency is assured.

The general improvement in the moving picture business in the last month is attributed to the regulation and system put in vogue by the Patents Company, which insists on best quality film and fair treatment to its licensees.
MULLIN FILM SERVICE EXPANDS.

Syracuse, N. Y., February 25, 1906.

The World Photographic Publishing Co., 125 East 23rd street, New York City,

This is to announce that THE MOVING PICTURE WORLD has been placed in the hands of THE MULLIN FILM SERVICE, INC., 515 South Salina and East Fayette streets, Syracuse, N. Y., branches as follows:

Waterroll, N. Y., Antique Theater Building.
Kansas City, Mo., 215-216 Argyle Building.
Los Angeles, Calif., West Side Exchange Building, 136 Washington avenue, Minneapolis, Minn., Union Building, 226 South 4th street.

For the benefit of the trade we wish to announce that the above offices are in full operation and handling the entire output of both the foreign and American independent film manufacturers. The motive of the above company is "INDEPENDENCE" and the offices which are conducted under this name are up-to-date, well equipped establishments, carrying in stock a complete line of moving picture machines, supplies, films, and, in fact, everything pertaining to the business.

Very truly yours,

MULLIN FILM SERVICE.
J. M. Mullin, Pres.

NOTES OF THE TRADE.

Braymer, Mo.—G. K. Culp and son have sold the Lyric Theater to R. L. Ford.

Tolpuca, Ill.—John Pasini has sold his interest in the moving picture show to L. S. Roberts.

Lynchburg, Va.—S. S. Bowers will open a new moving picture theater on Seventh street.

Sterling, Ill.—Adolph Loux will open a new moving picture theater on West Third street.

Hobart, Ind.—John Stocker has sold his interest in the cinema to H. G. Reddick.

Tacoma, Wash.—W. P. Brown has purchased the interest of C. C. Clark in the Lyric Theater.

Shelbina, Mo.—J. B. Murdock, of this city, will open a new moving picture theater in Chicago, Ill.

Tolpuca, Ill.—John Pasini has sold his interest in the moving picture show to his partner, L. S. Roberts.

Urbana, Ill.—Mr. W. E. Gavin, of Pontiac, is planning to establish a moving picture theater here.

Leavenworth, Kan.—Ed Lampson is considering the erection of a Summer theater on Shawnee street.

St. Charles, Ill.—Gus Cook has sold the Star Theater to James B. Wells, who is now in possession.

Pt. Wayne, Ind.—F. W. Hartman has purchased the Lyric Theater here and has taken possession.

Chanute, Kan.—R. J. Fowler has leased the Roof Garden and will operate it as a moving picture house.

Danville, Ill.—Mr. Conway has leased the Airline Theater here, and will reopen it for business.

Pekin, Ill.—G. S. Stiles, proprietor of the Vaudelette Theater, has disposed of his business to L. C. Woodrow.

Springfield, Mass.—Extensive improvements are to be made to the Bijou Theater, located in the Dupont's Hall.

Merrill, Wis.—Mr. Charles Staehle, of Appleton, is making arrangements to establish a moving picture theater here.

Wapping Falls, N. Y.—Fred Godding opened his moving picture theater in the Meyers building on Market street.

Scotts Bluff, Neb.—A $20,000 opera house is to be erected at the corners of Main and Wapita streets by L. C. Marquis.

Mascon, Ill.—F. H. Earl and son have leased the McMurtry building here, and will open it as a moving picture theater.

Decatur, Ill.—Fred Sievking has sold the nickelodeon on East Main street to Golder Joseph, who has taken possession.

Leverme, Minn.—A. Grant has sold the Grant Theater here to Chat Webber, and will go to Seattle, Wash., and open a similar house.

Hamilton, Ohio.—The Schwartz building is being remodeled into a moving picture theater for Messers. Broomhall and Schwolm.

Centralia, Ill.—The Varsity, the west side moving picture theater, has been sold to J. A. Murphy, of St. Louis, who has taken possession.

Mommouth, Ill.—Robert Lytle, and others, have leased the skating rink on South Main street, and will convert it into a moving picture house.

Niagara Falls, N. Y.—R. Clark, A. White, and E. Clark, have incorporated as the North End Amusement Company, with a capital of $5,000.

Alpena, Mich.—Napoleon Ducharme and J. Russel Thompson have purchased the Dreamland Theater, and will make extensive improvements.

Philadelphia, Pa.—A new moving picture theater has been opened at 1221 Market street; it is known as the "Unique." William D. Hall is manager.

Jacksonville, Fla.—Harry A. Miller, of Washington, D. C., has purchased the Electric Theater on Main street of W. W. Tidie and has taken possession.

Atlanta, Ga.—Work has commenced on the new vaudeville and moving picture theater at 99 Peachtree street by the Howard Amusement Company.

Frederick, Md.—F. Schaffer and Roy W. Schaffer have leased the Family Theater, in Union Hall, on North Market street, and are now in charge.

Bladensburg, Ohio.—The Bladensburg Opera House Company has been incorporated with a capital stock of $2,000. The incorporators are: S. C. Horn, E. L. McKee, T. J. Porterfield, E. L. Wolfe and A. J. Rice.
Hammond, Ind.—James Rogers has completed arrangements for the opening of his new moving picture theater here. It is known as the "Star."

Bowling Green, Ohio.—George Carnes has disposed of the Princess lighter house to Messrs. J. D. Stockman and Frank Patterson, who have taken possession.

Montpelier, Vt.—The Palace Theater in the Sabin block has been sold by C. C. Page and M. James Doyle to W. J. Fisher, John F. Dobbs and L. N. Wood.

Tuscola, Ill.—W. H. Miller is making arrangements to open a new moving picture theater here. Mr. Miller is also planning to open a similar house in Champaign.

Philadelphia, Pa.—Magistrate John J. Grelis has been granted a permit for a one-story moving picture theater at the corner of Twenty-ninth and York streets, to cost about $6,000.

Chicago, Ill.—L. M. Rubens proposes to build a circuit of nickel theaters in Elgin, Aurora, Joliet, Peoria, Rockford and Springfield. All the theaters are to be known as the "Crystal Stairs."

Baltimore, Md.—Architect E. Selckmann is completing plans for the erection of a moving picture theater at Francis street and Wilson avenue, for Messrs. Theo. Doukas and George H. Konstant.

Brooklyn, N. Y.—The F. & N. Amusement Company filed certificates of incorporation with a capital of $3,000. Directors: S. Fieldman, 235 Hart street; Frank Nudelman, and N. Sliotopolsky, all of Brooklyn.

Brooklyn, N. Y.—Crystal Palace Amusement Company, incorporated, capital stock, $100; Directors: H. Barrington, 101 Norman avenue; J. Barrington, 72 Norman avenue; and Geo. Hovell, 128 Eckford street, Brooklyn.

New York, N. Y.—The Terra-Marine Amusement Company of New York has been incorporated with a capital stock of $7,000. The incorporators are: Ernest W. Cushin, and F. B. Merkle, 220 Broadway; Sol. Colier, 3 Beekman street.

Little Rock, Ark.—The Fort Smith Cameraphone Company filed articles of incorporation. The company is capitalized for $10,000 and will engage in buying, selling and operating moving picture enterprises. Wm. Moore is the president.

Brooklyn, N. Y.—The Bristol Amusement Company has been incorporated with a capital stock of $10,000. The incorporators are George H. Bristol, 100 Elkton street; C. R. Nims, 763 Hancock street; and H. W. Johnston, 484 Decatur street.

Dover, Del.—The Pittsburgh Calcium Light and Film Company has been incorporated, with a capital stock of $100,000, to deal in motion pictures. The incorporators are Richard A. Rowland, James B. Clark and Joseph A. Langlitt, of Pittsburgh.

Syracuse, N. Y.—The Mullin Film Service has also been incorporated, to manufacture moving picture machines, films, song slides, and all devices connected with the business; capital, $10,000. Directors: Jay Mullin, Herbert K. Somboam, 125 Rosenbloom block, Syracuse; and Jos. H. Nutting, 125 Boyd street, Watertown, N. Y.

Defiance, Ohio.—The "Elite" Theater, one of the finest moving picture show houses in this section, was opened last week. The equipment includes fine opera chairs, the latest Edison machine, and everything up-to-date. Although the seating capacity is 150, many people were turned away on the opening night. Mr. A. A. Hudson, the proprietor, is not without experience in his line and it is evident that he will make a success of his new venture.

SIMPSON'S SOLAR SCREEN.

Managers have long wanted a screen that would make their pictures more brilliant, one that would reflect rather than absorb light. Simpson's solar screen appears to meet the most exacting requirements, and enables managers to overcome many of the difficulties which have hitherto beset them.

Its principal claim to consideration lies in the fact that the room can be fully illuminated while the pictures are shown without reducing their brilliancy. In New York and other large cities where the fire regulations are strict, the full illumination of the room is an important consideration, and should be given serious consideration by managers in preparing their theaters. Wherever this screen has been tried it has proved its worth beyond all possibility of attack. Full particulars can be obtained of A. L. Simpson, 113 West 132d street, New York.
CORRESPONDENCE.

OPERATORS, THEIR HOURS AND PAY.

Chicago, Ill., February 26, 1909.

Editor Moving Picture World:

Dear Sir—You ask for replies to F. B.'s letter. Really, it is somewhat a matter of surprise that a man should enquire in this enlightened day and age, whether or no he should be asked and expected to work thirteen hours per day!

Most emphatically NO, he should not! And if he is asked to be he should humbly call the anxious employer's attention to the fact that perpetual motion has not as yet been discovered.

A concern which has two houses, each open from 10 A.M. to 11 P.M., should by all means have two operators for each house. Wages will depend on the locality, of course. To attempt to run the two places with three operators would break up the time too much. An operator who attempts to work long hours, watching a picture constantly, with an occasional squint at a bright "spot," will discover sooner or later that his eyes will play out and that, once played out, they won't "play in" again.

As to wages—that is a hard matter on which to offer advice. Generally speaking, however, in these days of high prices a city operator should receive not less than a minimum of $18 per week for an evening show, ranging from that up to $30 or $35 per week for high-class jobs. No matter if the man does only work three or four hours per evening. He must work Sundays too, usually, and it is all he is able to do for a living since he can't expect to work during the day and half the night and work Sunday too. His living must, therefore, come from operating and the good Lord knows that $18 per week is little enough for one man, let alone a family, to exist on. Personally the writer thinks any man with sufficient intelligence to make a really good and competent operator, in all that term implies, is worth $25 per week of any manager's coin. The "great trouble" is that, as a matter-of-fact, only about two out of ten operators, taking the country over, are really competent in all that word implies.

That state of affairs is perhaps natural when one comes to consider the very rapid growth of the motion picture in-

dustry. To become a "COMPETENT" operator requires much careful study and this study must include electricity and optics mainly.

One will often hear "operators" bragging that they have a hundred-foot throw," not knowing that they are displaying their ignorance is so doing. As a matter of fact one gets a better picture at 100 feet than at 50 feet, provided the pictures be the same size and the light the same. There is a very good reason for it too. Isn't it rather laughable, when one considers that a light-ray will travel all the millions of miles from the sun, to imagine that a ray of light will be in any wise affected by an additional 50 feet of travel? Of course, it must be admitted, at that, that the ray IS slightly affected by reason of impurities in the atmosphere, but the superior excellence of the long-range lens more than counterbalances this and, as said, the ultimate effect at 100 feet is better than at 50 feet.

Wages depends on ability and locality, but the really competent man should have——m-m-m GOOD wages.

F. H. RICHARDSON.

THE POOR OPERATORS.


Editor Moving Picture World.

Dear Sir:—I notice in your issue of February 20 you have quite a little to say in regard to poor operators. At this moment I know of nothing better that you could suggest to the Patents Company that every licensed machine fee, which seems to cause so much discussion, would be used for the purpose of paying inspectors to examine the work of operators. The finest work of the manufacturers can be ruined by a poor operator. The exhibitor, generally speaking, is not a mechanic and is made to believe anything the operator tells him. The insurance people protect their interest by making the most rigid examinations all the time of our places of business, and the Patents Company should see that their business is not marred by poor operators. Mr. Lyman H. Howe is the biggest advertisement the picture business ever had; he has done more to elevate it and hold it at a high standard than any other single individual, yet he jumps from town to town, his apparatus has all kinds of wear, still no one can excite him in showing a picture. He has operators that

Calumet Film Service

IS

the precautionous and foreseeing manager's wise investment. Let us submit you some figures that will convince you that our proposition is a real inducement.

The Calumet Film Exchange

1609-1610 Masonic Temple — — Chicago, Ill.
THE MOVING PICTURE WORLD

CENSORSHIP OF FILM SUBJECTS.

February 18, 1909.

Editor Moving Picture World,

Dear Sir—Enclosed herewith find matter concerning the cens-
sorship of film, in which is incorporated the official letter of
the People's Institute.

It is the desire of the People's Institute and the Motion
Picture Exhibitors' Association of the State of New York that
this matter be given as wide publicity as possible, and what-
ever you may see fit to carry will be greatly appreciated.

Truly yours,

EXECUTIVE COMMITTEE.

Moving Picture Exhibitors' Association of the State of New York.

[On another page is reproduced the article referred to, together
with a reprint from the People's Institute Bulletin. We are
pleased to see the interest taken in this subject by the civic bodies
and will co-operate with them in the same spirit. We are glad to
note that the tone of the films now being produced seem to make
the offices of the censor less and less necessary.—Ed.]

MOTION PICTURES IN NEW JERSEY.

"Over on the Jersey side" motion pictures are popular.
Newark, for example, has twenty-five places, most of
which are good, some excellent and all showing to continuously full
houses. The shows open about the same time in most localities and
keep going continuously until 11 at night. In Paterson they
close an hour at 5.30.

The places were all inspected last week and only a few
were found defective, and those in minor matters.
Three were found without licensed operators. In one in-
stance pieces of film were lying about the booth with
the machine. Additional exits were ordered in other places,
but, from this no film was found within the houses.

Newark is troubled with the patrons who pay their nickels
and make a day of it. One proprietor said that he sometimes
thinks the only things that move in his place are the pictures.
Seventy photographs have illustrated scenes from popular
comedies and vaudeville, and a few have vaudeville; but nearly all want pictures alone
and find that they keep the houses full.

Other places get a shift of licence in Newark. Patrons do,
however, like pictures with plenty of action, and some-
thing amusing. A number of places are showing this week
well known and favorite stories in pictures. Melodrama
doesn't seem to be wanted, but a story that is full of good,
moving action will please almost invariably. The familiar
chase pictures are very popular in Newark and will excite
or roars of laughter.

Wild West pictures are popular and managers say they
are asked over and over again to show more of that type
of picture. In the main the audiences are appreciative and
a good picture will get as hearty applause as would the actors themselves.

Newark has a large Italian population. In those parts
of the city where the Italians congregate marionette shows were
formerly popular. They had all been abandoned, and are
behave to them. They are, it is observed, a more honest
and proper type of entertainment.

When the earthquake scenes in Messina were shown a few weeks ago lamentations in the Italian
audiences were marked, as one after another of the familiar
places appeared on the screen, showing only runs.

So far as the Newark shows were visited, it seemed
as though the managers were giving the best possible pictures.
Evidently they try to keep their pictures up to a high stand-
ard, and a film which is improper in any degree is never
shown the second time. And the picture-loving public of the
city is patronizing the shows. It would seem as though they
must be making money. With this general idea in mind, the
manager to hold the pictures up to a high standard so as to
among Newark managers there is no reason why the busi-
ness should not be continuously popular there.

CINCINNATI NICKELODEON REGULATIONS.

Under the provisions of the proposed new ordinance
the license management was shown before a permit was
granted, that it has complied with all the ordinances regulat-
ing proper fire precautions. Such a place of amusement
must be not be established closer than 500 feet from a church
or school, and if a majority of residents within a distance
of 500 feet from the place object to the establishment of such
a theater the permit will not be granted.

If anything of an objectionable nature is offered the Mayor
will have the right to refuse the permit at once without
refusing the price of the license.

can operate. If exhibitors had some means of securing good
operators the business would constantly advance. At the pre-
tsent time a man says he is a good operator, and how many exhibitors
can deny it? Everything is to blame, except the operator—so
is his story.

Yours,

CHAS. H. AMOS.

In the "Situations Wanted" column will be found the names
of several good operators who complain that their positions were
taken by men who would work for less money to get the expe-
rience. When they have secured this and ask for more money
another "expert" is out of a job and a new operator is being
broken in at the expense of the public.—Ed.

THEATER FILM SUPPLY COMPANY.


Editor Moving Picture World:

Dear Sir: We are pleased to announce to you the consolidation of
our various companies into one company, which has been incorporated
under the name of the Theater Film Supply Company, Inc.,
of Birmingham, Ala., with a branch office at Charlotte, N. C.

The purposes of the consolidation of the companies is to
enable a better handling of the business and a superior sup-
ply of all of the 18 reels of films being issued in this country
by the licensed manufacturers and importers. It is nat-
ural that with such a large variety of film subjects each week
handled direct by one company a great many of the for-
mer imperfections of the supply service can be removed.
Theaters can be supplied without the confusion or repeating
of film subjects where the demand for new subjects does
not exceed the weekly supply. It will enable us to take films
from service at intervals and clean them before being sent out.
Then, too, a better opportunity for inspection and
thus give greater satisfaction to users. A more intelligent
selection of additional prints of the best feature films will be
made in order that each of the theaters may in turn have them.

The most important of our plans is one by which we be-
ieve we can greatly increase the receipts of the theaters by
a system that will enable them to import, at advances what
are to have and thus by advertising the best of the feature
film subjects attract more universal patronage to the theater.
This latter plan is very important but depends somewhat
upon co-operation we hope to have from the Southern Ex-
press Company, with whom we are arranging to discuss the
matter.

We feel confident that the consolidation of these companies
will enable the film supply business to be brought nearer to
ideal conditions than is otherwise possible and we earnestly
hope that you will co-operate with us to this end.

Thanking you for past favors and assuring you prompt and
careful attention at all times, we remain,

Yours very truly,

C. F. BAILEY, for Southern Film Exchange.

A. R. BOONE, for Theater Film Supply Co.

A FEW MORE COMMENTS.

Chicago, Ill., February 24, 1909.

Editor Moving Picture World:

Dear Sir,—In your "Weekly Comments on the Shows,"
issue of February 20, the Pathe film "Assassination of the
Duke of Guise" was lauded as a most excellent piece of
work, but, the writer states, was coldly greeted by the audi-
ence, intimating that this chilliness was probably due to lack
of understanding of the historical subject on the part of
the audience. The writer does not think so! He is quite
sure it was due to the fact that the fine artistic and graph-
graphic work and acting in this picture, there is little to it
except an exhibition of rank religious hypocrisy and cold-
blooded brutality on the part of the "King."

All through the kingdom was the great pretense of
cloaking his cowardly crime with religion and he wantonly
kicks the head of the corpse his minions have just slaughtered
at his behest. It is no gentle kick either! All this may be
strictly historical, but when seen through the prisms of such
hypocritical brutes.

F. H. RICHARDSON.

[The opinion of our critic on the Pathe film referred to it
shared by other newspaper writers. Brutality figures in other
subjects much misunderstood and appreciated by some audiences
—Editor M. P. W.]
THE MOVING PICTURE WORLD

Stories of the Films.

BIOGRAPH COMPANY.

THE BRAVE HEART.—Oh, happiness of blindness! Now no beauty inflames my lust; no other's goods my envy, or un pity, my pity; no man's wealth
Draws my respect; nor poverty my scorn.
—De Stael.

The Biography with this subject presents a beautiful romance of a blind sculptress. Mons. Flamant, a typical rogue of the French nobility, is surrounded by all the pleasures and pastimes his fabulous wealth can procure, but still or since he suffers extreme weariness and disgust for the lobbying yachtsmen about him, so in quest of diversion he visits the art rooms, just as a young girl enters with a magnificent piece of sculpture and places it on sale. The rose is so impressed with the work and care of that girl she purchases it, and at once he follows her to the atelier, where he learns that she is the maid of the sculptress, whom he sees, and at once falls passionately in love with her as only a man of his type can, and, as he learns that she is torn by her love for him, he resolves to find her home still talking. Equal to the occasion he obtains the sculptor's address and a suit to wear for the first time feels the enormity of her affection, asking her: "Oh, God, how I love you, and yet it must not be." A little child model, who is employed by the sculptress, brings this suit and trips from the place where he ran to the rose's palace, where she tells him the emperor's truth. Taking up the child in his arms he rushes back to the studio to set aside the sculptress' compunction and claim her as his own. Length, 735 feet.

THE SALVATION ARMY LASS.—A beautiful story of the battle between good and evil, this film the Biography issue a subject taken under most unique auspices, as we recognize during its production the hearty cooperation of the officers of the Salvation Army of New York, so that the several army scenes are in accord with the Army's form of ceremony. The story itself contains one of the most beautiful of religiously inspired and powerful sermons ever depicted and goes far to emphasize the charitable work of that worthy organization among the poor and needy, to ameliorate their material as well as spiritual wants. Mary Wilson, a neglected child of the shambles, falls in with Bob Walton, a tough denizen of the lower east side, and loves him with a pure, innocent affection that his low nature cannot appreciate. He marries her, a solemn ceremony being inspired by Harry Brown, who is rescued by Bob. They quarrel, come to blows, and Brown draws a gun and closes in on Bob, forcing the muzzle against Brown's breast as it exploded, thereby causing him to shoot himself, dying almost instantly. But Walton is arrested and sentenced to one year in Sing Sing. The morning papers appear with an account of the affair and as Mary's name is put into prominence in the account she is greatly shamed by her family, ejected from her boarding place and also discharged from the factory where she works, she falls into the hands of a professional woman shoplifter, who is anxious to enlist her services as an accomplice. The girl of 19 soon discovers the character of her would-be benefactor, and rushes from the other women to the arms of the Salvation Army, which offers her peace and rest. Taking her to the barracks she is enrolled a soldier, and one soul is lifted from darkness as into the light. With the Army, Mary has won the affection of all for her humility and goodness. Working as she does, in the shams a year later she comes face to face with Bob, who has just been released from prison, having served his time. He is on the point of becoming a petty to a burly, but she prevents him with almost fatal results for herself. But she will not give him up, and after a series of trying scenes, he finally moves him to appreciate the strength of that love. Factory Court: "You're ye fine labor and heavy laden and I will give thee rest." So in the final scene we see Bob quite in devout humility to receive God's healing grace from his ministers. A strong point in this subject is that it depicts real life and real people. Length, 525 feet.

THE WOODED LEG.—Homesly as it might seem, this is the moving factor of this Biography romance. Harry and Claire have long loved each other, but, while Harry was a good boy, Paul had made other plans for Claire. He had arranged to give her in marriage to a rich old fossil, of whom he knew little but the extent of his pecuniary assets. Claire's arrival was at hand and Harry and Claire determined to make one last appeal. They do, and with unusual result. Dected they fly to the woods when a one-legged hobo attracts Harry's attention. An idea! He calls in the trap and suggests Claire put on the wooden leg, the trap to hide in the closet. Well the ancient swain appears and presses his suit, which is received with nonchalance by Claire, but when he sees the tip of the trap and notes how it protrudes from beneath the flower of her skirt he turns and "beats it" with such a rush that he knocks Papa over when he tries to detain him. The trap is given a Y for his part of the game, and we leave Harry and Claire happy in each other's arms. Length, 240 feet.

EDISON MOV. CO.

THE COLORADO STENOGRAPHER.—Symposium of scenes; it is Mr. Bun's unlucky day. Before leaving for business he is despatched of all his business by his wife.

At the office his homely stenographer (chosen by Mr. Bun's wife to bestrow her duties) is left to dash about. All day long she musters the courage to ask about the paragon of whom she had been describing. At length, about to discharge her, she is restrained by the insistent characteristic demands of the stenographer. The Colorado stenographer requires Mrs. Bun's return to the office, where she vehemently demands an attempt to detect her by substituting the colorless scrubwoman for the professional stenographer. In the event, the one-legged stenographer on her knees scrubs the floor. Length, 715 feet.

MARY JANE'S LOVERS.—Symposium of scenes; Miss Flagg, a faithful employee of a grocer, is really combed as her catch all the neighborhood tradesmen, who come to her work. In Mrs. Scraps's boarding house was badly neglected.

A shrewdly wise gained entrance through the window box behind the trunk at the entrance of landlady and servant was much admired at the innkeeper's warning that any further evidence of amatory proceedings would terminate in Mary's immediate discharge. Mary, however, is little impressed. The handsome postman is immediately invited into the dining room much to the discomfort of the bigot who shows disgust at the cellar love story. To recall the previous visit he rides the trunk as Mary in alarm hides the postman.

The grocer's love heartily enters. Grocer Mary reports the incident to the grocer's wife. Carefully securing the postman under the table she accepts his advances. The trunk is removed behind the scenes by purifying a free lunch from the grocer's wife. Miss Flagg is immediately seized, etc., and the landlady is heard on the stairs; there being no change except the boy is hunkered into the trunk.

The landlady, oblivious to the presence of burglars and lovers, orders the skunk servant to the kitchen, and sits down for a peaceful moment. Policeman passing the window is invited in for a quiet glass. Believing on his trunk, he removes his coat and receives, unfortunately placing them on the trunk. The burglar appreciating a good joke, shows the constable, and the constable, recognizing the trunk as that of authority. As he bears him up the poleman. Orders the frightened lovers from their hiding, and lines them up against the wall and in the matter of their valuables, he hurriedly accuses them of "the landlady." Length, 265 feet.

THE STAR OF BETHLEHEM.—Symposium of scenes; A beautiful, romantic tale, suitable for the coming Lenten season, showing the eventual period of the birth of the greatest of men.

The beautiful time is faithfully shown, and the hardships attending the wanderings of Mary and Joseph. Their seeking shelter, being denied, and finally settling down in Bethlehem. The arrival of the wise men, Magi, gentle philosophers, as they arrive at the little crude stable of gold, frankincense and myrrh for the child, seeking the answer to the question of the Magi. Heralded, the king sends for the wise men, questions them regarding the coming of Christ. Then he is told that he is very much troubled within. The wise men are warned by an angel and depart from Judea, returning to their own country.

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OFFICES AT
Argyle Building, KANSAS CITY, MO.
Eccles Building, OGDEN, UTAH.
Joseph and Mary are also warned and flee with the child, into Egypt.

Joseph, exceedingly angry, sends forth his command to slay all the children in Bethlehem from two years old and under, in order to escape the death of the child whose coming he feared.

Throughout the story, the Seminole Vengeance is beautifully sustained, enacted in a reverent spirit. Costumes and characters historically correct and stage settings as elaborate as ever used.

The scenes wherein the shepherds watch by night—the humble stable and lowly manger—the arrival of the wise men bearing gifts, and the tender devotion, make this a delightful product for the coming season. Approximate length, 930 feet.

KALEM COMPANY.

THE SEMINOLE VENGEANCE; Or, The Slave Catchers of Florida. — A new film of great historic interest. Scene 1.—“The Slave Catchers of Florida.” Possibly, you have never heard of the brave Seminole Indians of the Florida Everglades. In one respect at least they are distinct from all the other tribes of America and that lies in the fact that they are the only Indians which were never defeated by the troops of the United States. For years they waged war against the whites and the whites, repeating various which were sent against them had to acknowledge themselves beaten when the savages retreated into the unassailed fastness of the great Florida swamps. This story deals with the period just before the Civil War, during which the principal characters are Conch- ochee, a young chief; Nina, his sweetheart, a half-bred Seminole; and the slave catchers of Florida.

In order that you may understand just what we mean by “slave catchers,” I will say that they were men who made it a business to catch runaway slaves, but who were utterly unscrupulous and on false papers would ship free negroes, half-breeds, and even Seminole Indians and sell them for bondage on the plantations where they were employed slaves. We will show you how these slave catchers operated and how the Seminole Indians got the best of them.

Scene 1.—The slave catchers track Conchocop, and Boyd, an Englishman, comes to the rescue.

Scene 2.—The slave catchers seize the mother and brother of Nina, Conchocop’s sweetheart, falsely claiming they are escaped slaves.

Scene 3.—Boyd ambuscades; Conchocop saves his life.

Scene 4.—The Seminole refuse the United States decree for ransom.

Scene 5.—The escape from the fortress at St. Augustine.

Scene 6.—Nina, befriended by Boyd’s sister, also falls into the clutches of the slave catchers.

Scene 7.—Boyd and his sister to the rescue.

Scene 8.—The escaped Seminole arrive in the nick of time.

Complete lecture from the Kalem Company, 131 West Twenty-fourth street, New York City.

GAUMONT.

THE BLACKSMITH’S BRIDE. — A young girl forced to leave her home is taken in by a neighbor of her family and become fast friends. The ingenuity of mankind is soon apparent and the new fellow proves a surprise in a woman’s love of her benefactors’ stance, a staunch young blacksmith. However, it happens that a lady, who has just been to a shop at the shop which is the same. The young woman is not a maid, but a master, secret to her leaves for parts unknown. The little infant is found and cured by the author’s sweetheart of her father.

As a sequel, we see the little child in company with its father mother, both of whom are in the cemetery to decorate the grave of the parent.

Beautifully pathetic, well reviewed and of excellent photographic quality. Length, 720 feet.

THE POSTAL CLERK. — This story portrays the life of a postman who is not a dummy in spite of the objection of man. A postman clerk having been ordered to the ranks of the benefactors does not feel inclined to grant the wish of his wife for a diamond ring. This results in a near-suspicion to arouse his jealousy. A letter is addressed to the wife and in his capacity as a postal clerk the handwork resides on the letter. A scene is enacted when the wife demands her mail and when the husband deserts the privilege of reading the letter he finds the joke is on him, surrendering and promptly makes the purchase desired. Length, 592 feet.

THE SMOKING LAMP. — A comedy certain to win universal approval. The principal character is a man of habits who is returning from a night’s carousal. Drunk and disheveled himself on his return, he goes to sleep on his bed and soon to the most vivid dreams of the “known.” The smoke from the lamp forms a frame for the visions portrayed. Nothing vulgar or offensive, and of excellent quality. Length, 324 feet.

THE IRRESOLUTE MAN. — “As the wind bloweth the chariot of the sun, so constantly changing.” This story illustrates in a very amusing manner the actions of a man without strength of will. Nearly loses his mind come to a de-
ELECTRICAL THEATRE SUPPLY CO.

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URBAN-ECLIPSE.

(George Kleine.)

MOTHER-IN-LAW'S DAY IN THE COUNTRY.

—This subject is chosen for its felicitous alliterations experienced in a little outing given in honor of the proverbially abused relative, mother-in-law. This latter dignity is even more so in service when the donkey refuses to pull the cart. Sure to meet with the approval of the most fastidious.

Length, 330 feet.

RIVALITY.

—Many young lovers find considerable opposition to their courting. This story illustrates not only this opposition by the presence of a favored rival, the restrictions of the period, but also the girl's love only for the man who is nearest, and when the jealousy of the rival reaches its height a catastrophe is precipitated that forces the young lady to cast her lot with her lover, to the intense chagrin of her parents. Length, 397 feet.

SOUTH AMERICAN INDIANS.

—A series of most picturesque views depicting life and custom of the South American Indians. This subject will command the attention of any lover of picturesque and beautiful scenery. Length, 285 feet.

S. LUBIN.

A DIME NOVEL DETECTIVE.

—Having falling in love with a rich heiress, the villain comes to ask for her hand, but is refused. He tries to force the young lady to accept him by informing the father of the lady's love for the villain. The villain leaves and returns very soon.

To protect herself, the young lady calls on the famous detective, Hawkshaw. He shows her the 'rogues' gallery. After pointing out the picture of the villain she leaves, the detective promising her to be near her all the time.

The villain, E. determined to call the girl his own, does so; and, through her window into the sitting room, here she is reading a book. The villain, who just entered, is the mother-in-law. He has just killed the villain, and he is just ready to strike the girl when Hawkshaw enters in the mask of the father and disarms the villain.

The young lady is promised and they go to the Zoo- logical Garden and look at the animals. Suddenly, the villain appears behind her, opens the bear's cage and throws her in. Thinking the relatives will now tear her to pieces, but the animal, however, is no other but the famous detective, who now pursues the villain.

We next meet the villain in the thieves' den. He brought a life-size picture of the detective and instructs his accomplices to destroy this man. Suddenly the picture becomes alive, and the villain finds himself in a howling den.

The villain escapes. He takes a rope and throws it through the window into the room where the young lady is. The young lady is rescued by the rope tied around her neck, forming a loop; the villain then pulls the young lady out of the window and carries her to a hospital. A large crowd is on the scene. He jumps over the house roof and comes just in time to save the girl.

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PATHE FRERES.
The test—This beautifully colored and artistically acted picture shows us an old couple seated on the lawn with their pretty daughter, Lady Martha. A young nobleman, the son of an old and much respected family in the neighborhood, has written to the father requesting his daughter's hand in marriage. This does not quite meet with the approval of the young lady, who protests and leaves the scene with her maid. Going to the house, she writes a note stating that she will put the Marquis to a test in order to find out if he really loves her for herself or if her money is the attraction.
The young girl then changes costumes with her maid, and when the Marquis arrives the latter is presented to him as the beautiful heiress. They stroll through the garden, closely followed by the amusing Lady Martha, who witnesses the love scene in which the masquerading maid is heard near to distraction.

After the young Marquis has gone, Lady Martha realizes that he has made quite an impression on her, so starts out to invite him to return. Arriving at his palace, she is met by his unpaid servant, who mistakes her for the maid and tries to make love to her. The Marquis then appears on the scene and accompanies the blushing maid back to her home. On the way he has an opportunity to study her charming ways; so when he meets his fiancé he displays a rather strong liking for her maid, which naturally pleases Lady Martha beyond measure. Finally the latter tells him of the de-

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ception, and when he learns the truth he is made happy, fulfilling her promise to write him. Length, 475 feet.

THE SUFRAFEGUE'S DREAM.—A woman, who is a spinster, has a passion for reading so-called detective stories, and has a dream in which she has the pleasure of seeking and finding a lost and concealed fortune. Length, 282 feet.

THE GHOST.—A poor old man who has had a look at his future. Length, 475 feet.

A SORCERER'S DECEPTION.—A rich old woman desires a husband for her daughter, but her wishes are not granted, and as a result she feels so much grief that she perishes. Length, 282 feet.

THE MINER'S TRAGEDY.—A miner's wife is infatuated for her husband. Length, 358 feet.

THE QUEEN'S GUARDIAN.—A young woman sets out to rob a rich man's house, but is captured by the police and brought before the court. Length, 502 feet.

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A WIDOW'S SORROW.—A poor widow is in despair because her husband has left her. Length, 358 feet.

A LADY'S DREAM.—A lady who is a great reader of detective stories has a peculiar dream. Length, 475 feet.

THE LONELY GUARDIAN.—A young woman who is a spinster has a dream in which she is pursued by a ghost. Length, 475 feet.

A GHETTO'S TRAGEDY.—A poor girl who is a spinster has a dream in which she is commanded to follow a man who is driving a horse and carriage. Length, 358 feet.

THE QUEEN'S GUARDIAN.—A young woman who is a spinster has a dream in which she is commanded by a hearse to follow a man who is driving a horse and carriage. Length, 502 feet.

A LADY'S DREAM.—A lady who is a great reader of detective stories has a peculiar dream. Length, 475 feet.

A WIDOW'S SORROW.—A poor widow is in despair because her husband has left her. Length, 358 feet.

A LADY'S DREAM.—A lady who is a great reader of detective stories has a peculiar dream. Length, 475 feet.

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George Street, 79 Turk street, San Francisco, Calif.
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Columet Film Exchange, Masonic Temple, Chicago, Ill.
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Columbia Film Exchange, 414 Ferguson Building, Pittsburgh, Pa.
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A very pretty little story of a child’s confession of a deed she sees another about to be punished for.

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Romance of a Poor German Music Teacher

Herr Von Schmitt, a young musician, imbued with communist principles of socialism, falls in love with his pupil, a wealthy heiress. His suit spurned, he becomes a full-fledged anarchist and is chosen as one of the assassins of a monopolist. Through the hearing of one of his violin compositions he discovers that the place is the residence of his former pupil and so begs his companion to desist, which brings about a conflict in which he is overpowered and bound, with the lighted fuse of the bomb slowly burning towards disaster. He manages, however, to crawl over and extinguish the fuse with his teeth, thereby saving the girl, her family and himself. This act of heroism wins for him the love of the girl and consent of the father.

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"INNOCENT, BUT FOUND GUILTY"
Drama. Approximate Length, 750 Feet.
RELEASE, TUESDAY, MARCH 16, 1909.

A very pathetic presentation. "It never rains but what it pours" was seemingly never applied with greater force than in this instance. The family principally affected consists of husband, wife and child. In his efforts to find work the father visits the entire community seeking any honest labor by which he might provide for his family. A farm house is set afire and our unfortunate friend having been the last one to be seen in the vicinity is accused of the deed. He is tried for arson, convicted on circumstantial evidence, and sentenced to prison. The shock is too great for his wife and she succumbs to apoplexy. Their child becomes a public charge. Six years later the man is liberated and seeks his family. The curse imparts the sad news of the wife's death. At this point divine providence interposes and the owner of the farm is stricken with an illness from which there is no recovery. He confesses to the crime, thus exonerating the innocent from guilt and expiates, to appear before a higher tribunal to answer the charges there preferred against him. (Coloring $7.00 extra.)

"THE MUSICIAN'S DREAM"
Farce-Comedy. Approximate Length, 253 Feet.
RELEASE, TUESDAY, MARCH 16, 1909.

The proverbially poor musician in an apartment devoid of artistic decorations goes to sleep from lack of nourishment as much as from physical exhaustion due to strenuous efforts to maintain a livelihood. The gods look kindly upon this mortal and as he reposes in the arms of Morpheus allow him to experience thrill that would do justice to the most fervorate ccelist freak. By accident his violin cello falls and strikes him causing sudden awakening, to his extreme regret. Beautifully and artistically colored, well rendered and of excellent photographic quality.

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"CREMATION ON THE RIVER GANGES"
Topical. Approximate Length, 175 Feet.
RELEASE, WEDNESDAY, MARCH 17, 1909.

This series of views depicts very vividly scenes incident to the performance of religious rites by the Hindoos. The banks of the River Ganges form a picturesque setting for the performance.

"THE CELEBRATED MOUNTAIN CLIMBERS"
Comedy. Approximate Length, 333 Feet.
RELEASE, WEDNESDAY, MARCH 17, 1909.

Visiting a resort town, three tourists undertake to scale the precipitous mountain peaks. With brave hearts they start to carry out their hazardous undertaking. Their efforts are crowned with measured success, but they render very amusing sights as they crawl and drag each other over the cliffs and are finally obliged to summoned aid to be rescued from a precarious peak to which they managed to ascend. Much the worse for their experience they return to the hotel.

"MOTHER GOES SHOPPING"
Comedy. Approximate Length, 331 Feet.
RELEASE, WEDNESDAY, MARCH 17, 1909.

The maid of the household isentrusted with the marketing and when she returns the master concludes that he could do much better himself, and accordingly goes out upon his mission. What happens to him in the meantime before the silent shopper returns to his home to be held up to the scorn and ridicule of the family.

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Moving Picture World

Moving Pictures Protected by the New Copyright Law.

A clause in the new copyright law which comes into force this year reads as follows:

"That any person entitled thereto, upon complying with the provisions of this act, shall have the exclusive right:

"To perform or represent the copyrighted work publicly if it be a drama, or if it be a dramatic work, and not produced in copies for sale, to vend any manuscript or any record whatsoever thereof, to make or procure the making of any transcription or record thereof, by or from which, in whole or in part, it may in any manner, or by any method, be exhibited, performed, presented, produced, or reproduced, and to exhibit, perform, produce or reproduce in any manner, or by any method whatsoever."

This clause has been submitted to several authorities on copyright law, and they are of the opinion that whatever its intention may be, its effect is undoubtedly to give American film manufacturers protection in their work. It lifts the moving picture from the level of the mere photograph to that of a dramatic work, consequently it minimizes the risk of duping; for the penalty for pirating dramatic films is so heavy that few dippers will care to take the chance. Thus both the author of the moving picture play and its manufacturer can adequately protect themselves. That is the interpretation of the clause, but it remains to be seen whether the courts, on a test case, would give the same reading to it. We are inclined to think that the argument in favor of classifying the moving picture as a piece of dramatic work is so strong that the courts would unquestionably so regard it.

Law Makers and Law Breakers.

Strange to relate, there is no one who makes a louder howl against persecution than the man who is caught breaking the law. This may apply in more than one category, but we are at present interested in urging exhibitors to observe the laws that are laid down by the municipal or State authorities. Strict observance of these laws will result to their individual benefit as well as tend to raise the business in the public estimation.

If a law is unjust or obnoxious, open violation is not the means of redress. Exhibitors in many cities have persisted in violation of the law and the authorities have come to the conclusion that the only course to take with these individuals is to take away their licenses. The courts have sustained the action of the Mayor of New York City in revoking the licenses of law-breaking exhibitors and we notice that the authorities in other cities are adopting similar heroic measures.

Warning notice has been served on the Philadelphia exhibitors that the license of every exhibitor will be revoked who persists in crowding the aisles and staircases. The law is very clear on this point and specifically states that all passageways must be kept free from obstruction at all times. The fire marshal of Philadelphia made a round of the theaters and found that the passageways were crowded in many places.

The chief of police of Taunton, Mass., has issued an edict that he will close any picture show that admits children under 14 years of age after six o'clock. This is rather early for the ringing of the curfew bell and nothing is said about children who are accompanied by their parents. It is to be hoped that the chief will use discretion in enforcing this ruling.

An exhibitor in Cleveland has been placed under arrest for persistently ignoring the instructions of the building department to keep the fire exits unlocked and change the doors so that they swing outward. It is violations of such precautionary measures that we particularly object to, and, as we pointed out last week, the exhibitors' associations that are now being formed can do much good by taking in hand the reformation of the habitual law-breaker.

TALKING AND SINGING PICTURES.

The combination of the phonograph or graphophone with the picture machine has now advanced to such a state of perfection, and is being promoted by so many well financed concerns, that it is destined to occupy an important part in the moving picture field. Realizing the vague impressions prevailing in the minds of the exhibitors as to the practicability and advisability of adding the talking pictures to the show, we have secured the services of several authorities and will present to our readers all sides of the subject in a series of practical articles, the first of which will appear in next week's issue of this paper.

Robert L. Hastings will write on the state of perfection of the art in Europe, and Carl Herbert, formerly general manager for the Cameraphone Company, will treat on the subject from the exhibitor's point of view. Other articles will follow, and descriptions of the various systems and synchronizing devices.

EXHIBITORS' ASSOCIATIONS

Are requested to send particulars of their meetings and the secretary's name and address. We have several requests for the names and addresses of these officials.
The Modern Way in Moving Picture Making.

By Thomas Beding, F.R.P.S.

[Introductory.

If I were asked to give the reader my idea of what would be a good example of moving picture technique to take as a guide in the preparation of these films, I would select a recently published picture by Pathé, entitled, "The Assassination of the Duke of Guise." It would be well if the student of these lines would see this picture for himself, because, then, he would more readily appreciate the piece of constructive criticism which I am about to pass on it.

In the first place, let us examine the picture in both its principal aspects, 1, as a piece of stage craft; 2, as a photograph. As a piece of stage craft it is comparable to the finest productions of Sir Henry Irving, who was, without doubt, the best stage producer of modern times. The scenes of the Assassination show accuracy of costume, accessories, archaeological and other details; the grouping, and what we commonly call the mise-en-scene is perfect; the acting such as only long and careful rehearsing under a master mind can produce. From this point of view, and I speak from experience of the Paris, London and New York stages, I have no hesitation in pronouncing the film in question as an ideal piece of stage craft in the way of silent drama. It is an example to be studied, and studied again, until this lesson has been got thoroughly to heart: That the first essential for success in moving picture making is to have a suitable subject, well rehearsed.

Now for the second aspect of this remarkable film. It was well, fully, evenly and naturally illuminated and exposed. There was nothing theatrical or stagey about the scenes; there were no obtrusively high lights or very dark shadows. The whole effect, as I have said, was natural, giving one the impression that the scenes shown actually took place in the beautiful rooms of a French court. Evidently Pathé is past masters in the art of illuminating their subjects. The exposure was accurate—accurate and full, which is a very great point in this kind of work. The negative was properly developed, for it had no defective marks on it to transmit to the positive, which was a richly toned piece of work. By "toned," I don't mean color-toned. I mean that the image of the positive was developed so as to give a pleasing variation of the silver pigment of the film; in other words the positive was of a rich warmish hue, in contradistinction to the soda and white-wash effects that are so common in moving pictures.

Such a picture as this is not made by accident. It was rehearsed by a world renowned French dramatist who is versed in the archaeological and historic lore of the period of French history at which the Assassination of the Duke of Guise took place. Then as regards the photographic end of the work, it has long since passed into proverb that Pathé are at the head of the world's producers of moving pictures. The reason for this is plain. They have studied the business scientifically; they go about it scientifically, that is to say, they apply the best available knowledge to the making of the picture in each of its departments. The result is success each time in point of technique.

Even better in some respects than the subject referred to is the dramatic rendering of "The Return of Ulysses." another film d'art which is about to be issued by this same house and which may again be referred to in illustrating the motif of these articles.

* * *

The object of this series of chapters is to induce those engaged in the making of moving pictures to bring to bear on the work all the scientific knowledge available, to abandon haphazard and rule-of-thumb methods, and generally to exercise as much care in the making of moving pictures as they would devote to any other branch of industrial production, that is based upon clearly defined and intelligible first principles. If these chapters are carefully studied, I believe that the hints they contain, which are the result of considerable experience and observation, will do something towards uplifting the average of quality of modern moving picture making.

CHAPTER I.
The Play and Its Production.

Poeta muscitur non fit—the poet is born not made. This good old phrase of one's school days comes to mind as I approach, with some diffidence, this part of my subject, of the making of the silent play and its stage production. Most persons, at some time in their lives, will use a pen to make a living, think they can edit a newspaper, construct a play or write a novel. Large numbers of them try and fail. Some of the failures become reviewers, dramatic critics or take to peddling. The latter is the usual fate of people who mistake their vocations. Play writing, novel writing, newspaper editing are businesses which have to be studied as laboriously as any other business; as laboriously, for example, as architecture, engineering, medicine or dry goods selling. And just in proportion to the amount of study and preparatory work put in the business, so does success usually accrue. It is well, I think, in the present stage of the moving picture drama to insist upon these points, just as strongly as they are insisted upon in regard to the regular or talking stage. A great many films that are current at this moment, fail in securing the appreciation, the understanding and the applause of those who witness them—and there are hundreds of thousands a day all over the world—simply because the author of the piece, either did not understand the business of the stage or the producers and the manufacturers responsible for them were equally ignorant on the same important point.

I cannot undertake to tell the reader how to write a moving picture play any more than David Belasco can teach an aspiring author how to fit Mrs. Leslie Carter or Miss Barrymore with a drama, but I can tell him this: that among the essentials of his equipment for the work is a thorough knowledge of stage craft. To define stage craft is somewhat difficult. It means roughly the business and work of the stage. In real life people do not move about the world without some predetermined idea of what they are doing, or whether they are going, or what they are thinking about. So it is on the stage, every act, every gesture, every movement has a definite object in view which the author must think out for the
guidance of his characters. Then again the stage has a front, a back and sides. It has also entrances and exits. The scene has to be furnished and decorated, and it has to have a color scheme. None of these things are accidental. They are placed on the stage for a purpose. That purpose must be in the author's mind, and the reason for it must be made apparent to the minds of the audience. Nothing, in short, is accidental on the mimic stage.

Then as to the piece. Whether this be a drama, a comedy, a comic chase, or any funny kind of piece; in short, no matter whatever the subject of the film may be, it must be founded upon a definite formula, that is to say, it must tell all stories progressing in interest up to the climax and finish. It must hold the attention of the audience from the moment that the film commences to move. There must not be an instant of needles pause or unintelligible action. It must have a beginning, at which the plot is outlined; a middle in which that plot is carried on and developed; an end in which all the mystery or doubt or misunderstanding is made clear, and a satisfactory conclusion reached. Above all it must be dramatic; it must have action; action of a marked and pronounced kind, so that as little as possible is left to the imagination of a moving picture audience. Remember that the brain of man plays no part in the productions of the silent stage. These are purely pantomimical to the eye; have little to do with the beauty of the picture, per se. The brain and the understanding can only be successfully reached by clear, crisp, sharp tense action; in other words the piece must be written to be acted and acted only; acted that is, in such a sense, that the emotions can be aroused and excited not only by the non-display of emotion, but rather by silent suggestions.

In America the world of pantomime is not so strongly developed as in France and other parts of continental Europe, where the wordless play is very popular. Hence the word "mime," a corruptive of " mimic." Actions are mimicked without the accompanying assistance of speech. Many film pieces that are produced fail because of some obvious disconnectedness in action, in other words, it becomes manifest to a serious critic that there is a hiatus which only spoken words can supply. This is a very serious defect and confuses an audience. The action is incomplete, the producers or those responsible for the piece have slurred it over, ignoring the first essential for success, namely, that action, ACTION, ACTION, all the time, is imperative.

The practical point I wish to bring out in this chapter is this: It would pay manufacturers of films to encourage the very highest attainable class of play writing talent. Then the somewhat loose system of procuring material for the silent stage would be abandoned or taken out of the hands of incompetent and half educated scribblers. There is as much labor involved in the writing of a piece which will take up a thousand-foot reel, there is as much thought and knowledge, skill and brain work required, as much acquaintance with stagecraft and the requirements of an audience as is demanded by a piece, whatever its nature—for a high class New York Broadway theater. In some respects there is more, because, as I have already pointed out, the author of the silent play is denied the assistance of speaking actors. So much, then, as to the class of piece suitable for film representation. It must be in all essential respects comparable to the work of our best dramatists; it must not fall below the novelty of plot, in continuity and clearness of action, and it must divide upon this principle of those who witness it just as much effect as the work of Clyde Fitch, Augustus Thomas, A. W. Pinero, J. K. Jerome or any other modern author whose work commands high prices in the play market.

I have placed this matter of the writing of the piece and its proper stage treatment in the forefront of these articles, because first of all, it is of real importance in any adequate method of making moving pictures. The whole tendency of the latter, at the present time, is to replace the productions of the talking stage. To do that successfully they must be equal to them in excellence of dramatic action and effect; in other words they must be high class plays with the talking left out. The future of the moving picture drama demands all this and will unquestionably obtain it.

**OBSERVATIONS BY OUR MAN ABOUT TOWN.**

I don't wish to create false hopes in the breasts of the exhibitors located in Greater New York, but I see so many of them scrounging about with countenances that make the observer believe that there is nothing left for them but to pauperize the picture business. This is an absolute sin. It is time to step in and inject some encouragement. Isn't it funny that the most mournful exhibitors of the present day are the fellows that have the most money and have made the most? No, this is no attempt at humor, but the statement is an actual fact. Look about you and see for yourself. See that little fellow coming along the street, wending his way to a film exchange to get a picture of show? What is the matter with him? or with some other exhibitionists in the business call a piker, because he has one small picture place. It has no modern front, but so far as the requirements of the electrical, building and fire departments are concerned, the little place is strictly up to the last number. This is due to one of the characteristics of the owner of the one small place. He believes in a good foundation rather than a bluff front. He has other characteristics: He pays his rental and his other bills promptly, and he is neither large nor small, but middle class. He can furnish the local and his employees and the operators on the place he employs, reliable operator than take chances with a novice or a cheap youth; if a movement is inaugurated to better protect or promote the interests of the exhibitors he is always ready with his contribution. "What an odd little fellow!" some will say. Yes, but his oddity runs in the right direction. He went into the picture business with, perhaps, limited capital, but with the intention of making it his means of livelihood, and not as a speculation. His place may not be "a thing of beauty," but in every respect it reflects money well spent. Another characteristic about him is the absence of a man who operate a chain of picture houses and become a magnate, spending most of his time in trying to figure how he can get a supply of films for four or five houses for what is really only a moderate price for one. It is this little, single-handed show to whom encouragement is held up. His straightforwardness, energy and pluck entitles him to it. 

There is no mistaking the fact that for the past few months the situation has been a discouraging one for the exhibitors. Competition has been keen all along and it has been a hard fight for many to meet it. Add to this the blow struck by Mayor McCellan last December that forced the exhibitors into an expensive injunction proceeding that involved heavy assessments; the tormenting exactings of the various department that required remodelling of places, improvement of apparatus, etc.; the effect of the moral wave that took Sundays from the source of revenue and shut out the juvenile patrons; and, last, but not least, the license fee imposed by the Moving Picture Patents Company, and it can be fairly seen that the path of the exhibitor has not been strewed with roses. With all these things (and many others which it is not necessary to mention here) to contend with the present frame of mind of the exhibitors is not surprising. So far as the warnings go, the smoky fry have been justified in lamenting over the situation, but none should forget that every cloud has a silver lining and the darkest hour comes before the dawn.

**Let us, for a moment, view the moving picture field philosophically. All must admit that it has been one of the most revolutionary phenomena in years. All ventures having attached to them the nature of a mushroom growth must at some time or another meet a check that eventually results in a readjustment and a gradually settling down to a sane basis. When nickelodeons first came into vogue there were no municipal regulations or State laws apply
ON THE SCREEN.

By "Lux Graphics."

"There is a prostitution more demeaning than the prostitution of the body, the prostitution of soul and body, and mind, caused by the moving picture machines." This is an extract from W. Clement Stone’s sermon, "The Fall River (Mass.) Cathedral by the Rev. Father Cassidy. A very eloquent sermon; but, I humbly submit, a somewhat intemperate one. Anyone would think, to read this and similar utterances, that such a thing as a moral moving picture show did not exist. Can you take this, Father Cassidy, and believe me, they are in the majority.

By all means stamp out these prostitution "picture machines" of the poor's salvation. But if you have not enough, goodness knows! but do be fair and discriminating. With your press, you gentlemen of the pulpit. Irrational denunciation never did, never will, do good; it is more likely to do harm. People may be persuaded to avoid the bad in literature and other things, argue with, convince, and convert—you will never drive, coerce or frighten them into goodness. Permanently, at any rate. "When the devil was ill, the devil a saint he'd be." The old man got cold feet, you see. Much the same with human beings, I expect.

I'm as earnest as Father Cassidy in wishing to stamp out unsuitable moving picture shows. But the methods, I think, are wrong. I think pulp denunciation a wrong method, especially denunciation of the perverted kind. It draws too much attention to the very evils it seeks to suppress. Look at the unfortunate pulp denunciations. They get into the newspaper and advertise themselves. There are people alas! who only read the papers for the evil they contain; books, too. Otherwise such volumes as "Three Weeks" would remain on their publisher's bookshelf, or 1-2-3 Excursions, or a public library. They innocently advertise their contents. May it not be the same with objectionable moving picture shows?

"Moving Pictures as Helps to Crime" is the head line of a recently published article in the New York Times. Inspector James McCarthy, of the New York Detective Bureau, has traced many crooks to the picture shows and states, the criminals with getting ideas from the pictures. Is it wise to publish such things? I do not believe it is. Crime is now on the Broadway stage. Do these incite to criminality? If so, why not, O, New York Times, publish an article headed "Stage Plays as Helps to Crime?" The heroine of the "Easiest Way" returns to her life sin at the end of the play. Arc wc to suppose that her example will influence the subsequent actions of the thousands of women who are flocking to see Mr. Walters' much discussed production?

The talking and silent stages have recently come in for some rough treatment at the hands of the purity agitators. What about the other sores of a great city? The New York "Tenderloin," for example? Nobody seems to go for that! The Salvation Army hotels, and the Salvation Army is well connected with the "Tenderloin." Are we to be found innocuous? Social reform is all a question of method, and the experience of ages shows that a repressive method works out badly in practice. So does indirect publicity. The "dirt" stories are the best publicity. The author of "Tennyson" sighed for "Better manners, purer laws," but he didn't schedule violent sermons and sensational newspaper articles as likely to bring about that millennial state of affairs. Ports are seldom practical men of the world.

It will be the practical man of the world who will settle this moving picture trouble. He is realizing, as he was bound to do in time, that there is surer money in the clean and nonsalacious, and so he'll deliver the class of goods required. This is not a very lofty motive, to be sure, but it is a safe one and a business-like one, and it is more likely to be successful in the long run than philanthropy run riot. Time was when London must have held a variety theater was the mark to which a man could decently take his wife, daughter, or fiancée. To-day, thanks to the progress of enlightenment and national improvement, the respectable picture or movement in the world than those of London—a result brought about by the application of business principles. The so-called "purity party" had nothing to do with it.

CANNING you afford to miss a copy of the Moving Picture World? $2 per year—52 numbers.
interested. I've known cases where influence has been secretly exerted on press and pulp in order to close or besmirch a potential rival and it can be discredited so adroitly that the real motives of those who spend it are obscured. Wonder how much money has been secretly distributed in consequence of influencing the public mind against the moving picture?

Among the Exhibitors.

[By a Special Correspondent.]

Philadelphia, with its numerous, splendid moving picture theaters, is the major focus for the motion picture business. While the closest to the city is the Quaker City, the Union, Philadelphia beats them all to a frazzle, as there is no other city which can boast of so many elegant show places, not only in size, decoration and accommodations but, in comfort for the visitors. This is due to the indefatigable energy of the pioneer showman, Mr. S. Lubin. Mr. Lubin's new place should be taken as a model. Leaving aside the beauty of the building, let us consider the comfort. The hall, with a seating capacity of 850, is furnished with the finest and most comfortable chairs. As these seats are not too close, spectators can leave without disturbing anyone. The floor is inclined, giving a good view of the stage from every seat. The aisles are numerous and wide, and an army of uniformed and polite ushers is ready to show you to seats.

When pictures are shown, the hall is not in total darkness, as many shades of different colors are ingeniously inserted in the wall decorations and maintain a dim, soft light, not strong enough to injure the effects on the screen. The hall has the latest and most convenient ventilation system. The fans and exhausts are conveniently placed to clear the atmosphere. Mr. Lubin has refused to place galleries, as he claims that in case of fire, the loss of life is generally due to the panic-stricken spectators tumbling over the stairs, not how wide they may be. This precaution seems superfluous, as I can see no chance of fire, unless some one would deliberately set the place on fire.

The numerous machines are kept on a specially built gallery, a fireproof room, all of iron and supplied with a flue to carry out smoke and flames, if by accident a film should take fire. It is not a booth, as we see in other places, but it is a real room of high ceiling and large enough to give a dancing party. If a film should explode, the audience would be kept in complete ignorance of the accident. To complete the safety, I must mention large exit doors, in the rear as well as in the front. An elegant parlor for ladies, and lobbies, everything to make an audience as comfortable as possible.

When Mr. Lubin took me around the place, he told me that he had received many visits from prospective builders, and as I was leaving, Mr. Gorman, a Williamsport, Pa., exhibitor, who is building a new house, approached Mr. Lubin to ask him particulars regarding this house. Mr. Lubin says that many builders are taking model on Mr. Lubin's, as the Unique, a new place on Market street, just opened for business, is a copy of Mr. Lubin's palace. Has the same inclined floor, no gallery, same exit doors. The Unique lacks this je ne sais quoi, which makes one feel so much at home in Mr. Lubin's palace. The Unique does not seem to have a second feature, and as they have a longer projection than Mr. Lubin's and not the same powerful light, the rain storm pictures are not clear and do not fit the room. Spectators certainly enjoy fine and comfortable show places, but they will not patronize them if the pictures are not good and the vaudeville acts are vulgar.

As I am once more on the vaudeville question, I wish to say that if houses on the main street, such as the large city hall, a daily transient trade, can show vaudeville, it is not the same with small towns. Camden, N. J., is considered a suburb of Philadelphia, although some jokers claim that Philadelphia is a suburb of Camden. On Market street, Philadelphia, the towns are open for business from 10 A.M. to 11 P.M. Some even open at 9 A.M. It is true that from 9 A.M. the two big terminals of the Pennsylvania and the Reading Railroad pour on Market street load after load of suburbanites and strangers, coming to do their shopping in the great department stores of Market street. After leaving Wanamaker's, many people stop at the numerous picture theaters to reach the other great stores. It is then a very convenient and agreeable place to look at a show between two shopping tours.

This is not the case with Camden. I went there at 4 P.M. Our visit, coupled with shows on Kanawha and one of the seven doors closed, as they are open only in the evening. I found three of them trying to do some business, but surely not making their expenses. With a limited evening business, these photo cabinets cannot afford to pay any decent vaudeville, and we all agree that a poor vaudeville act is worse than none at all.

The Dreamland, of Trenton, N. J., is a nice place of about 220 seats, doing a good business, but not enough to show vaudeville. As other places started to show one act, then two acts, etc., the Dreamland folks found themselves compelled to go into the vaudeville business and for this they are pooling two stores into one fine moving picture palace, having a marble front, etc., to seat over 400 persons. The increased seating capacity will enable them to show some vaudeville acts and keep up with their competitors.

Mr. Gorman, of Williamsport, was showing a $200,000 house, and building a new one at a cost of $25,000, surprised us when he said that he was showing pictures only and that he was opposed to vaudeville. This is his opinion, but he did not say what he would do if others start with some vaudeville acts.

The Independents seem to control the majority of the houses of Camden, at the head of which is the Majestic, the handsomest, largest and newest moving picture theater. On another street, the Stargate, a small place, is giving a good idea to the Camdenians of what the Independents can do by showing some old rain-storm films and this under such poor light as to make them still more indistinct. Who believes that it is not possible to punctuate a film in such a theater? We have to go to Camden, N. J., for such a bargain.

A married couple opened a small show, but as both were great picture lovers but not exhibitors, they asked Mr. Lubin for their money. The young wife got a check for $105 from her mother in favor of the husband. Was the check cashed or not, the rumor does not say, but the young wife obtained a good balance; at least she had enough to care to press, as an auction sale would have satisfied the claims, mortgage and expenses. They all agreed to offer the place for sale. In the meantime a clever woman, who had her eye on the place, leagued itself with the landlord and had the show ejected and the goods sold for back rent. The woman in question managed so well that she bought everything, chairs, Power's machine, rheostat, etc., for $102, and, paying a few dollars of back rent, she was ready to open for business.

The Bristol, of Bristol, Pa., has been and is still showing licensed films. The Family Theater, which was showing Independent films, joined the train, at least for the time being, until they they can be assured of a good and regular supply from the Independents. The business in Chester, Pa., seems to be on the increase, as the Majestic is a new addition and the Dream is planning a great addition, which will give them 1,200 seats.

There is war in the 59 houses of Chester. Some claim that they cannot show vaudeville, while their opponents risk their benefits to make vaudeville a regular feature of the moving picture shows. The feuds between the two factions are very bitter in view of a truce on the part of the Opera House and of the Family Theater, the two places houses of the place. It is rumored that the two theaters have promised to not keep open and to not show moving pictures during the busy summer season, if the moving picture shows agree to not show vaudeville acts, but if vaudeville is a feature of the 59 houses, the theaters will keep open all summer and show moving pictures. It is a serious question and my advice to the different interests was to forget their personal griefs and unite for the good of all concerned.

The interest in Cinematography is not lacking in Wilmington, Del. If we consider the good evening audiences. Wilmington is under the control of the licensed manufacturers, with the exception of the Lyric, where they were showing some of the best Independent films. The Hyre's Auditorium, planning some improvements, which will add to the seating capacity and provide a stage in case they should be compelled to add some vaudeville to keep pace with the competition. Personally I am against vaudeville in this city, but on the contrary, he claims that pictures should be given alone. The said manager is wide awake and desirous of showing some good productions; he engaged the services of Mr. S. Bush, of Philadelphia, to lecture on "The Devil," of the Edison Company, as he feared that his audiences would not appreciate such an excellent film, if not explained by a good lecturer.

[To be continued.]
FOX VS. GILLIGHAM—THEATER FRONTS.
Judge's Decision.

Mr. Gilligham leased these premises, and the parties well understood for what purpose it was made, and that purpose is clearly expressed in the lease to be for "Exhibiting moving pictures and illustrated songs." It is clear from the lease itself that the parties intended, in the first instance, that Mr. Gilligham might be permitted to use the premises to prepare them to be occupied for the purposes specified, were to be changes for the benefit of Mr. Gilligham, the lessee, rather than for the benefit of the Fox Company.

Mr. Gilligham then made arrangements for the proposition in the lease. It is perfectly evident that the parties reached a satisfactory arrangement with reference to this matter of the improvement to be made in the property, the changes, because the lease was made for that purpose, and the tenant, the Gilligham, as tenant, but the tenant was permitted to occupy the premises for the whole term without any interference. He was permitted to make these changes, to take out the old front, to put in a new front suitable for the business for which the premises were rented, and to make other changes in the premises. It appears that in making these changes Mr. Gilligham, the tenant, expended something like $1,500; that he removed the old front and replaced it with a new front appropriate to the business he was about to engage in. The lease was for three years, as I understand it, and was dated the 10th day of March, 1906. It is about to expire. It appears that Mr. Gilligham made arrangements for the removal and rehabilitation of the old front; that the landlord, the complainant in this case, would not release the premises to Gilligham for the same rent that he had been paying, but it is claimed that a price was named by the complaint to make it probable so, and Mr. Gilligham refused to rent on that account.

It also appears that the landlord, the complainant in this case, has withheld the premises to others, Rose and another, who have proposed to make alterations and improvements in the premises, and have filed an answer to the bill of complaint, an answer in the nature of a cross bill, as I understand it.

It does not appear by the affidavits or by the pleadings just what rent the complainant charged Mr. Gilligham when he refused to release the premises, nor does it appear just what rent Rose and his associates are paying or have agreed to pay to Fox & Co. for the premises. But it does appear—and that is the point I referred to in the first instance when I said that both parties seemed to be desirous of outwitting each other in this transaction—it does appear that Mr. Gilligham has no desire on account of his other business arrangements to permit Rose and his associates to get the benefit of the improvements he put up this store building, and it also appears that Fox & Co. are anxious to secure the right to the improvements, but that they may get the additional rent from Rose and his associates, and further, that Rose and his associates are extremely anxious that the premises be left in their present condition in order that the landlord might be able to lease these premises to others. That is the light between these parties undoubtedly. And that is that which has given rise to this suit and to the expression of feeling on both sides that have been made this morning.

Now I am willing to say that, as it is now built into this building and the other details, so-called, at a reasonable price, assuming them to be personal property and that they belong to him and are under his control as he claims, or if the other side, Fox & Co., were willing to buy or make a reasonable arrangement for the fixtures, if they be fixtures, added to these premises, in order that they may advantageously re-rent the premises, we would not have any lawsuit here. But now Mr. Gilligham is not willing to let Fox & Co. have the benefit of these fixtures that they may be re-rented to Rose and his associate, nor is Fox & Co. willing to pay or arrange satisfactorily for these fixtures with Mr. Gilligham. Now I am willing to view it thus whole question, of course, upon a motion of this kind is one of intent on this subject of trade fixtures.

The question is, is the property now in controversy a trade fixture? On this point the complainant says no, and thereby the property of the complainant in this case, Fox & Co., that, as I said and has been conceded, is a question of intent. If the property was a trade fixture, it becomes the property of the complainant, is it right that Fox & Co. how much loss Gilligham may suffer by reason of its removal. It may become junk and utterly worthless, and he may remove it with the expectation that it will become worthless. It is just as reasonable for him to pay for any property or a trade fixture. On the other hand, if it is real estate, then to remove it would result in a substantial loss to the complainant, because to replace it would necessitate the expenditure of a considerable sum of money. Now, what was the intent of the parties? As I have already said, on the face of the lease the intent of the parties was clearly expressed that these fixtures, this front should be kept as it is and the question is of doubt. It is provided in the lease itself, substantially, for their removal; because the lease provides in addition that what have already read that the premises shall be delivered up at the expiration of the lease in the same condition as when taken, reasonable use and wear thereof and damage by the elements excepted. I think that they became fixtures. The examples given in this case, whatever it may have been the whole thing was an experiment; neither party knew that success would attend the venture; both were evidently in doubt, and for that very reason these provisions in this lease were inserted.

But it is claimed that after the lease was executed there was a change made, a change not in writing, whereby, instead of making a written contract in relation to these changes and attaching it to the lease, the parties orally agreed to something. The complaint claims that this oral agreement was substantially that the defendant Gilligham should pay it $248 for the privilege of removing this front and replacing it with another as agreed. The point is this: that Gilligham, the defendant, had the right to remove the front now in said premises whenever it he said, the right to leave the said lease, and the said defendant therefore gave the right to make the changes, alterations, and improvements in the front of said building upon this condition, but defendant was given no right to remove said front or any part thereof, even at the expiration of the lease.

On the other hand, the defendant Gilligham claims that this $248 was deposited as security for the performance of the conditions of this lease in replacing the property in the same condition as it was before on the expiration of the lease. The complainant says that the deposit was made and it had the whole thing to $248, and remove the front or to leave it there as it saw fit.

I do not think that an injunction ought to stand resting upon the mere verbal statement of the parties as to what was said. There is no question so far as the record shows but what Gilligham is responsible. Here is the lease of the parties, and, as I have said, that lease clearly defines their rights. The only thing in the case is the right to the deposit and the purpose of the payment of this $248. One says one thing, the other says the other. The whole case rests, then, upon the contradictory statements of these parties in court when it comes to a hearing, because from the standpoint of the law relative to trade fixtures, this lease in my judgment gives this party a right to put these fixtures in and give him the right to replace the premises in the same condition they were when they entered into the negotiation. The defendant is clearly manifest that whatever Gilligham might do there was being done on his own responsibility and that the premises should be placed back where they were in the first place on the expiration of the lease.

Now, you come in with an oral agreement and you do not agree as to its terms, and you ask the court to stay the operation of this lease by an injunction, and you ask the court to sign it as the court to the party, saying that the parties are another just as they now are. If the premises are to be taken possession of by another in their present condition, and it should not afterwards be found that the complainant's claims are right, complainant is left without any security. And yet if the defendant proceeds to remove the fixtures he subjects himself to liability for damages, and that liability
for damages would depend upon the construction which the court or the jury may give to these respective claims, which is a question of fact.

I do not believe I will sustain this injunction.

In this cause the motion of the defendant, Albert J. Gilligham, to dissolve. The court having read the pleadings in this cause and considered under the arguments of counsel for the respective parties thereon and having duly considered the same and being fully advised therein: On motion of Peter Doran, of counsel for the defendant, to order the defendant to answer the said motion, and the said defendant to recover the sum of $10 as his costs of said motion against the complainant to be taxed. And that the defendant have execution therefor.

MORE FIGHT FILMS.

John “Doc” Krone, of Chicago, under whose direction and efforts the Chicago Film Exchange secured the ownership of the Gans-Nelson, September 9, 1908, fight pictures, which cleared over $100,000 in rentals, is on his way to this country with ten sets of the recent “Jimmy Britt-Johnny Summers” battle, held before the National Sporting Club, of London, on the afternoon of February 22, 1908. Krone has been in England for over four months exhibiting the Gans-Nelson and the Gotch-Hackenschmidt moving pictures.

The Britt-Summers fight is a ten round affair, and was won by the English battler. The contest proved the sensation of Bull’s domain. Summers’s ability as a fighter attracted the attention of Hugh McIntosh, the promoter of the recent Burns-Johnson fight, and the Sydney promoter will also be in this country in the hope of signing Battling Nelson and Johnny Summers for a championship bout. Jimmy Coffroth, the San Francisco fight promoter, is also endeavoring to clinch a Nelson-Summers contest, and he is also negotiating to get the Englishman here.

The American ought to be greatly interested in the moving pictures of this battle, first because it will afford them a chance to learn the relative ability of the Englishman as to that of Nelson, and secondly, because the fight is said to be one of the fastest and best that has ever been fought abroad.

There is added interest in this mill, inasmuch as it was fought under London prize ring codes, a style practically unknown to the American “fans,” and while different from the American rules is very interesting to look at.

Krone is due in Chicago, Saturday, March 13, and will immediately begin booking the films. He will open headquarters at 816 Ashland Block, but his temporary address is 482 S. Troy street, Chicago, Ill.

The Great Northern Film Company are not behind in good comedy. Their film, “The Wild Man from Borneo,” is a laugh-producer of the right kind.

The Mutual Moving Picture Supply Company, of Philadelphia, is a new company that has been organized with J. Gabriel, president, J. H. Adams, secretary, and A. H. Woelckle, treasurer. All are well known in moving picture circles in Philadelphia, running their own show houses, and are active members of the Philadelphia Exhibitors’ Association. They have established themselves at 934 Arch street, and visited New York this week to arrange for a steady supply of International film and secure stock to carry along their business until the foreign subjects were released. They left New York with a large number of reels and feeling very optimistic as to their future success.

The C. J. Hite Film Company is rapidly gaining front among Chicago film renters. This popular firm has already twice, and in a very short time, been forced to seek larger floor space to be able to handle and display their clients. The latest headquarters of the C. J. Hite Film Company occupies a magnificent suite of rooms at 360-361 Monadnock block. In an interview with Mr. C. J. Hite, the general manager of the C. J. Hite Film Company, Mr. Hite stated that no expense would be spared to make their film exchange the most up-to-date in the country. “We are getting a bunch of new equipment,” said Mr. Hite, “and we are doing all in our might to please them. We got contracts with many of the largest theaters in the city and we had to put an extra force on to rush the mail order department. People recognize that the Hite is much better, and I am very much gratified with the conditions at the present time and the excellent productions of the licensed manufacturers.

SWANSON’S MOVING PICTURE THEATER, CHICAGO.

Of the chain of theaters controlled by William H. Swanson, of Chicago, the one on Cottage Grove avenue and Thirty-third street, is the largest, for it seats 600 and costs about $65,000. The interior decorative scheme is in green and gold leaf.

Opening at one each day and closing at eleven, in all, seven shows are given during those ten hours. At night the charge for admission is ten cents; at other times five cents. Song slides and three reels of films comprise the entertainment. Three projecting machines and a double stereopticon are placed in the operating booth and the theater is fireproof, every care being taken to provide for the safety of the audience and the operators. Ventilating, heating and lighting have been arranged in the most up-to-date system. At night time the exterior of the house is illuminated with several thousand incandescent lights, and an electric sign, over twenty feet high, with a vast revolving star. Effects behind the screen are obtained by the use of numerous properties so that suitable sounds may accompany the pictures.

There are about twenty persons employed in the theater, which is well patronized by ladies and children. In every respect the Swanson Cottage street theater is a model moving picture house, and it is not to be wondered at, that with the tastefulness of its design and arrangement, as well as for the excellence of the pictures shown, it is so popular and successful.

Our congratulations to friend Swanson on his handsome theater.

PICTURE MACHINE BRANCH LOCAL 35. I. A. T. S. E.

On March 8 the first annual smoker was given to all operators holding 1000 license, at the Union Hall, 402 Eighth avenue, New York City. There were present about 175, and about fifteen new members were enrolled.

The next regular meeting for operators will be held on March 15, at midnight. This meeting will also be held at the above address.

THE “CINEPHONE.”

A practical demonstration of the “Cinephone,” a synchronizing device which was described in our pages last week, was given at the offices of the Great Northern Film Company, New York, on Thursday last, and a number of records and pictures of the Warwick Trading Company, of London, were being used for that purpose. The “Cinephone,” roughly, consists of two dials, one in the picture and one at the foot of the phonograph. Around each dial a hand revolves, and it is the object of the operator to keep the hand that revolves on the phonograph in perfect unison with the hand shown in the moving picture. If he does this then there is perfect synchronism. The “Cinephone” American rights are in the hands of Mr. Ben, Nathan, of London, who is present in Chicago on business connected with the disposal of the “Cinephone.”
Notes from Chicago.

By Our Western Representative.

Strolling down Madison street the other day, we dropped into a 5-cent show. It was George Hines' place, "The Senate." George is known as a showman, a raconteur, and a master of the vaudeville act. Mr. Hines was well pleased with his "Droll Oil." You would think you were in the theater, for the curtain is as large as a drawing room, and sheet-iron all over.

Of course, we perceive License No. 1, issued by the Patents Company, in a frame hanging on the wall. We are not here to discuss the recent stand against License No. 1 in Chicago.

We go down again and take a seat in the auditorium to see the latest Biograph—"a grand film," as Mr. Hines calls it. Mr. Hines is a good man, and very dramatic. He is the character of a great actor and has a good head for business. He knows that the price of admission is very reasonable, and that the audience is very well satisfied.

A pleasant visit to the eternal rat race was a refined deliverance of classical music corresponding to the character of the picture, including Schumann's "Trenurrel" and Beethoven's "Moonlight Sonata." The first time, indeed, we ever heard Beethoven in a 5-cent theater.

Mr. Hines has cutthroat competition. Next door is the Mills Wonderland, where a program of five vaudeville acts and one feature film are given. If we were to express ourselves too much about the place, but as far as ventilation and a whole lot of other things are concerned there could have been vast improvements. The vaudeville in the Mills Wonderland does not hold a candle to the Majestic and could hardly be expected for such a small consideration as 5 cents; but if we could give some small advice in the matter we would suggest to cut the number and add to the quality of the performers. We saw a very fine Lux film over there, "A Trip to Monte Carlo," projected with a Pathe motor machine—a real imported European outfit that we were informed cost over $300. Of course, Pathé's is a very good machine and almost exclusively used over in Europe. It is oftentimes remarked by travelers who see so much better moving pictures over in Europe, and, in fact, oftentimes you do, but the reason is that the European theater works under far more favorable conditions. In the first place, direct current is used, which gives a far better result than alternating, and more expense is used on the operating room, which is equipped almost as the switchboard of an electric light plant with ammeters and voltmeters and resistance coils of every description, in order to have a perfect control of the fluctuations of the current. In the second place, the exhibitor buys his film outright from the manufacturer. We do not make him run on every fair-sized theater. But an exhibitor over there can easily enough afford an expense of that kind, for the "nickel proposition" is, so far as the writer knows, not yet introduced in Europe. The general admission is 25 cents, and the Exchange has a place 25 cents for an hour's show without vaudeville or illustrated songs. There are cine halls in Paris, Berlin and other Continental cities where the general admission is from 25 cents. The admission is as high as 75 cents to one dollar for a two hours' exhibition of high-grade moving pictures. A comparison of these places and our 5-cent theaters wouldn't be quite fair. We have some very fine theaters over there that charge only 5 and 10 cents, and many of them right here in Chicago.

The Orpheum Theater is without doubt, one of the finest moving picture theaters in the country. Located down on the loop in the busiest section of the town, it draws an immense attendance from early in the morning until late at night. It is filled with excellent pictures and illustrated songs. In the Orpheum Theater the other day, "Shanghaied," by Essanay, was the feature film on the program; a picture story full of excitement and interest, that was appreciated by the audience, who vigorously applauded when the shanghaied hero got his girl. "And His Coat Came Back," by Vitagraph Company, created lots of meriment. Mr. Thomas J. Quigley sang "I Dream in the Glimmer of Your Glittering Eyes" with the orchestra. Mr. Simpson. Mr. Quigley is one of the best illustrated song singers we have heard in a long time and is without doubt one of the biggest drawing cards at the Orpheum Theater. A vaudeville act was presented by a Spanish quartet, who sang in Spanish, which we and many with us didn't understand and by the audience was received rather coldly. "Pathé's "A Village Quarry" was thrown on the screen; a film of very little activity and no special merit. Miss Ruby Harrison sang "I'd Like to Be the Sweetheart of a Girl Like You" very nicely to beautiful slides of DeWitt C. Wheeler. The Orpheum is a nice theater, but the esthetic appearance of the place, however, barely be in evidence by taking away that horrid black-painted announcement sign in the front of the stage. Some very neat affairs for that purpose can be seen in numerous places round the city. Another peculiar feature about the place is that all the women in the audience is very disagreeable for the poor fellow behind, and in many places not tolerated by the management. Almost every 5-cent theater in the city uses an announcement slide. "Ladies please show your friends how the 'bride' give their approval with thumping applause. We didn't see or hear any request to that effect in the Orpheum Theater. It might have escaped our notice, though.

EXHIBITORS' ASSOCIATION OF NEW YORK.

At the Crown Theater, in Harlem, the exhibitors of Greater New York assembled at the call of the Exhibitors' Association of New York. Several matters of vital interest were discussed, the first being the proposal of the Board of Aldermen to require moving picture parlors under a common show license, the fee of $250 per year being recommended. Mr. Donegan, the secretary of the association, related how he had interviewed Alderman Smith and persuaded him that while the exhibitors were willing to pay a reasonable license fee, he considered that the proposed license fee of $250 was too high and the aldermen intimated that a compromise might be effected.

Opinions were called for by Mr. Donegan, he suggesting that $125 would not be a hardship and that he believed it would be accepted by the Board of Aldermen to be dropped from $250 to $100, but the discussion ended in a unanimous vote to recommend $150 as the fee at a meeting which Mr. Donegan had arranged with the aldermen on Friday at one o'clock, and at which he urged every exhibitor to be present.

Dr. Lemberger then read the following letter from John Collier, the chairman of the Censorship Committee, and followed it with an earnest address, urging the exhibitors, one and all, to fall in line with the censorship movement and have their shows placed on the "white list."

New York, March 10, 1909.

Dr. Lemberger and Mr. Driscoll—We desire to call the attention of the Exhibitor Association to-night, to know just what has been accomplished by the Censorship Board thus far.

As you know, we have been negotiating with the manufacturers ever since we undertook to render them service under the Federal Act. The manufacturers in many instances are readily willing to submit to the supervision of the Censorship Board. As long as the independent manufacturers do not wish to cooperate we shall continue to deliver the films to them. It is believed that the Patents Company will cooperate in full measure with the censorship. This means success.

In accordance with our understanding at the meeting of the Exhibition Committee held February 15 and at the meeting this Monday, we have not approached the exhibitors as yet. The association renters will be influenced in their attitude toward the censorship by the attitude of the Patents Company, and as this attitude is still quite strong the association renters may treufully be expected. This is still more true of the independent renters, inasmuch as we have the independent manufacturers with us.
We have been considering the question of the Aldermanic resolution regarding Sunday moving pictures. As you know, the Censorship Board as such cannot take a hand on the Sunday question, but individual members of the Board are going to speak out. We are going to influence some prominent clergymen to be present at the hearing favoring the resolution, and the People's Institute is going to be represented officially, and possibly other organizations as well.

We have chosen a secretary, N. Joseph Slicklen, but he will begin his official duties only next Monday. At this moment I am carrying the burden, and no expense to the Association is being incurred. We are relying upon a receipt from the press, and this will go to the exhibitors, renters, newspapers, and others concerned. We shall not begin the actual work of censoring until we have manufacturers and renters, independent and associated, who are willing to cooperate with us.

Finally, it looks as though we were going to have more success than we have even hoped for, in influencing public sentiment and city officials toward a more co-operative attitude to moving pictures. Very truly yours,

JOHN COLLIERS

Mr. Driocoll followed with a warning that shows which were on the blacklist would soon feel the hand of the city authorities, and enumerated a list of names of prominent New York business men, social organizations and divines who had banded together, not to fight the moving picture show, but to place it on a level where it has never been before, and by their sympathetic co-operation and supervision, still once and for all for the silly adverse public criticism.

Joseph Miles, representing the Miles Brothers, and speaking for the exhibitors, attended the meeting in favor of the Board of Censorship and assured the exhibitors that the exchanges would co-operate with them to the fullest extent to elevate the character of the show.

Several members of the Executive Committee then called attention to the work that the association had already accomplished, the benefit of which extended to those exhibitors who had not even joined the association or borne any of the expense. The editorial in the "Moving Picture World" was quoted in which exhibitors were urged to organize—having thereby much to gain and nothing to lose.

Mr. Girdorfer, the treasurer, pointed out that funds were needed to carry on the work and very exhibitor in Greater New York is invited to join and share in the benefits of the organization.

The initiation fee is $25 and the monthly dues $1. The officers give their time freely. Applications, together with the initiation fee and dues for the first three months of this year, should be sent at once to the treasurer.

The Inauguration of the Tenth Week of Motion Pictures.

The most talked-of film issued last week was the "Inauguration of President Taft." The quality throughout was surprising when we consider the terrible weather conditions under which it was obtained. Mr. Blackton, operation of the Vitagraph Company, used three assistants, each armed with cameras, obtained a few thousand feet of negative, but only 600 feet was utilized, as the company did not desire to burden the exchanges with a long film of a subject of passing interest. We have heard several people say that they would like to have seen a longer film. Mr. Blackton engineered the taking of the film and it is well known that no ordinary obstacles are allowed to stand in the way of his getting what he wants. He is diplomatic, detective and strategist. While an English firm paid big money for the sole right to photograph the recent ter-centenary celebrations at Quebec, it was Blackton who secured for his company the only picture that was worth exhibiting. After a strenuous time at the infamous shtetl party arrived in New York at 1 A.M. on Friday morning. Automobiles were waiting to convey them to the factory, where the working hours, so to speak, before the sunrise the first print was on the screen for inspection. The first prints of the films were issued as a regular release.

The Liberty Film Exchange, of Philadelphia, has moved to more central offices at 12 North Thirteenth street.

Purdy's Film Exchange has purchased the full stock of Geo. E. Marcy, formerly the firm of True & Marcy, East Fifteenth street, and will keep all orders for banners and signs on and after March 8, 1909, at the office of Purdy's Film Exchange, 300 East Twenty-third street, New York City, at the regular price. This firm is buying at the rate of four to five reels per week of Independent film.

The Motion Picture Patents Company.

The inevitable has happened. Exchanges who signed the agreement with the Patents Company, but who expected to secretly conduct their business in direct violation of the license agreement, have had their license privileges revoked. This means that suits have been started by the licensed manufacturers for the return of their property. This is the first gun fired by the Motion Picture Patents Company to defend their loyal licensees and maintain their own rights to the patent privileges.

The "Moving Picture World" has published warning notices to the exchanges to observe the terms of agreement. In consequence, it has been announced by some people as the mouthpiece of the Patents Company. We said to the exchanges and exhibitors, "sign the agreement if they wanted licensed films." We warned them that this agreement would have to be lived up to. Under pain of displeasing both the Patents Company and its enemies we will again warn the licensees that these agreements have been so carefully drawn up that they are, like the laws of nature, inviolate and any violation means business suicide.

Under the license agreements between the Patents Company and the licensed exchanges, all film is leased by the exchanges from the manufacturers. The title to the film rests with the manufacturer and upon the violation of any condition of the license agreement by the exchange, the licensed manufacturer becomes entitled to immediate possession of the film.

The Patents Company has been aware of the fact that there are exchanges in different parts of the country which have not been licensed but yet are using licensed film. In the interest of the licensed theaters, the Patents Company has taken steps to stop this practice. While the Patents Company does not urge any exchange to use the films of its licensed manufacturer, it does insist that the proper legal restrictions which have been placed upon its films by virtue of the patents owned by the Company, be strictly observed, and that no theater shall be permitted to show licensed film until it has first secured a license from the Patents Company.

The Patents Company has been advised by counsel that under the terms of the license agreement, an action of replevin will be in the court the manufacturer against any unlicensed theater showing licensed film, and that the particular film in the hands of the unlicensed theater can be seized in a replevin suit and held, pending the determination of the action. That the Court will award the film to the manufacturer with an addition thereto of a sum to cover whatever may be the amount of the damage proven. Licenses to exchanges that supply films to unlicensed theaters will be promptly canceled.

Actions have already been taken by the Patents Company against theaters in New York, Philadelphia, Pittsburgh and Chicago, and these actions will be vigorously prosecuted.

Licensed films have already been seized in unlicensed theaters, and the Patents Company will protect the interests of its licensees in all parts of the United States.

They are not warring against Independent films or theaters that make their exhibitions to independent exhibitors. They have merely a right to see to it that the quality of the foreign sample films which have been shown will be maintained, because it will mean a healthy and vigorous competitor to the licensed manufacturers.

It is an open secret that truckling to both sides is going on among some exchanges and exhibitors. The loyal licensees are reporting these cases and again we warn all that the action of the Patents Company to fully protect its licensees will be absolute and unrelenting.

The Replevin Actions Started by the Motion Pictures Patents Company.

In New York City:


In Pittsburgh:

Edison Manufacturing Company vs. Wonderland Theater, Braddock, Pa.


In Chicago, Ill:

J. Selig Polyoscope Company vs. Robertson & Normal, 482 Lincoln avenue, Chicago, III.

Vitagraph Company of America vs. Chris. Rolandson, 427 Mil- waukee avenue, Chicago, Ill.
THE FOLLOWING CORRESPONDENCE IS SELF-EXPLANATORY.

March 12, 1909.

Wonderland Film, Exchange,

Dear Sirs:

To-day we telegraphed you as follows:

"Wonderland Film Exchange,

"Our license to you is hereby cancelled for your breach of its terms. We demand that you return licensed films in conformity with clause nineteen of license agreement.

"MOTION PICTURE PATENTS CO."

We hereby confirm our notice to you that we have to-day terminated our exchange license agreement with you, and demand that you return to the licensed manufacturers all licensed film leased by you since February 1, 1909, in conformity with clause nineteen of your license agreement.

Yours very truly,

MOTION PICTURE PATENTS CO.,
By J. J. KENNEDY, Treasurer.

Pennsylvania Film Exchange,

Gentlemen:

To-day we telegraphed you as follows:

"Pennsylvania Film Exchange,

"Our license to you is hereby cancelled for your breach of its terms. We demand that you return licensed films in conformity with clause nineteen of license agreement.

"MOTION PICTURE PATENTS CO."

We hereby confirm our notice to you that we have to-day terminated our exchange license agreement with you, and demand that you return to the licensed manufacturers all licensed film leased by you since February 1, 1909, in conformity with clause nineteen of your license agreement.

Yours very truly,

MOTION PICTURE PATENTS CO.,
By J. J. KENNEDY, Treasurer.

ANOTHER CURRENT SAVING DEVICE.

To all moving picture exhibitors attention is called to the advertisement of the Imperial Arkicide on another page. It is claimed by the manufacturers to possess unusual merits and should interest anyone desirous of saving expense or current. The Arkicide is sold under a guarantee to save from 50 to 62 per cent. above an ordinary reel, is thoroughly tested before leaving the factory, which is controlled by the Imperial Film Exchange, 301 River street, Troy, N. Y.

The Arkicide is built along different lines from any current saver on the market, is absolutely perfect and practical and an ornament as well, for it is claimed no renewals and no heat, and that it cannot burn out, and is guaranteed to give satisfaction. The price has been made as low as possible and is within the reach of any exhibitor; although tested thoroughly before leaving the factory, the Arkicide is sold on trial to responsible parties on remittance of a substantial deposit. Any piece of mechanism that will save an exhibitor money is well worth investigation.

COMING HEAD LINERS.

"The Return of Ulysses," a Pathé film to be issued next week, is a classical subject of a nature that will be more popular than their recent "Assassination of Duke de Guise." It lends itself to the masterly acting of the members of the Comedie Francaise, and Pathé Frères are deserving of every encouragement in raising the silent drama to the pedestal of perfection. The story of Ulysses is familiar to every scholar, who will be well repaid in viewing the presentation of the drama by actors of international reputation.

Non-Scraping Film Cement

No more unsightly scraped places. No more bother of scraping off the emulsion. Send 25 cents for a bottle of my New Non-Scraping Film Cement. Hardens almost instantly as firm as any part of the film

R. A. Nichols Star Theatre, Cortland, N. Y.

Comments on Film Subjects.

THE WEEK'S FILMS.

The most popular film of the week was "A Fool's Revenge," the most interesting the "Inauguration of President Taft." Not a film came out in which there was either murder or suicide. And yet one or two in which there was a violent death of any kind. That this is an improvement coming at a time when crime formerly came out is not open to question. Manufacturers are doing well to maintain their films at this standard.

It is unquestionably true that a programme of good films, even though they may not have an element of bloodshed or something else violent, will be far more attractive and the audiences will be better pleased than with the sensational films which were formerly shown. The improvement has been made in the right lines. With the technical quality held up to the present standard there is no reason why the motion picture business should not continue upon the present high plane of attractiveness.

Many managers are running old films, some of them released last Summer. In one theater visited during the week not a new film was shown, yet one must say that the audience was apparently as well satisfied as with the new films. They were all good and were well worth repetition. Where judgment selections of old subjects are made the programme is perhaps quite as attractive to the average visitor at the shows. They like good pictures and age makes no particular difference.

"Converted."—A film from the Gaumonts which religious organizations could use with profit in their work. Some scenes are inspiring and the moral effect of the entire picture is good. As a serious picture in a run of others it stands out remarkably strong. But perhaps it will not appeal to so many in an audience as the average run of films which is good. Some of the photography is poor, which is perhaps due to circumstances which could not be controlled. The subject has interest, however, and will please every audience that sees it.

"Following in Mother's Footsteps."—If any more attractive film could be conceived than this from the Urban establishment one wonders what it might be. These two children who are imitating their grown-up relatives are the dearest little things and they do their work in the cutest way. The scenes are simple and the acting is excellent. It would be a mistake to think that they should not delay in getting them before the public.

"The Origin of Beethoven's Moonlight Sonata."—The Edison actors have produced a beautiful film which illustrates faithfully the story of the composition of that marvelous piece of music which has caused the whole world to worship the master. The story is followed very closely and the staging of the film is unquestionably true to life. Some criticism might be heard regarding the acting of Beethoven, but at the same time it is well understood that he was incapable, and perhaps the actor has not exaggerated. The scene in the shoemaker's shop where he makes the blind girl see the beauties of the moonlight and the visions appear and fade one after another is a most inspiring and inspiring beyond description. Such work deserves the highest praise, coupled with the wish that more of it is produced. At the close the audience bursts into applause, and well they might.

"Jessie, the Stolen Child."—A Vitagraph subject which is well suited with all the fidelity to which the company is so well known. The strongest scene is where the child is restored to her parents after she is fully grown, and she and her Gypsy lover disappear into the house with her new-found people while the old Gypsy woman creeps mournfully back to her wagons. The staging is excellent and the action of the characters seems natural as it is possible to make them.

"Charlotte Corday."—With elaborate staging and delicate coloring the Pathés have produced an excellent film depicting the life of this heroine (?) of the French revolution.
is undoubtedly substantially historically correct, though it
must be said that it illustrates the life of one whose only
title to fame is a deliberately conceived and carried out pur-
pose to murder another. It may serve to call attention again
to some of the characters of the French revolution, but
aside from that one can scarcely see wherein the picture is
beneficial or even diverting.

"Adventures of a Bag of Coal."—A comic from the Pathes
which illustrates the possibilities for mischief enshrined in
the breast of every small boy.

"King of the Ring."—A story from Selig which has some
element of interest, though the story itself does not appeal
strongly to the audience. The prize fight is good, though
the last round loses interest because the principals are nearly
exhausted. There is plenty of action in the film, however,
and the often improbable, may please in a way.

"When Love Will."—A Pathé, beautifully staged and col-
ored. The story is that a girl told a man she would marry
him if he could infuse human life into roses. This gives the
manufacturers opportunity to develop some of the magic for
which their films are famous. With the assistance of a good
fairy the roses are endowed with human life, and the girl
marries him as she promised. As a variation of a love story
this film is pleasing and it has numerous interesting situations.

"All's Well That Ends Well."—A Pathé subject in which
a father sells away to sea and leaves his daughter behind.
She meets a young man many times. The father returns in
time to learn of one such meeting. He goes to the trying
place, sees the young man, provokes a quarrel and challenges
him to a duel. They meet and the young man falls in the
air. Whereat they make up and the father gives permission
for the daughter to marry the man of her choice.

"The Blacksmith's Bride."—A Gaumont which introduces
the old depressing story of the death of the husband and
father, the abandonment of the child by its mother, with the
accessories of sorrow that go with it. It is well told, but
one wonders if it is all of life to suffer these sorrows and
disappointments. Acting and staging are quite satisfactory,
but the subject exerts a depressing influence.

"The Postal Clerk."—A Gaumont comedy which develops
a number of interesting situations. A wife asks for a certain
ring, but is refused. She writes a letter to herself, which
must go through her husband's hands. He refuses to give
it to her. She calls an official and he is forced to do it. Jealousy
absolutely controls him and he rushes away to find
her reading her letter. He demands it, and finds only a
brief note which says that men who will not buy their wives
rings are wretches, or words to that effect. He succumbs
and buys the ring. As a break in a moderately heavy pro-
gram this film is quite satisfactory.

"Mary Jane's Lovers."—A story of love in the kitchen, from
the Edison studio. Mary Jane has a number of lovers, who
appear at inopportune times and must be hidden in various
places to screen them from the prying eyes of the mistress.
But, as usual in such pictures, they are all discovered, though
in a somewhat different way, and they are all thrown out
very unceremoniously. The picture brings many heart
laughs before it closes.

"The Water Cure."—In this bit of comedy from the Pathes
the story turns upon the egotism of a troublesome guest at
a hotel. The servants, to repay him for constantly calling
them, suspend a shower bath over him, and so when he pulls
the rope he will make a mistake and pull the bath rope.
The water falls over him in a shower. He chases them with
a revolver and forces them to plunge into a huge tub which
is filled from a passing sprinkling cart. It is good, clean
humor and brings many laughs.

"A Day in Washington and the Inauguration of President
Taft."—In these pictures the Vitagraph people have pro-
duced a fine film, which is not only interesting now, but
will be historic. The picture opens with some excellent views
of Washington itself. The buildings and streets are shown
with remarkable fidelity to the originals. Then comes the
picture of the inauguration, and while one pities the unfor-
tunate who were there, it must be stated that the picture is
far more interesting than it would be if it was the regulation
inauguration. Here is Washington covered deep in a mantle
of snow. And the organization and others who tramp
through it in that historic parade have been immortalized
by the motion picture camera. One can see the snow come
down in huge flakes, and the water stands in the streets in
a very natural way. The picture is naturally not as good

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technically as it would have been on a clear day, but the main features of the inauguration are shown with striking clearness, and when the President comes from the Senator's coat of arms he can be traced as plainly as though one were actually there. It is much better to sit in a comfortable orchestra chair and see this inauguration and parade than it was to take part in it. This film should be extremely popular throughout the country. Everyone is interested in the ceremonies of inducting a new President into office, and here is a film which shows very clearly how it is done, with the additional picturesque background of Washington swathed in snow.

"The Colored Stenographer."—This Edison film is supposed to be funny, but there is little fun in a picture, or a story, which maligns the faithful stenographer who frequently knows more about her employer's business than he knows himself. The substitution of a colored scrubwoman for a stenographer to deceive a wife, the discharge of one whom she was supposed to favor, and the general mix-up incident thereto, are none of them true and they are but poor attempts at fun. Technically the film is all that the Edison subjects usually are; but the subject is open to question.

"The Wooden Leg."—The Biograph people have sent out this film showing how a wooden leg borrowed from a tramp saved a girl from a money trap and gave her to the man she loved. It develops some amusing situations, but is not especially interesting. As a break in a heavy program it is attractive enough.

"The Ruse's Heart."—The story of a ruse, told by the Biograph people. He sickens of the famous ephelantime song and, accidentally discovering a piece of sculpture, he expresses a desire to see the sculptress, hoping to amuse himself with a new face. He finds she is blind, and her purity grieves him. He carries out his evil designs. He persuades her to marry him, but she refuses, finally consenting, however. The scenes are worked out with excellent attention to detail and the picture is unusually attractive. The audience sits almost breathless through some of the scenes, notably the one where she rejects his first offer of marriage.

"He Can't Lose Wife's Ma."—A comic from the Pathes which offers a slight variation on the old mother-in-law joke. One cannot say that the variation, or the way it is worked out, is a good deal of sport; but it creates a good deal of interest, which is perhaps sufficient test of its success. Throwing a woman from a moving train, tipping her into the water, and later into a sewer, are not especially funny, nor are they to be commended. The rest of the scenes are about the same.

"Rivals."—In this Eclipse film the familiar jealousy which so frequently exists where a woman is concerned, is made the basis of another story in which one lover wins the woman he wants, while the other, favored by the girl's faim, fails. This one is modified somewhat by the fact that the jealous lover twice attempts to kill the other, but fails, and finally the girl chooses the one she wants and goes away with him, leaving her father in a quandary as to what he shall do with his child, and in the end the film is good and the spirited action compensates for some shortcomings.

"South American Indians."—An Urban film in which the Indians of South America, or, more properly speaking, the Argentine, are shown in their homes, at their work, at their play, and in various other ways to illustrate graphically their principal characteristics. The film is a good one and should make an attractive addition to any program where variety, which may include instruction, is wanted. The bringing of distant lands and peoples to our doors is a valuable quality of the moving picture.

"Mother-in-Law's Day in the Country."—No reason for naming this Eclipse film "Mother-in-Law's Day in the Country" seems to exist. A whole party start in the morning for a day's outing, and she goes along. Perhaps it is her bulk as compared with the others which leads to the title. The party get into various amusing accidents by the way, including the escape of the donkey, which had been impressed into service to haul the car. When he goes, the mother-in-law is substituted. Finally the donkey is discovered just as it is about to drop from exhaustion. It is then hitched in again and the party moves toward home in various stages of collapse. It is amusing, though there seems to be little point to the humor.

"The Crazy Barber."—The offer of a prize of $500 to the fastest barber arouses the interest of a crazy barber. He registers and immediately begins to train for the coming contest. He shaves and cuts the hair of all the persons he
discovers, including a dog, a "Summer girl" in a hammock; but when he begins operations on a tree in a public park he is promptly run in by a policeman, who gets his face lathered in the tussle. It is an Essanay and has the merit of being more original than the average humorous picture, and the acting is funny throughout. It created considerable laughter.

"Who Has My Sky Piece?"—An Essanay comic which is really funny. A man sitting on a bench places his money in his hat and puts the hat on the bench beside him. A tramp appropriates the hat and disappears. Then begins a wild search for it. He takes every hat he sees from the heads of the owners, tears them to bits and hurries on to the next. Eventually he loses a hat and the chest. He is finally captured by a policeman whose hat he takes. Meanwhile the tramp has been taken by another policeman and the four meet. The original owner yanks his hat from the tramp's head and leaves, the crowd who have lost their hats take it out on the tramp. The situations are unusually funny and the audience is kept in laughter.

"An Indian's Gratitude."—The Selig trade-mark has come to mean a film of unusual quality. This from the Selig studio is a film which one wants to see again. The story is of an Indian who is taught the fifth commandment. Then comes a story of an American and a little Indian girl who has attempted murder and the flight of the jealous lover. The scenes are laid in the West, including prairie, mountain, mountain, river and wild hillsides. The chase of the criminal by the police and the capture of the murderer are placed in a good many interesting bits of scenery, including a number of beautiful waterfalls. The criminal is taken to the ranch, but because the Indian pleads for his life, seconded by the girl who has taught him, whose love he has deserted, the offender is let off with a fine, and the woman is free. The film is of unusual interest, is admirably staged and the details are worked out as true to life as possible.

"Little Cyril, the Runaway."—A Pathé story which is so smooth and attractive that one wants to see it a number of times. A boy, smarting under the abuse of a drunken father, runs away to the Y.M.C.A. station. One of the effects of a drunken spree and the mother is left alone. The scene changes, ten years having elapsed. The little Cyril who went away as a boy returns as a man, wearing an officer's uniform. He gets back just in time to save his mother from being sold out of house and home. The film is a work of art and never fails to please. Some might object to it on the ground that it teaches boys to run away, but the part is subordinated and the provocation is made sufficient for the deed.

"The Forgotten Watch."—A Lubin which introduces the chase that seems so popular. It is worked out a bit differently, but it is the same idea—the joining in a chase of every body. The sequences are cut so well and the details and situations more than almost anything that can be done, and the laughs that are heard in each theater testify to the fact that tumbles and runs, even though there is no particular reason for them, are looked upon as funny.

"The House at the Bridge."—A Lubin picture in which a foreman undertakes to force his unwelcome attentions upon one of the women employees in a factory and is promptly knocked down by another, who sees the young woman home. He is followed by the foiled villain, who hits him with a stone and throws him over a bridge into the river, from which he is rescued by the young woman. He is nursed back to health, has for his mistress the woman to whom he proves to be a son of the proprietor of the place, and when he and another son begin a search for him, the villain's deeds are quickly discovered and he is placed where he will do no further harm. The young lady at the piano proves to be the girl who has gone out of house and home, and at the wedding follows in due course, which makes the happy ending. The action is good and the staging is up to the requirements of the subject.

"The Old Soldier's Story."—As was announced last week, this feature film from the Kalem Company's Southern studio has been accepted as the best yet produced by that company. It is told from the Confederate side, the first picture being on the Confederate side. It is unnecessary to make a lengthy account of it. The picture was fully described in a recent issue. The effect on the audience is all the manufacturers could ask. It is watched with the most intense interest, and during the exciting chase by the Union soldiers the audience scarcely breathe; and at the end there is applause and laughter as the hero's housekeeper appears and leads him away by the ear. It is a thrilling story, without any killing, and deserves a long run.

"A Bad Shot."—A Pathé film which depicts a hunter making a bad shot and hitting a man in a tree. He attempts to save a boy for whom he gives this man charge of his estate and board and his family for the rest of their lives. When the man returns with half a dozen children of different ages the man announces the nearly collapsed boy. He is finally captured by a policeman whose hat he takes. Meanwhile the tramp has been taken by another policeman and the four meet. The original owner yanks his hat from the tramp's head and leaves, the crowd who have lost their hats take it out on the tramp. The situations are unusually funny and the audience is kept in laughter.

"I'll Only Marry a Sport."—A Lubin in which a girl refuses to marry a man until he has recor another dozen miles on his bicycle. He hires a boy to turn the wheel. The girl rides that way, discovers the boy turning the wheel, takes his place and has recor another 3000 on the cyclophone when the owner of the wheel wakes up. The question of matrimony is settled immediately. The picture is mildly amusing, but is not specially funny.

"The Last Call."—A Lubin picture showing the principal events of one's life in a series of calls. The call to the death bed, the call to church, the call to the wedding bells, and the last call. They are all good and well staged, except the final one. The scene supposed to depict angels flying down to bear the old man's spirit home is poor and is wholly unnatural. This scene requires revision.

WEAKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

With one reservation I was entirely pleased with the entertainment of the Wonders Varieties Theater at Third avenue and Fourteenth street, which I saw one afternoon this week. That reservation is a structural one. Let the proprietor more attention. He has cut out the useless windows, which, in their present state have a woebegone aspect, and he will greatly enhance the pleasing aspect of his neatly decorated little hall.

The program was composed of five acts, and each of these, mostly with tired and "blase" men of affairs, like your own critic, seeking five cents' worth of solutum from the carking cares of this wicked world. And we got it; at any rate, I did. I had my money's worth from the young lady at the piano. She played the instrument like an angel. She earns her salary, that young lady; she is fair to look upon, she plays well, and long. She is just about as good a pianist as one can have in a Nickelodeon. There were no other programs in the Nickelodeon or even the ones amongst the films which I saw. The one vaudeville act was performed by a capable young man, whose impersonations of a few and an Italian were ably done.

The municipal film of the week was "The Inauguration of President Taft at Washington," which is an exceedingly fine piece of work executed amidst great climactic difficulties. The outdoor scenes in snow; the crowds; the marching troops; the President's speech; and the scenes around the Capital were all very nicely shown on this film, and it created great interest. The Vitagraph Company should score a great success with this remarkable picture.

I was much interested in a lengthy film illustrating snow sports of an amusing character, but it was somewhat rainy in appearance. There was a short film of a clever and ridiculous kind without a title; indeed, none of the pictures I saw at the Wonders Varieties, with the exception of the "Taft," had any titles, a defect which I suggest should be remedied. A fine Pathé dealing with the abduction of an heiress went very well. The subject is somewhat crowded in interest, and disconnected in action, and so the cloveness of the story suffers. It is in toned sections harmonizing with the colors of the scenery; and, as a photograph, is up to the well-known Pathé standard. The pictures have been made more dramatic by compression of the plot. Another subject of a humorous character was "Compelled to Be a Cop," an American title of a French subject; in fact, all of Pathé's subjects are either French or Italian. The French manufacturer manufacturers a very high standard to work up to.

This five-cent house is situated in the most crowded part of New York City, and offers an entertainment to which Mr. C. H. Cluny, who was referred to last week, might go, and take his sisters, his cousins, and his aunts. Frankly, I went there expecting nothing nearly as good and was greatly surprised to find that the little Wonders is just as well conducted and moving picture his audience around the corner on Fourteenth street.
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NOTES OF THE TRADE.

St. Louis, Mo.—Herman Deters will erect a nickelodeon at 400 Lee street.
Selma, Ala.—Tim O'Flynn's moving picture theater was destroyed by fire.
Newport, Ark.—J. A. Tapley, of Batesville, will open a new moving picture theater here.
Bluffs, Ill.—R. W. Harkins, of Pekin, Ill., will open a new moving picture theater here.
Little Falls, Minn.—Smith & Robbe have sold their Bijou Theater to Hoffman & Koop.
La Grange, Ga.—J. H. Park is adjusting to open a moving picture theater on Ball street.
Monmouth, Ill.—The Pattee Opera House, conducted by V. Mammez & Son, has been closed.
Allentown, Pa.—Chas. Gendrix will erect a moving picture theater on Second street, near Centre.
Bloomington, Pa.—The Republican building is being re-modeled into a theaterium for J. Steine.
Springfield, Ill.—William M. Chiles will erect a new moving picture theater at 214 South Sixth street.
Aurora, Ill.—C. F. Richardson is making arrangements to open a Penny Arcade at 115 Main street.
Utica, Ill.—Vincent and Frank Daniels, of Lasalle, have opened a new moving picture theater here.
Dell Rapids, S. Dak.—H. M. Backes has sold his interest in the Kinodrome to his partner, Mr. Scheick.
Colorado Springs, Colo.—Henry Lubelski has sold a half interest in the Fairyland Theater to Daniel Tracy.
Ottawa, Kan.—Leon Fredricks has sold his moving picture theater here to J. H. C. Monninger, of Richter.
Downing, Mo.—D. T. Milliken of Memphis, will open a new moving picture theater in the Fraker building.
Philadelphia, Pa.—Louis Goldberg will erect a moving picture theater, west of Seventh street, at a cost of $4,500.
Canton, Ill.—C. C. Durot has leased the Michael building and will open a new moving picture theater there.
Emmett, Idaho.—Mr. Alexander, of Caldwell, has opened a new moving picture theater here in the Bone building.
Tomah, Wis.—Gus Bronson, Jr., of Oshkosh, has purchased a moving picture theater here and has taken possession.
Delphi, Ind.—O. R. McCall has purchased the Bijou moving picture theater here and will make extensive alterations.
Princeton, Ill.—R. A. Healy, proprietor of the Crystal Theater, has decided to open a new moving picture theater here.
Baltimore, Md.—William Gaken will erect a large moving picture theater at 2110 East Monument street for E. Potts.
Metropolis, Ill.—The Metropolis Amusement Company is making arrangements to open a new moving picture house.
Monmouth, Ill.—Will and Ralph Lytle will soon open a moving picture show here, in the McGinnan skating rink.
Pekin, Ill.—D. C. McClellan has purchased the Dreamland 5-cent theater, at 202 Court street, and has taken possession.
Walbrook, Md.—A new moving picture theater will be put in commission at North avenue and Ninth street, at a cost of $3,000.
Lacoon, Ill.—Mr. Earl, of Plano, has completed arrangements for the opening of his new moving picture theater here.
Sedalia, Mo.—The American Amusement Company, of Chicago, will erect a new moving picture theater on West Third street.
Baltimore, Md.—The Gilmour Amusement Company will construct a moving picture theater at 314 North Gilmour street.
Waco, Tex.—A. Terry has purchased the interest of his partner in the Dixie moving picture theater, and is now sole owner.
El Paso, Texas.—E. M. Skinner, of San Francisco, will erect a Summer theater here, at the corner of Texas and Stanton streets.
Roanoke, Va.—The National Amusement Company has been incorporated with a capital stock of $15,000. The incorporators are J. H. Kidd, G. C. Parsons, J. P. Filippo and others.
Richmond, Va.—Messrs. Fredman & Kohen are making arrangements to open a new vaudeville and moving picture theater here.

Hamilton, Ohio.—The Schwartz building is being remodeled for a moving picture theater, to be owned by Broomhall & Schwolm.

Baltimore, Md.—A large modern moving picture theater is to be erected here by the Lubin Circuit. Edward C. Earle is resident manager.

Syracuse, N. Y.—Messrs. Fitz & Isaacs are making arrangements to open a new moving picture theater at 224 North Salina street.

Utica, N. Y.—A new moving picture theater is soon to be opened at 31-33 Lafayette street, it will be known as the "New Hippodrome."

Parson, Kan.—C. A. Kenney has sold the Gem moving picture theater, on Broadway, to J. J. Marsteller, of Coffeyville, who took possession.

Philadelphia, Pa.—Wallace C. Powelson has formed a company to erect a new moving picture palace on Twenty-ninth street, below Fletcher.

Tuscola, Ill.—Ed Martin, of Rantoul, and G. H. Miller, of Rossville, have formed a partnership and will open a new moving picture theater here.

Montgomery, Ala.—The Colley Amusement Company, of Birmingham, has purchased the Orpheum Theater here and will soon be ready for business.

Eau Claire, Wis.—E. L. Dowling, of his city, and Mr. Nelson, of La Crosse, have leased the Fox House, and will convert it into a moving picture theater.

Steubenville, Ohio.—F. McLester and H. Altman have disposed of the Wonderland Theater on Commercial street to the Wonderland Amusement Company.

Sacramento, Cal.—The Acme Theater is to abandon vaudeville for the summer season and install again moving pictures. Mr. Goddard is the manager of the enterprise.

Chillicothe, Ill.—D. McKeel, proprietor of the Union Hotel, has purchased the Orpheum Theater of R. E. Lawrence, for $10,000, who will have charge of it.

Cohoes, N. Y.—Messrs. John Maynard and Frank Spreiter are making arrangements to open a new moving picture theater at the corner of Factory and Remsen streets.

Rockville, Conn.—J. T. Donovan has purchased from James Ryan the Imperial moving picture theater in the Rockford Opera House Block, and will conduct it for the future.

Baltimore, Md.—The moving picture craze has struck West Baltimore; another theater is to be constructed by the Gilmore Amusement Company, at 314 North Gilmore street.

Philadelphia, Pa.—The old building at 913 Market street is being demolished and will be fitted up for a moving picture theater for Geo. H. Earle, at an estimated cost of $75,000.

Pittsburgh, Pa.—The Penn Amusement Company has acquired the leasehold of Blaney’s Empire Theater, in Collins avenue, East End, and will convert it into a vaudeville theater.

Detroit, Mich.—The American Moving Picture Company has been incorporated with a capital stock of $60,000. The incorporators are Willard H. Goodfellow, Ben Jacobson and Meyer Frank.

Brooklyn, N. Y.—The New York Motion Picture Company has been incorporated with a capital stock of $10,000. The incorporators are William R. Pearce, Lucy Constable and Jennie Stafford.

Norwood, Ohio.—The Norwood Amusement Company has been incorporated with a capital stock of $7,000. The incorporators are Arthur Erdman, Harry Gordon, Joseph Erdman and others.

Indianapolis, Ind.—The Wonderland Amusement Company has been incorporated with a capital stock of $72,000. The incorporators are E. I. Fischer, Frank M. Talbot, A. Lehman and others.

Excelsior Springs, Mo.—John C. Bronough, of the Kansas City Scenic Company, has decided to make extensive improvements to the Summer theater at the corner of Concourse and St. Louis avenues.

Milwaukee, Wis.—Herman Fehr and Frank Trottman have leased the building at 381 Grove street, which they will convert into a vaudeville theater. Estimated cost of the improvements will be $10,000.
THE MOVING PICTURE WORLD

CORRESPONDENCE.

SIMPLER SUBJECTS NEEDED.

Editor, Moving Picture World:

Dear Sir—Manufacturers have lately made great efforts to elevate Cinematography by abandoning silly and highly sensational productions, and we should encourage them in those efforts. The question is, "Are they following the right course by going away from their historic subjects?" They must bear in mind that until the show places are patronized by the cultured class, they are dependent on a public of comparatively little knowledge. The films of "Mary Stuart," "Virgins," "Chains of Gold," "They," "The Defense of Guise," are not fully understood by the moving picture patrons of to-day, as few of them are versed in Roman and French history.

The craze for running after the dollar and the prevailing pride of manner, will entitle them to the better classes, and show that of a thorough scholastic term. In the evening they are too tired to complete their education by reading history, geography, etc., and if they have any spare time they read, not good authors, but trashy novels. They, and only very few understand a good book. This is a daily experience in our moving picture shows. The young folks cannot appreciate good acting. They cannot see the difference between good or bad acting; cannot understand a clean joke; they want silly stuff, and the manufacturers cannot find stuff silly enough to please their fancy.

Few young Americans can tell us how many Presidents we have had. How many statesmen we have had. The names of States or tell us when California, Texas or Illinois joined the Union. A smart girl working in an office at $70 per week and married to a man making $15 per week, told me that Boston was a place, the president was a man, but she is ignorant of the geography of her own country. She knows how to dress in the latest fashion, to live above her means and to be always in debt. How many of our young folks can tell us how many Presidents there have been, and why? Have we not a right to expect our manufacturers to write a little history? Don't they, the manufacturers, understand that they are producing pictures of this sort, and that the public are curious about them? They are asking for a history, and we should understand that.

No doubt if our manufacturers keep on the line of serious improvement, they will become the better classes, and show them that moving pictures are not only the cheap amusement of the poor, but a pastime and an educator for all. The day that manufacturers elevate their work or reject all that is low, indecent, badly acted, badly directed and offered, they can get clean subjects produced with all the care given to theatrical plays, we shall see a new boom. Show houses will not only be found on the Bowery or on the East Side, but in the more refined parts of the city. We may soon have a new public able to understand historic films and admire good work. As there is much pleasure felt by the cultured class in reading a book from the pen of a good author, there will be a strong desire on the part of the better class in following the motions of a good film. The public of to-day is the same as that which is reading trashy books, they would like to see the operator slip several feet of film, just as they skip a number of pages in a book so that they may come to the critical point. I am, Yours, etc.

J. M. B.

MOVING PICTURE THEATER FRONTS.

Editor Moving Picture World.

Dear Sir—I take pleasure in sending you the opinion of Hon. Willis B. Perkins, Judge of the Circuit Court, County of Kent, State of Michigan, in regard to a suit that I think will interest moving picture people all over the United States. I took a lease of the property here at 18 Canal street, three years ago, on the 20th day of March, 1900, for a period of six years, at $248 per month, and the landlord was to bear the cost of taxes, insurance, etc., which was paid in, when the rent was paid, one at a time, until the lease was paid in full. On the 20th day of March, 1900, I put up the sum of $248 as security that I would place the front back in its original condition, same as I found it when I leased the store. The landlords enlarged the premises during the term of the lease, so that the rent was increased on the 19th day of March 1900, when the rent was paid, to $300 per month, which is the rate one, costing $1,800 or more, claiming it was part of the realty. Also wished to keep the $248 which I had deposited as security that I would replace the front, claiming it was optional with them whether they put the front in or not. To my knowledge this is the first time this question has ever come up in the court of equity and I am very thankful I got this up into the court as I feel it is one that can be used as a precedent by any moving picture exhibitor in States where his landlord attempts to retain the front which he has put in to conduct a moving picture theater. Judge Perkins' decision, that the landlord's connection with a moving picture theater are trade-mark fixtures, is one that settles a very delicate question. Hoping that you will give this the publicity that it deserves. Yours truly,

A. J. GILLIGHAM.


March 4, 1909,

[We reproduce the essential portions of Judge Perkins's decision in another part of this week's "World."—Ed.]

W. H. SWANSON AND "OUR MAN ABOUT TOWN."

Editor Moving Picture World:

Dear Sir—I desire at this time to acknowledge the reading of the comment of your "Our Man About Town," on the action of the Moving Picture Trust as regards our various offices.

It is almost incomprehensible to me that a man of your fair-minded judgment who has been so entirely neutral in the past regarding controversies of the various sides of the moving picture industry, should lend himself to affiliation that it is almost imperceptible as to the division between your affiliation with the Trust and your regard for the Independents.

The question of the Trust as regards myself was so palpably unjust in the methods they pursued, which were brought about by a feeling engendered in the past and which was very well understood by me on the grounds of my aggressiveness against the manufacturers in the interest of the rental exchanges. It was rumored to me as long ago as the January Convention that they intended to make a "goat" of me. It stands to reason that I have not violated their agreements any more than is customary done by me, and as all exchanges are based on the principle that it is almost imperceptible as to the division between your affiliation with the Trust and your regard for the Independents.

While at first flush it may appear that the Patents Company's severance of their connection with me is unfortunate, I assure you, on the contrary, that I look on it as the most fortunate thing that possibly could have happened to me. This is demonstrated by the increased volume of business we have taken on in ten days' time along with many dozens of letters of congratulation and assurance of support received not only from accounts which we already have, but from other exhibitors. It may appear to the trade papers that the unusual windfall of advertising which they are enlooring through the medium of the Patents Company is of extreme benefit, which it no doubt will be for a time, but as surely as darkness follows day-light the coming out of the question will say and prove the necessity of advertising on the part of either the manufacturers or exchange men. Can you not discern the future with more of an insight and understand that your one salvation in advertising lies in the fact that you are the only individuals in the business who can do it. Without doubt, the more strength and momentum the Independents accumulate, the stronger will be the position of the exchange men related to the Trust. Their action in so far as I was concerned savors so strongly of Spanish Inquisition methods that I do not quite understand how it is possible for a fair-minded press to refrain from commenting on the matter together with the injustice they contemplate meting out in the future to exchange men who in the slightest iota differ in opinion from them and on what very slight grounds they intend to stamp out of existence a man's personal business in which he has a fortune invested and which has taken years of energy and tireless effort to build and maintain. They care little as to what escapement there might be in existence for the prolongation of a man's business, especially when he has been one of the leading factors in the upbuilding and promotion of the business in the Central that exists to-day. I have been one of the most loyal and conscientious workers for the upholding of agreements and the regulation of violators, which they have been fortunate enough to have connection with. In their last action they deprive me of the security that on a certain day I had not paid their license demand and they gave me positive instructions to cut off such of my customers as had not paid. Out of a total of 150 licenses they had been given, which were after much laborious circulating and an exhaustion of personal correspondence agreed to pay the license. I was then informed that I could pay it myself. This I refused to do, and they then proceeded to cut off my customers. This I did. After cutting off the bulk of the business which I had been years in building up, with one stroke
of the pen they cancelled their agreement with me for no other reason than that I had protested vigorously against the exchange men in any manner or way collecting this royalty demanded by them. After compelling me to relinquish the greatest number of my work by any single Chicago exchange they then cancelled their agreement with me. This is Justice dealt out by a Goddess with open eyes.

No doubt the Patents Company will find that it is much easier to lose the money at any particular moment than to pay it right out. Just as they did in their dealings with me we were invited to espouse the independent cause. We replied that party affiliations were never considered in our policy. THIS POLICY EXPONDS THE PROGRESS AND BEST INTERESTS OF MOVING PICTURES, WITHOUT FAVOR OR FAVOR. We have not been approached by the Trust and do not expect to be: but if we are, our answer would be the same. We only wish to recognize the right of the Independents to fair play and adequate representation in the set of prices, and encourage any progressive movement that they may make. We wish to see a good and open fight for the keener the competition on certain lines, the better for the welfare of the business as a whole. Our duty is to present all the facts and act impartially and to make such comments as may seem to be reasonably called for, and that duty we shall discharge, week by week, to the best of our knowledge and ability. Nothing has happened since January 30 to cause an alteration in this policy, which we repeat, is all "for the best interests of moving pictures without fear or favor."—Editor M. P. W.

THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY'S FILMS.

The little Unique Theater at Avenue A and Seventh street is well worth visiting. Perhaps the theater itself has no more claims to consideration than any others in Manhattan, but what occurs there daily should be of interest to every user of films. Harrin & Co. are conducting a series of exhibitions of independent films for exhibitors. The program is changed every day, so whatever day one may go there is something new to be seen, and usually before the second film is off the screen the manager or any other who is seeking for something new will realize that he has found some good films. While it is not my intention to say that they surpass the bulk of films shown, it would be quite within the truth to declare that they at least equal them and do surpass a good many that are offered in the regular daily shows.

INDEPENDENT FILM.

Chicago, Ill., March 10, 1899.

Gentlemen:

We are pleased to inform you that we have secured what are, without a doubt, the most perfect and best illustrated panoramas. We have them so arranged that we can show the panorama in either one or two reels—one reel, of course, being condensed. Our prices on these pictures are as follows:

- One reel, one day: $15.00
- One reel, two days: $20.00
- One reel, one week: $30.00
- Two reels, one day: $15.00
- Two reels, two days: $25.00
- Two reels, one week: $45.00

If you want to use this great drawing-card, please write us for booking date, and we will let you know how long you may keep it and full particulars. Awaiting your reply, we remain,

Very truly yours,

THE CHICAGO FILM EXCHANGE.

RELEASE DATES OF INDEPENDENT FILM.

CHICAGO FILM EXCHANGE.

Presidential Change...

For the Mothership...

Arrival at the Village...

Alexandria at an Affair...

Medieval Episode...

Grand Manoeuvres...

ROYAL FILM EXCHANGE.

Story of Every Day...

Scenes of Wyoming...

Chances of Life...

Saloon in 1859...

Wanted, a Colored Serant...

Love and Conquest...

He Is a Cousin Who Eats the Trifles...

Father and Son...

GLOBE FILM EXCHANGE.

Not our own Imperation...

Title...

Length...

Character...

Mfr.

Released.

EPISODE IN BOER WAR...

HURRICANE OF LOVE...

WIND IN THE WILLOWS...

Glorioso Bruno...

Parrots...

Love...

Student's Predicament...

F. A. SWANSON.

Sherlock Holmes, No. 3.

SIONAL FILMS.

Italian...
**Stories of the Films.**

**BIOGRAPH COMPANY.**

**THE LURE OF THE GOWNS.—**"Fine feathers make fine birds," and handsome gowns make handsome women, and a handsome woman is the most fascinating thing extant. Hence it is when Isabelle appears on the scene clad in a gown that is a masterpiece of the dressmaker's art she easily fascinates the male contingent, among whom is Enrico, the sweetheart of Veronica, a street singer. Enrico is so engaged at the sight of Isabelle in her resplendent attire that he becomes her object slave, casting aside the poor, peasant-clad little Italian street singer, who has loved him truly. Crushed almost beyond endurance the poor girl stands sobbing at the entrance of the park where the inconsistent lover left her. Her tears attract the attention of a wealthy young couple who happen to pass. In answer to their queries she tells them how contemptible her sweetheart acted, and all because he was 'indifferent.' The lady is moved to commiseration and offers her aid in the gift of the most beautiful gown Veronica has ever seen. Her opportunity for revenge has turned her head to late, and as she appears before the Italian Benevolent Association ball, she is the star of the affair, for she looks like a queen and she promenades the ball room. She at once becomes the "Mrs. Trouble" of the evening, for the men all desert their partners and flock around her, be-reeling with a smile. All this elicits from the women fulsome little homilies such as "Flower," "Tempestress," "Cat," "False half," "Paints,"—oh, well! Isabelle knows her fate is thrown into a page that runs the entire gamut of emotions—love, jealousy, hate, disappointment and a few others. It is unnecessary to mention here. It is a matter of indifference, declaring undying love, but she tells him it is the gown that has attracted him and not her, but on her knees he swears. Still she will not trust him and turns to a poor but good-humored Italian who has persistently loved her despite her coldness.

**THE VOICE OF THE VIOLIN.—**The romance of a poor German music teacher, Herr Von Schmitt, a young musician, comes to this country from Germany where he has been teaching violin. Here he has become imbued with the doctrines of Karl Marx, the promoter of the communistic principles of working, the alleged utopian scheme of universal co-operation, which in time, and under the control of interminable minds becomes absolutist anarchy. Von Schmitt, however, succeeding in a modest degree to procure comfort by his art, is gradually being weaned from hisformer esoteric spirit and turns a dent ear to the persuasive arguments of his former companion. Among his pupils is Miss Helen Walker, the daughter of a wealthy coal-mist. A strong friendship springs up between teacher and pupil, which ripens into love before they are aware of it. Von Schmitt, unable to restrain himself any longer, during a lesson at his studio declares his love, and is, of course, overcome by the disparity of rank, spurned. Engaged by the seemingly unreasonable condition of affairs, he hearkens to the argument of his amorous friends, and becomes one of their body. At a meeting there takes place a drawing of lots to select the assassin of a certain monopolist, whose name has been tossed up to him. By a fatal forlorn he is selected as one of the two to do the job. Armed with a bomb, they proceed to the home, a mansion in the suburbs of the city, and while one goes into the cellar to place the infernal machine, Von Schmitt stays outside to watch. While there the melody of his own violin composition starts out on the air and succeeds in turning to his peers through the window and beholds Helen playing the violin. The realization of what is about to happen for the moment rivets him to the spot. This is her home; he had never known it as he always came to his studio for her lessons. To save her he must act quickly. Diving into the cellar he finds his companion has adjusted the bomb and already lighted the fuse. He begs him to desist, but to no purpose. To his extremity the other replies, "Remember your oath. The prediction with such oaths, from whence they emanate!" and seizing him an awful struggle ensues. The other man succeeds in overpowering him, and binding him hands and feet leaves him to be destroyed with the rest. With supernatural effort he crawls toward the bomb and with his tooth bites the fuse in two as the fire is within a few inches of the bomb. Calling for help he arouses the household who release him from his position. Well you may guess what the finish will be. Well it did, and they lived happily ever afterwards.

**I DID IT, MAMMA!**—Little Gladys and Claude are playing in the nursery. Claude has monopolised the building blocks to the utter distress of Miss Gladys. She, with spy procedure, knocks over the little castle Claude has built. The children at once engage in a bitter quarrel, and Gladys leaves the room. Claude takes the blocks from the dresser and has put some cream puffs on the table. Gladys approaches them and Claude enters and asks for a share which she refuses. He then eats up the suzette, which is left on the plate. Mamma enters as Gladys reveals out of the room, and discovering the loss of the puffs accuses Claude, who unalterably
PORTABLE GAS-MAKING OUTFIT

EDISON OXYGEN GENERATOR

What Motion Picture Exhibitors have not at times wished that he had a reliable and inexpensive means of producing gas for which would render him independent of the electric light companies? Traveling Exhibitors, especially, have often felt the need of a good outfit that would take the place of cylinder gases, which are frequently difficult to get or are held up in transit when wanted the most.

The Edison Oxygen Generator and Saturator fill this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus uses the gases automatically, in a safe, simple and direct manner, without the use of heat or explosive pressure, and without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxyde is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylith.

Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but turn on the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

We want every present or prospective Motion Picture Exhibitor to write us for detailed information about this outfit.

EDISON FILMS

THIS WEEK'S SUBJECTS:

Shipments, March 9, 1909

THE COLORED STENOGRAPHER
Comedy
No. 6436
Code VENTANIA
App. Length 600 feet

MARY JANE'S LOVERS
Comedy
No. 6443
Code VENTANICOS
App. Length 255 feet

A CANADIAN WINTER CARNIVAL
Comedy
No. 6437
Code VENTAPOPPA
App. Length 1000 feet

E. O. WATERS, 41 E. 25th St., New York
George E.Beck, 70 Turk St., San Francisco, Cal.

Howe's Piano Organ Co.

Howe's Piano Organ Co.

A Live Service For Live Managements

HOWARD MOVING PICTURE CO.

Repair Work a Specialty. Agents for Kinetographs, Power's and Edison Machines. Supplies and Sundries.

564 Washington Street, - - Boston Mass.


MIDNIGHT OUTING.

A MIDNIGHT SUPPER.—Synopsis of scenes: The game of midnight outing on the campus was presided over by the football team. A decided enthusiasm held the midnight supper. Invitations are doubtless distributed with great secrecy. An invitation dropped by a careless student is found by the janitor. The janitor, his arms filled with stovepipes and bottles, meets the enthusiastic students as they troop through the corridor. On mischievous bent, they jolly him until his good nature rebuts. In an effort to retaliate he is slyly slipped and crashes down on a stovepipe and bottles. The janitor sends the mischief-makers swarming back to their rooms.

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LOVE IS BLIND.—Synopsis of scenes: Love and jealousy are ever front in join hands with folly in the dally walk of life's mad dance. The exciting events that threaten the disruption of the Brown household are caused by the striking resemblance of Mr. Brown, the master, and James, the man.

The recurrence of James, the butler, to Mary, the maid, is sealed with rings and kisses. Mary, making the maid dressing her lover in his employer's suit and silk hat. Creating much annoyance by his impersonation of the master, he ends his little comedy by kissing the maid. Breaking away laugh, she leaves the room in tears.

The kiss is witnessed by Mrs. Brown. Mistaking the butler for her husband, she angrily makes the hat over his head. Discovering his mistake she screams and faints. The astonished butler removing his coat makes heroic efforts toward her restoration. Hearing the scream Mr. Brown rushes in. Misinterpreting the situation he seizes the unhappy maid and }
changes there preferred against him. Length, 750 feet.

THE MUSICIAN'S DREAM.—The poor musician in an apartment devoid of artistic decorations goes to sleep from lack of nourishment and much as from physical exhaustion due to strenuous efforts to maintain a livelihood. The gods look kindly upon this mortal and as he reposes in the arms of Orpheus allow him to experience thrills that would do justice to the most invertebrate rabbit breed. By accident his violinetto falls and strikes him causing sudden awakening—to his extreme regret. Length, 225 feet.

THE SECRETARY'S REVENGE.—The private secretary of a public official being subjected to criticism, vows vengeance and concocts a diabolical plot to avenge his imaginary wrong upon his superior. The latter has renewed the acquaintance of an old school chum and has offered him the privileges of his home. The friend, an army officer, is a man of grave manner and soon ingratiates himself with the wife of his host. This is the opportunity for the unscrupulous subordinate and a few well chosen words in the form of an anonymous letter start the suspicions of his superior and a jealous disposition readily finds nourishment in the courtesies of the gallant officer to the hostess. A challenge to mortal combat is made and the details for the encounter being arranged by the seconds when an army officer of high rank interposes and seeks to clear the situation. During the conference this officer by accident discovers the impropriety of the address given on the anonymous letter on a blotter. Confronted with the evidence the unfaithful employee bows shamefacedly and receives his dishonorable discharge. Through the kind offices of the American Legion, an amiable traitor in an army officer, the breach in the friendship of the two old chums is overcome and they are reunited in a stronger union than ever. Length, 756 feet.

THE SURVIVOR'S STORY.—A tourist returning from the scene of the earthquake at Messina visits some friends and is hard pressed for details of the occurrence. He consents to describe his experiences and succeeds in rendering a very graphic report. He describes an abrupt shock and the edifice rocks from sudden impact; a heavy gale is demonstrated; the panic, resulting in flight of the narrator forms the climax of the recital. Length, 105 feet.

URBAN-ECLIPSE.

George Kleine.

MASTER GOES SHOPPING.—The maid of the household is entranced with the marketing and when she returns the master concludes that he could do much better himself and accordingly goes out upon his mission. What happens to him is a curtain, and a wonderful and regretful shopper returns to his home to be held up to the scorn and ridicule of the family. Length, 391 feet.

CREATION ON THE RIVER GANGES.—This series of views depicts scenic incident to the performance of religious rites by the Hindoos. The banks of the River Ganges form a setting for the performance. Length, 176 feet.

THE CELEBRATED MOUNTAIN CLIMBERS.—Visiting a resort in the mountains three tourists undertake to scale the mountain peaks. They start to carry out their hazardous undertaking. Their efforts are crowned with measured success, but they render very amusing antics as they crawl and drag each other over the rocks and are finally obliged to summon aid to be rescued from a dangerous peak to which they managed to ascend. Much the worse for their experiences they return to the hotel. Length, 393 feet.

S. LUBIN.

REFORMING A HUSBAND.—Back from the wedding trip. The young couple arrive at home and get ready to settle down for a happy life. "Now, darling, you must not smoke any more." While wifey is taking off her wrap the husband lights a cigar. The wife returns, and is startled. She takes the cigar out of the young husband's mouth, telling him that he must not smoke any more. "Hubby's face is a study. "Well, dear, no more card playing." It is evening. The young husband is trying to pass the time by playing solitaire. Wifey enters, takes the cards, throws them up and tells hubby that he must not play cards any more. "But, sweetheart, you must not drink any more." The husband is resigned. He goes to the buffet to take a drink of whiskey, but wifey takes the glass from his lips and tells hubby that he must not drink any more. The husband looks in surprise, wondering what next he shall do and says, "Isn't he darling?" The young couple have visitors. They offer them wine and cigars. The young husband does not smoke, neither does he drink. "Isn't he a darling?" says the young wife to the visitors. The darling in the chair that the husband misses at home he gets in the club. He plays cards, smokes and drinks until he has a glass too much. The visitor from the evening before is greatly surprised to see the young husband in this condition and brings him home. The young husband enters his bedroom, places his hat under the bed, his
THE word. strike cowboy, win She the the thrown the an The working just year and

Write "FABIUS

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their through Chicago, of money prompt Officially Expert Independent, films up complete information of others and it successful independent, and it is proved.

Film Chicago, FILM FILM FILM

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absolutely noiseless on alternating current

THE EDWARD E. CARY CO., Inc. IMPORTERS

59-61 PARK PLACE, NEW YORK CITY
**WANTED**

to buy A Moving Picture Theatre, state full particulars, and lowest Cash price. Address Box 323 Cumberland, Md.

**WANTED**—about 100 second hand opera chairs in good condition, not upholstered. Address Geo. Breng, care of Manhattan Hotel, Far Rockaway, Long Island, N. Y.

For the town without electric service make you think you have the current. Calcium Jena, Burens, Limes, Tubing, EVERYTHING

ALBANY CALCUM LIGHT CO.
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HENNEGAN & CO.
127 E. 8th STREET, CINCINNATI, O.

**FOR RENT**

- 6 reels film, 3 sets song slides $10 weekly.
- 1,000 ft. reels film released by February 1st, $5 per reel, such as Sheridan’s Kate, Monkey Land and Hunch Back. Pathe hand colored Passion Play, 3 reels. Home, Edison M. P. machine $3.50. Will buy Passion Play, machines, films.

**H. DAVIS** - Watertown, Wis.

**WANTED**—A Pathé Passion play (complete and colored) in good condition. State price.

Address C. DONATO, 334 E. 33rd Street, New York City

**NEW SLIDES**

For the Following Songs
JUST OUT

Shine On, Harvest Moon
Don’t Take Me Home
Somebody’s Heart
Promise
I’d Like to be the Sweetheart of a Girl Like You
Honey Dear

DeWitt C. Wheeler
120 W. 31st St., N. Y. City

START A FILM EXCHANGE
For $10.00, we will sell you twelve reels of first-class film and change them every week for $1.00 a reel. Don’t delay.

ECONOMY FILM COMPANY
Room 314
Sheppard’s Hotel, 6th St. - Pittsburg, Pa.

**Kalem Films**
Issue of March 19, 1909.

**THE CRACKER’S BRIDE**

A Sensational Romance of
The Sunny South.
LENGTH 790 FEET.

**HUNGRY HANK’S HALUCINATION**

A Roaring Comedy Concerning a Tramp and a Donkey.
LENGTH 125 FEET.

If you are not on our mailing list drop us a postal and we will send you a complete lecture each week without charge.

**KALEM CO., Inc.**
131 West 24th St., New York City

**HARSTN & CO.**
Established 1897
135 E. 14th Street, New York, N. Y.
NEVER CLOSED
To Licensees of the Motion Picture Patents Company

We regret that owing to the volume of our mail, which has averaged more than two thousand pieces a day since February 1st, we have thus far been unable to promptly reply to all correspondence unless we delayed work of greater importance to our licensees.

The increase in our office staff and facilities will enable us to answer, at an early date, all communications to which replies have been delayed.

MOTION PICTURE PATENTS COMPANY

March 12th, 1909.
GRAND PRIX
Awarded First Prize and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908

Next Issues
To Be Released Week of March 14th

FOR LOVE OF A FISHER GIRL
Length About 575 Feet

THE ARTIST'S MODEL'S SWEETHEART—Comedy
Length About 400 Feet

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AN EXTRAORDINARY BEAUTIFUL PICTURE
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Licensee under the Biograph Patents. All purchasers and users of our Film will be protected by the American Mutoscope & Biograph Company

ANTI-TRUST FILM CO.
CHICAGO
INDEPENDENT Films for Rent
Moving Picture Machines and Supplies
NO LICENSE—NO AGREEMENTS—BE INDEPENDENT

ANTI-TRUST FILM CO.
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It Is A Crime TO Waste Money

Stop being a criminal. Save your money by using the best film and song slide service in America.

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using the films imported by THE INTERNATIONAL PROJECTING & PRODUCING COMPANY.

“The films” that are different from your neighbors.

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611 Washington St., Boston, Mass.

Order a Carton of CURTAINYLINE TO-DAY
Mr. Exhibitor

Paint your curtain with it; you will note the difference at once between the old and the new way.

It is A Perfect Light Absorbent

Restful to the eyes
Dissolves the yellow out of the light
Brings out all the details in the Photography
Gives the picture great depth
No reflect rays to detract from your picture
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CURTAINYLINE is not a WHITING
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CURTAINYLINE is not a whitewash

BUT IT IS A Light Absorbing Fireproof Paint

The greatest discovery ever made for a curtain covering!

For $3.00 we will sell you a carton sufficient to cover 150 Square Feet. It will last five times longer than anything else you can put on your curtain.

Prepared curtains any size or weight—Stationary or Roll—Our Specialty. Write us for Prices.

Stage Scenery—Carnival Fronts—All Kinds—Built to Order. Write for Estimates.

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NOTE—If your Exchanges do not carry "CURTAINYLINE" in stock—write direct to us. The following Exchanges stock "CURTAINYLINE": Laemmle Film Service, 106 E. Lake St., Chicago, Ill.; and all branches; Wm. H. Swanson & Co., 106 East Lake St., Chicago, Ill.; and all branches; Pittsburgh Film Co., Cincinnati, Ohio; Anti-Trust Film Co., 79 Clark St., Chicago, Ill.; California Film Exchange, San Francisco, Cal.; Miles Bros., San Francisco, Cal.; Buffalo Film Exchange, Buffalo, N.Y.; Lewis M. Swaab, Philadelphia, Pa.; Standard Film Exchange, Chicago, Ill.; Imported Film & Supply Co., New Orleans, La.; St. Louis Song Slide Service, Holland Building, St. Louis, Mo.
We wish to announce to you that from this date all Swanson offices will be pleased to rent you Film, no matter whether or not you have paid the machine license required by the Patents Company and their licensees. Because of the interest Mr. Swanson personally has taken in the existing conditions of the Moving Picture business and the strong opposition he has made against the compelling of payment by the exhibitors, of the Two Dollar weekly royalty imposed by the Patents Company, and his interest in and loyalty to his customers, together with his refusal to advise them to take a step which he did not believe was for their well being, will, we believe, lead to our becoming Independent.

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This is a beautiful short picture, showing how the ice is cut, transported by the chutes and stored for future use.

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**A Just Reward**

This is an exceptionally fine subject. The villain gets his reward, so does the heroine. The picture is full of dramatic action from start to finish.

Length 645 Feet

**Mad Dog**

A tiny little dog and a lot of big people form the foundation of this comic picture. A little boy who is frightened by the little dog's playful barking starts the trouble.

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The Machine You Want

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SELIG'S FILMS

See His New Ones, Different From All the Rest in the Comedy Line

FOUR WISE MEN

Caught by their wives as they were sights-seeing through the wild revels of the Mardi Gras Carnival, 1908, New Orleans

Length 650 feet

INFANT TERRIBLE

This comedy will keep you laughing all the while, showing you the greatest child actor in the world. Full of action. Don't miss it. Remember it is a SELIG. IT MUST BE GOOD.

THE SELIG POLYSCOPE CO.

45-47-49 Randolph St., Chicago, Ill.

BIOGRAPH FILMS

RELEASED MARCH 22, 1909

The Deception

A story of a wife's sacrifice, which is misconstrued and almost leads to the estranging of a devoted couple. An artist is struggling along for recognition, but things are going badly with him. His wife pretends to get a position teaching piano, but instead is working in a laundry. The artist sees one of his pictures and hastens to the Music Conservatory to tell her of his good fortune, and not finding her thinks she is deceiving him. An accident to his wife at the laundry shows him the true color of things.

Length 653 feet

And A Little Child Shall Lead Them

One of the prettiest and most touching film stories ever made. It shows how a little child brings together a couple who through a trivial quarrel are about to separate. The work of the child is equally clever.

Length 340 feet

RELEASED MARCH 25, 1909

A Burglar's Mistake

A thrilling story of an attempt at Blackmail

A wealthy banker in the day of his youth was guilty of a trifling indiscretion, that although of little consequence, he wished buried. An erstwhile friend has evidence which he threatens to exhibit if he does not give up handsomely. This he yields to and the wretch after squandering his easy-gotten wealth, becomes a party to a burglary. Imagine the surprise of both he and his victim, when he finds himself in the house of this banker and surpised by him in the act of robbery. Well the result is easily seen. Here is a chance for the banker to rid himself of this odious cur and he takes advantage of it. The story is well acted and beautifully staged.

Length 959 feet

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THE MOVING PICTURE WORLD

GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion

“POCKET POLICEMAN”

Comedy. Approx. Length, 674 feet.
RELEASE. TUESDAY, MARCH 23, 1909.

A cracker-jack comedy with numerous demonstrations of the adaptability of a pocket edition officer.

In time of need the citizen takes from his pocket a neatly rolled "arrow", this is unrolled and the uniformed officer ready for service is at hand.

The maid about to brush her master's coat finds and experiments with the contrivance. It responds to her manipulation and the officer proves himself very popular.

Many very funny occurrences are shown and the climax is reached when the substitute officer gets wet and strikes to miniature size, whereupon he is presented to a child as a doll.

Good quality and detail throughout.

“JAPANESE MAGIC”

RELEASE. TUESDAY, MARCH 23, 1909.

This subject presents a remarkably clever series of illusions in which a Japanese master, several dolls, chickens, mice and grasshoppers play a very prominent part.

Mystifying and highly entertaining throughout and of perfect photographic quality.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion

“MR. PALLYT GOES OUT LANDSCAPING”

Comedy. Approx. Length, 463 Feet.
RELEASE. WEDNESDAY, MARCH 24, 1909.

A jealous exponent of the brush and palette is in search of a number of prize winning subjects. His first choice of subject is taken from nature and as he is completing his sketch local residents crowd about the picture in their efforts to inspect it and unfortunately upset and tear the canvas. He is successful in securing the commission to produce an image of a country woman, but little understands the instructions and produces the likeness of a borrower being led by the woman, whereupon he is duped and his work destroyed. A rabbit is so successfully reproduced that when placed against some shrubbery for final inspection a game-bird hunter mistakes it for the real article and despite with shot, precipitating a violent encounter. A break in a hollow is next chosen as a suitable subject but the wind is too strong as to blow away the paraphernalia. In despair he concludes to discard his ambitions for outdoor subjects, betakes himself to his home, where he sets up a study, but fate has apparently determined to undo him and his efforts in this pursuit are equally unpunishing.

“I HAVE LOST TOBY”

Comedy. Approx. Length, 403 Feet.
RELEASE. WEDNESDAY, MARCH 24, 1909.

An elderly lady is seen to take her pet dog Toby for an afternoon airing. A number of mischievous lads prove very annoying with their attentions to the dog, but madam finally manages to elude them and safely reach her home with him.

When the husband arrives for his evening meal he finds his spouse is unperturbed on account of her attentions to her canine idol. Much aggrieved he unceremoniously throws the dog out of the window, thus causing his death.

Madam is greatly put up about this and her grief knows no bounds. Her interest in dogs is ever apparent and she falls an easy victim to the intrigue of a designing young man with a trick dog.

Excellent action and very amusing.

GEORGE KLEINE

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill. 662-664 Sixth Ave., New York
Moving Picture World

With which is Incorporated
The Exhibit.

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125 East 23d Street (Beach Building), New York.
Telephone call, 1344 Gramercy.
Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.

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Vol. 4 MARCH 20 No. 12

Editorial.

The Press and the Moving Picture.

"The Fourth Estate," as Edmund Burke called the press, is one of the greatest powers for good or evil in the world. And it must be free, for through it and in it, a people vindicates its right of freedom and of thought. But that power and that freedom must be exercised with wisdom and moderation or public opinion is likely to be misled and the cause of good government injured.

We have observed with regret for some time that many important sections of the American press, either through ignorance or some interested motive, assume towards the moving picture an attitude that can only be described as condemnatory, unfavorable and unfair, which is all the more to be wondered at having regard to the fact that this form of entertainment is now firmly established in the favor of millions of Americans—as much so as the theater, the concert, instrumental music, and the like. The moving picture, in fact, is now part of the national life and should be treated as such.

But the American press seems blind to the potent truth that the moving picture is an accepted institution of the people. They still affect to treat it as a novelty, an interloper, a curiosity. If this is not inexcusable ignorance then it is downright stupidity and the sooner more intelligent writers are employed the better for the newspapers' reputation for common sense, which at present is not so high as it might be. An unfailing source of mis-representation in the press is an accident or a fire at a moving picture theater. Then to one a wrongful cause is assigned, or the facts are exaggerated. Rarely does the film catch afire more often than not the trouble or accident has nothing whatever to do with the projection apparatus and its accessories. The alarmist press, however, seldom takes the trouble to ascertain the facts. Cold fact, you see, is not sensational and does not make for effective scare lines. If the newspapers confined themselves to facts many of them would have to go out of business.

The unsafety or unsanitary conditions of moving picture theaters are legitimate subjects for newspaper discussion, but how often are they handled with knowledge and discretion? Seldom. No, they are too frequently denounced on insufficient evidence. Then as to the alleged lack of sincerity or untrustworthiness of the pictures shown: the dreadful behavior of the people in Nickelodeons—the "immorality," the "vice," and all the rest of the wild Farrago of abominations that take place, nine-tenths of all this we unhesitatingly declare to exist in the imaginations of the reporters, and the Pharisaical clergy whose utterances they print,—these, and these alone. Such things unquestionably obstruct themselves here and there—they exist, Gentlemen of the Press and the Pulpit, everywhere on this earth—but not more so in the moving picture field than in any other. We protest against the Nickelodeon being saddled with all the sins of the community.

Throughout the whole of the United States of America there is an earnest desire to uplift the moving picture; to make it clean, bright, dramatically and photographically beautiful; something that shall delight the eyes and stimulate the minds of millions and millions of people who find in moving pictures a satisfying form of entertainment and relaxation.

We bespeak the co-operation of the American press to that good end. Have done with foolish sensations; exaggerations; falsehoods; loose writing and not disinterested attacks, brothers. Encouragement not deprecation is needed. Criticise if you will, but criticise justly impartially and above all with knowledge. Then you will have the consolation of feeling that you are encouraging and not retarding the progress of a form of entertainment, the possibilities of which are only just being revealed. For the moving picture will last just as long as the newspaper, and in any competition for the popular suffrage would outlast it.

CENSORSHIP OF FILM SUBJECTS.

The Board of Censorship of Motion Picture Programs will begin operations next week. Arrangements have been completed for controlling all the free output of both independent manufacturers and licensees of the Motion Picture Patents Company. During an experimental period no film will be put on the New York market unless it is approved by the Board of Censorship. The Board of Censorship, with Dr. Geo. William Knox, of the Union Theological Seminary, chairman, was organized by a number of civic bodies on petition of the New York Association of Exhibitors. Expenses are paid by the exhibitors and the Board will work in cooperation with the manufacturers and renters. Its only authority at present is derived from public opinion and the cooperation of manufacturers and exhibitors, but any show giving a strongly objectionable program will be pursued under the law. John Collier, of the People's Institute, is chairman of the Censorship Committee, and two of the five members of this committee are exhibitors.

The censorship will not get in all its full effects for perhaps two weeks yet, and the number of new and old films that must be passed on by the Board will represent several weeks' work. For the present the inspection will be carried on in the offices of the manufacturers, importers and renters. No stamp of approval will be required for new film, as all film put on the New York market must be approved beforehand, but for old film a stamp has been adopted. It will read, "Approved, Board of Censorship." All film will be printed to show that a film is required immediately in front of each subject-title.

On their side, the manufacturers in the Motion Picture Patents Company have decided to institute a censorship which will cover the entire country. There will be a combined office in New York and in Chicago, and all new film will be passed on by this committee of manufacturers. The object is to catch up the occasional offensive picture which makes trouble for the exhibitor and gets hurtful publicity for the motion picture business. In New York the Committee on Censorship of the Patents Company and the Board of Censorship of civic bodies will work in conjunction.
The Modern Way in Moving
Picture Making.

By Thomas Bedding, F.R.P.S.

CHAPTER II.
Producers and Performers.

To show the importance attached by progressive Eng-

lish firms to the quality of the play selected for moving
picture photography I preface this chapter by remarking
that Gaumont's, of London, recently commissioned George
R. Sims, the famous British melodramatist, to specially
write them a society drama. This, according to my ex-
changes, is very successful at English moving picture
houses. American manufacturers and producers please
note.

Again: With reference to the Pathé film d'art, "The
Return of Ulysses," to which I referred last week, it is
interesting to point out that the story was written by Jules
Lemaître, of the Académie Française, and the principal
characters are taken by Mme. Bartet, MM. Albert Lam-
bert, Lelauny and Paul Mounet, all of the Comédie Fran-
caise, Paris. This is equivalent to David Belasco and his
Stuyvesant company doing the work for the Edison Com-
pany. Again I say, American manufacturers and pro-
ducers, please note!

By producing an act, I mean its proper rehearsal and
preparation for photographing. In my observation and
experience, too much is left to the producer by the "au-
thors." If I may so dignify the miscellaneous crowd of
persons responsible for the origination of current moving
picture plays. Provided the play is complete in the stage
directions, details of furniture, accessories and the disposi-
tion of the stage and, generally what is known as the
ensemble, the acting quality of the film will be satisfactory.
Such a playwright as W. S. Gilbert, author of H. M. S.
"Pinafore," or A. W. Pinero, who wrote "The Second
Mrs. Tanqueray," leaves little or nothing to the discre-
tion of the producer. Every movement, every word, every
"property" as the articles or furniture on the stage are
conveniently called, every important item of dress, as
worn by the performers, is carefully prescribed by the
author, used in the manner directed, and must be pro-
vided by the management. In many cases, the author
rehearses the play, and then commits it to the care of the
stage manager who works according to a plan, or formula,
which he is not allowed to vary. The entire business, in
fact, is systematized right through and nothing is left to
chance. It is obvious from this that the presence of the
author at the rehearsals of the moving picture play is
just as important as in the analogous case of a talking
play. No doubt, we shall ultimately come to this desir-
able state of things. Meanwhile, the work must neces-
arily be left in the hands of the producer. Consequently
it is of the utmost importance that he should be qualified
for the work; that he should be able to enter into the
mind of his author; understand the points aimed at, and
be able to rehearse his people so thoroughly, that the
play on its final representation will go through without a
hitch. Fortunately the regular theaters can be drawn
upon for competent producers. I have seen many of them
at work; their productions would do credit to the regular
stage.

The main point to bear in mind is that there should
be perfect sympathy between author and producer; if
possible, the two should work together. Very often an
author can profit by the suggestions of a practical stage
man, and frequently the producer can be enlightened as
to the meaning of an author's intentions. In any case
too much importance cannot be attached to an under-
standing between the two men. I would suggest to those
responsible for making films that they should always
devote to bring this about. The film manufacturer is
very much in the position of a theater manager. He buys
a piece and pays people to produce it and just in the
ratio of his success in choosing successful authors and
producers, so is his success in profitably marketing his
piece. If the latter be popular with the moving picture
audience at its first representation, its popularity will con-
tinue throughout its run, and the result is a successful
reel. I would like a second time to emphasize the simi-
larity between the film manufacturer and the theater man-
ger. The point has never yet been brought out in writ-
ing of the subject, and the sooner it is grasped all round
as firmly as it deserves to be, the better I think it will be
for the business. So much, then, for the producer. A
word as to the actors and actresses employed. I have
been party to the production of numerous silent plays and
have seen many competent performers figure in them;
the results being good an' popular films. On the other
hand I have witnessed with regret the inclusion of infe-
rior performers, whose knowledge of stage work was so
pathetically small, that they had to be drilled into it like
army recruits at their work. When we came to see the
results on the screen, the amateur acting was ludicrous.
I cannot too strongly emphasize the point that if good
plays are essential, so also are good actors and actresses.
Indeed, the two first may be of the super-excellent kind,
but if the interpreters of the silent drama are inferior to
the best kind of actors and actresses on the regular stage,
then certain failure is courted. The performers in "The
Assassination of the Duke of Guise," to which I referred
in the introductory note to these chapters, were all first-
rate French actors, they acted their parts, and they acted
their parts well. They wore their clothes with distinction.
The king looked a king; the duke looked a duke, the courtiers
looked and moved like courtiers.

Now, all the pieces that are produced on the silent stage
do not deal with kings and courtiers, but they deal with
supposedly real persons, to impersonate whom, you must
select capable actors and actresses. Nothing should be
left to chance. This end of the work should be carried
out with as much care and attention to detail as the tech-
nical end of making the film. For it is of cardinal im-
portance, it is the end by which the public is beginning
to judge the silent stage. They look for good photog-
raphy, as a matter of course; they are prepared to tol-
erate second class photography, but what they will not
tolerate is a bad or unintelligible play indifferently pro-
duced and carelessly acted, or even a good play nec-
ligently produced or murdered by poor actors and
actresses. There must be high class work all along the
line if the silent play is to hold its place in the affections
of the people, a place which it has created for itself, and
which I believe it is destined to retain.

A NOVELTY FROM KALEM.

A complete travelogue on the order of those which have made
Burton Holmes famous will be issued by Kalem Company on
April 9. The title is "A Trip to the Wonderland of America," and
it illustrates the Yellowstone Park as it never has been
illustrated before. The pictures show the geysers in action, a
triump of photography, since it is difficult to obtain clear
negatives because of the mist that always gathers about them.

The lecture accompanying this picture is by Col. Edward
Justus Parker, national lecturer of the Salvation Army, and is
not only instructive, but is entertaining as well.
THE TRUTH ABOUT TALKING PICTURES.
By Carl Herbert,*

(Lately General Manager of Cameraphone Company of New York.)

* [Editor's Note: The author writes with authority. With a wide experience in theatrical affairs of the better kind, as manager of the American Electric Film Company, and as producer with Charles Dillingham; as proprietor of his own stock company for several years; as a producing stage manager, and as writer and adapter of plays, his knowledge upon subject stages is unquestionable. He has been employed by the System of Electric Music of New York, generating music electrically and transmitting it to many subscribers from a central dynamo station, his practical observation of acoustical phenomena has been invaluable in dealing with the phonographic side of "talking pictures."]

There are three kinds of "talking pictures" exhibited in the theaters of America. First, standard film subjects are projected while persons behind the sheet speak more or less plausible dialogue to give the illusion of being uttered by the characters in action upon the screen. Two men and a woman usually comprise such a "company" of speakers. As very few pictures are made, in general film production, in which a standard United States Talkie film is being projected, "talking pictures" are not of lasting effect. It is too great a tax upon our imagination to watch a figure whose lips do not even move and believe him to be uttering the more or less ungrammatical, colloquial sentences coming from behind the sheet. A clever speaker, resourceful in gags, humor and disguises of voice can, however, infuse much interest and add greatly to the enjoyment of the average film in this way. The dialogue is usually improvised in high performances.

In the second kind the photophone (behind or near the sheet) is combined with the projected motion picture, after the latter has been photographed especially for the purpose, and lip movements and breath noises can be recorded. The characters on the sheet, are supposed to fit the words issuing from the photophone.

The third kind is pictures specially posed with completely spoken dialogue by the characters and with the same dialogue rendered from manuscript during projection by the speakers behind the screen. This species of talking pictures is just making its appearance and is yet to be reckoned with.

Fortunes have been sunk in experiments and manufacturing and many intelligent exhibitors have eagerly seized the pictures so offered for rental or sale, only to find that after the first flush of novelty has faded away, audiences faded likewise. The films are not great, and even in some cases by adroitly manipulated "sound-props" and the ability of a clever pianist and trap-drummer. Why is this? It would appear at the first glance that the phonographic mechanism, reproducing faithfully most forms of music and of human speech. The motion picture is also highly perfected and pleases millions every week in the year. All that has seemed necessary to reproduce a phonograph record and the film in synchrony and to project them in like manner. This simple mechanical problem has cost many thousands of dollars to solve. Yet there are synchronizing devices which are amazingly simple. To describe one.

The normal speed of a phonograph cylinder (not a disc machine) is 160 revolutions per minute. That of a motion picture machine crank is 60 revolutions per minute. If we add to the phonograph shaft or mandrel a gear of say 15 teeth, and have it engage a second gear of 40 teeth, we have a speed on this second shaft identical with the picture machine, or 60 per minute. Let each revolution of this added shaft make and break a simple "buzzing" or electric light circuit of low voltage; conduct this circuit to the projecting booth, locate the buzzer or lamp there, and no matter how far the picture operator is from the phonograph or screen, he can maintain a synchrony good enough for all practical purposes at a very low cost. Each time he sees the lamp glow or hears the buzz, he completes a revolution of the crank of his picture machine. In the original making of the film the raising and lowering of the phonograph in the cradle of the camera, and if the posing actors be speaking (or pretending to speak) in time with the phonograph record, their playing on the sheet will be synchronized.

With three contact points on the phonograph device furnishing the picture operator signals at three segments of his crank revolutions, we have, with the same device, a synchrony within a fraction of a second. And all costing probably ten dollars.

But many "synchronizers" exist now, and are seeking a general introduction. In America at least three devices have been produced, besides several of French and at least two of German origin. Elaborate mechanism has been applied to their use. The American invention which has had the widest use has been gained by devices which, far from being automatic, require a high degree of skill in the operator, and depend entirely upon his alertness in watching the lip-movements of his characters or his own short and simple recording of his pictures as to make them match the words as he hears them coming from behind the sheet.

When there are no words, as during any considerable pauses or silences in the record, the results are usually unfortunate, to say the least. Yet a device which gives the operator control is the best, if the revolution signals are provided, as outlined above, for the silences cannot then prove embarrassingly. Devices giving purely automatic synchrony have many drawbacks. If an accident happens and a few feet of film be removed from the reel the synchrony is gone. And any device by which the picture machine is motor-driven is useless. It would be a fine thing if the photophone perfection of to-day as is motion picture photography the problem might be easily solved, provided certain vital principles of the "show" or theatrical business were observed.

The film of a phonograph is necessarily governed by the most elusive and mysterious of all physical laws, the laws of acoustics. For instance, the same sound which is pleasing and adequate in one room or hall seems muffled, halting, or distorted in another, and no one is exactly why. This fact has cost hundreds of thousands of dollars to projectors of music enterprises. Again, a phonograph which gives pleasing, plausible, fairly mellow, musical and natural reproduction in the home, is a flat failure in a public auditorium. To amplify or increase reproduced sound has involved the vain outlay of fortunes by now, and will continue to do so, probably, for a long time. (Refer to the various microphone experiments and enterprises.) When reproduced sound is increased or amplified it loses its quality. Hence, used in talking pictures the phonograph is at present in an introductory stage. After the effect of the novelty wears off the effect of music reproduction in the short length of a phonograph record (three minutes, at the outside, in loud-speaking phonographs) makes it necessary, in any subject over three minutes in length, to employ two phonographs, and thus the phonograph is not used to the extent one might have said its say. This changing of records, while feasible mechanically, is apt to betray itself by the sudden change of pitch of the tone from one phonograph to the other. If the second machine is running a little slower than the first the pitch drops, if faster, the tones are of course in a higher key. And no two records are exactly alike.

Film and sound pictures are made, however, in short films, involving a single phonograph record, usually a song. Here, therefore, we have "Illustrated phonograph songs" rather than talking pictures. In most of the subjects so far made, the record, obtained from any phonograph store, is used and the film picture is rehearsed, posed and photographed to fit it. (Try to make sound records fitting existing picture film has been found a waste of time and effort by the way.) Soon, however, it looks as if accounts for the predominance of short song acts in the lists of talking pictures at present. Comparatively few phonograph records have been made especially for talking picture subjects and the number that have been made, constitutes one of the weaknesses of this form of entertainment.

In an audience of several hundred there is always a sprinkling of people who have phonographs at home and who are familiar with the songs. To make such persons feel that the pictures are new and novel, the idea is interesting.

This leads up to another weakness of the proposition. It is a peculiar fact in the phonograph industry that comparatively few persons can make good records. Among the
performers who have perfected themselves in the tricks of enunciation and tone production necessary to successful “recording” every phonograph user knows the voice of Spencer, Collins and Harlan, Jones, Haskins, Carroll, “et al.,” whenever and wherever they are. It is a fact that pictures especially made for pictures these same artists must be called upon. (Other persons are used to pose the pictures and pretend to utter the dialogue.) Hence, when an audience has formed an impression of a particular person’s voice, and that person is not available, the next thing to assume is: “Why that same man’s been talking (or singing) in all three acts, though they’re all under different names.”

It is here that the Rosenstengel hopes of the “talking picture” theory is fulfilled. He has a large number of actors, or actors not too expensive, to be obtained for every picture. The fine disc machine gives a mellower tone, more human voice than the cylinder phonograph. Thus, it enables the actor to be heard without the aid of artificial light. If he has but a single line, but a single line to speak. So true is this that among a score of high-salaried “headliners” who employed barely two or three have proved more than provoking disappointments. The funny lines, conjuring over the footlights, prove unintelligible when produced by phonograph and heard through a sheet. To learn this has cost manufacturers many thousands of dollars. The legitimate actors would make better records, and great preachers and orators are available. The best actors are strictly unobstructed. Celebrated opera singers cannot be obtained for the pictures.

A final word on the prevailing types of phonographs used. The novice naturally thinks of the disc phonograph as the highest form of phonograph. It has its advantages. The fine disc machine gives a mellower, more human tone-quality than the cylinder phonograph, but the steady scratch of its needle is harsh and it is weak on clarity of enunciation. In a word, the disc machine, be it known, is a far better talking machine than the cylinder, but not so far better (“comic”) this is not a serious fault, but for talking records it is painfully evident. Again, the loudest disc phonograph has not the volume or carrying power of the loudest cylinder machine. It is the machine of a very small hall, be projected successfully through the sheet and is to issue from the very mouths of the characters, but must be placed at one side, leaving the horn only to the drama.

This mention of the sheet brings up another serious difficulty. All experienced moving picture men know that the most brilliant pictures are obtained by projecting upon a smooth, white, opaque surface, such as a plaster wall. For talking pictures we must use muslin sheeting through which the sound can pass. The thinner the sheet, the better the results—as to sound. But not as to the picture. The result here is a tHygray picture, lacking brilliancy and contrast. This is one of the subjects of the phonograph consider. The fine disc machine has its shortcomings. For example, one of these pictures should equip their studios for staging and photographing their pictures entirely by artificial light, indoors.

Those familiar with the best-film-making methods will appreciate this error, for whenever it is by any means possible all motion photography should be done in daylight. Glass roof studios would have served this purpose.

As to choice of subjects there is much to be considered. The obvious easy way is too apt to be thought the most expedient, a fact which has led to the tiresome prevalence of the song acts already alluded to. A song and dance, or vaudeville “turn,” is the type most commonly used. This is the “act” is usually a knock-out, but when it is in dialect it usually proves a failure; all dialects, especially the German (which is so funny on the actual stage) proving unintelligible when rendered by phonograph.

As to that most successful type of production in silent film, the “story picture,” little has been done, yet it is probably the most desirable of all for this purpose. There are scores of standard plays, celebrated wherever the English tongue is spoken, which offer great possibilities. One great advantage is the fact that they would possess interest after several years elapse, while the topical song of the day is stultified. While it has its merits, it has also its faults. To those who realize the heavy expense of staging and producing pictures this should be evident. A photographic film negative should be good for as long a time as possible.

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Talking pictures must have a limited field of operation, because they must cost the exhibitor considerably more than silent film service. Instead of a rental figured on a purchase price of ten or eleven cents per foot the lowest price must be around fifty or sixty. It is true that the price of rental for this field of use makes necessary a higher price. A specially trained operator is also necessary, at a considerably higher salary, and an additional salary is required for a phonograph operator. And the one who selects the pictures for his phonograph programme the cost is therefore double to the exhibitor. This precludes the use of such service in small “store” shows and furthermore causes the exhibitor taking it to demand exclusiveness. For example, a first-class service in a picture like “A Man’s Fate” if cities of less than seventy-five thousand population can regularly operate such service, and in all cities of less than two hundred thousand not more than one subscriber to such service can be obtained.

One can therefore see how restricted is the available field. If we compare it with that of the good silent film we see great differences. When Pathe, Edison, Vitagraph, or Biograph produce a negative they print from it seventy-five to several hundred copies. They are making a positive print to be used for a short period and then its use is ended. The capital and profits at once and go ahead. If a company manufacturing talking picture film produces a negative it must print as few positives as possible. Shipped for one week’s use only, it is then preserved behind glass in a workroom; one being kept as a substitute, one other three being spent in transit, overhauling at the home office, etc. It must be remembered that very little renting of talking pictures has been developed so far by recognized organizations, so that the demand changes, so that the source of supply is not constant. The price of an item is enough.

A condition is now unfolded which is food for serious thought to all persons in the manufacturing and renting of film. Since professional show operation requires constant changes of subjects, and steady production of new material at the studio, and some form of exclusive protection, the service must necessarily be limited. It is a grave question, therefore, how the manufacturer shall get his money out of the film he produces, especially if he has made his own phonograph records and distributed.

He must do two things. First, Produce only such subjects as will command general human interest both now and a year from now. Second. Widen, by every means in his power, his field of use, widening it as soon as possible outside professional show operation.

I have heard it reliably stated toward the close of last year, that many film renters were making little money, being compelled to buy too rapidly the new film necessary to meet the demands for frequent changes of programme by their exhibitors. In other words, the quick renting market or demand was exhausted more rapidly than the supply of necessary new material came in. As a result hundreds of reels in usable condition lay on shelves practically dead. And it appears to me that there is only one solution to this problem. If the professional show field is not wide enough to enable a renter to get the full life’s work out of a film, he must develop new business in his territory outside the professional show field. Many live exchanges have perceived this, of course, and have done as much work for churches, clubs, lodges, Y. M. C. A. branches, schools, etc., as they could get. Here they show films which are dead in their territory so far as professional show use is concerned.

But that is not enough. The manufacturers must recognize this condition also, and apply the only remedy, by advertising to reach these other fields of entertainment, and try to interest the housewife in the value of the film, and the educational value of the film, that appeal to refined or fastidious audiences, in other words.

Applied to the talking picture industry, this condition is of great importance. It is well to point out that the public interest in the art of talking pictures on a large scale can declare a dividend until he develops these other fields of exhibition. None has, so
far. And a hundred unique uses of such pictures await the firm's advantage. Just develop that film. Political addresses, religious teaching, classic drama, the teaching of physical culture and massage, the staging of dramas to teach public lessons in campaigns for reform and health measures, are a few of them.

But it requires a rare combination of ability and taste to direct such uses of the device; and some new ideas as to the phonograph must be applied.

Briefly, sum the phonograph-talking picture enterprise, to succeed, must—

Make good films, taken by daylight.

Avoid stock records.

Select standard subjects, and properly dramatize and produce them.

Use China silk sheets (thin, yet brilliant in reflecting power).

Use a device to lessen or increase the volume of its phonographs.

And having done these things it will have some of the physical means of an entertainment, but the entertainment is yet to be given, which requires a skillfulness of management undreamed of in silent picture shows; for a talking picture entertainment is not an automatic or mechanical proposition; it is a show or theatrical proposition, and nothing can make it otherwise. This is the most important point in the discussion, by far.

There is a theatrical principle which underlies all entertainments not purely mechanical, and therefore enjoyed as a curiosity, regardless of this. A show, just as big as the stage makes it appear! Exhibit talking pictures merely as a novel freak, a curiosity, and they may draw good houses until the novelty wears off. Then you are through and must abandon them.

Adroit stage management, however, can make a lasting feature of them, as a part of an entertainment. Realize at the outset that you are not dealing with a mere film entertainment, but with a show. And for such a show, if good, will help, if not good, will detract from the effectiveness of the performance. Apart from the important fact that an exclusively "picture" entertainment will not hold the audience's interest for twenty minutes, we have this to consider: A gorgeous stage spectacle must have thoroughly pleasing music. The most beautiful of stage settings in a first-class theatrical production, accompanied by a crude, clamy street band, would be laughed off the stage. And the phonograph alone as a sound accompaniment to film is not enough. Many of the most desirable sound-effects are impossible with it. Show a picture of a fight, with pistols discharged, for instance, and you find that a pistol shot is an impossible effect on the phonograph. With even a song-and-dance act the realism is lacking, because the tapping of the dancer's feet on the floor is missing. With phonograph music you can save the drummer and all the "sound props" or effects produced by the operator behind the sheet. Each act must be presented as completely stage-managed as if it were a human stage performance. Titles on the phonograph are injurious. The settings may be quite crude, the provisions for lighting may be perfectly inadequate—only be sure that they fit into the plot. The performance must be continuous, with no gaps.

The arguments against the Sunday opening of moving picture shows, as put out by the reverend opponents, amount to these: (1) They violate the Commandments. (2) They are illegal. (3) They are contrary to Aldermanic ordinance. These arguments are easily rebutted: (1) There is no universally recognized interpretation of the Ten Commandments in existence. (2) If the opening of moving picture theaters is illegal the law can close them. (3) So can the Aldermen.

The clerical antagonists of the moving picture were in force at the City Hall, New York City, on Friday, March 12, when a committee of the Aldermen sat to hear public criticism of the Mayor's proposal to impose an annual license of $250 on moving picture theaters and close them on Sundays. The room was well filled by exhibitors, clergymen, religious ladies and others interested. Canon Chase was amongst the speakers, who included many other earnest Sabatarians. I sat with the reporters. We said nothing, but thought (and wrote) a lot. We wrote differently, but thought a lot, and we all thought alike.  

The arguments against the Sunday opening of moving picture shows were put out by the reverend opponents, amount to these: (1) They violate the Commandments. (2) They are illegal. (3) They are contrary to Aldermanic ordinance. These arguments are easily rebutted: (1) There is no universally recognized interpretation of the Ten Commandments in existence. (2) If the opening of moving picture theaters is illegal the law can close them. (3) So can the Aldermen. Justice, however, demands that if the moving picture show is to be closed the street car must stop; the concert be forbidden; the news stand swept away; the restaurant put in darkness; the dancing saloon silenced; the Subway emptied; and on Sunday New Yorkers is made to look like a city of the dead. All this is the logical outcome of last week's agitation.

The Sabatarians urged that if the moving picture shows were closed the street-walkers and other evildoers would find their occupation gone. Rubbish. Also "immoral acts" in moving picture shows would be prevented! Nothing to prevent them taking place in church. Not far from where I live there are two noted churches. Outside them on Sunday evenings, whilst service is in progress, there is always a fine assortment of gaily decked Delilahs praying for hire. They don't want their moral purity disturbed, but the reverend agitators should look a little nearer home for mischief.

To my mind the most serious charge brought against the moving picture theater is that it prevents a necessary religious instruction on Sunday. But does it, or need it? Of course not. Morning church and Sunday school are usually over before the moving picture theaters open. This objection, then, is untenable. Canon Chase and his friends show stereopticon views in their churches on Sundays. According to them, the same kind of picture shown in a nickelodeon is sinful. Rather one-sided reasoning, isn't it not? Frankly, at the City Hall meeting the case made against the Sunday opening of the moving picture theater struck me as weak and fanatical to a degree, and unworthy of broad-minded, tolerant ministers such as Americans are usually supposed to be.

The outcome of the Aldermanic committee's deliberations remains to be seen. I do not think it matters much at present one way or the other. Ultimately the moving picture show on Sundays will be as much a recognized institution as Canon Chase's Williamsburg sermons on Sundays; or the illustrated newspaper; or the art gallery; or the beauties of Central Park; or the majesty of the sea and sky at Coney Island. All these, properly regarded, make for good. If they are good six days a week they cannot be bad on Sundays. Puritan times have gone, never to return. The temperance and wholesome recreation of the movies they will have to take away the moving picture and they will find a substitute, possibly not so innocuous as a photograph on a screen.
Needless to say I am not defending bad moving picture shows. Nobody does; nobody wants to. But do, please, Canon Chase, be fair, be impartial, be logical, and if you shut up the picture theater, do shut up all. I appeal to the public and then you will have demonstrated your consistency as well as your sincerity. At present the poor man and the poor child only are the objects of Sabbatarian persecution; the rich are meekly neglected, so don't all look after the poor anyway.

Before leaving Philadelphia I had a chance to hear Mr. Lubin's new invention of "talking pictures." The effect was very good and the synchronizing was perfect. With such information it will be easy to have vaudeville in moving pictures without stepping on the ground of the theatrical managers.

Philadelphia is not without its troubles, as the police are trying to stop the vaudeville shows. At least, there are chances that can be used to allow to be stood in the aisles or behind the railings. The ordinance, although a very good precaution in many cases, is somewhat arbitrary on certain exhibitors, who provided numerous side exit doors and do not allow 'one in the aisles, but have provided some standing room between the railings and entrance doors, to keep the spectators out of the bad weather while waiting a chance for a show. Directly the weather will make any difference between a new, modern, well constructed moving picture palace and an old, narrow store converted into a small theater.

A Commotion in Trenton, N. J.

Is the new management of the State Theater trying to monopolize the moving picture business of the place, or trying to kill the other shows as a punishment for having adopted vaudeville in their respective places?

There is no doubt that the other shows on Broad and State streets will suffer from the severe competition and that the money they are now spending in improvements will not keep them from being driven out. The admission is too low for the pictures, and too much of it is going to give even half of such a programme. If the vaudeville acts of the State Theater are of a high class, the pictures are old, rain storms, scratched, titles missing, etc., and shown by a very poor operator who does not seem to be able to control his carbons and his machine. The pictures were poorly lighted, unsteady on the screen and painful to the eye. Are we to believe that the public does not care so much about the quality of the pictures as about the admission fee.

The Dreamland is building a new place. The Royal is remodeling and the Star has made many improvements, including a new stage. All this for what? To meet the competition of some unscrupulous showmen who are paying vaudeville are giving too much for the admission fee.

Is it not time that the exhibitors make peace with the theaters by throwing overboard vaudeville, "the worst enemy of cinematography," to use the appropriate words of the Do Drop In Theater of Camden?

The answer generally received from most of the exhibitors are: "The public demands vaudeville." Mistake. The public will never deceive, they want pictures, but the public is always ready to take all that you are willing to give for the admission fee. The public is just. It does not demand of Hammerstein grand opera with Caruso, or of a Ziegfield fandango, but it is willing to accept the opera sandwiched between two moving pictures the public is not going to boycott such a showman but will gladly accept his generosity.

The movement has been started by a number of unscrupulous exhibitors, anxious to take the business away from their competitors, and now the theatrical managers are in revolt and there is no doubt that they will have the upper hand, unless the moving picture interests decide to make peace by giving up what is the property of the stage.

For the sake of our Trenton friends, I sincerely hope that my prophecy of failure will not be fulfilled and that they will take this by the horns before it is too late.

My last letter will tell you what our friends, the Pennsylvania Dutch, are doing. Allentown, Reading and the like will perhaps make some innovation by replacing vaudeville with refreshments and by throwing in a bag of peanuts.

The general cry is that everything is going up, flour, metal, shoes, clothing, rent, etc. Now as the necessities of life go up in prices, the pleasures are coming down. Who would have dreamed five years ago, that we could see 6¢ vaudeville acts with 3 reels of moving pictures for 5 cents?

JNO. M. BRADLET.

Among the Exhibitors.

By Our Special Correspondent.

In reference to the rumor circulating in Chester, Pa., that the two playhouses are ready to wage war on the moving picture shows, if they persist in showing vaudeville, we find that other places have also entered into the same warlike spirit.

Trenton, N. J., comes up with a motion to enforce the law that shows licensed at $50 shall exhibit moving pictures only when the2-hour limit in showing vaudeville, to be taxed to the full theatrical license of $150.

Wilmington, Del., gives us another example of the bitter fight between moving pictures and theater men, as the Opera House has refused to run films at all, and

How can a 5-cent house exhibit 5 reels? Five reels constitute a 2-hour show, so from 7 to 11 P. M. the houses would have only 2 shows, and as most of them do not seat over 300 persons, their receipts would be under $50 per night, and with such meager receipts they would not be in a position to pay for the films and their other expenses.

As long as the 5-cent shows were giving a song or a single, mediocre vaudeville act, the theaters did not kick, but when the moving picture exhibitors show vaudeville including an act with 7 performers, the theaters see the danger and are now fighting the moving picture men to a finish.

The Savoy, of Wilmington, is doing the best business and this fact is acknowledged by the other exhibitors, as one of them told me: "When we are sitting in disgust waiting for the matinee trade, the Savoy is doing a rushing business. The Savoy does not show vaudeville, had not even music while I was there, but they have the reputation of showing the best pictures.

This proves once more that good pictures can be shown without having a brass band, free souvenirs, piano or discordant phonograph. Only pictures, but of the best quality.

The Motion Picture Patents Company and the Independents will be induced to refusing to rent films to places showing tawdry vaudeville.

I went to spend the evening in Camden and found all the houses doing fairly good business, with the New Majestic crowded to the doors.

Evidently I was tempted to see the "new $102 place," called the Gaiety. It was a real bargain, as the stage and neatly framed screen must have cost a good deal more money. This lucky owner, who seems to believe in bargains, but who have hired a "bargain operator," dispensing the films as quickly as the goods are sold on a bargain counter. He ran his machine at such a speed that the remarkable action of the great film, "Sherlock Holmes II.," was destroyed and the audience had no time to read the two short notes shown on the screen. A Barker at the door was alluring the promenaders with a promise of 7 new pictures. Yes, 7; but some were good rain storm specimens and some of them very short.

The Lyric, perhaps the oldest house in Camden, said they have no vaudeville and never contemplated having any, as they have the exclusive privilege of the pictures to pay the cost of the vaudeville acts.

The Royal was of the same opinion and told me they had no idea of putting on vaudeville.

The Drop-In, a very original name for a moving picture theater, was doing a good business, as the show was for the benefit of a baseball team, and many enthusiasts were selling tickets on the streets.

Theatre, a very original name for a moving picture theater, was doing a good business, as the show was for the benefit of a baseball team, and many enthusiasts were selling tickets on the streets.
WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

I found an honest man in charge of Nicoland, at Third avenue and 61st street, New York, on Thursday last, when, being in an absent-minded mood, I lay down on the seat of the house. My eyes were discovered to me by an attendant, who, when I had taken my seat in the hall, came and kindly returned me a nickel. So I will always have a soft spot in my heart for the honest people of Nicoland.

The principal object of this visit was to judge of the influence of the screen on the picture. The former is the "Solar Screen" invented by A. A. American, 724Fourth street, New York. I don't know the exact use of the screen, but it presents to the eye the appearance of a metallic surface, such as deposited silver, or a certain metal would have if a strong theoretical grounds the image that the picture transmits to the eye from a highly reflecting surface is more brilliant than one seen on a dead flat surface. This stands to reason, as the latter will absorb more of the light. Certainly the pictures shown in Nicoland, although transmitted along the great length of a comparatively large hall, struck me as being very bright indeed, and generally, I think, the Solar Screen is advantageous to use on the grounds stated. I would, however, if Mr. Simpson would give me the opportunity some time of making some comparisons with the same picture on a dull surface and reflecting surface side by side. I have an idea that some years ago in London John Williams, the Photoproduction fame, brought out a silver surface for lantern projection.

Nicoland is a handsome, well appointed hall, and a very fine type, indeed, of the carefully conducted Nickelodeon. The theater is mostly occupied with moving pictures, without vaudeville. More than ever am I convinced that the exhibitors should have a hand in selecting the pictures that are shown at their halls—that they should not be either at the mercy of photographers or the pictures themselves. The latter of which I, at any rate, have no use at all. This programme was exceedingly good in parts. "Mr. Jenkins Washes Up" is the title of a funny film in which Jenkins displaces his wife's locket and is, for a time, pursued by the police, and all the crockery to the painful horror of the good woman. He, however, by some magic art, not clear to the audience, succeeds in mending the crockery, which flies into its proper place in the kitchen and so there is general joy. The Great Northern film of the "Blind Foundling," which I saw next, is a very fine piece of photography and stage craft. It tells in several scenes the history of a girl born blind, who passes through some painful experiences before she is restored to the arms of her mother. Now, I begin to protest in the most emphatic manner possible against the exhibition on the silent stage of physical deformities or defects. They are not pleasant to see in real life, and are even more repellant to most minds on the stage. This girl becomes a witness amongst dissolute men, two of whom fight a duel: then she is decoyed by criminals, beaten, turned adrift, and the whole thing is repeated once more, and the worst of all, her mother finds this has befallen her. I submit that this is not a pleasant theme to show ladies and children, and those around me at Nicoland the other day evidently had the same opinion. The picture had a very depressing effect. I hope my good friends of the Great Northern Film Company will take this stricture in the best part and not send out such sombre subjects in future. Better by far, was the "Paper Cock-a-Doodles," by Pathe; a most exquisitely colored film showing the weird contortions and movements of these paper toys. By the way, in this film there was shown a spirited little dance executed by a bevy of charming girls. I lost my heart to each and every one of these dears—upon my word I did. More of this sort of subject, Messrs. Pathe! Another film was characteristically French—it is called "It's Only the Painter." This is a film made in the most genuine spirit of French face. Madame is indiscreet enough to receive the visit of an admirer in the absence of her lawful spouse. Upon the unexpected return of the latter Lothario poses as a painter and the French wench is positively entranced. When all is done up, he has a very rough time of it amongst the real artists. The strictures are finally driven off. It is a laughable film with the slightest soupcon of French suggestiveness about it, and I am curious to know what all our clerical censors will say to this and similar productions.

It is to be hoped that the inhabitants of the Bronx largely patronize, Nicoland, as it is evidently a well-conducted moving picture theater.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

Surprises and events have followed each other rapidly during the past few weeks. The cancellation of the licenses of prominent film exchanges, not to say anything of the effect produced by the temporary injunction against a film exchange that refused to give service to a customer who would not secure a license from the Patents Company. It is for me a matter that the opposition vies in an attempt to minimize the effect of this decision by claiming that the suit was a mutual frame up between Mr. P. G. Williams and the Patents Company in order to get rid of the exchange. Mr. Williams, according to his policy that his time is too valuable to permit him to give any of it in that direction. Mr. Williams is looked upon in the theatrical profession as being generous to an extent that applies to any other manager in that line of business, but so far there is no case on record that shows where he has allowed his generosity to induce in pulling chisels out of the fire for others, especially so where he would be going out of his line of business. Mr. Williams is a business man and when he acts you can bet your blackjacks it is in the interest of his affairs. More than this, his little legal tilt with the Patents Company was not his first grape in the show business independence. A few years ago he was in the fight against the combination of vaudeville houses. It is true that he is now in the combination, but it reflects no unfavorable light upon him. Both sides found the fight was not good and Mr. Williams' stand was brought to a close. It was Mr. Williams' experience in this fight that caused him to accept the decision of the court in the injunction proceedings gracefully. The determination of the court was what first, was to stop the license question in court and to take out licenses if the decision went against him without waste of time and money in appeals. The signature of the judge who decided the case was carried upon a form which Mr. Williams then used for his license. There is absolutely no truth in the statement that he bowed to the inevitable and paid for his license to March 8 to give him time to make other arrangements. He has also paid for his license to April 1 and, unless his representatives do not know what they are talking about, his theaters will continue operating under the Patents licenses so long as he can secure satisfactory service under them. In the event of the service not meeting with his approval, he will have the right of all other licensees, to surrender his licenses and secure service elsewhere.

So much for the Williams case, with one exception. The suit was not based upon the point that the film exchange refused to serve him because he refused to pay the license fee. The contention was well defined. Mr. Williams was not allowed to recover from the Patents Company and the film exchange refused to serve him until he secured a license for the company. This is stated in justice to all. Mr. Williams made his fight on principle. The fees required for the license he looked upon as but a drop in the bucket.

Much has been said about the right of the Motion Picture Patents Company to demand a license fee from exhibitors using films made by the companies that hold Patents licenses. Those who read the article on page 301 of the Moving Picture World of March 13, will agree that this question has been fought to an issue. Over a dozen suits in reprieve were instituted to recover possession of films in the hands of unauthorized exhibitors. In no cases did the exhibitors give a number of cases in the article referred to, but it is a fact nevertheless. There were eight or nine separate suits in New York and Brooklyn alone. As usual, the opposition is fighting in good faith and step and the suit against exhibitors who have not the means to test the point in the courts. Be that as it may, it does not give the exhibitors the right to use the films in question. Why not abandon all this talk about bluffs and get down to business? If the exhibitors are too poor to fight the reprieve individually, why do they not come to some understanding whereby a test case could be made usable as an example? The intention here is to create business for the lawyers, but to bring about a decisive settlement of the question by the courts and let the exhibitors know just where they stand. It does the
exhibitors no good to tell them that the Patents Company has no right to replevin the films. If the company has the right then the exhibitors are not wrong. Get to work and the company will be stopped. The Patents Company has taken the first decisive step. It is now the opposition's move, as the chess player would say.

On my tour of nickelodeons during the past week some exhibitors said to me: "I would just like to see any of those Patents people come in my place and walk out with any of my films, license or no license." This kind of person is the sort of thing that makes you curious as to its source. Every man's home is his castle and all that, but just the same every day we see furniture and articles of household carried out of the castles in spite of vigorous protests of the tenants. There is a case, a recent case, and a lot of other current sayings may be quoted in conjunction with the old saw, "What is the use of beating your head against a stone wall." "Be sure you're right, changes or else," etc. If the Patents Company, then, sweep down on the exhibitors' places like a band of cowboys on a rampage, or a bunch of Black Hands in search of the tainted coin, the defiance would be justified. But this is not legal, right. This is not an interpretation of law and the only way to combat it is by a similar process. Neither bluff nor violence will accomplish anything more than bring about a still further entanglement with the law.

Now what are there replevin proceedings? Take the facts and throw all sentiment and prejudice aside. The Motion Picture Patents Company declares that it is not mandating, that the company's power cannot be used to serve a writ of replevin. They can pursue the even tenth of its way without molestation and serve all the films and exhibitors it sees fit; but the Patents Company is determined that no exhibitor will be permitted to use its licensed films until such exhibitor shall become properly licensed. When they find an unlicensed exhibitor using licensed films they go into court with this statement of facts: "These licensed motion pictures are not sold outright, but leased by the various licensed manufacturers, facturers and importers, so that the latter may at all times retain title and be in a position to recover possession of such pictures should they be found in the hands of exhibitors without the license or the payment of compensation therefor." On this the writ of replevin is issued. The term "replevin" is puzzling to many exhibitors. For their benefit the description is a writ for the recovery of goods that are not held under legal, right. This is not an interpretation of the term as a lawyer would put it, but it is the way it reads in plain English. It may also be information to the exhibitors to know that when a writ of replevin is issued the party securing it must give a bond to indemnify the officer who executes the writ against any claim for damages by the party affected in case he should show that he was legally entitled to the property taken from him. When this is taken care of it would seem that what is troubling exhibitors is that the Patents Company puts up a bond in each replevin suit it feels pretty confident that it is well backed up in law.

Several exhibitors have asked why the Patents Company allows its licensed exchanges to rent films to unlicensed exhibitors and get them into trouble. The answer is that from the developments of the past two weeks it is quite evident the company not only does not permit this, but is cancelling the contract of every exchange that does it. At least five prominent exchanges have had their contracts cancelled. At least two of them have suffered cancellation for not requiring their customers to obtain licenses.

In the last issue of the Moving Picture World the editor commented on the unjust accusation by some people that his paper is the mouthpiece of the Patents Company because it published warning notices to the film exchanges to observe the terms of agreement with that company. If I may be permitted to do so, let me beggar to the editor not to allow such little things to worry him. If the Supreme Being should come upon earth and point out to the people the errors of their ways a certain number would call a mass meeting to demand that they be not interfered with. If you are a great man among men of humanity if you held a helping hand, or failed to give a warning cry if you saw a fellow-being unconsciously or negligently approaching the brink of a precipice. Don't worry, Mr. Editor, so long as you state the situations as you honestly believe they exist you will always have the majority of the people with you. Give false color to events and you are sure to fail. Reap the score of even your best friends.

OLIVER.

Notes from Chicago.

An amusing incident happened to me the other day as I was walking around town. A crowd of five or six persons were standing in the blizzard waiting to get into a 5 cent vaudeville. They were all dressed in suits and hats, one of them was a well-dressed, well-featured man in a business suit. I thought that there must be something wonderful inside, as the management could not take care of those patiently waiting on the sidewalk. I inquired. You may believe me or not, but when this gentleman was invited to come in he said, "no, sir. The manager was doing a vaudeville stunt all by himself, and got rattled if anybody entered when he was on the floor, thus the crowd had to wait until the manager was through."

Can you too may be a step-father to this type of exhibitor? He will do almost anything for his pictures. He will even wait out on the sidewalk in the cold for half an hour at a time, if they are good ones. Credit must be given where credit belongs. They are running fine pictures in this little place, far superior to those of all the theaters in the neighborhood, and they've got a crack-jack of an illustrated song singer.

We have got another specimen of a manager in this town. He is fond of talking. He gives a little speech now and then between the pictures, and sometimes even during the performances. His theater is not a moving picture theater, and he advertises the fact in huge lettering; also no cheap illustrated songs. He makes his living by supplying his theater with such expensive vaudeville acts. He says he is glad he can afford to do it. He does not depend upon that theater for a living. Oh, no; it can bear the heavy expenses, that is all; and it is merging gradually into a song and vaudeville treat, which he hopes they appreciate. I don't know if the gentleman is ambitious enough to run for chairman in politics, but I would not be surprised if he is. Daily practice that, and you may be a step-father to the type of exhibitors; but I do not wish to encourage those around the country to follow suit. My sympathies are with the public.

I believe the average exhibitor would increase his patronage if he cut vaudeville out altogether. Two reels of motion pictures and good illustrated songs are appreciated by the public—far more than the exhibitor thinks. It has proven so in many instances. I know of another one—the case of Keith & Proctor in New York City, who turned over three of the biggest vaudeville theaters in town, playing both illustrated songs, exclusively, and are making more money out of this style of amusement than they have done before. When the average exhibitor loses his patrons, he does not, as a rule, move his feet and go. Another vaudeville competitor has put on another vaudeville stunt, and so does he, and maybe he cuts down a poor film service; the result is a vaudeville bill every week that sometimes does not pay expenses.

When mingling with the audiences of 5 cent theaters, I take pains to analyze the statements of the public. I attended, the other day, a fine performance at a 10 cent house on Madison street. There were five vaudeville acts and one reel of film. The bill was good and I enjoyed it. Two ladies sitting behind me commented on the show. "Well, of course, the soubrette was 40 and her hair—I wonder how she does it." Suddenly she made a remark that made me sit up and take notice. "I think," said she, "they give too much vaudeville here and not enough pictures. I don't go to 5 and 10 cent shows to see vaudeville; I like pictures just as well." The moving picture is a production of dramatic art, far stronger and more powerful than the vaudeville kindred. This is the attempt to be. We see thrilling episodes, and pictures of life that never can be accomplished on any stage. With such realism and naturalism, speech is unnecessary.

There is something wonderful in the near future coming out on the market in the shape of a talking picture machine with perfect synchronism between sound and picture—the result of years of experimenting by a Chicago firm. We believe that our friend, George K. Spoor, can give some information about it.
LICENSED MANUFACTURERS VS. EMPIRE FILM EXCHANGE.

Replevin Suits Started By Motion Picture Patents Company.

The Motion Picture Patents Company, acting for the nine licensed manufacturers and importers, has, on the affidavits of Mr. Macdonald, general manager of the company, entered into a suit against the Empire Film Company, of 108 Fulton street, New York, for the recovery of possession of films manufactured by its licenses.

The essential portions of Mr. Macdonald's affidavit are as follows:

"2. That the plaintiff is the owner and is entitled to the immediate possession of the films named.

3. Upon information and belief, that the said chattels are manufactured by the defendant; that to the ground of deponent's belief as to the allegation are statements made by employees of the plaintiff who have been specially investigating the matters herein referred to, and statements made by customers of the defendant's who have exhibited said chattels while temporarily in their possession, and the purusal of records prepared by the defendant, showing the names of all persons entitled to the possession of such chattels, and deponent's personal knowledge that defendants are not entitled to the possession thereof.

4. That the alleged cause of the detention thereof, according to the best knowledge, information and belief of deponent, is that the defendant claims to be entitled to the possession of said chattels by virtue of an alleged sale, loan or personal possession, by the defendant, although in fact no person had any right to lease said chattels to the defendants.

5. That prior to the commencement of this action plaintiff demanded of defendants possession of said chattels and the defendants refused to deliver the same to the plaintiff.

The replevin was made by the plaintiff's attorneys on March 15, and the summons is returnable within 20 days from that date.

Mr. Kessell, the president of the Empire Film Company, does not care to say what his course of action will be, but he is greatly incensed over the fact that his premises should have been invaded and his business jeopardized by the officers of the law who made search for the films named in the bill of complaint. Mr. Kessell says that none of the films were found in his possession. He admits to having had three of the two dozen or more specified and he says he can show receipted bills to prove that these were purchased in the ordinary course of business. He also says that possession of his place of business was the result of search for these films, neither the Motion Picture Patents Company nor any of their agents had ever made demand for the possession of said films either to himself or any of his employees.

Mr. Kessell believes that he has a clear claim for heavy damages, as his business has suffered greatly because of the indignities to which his customers were subjected and the reports and commentaries which have been circulated.

As this is only one of many similar suits which have been and will be started by the Motion Picture Patents Company under Clause 2 of the agreement between the licensed manufacturers and the exchanges, the outcome will be watched with interest by the whole trade.

PITTSBURG LODGE NO. 1. EXHIBITORS' PROTECTIVE ASSOCIATION.

Exhibitors: Wake Up and Protect Your Interests!

The slogan of every exhibitor of moving pictures in these days should be "Organize, organize and never stop organizing. Only through concerted action will the exhibitors be able to bring about that influence to which their position and their numbers surely entitle them.

For this reason, certain of the exhibitors of Pittsburgh met on the afternoon of February 1, 1909, at 438 Market street, and talked over the whole question of how to try and effect an organization, the objects of which are set forth below:

**Objects.**

1. So that the exhibitors may become better acquainted with each other and those from districts in which two or more have been invited to sit down and mutually profit by discussing the needs of the business in their particular district.

2. To get the exhibitors to work in harmony with each other, leading to better profits for all and the abolishing of cut-throat competition.

3. To create a fund, from monthly dues, to aid in the prevention of unjust legislation, either on the part of the State of the city, or from any other source whatever.

4. To provide quarters, centrally located down-town, where exhibitors may drop in, use the phone, or transact any business while delayed by their film exchange.

5. To establish an exchange, through which the exhibitor might secure employees, such as operators, piano players, singers, cashiers and ushers, upon a moment's notice.

6. To provide quarters, centrally located down-town, where exhibitors may drop in, use the phone, or transact any other business while delayed by their film exchange.

This was accomplished by rented and possession from seventeen lots. An organization was effected, and Mr. Balsdon, of Royer & Balsdon, The Casino, Allegheny, was elected president, and Mr. Graham, of the Cine, Market street, secretary and treasurer. An office was voted as the fee for membership in the Association, with monthly dues of $2.

Forty houses have already become members of the Association and more have pledged their support. Arrangements have been made for permanent headquarters, third floor, 438 Market street (entrance & Masters way), where either Secretary Graham or Vice-President Williams is always in attendance. No fee are cordially invited.

Our regular meeting day is Friday, at 2 o'clock. Kindly arrange to have your membership fee paid before the next regular meeting so you will have a vote in the meeting. No one admitted at regular meetings except members in good standing.

EXHIBITORS' PROTECTIVE ASSOCIATION.

1. The International Company's Supply of Films.

Mr. Harstn, the Eastern agent of the company, informs us that he has received telegrams from J. J. Murdock president of the International Protective and Producing Company, advising them that they have in stock enough material for four weeks' supply, and that every steamer is bringing more and more film to this country. The reports in circulation about the I. P. Co. not being able to fill their contracts in supplying the various exchanges that are handling Independent goods with films of the European makers, and for which they have the exclusive agency for this country, are untrue. The authors of these rumors think that by spreading rumors throughout the country about the I. P. Co., they gain a point, whereas, all exhibitors will be in a position to use Independent service offered by the I. P. Co. or the P. P. Co. and have more than enough of film to supply all the exhibitors beginning March 22; as there are now shipments coming in daily on every steamer which arrives from Europe, there are more and more films being accumulated in the hands of the I. P. Co. ready for delivery to the various film exchanges. Next Monday, March 22, the I. P. Co. will have in New York City, in the offices of Harstn & Co., at least 20 reels and about 10 prints of everything to make up the 20 reels to supply each individual exchange around New York City and vicinity. They are also sending large shipments all over the country to be released on exactly the same date, March 22. They assert that film renting business is in a better condition to-day than it ever was before. They are taking on a lot of trade every day in all their various exchanges, as well as the exchange and they are supplying with film and for next week they have a lot of new contracts signed up with different exhibitors.

On another page we give a list of films that will be released by the Independent. If all equal the quality of those we have seen, there should be no more complaints from independent exhibitors that they cannot get a good and plentiful supply of film. We understand that the Independents have a large supply for the next few weeks and the issues for the fourth week are on the water.

New York, March 11.—Charles H. Perry, through his attorney, Henry M. Russell, of 30 Broadway, New York, has instituted suit to recover $280, alleged to be the balance due him as general manager of the American Photofone Company, a Delaware corporation, whose offices are with S. P. McConnell, at 111 Broadway, New York.
CONGRESS AND THE MOVING PICTURE "TRUST."

The result of the investigation referred to in the appended resolution, which is extracted from the Congressional Record, will naturally be viewed with much interest in the moving picture field of the United States. Meanwhile the resolution itself appears to be based upon insufficient knowledge of the facts of the situation, and to be very vaguely drafted, as it refers to a "so-called" combination, thus implying the presence of a doubt in the mind of its author as to whether there actually exists such a combination. Moreover "said so-called" and "causes of the ability" are not models of literary lucidity. We hardly agree with a Chicago contemporary that this document is "self-explanatory," however desirable the investigation referred to may be. But we await developments and results.

"In the House of Representatives, February 23 (calendar day, March 3), 1909, Mr. McDermott submitted the following resolution: 'Resolved, That the Secretary of Commerce and Labor is requested to institute a thorough investigation immediately of the so-called "combination" on the part of the manufacturers of moving picture machines and films therefor in the United States to control prices, with a view to discovering how far an agreement between the various manufacturers of such products operates to fix the price of moving picture machines and films produced in the United States, the causes of the ability of the manufacturers to combine, and the cost to the consumers and users resulting from said so-called "moving picture combination," and with suggestions as to remedies; also with a view to criminally prosecuting parties combined to control and manipulate the market, and the prices of moving picture machines and films.'"

"TOWARD THE NORTH POLE."

The Great Northern Film Company releases to-day under this title one of the most beautiful films it has ever shown. It is what its name indicates, a series of views made in high Northern latitudes, and representing scenery there. Mountain and crag, ice, snow and water, the midnight sun, the North Cape village life amid the snows are all prominent features of the film.

The picture is particularly attractive because of its artistic tinting, which represents the rocks in their natural colors and makes of the snow and ice touches of beauty in color and tone. As a scenic and educational film this should prove exceptionally popular. Those latitudes are always interesting and to have them brought to one's door is indeed a treat.

The Chicago Film Exchange is doing a large business over in their new, elegant headquarters at 42-46-48-50 Jackson boulevard. The Chicago Film Exchange, as is well known, are the pioneers of the independent movement in Chicago and the organizers of the Independents in the West. Mr. Harry Lewis is just back from Europe with a select consignment of films waiting for inspection at the Custom House. Every Wednesday afternoon Independent exhibitors assemble to witness the exhibition of the films released that week by the Chicago Film Exchange. Some very fine subjects of the best French and Italian makers were shown to a representative of this paper the other week.

"THE MYSTERIOUS DOUBLE."

The next film to come from the Kalem studio will be released March 26. It is entitled "The Mysterious Double; or, The Two Girls Who Look Alike." The building up of a story around two girls who look alike is novel, and the working out of the plot holds the interest to the end. A pretty love story is woven into the plot. The complications which arise from the resemblance of the two girls are sufficiently strong to hold the interest at a high pitch.

PATHE'S "RETURN OF ULYSSES"

Released to-day is a magnificently staged and acted dramatization of the Greek story of Penelope and Ulysses. When we consider that the actors were leading members of the Comedie Francaise, we begin to realize the serious effort that is being made to elevate the silent drama.

The Essanay Company have made their mark in comedy and some of their supporters have advised that they should stick to that line, but their issue of last week, "The Road Agents," shows that in drama they are equally strong, if not more so. The manager of Keith's Theater, Union square, where we saw this film, informed us that it was the feature film and that the great assembly in the Bijou Dream, which is always a very critical audience, watched the splendid scenery and horsemanship and the hold-up of the stage with breathless attention. We are informed that this film was censored in a Western town that is becoming very sensitive as to its code of morals, but in the whole film there is not one scene that we could see any possible objection to. The mere fact that a hold-up was shown in one scene only records what has been a common occurrence in the West and the graphic manner in which swift justice is dealt out to the marauders is a wholesome object lesson to gentlemen of the road to mend their ways.
MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

The events of the past week, the revile suit and search warrants that have been executed, would indicate that the Motion Picture Patent Company is fully as thoroughly determined as the late "bluff." Certainly there has been no hint of compromise in any quarter. So that the moving picture business may smoothly progress we have tried to point out the rocks and shoals, and we want to make clear to every one—licensed exchange or unlicensed exchange, licensed exhibitor or unlicensed exhibitor—the course they must pursue if they wish to avoid legal entanglements.

The actions that have already been started by the Motion Picture Company are only a fore尝er of the steps that will be taken to protect the interests of their licensees. Their policy is not to coerce anyone to taking the service of the licensed exchanges, but they are firm, and their position is clearly defined, that anyone who handles or exhibits their leased products can only do so by being duly licensed and abiding by all the terms of the agreement. They have no desire to monopolize the film business, at least to make public assurance that this is not their motive. Unlicensed exchanges and exhibitors are free to use any and all films that are not made by their licensees, but the most vigorous steps will be taken to prevent the indiscriminate use of both independent and licensed film by any exhibitor or exhibitor.

Licensed Film will be Replevined.

At a meeting of the manufacturers, held in the offices of the Patents Company, on March 16, it was decided that the policy of seizing and holding, by means of replevin suits, any and all licensed films used by unlicensed theaters, will be vigorously continued.

Many replevin suits have been started. We only instance the case of the Empire Film Exchange and the exhibitors that were supplied by them, who have had licensed films taken out of their places. The importance of this action was so great that we have taken the pains to get the opinion of several lawyers, and the consensus of opinion is that the Moving Picture Patents Company are acting within their legal rights and that their action will be upheld in the courts.

Violations of the Release Day Rule which provides that films shall not be exhibited until the day agreed upon, will be punishable with a fine of not less than $100 or a revocation of the exchange license.

Star, Pennsylvania and Wonderland Exchanges Reinstated.

The revocation of the licensees of the Star Film Exchange of Chicago, the Pennsylvania Film Exchange and the Wonderland Film Exchange of Pittsburg, was taken up on the petitions from each of these offices for reinstatement. It appeared that while violations had been made, some were made out of acts of subordinates and not due to reckless or intentional disregard of the conditions of the license agreement. Under these circumstances, the Patents Company has accepted from each of these exchanges a written statement to the effect that they have acknowledged the error, and have imposed a heavy fine in each case, and these three exchanges have been reinstated.

New Exchange.

Miles Bros., who, through an agent, have handled a considerable portion of the business in and around Baltimore, Md., have been granted a branch office in that city.

OFFICIAL STATEMENT BY M. P. P. COMPANY.

The Motion Picture Patents Company have issued the following document defining their policy:

"Every possible effort is being made by the Motion Picture Patents Company to provide pictures that have either an educational, moral or cleanly-amusing effect upon those who view them, and to absolutely prevent the production and supply to its licensed exhibitors throughout the country of any film whose subject is of a questionable nature. It is well known that in the past certain objectionable films have been on view, but since the formation of the Patents Company a most earnest and strenuous campaign has been carried on toward the abolishment of all such material and the prevention of its further production. With this end in view, the Patents Company has secured an agreement from all of its licensed manufacturers and importers. The following licensees are included:

Edison Manufacturing Company,
American Mutoscope and Biograph Company,
Essanay Film Manufacturing Company,

"Kalem Company,
"George Kleine,
"Lubin Manufacturing Company,
"Triangle Freres,
"Selig Polyscope Company,
"Vitagraph Company of America.

Censorship Board.

"The Patents Company's Board of Censors will work in conjunction with the recently established Board of Censorship of Programs of Motion Picture Shows, which is composed of such leaders in the field as C. H. McDonald, president of the People's Institute; Rev. Walter Laidlaw, of the Federation of Churches; Thos. L. McClintock, of the Society for Prevention of Crime; Gustave Straubemiller and Evangeline C. Whitney, of the Board of Education; Mrs. Josephine M. Price, of the Public Education Association; Miss M. Serena Townsend, of the Woman's Missional League; Rev. George William Knox, of the Ethical Social League; Howard M. Bradstreet, of the Neighborhood Workers' Association; Mrs. Josephine Bedding, John Collier and Albert Shields.

"To look over the above list of names is surely to become convinced of the sincerity of the movement, and must lead to the conclusion that the death-knell of the cheap and low-toned picture show has been sounded.

"That the motion picture is an educational factor of tremendous importance has long been realized by all, and there is no reason why the quality of the pictures should not be such that children of any age might enjoy them and be morally benefited, as there is an unquestioned demand for such subjects in all parts of the country, whether the return may or may not be greater than the careless exhibitions that have been more or less in vogue.

"The Motion Picture Patents Company and the Board of Censorship have joined hands in a determination to positively stamp out any pictures that are not wholly desirable, no matter what the cost.

"The movement will be national in scope, and will be put into immediate operation.

Notes and Comments.

Mr. Berst, the resident manager for Pathe Freres, sailed on Thursday to consult with the heads of the firm.

Mr. S. Long, of the Kalem Company, will sail for Europe on April 2 for a stay of some weeks. While he goes primarily for pleasure, he may combine a little business with it.

E. Albert Smith, of the Vitagraph Company of America, is enjoying the first vacation that he has had for years at the home of his parents in Santa Barbara, Cal. A picture postal card just received shows Mr. Smith seated on a spirited horse and wearing his usual smile as he admires the rich foliage that skirts the roadways of Southern California.

Selig's next issue, "Four Wise Men of Dobbinsville," is well worked out comedy which introduces a splendid representation of the Mardi Gras celebration at New Orleans. Four country jays get up a scheme to make their wives believe they are each called away to attend to sick relatives, whereas they meet at the festival and have a high old time, but get buncoed and finally land in prison, from which they are released by their wives. The situations, the jokes and the very excellent comedy make this a film that will appeal to any audience and be popular wherever shown.

The American Film Service, of Chicago, are now installed in their new and commodious offices on the third floor of the Security building, which is a large business building. Buying eighteen reels of new licensed film each week ranks this firm as one of the leading exchanges in the country. The success of the American Film Service is due to the able management of Mr. Van Runkle, who is one of the most popular film renters in Chicago and throughout the West. By an error in our last issue Mr. Laemmle was credited with supplying the service to Mr. George Hines' place, the Senate. As a matter of fact that theater is supplied by the American Film Service. We do not know of any film exchange that has made more rapid and solid progress than the American, which speaks well for the satisfaction of their customers.
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Comments on Film Subjects.

“The Iron Worker.”—Selig has come to be a name which means a good story, well told, and a good film technically. The stories sent out by this house are graphic, they are well acted, they are appropriately staged and they undoubtedly represent as good as there is in American film production. In the story of “The Iron Worker” Selig presents the graphic account of the efforts of a rival to kill a young man who aspires to the hand of the daughter of the proprietor of the mill. The young man loses his place and is set upon by the superintendently serious, but the young man marries the girl of his choice. The love story could have been told as well of any other worker, but the views of the iron works, including the pouring of the molten metal are extremely good and show the highest development of art in moving picture making of this type. The staging had to be done in a foundry and the scenes therein are very realistic and convincing. The story woven around it adds interest, but does not strengthen the picture, which would be impossible. The action is spirited and the characters’ work quite convincing.

“The Salvation Army Lass.”—This is a record film as well as a picture which holds the audience from the beginning to the end. It is almost breathtaking in its realism. It tells of a girl who has been trained as an army lass, and her story to a den of thieves. There she is taken over and turned against her sympathizing woman wants of her. She breaks away and runs into the arms of a Salvation Army lass, from whom she had been previously taken by the shoplifter. She joins the Salvation Army and in going back to the drunken row, which cost her more, she finds her lover, who has been discharged from prison. She undertakes to convert him, but he merely laughs at her. She finds him on the street begging him to leave his evil ways, but he refuses and strikes her to the ground. But after various vicissitudes he is also reclaimed and they go away together. The Salvation Army are absolutely correct, showing their services exactly as they occur. The interior scene is inside the Salvation Army mission and it is true as well as the others. This film could be used with profit by religious organizations, even though they may not altogether approve of the work of the Salvation Army. It is one of the best the Biograph people have produced.

“The Road Agent.”—This picture from the Essanay studio has some excellent qualities. It tells a story connectedly. From the time the picture appears on the screen until it disappears the thread of the tale is perfectly plain. It is the story of a band of road agents, who have crossed the plains in the old stanging days, ascertaining how much money they carried, and obtaining other information of that character, and then with a confederate holding up the stage and robbing the passengers. To one of the agents, who marries his confederate a Mexican, quarrel over the division of the spoil and the Mexican stabs the agent. The latter manages to crawl to the road in time to tell the sheriff’s posse the story before he dies. The Mexican is finally captured and the stolen valuables recovered. The staging of this film is exceptionally good. The background of the sandy desert, with the cactus and sage brush is excellent, and the pictography is beyond criticism. To one who has been through the country portrayed it is very natural. Some scenes appear so real that one almost feels as though he were there. The Essanay people are to be congratulated upon the success they have achieved in this elaborate picture.

“The Ringleader.”—A picture from Pathe which illustrates a phase of labor disturbances in France. A lazy workman is discharged and incites the others to strike and riot. One of the men is killed, and the workmen come to their senses and set upon the instigator and drive him away. The picture is full of thrilling scenes and conveys its lesson which should not be lost upon the people who cherish the same views of employers and capitalists.

“Cremation on the Ganges.”—An Urban film, which illustrates the method of disposing of bodies at the burning ghats along the Ganges River in India. It is well photo-
graphed and while the subject is more or less disgusting, it is none the less interesting and instructive.

"Buying a Title."—An Edison film in which a father tells his daughter that she must marry a title and ruthlessly orders her lover from the house. He then sends to a matrimonial agency which searches for a title and finds a count acting as waiter in a restaurant. The parents visit the agency, and are so pleased with the count that they invite him to their home to see their daughter. She is rejected, and he doesn't care particularly about counts. But she and her lover fix up the plan to have the maid impersonate her. The maid has a lover in the shape of the policeman on the beat and when he sees through the window the count very ardentely making love to his girl the pseudo count is very unceremoniously run out and down the steps, leaving the girl and her lover to enjoy the exit of the count in the highest possible degree. It is a good comedy and gets liberal applause.

"Reforming a Husband."—A Lubin comedy which might be said to convey a lesson of importance in domestic affairs. On returning from the wedding journey a young husband is successively told that he must not smoke, play cards or drink, and actually stops—at home. But he goes to the club, and when his wife gathered up his scattered belongings the next morning, she concluded it was easier to reform a wife than a husband. She gave him a cigar and offered him a drink, and probably their bliss was perennial after that.

"Voice of the Violin."—A Biograph picture which ought to command attention from critical audiences and which is lively enough to attract any one. A music master, rejected by an heiress, joins a band of anarchists. He is one of two selected by lot to blow up the home of a hated capitalist. While watching outside the door he hears a violin playing one of his own compositions. He discovers from this that it is the home of the girl he loves. He rushes to the cellar where his confederate is about to light the fuse on the fatal bomb. He tries to prevent it, but is overpowered, bound and left to share the fate of the inmates of the house. He struggles violently and successfullyAfou the fuse in two before the bomb is ignited. He is found shortly after, taken up stairs, and the ending is happy enough to suit the most exacting.

The acting is good, the staging could scarcely be better, and interest is maintained to the end. This film should have a long run.

"The Little Rag Doll."—A little child sits at a door holding her pet rag doll in this Lubin picture. A Gypsy comes by and takes the little one away, who still clutches her doll. The child is sold to a wealthy woman who brings her up as her own daughter. The heartbreak through the lives of her parents, and the end is heartrending.

"The New Mirror."—A Lubin story which has an element of novelty. A husband starts in the morning and decides to purchase his wife a dress with a handsome mirror as a surprise. It is sent home and she has it put in her room. Meanwhile a burglar has entered the house and hides behind the lace curtains as the dresser and mirror is brought into the room. While smoothing her hair before the mirror she sees the burglar leave his place behind the curtain and secure himself under the bed. She finishes smoothing her hair, and then goes to the telephone and calls the police. The burglar leaves his hiding place as soon as she goes down stairs and begins picking up valuables. The police arrive in time to see him disappear, but they finally catch him. It is a pretty story and the element of novelty is well worked out that it causes the audience to watch with intense interest every move of all the actors.

"The Misadventures of a Sheriff."—In this Pathe a sheriff is shown in the pursuit of his vocation of ejecting tenants for landlords. In one place he is tied hand and foot and

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locked up in a cabinet. The cabinet is lowered from an upper window, striking someone below as it descends. He can pull the rope and it lifts the frame of the cabinet on a cart and has various disturbing experiences before it finally lands at the police station where the prisoner is released. It is funny and the audience watches the movements of the cabinet with great interest.

"A Midnight Supper."—Here is one of those lovely Edison films which never fail to delight and amuse. It shows a seminary determined to have a midnight supper to celebrate a school victory. They have accumulated a portion of the necessary stores and have hidden them in the stovepipe. The janitor comes in to remove the stove and notices the trouble and complications ensuing. The janitor finds an invitation and gives it to the principal. She sets him to watch over the room so that no one can enter. The girls creep out and set the clock back so that when he wakes up he finds it is still more than an hour to the time appointed for the supper. He sits down and goes to sleep. The supper is over before he wakes up. One of the girls ties the rope of the fire alarm on the janitor's leg. When he gets up he has the fire alarm ringing and arouses the whole school. The police arrive, take in the situation and remain to laugh and the picture ends with the audience laughing as vigorously as the girls seem to be doing.

"Love Is Blind."—An Edison film which is funny and is worked out in a novel way. A master and man look much alike and this causes a number of amusing complications. The man is in love with the maid and the mixups and misunderstandings between the man and mistress and maid are extremely amusing. Finally the master and man prove to be the janitor because each thinks the other an intruder in the house. Finally it is all straightened out to the satisfaction of everybody. The technical quality of the film is good and the action is as lively as one might wish.

"Innocent, but Found Guilty."—A Gaumont picture in which an innocent man is accused of burning a farm house and the shock of his conviction kills his wife, leaving a little daughter, who is adopted by a kindly woman. It is one of those heart stories which one scarcely likes to see, yet which compels one to watch it through whether one wants to or not. The father is released and is reunited with his daughter after six years. The staging and setting of the picture are excellent and the acting is better than that of some of the Gaumonts. It is a picture which will interest deeply.

"Three Celebrated Mountain Climbers."—A little comedy from the Eclipse house in which three bombastic individuals start out to climb mountains. When they return the one who actually climbed the least tells the biggest story. The situation and action are very funny. Apart from this film the whole world with its excellent producer determines to end it by cutting off his beard. The man thinks he will do the same, and unknown to each other they remove their beards after the complications are even more amusing. They don't know each other then and the man gets involved with the master because each thinks the other an intruder in the house. Finally it is all straightened out to the satisfaction of everyone. The technical quality of the film is good and the action is as lively as one might wish.
THE SONGS.

The songs of the week have been better than the previous week. This means that the songs themselves have been better, and even though there were some good slides shown the previous week, those shown the week just closed averaged much better. "I Want Somebody to Play with Me," illustrated by DeWitt C. Wheeler, was a beautiful song and the illustrating was beautifully done. "The Huskin' Bee" was illustrated by Mr. Wheeler and the pictures were unusually good. The settings were so natural that one could almost imagine himself joining the revelers in the barn dance.

It is such songs as are offered now that attract and lead to increased patronage. The latter mentioned song was vigorously applauded and the singer had to respond to a number of encores. With the character of the songs better and the quality of the pictures steadily improving the programs in all theaters which use songs are strengthened.

A NEW SYNCHRONIZING DEVICE.

Our Mr. Bradlet has just returned from Philadelphia with a very interesting report on a new talking picture machine, a perfect synchronizer, the invention of Mr. S. Lubin. This new synchronizer can be placed on any projecting machine, is connected with the phonograph, the operator has no dial to watch, he does not even need to look at the picture on the screen and the invention seems to be most practicable.

Mr. Bradlet has also examined Mr. Lubin's new projecting machine, which has many improvements. One of them is to replace the rewinding belt by a connecting rod, which rod offers many advantages: a greater protection against fire, a saving of the film, etc. As we are going to press, we have to defer this report to one of our next issues.

Mr. Bradlet also hands us the programme of the State Theater, of Trenton, N.J., a show of 2 hours 34 minutes for 5 and 10 cents, and he claims that No. D of the programme, the "Band Rools" (formerly of the New York Hippodrome) gives a concert of 24 minutes which by itself is worth more than the admission for the entire show.

It is needless to point out that such service can mean nothing more than suicide to the exhibitor and is nothing more than less of fool competition between exhibitors who try to drive each other out of business instead of getting together and agreeing upon a defensive business policy.

MOVING PICTURE OPERATORS' BRANCH, LOCAL NO. 35, I.A.T.S.E.

The last regular meeting was well attended and the worthy president, Bro. Walter Cortwright, complimented the members on their enthusiasm to make it a good, solid organization.

There were fifteen applications presented for membership and ten new members obligated and entered into the robes of our forces.

Many members spoke encouragingly for the good and welfare of the Unions, particularly Bro. Thos. Costello, our honorable vice-president.

The next regular meeting will be held at our meeting rooms, 422 Eighth avenue, at 12.30 midnight, on Monday, April 5, 1909, when we expect to see with its some notable officials and factors of organized labor.

Notice: All union operators seeking employment or knowing of vacancies for unemployed men will kindly call phone or write to Mr. Jos. Englander, 1402 Broadway, care Tanner & Co.

THE BOARD OF CENSORSHIP.

Representing Civic Bodies
The Public Education Association, Mrs. Joseph M. Price.
The Public Schools, Gustave Straub and Miss Emma C. Whitney.
The People's Institute, Charles Sprague Smith.
The Federation of Churches, Rev. Walter Lashley.
The Woman's Municipal League, Mses. S. Beren Townsend.
The Ethical-Social League, Rev. George William Knox.
The Neighborhood Worker's Association, Howard M. Bradstreet.
The League for Political Education, Robert E. Elly.

Members at Large: Mrs. Josephine Redding, John Collier.
N. Joseph Silliken, Secretary.

Executive Committee on Censorship:
John Collier, Chairman; Albert Miller; Mrs. Josephine Redding, Joseph F. Driscoll, Dr. W. J. Lumbarger, representing the Association of Motion Picture Exhibitors of New York State; N. Joseph Silliken, Secretary.

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NOTES OF THE TRADE.

Pontiac, Mich.—The Eagle Theater again opened its doors after being closed for some time, during which it has undergone many improvements.

Far Rockaway, L. I., N. Y.—A new theater is being constructed and will be ready for occupation April 3, under the management of David Galvey.

Terre Haute, Ind.—The new Cosy Corner Theater, at Thirteenth street and Wabash avenue, opened with high-grade moving pictures and illustrated songs.

South Bend, Ind.—A new moving picture theater, known as the National, opened at Wayne and Michigan streets, under the management of M. Mancini.

Manti, Utah.—L. R. Anderson, Fred Kummerman and Quince Crawford are planning the erection of an Opera House here, to cost about $25,000.

South Bend, Ind.—A new moving picture theater is to be opened at the corner of Michigan and Wayne streets. It will be known as the National.

Tomah, Wis.—Messrs. Cheyne & Bronson, of Sparta, have purchased the Majestic Vaudeville Theater, here, from Messrs. Meyers, Smith & Robinson, and taken possession.

Buffalo, N. Y.—W. Bielanski is having plans prepared by Architect Joseph A. Brown for a moving picture theater, to be located on Fillmore avenue, estimated cost, $15,000.

Flint, Mich.—Rapp & Rapp, of Chicago, architects, are preparing plans for a new Bijou Theater, to be erected by Frank W. Breyce, proprietor of the present Bijou Theater, here.

Worcester, Mass.—The partnership existing between Gaspard Brunilateral and A. P. Thibault, as proprietors of the Star Theater, has been dissolved. Mr. Thibault has retired from the firm and will start in the same business.

Philadelphia, Pa.—The Jacob J. Hirschel estate has sold the Standard Vaudeville and Picture Theater, at 1226-34 South street, to a New York syndicate, headed by S. A. Horowitz.

Joplin, Mo.—The Schiffendecker Electric Park Company has been incorporated with a capital stock of $200,000. The incorporators are A. W. Canada, Henry Schuback, Lee Youmi and A. A. Kennedy.

Peoria, Ill.—The Seaver Amusement Company has been incorporated with a capital stock of $15,000, for the purpose of operating theaters. The incorporators are: Vernon Seaver, Dee Robinson and Andrew Talbot.

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Stories of the Films.

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STROLLING PLAYERS—Synopses of scenes: Of a troop of strolling players our picture tells. It presents the manners and customs of other times in a vivid manner. We are transported to the age of romance—when players were classed with gypsies and vagabonds. The young lord of a manor becomes interested, in a kindly, sympathetic way, in the life of one of the players, the manager of the troupe. She is a refined, gentle, beast-like creature, while he is a drunken and bawdy. Unknowingly the relation between before whom they play, a real drama is enacted, in larger proportions. But, in the end, we are rewarded by a note to the guilty, the innocent protected and virtue triumphant. App. length, 500 feet.

A CRY FROM THE WILDERNESS; or, A Tale of the Esquimaux and Midnight Sun.—Synopses of scenes: A Hudson Bay trader exchanges beads for seal. He falls in love with a girl in the camp. Her young Esquimaux lover becomes jealous and tries to injure the trader, but is prevented by the girl. The Esquimaux is banished from the camp. Trader finding the trader’s seals has broken, and goes on. He stops at a church on the side of a mountain. Pray and enjoy the view. He then stops at a cabin on mountain; calls to his friend, whom he is not to see, on his way. Young Esquimaux coming over mountain, stops at cabin and discovers the track of trader and follows him, determined to overtake his rival. The trader discovers the loss of his seal from the sledge. Tries to find it. The Esquimaux sneaks up and surprises the trader. Trader sees him and there is a fight for life. Trader slips on ice and Esquimaux wounds him. A Royal mounted policeman in the distance sees the fight and discharges his gun at the Esquimaux, pursuing him on horseback. The Esquimaux rushes for cliff. Mounted policeman after him. They meet and a fight ensues. Esquimaux takes policeman’s club and beats him with it. He throws the policeman’s horse over the cliff. Next the tale of Esquimaux leaving camp, tells his daughter he will return soon. Being left at the Hudson Bay camp, he hears a cry for help. He stops, but does not locate the sound. Trader lying in snow, rises up and calls. Too weak, he faints from loss of blood. Father hearing second call, listens and locates the direction from whence it came. He discovers the trader lying in snow. Binds his wounds. Unloads the trader’s sleigh and puts him on it. Father pulls sleigh into camp, telling the Esquimaux of his tribe how he found the trader and that he knew that one of their tribe was to blame, as the young Esquimaux swore vengeance before leaving. The Esquimaux runs out to find their banished member. The Esquimaux locate their prey and pursue him over the side of a mountain, but he eludes them. They return to camp, and, taking spars, again continue the chase to find him. The Esquimaux is surrounded. He sees there is no hope for him and jumps over the edge of a precipice. Seven months later. The Esquimaux girl has nursed the trader back to life. He proposes to the girl and is accepted. Father conveys to the union on condition that he (the trader) will renounce his people and always live with the Esquimaux, which he does. App. length, 500 feet.

ESSANAY FILM MFG. CO.

THE ENERGETIC STREET-CLEANER.—A story picture of a man compelled by the stress of circumstances to apply for a position as street-cleaner on the Hudson River. He is accepted, and immediately dons his white garb, secures his brush and sets to work. From the very beginning his superior impresses upon his mind the absolute necessity of sweeping everything clean, allowing nothing to escape his eye, and in his zeal he follows his instructions to the letter, much to the discredit of the pedestrians who are unfortunate enough to cross his pathway. He covers everyone with dust or mud, sweeping away all particles that he by his carelessness or negligence has upset. He upsets a gentleman and lady as the former is leaving the latter’s door; matters with mud and water two ladies robbed in white duck suits; upsets a greasy boy carrying a sack of flour; overturns a dress suit case belonging to a gentleman who is awaiting a car, scattering the contents upon the street; upsets a waiter carrying a tray of food; sweeps the debris of the street into a manhole as a workman is ascending. There is no limit to his energy until at last a crowd of enraged citizens, ladies and gentlemen, complain to the head of the department. After securing the services of a policeman, the superintendent and the crowd start in search of the sweep, find him continuing his glorious work, and pounce upon him, giving him a dose of his own medicine, and securing in his pocketbooks. Length, 450 feet.

THE MIDNIGHT DISTURBER.—A feature has entered the top story of a flat by means of the staircase, and has the misfortune to arouse the occupants. They give chase, forcing the burglar to return to the fire-escape for an exit. Being closely pursued, the thief is compelled to enter the window below, striving to reach the lane. In his hasty endeavor to get away, the pursuers are joined by the persons disturbed, and the culprit is
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some shrubbery for final inspection a passing limiter mistaken it for the real article and at once shot, precipitating a violent encounter. A brook in a hollow is next chosen as a suitable enclosure for the trial. The wind is so strong as to blow away his parapeter designs. In discharge he concludes to discard his ambitions for outdoor subjects, betrays himself to his home, where he enters a study, but fate has apparently determined that the efforts in this pursuit are equally unwavering.

Torch. A flame shoots up and crackles about the limbs. The note is a signal. He is quickening. He is hearing—listening—watching—paying attention. A report from an Indian sentry appraises the danger. The arrow of thunder that seems to rise from the flat prairie sounds a signal. He braves it. "It is our boys." Forgetting their capture, he notes the time. They are not far from their rifles, but too late. Down the street of the village, two, three, or four, the Indians are racing toward the captives bound to the stake. The minutes of the pursuit are numbered. The Indians attempted to make a stand, but in a few minutes the whole town was in flames—charging with. A report from an Indian sentry appraises the danger. The arrow of thunder that seems to rise from the flat prairie sounds a signal. He braves it. "It is our boys." Forgetting their capture, he notes the time. They are not far from their rifles, but too late. Down the street of the village, two, three, or four, the Indians are racing toward the captives bound to the stake. The minutes of the pursuit are numbered. The Indians attempted to make a stand, but in a few minutes the whole town was in flames—charging with.

STORIES OF SOME INDEPENDENT FILMS.
The films of which the following are the stories are handled by the Chicago Film Exchange, the Royal Film Exchange and the Globe Film Exchange.

A PROVIDENTIAL CHANCE. — Dusen, the daughter of a poor cobbler, Giovanni, is in love in a worthless scoundrel. Her father refuses to allow him to marry her, but in spite of his objections, her affection cannot be changed.

A WIDOW TO CONSOLE.—A young widow, who has just recovered from the shock of her bereavement, decides to take a trip in the country.

THE BURDEN OF DEBT.—The only child of a poor father lies ill in bed. They have no money to buy medicine for it. It rapidly gets worse. One day, a rich banker who had once given them the money to build their house, comes to see him, and proves to have an sympathy for their misfortunes.

A GOOD EXCUSE.—A gentleman, wishing to go out with the boy, tells his wife that he is sick. She induces a friend to take his place in the bed.

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meantime, has become stricken with remorse, and readily grants her request. She hastens home just in time to save her husband from committing suicide, and all ends well. Length, 704 feet.

FRASCOVIA.—Frascovia, a beautiful Russian girl, is living alone with her father. One day, the old man is arrested by the Russian Police. All of her pleas are in vain; her father is carried off and left to hard labor. One day, as she is walking, she passes the Governor of the Province, his aide and the young son. The aide, while rummaging about falls down a steep embankment, and is rendered unconscious. Frascovia courageously descends the dangerous declivity and revives the insensible boy. The Governor offers, as a token of his gratitude, to grant her any request. Of course she asks for the release of her father. She obtains the Governor’s pardon and hastens to the penitentiary. Her father is released and all ends well. Length, 440 feet.

BIOGRAPH CO.

"AND A LITTLE CHILD SHALL LEAD THEM."—This is one of the most pertinent player's ever presented, for the tiny hand of the babe has power to turn the universe. Ever since the foundation of the world has been the ruling peculiarity. The child has stimulated our every action, spiritual and actual, since the night at Bethlehem. The house divided against itself has been left to the care of the case in this story. The death of the first born, at the age of two years and a half, left the couple almost incombustible, and the little boy, which the babe held in its arms, in its last moments, was indeed a cherished re- membrance. Seven years after the husband became so deeply engrossed in his business affairs as to neglect his wife, his second child, a girl of six. The wife complaining of his indifference, a quarrel ensues, and the child is driven from the house. Arrangements for a separate home are made, and a divorce of effects is taken place. Everything is disposed of when the little girl pleads up the toy dog of her dead and gone brother, and says, "Mamma, who takes this?" Well the scene that transpires defies description and it is sufficient to say that it is the most touching episode ever portrayed. The separation does not take place 346 feet.

A BURGLAR’S MISTAKE.—A thrilling story of an attempt at blackmail. How many of us are wont to look back and wish that we might blot out from our memory the ever recuring specter of the follies of our youth. Such was the experience of Henry A. Newman, a wealthy banker, who, in the Sippant Sorrow of his life was guilty of an slight indiscretion which now in the sober Autumn of his existence seems so foolhardy that he finds would forget it, and above all keep it from knowledge of his family; but that it was common, for it was not, as Newman was a man whose standard of morals and character was high. Thus it was a false step was taken by his Dick Fowler, an un- comonstent wreth, and knowing Newman’s sensitive nature, sees in the episode an elegant chance for graft—or rather blackmail, which he proceeds to take advantage of. He writes a letter to Newman telling him he has convincing proofs of the affair and asking if it is worth to him $300 a month to keep quiet. If not Mrs. Newman will be apprehended. The letter arrives at a most opportune time to lead success to Fowler’s de- sign, for Newman is bound to his little family, enjoying to the extreme mundane do- minosty. He goes to his office and wants an answer to Fowler saying that his demand is unreasonable, and begging him to have pity. Fowler writes an answer, but in second thought goes to Newman’s office himself, and to Newman’s entra- nies simply reply that it is either $300 a month— the first payment at once—or he will expose him to his wife. Newman at fourth yields and Fow- ler goes away satisfied for the month at least. The money does not last long under the strain of Fowler’s dissipation, and a week later finds him broke again. In this condition he is visited by one of his companions, who is setting out on a burglarizing expedition and wants his assistance. In his present frame of mind he is ready for any- thing, and so readily consents, not even bothering to inquire where the job is to be pulled off. Arriving at the house they effect an entrance, and get to work gathering upon the articles of value. It is not long before they are surprised by someone coming, and start to brag a hurried retreat, one of them gets out, but Fowler stumbles and falls and the man of the house is on him, with revolver in hand. Fowler scrambles in his feet and finds him- self face to face with Newman. For a moment he feels ever, as he assessed he is within the awful reality dawns on him when Newman tells him he can now without any compunction put him out of the way forever, for is he not a burglar? And is it not perfectly reasonable for him to shoot him as such? Well you may be sure that Newman does not let slip this opportunity of harming himself and his family person now on, so when the police carry off the insensible form of the intruder, Length, 525 feet.

THE DECEPTION.—Of all the scenes of life, that which is most harrowing is the conviction that we have been deceived where we placed all the trust of love, and this is most apparent to Harry Colton, a young artist in the action of his
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AMERICAN MUTOSCOPE AND BIOGEAPH COMPANY.
Feb. 1— The Girls and Daddy (Dramatic)
901 ft.

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Feb. 4 The Bralima Diamond (Dramatic)
1030
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f>
A Wreath in Time (Comedy)
558
Feb. 8 Edgar Allen Poe (Dramatic)
450
Feb. 15— The Curtain Pole (Comedy)
765
Feb. 15— His Ward's Love (Dramatic)
235
Feb. IS— The Hindoo Dagger (Dramatic)
583
Feb. 18 The Joneses Have Amateur Theatricals (C).400
Feb. 22— The Politician's Love Story
52G
Feb. 22 The Golden Louis
474
Feb. 25— At the Altar
072
Mar. 1— His Wife's Mother (Comedy)
523
Mar. 1— The Prussian Spy (Dramatic)
465
Mar. 4 A Fool's Revenge (Dramatic)
1000
March 8— The Roue's Heart (Dramatic)
755
March 8 The Wooden Leg (Comedy)
240
926
March 11— The Salvation Army Lass (Dramatic)
March l"i The Lure of the Gown (Comedy)
547
March 15— "I Did It, Mamma" (Pathetic)
342
Marcb 18—The Voice of the Violin (Dramatic)
975
March 22— The Deception (Dramatic)
653
March 22— "And a Little Child Shall Lead Them"... 340
vi
Burglar's Mistake (Dramatic)
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EDISON MANUFACTURING COMPANY.
26— A Romance of Old Madrid (Dramatic)

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Origin of Beethoven's Moonlight Sonata 900
Bachelor's Supper (Dramatic)
850
Feb. 12— The Saleslady's Matinee Idol (Comedy)
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Feb. 16— A Daughter of the Sun (Dramatic)
850
Feb. 19— The Uplifting of Mr. Barker (Comedy) ..900
Feb. 23— The Landlady's Portrait (Comedy)
585
Feb. 23— The Janitor's Bottle (Comedy)
405
900
Feb. 26— Left Out (Dramatic)
March 9 The Colored Stenographer (Comedy)
635
March 9 Mary Jane's Lovers (Comedy)
265
March 12— The Star of Bethlehem (Scenic)
950
March 12 A Canadian Winter Carnival (Scenic) ... .1000
March 16— A Midnight Supper (Comedy)
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March 16 Love Is Blind (Comedy)
March 23— Strolling Players (Dramatic)
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March 26— A
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ESSANAY FILM MFG. COMPANY.
Jan. 27— A Cure for Gout (Comedy)
Jan. 29— A Modest Young Man (Comedy)
Feb. 5 Adventures of an Old Flirt (Comedy)
Feb. 3 The Musician's Love Story (Dramatic)
Feb. 10 Educated Abroad (Comedy)
Feb. 10 Educated Abroad (Comedy)
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Feb. 24 The Tell-tale
(Dramatic)

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3— Shanghaied (Dramatic)
March 17— The Road Agents (Serio-Dramatic)
March 24— An Energetic Street Cleaner (Comedy)
24 A Midnight Disturbance (Comedy
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—The Piano Teacher (Dramatic)
— In Sore Straights (Dramatic)
6— Walking on His Toes (Comedy)
March 9 — The Blacksmith's Bride (Dramatic)
March 9 — The Postal Clerk (Dramatic)
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13—The Smoking Lamp (Comedy)

— Buttes Chaumont After a Snow Storm282
387
— The Irresolute Man (Comedy)
— Innocent, But Found Guilty (Dramatic) .750
— The Musician's Dream (Farce-Comedy) .255
20 — The Secretary's Revenge (Dramatic)
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20—The

(Comedy)
23- -Pocket Policeman (Comedy
23 Japanese Magic (Magical)
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Across the Border (Drama
Survivor's Story

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L9—James and Catherine

(Comedy)
19—The Barber's Christening (Comedy)
26
Sherlock Holmes II. (Dramatic)

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Foundling (Dramatic)
3—The False Superintendent (Comedy)
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Sherlock Holmes III. (Dramatic)
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KALEM COMPANY.

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Jan. 29 The Octoroon (Dramatic)
Feb. 5 The Detectives (Dramatic)
Feb. 12— The High Diver (Dramatic)
Feb. 19 Sporting Days, in the South; or. The
ing of a Champion (Dramatic)
Feb. 26— The New Minister
Mar. 5— The Old Soldier's Story (Dramatic)
March 12 The Seminole's Vengeance (Historic)
March 19 The Cracker's Bride (Dramatic)
Marcb 26 The Mysterious Double (Dramatic)

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Feb. 15— The
Feb. 17 The

Hand (Serio-Dramatic)
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Assassination of the Duke of Guise
(Dramatic)
853 ft.
397 ft.
19— His First Flight (Comedy)
19 Choice of Weapons (Comedy)
315 ft.
19 How Mother-in-Law Got Even (Comedy) .. .197 ft.
20 Exacting Father-in-Law (Comedy)
423 ft.
453 ft.
20—Now I'm Here, I'll Stay (Comedy)
519 ft.
22—The Miser (Dramatic)
22 Grand Canal, Venice (Scenic)
410 ft.
495 ft.
24— What a Uniform Will Do (Comedy)
24 A Little Coquette (Serio-Dramatic)
367 ft.
26 The Jolly Trio's Dream (Comedy)
417 ft.
26 Mr. Jonah Gets a Little Dust in His

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(Comedy)

Feb. 26— Topsy-Turvy
(Comedy)
Feb. 27— Hypnotic Subject (Comedy)
Feb. 27—Florrie's Birthday (Comedy)
.March 1— The Test
(Dramatic)
March 1 The Suffragette's Dream (Comedy)
March 3 The Guilty Guardian (Dramatic)
March 3 The Man Monkey (Comedy)
March 5— A Bad Shot (Comedy)
March 5— Behind In His Rent (Comedy)
March 6 Dr. Wright'3 Invention (Comedy)

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6— Forced to Play Cop (Comedy)
S—All's Well That Ends Well (Comedy)
8— When Love Will (Comedy)
10 — Little Cyril, the Runaway (Dramatic)
10 — He Can't Lose Wine's Ma (Comedy)
12 — Convict's Revenge (Dramatic)

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A FILM
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"-On the Warpath
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2— With Taft in Panama (Scenic)
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March 4— The Mad Miner (Dramatic)

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March 4 Outing Pastimes in Colorado (Scenic)
March IS— Boots and Saddles (Dramatic)

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Old Virginia (Historical) .1000
Ring (Dramatic)
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SELIG POLYSCOPE COMPANY.
21 — Love and Law (Dramatic)
28 The Prairie Town Romance (Dramatic)

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(Dramatic)

The Return of Ulysses

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17—Jealous Hubby (Comedy)
19 — Tommy's Own Invention (Comedy)
19 — Summer Home for the School Children

March 20

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the Blind

— Sad Awakening (Dramatic)
from the "Down Home Folks"
—Vampires of the Coast (Dramatic)
— Unusual Elopement (Comedy)

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Moving Furniture (Comedy)
Feb.
Feb. 3 Summer Sport (Scenic)
Feb. 19 James and Catherine
Feb. 19 The Barber's Christening
Feb. 20— Sherlock nolmes (2)
Feb. 17— The Caliph's Adventures
3

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March 1 A Dime Novel Detective (Comedy)
March 4— The Last Call (Dramatic)
Marcb 4 I'll Only Marry a Sport (Comedy)
Marcb 8 The Stowaway (Dramatic)
March 11— The Little Hag Doll (Dramatic)
March 11 Which Was lie Happiest Time in Your
Life V
(Comedy)
420
March 13 A Cowboy Argument (Dramatic)
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215
March 15—Talked to Death (Comedy)
.March IS— Reforming a Husband (Comedy)
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-March 18 Uncle Reuben's Courtship (Comedy)
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Feb. 22 The New Governess (Dramatic)
Feb. 25— Love Me, Love My Dog (Comedy)
Feb. 25— A Game of Chess (Comedy)

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George Kleine.
Brain (Comedy)
445
Mar. 3 The Sailor's Belt (Dramatic)
483
Mar. 3 An Embarrassing Present (Comedy)
410
March 10 Mother-in-Law's Day in the Country (C)..350
March 10— Rivalry (Dramatic)
367
March 10 South American Indians (Scenic)
288
Marcb 17— Master (Iocs Shopping (Comedy)
331
March 17 Cremation on the River Ganges (Scenic) .176
March 17— The Celebrated Mountain Climbers (C.)..393
March 24—1 Have Lost Toby Comedy)
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•March 24 Mr. Pallet Goes Out Landscaping (C.)
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SUCCESSFUL HOUSE"

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9—

Feb.
Jessie, the Stolen Child
(Dramatic)
560 ft.
Feb. 9— A Clever Trick (Comedy)
345 ft.
Feb. 13— An Irish Hero (Dramatic)
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Lost
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Bed (Comedy)
247 ft.
Feb. IT The Honor of the Slums (Dramatic)
630 ftFeb. 16— Hrw the Kids Got Even (Comedy)
325 ft.
Feb. 20— "C. Q. D."
(Dramatic)
850 ft.
Feb. 23— The Poor Musician (Dramatic)
652 ft.
Feb. 23
296 ft.
Perpetual Proposals (Comedy)
Feb. 27—Saul and David
(Dramatic)
1000 ft.
March 2— And His Coat Came Back (Serio-Dramatic) .600 ft.
March 2 Mogg Megone (Dramatic)
390 ft.
March G— A Day in Washington (Scenic)
350 ft.
March
Inauguration of President Wm. H. Taft 600 ft.

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9 — Adventures of
Drummer Boy (Dramatic). 620
'•— Parted. But United Again (Dramatic). .310
13 — Kenilworth
(Dramatic)
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1G — A Home at Last (Dramatic)
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10— A Core

Rheumatism (Comedy)
the Enemy's Camp (D.)

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Irish Lass (Dramatic)
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at Coney Island (Comedy)
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23^-Coben's Dream of Cone? Island (Comedy). 295
27— King Lear Tragic)
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20— A Friend
20— A Brave

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We Will Shortly Open Exchanges in Harrisburg and Baltimore
We wish to announce to you that from this date all Swanson offices will be pleased to rent you Film, no matter whether or not you have paid the machine license required by the Patents Company and their licensees. Because of the interest Mr. Swanson personally has taken in the existing conditions of the Moving Picture business and the strong opposition he has made against the compelling of payment by the exhibitors, of the Two Dollar weekly royalty imposed by the Patents Company, and his interest in and loyalty to his customers, together with his refusal to advise them to take a step which he did not believe was for their well being, will, we believe, lead to our becoming

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Mr. Swanson has considered the question most carefully and has investigated very thoroughly the source of supply of Film for the Independent Exchanges, and he believes that the subjects which are to be placed on the market by the International Projecting & Producing Company are unequaled, not only in subject matter, but also in photography, and will be the choicest productions of the European manufacturers. We ask that all exhibitors who are interested in securing the highest class of Film Service write us today for full particulars.

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SUCCESSFUL EXHIBITORS are learning that it pays to investigate and that the Motiograph is truly a wonderful machine for motion pictures and stereopticon views. Where there's a perfect picture there's a Motiograph in the operator's booth. Chicago, Boston, New York and Frisco approved. It projects wonderfully brilliant, steady and flickerless pictures and is absolutely fireproof.

The Motiograph is licensed under the patents of the Motion Picture Patents Co. of New York. The Rheostato current saver saves 60 to 75 per cent on electric bills. The Model "B" Calcium Gas outfit is the only satisfactory substitute for electric light. Our catalog tells a lot of interesting things. WRITE FOR IT.

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Dealers in all makes of machines, carbons, cement, tickets, condensers, Fort Wayne couplers.
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AMERICAN RELIABILITY

has been the predominant characteristic of our establishment since its inception. Refraining absolutely from exaggeration and mis-statement, our word in every transaction is implicitly relied upon. WE AIM TO SATISFY TO-DAY AND FOR ALL DAYS. We are now selling our world-famous announcement slides at 35c each. Increased facilities enable us to manufacture them at a reduced cost to us, and we desire our many patrons to share in that saving. "That's all."

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There are a large number of Mercury Arc Rectifiers in use in picture theatres and every owner testifies to its simplicity, compactness and economy.

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PREVENTS TIRED EYES AND HEADACHES

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Five-cent Theatre and Vaudeville-House Managers increase their bank account with the Motograph. Patrons who once will always come again where they know they see the best pictures, positively rest their eyes instead of tiring them, and where all fire risks are removed.

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1908 Theatre Model, Especially Approved by the Underwriters Association

OTHER POINTS OF EXCELLENCE IN THE MOTOGRAPH found in no other machines are: a special film driven by which the film can be rewound with the main machine running without removing either reels or magazines, saving time between pictures and entertainments; perfected Fireproof Magazines, Fire Traps, with four rollers and with side actuated slotted guides, preventing side movement and making it impossible for fire to pass them; never failing Automatic Fireproof Shutters; Perfect Framing Device; Flanged Spoke Set Rollers to prevent film being torn or ruined by accidentally running off spooler wheels; Enclosed Gears and working parts; Perfect Take-up with new form of belt adjusters; Lid Off Wide Open Lamp House making it easily accessible; Improved Arc Lamp with all Hand Wheel Adjustments; Slide Carrier Swing, saving one-third more illustration for the Motion Pictures.

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Headquarters for the finest, largest and most complete stock in the United States. The success of an entertainment depends on never allowing the interest of an audience in flag; patrons who have come once will come again when constant change of programme is made.

CHICAGO PROJECTING CO., E. D. OTIS, Mgr., Supply Dept., 225 Dearborn St., Chicago, Ill.

No. 1. China Tray, or Butter Dish, made of white Tokin china decorated in red with artistic Jappy figures, $5 in. diameter with fancy scalloped edge. Many houses have given these away repeatedly. $0.60 per 100.

No. 4. China Nut Bowl, highly decorated with Jappy figures and gold. This bowl is 5 in. in diameter, and is used mostly as a salt dip, or for salted peanuts. It is perhaps our biggest seller, and has always made good. Don't fail to try this one. $0.75 per 100.

No. 15. Wicker Basket with hinged cover, 8 x 6 x 5 in., made of woven wicker work in fancy colors. This is an exceptionally attractive item and never fails in price. $0.60 per 100.

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IT WAKES THEM UP

Just post a notice in front of your theatre that you will give away souvenirs on that dull day, and watch the crowd.

20 per cent. deposit with each order.

W. A. MENTZER, Importer

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No. 25. 5½ in. doll, dressed in highly colored crepe-paper kimonas. A doll so always acceptable to children; and a Japanese doll of this sort is a novelty and is sure to please them. $0 per 100.

No. 28. 5¾ in. doll with Jappy dress and accessories, $0.60 per 100.

No. 8. China Vase, decorated in red landscape design. A fine high. An article of this quality appeals to everybody and is always in demand. $5.75 per 100.

No. 8. Vase, 2½ in. high, with green edge and Jappy figures on fine china. A beautifully made and attractive and so far has always proved a winner for the money. $2.50 per 100.

No. 5. Egg Holder, 5½ in. high with Jappy design in fine Tokin white china. This article is neatly made and practical, and has been a big winner. The price is right, too; $4.00 per 100. Good Easter souvenir.

No. 16. Imitation Coral Necklace made of pressed rice. A decided novelty. En masse packed 24 dozen cups and saucers in case (570 pieces) $5.00 each or $30.00 per case.

No. 30. Bric-a-brac basket, 5 in. long, with excellent quality of real feathers. $2.00 per 100.


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DONT PAY ANY MACHINE LICENSE

WE ARE INDEPENDENT

SEND FOR OUR LISTS

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**RELEASED, MARCH 29th**

HELP! POLICE!

Two young ladies go to a masquerade ball dressed as policemen. While going home they meet with many funny incidents.

Length 450 Feet

PHOTOGRAPH HABIT

A young man got the photograph habit. He photographs everything he sees which causes him untold trouble. A very funny film.

Length 340 Feet

**RELEASED, APRIL 1st**

THE GUARDING ANGEL

A careless nurse girl let the baby coach, wherein her charge, slip down a precipice. Gypsies find the girl, which is unhurt. They raise her. The guarding angel, who protected her all this time, brings her back to her parents.

Length 750 Feet

LUBIN'S MARVEL, UNDERWRITERS' APPROVED MODEL

The Machine You Want

LUBIN MANUFACTURING COMPANY

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Saves from 60 to 75 per cent. on current consumed.

Adjustable 90 to 125 volts. Made also for 200 to 250 volts. Weight, 80 pounds, boxed. Operator can increase or decrease light during show. This cannot be done with any other machine. Write for full information and prices.

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**ELECTRIC APPLIANCE CO.**

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ABSOLUTELY NOISELESS ON ALTERNATING CURRENT

Write for Samples and Full Information

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Exclusive Agencies are given only to those who are representative of their class. We have just secured the exclusive agency for LANG'S PATENT Rewinder

PRICE $5.00

THE BEST EVER

We are exclusive Agents for POWER'S CAMERAGRAPH and the MOTIOGRAPH. The trade supplied. Machines and parts always in stock, likewise supplies.

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For Moving Picture Theatres

The best line made for the least money. Chairs carried in stock and immediate shipment guaranteed. The finest Moving Picture Theatres in the country are seated with our chairs, and with inevitable satisfaction. Siting for Moving Picture and Vaudeville Theatres our specialty, and that explains why we lead all others. Send for catalogue and prices. You will be interested.

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Chicago Opera House Building

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NOW READY

Rush in Your Order for Service. Independent Film Service for particular people. We have better facilities for handling your business than any concern in the West. Machines, tickets, carnations, and everything the exhibitor needs. Write for terms.

INDEPENDENT FILM & SUPPLY CO., Inc.
216 Balboa Bldg. 26 and Market St., San Francisco, Cal.

FOR SALE—2 reels perfect film, all titled and in good condition, for $5.00 per reel. Best bargain ever offered. One Columbia B A. Phonograph for $35. Mayer Silverman, 713 Fulton Building, Pittsburgh, Pa.

THE MOVING PICTURE WORLD

"SEelig's Big Day"

April 1st

Watch for this New Film

"The Settlement Workers"

Get in touch with your Exchange and order quick. They all rent Selig's latest.

Send for Posters 4 Colored 1 Sheet, 10c.

Selig Polyscope Co.,
45-47-49 Randolph Street, Chicago, Ill., U. S. A.

BIOGRAPH FILMS

Released March 29, 1909

The Medicine Bottle

This is a thriller with a new twist, demonstrating two things, the efficacy of that time-saving agent, the telephone, and the importance of a differential bottle in which to contain poisonous liquid. A child is left to give its grandma, who is ill, medicine at hourly intervals, and through the instrumentality of the telephone barely escapes administering poison instead.

Length 472 Feet

Jones and His New Neighbors

Mr. Jones moves into one of a row of houses which are identically alike. On his return from business in the evening he enters the one next to his and you may imagine the trouble he cooks up for himself.

Length 484 Feet

Released April 1, 1909

A Drunkard's Reformation

The most powerful temperance lecture ever depicted

There is not the slightest question that in this subject the Biograph has produced the most powerful motion picture ever made. No stronger nor intensely moral sermon has ever been given; the superb acting bringing out the psychological importance so clearly that we may well say that "actions speak louder than words." In the beginning we see a young married man, the husband of a trusting wife, and father of a pretty child, through association just starting on the downward path. His little one (who proves to be his ministering angel) persuades him to take her to the theatre. The play happens to be a dramatization of Emile Zola's L'Assommoir, "Drink". Here he sees the awful result of in- temperance and resolves to abstain from intoxicants for the rest of his life. The subject is beautifully staged, and the photographic quality perfect. The theatre scenes are most novel.

Length 983 Feet

Release days of Biograph Subjects—Monday and Thursday

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

American Mutoscope and Biograph Company

11 E. 14th Street, New York City
"THE POLICEWOMAN"  
Comedy. Approximate Length, 162 Feet.  
RELEASE, TUESDAY, MARCH 30, 1909.

This series illustrates the perpetration of a practical joke by a young lady upon her lover. She visits the office of the superintendent of the police and while there dons the uniform of an officer. Thus attired she passes through the office where her lover, also a friend of the superintendent, is relating his troubles.

Out on the street she is called upon to perform the duties of an officer and this gives rise to several very amusing incidents.

Arriving at her home after a number of trying experiences she is glad of the opportunity to change her attire and return the troublesome uniform.

At the superintendent's office she again meets her lover and both leave, happy again in each other's company.

Excellent photographic detail and action.

"THE POLITICIAN"  
Comedy. Approximate Length, 561 Feet.  
RELEASE, TUESDAY, MARCH 30, 1909.

A very appropriate subject depicting interesting incidents enacted at an election. The candidate for office delivers many speeches and gives many evidences of his good faith in the doctrines and tenets of his party. He proves himself the friend of his constituents and when the election is concluded and he is placed in office his friends all flock to him to hold him to his campaign promises.

"UNCLE'S PALM TREE"  
Comedy. Approximate Length, 406 Feet.  
RELEASE, SATURDAY, APRIL 3, 1909.

Uncle surprises his favorite nephew by a short visit and an unexpected gift of a palm tree.

The nephew and his wife show their appreciation of the gift by caring for it when they go out, but it proves the source of much trouble, and when they water it they precipitate a violent encounter with the tenants of the lower flat, resulting in a sultry battle.

They conclude to demolish the plant and are thus engaged when the donor appears and takes serious offense at their apparent insult. When the work of devastation has been completed our friends find out that the plant was only artificial and they grow highly indignant.

"BENARES"  
Educational. Approximate Length, 436 Feet.  
RELEASE, SATURDAY, APRIL 3, 1909.

A highly educational and interesting series of views pertaining to life and customs in Benares, India.

VIEWS ILLUSTRATED:  

"BENEVOLENT EMPLOYER"  
Comedy. Approximate Length, 161 Feet.  
RELEASE, WEDNESDAY, MARCH 31, 1909.

Benevolence of the character depicted in this series of views is seldom encountered and is almost without sound.

The employer receives his men with great cordiality and when he learns that each suffers from some particular ailment or malady he ministers to their wants. At noon he has bountiful served to them and later grants them leave of absence and they go to a neighboring saloon to play cards.

During the afternoon they threaten to go on strike and are with difficulty induced to remain.

"ARABIAN HORSEMEN"  
RELEASE, WEDNESDAY, MARCH 31, 1909.

A very exciting series of cinematographic views showing the habits and customs of the Arabian Horsemen and giving a good demonstration of their remarkable skill in the saddle. The maneuvers incumbrant upon rights rebel tribes are very accurately shown.

Interesting and of good quality in every detail.
Moving Picture World

With which is Incorporated
The Exhibit.

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Telephone call, 1344 Gramercy.
Edited by J. P. Chalmers.

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G. P. VON HARLEMAN, Western Representative.
913-915 Schiller Building, Chicago, Ill.
Telephone, Central 3763.
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Vol. 4 MARCH 27 No. 13

Editorial.

A statement issued by the Motion Picture Patents Company confirms what has been said before, but which has been more or less discredited, that their policy and aim is to uplift the moving picture business. To accomplish this it seems that their forces are arrayed against the showman who runs an undesirable place. Not necessarily the man who runs a small place, but the small man who runs his show so that it comes under the ban of the municipal authorities. As long as no unjust methods are adopted to carry out this plan of reform no one can cavil at their policy, especially while their pruning methods are confined to the exhibitors of their own licensed films.

* * *

We have it direct from the President of the International Projecting and Producing Company that they also will work along the same lines, and through their exchanges, endeavor to elevate the business to a higher standard. It would therefore seem that these competing forces are not fighting against each other so much as against the undesirable element that has brought the business into the limelight of public opprobrium. This looks well and sounds well, and the Moving Picture World is with them, side by side.

* * *

Twelve subjects, aggregating about 6,000 feet, were released by the International Projecting and Producing Company on Monday. They had ample supply on hand to meet any demand, but the independent exchanges are not buying as rapidly as they are talking. Their demand for American subjects will, in another week, be also put to the test, as two factories in this vicinity have got busy and we are assured that three, and possibly four, American subjects will be regularly supplied from now on.

* * *

With this plentiful supply, and competition on the basis of quality, we look forward to an impetus in the moving picture field that will place it on the highest pinnacle of the amusement world. The popular show for the people, and, under the rigid censorship now being enforced, the best amusement for the public.

To the Manufacturers.

Monday last, March 22, was the release day of a great number of reels of independent film subjects from Europe, which are now being shown, and successfully shown, in the moving picture theaters of the United States. More subjects are on their way. They are, we learn, in constant demand from day to day, and the result is that the moving picture theaters of the United States are largely supplied with pabulum of foreign manufacture.

Commenting upon the outbreak of the Independent movement a few weeks ago, we pointed out that the battle which had started would be one of quality. Morals, ethics and commercial principles have nothing to do with the matter. The ordinary patron of a moving picture theater is supremely indifferent as to whether the picture he looks at is a "trust" product or an Independent product. All he wants is his money's worth. If he gets that he is satisfied, and goes again.

We refrained from committing ourselves to any opinion as to the qualities of these imported pictures before seeing them, not once, but often. We have seen them, and common honesty obliges us to say that in respect of photographic and other qualities they are, at least, the equal of the American product; in fact, it is a moot point whether they are not better. The associated manufacturers, in fact, are face to face with the very severest form of competition—namely, superiority of product. This we say after much deliberation. On purely patriotic grounds we should like to feel otherwise, and so indeed we hope to do before long.

Meanwhile the position of the American film manufacturer is perhaps not all that could be desired. Rumor has it that his market is limited, whereas aforetime it was unlimited. Now comes the imported product keen competition, the situation is fraught with much speculation. We have never undervalued the position or strength of the Independent movement as affecting the film market, and from the fact, published in our last issue, that the duty on films is not to be raised unless the Government is successful in its proposed appeal, it certainly looks as if the film importers hold a very strong hand. They have only to continue their campaign as successfully as they appear to have commenced it to make good all their claims. Whether they will remains to be seen.

There is, therefore, one lesson which we hope will not be lost upon the American manufacturers—namely, that they have entered on a real battle of quality. There is no sentiment about this matter. The continental European manufacturers are ahead of their American competitors at all points of the game. We know this from actual personal experience and observation of the working conditions. There is probably no moving picture factory in the United States of America so well equipped, technically and otherwise, as several foreign factories that we know of. This fact admits of no dispute at all. It is proved by the quality of the pictures turned out. We conclude this article, which is written in the best interests of American manufacturers, by quoting from the Moving Picture World of February 13, "Capital is not everything in the moving picture field where a severe competition of quality has set in. Quality, gents, I repeat."
The Modern Way in Moving Picture Making.

By THOMAS BEDDING, F. R. P. S.

CHAPTER III.

The Studio.

A ample stage room in moving picture making is a sine qua non for many reasons: first of all there must be space for the handling of crowds of persons. Not all moving picture plays are restricted to three or four characters. Popular dramas and similar works require the co-operation of many characters, with the necessary space for controlling them. The moving picture manufacturer, therefore, is wise in giving himself plenty of elbow-room. There are some films now before the public which show 60 or 70 persons, not to mention horses and vehicles, etc., on the stage at one time. So it is obvious that the producer needs ample stage accommodation some time or other. Anybody familiar with the making of moving pictures can see that some of the American manufacturers are restricted in the choice of subject by exigency of stage space. Their plays are produced in very shallow rooms, and so the scope for dramatic action is limited. It would be invidious to name names, but those at whom this criticism is pointed should take the hint, if they want to be in the forefront of progress. The public is well educated up to the matter. An important question to decide is, whether the stage should be indoors or outdoors. Most of the best work produced at the present time is made in the open air, for there you get naturalness of lighting coupled with naturalness of grouping. Such conditions, however, are not always obtainable. Pathe and the Kalem Company are noted for the excellence of their outdoor work, and their example is one to be followed if possible. Pictorial photography of the stationary kind is best done en plein air, as photographers know, and the same rule should hold good with regard to moving pictures. Climatic uncertainties, however, make outdoor moving picture photography something of a luxury. The daily routine of work is best done in a studio. And here we are brought face to face with the question. Which is the best kind of light to work by? Natural light admitted through a glass roof, or artificial light obtained by electric current?

The latter, of course, has its advantages. You can get a steady, constant light of any amount of candle power, thus making you independent of daylight altogether. You can shorten your exposures as much as you wish: you can get numerous variations of stage lighting, and can approximate your effects to those obtained by daylight. I say approximate advisedly. Artificial light photography can be made to so closely resemble daylight work that only experience can detect the difference; but there is a difference, and it is perceptible in the enlarged pictures, which have a certain harshness and unreality of illumination, due to the fact that the light is thrown on the stage from many sources, instead of as in natural light proceeding from a common source, and therefore following certain clear rules as to the disposition of shadow, half-tone, highlight, etc. There is another thing to be considered, and that is the very great expense of using a large volume of artificial light. Current is costly. Daylight, when you get it is inexpensive. Moreover, the current varies in intensity, and so must the exposure. Another feature of the matter is that, spectroscopically, artificial light differs from daylight, consequently the element of color asserts itself. A perfect substitute for daylight has to be discovered, although theoretically it seems easy enough to make an artificial spectrum exactly corresponding, ray for ray, to the solar spectrum.

It is not necessary, perhaps, to press this point to its utmost limits, but it may be taken as axiomatic on the grounds stated—that a daylight studio is the best for all around work in moving picture making. I am aware that at the present time several new moving picture plants are being projected, and it will be well, therefore, if those responsible for their construction and equipment, would bear these facts in mind. I know of one large factory which depends for its light on electricity. It is costly, and it is inefficient. For a fraction of the expense which this installation entailed, a glass roof studio could have been erected on the top of the building, and, besides saving money, much more satisfactory results would have been made. In all this I am keeping in view the photographic quality of the picture, its proper and natural lighting, its modelling, freedom from shadows and truth of tone rendering. In other words, I am putting it up to the manufacturers to pay a little closer attention to the photography of the subject in accordance with the established theory and practice. There is, after all, only a difference of degree. A good studio portrait or group and a good series of the same subject, which is, after all, what your moving picture is, nothing more nor less than the same. In many moving picture factories it is the photographic end which receives the scantiest attention, being more often than not left in the hands of ignorant empirics, who have failed to make good as professional photographers.

Topical or occasional work need not be considered in this chapter, because the operator must make the best of his opportunity—whether it be a Presidential Inauguration in a March blizzard or the home-coming of the Pacific fleet off the coast of Virginia. This kind of thing belongs to the accidental moving picture work. Failing an open-air studio in Arcadia, "where it is always afternoon" and the characters can be handled just as Shakespeare handles his characters in the Forest of Arden (as shown in his play, "As You Like It"), the ambitious maker of moving picture films is urged to do the work under the glass roof. Plenty of space; plenty of glass built on the lean-to principal; plenty of light; plenty of reflectors; plenty of blinds for shutting off the superfluous light controlling the shadows, and here you have in a simple form a specification for the kind of studio in which moving picture work is best done. On the other hand it is advantageous to have command of the electric light as well, for producing interior effects at night time. The ideal combination of lights is daylight and electricity, either being usable at discretion. The greater part of the work, however, will probably be done by the former, but the latter is always handy. Some successful daylight studios are built away from cities, and so the highest actinic value of the light is obtainable. This is of importance, as there is a great deal of smoke and haze around the town, which lessens the value of the light.

One of our theatrical contemporaries which "purports to cover moving picture news" is not conspicuous for a sense of humor. Apropos our remark that we "awaited developments and results" of the suggested investigation of the moving picture "trust" we are oracularly twitted with gravity. Be that as it may, we shall go on waiting and so, we imagine, will our self-constituted critic, gravely or not, as he chooses to do.
OBservations BY our Man about TOWN.

Special pains were taken during the past week to watch developments in the field of independents and other users of moving pictures, and I am obliged to admit that never in the history of that line of business has there been manifested more feeling of uncertainty, discontent and bewilderment than is shown in the present. This is the case both in the ranks of the Licensed and Independent people. The complaints made by the former are many and varied. The latter complain chiefly of the slowness with which the localities with which they have been brought into play are ‘all very well,” they say, “to warn us against the trust and paint in brilliant hues a picture of freedom and independence, but we need film subjects.”

In the matter of sentiment, the Independents are in the lead this week by many miles. All will admit that, by a great majority, the exhibitors are of, or come from, the people who are bitterly opposed to arbitrary measures in any form and nothing under the great heavens is more distasteful to them than to be placed in a position where they must feel that they are being whipped into line.

Almost eight weeks have elapsed and, notwithstanding a stupendous force of lawyers and minor employees have been in the harness, the Motion Pictures Patents Company has accomplished nothing but half of its independent constituents, the Independents, in this respect, stands horse and as to both factions.

Some time has elapsed since the press agents heralded the arrival in this country of the cream, head and brains of the European manufacturers, who were to crush the American octopus, but the principal fruits of the arrivals and subsequent negotiations have been lost, and the Independents have been going over to the Licensed side daily, because there were not sufficient Independent subjects on the market. The Independents realized this and have, within the past few days, reiterated their assurances and released some subjects. There is no bitterness of feeling towards the Independents on the part of the exhibitors; on the contrary, the feeling is quite the reverse, and should the Independents at this moment, or in the near future, be able to release the quantity and quality of subjects required it is dollars to doughnuts that there would be a tremendous falling off in the business of the licensed film renting exchanges. There is no bias or guesswork about this. It is a plain statement based upon fact.

It should not be inferred from this that the exhibitors prefer the subjects of the independent concerns to the others. Such is not the case. But the feeling of the exhibitors is most bitter against the Patents company and its methods, and those who are abiding by them are only doing so until such time as they find the independent supply of films will be adequate for the demand. When this point is reached look out for jumps. The statement that American subjects must be used has no weight with the dissatisfied exhibitors. The Independents have already assured them that there are millions of feet of American subjects available. They are subjects which were bought and paid for before the Patents company was organized, and which can be used without fear of relievin or any other proceedings.

When the Patents company first started business the exhibitors jumped up in arms against the payment of the license fee exacted. Upon reflection, and assurances that they were not obliged to bind themselves to the Patents company, these exhibitors concluded to pay the license fees and await developments. The result has brought the exhibitors to take out licenses up to April 1. Judging from the prevailing sentiment the percentage will be greatly increased between now and April 12, by which time the exhibitor must pay his license fee to May 1, or lose his service cut off.

It is quite natural to ask why a radical change is looked for by April 12. This is the explanation given by many exhibitors. The Patents people are arbitrary; exhibitors are not treated as business men; independents; but dependents; the exhibitors get no protection under their licenses. One exhibitor puts the situation in this light: “As a collection agency I think the Motion Pictures Patents Company running it has the electric power companies beaten to a frazzle. Its one great aim is to get in the $2 per week, and it scores every time. When I finally decided to 'can my pride and take out a license I confidently expected that I would get some benefit under it, but as it is at present it will not amount to anything. Yes, it’s true that by having the license I have been spared a visit from a deputy sheriff and a half dozen lawyers, but there is a fellow not very far from my territory who has not paid $2 a week and is getting all kinds of films.”

It was suggested to this exhibitor that the Patents company was hard at work carrying out its plans and had released films from a number of places throughout the country.

“Yes,” exclaimed he, with a display of some temper, “what good is that doing the exhibitor? Why, that competitor learns that he cannot run licensed films,” was the answer.

“Oh, piffle! He learns that he cannot run licensed films without a license, that's all. What good does that do me? He goes to the Patents company, pledges loyalty, pays his $2, and is just as good a man as I am. The only people who benefit by the replevin proceedings are the Patents company and the film renters. One gets $2 more a week and the film renter gets another customer. The exhibitor gets another licensed competitor. I claim it is a selfish system and that what must eventually drive the exhibitors into the Independent ranks. If it were not for the exhibitors, the film renters would get no money, and if it were not for the film renters the manufacturers would not be making so many dollars. This is the position of the Patents company, which represents the manufacturers should give the exhibitors some consideration. The great trouble is that there are too many lawyers in the Patents company, and not enough people with any sense of exhibiting business. A lot of printed matter is issued every week and a good deal is said about the license fee being returned in case the application for license fee were rejected, but don't forget that a letter may come from me, any fee those lawyers get hold of has as much chance of getting back as I have of getting John D.'s millions.”

Another exhibitor had this to say: “That Patents company business is certainly a great game. I don't see what they are going to do with all the money. I can tell them what they could do with some of it, and if they would do it much of the feeling against them would be wiped out here we exhibitors are working night and day and spending our good money to place on the statute books laws that will protect the moving picture business. This work is as much for the benefit of the Patents company as for ourselves, and I don't see why they should not give us a little. They would not miss a contribution to our funds from the immense millions of the average man's easy money, but if by easing up a little in this respect they would show the exhibitors that they really desired to do something in their behalf.”

Still another exhibitor said: “I'll continue paying the license fee to the Patents company until such time as I see my way clear to get good service elsewhere, and there are many others like me. It is worth $2 a week to me to stand in with them now. I have the right to surrender my license when I please, and I'll do it just as soon as I find I can get films to meet my requirements. I am not a Socialist or an anarchist; I don't wish to become known as a howler against trusts; I believe they are what some people call a necessary evil in many instances; but I don't like some of the methods of the Patents company. As an exhibitor, I cannot help wondering why the company was created, unless it was to squeeze.”

The independent film renter is scrounging like mad for second-hand films. This is proof enough that the average independent does not intend to become a regular purchaser of the regular weekly output of the independent manufacturer. He intends to go on the independent system when the stability in his business ceases. The movement, the moving pictures Patents Company knows this and therefore the Patents company, through the grand jury proceedings made by the Independents and the fierce threats made against the trust. The simple, solid truth is the vast number of exchanges that claim to be independent. The record buying of the independent companies by their subscribers is painful. Already the business of many independent shows has been ruined and some of them are closing their doors.

OLIVER.
TALKING PICTURES: THE GAUMONT CHRONOPHONE, C.

To briefly describe it, the Chronophone Model C consists of two parts, the projecting apparatus and the talking apparatus, connected by a multiple cable joining the synchronizing parts. The picture machine has a cam which neither wears, scratches, nor breaks the film. This system suppresses the star-wheel and intermittently moving sprocket. The Chrono has automatic safety light cut-off, fireproof film boxes, fly-wheel, lens for the projection of slides, and rapidly rotating shutter that does away with flicker. To the Chrono is attached the automatic synchronizer. A multiple cable is attached to this which connects up with the synchroniser on the talking machine, thus assuring an automatic synchronism between the two. Below the baseboard is fixed an electric motor, which allows the operator to have free use of his hands to regulate the light or to cut it off quickly in case of a break in the film or other accident. The synchroniser serves the double purpose of keeping the two machines in synchronism, in which case a needle on the dial does not move, and also if by any chance a piece should get cut out of the film, say four images, by placing the needle four divisions to the left on the dial these four images are automatically caught up and the synchronism is again made perfect.

The talking machine outfit consists of two talking machines, each having the Gaumont synchronizing distributor, connected up together, both working in synchronism with the picture machine. They can be used consecutively for the projection of continuous pictures up to 1,500 feet long without a stop, or each one can be used separately, independently of the other, so that a total breakdown is impossible. The multiple cable coming from

so we used all our ears and all our eyes, with the result that we were enabled to see for ourselves that in the Gaumont Chronophone the synchronism of sound and motion is absolutely perfect. In brief, the action is suited to the word all the time. If this be always done in talking pictures, then the long-felt public want will have been satisfied.

The Gaumont Phonograph displayed some most attractive subjects, to wit: songs and dances: just the kind of thing taken in rapid time to please a popular audience. We understand that at their Broadway studio and in the new Gaumont building to be erected on Long Island, a list of a hundred of American dramas, comedies, duologues, songs, dances and the like is in preparation. Chronophone C is already popular in very large theaters throughout the United States, and the demand is greater than the supply. The up-to-date exhibitor can hardly afford to ignore the entertainment possibilities of this marvelous instrument, which, as we have already remarked, works perfectly and without a hitch.
ON THE SCREEN.

By Lux Graphicus.

Hooray! The censors are getting busy. Now, Sadie, lengthen the lines of your letters. Make them up those creases in your neck a bit more, dear. Otherwise you'll lose your jobs, darlings. You, too, Messieurs Pathe, please to understand that the American interpretation of the decadence is more rigid than the French. Holy Moses, Shan't we all be good in Moving Picturdom before long! Good as good, and gooder. Seriously, I hope the censorship will act benefically, but I hope and pray it won't lead to dullness and dryness.

For we do NOT want education, edification, instruction, information, in a moving picture theater. We want ENTERTAINMENT. The moving picture theater is neither a church nor a school. There is no lack of those about already, and the former, especially, would be better patronized if the conductors of them properly attended to their business. And their business is with our souls, not with our recreations. The world would be a mighty dull place if it was all work and no play. The proverb says that sort of thing makes Jack a dull boy. So it does.

But censorship of motion picture morality and ethics however efficiently carried out will not take us far on the uplift journey that all are so anxious to make. And, oh, my, how very anxious we all seem to be, to be sure! You see, there is an even more important censorship to be organized and carried out. When you have eliminated indecency, obscenity, brutality, criminality, mawkishness, bad taste, "general unsuitability" of subject, the real battle has to be fought and won. I mean the battle of QUALITY. And, there's the rub, gents.

It is for it is quality that the moving picture of to-morrow will have to stand or fall. It is along these lines that competition has set in. A man of very ordinary intellect and ability can make a passably good moving picture which will be tolerated or endured in a Nickelodeon. That sort of thing is being done at this moment and people are tolerating and enduring the goods. They have; to there is nothing else, or not much else, to be had—AT PRESENT.

But better times are surely at hand. The critical writers in the theatrical papers are saying unkind things about the silent plays and their producers. They are often platitudinous conceptions badly staged. They begin nowhere, and they finish in the same place. Iif you doubt me read The Dramatic Mirror and similar publications. Week by week they accuse moving picture producers of ignorance, ineptitude, and plagiarism. No business connected on such high lines can hope permanently to thrive and prosper. Its only hope lies in its intrinsic good qualities.

Good writers, scenic artists, producers, and photographers are vital to the production of good moving photographs. Have we got them? An answer to this question lies buried in the criticisms that are printed weekly in this and other journals. Ten dollars WANTS A GOOD MOVING PICTURE! More prevalent, also, is a good idea, sketch, or scenario. People can dispose of their brainwork at more profitable rates. They can make more money out of starting a new religion, or peddling. Far easier work than "writing for the stage."

Now this is only touching upon the fringe of a vital question. There probably isn't a moving picture plant in America to-day which would not pay for completely overhauling and modernizing, systematizing, and reforming. Why are the European manufacturers admittedly ahead of their American competitors? They are more systematic, scientific, and thorough in the work. The American manufacturer is in too much of a hurry to get out the goods to pay attention to the quality of them. But he must. It is QUALITY, QUALITY, QUALITY only that will enable him to meet and to out productions on a low tariff. Quality all the time! Here endeth this week's lesson.

CINEMATOGRAPHY ON RAILROAD CARS.

An engineer of Florence, Italy, has taken out a patent for the use of projector cars on railroad cars and the Kalem company has been formed to put this invention in practical use. The traveler would then see on a screen in the car the different views, buildings, monuments, art treasures, etc., of the different cities. It is a project of great importance to the different local industries. It is easy to understand that it would be a powerful advertising scheme.—From the "Phono-Cine Gazette."

MODERN ART IN MOTION PICTURES.

Talking with a gentleman who is well known to New York theater-goers, whom we met in Keith's "Bijou Dream," we were asked what is our opinion of the dramatic talent displayed in motion pictures.

"Really, it is wonderful," he said, "how clearly these plots can be worked out on the screen. I never would have believed that I could have become interested in a situation drama in a show. These Biograph pictures, for example, 'The Deception' and 'A Little Child Shall Lead Them,' are samples of dramatic construction and acting such as one might expect to see in any of the great Broadway theaters. Every movement and every pause is so suggestive that one cannot help but feel the emotions and almost imagine he hears the words. And the photography is so cleverly done that it is a nice thing to read a book and look at the pictures, this art.

Coming from a man of long experience on the stage, these words should be of great encouragement to all film manufacturers and especially to theagraphers. Composers, whose productions have so steadily and surely forged ahead that they are being eagerly sought for by the exhibitor and the public.

THE KINEMACOLOR PROCESS IN "NATURAL COLORS."

An American is said, by the London Daily Mail, to have offered $250,000 for the United States rights of the Kinemacolor process. According to a criticism of the process published in The Moving Picture World of January 9th last, its value is $5,000,000 on London Wall. It is said that the Kalem Company, for his extremely ingenious process undoubtedly marks an important step in advance towards the long desired and still unrealized production of motion pictures in the true colors of Nature. That Mr. Smith himself frankly admits the present incompleteness of his process, is to my mind one of the most favorable signs that his labors may ultimately be crowned with success. One of the most fruitful causes of extended progress towards perfection in the production of the motion picture has been the blatant self-satisfaction of the manufacturer if he has succeeded in making the slightest improvement in the mechanism of the bioscope, and his utter or willful inability to realize that his effort is but an improvement, or step forward, but not the ultimate perfection.

CENSORS NEEDED FOR TALKING PLAYS.

The following is the New York World's Poll of Salacious Plays. Will Canon Chace and the People's Institute kindly get busy?

4. "Miss Innocence."—Near-nude and sensual, craftily designed to appeal to vulgar, callow, animal desire.
5. "The Easiest Way."—Indirectly immoral, depicting vice only in its most repulsive aspects—depressing and degrading.
6. "Kassa."—An attempt to arouse false sympathy for an immoral passion.

MOVING PICTURES ARE DRAMATIC WORKS.

Author's Copyright Privilege Maintained—Important Decision by Court of Appeals.

By a decision recently rendered in the United States Circuit Court of Appeals, a moving picture exhibition is held to be stage representation violating the rights of the author's copyrighted book.

The question arose in a suit brought by Klaw & Erlanger and Harper & Bros. against The Kalem Company, to enjoin the moving picture exhibitions of "Ben-Hur." The Kalem Company admitted that the scenes which were being exhibited were taken from General Lew Wallace's book. "Ben Hur." but urged that the court's decision was invalid, and Cooper, that the representation was only an exhibition of pictures and not a dramatic performance under the copyright law, and that in any event the statute was unconstitutional. The court, however, held that the exhibition of moving pictures, "because it was not a "writing," within the meaning of the constitution which vested in Congress the power to secure to authors and inventors the exclusive right to their "writings."
THE MARSHAW SLIDE COMPANY.

We have received several complaints to publish the fact that this concern does not deliver the goods or answer letters and asked them for an explanation. This comes to hand in the shape of a long letter from Mr. Marshaw, in which he says these orders so swamped them that they have been busy moving to a new building, where they will have the necessary room to satisfactorily handle all business and give prompt attention to correspondence. They are beginning in moving and settling up the new quarters has unavoidably resulted in neglect of some of their customers, for which they desire to publicly express their regret and promise to make amends. Guy A. Eaton, C. H. Mitchell, W. F. Keefe, E. A. Nelson and others please notice.

MANUFACTURERS, EXCHANGES, EXHIBITORS.

Gentlemen,—As I am greatly interested in Cinematography I wrote a series of letters for the Moving Picture World on manufactures amongst the country exhibitors, in which letters I condemned so-called vaudeville.

There is no need to tell you, gentlemen, that some unscrupulous showmen are doing their best to put out of existence a lot of small places by giving extraordinary programs. When the business will be in the hands of only a few big houses the output of films will be greatly reduced and these greedy folks will be in a position to dictate to the manufacturers. The manufacturers will be pushed to the wall, they will have to accept the prices offered them. The renters will be put out of existence and numerous small show places will be ruined.

A small country show place with an average seating capacity of 200 chairs and only four hours of work, from 7 to 11 P.M., with practically no matinee and no Sunday work, should be able to give four shows per evening, to have a daily receipt of $40 or $40 weekly.

With competition like that of the State Street Theater of Trenton, giving a two-and-a-half-hour show, these little showmen will not be able to give more than two shows per evening and consequently reduce their receipts to $120 per week. Now, after deducting the rent, the current, the lights, the film service, the operator’s and employees’ and other expenses, I do not see how the exhibitor can make enough to pay his own board.

Moving pictures should be shown alone and the vaudeville should be restored to the stage proper. Moving pictures will not conflict with the theatrical management.

I have written for the good of the industry and have to acknowledge that the Moving Picture World has backed me, but now we are facing a very unpleasant position. The persons directly in this fight—the manufacturers, the exchanges, the exhibitors—seem as cool as cucumbers. They do not give us a single word of encouragement. On another hand, the parties who are doing their best to bring ruin are kicking, are sending some fierce letters and threaten the paper with discontinuing their advertisements.

Respectfully,

JNO. M. BRADLET.

[This is so, but we hope to stand by our colors and voice the sentiment of everyone who has at heart the permanent welfare of the trade. Some need would call the attention of their friends to this fact and recommend the World to their customers. We will be pleased to mail a specimen copy to anyone who is interested.

New York City.—J. P. Viehbr, proprietor of the Open Air Theater, at 148th street and Third avenue, has leased a plot at 158th street, between Third and Alexander avenues, and will occupy it as a moving picture theater, with a seating capacity of 2,000.

THE ACTORS’ UNION AND THE NICKEL THEATERS.

The Actors’ Union, of Chicago, is at loggerheads with the Moving Picture Theater Owners’ Association over the conditions that prevail in the dressing rooms of the nickel theaters. It seems that an investigation disclosed the fact that these “dressing rooms” were corners curtained off, or the actor had to crouch under a stairway, or behind a tier of boxes, or on the house top, or in an alley—anywhere but in “rooms.” Whites and blacks and male and female intermingled, according to a news item published in the Chicago “Tribune” of March 10, with illustrations, of which the following is a reduced fac-simile.

If the conditions are as represented, it is a mighty good argument for the general abolition of vaudeville in the five-act shows. Actors of good standing will not be seen there, and the class who do are those who bring no credit to the show. Pool competition is responsible for this evil. One showman will put on a vaudeville act so as to go his neighbor, who is running straight pictures, one better. Not to be outdone, the other gets two acts; the first adds a third act, and so on. After the munificent salaries of the “actors” are paid, does the exhibitor have more cash in his till than if he had given one or two reels and a song? A man no doubt has the right to run his business as he may see fit, while he may not be able to see that he is making an ass of himself at the same time. If the exhibitors’ associations do not take in hand the pruning of these atrocities that are perpetrated in the name of vaudeville, the exchange men and the manufacturers will benefit, instead of injure their business, by cutting off the supply of films to any such ill-conducted theater.

Next week we will commence publishing a valuable series of articles that ought to be seen and read by every operator and manager of a moving picture theater. Our readers and咸ninged, according to the exchange, will kindlv call the attention of their friends to this fact and recommend the World to their customers. We will be pleased to mail a specimen copy to anyone who is interested.
MORE LIGHT IN THE THEATERS.

The Chief of the Bureau of Licenses, in New York, has submitted to the Mayor a plan for avoiding the darkness in moving picture show houses. Much of the objection of the clergy to these places is the darkness, which they claim to be the cloak for immoralities. Agitation is now for more light, and all inventors of schemes for accomplishing this should come forward with their ideas at this time. In our last issue we referred to a special screen, the invention of A. L. Simpson, which is in use in one New York theater and which permits the house lights to be used so that faces can be distinguished all over the theater. Much can be done by simply shading the lamps so that the direct rays do not reach the screen and placing them so that they do not shine into the faces of the spectators.

PATHE'S SOUTHERN OFFICE.

Mr. C. W. Linn, the representative of Pathe Freres at Birmingham, Ala., advises us that the office will be transferred to New Orleans, La., on April 1 and that the location will be 813 Union street. The new office will be a more central shipping point for their Southern trade, which has largely increased.

SWANSON WANTS EDISON HEADS, I.E., MACHINE HEADS, NOT THE DOME OF GENIUS.

As will be noticed from our advertising pages, Wm. H. Swan & Co. are open to buy 100 Edison machine heads and desire it at the earliest price. Their address is 160 Lake street, Chicago, III.

SUNDAY CLOSING.

Is enforced by a recent decision of the Mayor of Lowell, Mass. Also by the Chief of Police of Dover, N. H. The New law was amended so that exhibitors who keep open on Sunday can be sent to jail. As it stands at present they are simply fined.

NEW JERSEY BARS MINORS FROM SHOWS.

Trenton, March 17.—The House to-day passed, by a vote of 33 to 15, a bill to prevent the attendance of children in theaters, dance halls, moving picture shows and other places of amusement unless accompanied by parents or guardians. It is designed to take the place of a similar law enacted last year, which was declared unconstitutional by the Court of Errors and Appeals because it exempted the Atlantic City piers.

ANOTHER FILM D'ART.

Pathe will issue for the Easter week another of those artistic productions posed by leading members of the Comedie Francaise. The title is "The Kiss of Jodah" and the subject is issued at a most desirable time.

CENSORS SEE 18,000 FEET OF FILMS.

A committee of the Board of Censorship met Thursday with the censors of the Motion Picture Patents Company, and together inspected 18,000 feet of new films. It was the first meeting of the kind, and took place at No. 80 Fifth avenue.

Prof. Charles Sprague Smith, of the People's Institute, was the chief censor present yesterday, and he was aided by John Collier, Mrs. Josephine Reading, editor of Vogue; Albert Sheila, District Superintendent of Public Schools on the lower east side, and N. Joseph Slicklen, official secretary to the censors.

For six hours with a brief interval for lunch the critics sat in the darkness while all sorts of pictures, humorous, pathetic and melodramatic, were reeled off. Here are a few of the titles: "Help! Police!" "The Drunkard's Reformation." "Old Aunt Hannah's Cat." "The Wooden Indian." "Larry, the Limit of Deviity." "Every Lass a Queen," "The Auto-Maniac," "Oh, Rats!" "The Fish Pirates" and "The Guardian Angel.

There are certain scenes," said Censor John Collier, after the day's work was ended, "which we shall doubtless tell the picture people to cut out. We cannot afford to be too critical to start with and we shall not cut out pictures simply because they are of the blood-and-thunder sort. We do not object to highly melodramatic scenes as such, but we shall seek to have as little gore displayed as possible.

"One picture we shall reject showed young women dressed to represent various nations. A sailor in the picture thinks he is in love with each in turn but finally makes up his mind that he prefers the American girl. There is nothing immoral in the picture but it is not artistic.

"We shall also take up at once the objectionable posters so often seen in front of these shows, indicating that questions of the producers are now for more light, and all inventors of schemes for accomplishing this should come forward with their ideas at this time. In our last issue we referred to a special screen, the invention of A. L. Simpson, which is in use in one New York theater and which permits the house lights to be used so that faces can be distinguished all over the theater. Much can be done by simply shading the lamps so that the direct rays do not reach the screen and placing them so that they do not shine into the faces of the spectators.

CURTAINLINE.

Is a preparation, for some time on the market, manufactured by Curtainline Curtain Company, Chicago, Ill. It is, as the name indicates, a paint preparation for moving picture curtains by the manufacturers claimed wonderfully to improve the brilliance and depth of the picture, eliminating the yellow and brown, producing a beautiful black and white. "In producing a brilliant color and bringing subjects out in bold relief upon the curtain consider Curtainline the greatest preparation known. It has enhanced the value of my pictures over 50 per cent" is the testimonial of a Western exhibitor, one of the many daily received by the Curtainline Company. A representative of the Moving Picture World dropped, the other day, a bill into a $50 bing and the impression was very gratifying and the preparation seems to do everything claimed for it by the manufacturers. We know of many places where it could be used to advantage where the old screening* is done doubly. The new week's wall paper is a deposit of dust and grease which takes the life out of the picture. The Curtainline is endorsed by Carl Laemmle, Wm. H. Swanson, Jones, Link & Schaefer, George Hines and other leading renters and exhibitors. At any rate it doesn't cost very much to try it—a $3 package will cover 150 square feet.

TRADE NOTES.

The Centaur Film Company, recently incorporated, with offices in New York and factory at Bayonne, N. J., will release their first subject on April 1 and follow up with a regular weekly shipment. They are at work on some new sketches with a distinctly American flavor.

Another American factory started this week in New York City, equipped with the latest and best European machinery, and European expert help in the mechanical department. The studio will be under the management of an American stage manager and American actors will pose for the camera. Beginning next week, two subjects will be released, which output will be kept up and increased as the necessity demands. The output of this new American company will be sold entirely through the Film Import and Trading Company, which, with their regular imports, places this company in a very favorable position to supply the incessant demand for new Independent film. "Powhattan" is the trade mark of the new film.

The Jos. Levi Co. (Inc.), of 64 East Fourteenth street, have made a new departure in announcement slides, and our readers' attention is directed to their announcement elsewhere. The rapid rise of this concern, which has been in operation less than two years, can only be laid to the fact that they deliver the goods, and goods of quality, else the demand would not continue. The factory facilities are now so taxed that a move will shortly be made to quarters four times the size of present ones. Their song and song slide rights and exclusive rights have been obtained from leading song publishers, which means a steady supply of new songs from this company. The slides come three slides a set, with evident pains and the coloring is very tastefully executed. Mr. Levi says that wherever he has sent a set of his song slides it has resulted in a standing order being placed, and this alone is the best kind of encouragement and appreciation of the work of a comparatively new concern.
THE MOVING PICTURE WORLD

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

The Motion Picture Patents Company, which represents the principal film producers of the world, a hundred film exchanges and upward of five thousand moving picture theaters, in the State in the Union, is determined that the campaign inaugurated last week against undesirable pictures shall be carried out thoroughly, and has extended its activities even to the cleaning up of the theaters in which the objection is shown. With that end in view a department has been established whose duty it is to investigate every theater in the United States holding a license from the Patents Company, and the license of any theater that is not sanitary, will be revoked, and that even strictly according to the fire laws, will be revoked. The following statement is given out by one of the officials of the Company:

OFFICIAL STATEMENT BY M. P. P. COMPANY.

"It is our intention to put the motion picture show on a basis with the very highest class of theatrical performances from every standpoint. We have long realized the tremendous educational possibilities of the motion picture, showing as it does in every town of seven hundred and fifty inhabitants in the length and breadth of this country and appealing as it does to the masses of poor and the millions of school children to whom the cheap rate of admission is a boon, accordingly we are working not only to make all future films of an educational and cleanly amusing type, but are determined that the theaters shall be made attractive and wholesome. Today the dingy room pictures has disappeared and gone. Agitators who are seeking legislation against the picture show will find that we have anticipated them and that their efforts will no longer be required. All we ask is a fair test of the reforms that this company has instituted, which of course cannot be carried to completion in a day. No industry so vast as this one can be reconstructed at one fell swoop; but investigations are now under way in every section, results that will surely gratify the most exacting critics will rapidly and positively be shown."

R. G. BACHMAN AND THE PATENTS COMPANY.

Seeing nothing but failure staring us in the face, caused by the demands of the Trust, we loosened up, cancelling our connections, and giving the Trust manufacturers fourteen days' notice to stop our service. The news dealt the Trust a severe blow, to think an exchange would have the dignity to stand up. A meeting was at once called, and a committee of the Trust showing an equal amount of principle, they shut off my supply immediately, without any respect to the fourteen-day clause in their Trust contract. In the meantime I had prepared for the emergency and had the picture number twenty-seven reels to supply my business. The Trust figured that if they would shut me off immediately, it would cripple my business, but, thanks to the patriotic blood that runs through the veins of my customers, notices were mailed to all our patrons, one day in advance of our wire cancelling our contract with the Trust manufacturers. Telegrams and letters began pouring in from all parts of the United States in less than twenty-four hours congratulating us for the move we had taken and assuring us of our hearty support. Thus far we have not lost one single account, and if the Trust don't see the gigantic blunder they have committed in the next thirty days they will go down in defeat at the hands of American citizens, who know right from wrong. The changes they have made thus far are only slight. Their object is to catch us with a six-months' supply on hand, and then demand the return of all these films; consequently, all there will be left for us to do is to walk out and quit the business. Then, right here is where the exhibitor gets it. If he wants Trust film he must pay higher prices for his service and the additional outrageous royalty for patents that he already paid for in full when he purchased his machine outright years ago, long before anyone ever dreamed of framing such a hold-up law. Our whole position is formed to corner you both ways. We bought film outright about a year ago at 8 cents per foot; now we are charged 11 cents per foot, with the raw material to produce films at a rapid motion three-dayer to-day over that of a year ago. Any person with an ounce of sense can see the cold-blooded hold-up of the Trust, trying to squeeze every cent there is in the business right out of the exchange and exhibitor. It won't be long before they will claim ownership of your machine, and if you are not mighty careful they may do so now. These are my true opinions. I have been in this business since 1896, and have a fair knowledge of right and wrong, and would not have made this independent move had it not been thoroughly considered. I hope that the readers of this paper will put their shoulders to the wheel to help along a cause that George Washington risked his life for—INDEPENDENCE.

R. G. BACHMAN.

TRENTON THEATERS OPPOSE VAUDEVILLE COMBINATIONS.

Through the show committee of the Council, the legitimate theaters of Trenton have commenced a crusade against the moving picture theaters, which they charge are violating the law by running vaudeville acts. The legitimate theaters pay a license fee of $150 a year, while the moving picture concerns are licensed for $50, with the understanding that only moving pictures shall be shown. The big theaters claim that they should be compelled to pay the regular license or be forced to comply with the law.

"NEMESIS."

Our office boy has ambitions. One is that some day he hopes to ride a bucking bronco and take part in some of the Wild West productions of Selig and Essanay, which he never misses seeing and says are "the whole cheese." Next to drilling his salary he would rather draw cartoons all day than perform the simple duties for which he is hired. In this respect he does not differ from any other specimen of that untamed animal—the average American boy. The other day we caught him trying to conceal some papers, which we promptly replevined. They proved to be pen and ink sketches, one of which is reproduced herewith. Others may follow as space permits, as they bear on some humorous aspects of the film business, and you don't have to step on a tack to see the point.

"Whisper it not in Gotham, speak it not abroad, the day of reckoning is at hand, and the Trust is doomed. In a few weeks from now the whole rotten structure will totter and fall, smashed down and pulverized by the Nemesis that is now stalking rapidly in its tracks."—M. P. News.
THE MOVING PICTURE WORLD

Weekly Comments on the Shows.
By Our Own Critic.

"I can't stand it," was the remark of a Post Office employee, who sat on my right on the occasion of my visit to the moving picture theater on Park Row, New York City, last week. They were commencing to show the Vitagraph picture, "A Home at Last," which shows what an asset a man has living on the fringe of the financial quarter of the Empire City of the West, and I was at some pains to take stock of my fellow patrons of the show, who were mostly prosperous looking men, bright, intelligent, and well conducted, and will probably be a permanent feature of Park Row.

That is, if the entertainment is of the first class. Which, at present, it is not. True, they advertise fresh pictures every day, but this is such a thing that might be well done by any other place. Then, the scenario, the Essanay film of "The Road Agents." This is a long, long story of a California hold-up, into which a tremendous lot of good producing is put, but it is not dramatic, and it is undramatic, though it would probably read well in a book. On the screen, however, the story is not obvious - the result is that the Park Row audience did not seem to know what was happening. Thereafter, I gathered that they were doing a careful and concise and telling in action was the Pathé subject, "The King Leader." This illustrates the story of an industrial strike, with the incidents of conspiracy, treachery, riot, a death, and the condign punishment of the ring leader. A simple subject, very dramatically told, which the Park Row audience at least understood, although they did not applaud it. No, they reserved their applause for the Pathé subject, called "The Jealous Hobo," which is a story of a man living with an unreasonable jealousy of his wife. One of the incidents was so amusingly funny, and we in Park Row laughed uproariously at it. The man sees a hair on his wife's dress and thereby discovers his wife is cheating. Short story, as they say, of an Indian, and as they say, Indian child is killed. The little girl takes it down and asks who did it. Both reach out their hands for it, and the hands clash. Shortly they are in each other's arms crying over the dog, and a reconciliation follows. The acting in this picture is better than the average. The mother's facial expression is a study, both while the child is dying and when she is weeping over the dog. The photography is good in the main, though there is too much of the soft and whitewash style of lighting in some scenes. But the picture, as a whole, will attract because of the tenderness of the subject, and because of the part a little child plays in it.

"A Friend In the Enemy's Camp." - A Vitagraph picture which has elements of dramatic interest. A little girl is stolen from her frontier home by the Indians and taken down the river in a canoe. Her pioneer father discovers her loss and starts after her. Meanwhile she has been taken to camp, where she is turned over to the care of the women. Among them is a girl scarcely older than the captive, who, when the Braves are afoot, assists the little one to escape and go to the banks of the river, where her father sees her and takes her into his canoe, with the Indians, who have awakened to their capture, who is looking at the dog. The first Indian and the other is killed by the child's mother just as he reaches the shore. The photography is weird enough to attract attention and the acting is reasonably good.

"The Secretary's Revenge." - A story from the Gammons in which a supposed intrigue between a wife and a gentleman friend almost leads to a duel and a separation. A secretary, to obtain revenge for some much needed discipline, sends an anonymous letter, which the husband is really supposed to believe and challenges an old friend to a duel. Fortunately, the difficulty is obvated and the secretary gets his deserts before anything really serious occurs. The acting is good and the technical quality of the film is quite up to the Gammon standard.

"On the Brink." - A Pathé which illustrates the dangers which beset girls who listen to the stories of what they may attract. It is a story of a delicate young man and a city woman, but she is found by her father and taken home shortly afterward. She reached the brink, but did not go over. It is a good enough story of its kind, but that particularly comes money, and is rarely and

"Electric Belt." - One of those pictures from the Pathes which illustrate the vigor, which is supposed to reside in some nostrum like a belt. The picture creates a good deal of sport, but after all the may be somewhat inexplicable in the electric notion. It is the right sort of sport. Some of the scenes are rather queer.

"Cohen at Coney Island" and "Cohen's Dream of Coney Island" is the first comic from the Vitagraph studio for a long time.
time, and to say that it creates laughter is putting it very mildly. It is a bang-up reel.

"Pocket Policemen" and "Japanese Magic," a comedy reel from Edison, introduces him, the Indian fastens the prong, horse and drags him some distance, then picks him up and carries him to the man's cabin and there, before the dead body of the girl he murdered, kills him. Afterward he hurries the body into a canoe, and his views are powerfully told and convincing, and one almost shudders when he watches the relentless Indian follow the murderer till he captures him.

"The Silent Workers."—A powerful drama which will shortly be issued by Selig, depicts a phase of life in New York's lower east side, which is gradually being changed to better condition by the noble work of the settlement workmen. The producer deserves credit for the fidelity with which the scenes are presented, and the several бапт and other entertaining features, and the film deserves to rank as a high-class comic. It is beautifully told and the action is spirited.

"Doll Making."—A real typical picture from Pathe which illustrates the making of a doll very clearly. These films are all good, and sometimes one is disposed to think that there should be more of them. There is always interest in the origin of familiar objects, and this one of the making of dolls entertains and interests alike. It is a safe film to include in any programme. It pleases old and young alike.

"The Elixir of Dreams."—A Pathé which affords opportunity for some of their fantastic work which is so enter-

prising. Perriot describes the phenomenon of the fairy, and the excitement is almost incredible to those who are likely to have any such things. The film is

a fairy, and, after drinking it, he falls asleep to dream that he is transported to some unknown country, where he is made a ruler and the whole populace bows to him for a few days. Then comes the change of scene and the story is

reviewed of events, and the film is about a real and

good story, well told and the photography and action are both reasonably good. Such may be the story of the play, but the film version shows more of fair play and really leads one to think that misfortune is partially overcome in this world, even if there are many hard places left.

"Strolling Players."—This picture from the Edison works reproduces, as well as it is possible to do in these times, the strolling players which were common in England a century or more ago. Along with the general picture of the players the story tells interwoven a tale of cruelty and hard-

ship, from which the nearest approximation is the story of a boy who今日头条 underdog to copy the story of a boy who is

isn't quite clear what the last scene means. The path was reproduced for the benefit of the gathering about a road-

side and the boy had apprehended and a real drama was being enacted. The stage play was made more vivid by the substitution of a letter written by the wife of one of the players to Lord Devon. The maddened player then rushes outside to kill his father and his father rushes to him and tries to kill him and tell him that this is not true and that the only sure way to kill him is to throw him down. The story is not clear and the acting is not good, but it is a story which is interesting and the photography is good.

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"An Amateur Acrobat."—A Pathé comic which shows how a partially disabled individual undertook to copy the stunts of an acrobat on the stage. The scraps he gets into and the damage he does are funny enough to keep the audience roaring most of the time. Like all the Pathé films, the technical quality cannot be questioned.

"The Magic Dice."—A Pathé in which the magical powers of dice are illustrated. It is one of the popular magical series brought out by this house, is beautifully colored, and the action of the various characters to smooth and good. The way the dice are juggled and transformed into one thing and then into another is remarkable. The ball is an interesting addition to a dice game, even though the game is not a very important one.

"The Justice of a Redskin."—A story of the plains from the Pathé studio which illustrates one of the important characteristics of the Indian, his absolute fidelity to what he believes to be justice. The traveler on the plains violates the hospitality of a house—robs him of his daughter, and leaves indications which point to an Indian. Another Indian

sets out after him and follows him over rocks and through almost impassable deserts until he finally runs him down. It is very spectacular and holds the audience silent. Having killed him the Indian fastens the prong, horse and drags him some distance, then picks him up and carries him to the man's cabin and there, before the dead body of the girl he murdered, kills him. Afterward he hurries the body into a canoe, and his views are powerfully told and convincing, and one almost shudders when he watches the relentless Indian follow the murderer till he captures him.

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The people see the fun and hear it, and tell their friends about it.

The Chronophone is the only machine which gives Perfect Synchronism between the voice and the lips and which any operator can work. The Chronophone system is patented by us, consequently nobody else can supply you with the same thing. We guarantee Perfect Synchronism, and you know that Perfect Synchronism is the essential feature of a talking picture machine. Without Perfect Synchronism you simply have a quantity of junk. So don’t waste your money. Get the best at first. It’s always the cheapest.

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———

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NEW YORK CITY

———

MOVING PICTURES IN RUSSIA.

The number of cinematographic theaters is increasing rapidly in Russia. Moscow alone has 900 places; 150 in St. Petersburg, and in central Russia, Poland, Caucasus, 6,000 moving picture shows.
NOTES OF THE TRADE.

Devils Lake, N. D.—W. Gramm will erect an Opera House on Fifth street.

Sour Lake, Tex.—R. J. Rodgers is planning to erect a new Opera House here.

Normal, Ill.—J. W. Coup has sold the Nickelette to Wm. Edwards, of Bloomington.

Kalamazoo, Mich.—Clair Johnson has sold the Vaudelette Theater to C. A. Barnes.

Pendleton, Ore.—C. H. Mitchell is considering the erection of a new theater here.

Flanagan, Ill.—Mr. Galvin, of this city, will open a moving picture house in Danville, Ill.

Phoenix, Ariz.—A. H. Reeves and G. L. Wood are erecting an Airdome Theater here.

Wymore, Neb.—L. E. Tawlor will erect an Opera House here, to cost about $12,000.

Chicago, Ill.—H. Schmidt will erect a moving picture theater at 4464 Wentworth avenue.

Urbana, Ill.—A. Rohrer, of Flanagan, Ill., will establish a moving picture theater here.

Telluride, Colo.—J. E. Jarvis is making arrangements to open a new nickel theater here.

Winfield, Kan.—A. J. Pettit is making arrangements to establish a Summer theater here.

Cassopolis, Mich.—Grant S. Boice, of Elkhart, Ind., will open a moving picture theater here.

Dubuque, Ia.—Architect Carkeek has completed the plans for the new Union Park Theater here.

Manchester, Ia.—Earl Tompkins is making arrangements to open a new moving picture theater here.

Hartford City, Ind.—J. Carpenter has purchased the Arcade Theater from Mr. Day and taken possession.

Lexington, Ky.—Extensive improvements are to be made to the Hippodrome Moving Picture Theater.

Trenton, N. J.—Harry Rosenblatt will erect a new moving picture theater at 545 North Clinton avenue.

Great Bend, Kan.—A. B. Ritchie is planning to erect an Opera House here, at a cost of about $20,000.

Pekin, Ill.—L. C. Woodrow has purchased the Vaudette Theater from Mr. Silies and taken possession.

Waco, Tex.—A new moving picture theater has been opened at 607 Austin street. It is known as the Dixie.

Concordia, Kan.—Mr. Lanoue has purchased the Lyric Theater from Mr. Moore and taken possession.

Corning, N. Y.—C. G. Abernathy has bought of James Bacalles his interest in the Dreamland Theater.

Rutland, Vt.—A new moving picture theater, the Colonial, is nearing completion in the Lincoln-Faller block.

Dubuque, Ia.—Jake Rosenthal has opened a new moving picture theater here. It is known as the Napanee.

La Harpe, Kan.—W. Plew and H. M. Gline are making arrangements to open a moving picture theater here.

Marion, Ohio.—Mrs. E. L. Willis has disposed of her interest in the Bijou Dream to Benjamin Waddel, Jr.

Milwaukee, Wis.—S. R. Flynn, of New York, has opened a new moving picture theater at 545 Mitchell street.

Portland, Ore.—Mr. Manley will expend about $1,000 on improvements to his Nickelodeon on William street.

Moscow, Ida.—W. F. Myrick has purchased the Crystal Moving Picture Theater here and is now in possession.

Richmond, Va.—J. J. Sandy and George Nicholas will open a new moving picture theater at 1007 North First street.

Pekin, Ill.—Fred Pitts has purchased the Unique Moving Picture Theater of Edds Brothers and taken possession.

Sedalia, Mo.—The Bell-Ollendorf-Ballard Amusement Company will erect a 5-cent Airdome moving picture show here.

Moberly, Mo.—Mr. Gleason, of the Bijou Arcade, is planning to convert the old Pencil Theater into a vaudeville house.

Logan, Ohio.—Fred Stites, who has purchased the Theaterium 5-cent theater of Charles Ralston, has closed the place.

Frankford, Mo.—John Mefford has bought the half interest of his brothers in the Opera House here and will start a Nickelodeon.
Urbana, Ill.—W. E. Gallivan is making arrangements to open a new moving picture theater at 106 Main street.

Bridgeport, Conn.—Mr. Skidmore is erecting a large moving picture theater here. It will be known as the Imperial.

Leavenworth, Kan.—Ed. Lampong has been granted a permit for the erection of a summer theater, on Shawnee street.

Trenton, N. J.—Frank Thomann is making arrangements to open a moving picture theater at 1063 South Broad street.

Leroy, Ill.—L. C. Barley has purchased the interest of Ward Kimler in the Crescent Nickelodeon and is now sole owner.

Boise, Ida.—Ellis & Co., of Pendleton, Ore., have purchased the Star Theater here and are making extensive improvements.

Baltimore, Md.—A. Freedman will erect a new moving picture theater at 928 West Baltimore street. Cost, about $12,000.

San Antonio, Tex.—The Dixie Moving Picture Theater, owned by M. N. Cannon, has been placed in the hands of a receiver.

Laporte, Ind.—The Larson-Danielson Company has leased the Lay's Hall and will convert it into a moving picture theater.

Omaha, Neb.—Messrs. Stair, Havlin, Hudson & Judah are contemplating the erection of a magnificent vaudeville theater here.

Walbrock Station, Baltimore, Md.—William Fernandis will erect a nickel theater at the corner of North avenue and Ninth street.

Corning, N. Y.—Benjamin Benson has purchased the interest of his partner, Mr. Campbell, in the Bijou Moving Picture Theater.

Concordia, Kan.—Peter Koeppl, who has conducted a moving picture theater here, has disappeared. The show has been closed.

Mineral, Kan.—Messrs. Gurbin & Mulyneaux, of Parsons, are making arrangements to open a new nickel theater in the Burke building.

Ironton, Ohio,—Manager Jos. R. Killick, of Camden Park, is contemplating the erection of a modern Airdroite, or open-air theater, at the park.

Grand Island, Neb.—A. Miller, of Plattsmouth, has purchased the Lyric Theater here and has put J. C. Boyd, of Central City, in charge of it.

Pontiac, Ill.—Verne Atkins has purchased of Edward James the Scenic Theater, located on West Madison street, in the Hoover building, and taken possession.

Grand Rapids, Mich.—D. M. Smith has purchased the Idlehour and Vaudelette Moving Picture Theaters, on Canal street, from Austin McFadden, and taken possession.

Girard, Kan.—P. J. Green and associates have instructed Architect C. C. Williamson to draw plans for a new Opera House, to be erected here at a cost of about $12,000.

Cherryville, Mo.—Five students of the University of Missouri have formed a company, capitalized at $1,500, to operate a 5-cent moving picture theater for the negroes of Columbia.

Savannah, Ga.—James H. White, of the Edison Manufacturing Company, is in Savannah for the purpose of arranging to bring a company here and use Savannah scenes. Mr. White was in Savannah during the great automobile race last November and was so well pleased with the scenes in Savannah that he reported this to the main office, and work was at once begun to have pictures made here. The project is now well advanced.

Rutland, Vt.—The Colonial Theater, a handsome and substantial building on West street, opened on March 10, less than three months after the ground was broken for the foundation. Messrs. Lincoln and Fuller are the owners, and they started in with a fine programme—one of the Biograph "Jones's" series and some Pathe subjects. The show will consist of pictures and songs exclusively, and the attendance so far has been most encouraging.

Napa, Cal.—The Unique Theater is now being built on Main Street. It is a handsome structure, and will seat 300. It will be run by Miss Alva Fischer, who also runs the Haymarket this city. The Hayes is said to be the best moving picture theater in the State, and shows only first-class pictures and is playing to S. R. O. business. It is a very beautiful place. Rumor has it that a new nickelodeon is about to start up in the Novelty Theater. This place recently changed hands.—R. D. KYSER.
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CORRESPONDENCE.

FILM MANUFACTURERS OVERLOOK DETAILS.


Editor Moving Picture World:

Dear Sir—Today I saw "Selig's" new film, "Boots and Saddles," and I am compelled to enter my criticism from the standpoint of a military man.

The story is somewhat hazy, but the excuse for it is a joke. Whoever saw an army officer gambling with enlisted men? It is against army regulations and demoralizing to the service for the officers to engage in games of chance with enlisted men.

Another thing about the picture that is inconsistent is the uniforms. From the story one would suppose the events portrayed happened about twenty or thirty years ago, yet the soldiers' uniforms are the same as worn to-day, with the addition of a couple of white stripes on the backs of the coats. I have never seen a uniform of this kind worn in the army, and if this is the uniform that was worn thirty years ago, why do the soldiers wear the latest pattern service hats in the picture?

The public, as a rule, don't notice these details, but to one familiar with military affairs the whole picture smacks strongly of burlesque.

Another inconsistency on the part of most of the film makers is the battle and fight scenes pulled off in the studios with the painted rocks and trees for a background. Such scenes should be posed out of doors and they would be so much more interesting and real, but to see a scrap in front of fake woods and rocks kills the whole effect.

I am interested in the picture business and appreciate a good film, and I must say that the European films are superior in many ways to the American film, because the European manufacturers seem to take especial pains with the small details, and I am sure the majority of brother exhibitors will agree with me on this point.

Yours very truly,

A CRITICAL EXHIBITOR.

[The necessity of American manufacturers properly attending to the minor details of their productions was pointed out in our pages of March 13 and 20 in the article, "The Modern Way in Moving Picture Making."—Editor M. P. W.]

ANOTHER THEATER FOR TEXAS.

Wichita Falls, Texas, March 17, 1909.

Editor Moving Picture World:

Dear Sir—I am a reader of your magazine, and have been for some time, and look forth to its coming every week. I gain a great deal of knowledge and valuable information from its pages. I will soon be installed in my new house. This will be one of the finest ten-cent motion picture and vaudeville houses in all Texas. The name of my new place will be the "Folly," producing nothing but high-class licensed pictures and vaudeville; seating capacity of 315 people. Wishing you continued success,

Truly yours,

GAIL S. DURHAM.
Manager, Folly Theater.

LETTER TO EXHIBITORS.

Chicago, February 18, 1909.

Gentlemen:

PUBLIC SENTIMENT IS WITH YOU.

You now have the support of the people, the greatest of all weapons with which to fight the "licensed" Combine, and a decisive victory is assured.

This is the result of the widespread publicity we have succeeded in gaining for the independent exhibitors and now you will reap the benefits. People everywhere are beginning to take notice. They want to patronize independent exhibitors only and are already doing so.

The opportunity is yours. Seize it. Cater to the desire of your patrons. Continue to hold out against the "licensed" Combine and sign nothing it offers. Instead, let the people in your localities know that you are independent and in no way connected with the Combine. This you can do on your advertising posters and by projecting a slide in your theater reading as follows:

"Independent Pictures Shown Here Only: They Are the Bee Not in a Trust".

Write for it. It's Free.

Stick it out—Don't sign. It matters not what options the "license" Combine may offer you, don't sign that agreement. Bear in mind these options in no way change the original.
It has not been changed and is back of all concessions the trust are making. You are offered these options for the sole purpose of binding you to the real issue—that is, RECOGNIZING THE VALIDITY OF THE PATENTS, and if you sign anything at all or let any one else sign for you, you will be doing just what the Combine wants you to do, and besides.

You Will Have to Pay Royalties.

Be careful—sign nothing and don't let others sign for you. That is the only way to be on the safe side. We especially want to impress upon you not to let others sign this agreement for you, as you will have to display the license in your theater which is significant of the fact that you recognize the validity of the patents.

If you have signed don't display the license. Better yet, take the "license" Combine at its word, demand the immediate return of your "licensed" application and your money. Make it prove "you can cancel your contract whenever you choose."

The stand taken by exhibitors has already swamped us with business. From every section of the country they are crying for the new independent films such as we are releasing, and notwithstanding the unexpected big increase in business we have been able to meet all demands and can furnish you with all of the films you need—the new independent stuff that is drawing big crowds wherever shown, and the kind that your trust competitor don't show.

Have no fear, as recent cablegrams from Europe contain the most favorable news yet received. You can get all of the independent films you want. The Combine knows this; it also knows that the new independent films are better than the licensed film. This is another reason why it wants you to bind yourself to use licensed films only.

Write this at once and let us furnish you with one of the above mentioned slides, and remember that the services of the most eminent attorneys, retained by us to help you win this fight, are at your disposal, free of charge. Don't forget to give us your correct address so that we can mail you the lists of new independent films we are releasing.

Respectfully,

CHICAGO FILM EXCHANGE,
Chicago, Omaha, Washington,
Denver, Nashville, Atlanta, Salt Lake City.

GLOBE FILM SERVICE CO.
Chicago, Denver.

ROYAL FILM SERVICE CO.
Chicago.

INDEPENDENTS VS. "TRUST."

Chicago, March 22, 1900.

Moving Picture World, 125 East 23rd street, New York:

Gentlemen—I am enclosing herewith write-up which I was pleased to have you insert in the Moving Picture World, entitled "Independents vs. Trust."

The Alaska Moving Picture and Amusement Company is managed by F. H. McGrew and C. L. Kemp. This company have two thousand feet of moving picture film, which they took themselves out in Alaska. They are at the present time and have been in Chicago for the past ten days and are renting these films to the five-cent theaters of this city.

These people had their film booked on Saturday night, March 20, 1900, at the National Theater, 5924 Halsted street, city. When the time came to deliver the film at this house, the manager was handed the following letter:

"The National Theater,
"502 S. Halsted street, Chicago.

"Gentlemen—I cannot supply you with Alaska films.

"Respectfully,

(Signed) "C. L. KEMP."

The above shows what the Trust's film exchanges will do to hold on to business. Now, if the Independent people expect to win out and protect the five-cent theaters, why cannot they do an act of the same kind? It is understood that the Trust exchanges supply films to the houses which have signed or rather accepted their agreement to use Trust films and no others. Now, as this is a fact, why don't the Independent people get together and canvas every city in the United States and go to each theater and agree to give them one week's service "free of charge" to show them the good quality of the Independent films which they are producing to-day? By doing this it is up to the Trust to cancel every house using the Independent goods and revoke their license. We all know that the people signing up with the Trust are
Managers—Operators—Leaders—Ticket Sellers—and Every Ambitious Attache of Moving Pictures Should Have

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SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column.

"Notify us when you have secured a position.

Manager: Reliable manager of picture or vaudeville house wishes position. Five years with last employer. J. M. Graves, 1742 N. 10th street, Philadelphia, Pa.

Operator: has own Power's machine, would like steady position; moderate salary; will go anywhere. Operator, care Moving Picture World.


W. C. Yarber, 816 Dokota street, Coffeyville, Kan. Wishes position as operator. Reliable young man.

G. Walter Brown, Box 62, Bowdowntown, Me. Experienced operator; owns Power's latest machine. Can manage picture and vaudeville show.


H. H. Kearner, 73 Fort Greene place, Brooklyn, N. Y. Operator and electrician; N. Y. license; will go anywhere. Experienced licensed operator of ability; can repair machines; first-class credentials; desires position with reliable moving picture house as manager. Good hustler. N. B. care Moving Picture World.


Competent and Reliable Manager wishes position to manage moving picture or vaudeville house. Address L. Hoffmann, 323 East Third street, New York City.


Why are so many experienced operators out of work?

Making one big mistake, and the sooner they are beaten it will be better for the owners of five-cent theaters everywhere. The owner of this picture is a very enthusiastic believer in the policy of the Independent people, as well as a theater owner, and believes in the old saying, "What is fair for one is fair for all."

It is not to be able to see this in your next edition, or the following, I am, with best wishes for the success of your paper,

Yours very truly,

F. I. DARMSTADTER.

986 Garfield blvd., Chicago, Ill.

FIRST AID TO THE OPERATOR.


Editor Moving Picture World:

Dear Sir—The peek hole in the side of the lantern through which the operator watches the carbons, is generally covered with ruby glass. This color gives many operators a headache, and when the operator looks at the carbons and then at the picture, his eyes are dazzled for the moment. We have found great relief by having a piece of green glass set in the slot with the ruby, with the green next to the carbons. The burning of the carbons is easily seen through the two pieces and headaches and tired eyes are a thing of the past.

Trusting that this will be of use to some of our papers.

Yours truly,

FINX & BRAUL.

ANOTHER CENSOR HEARD FROM.

Anthony, Kan., March 17, 1909.

Editor Moving Picture World:

Dear Sir—Excuse the liberty I take in criticising the motion pictures, but a picture was shown here last week in which a gorilla kidnaps a woman and they fall in love with each other. Consideration of frightened children, it was a most disgusting exhibition. Brutal murders, gruesome and stupid spectacles are NOT what the people want. A degenerate might find them interesting, but never a healthy human being.

Yours truly,

GEO. A. WILBUR.

COMMON SENSE INVESTS IN "HORSE SENSE."

Columbus, Ohio, March 29, 1909.

The World Photographic Publishing Co.

Gentlemen—Enclosed please find my check for two dollars in payment for one year's subscription to the Moving Picture World. This is a matter of "horse sense," that I don't see how exhibitors can afford to be without it. Success to you and your paper.

Yours truly,

OHIO FILM EXHIBITORS' PROTECTIVE ASS'N.

By Max Stern, Secretary.

INTERNATIONAL PRODUCING AND PRODUCING COMPANY'S FIRM.

Chicago, March 16, 1909.

Editor Moving Picture World:

Dear Sir—A great deal of study has been given to the form of contract to be used in furnishing our International Producing and Producing Company's service to the various exchanges.

As far as our Company is concerned, a simple contract covering the manner of payment, price of goods, and method of delivery, with a reasonable assurance that goods will be accepted and paid for by consignee on arrival at destination, would be sufficient. This would be about the only contract we would need. But a number of important exchanges have requested us to draw a form of contract whereby we could extend to all legitimate exchanges protection, as far as lies in our power, to the unscrupulous individual who might come into possession of our goods through misrepresentation. And as it is our desire to have our contract meet with the approval of all, we deem it advisable to furnish exchanges with service without restriction until we confer with a member of exchange representatives of the International Producing and Producing Company, and, with their assistance, formulate a contract which will be acceptable to all parties concerned; which will be done at an early date.

The purpose of this letter is to reach those whom we have decided may handle our goods, but have not as yet completed arrangements, and is not intended for those who have already accepted our terms, etc.

All kinds of rumors have been circulated against the Independent movement, and the latest trick is, that a fictitious contract purporting to be an instrument executed by the
International Projecting and Producing Company is being circumscribed containing unreasonable conditions, and should it be brought to your notice you will know from whence such a document emanates and for what malicious purpose.

We therefore make a bona fide offer, of $10,000 to any one holding a genuine printed or typewritten contract bearing the signature of any officer of the International Projecting and Producing Company, except a few simple contracts, which are written or typewritten, and in which the subject matter does not exceed 100 words, and which are entirely satisfactory to the exchanges having received them, and contain conditions identical to those herein stated, and we are quite sure that it will be satisfactory to you.

Our arrangements will always be made for the entire week, and we must naturally, in dealing with the exchanges, trust to their honor not to release any reels until the regular release day, and will so continue this method of shipping until forced to change same through violation of confidence.

In order to avoid any misunderstanding whatever on the subject of the price of our film, we hereby notify all, that the price of our film is 11 cents per foot.

If you wish to order reels from us, and will order or wire us at once the number of reels you desire weekly, and will make satisfactory arrangements for prompt payment, we will be pleased to do business with you.

Yours very truly,

INTERNATIONAL PRODUCING COMPANY.

EXHIBITOR DISPLEASED WITH QUALITY OF FILMS.

Mr. Editor:—

Please give me space in your valuable journal for a few comments on films. First, I wish to say that the people in my town are tired out on Pathé pictures. His mysterious hand painted work and vaudeville dances are monotonous. They did fine when moving pictures were first introduced, but the people have seen enough of such and want something of a more substantial nature. It is a fact that the Pathé film is up to perfection in workmanship, being absolutely steady and if the subjects were good they would be excellent. Next, I wish to know why it is that the Lubin and Edison films are so shaky? I dread to exhibit the films on this account. Some of them are so shaky that you can scarcely read anything on the screen. The acting in the film, "The Railroad Detective," by the Kalem Company, is very poor at times, being more of a farce.

ALABAMA EXHIBITOR.

Dothan, Ala., March 16, 1909.

THE TROUBLES OF THE OPERATOR.

Baraboo, Wis., March 13, 1909.

Editor Moving Picture World:

Dear Sir,—In regard to Bro. Chas. H. Amos' article, in issue of March 6, World, while it is true every word, there is another side. Now some exhibitors install a machine (sometimes second-hand) one or good one that has been ruined and would be a disgrace to a scrap heap, and because it is a standard make or the parties that sold it to him say it is all right, the operator is up against it. If he kicks on the machine the Mr. Exhibitor thinks the operator does not understand the machine, not knowing anything about it himself and not being capable of understanding same if shown. So Mr. Operator goes ahead if he wants to hold his position and at the expense of the film, and nine chances out of ten it is ruined and he can't help it, with the tools he has to work with.

As I write this I am running a film that was released just seven days ago. It has the left-hand sprocket holes cracked in corners the full length. Now I don't think that the film exchanges could invest a little money to better advantage than to have a man inspect each exhibitor that returns a film in bad condition and remedy the defect. He will listen to an outsider quicker than he will to one of his own employees. Hoping my letter will do some good, I remain,

Yours, A. C. WALLACE.

Thos. Dippel asks if oxyteline with a calcium light outfit will give a strong enough light for a moving picture show in small towns where there is an electric lighting system? Yes, the halls in the small' villages would also naturally be small, and a six-foot screen can be well illuminated with oxyteline and the lime jet.
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- Shipments, March 23, 1909
- **STROLLING PLAYERS**
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- **A CRY FROM THE WILDERNESS**
  - Descriptive
  - No. 6437: Code, VENTIDIANO
    - App. Length 500 feet

**NEXT WEEK’S SUBJECTS:**
- Shipments, March 30, 1909
- **HARD TO BEAT**
  - Code, VENTIDIANO
    - App. Length 500 feet
- **OH! RATS!**
  - Code, VENTIDIANO
    - App. Length 900 feet

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**Stories of the Films.**

**BIOGRAPH COMPANY.**

**THE MEDICINE BOTTLE**—This film demonstrates the efficiency of that time-saving agent which out-Mercuria Mercury, the telephone, and the importance of that movement to enforce a differential form of bottle in which to hold poisons.

**Ladies, Mrs. Ross, whose mother is very ill, has in attendance a trained nurse, who has received an urgent message to come to her own home, owing to the illness of her sister. As Mrs. Ross is dressed and ready to attend an afternoon tea at Mrs. Parker’s, this forced absence of the nurse is very inopportune. However, little Alice, Mrs. Ross’s seven-year-old daughter, is a bright child, so she feels that she can trust her to look after her grandmother, and give her the medicine at the regular intervals. Mrs. Ross, herself, is suffering from a painful abrasion on her hand, for which she has procured an antiseptic to bathe it with, which is a deadly poison. It happens that the antiseptic and Mrs. Ross’s medicines are contained in similar shaped bottles, and Mrs. Ross in her hurry and excitement takes away the wrong bottle. While at Mrs. Parker’s, the nurse, believing her a actress to boot her other, when she discovers she has carried away the medicine, leaving the poison for the child to give to an elder. Looking at the clock, she finds it is on the hour of the administering of the drugs. The poor woman to interior herself in fearful helplessness, when Mrs. Parker sees her use the telephone. She does this, and is put in further temptation by her inability to select, for at Central the operators are too busy chatting to take notice. She is at lengtherrorCode and is relieved to learn from the child that grandma has promised the poison, owing to the fear that baby has split the first spoonful she poured out.

**JONES AND HIS NEW NEIGHBORS.—We are wont to say poor Jones, but are we sinners? For the very worst of Jones’ misfortunes, it has raised many a hearty laugh. There is one thing certain, no matter what trouble Jones gets into he manages to wriggle out of it like an eel. This time it looked serious, but he holds up serenely just the same. The Jones’ family had to move into an apartment in one of a row of houses which are identical. The Jones’ home was left for them. Jones gets into the wrong house, and, of course, his intrusion is vigorously resisted, and it looked for a time as if he would suffer severe punishment for the manceur, who dissipate and peace again takes its place. The Jones’ family, however, wiselyarı get some hard bumps, but they never seem. Length, 454 feet.

**A DRUNKARD’S REFORMATION:** The Most Powerful Temperance Lesson Ever Depicted.

"Look not thou upon the wine when it is red, when it giveth his color upon the cup, when it is enliven itself straigt: at the last it biteth like a serpent and stingeth like an adder." Prov. 23, 31-32.

The story told is a simple one, and grips from the very start. John, a man of a true and trusting wife and father of an eight-year-old girl, through the association of racket companions becomes addicted to the drink habit, and while the demon rum has not fastened its tentacles firmly, yet there is no doubt that the inevitable would culminate in time. Arriving home one afternoon in a new, condition, he is indeed a terrifying spectacle to his little family. Later, after he has slept off the effects to some extent, while at some supper, the little girl supper, the little girl’s mother gives him two tickets for the theater, begging him to take her. After some persuasion, he consents to go. The play is a dramatization of Emmie Zola’s "L’Assommoir," which shows how short a journey it is from peace and happiness to woe and despair by the road of rum. How the picture shows both the action and the play and the psychological influence it has on the audience. Wharton especially. Here is shown a most complete piece of motion picture producing, portraying the downward path of the young man who was indeed to take his first drink; how it finally became an unquenchable habit, causing poverty and suffering for his wife and child and death for himself. He, while at the same time preserving a sermon to Wharton in front, sinking deeper and deeper into his heart, until at the final curtain he is changed man, going homeward with a new, more sober, more correct life, which he promises his wife upon his return. Two years later we see the little family seated, happy and peaceful, at their fireside and we know that the promise he has kept. The photograph of the man is not perfect. Length, 985 feet.

**EDISON MFG. CO.**

**HARD TO BEAT**—Synopsis of scenes: Moses Pinksteinpherdishes his son Ikey, with good reason, for the handling of his property. Ikey generally brings substantial returns. He enters the store with a customer, who is finally "prevailed upon" to purchase a pair of gloves and Ikey paying for them displays a magnificent roll of bills. Noticing Ikey’s nervous interest, the captain, who he is a gambler, explains the large sums of money won at the gambling table by his secret methods, and pro-
The drink a nearby packing policeman, immediately suit note shows the their cards.

ON RATS!—Synopsis of scenes: Bridget rules the household. The excitation of the "Servant Problem" in the family, and Mr. Green is at an acute stage. To leave the domestic tyrant in absolute possession of the house seems its only solution. Bobby, the son, by chance discovers Bridget's insane fear of rats. Bobby tells his father, who uses the knowledge to advantage, that peace begins once more in the household. Mamma enters the kitchen to see a peddler turning the door. Her protest against such conduct is immediately overruled by the servant, who forces her from the room. Pups, arriving home late, volunters to "correct matters" and starts for the scene of strife. Entering the kitchen, he finds the grocer in the hands of the tyrant. Interfering, he becomes the center of attack. Delays with Mamma. At the family "council of war" Bridget's discharge is decided. The discharge, passed to her through the doorway on a brown, is torn to bits, and papa, bombarded with crockery, beats a hasty retreat. Bobby entering with a pet rat shows it to Bridget; she screams and mounts a chair. Bobby's plea of laughter bring his parents, who are surprised to see Bridget madly leap through the doorway. In consultation, papa decides to use "rats" as a means of the servant's discharge. Bringing home a cage of his own, he places two in a dish on the kitchen table, covers them, and hides to await developments. Things happen quickly. Bridget enters and removes the cover; the rats jump out, screaming, she mounts the chair. It is now papa's chance. He shows her the cage of big rats, threatening to let them out; she begs for mercy. Mamma and Bobby, prepared, enter with the servant's grips. Threatened with rats, she accepts her discharge and leaves, to the relief of all. Length, 495 feet.

ON THE WESTERN FRONTIER.—Synopsis of scenes: Among the tall trees and mountains of the Far West, a father, son and daughter dwell peacefully in their mountain cabin, close to nature, alone. Of the great adventure world outside—happy in their isolation. Jack, the son, visiting town on business, is tempted into a gambling saloon and takes part in a game of cards. Dalton, a gambler, undertakes to fleece the boy. The result is a light in which Dalton is shot, and Jack becomes a fugitive. The colonel of a nearby fort learns of the affair and sends his orderly with orders for a troop of cavalry to start in pursuit of the murderer. Jim Nelson, the boy's friend, who has witnessed all, tells Jack's escape story and is sent to intercept the orderly and delay the delivery of the message. He reaches the cabin to find that the orderly has stopped for a drink and to see Neil, Jack's beautiful sister, with whom he is in love. He explains his mission, but both are ignorant of whom it concerns. Jim drives the orderly and renders him unconscious. Neil, returning to the room, finds the unconscious soldier; realizes the truth, and the importance of delivering the dispatch; dons a suit of her brother's clothes, puts on the orderly's overcoat, mounts his horse and starts for the fort with the order. Returning, she reaches Jack and finds her brother there and the soldiers approaching. Sue and the boy hide. The officer in command goes to the order to search. Jack escapes. Neil is discovered, roughly handled, and, hair down, is conveyed. The soldiers review the hopeless pursuit. The orderly comes from hiding, embraces Neil, while Jim and the old father thank heaven for saving the boy. Enter, 900 feet.

ESSANAY FILM MFG. CO.

FOR LOVE'S SAKE.—This is an American story, the central figures of which are: Anne, a pretty, pouting young lady; Agnes, her rival in love, and Bob, a sturdy New Englander.

Scene 1 shows us a country lane. Agnes meets Bob. Anne enters Bob distinctly shows her 37
preference for the postmaster's daughter, leaving Agnes and walking off with Anne. Agnes, in anger, writes a note for Bob saying she loves that Anne.

Scene 2 shows Agnes entering the post-office and posting the letter, just as Anne and Bob enter. Annie's father, the postmaster, calls her to

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MADE BY
The Bell & Howell Co., 90 Illinois St., Chicago
assert the mail while he wait on Agnes. Agnes gets the letter intended for Bob, and suspecting that Agnes has stolen the letter, she tears it open, reads and keeps it, going into the next room away from Bob, who leaves with the postmaster. Agnes, ou-
traged at the conduct of Annie opening her letters, deter-
mines to get even. She takes a bunch of mail letters—letters that Annie has been answering—rips them open and places them in Annie's jacket pocket. Bob, finding Annie with the mail and suspecting her of being
assisting Annie in putting her on her jacket.
Scene 5—The postmaster's office. There is sitting constable's office and swearing out a warrant against Annie as it is.
Scene 6—Annie's home. Her father, the postmaster and a veteran of the Civil War, is asleep. Annie goes to his room and declares he takes the organ and sings for the old soldier, who wakes up and
finds that he is not in his own room. He understands that alone the old soldier to another room, leaving Bob alone with the office. Agnes, as it is a good time
to get his letter. He goes to Annie's jacket, lying on a chair, searches for his letter and finds instead the package of letters which Agnes placed there. Horrified, he is about to call her to explain, when a knock at the door rings for him again. It is the sweeterheart at any cost; so he hurriedly puts the letters away, and while opening the lock shows the key.
Scene 7—The postmaster's office. The postmaster says to Annie, who is sent down, admitting the constable and Agnes. Annie and her father and brother come to his room. The postmaster asks for his letter. Bob steps forward, takes the letter, saying he is the thief, at the same time producing the package of letters. The postmaster says Bob and takes him off to jail. Agnes now accuses
Annie to her father. Annie admits she opened Agnes' letter. The father curses Annie and drives her out of the door.

The scenes following show how Annie, after leaving home, becomes a celebrated singer; how Agnes, stricken with remorse, confesses the theft of the letter; how Bob is liberated from prison on her reconciliation; how Annie wins her way to the stage (now a great singer), and finally the return home of the lovers.

KALEM COMPANY.

THE FISH PIRATES; or, The Game Warden's Ten.

Leaves: All are more or less familiar with the work of the Fish and Game Protective Assoc.

iate. What we are about to present in a State we find associations of enthusiastic sportsmen who are very much interested in the enforcement of the laws for the protection of our fish and game. In most sections of the country fishing is illegal, for it is well known that the state takes out enormous quantities of fish and it allowed world does not appear their life to be very

Scene 1.—A Visit from the Fish Warden.—Stanton and the Pirate's Daughter. Scene II.—The Warden on the Track of Evidence. Scene III.—Pirates Lay-

LUBIN MFG. CO.

A JUST REWARD.—The interior of a carpet mill.
The girls are at work. The foreman, a groovy looking man in his pocket, says the girl is at work here and there. She sweats at the girl. One resents his words; she takes her by the arm and
seems her. Agnes, another worker in the mill, re-
proaches the foreman for his act. She tells him to go. Now all the girls lay down the work and decide to stand by Gertie. Just then she pro-

tactic's son's case. He asks for the meaning of a pro-
tactic's son's case. He asks for the meaning of the word, "fish." She tells him that it is a fish. The foreman
to work and reprimands the foreman for his act. The foreman is furious and vows to get revenge.

TROUPE.—In his office the foreman plans a trap for Gertie. He sends for and tells her to go to the garden to get some yam. She takes the key and exits, style followed by the foreman. Hardly has Gertie entered the garden when the foreman stops in and locks the door. In a fight to gain her freedom falls. "FARM" quickly exits and locks the door from the outside. He then returns to the office and office.

Closing Hour. Where Is Gertie?—The girls are ready to go home. They find Gertie's hat and coat, but not her. Finding herself locked in, she first gives way to tears, but soon concludes to

An Unwilling Witness.—Gertie in the garden has arranged a search. Finding herself locked in, she first gives way to tears, but soon concludes to

SICLY.

URBAN-ECLIPSE. (George Kleine.)

BENEFICENT EMPLOYER.—An employer re-

cen's a series of shows showing

characters and custom and the Arabian horse-

Selig Polyscope Co.

THE SETTLEMENT WORKERS. A story of a man's regeneration through love, introducing every-

the story. The scene changes to

Con Conner has been for some years a booner and

igest comes at first to the

the town. As the day

Scene 1.—The Warden's house. The warden's

The scene changes to

GAUMONT.

George Kleine.

THE POLICEWOMAN. A series Illustrates the

of the super-

The scene changes to

The scene changes to

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The scene changes to

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The scene changes to

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The scene changes to

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Kalem Films
Release of April 2, 1909.

THE FISH PIRATES

LENGTH 940 FEET.

"The Fish Pirates" is a story of the Shad Fisheries of the South, dealing with the struggle between the Game Wardens and the illegal fisherman. A pretty love story runs through the action, and the photography is exceptionally fine.

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115 S. Franklin Street, Muncie, Ind.
OUR NEW INDEPENDENT FILMS
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THE MORE OF THEM WE RELEASE
THE BETTER THEY GET

Every one of our new Independent films are of our own importation and are proving to be the biggest money-making films that are now being exhibited. It is easy to account for this. They are something entirely new, as well as different from the class of films usually shown, and are just what the people to-day demand. If you want to get the people coming your way all you need to do is exhibit these films.

Besides being exact counterfeits of life on the stage, they show real life throbbing and teeming with interest, and are without that sameness usually found in films.

You will find a synopsis of some of them published in this issue of the World, but do not be satisfied with this. Write for the synopsis of them all, and do not forget that one of the biggest attractions at this time is

Our Independent Inauguration Film

Insist upon getting this film only. It is the only perfect one of this great event, and is 100 per cent, better than the pictures taken by the Licensed combine. It is films of this kind that prove the Independent films are the best, and to exhibit it means a great help to you. All of the Inauguration Day Ceremonies are vividly pictured in it, and it can be had only through Independent exchanges. Price per foot, 12 cents.

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NOT IN TRUST
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"It's mine! My new beau is just after making me a present." The noise of the alteration process Con from a sound sleep. He leaps to his feet with a curse, his arm raised to strike. He meets the eyes of a very bearing mother looking into him. Something grapples the man's heart; his arm falls to the side. Mother's face is a perfect personality must be the lender here and at once states her case to him. Con gapes at her like one in a dream, then slowly, without turning to Ann, says, "Gimme that heather." "It wouldn't do to let it." But Ann gets no further; the brute in Con has come to the surface, and with a gruff of rage his hands have closed around Ann's throat. Mary grasps his arm; "Oh! don't; please don't!" Con, looking into her eyes, realizes the situation. From the look from her and gives it to Mary, saying, "You are free; go now. Nobody will try to stop you." "Thank you; here is my card, Mr. Conners." "Thank you, ma'am." "Mr. Conners, if you will call at this address my friends will think you. too." That evening Con thinks of the card and calls on Mary, and he tells a woman that he loves her."

The Dawn of Love,—in this scene is provided a genuine scene novelty. A roof garden top of the Settlement House building, overlooking New York harbor. Here is shown the settlement workers eating for the sick. Pretty Mary is in the foreground, surrounded by a group of children, small human wails east adrift on a sea of crime, and for the services rendered by the settlement workers of our great cities of nations. Unfortunates would be lost, that by their aid are placed upon the right road to a brotherly and women's club. Con finds Mary here, and she is quick to see the change in him, that, he, too, is looking for the right path, and Con realizes a new way that "the light that shines in a woman's eyes" working upon his conscience. Con's regeneration is not to be wrought out without a struggle. There is a light. Con saves his friend and escapes from the police. That night he rows the boy to an outgoing schooner bound for the Punjab, and then returns to New York alone. He writes Mary a note, begging her not to lose faith in him entirely, that the future may give him an opportunity of proving his honesty of purpose. An opening offer to railroad out in Montana needs men too badly to inquire into their past, and Con is given charge of the man of honor. They see to receive his instructions and transportation at the company's office. Later, the bridge is being constructed, and Con, now a contractor, has just arrived to give life to the scene of the day. The steam riveters, and the busy throng of laborers are all presented actively engaged as the scene opens. There is a premature explosion of dynamite and our hero is carried from the wreckage badly Injured. The following morning, in far-away New York, Mary reads in a daily paper these startling headlines:

LANE'S BRIDGE, MONTANA:
Frightful Explosion.
Conway Connors, Contractor, Badly Injured.

Mary read is made, she secures a ticket, and a few hours later, accompanied by the piece of wood, she is speeding toward the up-bound train. As the train moves slowly, she turns to the dead heart of Con, who is now on the fourth road to recovery. Mary kneels at his feet, and she sees again the love light in her eyes. Con says, "The heart should never be true ever and that the future holds peace and happiness.

VITAGRAPH COMPANY.

COHEN AT CONEY ISLAND.—Picturing the experiences of Cohen, his wife and the Little Cohens on a holiday trip to Coney Island. They visit Steeplechase, Dreamland, Luna Park, and, in fact, take in all of the interesting sights on the pleasure center: the roulette wheel, soup bowl, shooting the statues, take a ride on the public, see the submarine, drive, and wind up the day with a plunge in the ocean. Length, 696 feet.

THE DREAM OF CONEY ISLAND.—A complete picture to "Cohen at Coney Island." After the strenuous day at the island, Cohen and his family return home, retire early, and we see Cohen and his wife almost instantly falling asleep. In his dreams Papa Cohen sees all the sights and scenes of the island. He visits the Egyptian lotus, but upon being involved by the huts, gets into an Indian's rap. Then the famous Slime dance, and so on; until he is wakened to reality, which is of interest on the island. He winds up in a nook, from which he enters the cage with the animals. They break through the doors, chase him through the streets, and, as they pursue him, he wakes up. Cohen takes a couple of mugs from the table, eats them and falls off to pleasant dreams. Another big comic. Length, 295 feet.
THE MOVING PICTURE WORLD

GREAT NORTHERN FILM Co.

THE MAGIC PULSE.—This introduces a mer-
maid who, like the fairy of the story books, trans-
forms a plainly clad man into a time. His fully
may do not appreciate his high rank and he
discards the magic at the last minute.

THE NON-STOP MOTOR BICYCLE.—An inex-
perienced young man receiving instructions in a cy-
cicle shop. He recipes his bicycle which he
has been persuaded to buy, and shoots into the
town. The machinist finds that it is a time,
and in making his way between two per-
ambulators the cyclist brings both to the ground.
Next a policeman finds a time with a weapon. He
tries to turn his bullets into peaces by the rider in his course, and a policeman
left, and the policeman

CENTAUR FILM Co.

The Sceptical Cowboy.—This film presents
a subject based on an actual incident in the West.
We see in the first scene a son who resides on a
for the San Pedro River in Arizona, and the post-
master at his home, ready to be chased by a cowboy with
rotating bullwhips. Two cowboys ride to town to get their
mail, and one of them receives a letter from a man
in the town who advises him to join the army. The other
is a cowboy who has lost his temper, and calling one of them a 'four-
duster,' accosts him of trying to break up the show.
Thereupon one of the cowboys rushes up on the stage
with an empty shotgun and says, 'If you caught me, catch this one,' and fires
point blank at the professor, who drops, shot through the
heart. The cowboy realizes what he has done in his
excitement, and immediately rushes for the exit
accompanied by his chum, but the audience grapple
with them and endeavor to hold them for the deed.
They manage to fight their way out, and we next
see them riding to their horses, pursued by a pistol-
man who has been apprised of the occurrence and
who is joined by another officer, but they are too
delayed to capture the cowboys, who ride away on
their horses. Just then another automobile comes upon
the scene, where they elope into and under the
chase after the cowboys. They see a man
a cricket and finally a cowboy is wounded and falls from his horse, and the police
chase. His chums refuses to desert his friend in the hour of need, and returns, being without
ammunition, he is again captured. We then see them
lodged in prison cells, where one of them is en-
deavoring to cover up his chums, and the police
chase with a side street in the cell of the cowboy
and the magician. His shillers seem to be
very much impressed, as he, being recently on his
coast, and finally an apparition of the magician
appears and, after threatening gestures at the
sleeping cowboy, with a wave of his hand he
produces on the wall of the cell a vision of the
cowboy in the background between the hangman and the sheriff being led to the
gallows, the rope placed around his neck, the
black cap on his head, and just as he drops in the vision his body rolls from the coach to the door
and the vision disappears, much to his amazement,
and we see him fall on his knees in prayer.

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picture of city life, showing the social and all-
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INDEPENDENT

POSTALTELEGRAPH COMMERCIAL CABLES

TELEGRAM

March 16, 1909.

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BIOGRAPH FILMS

RELEASED APRIL 5, 1909

The Road to the Heart

This is a most emphatic demonstration that the road to the heart is through the stomach. It shows a Mexican father who objects to his daughter's marriage and drives her out. The mother follows, hence he has to depend upon hired cooks to dress his table, but, Oh, the result is awful and he is glad to be reunited with his own.

LENGTH 618 FEET

Trying to Get Arrested

A tramp, down and out, hungry and cold, endeavors to get pinched with poor success. He longs for the shelter of the "cooler," but no matter what deed he commits he is still a bird of freedom.

LENGTH 344 FEET

A Rude Hostess

This is a clever subject, with subtle action. A gentleman burglar who has entered a lady's apartment is surprised by the lady, who cleverly detains him entertainingly until the police arrive and take him into custody.

LENGTH 439 FEET

Schneider's Anti-Noise Crusade

Schneider has been appointed to respond to the toast "To the Ladies," and sits to compose his effusion. He is annoyed by the boy teasing the parrot, then the phonograph, a trombone, etc. Burglars break in and steal these instruments of torture, and although caught by Schneider are allowed to depart with their loot and pay besides.

LENGTH 556 FEET

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THE MOVING PICTURE WORLD

CAUMONT FILMS

GEORGE KLEINE

Licensed by Motion

"PRODIGAL DAUGHTER"

Drama. Approx. Length, 690 Feet.

RELEASE, TUESDAY, APRIL 6, 1909.

In a peaceful little villa on the coast of an inland sea is located the home of a sturdy fisherman, whose hopes and joys are centered upon his daughter and only companion. All is happiness until one day tourists from the city meet the young lady and invite her into deserting her home for the allurements of city life.

City life causes a complete transformation of the lady and she can scarcely be recognized as the same individual. At home, however, the father is bereft of reason and wanders aimlessly about, an object of pity.

The novelty of city life soon wears off and, overcome with remorse, the woman seeks her old home, only to find the building deserted. She learns the condition of her father and soon finds him in the village home, where the poor man sees his daughter his reason returns, and the daughter, as also her husband, unite with him for the happiness of all concerned.

"THE RIVIERA"

Scene. Approx. Length, 287 Feet.

RELEASE, TUESDAY, APRIL 6, 1909.

All the thrills and delights of weeks of travel are experienced in a few moments.

Scenes depicted are: Express Train Crossing Frontier—Road—From the Fort-Water Canal—Custom House—Custom House Officials at Work—French Custom House—Menton Sea Waves. Of excellent photographic quality and most interesting in every detail.

"THE TRAMP at the MASQUERADE"

Comedy. Approx. Length, 580 Feet.

RELEASE, SATURDAY, APRIL 10, 1909.

Walking along the street a young man loses his invitation to a fancy dress ball at which only the mobility is to be present. A tramp seated near the walk perceives the lord drop the envelope and promptly appropriates it. His quick wit serves him well and he sees an opportunity for a good time without cost.

Without making the least change in his appearance he presents himself at the address indicated in the invitation. He is received courteously and as his invitation is valid he is taken for the lord in disguise.

Everybody is having a good time and our friend becomes decidedly popular when the young lord makes his appearance upon the scene. The tramp is unmasked, but the guests all plead for him, as he has ingrurated himself with them, and he is permitted to remain throughout the ball.

Excellent comedy and perfect photography.

"HE ADVERTISED FOR HIS DOG"

Comedy. Approx. Length, 354 Feet.

RELEASE, SATURDAY, APRIL 10, 1909.

Pet dogs have ever been the subject of endless amusement, and in the present instance a canine of rare variety through his absence, gives rise to one of the best comedies yet produced.

A connoisseur, having lost his prize dog, advertises a liberal reward for its return. People seeing the notice look up dogs of every description, known and unknown alike, and bring them to claim the reward.

At the apartment house where the notice is posted several tenants are overcome by consternation when the claimants file in upon them.

When the advertiser is finally located he examines all the dogs brought in for his inspection but does not identify any one of them, he is proclaimed an impostor and set upon by the disappointed throng.

He seeks safety in flight and a literly chase results. An automobile is pressed into service, but to no avail, and the poor fellow takes refuge in a tree. Efforts to follow are most successfully combated and will not fail to cause vociferous applause. Here he roosts all night. When he awakens the next morning he finds his pursuers encamped at the foot of the tree. Refreshed by a night's rest, he climbs from his perch and makes a successful dash for liberty.

URBAN-ECLIPSE FILMS

GEORGE KLEINE

Licensed by Motion

"ON THE BRINK OF THE PRECIPICE"

Drama. Approx. Length, 502 Feet.

RELEASE, WEDNESDAY, APRIL 7, 1909.

This subject is provided with the delights of an Alpine tour and the thrills of a romance enacted under the most favorable and natural conditions. The principal characters are: Mr. and Mrs. Arnold, their daughter Jeanne, a Mr. Rogers and Mr. Marcel, a cavalry officer.

The Arnolds are spending their vacation in the Alps when Mr. Rogers visits them with the intention of pressing his suit for the hand of Jeanne. At the same time a telegram from Marcel announces the latter's intentions to spend a holiday with his friends.

The two young men are in love with Jeanne, but Jeanne has a decided preference for the suave young officer and does not lose an opportunity to display her wishes—whereas the parents look very kindly upon Mr. Rogers.

The following day the entire party arrange for an excursion to the mountain peaks. Mr. Rogers in vain endeavors to conceal his Chambers over the fact that Jeanne and the lieutenant find opportunity for exchange of meaning glances.

Arrived at the summit of the mountain, all are in ecstasies over the beauty of the panorama. Jeanne sees a wild flower she would like to have and Marcel does not hesitate to attempt to secure it for her. Unfortunately he slips and falls over the ledge. Guides promptly come to the rescue and find Marcel cast in a chasm not far below; a rope is lowered and fastened about him, but when he is near the top a jealous passion overcomes Rogers and he makes an effort to cut the rope on which Marcel is supported over the gulf. His rash act is prevented by the quick interception of Jeanne.

Rogers fully carries his dishonorable young officer wins the approval of the Arnolds and his engagement to pretty Jeanne is soon announced.

"INVITING HIS BOSS FOR DINNER"

Comedy. Approx. Length, 294 Feet.

RELEASE, WEDNESDAY, APRIL 7, 1909.

The idle clerk of a mercantile establishment has been honored by the acceptance of his invitation to his superior to dinner. Upon arriving at his home he causes congratulation to his wife and the mild in his efforts to assist to tidy up the house and make the dinner a success. The cook is criticized in her work and receives many jolts as to requirements in the culinary art. The latter dignitary is to receive the guest and needs some considerable training which provides his encounter between herself and master. The mild threats to quit and it requires profound apologies from the mistress and an extra five dollars from the head of the house before she consents to resume her work. The sound of the bell calls the maid to the door and the host and hostess assume their respective positions with a folded ease to receive their guest, but instead a telegram arrives expressing regrets, etc., but the host will unable to be present.

Excellent detail and perfect work by the artists posing for this subject.

GEORGE KLEINE

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill. 602-604 Sixth Ave., New York
The Clergy and the Moving Picture.

Two weeks ago we rebuked the press of the United States for its absurdly illiberal and ignorant attitude towards the moving picture. Our article, we are pleased to say, has not been without effect. Now it is the turn of the clergy to fall under our lash. We are not disposed to deal so tenderly with them as with our brethren of the press, for, unlike the gentlemen of the Fourth Estate, they cannot plead ignorance. In fact, your cleric or clerk, as he was known in the Middle Ages, is, or should be, above all things, a man of education, to qualify him for his holy office of teaching and directing the poor and ignorant in the way they should go. Fity it is that there should prevail such a pathetic lack of this education amongst the clerical opponents of the moving picture, not only in New York City, but in the other large cities of the Union. Our press clippings recently, we regret to say, have largely consisted of violent attacks on the moving picture, emanating from clergymen who have not scrupled to impute much of the wickedness it is their mission to neutralize to the influence of a moving picture on a sheet of linen! It seems to us that they have gone out of their way to seek evil in a novel place, just as if Satan had decided to put all his malevolent influence in a moving photograph.

Was ever such an exhibition of blind fanaticism, to use the mildest phrase, displayed by clergymen as that which America has recently witnessed, emanating from such distinguished divines as Canon Chase, Dr. Foster, Father Cassidy, Archbishop Farley, Rev. R. V. Hunter of Buffalo, and others whose names we charitably suppress? To take the New York clergymen's position: Are they aware that at times during the closing opera season, what seemed to be a partially clothed woman was allowed to outrage public decency upon the stage in the character of Salome? Why did not Canon Chase and Dr. Foster denounce this form of indecency? Is the well-fed opera patron to be permitted to satiate his appetite for sensuality unrebuked and uncondemned, whilst the poor man is not to be permitted to look upon a moving photograph of a similar exhibition? We applaud neither. Indecency is indecency whether it be at the Manhattan Opera House or at a Bowery moving picture show. But surely the clergymen know that example is stronger than precept and that the manners of the poor are largely imitative of those of the rich.

Gentlemen of the pulpit, you are doing your work at the wrong end. The moving picture show can take care of itself, is taking care of itself, for the very simple reason that manufacturers and others are finding out that in the long run cleanliness of subject, especially amongst the poor, pays best. What evil there has been, the harm inflicted by the clergy on the business has been incalculable. In fact, we look upon Canon Chase and his confreres as responsible for much misery and loss. Our pages bear witness to the thoroughness with which the censorship of films is being carried out all over the country. Now we hope that as these reverend gentlemen find their occupation of playing Aunt Sally with the moving picture is gone, they will leave it alone and in future not insult their readers and their congregations by these uncalled for attacks. If, however, Canon Chase and Dr. Foster and their brethren are anxious to improve their shining image in deodorizing public entertainments, we call their attention to a list of questionable "legitimate" plays in last week's World upon which they can preach any number of pointed sermons.
The Modern Way in Moving Picture Making.

By Thomas Beding, F. R. P. S.

CHAPTER IV.

Exposure.

The exposure of moving picture films seems, as far as I can discover, to rest pretty much on guesswork. There is room for more science in the matter—for the elimination of that very uncertain factor, personal judgment. Consider, for a moment, the factors that have to be employed. There is first a sensitive film, the aperture of the lens, the actinic value of the light on the subject, the distance of the latter from the lens, the amount of shadow there is in it. Supposing we are working in an illuminant such as daylight, are these factors constant? We may standardize the lens by always working it with a fixed opening. The distance of the stage and the figures on it may be immovable. But what of the sensitivity of the film and the power of the light? Seldom is the former known, and the latter varies almost every minute of the day. Now, here we have the two great elements of uncertainty which make every kind of photography pure conjecture, so long as these uncertainties are allowed to have play. The sensitivity of the film and the actinic value of the light being known, it is obvious that the chief factors in the exposure of moving picture photographs can be so utilized as to make exposure a matter of arithmetical certainty. So, taking roughly about 20 exposures as the average, an accelerated or retarded motion of the hand is all that is necessary if the proper sequence of these factors is to govern the greater or less rapidity of exposure. Of course, I know that moving picture photograph makers, like most professional photographers, jeer at exposure by rule. This is because they are ignorant of the first principles of the subject. I have known of a most pathetic waste of film by under or over exposure, but it can be directly traced to the assurance of the operator who can always "tell" what exposure to give. He may guess, but he cannot tell. The man is not born that can do such a thing. Who can tell what the sensitivity of the film is without testing it, or estimate what the actinic value of daylight is without testing it? Of course, negative film is comparatively cheap, and the loss or waste of a few thousand feet a year may not make a vital difference in a prosperous moving picture business, but by and by, when competition becomes keener, as it is sure to do, this question of waste will be a serious one. At present far too much negative film is spoiled by guessing at the exposure and producing a kind of negative which it does not pay to doctor.

I am not prepared to give a definite system for working this end of the business, but I can insist on certain fixed principles, the observance of which should do much towards systematizing the production of the photograph. In the first place film of uniform and known sensitivity should be used; it should never be used unless it has been tested for these two qualities. Not that I suggest that the film chiefly used in the United States is not always good. It probably is and possibly it does not vary, but I want the man who is responsible for the exposure or the development to find this out for himself; to test each batch of film before it is exposed and get an idea of its sensitivity to the light used. By such means he can approach towards standardizing factor number one.

Then with regard to the lens aperture. He should know what relation this is to the focal length of the combination, and it should be made a constant factor. The actinic value of the light should be measured on printing-out paper or under some kind of sensitometer, or reference should be made to the Burroughs Wellcome Exposure Tables, which give film sensitiveness, light sensitiveness and other accurate data that will enable the photographer to know exactly what he is doing in the matter. And then, again, the hand is a very fallacious instrument to rely upon for measuring purposes, like the eye or ear. Some means should be chosen for accurately measuring off the rate of progression of the film, so that we may get down to an approach towards automatic exposure, instead of employing the haphazard system so commonly in vogue.

Conservative photographers who are working in the moving picture business will possibly smile at these suggestions and dismiss them as rather transcendental, but that will not alter their practical value. I have had much to do, for many years, with the scientific end of photography, especially in its standardizing aspects, and I have lived to see numerous proteges, who have adopted my advice, admit their error, and adopt it. One of these days we shall expose and develop moving pictures just as automatically as we expose and develop bromide prints, an achievement once looked upon as impracticable, and we shall begin to make progress when the moving picture maker realizes that it is quite possible to standardize studio exposures, make them accurately, and so avert uncertainty, and avoid failure at the beginning of the work. To enter fully into the subject of exposure of sensitive films would require more space than the "World" can afford for this part of the theme, but for anyone who is desirous of taking up the scientific study of the matter, I refer him to the writings of Alfred Watkins and Sir William Abney, which are obtainable through the usual scientific book sellers. Meanwhile, I will conclude by reiterating the advice to regulate the exposure of moving picture films as far as practicable by ascertaining definitely the factorial values of the sensitive film, lens aperture, light, distance and nature of subject. These being known, the accurate estimation of the exposure becomes an arithmetical problem of no great difficulty, and the use of which should at any rate minimize failure by lessening the margin of error.

We are determined, whenever occasion offers, to anathematise the incompetent eight-dollar-a-week "operator" who goeth abroad like a roaring ass seeking whom he may delude as to his possession of abilities which he has not yet got into speaking distance. He is an opportunist "crank turner" and that alone; ignorant of the simple laws of mechanics, optics and electricity; and trusting to luck to get some sort of a result on the screen, which he does. Such a "result" only this week gave us the eye-ache in looking at ill-adjusted, out of focus, partially eclipsed pictures on the screen. Every exhibition of this kind does harm to the business, and we appeal to exhibitors to only engage the services of men who critically demonstrate their abilities to run a projector. It is an open question whether it is not the parsimony of the exhibitor that is to blame for these crank turners.

The Board of Censorship, composed of a committee from various civic organizations, have established themselves in offices at 96 Fifth avenue, New York City, with N. Joseph Sieklen as secretary.
To the Manufacturers Again.

Last week we printed an editorial in which we urged manufacturers to be alive to the fact that they were confronted with keen competition in the respect of the qualities, photographic and dramatic, of their films. We would like to say that whatever is written on this subject in our pages is backed up by intimate knowledge of all the practical phases of the work. This is not the case of an ordinary journalist handling a subject with which he is perfunctorily acquainted. No; the World criticals proceed from hands that have made and produced many moving photographs, that have supervised the preparing and production, and generally are in touch with all the minitude of the subject. Indeed, we may say, that it is rare that a journal is so well equipped as is this for handling the technical aspects of moving picture making.

We want to supplement our remarks of last week by drawing in extraneous evidence of the truth of what we urged from a source that commands unquestionable respect in the American entertainment world. We allude to the New York Dramatic Mirror, a paper that deals with the drama in an intelligent and level-headed way. A section of this paper is devoted to criticisms of film subjects and from its last week's issue, we take the liberty of quoting the criticism of a recent subject that has recently been released. We commend those criticals to the manufacturers concerned. They justify the attitude we have so long taken, that there is room for improvement in the dramatic quality of the pictures produced by manufacturers whose work, unfortunately, within the last few days has been stamped as "perfect." It is far from that, and the sooner the fact is recognized and a wholesale reform in method is adopted, the sooner we believe will American manufacturers be in a position to defy competition. They certainly are not at present.

(From the Dramatic Mirror, April 3, 1909.)

"Not By Such Pictures That the Superiority of Licensed Pictures Over the Independent Output Is to be Demonstrated."

"A Cry from the Wilderness" (Edison, March 26).—This picture is evidently made by the Edison company in the wilds of Canada during the Winter, and some of the scenes possess a beauty that is not to be denied, but the story is so vaguely constructed and acted, and the photography so obscure, that the scenes are not seen so much as the people. It is impossible to recognize, that there might as well be no plot or story so far as the spectator is concerned. We see an Eskimau village and a fight with a white trader; a vacant house in the wilderness; a murderous assault on the trader by an Eskimau; another man on horseback pursuing this Esquimo; this man killed by the Esquimo; another Esquimo rescuing the first wounded man, and the Esquimo murderer pursued by other Eskimaus, and disappearing over a precipice, and finally the marriage of the trader to an Esquimau girl. If anybody can piece together a story out of such material he can do more than the writer of this review. To make matters worse, the picture is full of inconsistencies in detail, such as white underclothes on an Esquimau baby, people freely using their bare hands in the bitter cold that is supposed to prevail, a man on horseback in the Esquimau country and a helpless, wounded man being dragged on a sled over rough country without being fastened to the sled and without any attempt to protect him from the cold. There is no unnecessary exhibition of blood and gore when the wounded trader is found by the rescuing Esquimau. It is not by such pictures as this one that the superiority of licensed pictures over the Independent output is to be demonstrated.

"Weak and Unreasonable."

"The Day of the Dog" (Lubin, March 22).—We had hopes in viewing the early part of this picture that we were to have an interesting and plausible story. It starts in well, with a young machinist and his sweetheart working in the same factory and making love to each other at their noontime lunch. The machinist is faithfully represented and the love making is pleasingly acted, but the story that follows is weak and unreasonable.

"Worse Than Silly."

"Mr. Pallet Goes Landscaping" (Urban-Eclipse, March 24).—The only commendable thing about this picture is the melody. The scenery that the Pallet tries to paint is worse than silly. The artist is interrupted each time he sits down to work, but the incidents are far from humorous.

"A Film That Means So Little."

"Strolling Players" (Edison, March 27).—Doubtless there is an interesting story in this picture, but unfortunately we are unable to get at it. A band of strolling players, probably in England, are seen rehearsing and giving an entertainment on the porch of a public inn. One of the players abuses his wife, but we are not able to tell all the time whether the abuse is intended to be real or is only a part of the play they are performing. A lord falls in love with a pretty girl, and the artist has not the time to explain what the mix up is. It is a pity there should have been so much expense to produce a film that means so little.

"Fails to Hold the Interest of the Spectators."

"King Lear" (Vitagraph, March 27).—The commendable ambition of the Vitagraph Company to adequately produce classical plays in motion picture pantomime, is not as happily realized in this subject as in previous efforts along the same line. King Lear is not an easy subject to handle, and we think the Vitagraph adapters have made the mistake of trying to adhere too closely to the book, instead of taking only the principle incidents of the plot and making these clear in a connected story. The result is that the picture fails to hold the interest of the spectators. The costumes and acting are faithfully represented, but the photography is dim in parts.

"Unusually Senseless."

"Jolly Sports" (Pathè, March 26).—We must confess our inability to see anything at all humorous in this class of 'comics.' This picture, in particular, is unusually senseless. A pretty Irish young fellow starts out to destroy things and gets himself into trouble with no motive nor excuse. He breaks dishes, bottles, eggs and other things, and finally lands in a barrel of tar, where we could have had a comic. But he gets a clean shirt and goes home, and we suppose he will bob up again in some other picture—bad luck to him!

THE MOVING PICTURE WORLD

In an interview with B. R. Craycroft, president and general manager of one of the larger firms of the Country, who has recently passed through New York, we learn that the moving picture out West is regarded as a most elevating amusement. It is looked upon there as far higher than in the East. In California and Oregon society people take their children to see the pictures, for they rank a moving picture house quite as highly as they do the ordinary theater. Dramatic films are chiefly in demand. Generally we learn there is now a better class of people patronizing the moving picture theater. There are some fine moving picture houses in Denver and Los Angeles; in Seattle also the moving picture business is very good. In the Central Pacific States the blood and brawn sets are a thing of the past in Oregon, however, they go well; in Colorado, too, the more intensely dramatic the subject the better. In the South, like the Middle West, they prefer comedy subjects. In Mexico such a subject as "Othello" would draw 30 to 40 per cent. of the patrons to moving picture theaters, but moderative and bull-fight subjects will draw 100 per cent. of them. From all conditions and developments in the moving picture business demand close study and that the productions of manufacturers appeal to many publics.

FAMOUS CAMERA ACTRESS IN AMERICA.

Miss Anna Quintaro, who was formerly leading lady for several Californian film manufacturers, is now in America. She has been engaged for the stock company of J. J. Murdock, in Chicago.
OBSERVATIONS BY OUR MAN ABOUT TOWN

In answer to the question, "What is new in the moving picture field?" one can give only the brief and truthful answer: "Nothing particular." Aside from the Board of Censors' operation the past week, there have not been any developments so far as the Greater New York field is concerned that can excite any extensive comment. Many decisions are assuming shape, but at this time the affairs are too crude or indefinite to allow publication.

But, say, listen! Do you know that the New York Board of Censors is not the bug-a-boo so many thought it to be, after all? The spirit of it is expressed in the quality of its decisions, and a great many of the film renters and exhibitors, thought that the creation of the Board of Censors would be the peeling of the bell which would finally sound the death knell of the moving picture business. Mr. G. A. C. Huffman, the board's representative, says: "We will never be able to make pictures to meet their requirements," said the manufacturer. "We will never be able to get enough pictures of the kind they demand to supply our customers," explained the film renter. The cry of the exhibitors was that if they were to be restricted to Biblical and travel subjects for their shows they would soon be obliged to go out of business. But, bless your dear hearts, your judgments have been working on the wrong tip. The actions of the Board have thus far been a most agreeable surprise and it is working in perfect harmony with the manufacturers. The sentiments of the Board were clearly expressed in a recent effort of the exhibitors to have Mrs. Josephine Redding, when she said: "It would be a most terrible calamity if the moving picture shows were abolished, or even materially abridged."

I had the pleasure of an advantage to glance over a copy of the first report made by the Board to the Censors, and I was exceedingly impressed at the frank, fair, and liberal spirit it reflected. This report was based upon an inspection of about 18,000 feet of new subjects, which was made at the Board's first session. Of this large amount of film, but two subjects, which did not meet the Board's requirements were condemned in their entirety. The report was complete and thoroughly comprehensive. In cases where films were condemned as a whole, reasons were given in clear language. In no case was the report antagonistic to the exhibitors. The Board simply pointed out where the film was objectionable in part, or as a whole. In the latter cases the withholding of the subjects was more suggested than directed; but nevertheless one could read between the lines that the Board expected to have its condemnation respected. In cases where films were objectionable in part, or parts, the Board suggested changes in the nature of substitution of scenes to carry out the story in a manner that would not meet objection. The report was not argumentative. Nordhoff, the Board's secretary, also took care to state that it proposed to call everything by its proper name and that if anything immoral should be found it would be labeled as such. An appeal was also made to the manufacturers to give all the attention possible to art in their work.

This reminds me of the appeal that is being made by many writers for better quality in the manufacture of the pictures, and in most of the appeals the aim appears to be at the American manufacturers. The term quality has a broad scope. It covers the quality of the raw stock used, the quality and use of the various chemicals, the work of the cameras and the camera man, the weather conditions, the scenic surroundings of both exterior and interior, the costuming and work of the performers, the development, printing and final make-up of the film; and, I might add, the construction, conception and carrying out of the story. When quality is referred to, all these things flash through the mind and all these things must be borne in mind and given the closest attention when a film that may lay full claim to quality is to be produced. It will be seen that making moving pictures is not as easy a task as grinding sausages out of a machine. Most of the complainants do not speak of quality in the broad sense that has been referred to. They speak more generally of the photographic quality, and I must agree with them that these are met, by all makers at some period or another, and I have known the same state of affairs to exist in connection with certain American productions, but the makers were given no allowance on this score.

During the past three weeks a decided improvement in photographic quality has been shown by several of the domestic makers. One thing that would improve some productions would be the abolishment of hand-painted (on canvas) house furnishings. Sometimes a picture which painter gets a good thing in a picture and the audience looking more than once to determine whether or not a piece of furniture is the real thing or not, but it ruins a picture to have an amateur sign painter decorate a drop to represent his idea of a regal apartment in the St. Regis looks like. It makes the chills run up one's back to see a massive piece of mahogany furniture cluttering in the breeze. This kind of work can only be called mistaken economy or inexcusable negligence.

I received a letter this week which I submit in order that my answer to it may be fully understood:

"Man About Town.

"MOVING PICTURE WORLD,

"New York City.

"Dear Sir,—Will you let me know if the Board of Aldermen of your city have adopted the resolution they had before them to raise the exhibitors' license fee and stop Sunday exhibitions? Also please let me know if there is a bill before the New York Legislature to prohibit the Sunday exhibitions."

"INTERESTED."

The Board of Aldermen have not adopted the resolution referred to, nor any other bearing upon moving pictures. The no-license bill still under consideration. Appearances indicate a disposition on the part of the Aldermen to go slow in adopting any measure that might be considered radical by many of their constituents. A bill has been sent to the Legislature regarding the exhibition of exhibitions. Stills and slides will only pay if applied alone to moving pictures. It has been framed to cover all Sunday exhibitions, entertainments, concerts, etc. If I have correctly caught the trend of thought on the part of the supporters of the bill the issue is one to be given wrong, all wrong.

The writer is not a prophet, nor the son of a prophet, but will take a chance of being chided at some future date for attempting to pose as one. Cut this out and place it in your hat: If the exhibitors observe the laws, conduct their places and their shows as they should be, and allow themselves to be guided by men in the business who frequently display cooler and better judgment, better diplomacy and more good faith which many exhibitors frequently fail to show, many of the dreads that have caused so much anxiety for weeks past will be dispelled. It would not be surprising if opposition to even Sunday exhibitions would die out.

It is not intended to boost the exhibitors' association unnecessarily or for any shielded motive when all the exhibitors are advised to become members of that association. It pays them to do so. The organization is one that is working in the business that is of such vital importance. It is a safe bet that the correspondent I have replied to is not a member. If he were he would not have written me. All the association members know all that is going on and it must be acknowledged that they appear to be in excellent spirits as compared with those who are not in touch with the association and cannot, therefore, learn what is being done in behalf of those who are members.

THE KIMBLE ELECTRIC CO. HAS SOLVED THE PROBLEM FOR VENTILATING MOTION PICTURE THEATERS.

The point is being agitated that theaters should be ventilated, but the question arises how to do away with the everlast- ing humming of the fan? The Kimble people come to the rescue with a fan that is absolutely noiseless. Their problem is to keep the air moving so that what is going on in the business that is of such vital importance. It is a safe bet that the correspondent I have replied to is not a member. If he were he would not have written me. All the association members know all that is going on and it must be acknowledged that they appear to be in excellent spirits as compared with those who are not in touch with the association and cannot, therefore, learn what is being done in behalf of those who are members.
TO THE EXHIBITORS.

In my travels I have found that the country exhibitors are more wide-awake than the city exhibitors. This seems unreasonable, nevertheless it is so and may be accounted for by the fact that most of the country shows are managed by local firms, not the big business, who naturally would do to advertise, how to dress their store windows, etc., while the city shows are under the management of exhibitors who believe in

When a country exhibitor wishes to announce a special film, he does not order numerous large and ugly posters to blockade the sidewalks or spoil the appearance of his building, but takes a problem in arranging a neat exhibition in his lobby. If the film is a Western story, he tries to have a man or two dressed as cowboys and keep them pacing in front of his place, while in the lobby, in front of the ticket office, there may stand a man dressed in the uniforms of the times, etc.

In a small town, in a theater where they were showing the "American Fleet at Sidney," the exhibitor had at the entrance of his place a man dressed as a United States sailor and one as a United States marine, while in the center of the lobby he had busy sailors, guns, etc. This display caught the eye of the public and, as an advertising medium, was far more effective than posters.

So even the very smallest town has not, I believe, and there is no doubt that New York will follow, as Philadelphia has already fallen in line and I am confident that the Board of Censorship will approve such displays in lieu of the ugly and highly sensa-

If you want to draw the trade, please the eye and you will succeed. If it was not so, our storekeepers would not spend so much money to dress their windows; but they have found that once the dresser is a well-dressed window brings more business than glaring signs.

The drawback is that, especially in the country, they do not know where to go for such arms and costumes; they have found themselves buying goods from private parties or send to theatrical costumers.

If some of the readers of this paper wish to adopt this new scheme of advertising their feature films, they will be pleased to know that by sending 15 cents to Mr. Francis Banmerman, 501 Broadway, New York, they will receive a fully illustrated catalogue of some 250 pages, in which they will find every-

We can also recommend Messrs. Dreifus & Co., of 12 South Second street, Philadelphia, Pa., for army and navy goods of all descriptions.

NAPOLEON—THE MAN OF DESTINY.

In many respects this is the most remarkable, the most bold and the most perfect of the Vitagraph series of historical and classic dramas. It is remarkable for the fidelity with which it depicts the scenes in the life of Napoleon that are

The New York representative of The Billboard is to be pitied. He finds it necessary in his paper to do honor to that man who acted as press agent of the Motion Picture Patents Company. Mr. Macdonald, the manager of the company, also telegraphed to The Billboard company: "So-and-So is not now, nor ever was, in our employ. There you are, gent; the man never attached himself to the Motion Picture Patents Company while representing The Billboard. He SAYS so. He ought to know. Macdonald says so. He ought to know. The managers of The Billboard and the public are satisfied, it is to be presumed, that there has been a storm in a tea-cup. 

But how did the rumor and the necessity for its denial rise? I know. The man has a double. It was this double who worked at the Motion Picture Patents Company's office, 80 Fifth avenue, New York City, from and after last February 25th; it was this double who interviewed callers, signed advertisement orders, sent out news press, and sat in the room adjoining Macdonald's. It was this double who did these and other things not necessary to particularise now. Poor man, you ARE to be pitied. God only knows what terrible things your double may be doing at this moment, and for which you must suffer! Why, an entire issue of The Billboard may not suffice for the explanations and telegrams demanded of you.

When is the Bianchi camera likely to materialise? It is, so far as I can judge, a clever workable device, and the patience may be a long. There should be no lack of capital, in the present stage of the moving picture game, for making and exploiting it. Patents fortunately do not last forever, and there are some upon which much stress has recently been laid which are probably due to run out and be available for all the world to use. The International Projecting and Producing Company might well give this aspect of matters some attention. Also an inquiry into dates and titles might not be the least thing done. Nevertheless, Should not the Film Service Association—if it exists—spend another $1,000—if it has the money—to put a sharp patent lawyer on the business.

I said I not truly last week that the censors were getting busy? My word! They'll soon get tired of many doses of $8,000 feet of film unless I'm much mistaken. It's a subject for the facile pencil of the rising young artist who has lightened the pages of last week's World. I wonder if the censors would object to a moving picture of Maude Allan playing "Hilda" by Maude Allan; or a film by Miss parametros, or Gertrude Hoffman as ditto, or Mrs. Leslie Carter as Zaza, or Olga Nethersole as Sappho, or the Rhine Maidens of Wagner, or Leda and the Swans? Would you, Mr. Collier? If I were you? And if you have not, why not? It is no other way of doing the work. I welcome the news. So will many others.

Then: "We have long realized the tremendous educational possibilities of the motion picture; it is all the more appealing as it does to the poor and the school-

children; accordingly we are working to make all future films of an educational and cleanly amusing type. Never mind the emotional aspect, gents; stick to the cleanly amusing side. As I said last week, we—that is, the common people, of whom I am one—do NOT want education or edification in a moving picture theatre. We want entertainment and amusement. The motion picture theater is neither a church nor a school." I welcome the co-operation of the Patents company in carrying out my policy; but if they are going to educate, edify or instruct me, I shall be compelled to dispense with that co-operation. So I hope they will try to amuse me.
THE MOVING PICTURE WORLD

"The day of the dingy room picture show has passed and gone." Another quotation from the great source; and more good news, if even it be somewhat unoriginal and old in intention. Evidently we are in for the moving picture millennium. First class plays well photographed and shown in lucid and colorful form, the Pledge Great Patents Company of London. Do not think it is just a LITTLE bit sceptical of its easy accomplishment under present conditions. Inventors may and only engage the services of high grade play writers, producers and photographers. Have they agreed to do so?

Look at last week's World. One reader adversely criticizes the military details of a recently issued subject, another denounced a gorilla and woman theme, another objects to bad acting, another to poverty of subject, finally, the "Comments on an endless band," caused to travel in contact with the sensitised film between it and the lens, so that the rays pass through it before reaching the sensitive surface; or a film of the same length as that on which the photograph is taken may be used.

The translucent is divided into sections, each of which is the same in size as the picture, and operated by the same mechanism which moves the sensitive film in the conventional type of translucent. But this translucent is colored, red, green, and blue-violet. From the negatives so obtained, positives are printed in the usual way, and the projecting apparatus is supplied with the same translucent film, in which the negative was taken, or with one similar to it.

For stereoscopic work, when two lenses and two color-screens are used the inventors state that it is preferable to so arrange the screens that the primary color do not correspond on the two screens at any one exposure.

Alternative methods of coloring the screens in bands or divisions are also indicated, by which means one part of the picture is colored with one color while another part is taken through another color.

This is a very ingenious method of getting over the difficulty of using detachable color screens in taking the negatives. The Patent Company of London. With the aid of a mechanism to take the negatives, and producing positives in moving picture color photography, and we should like to see it worked out to a practical result. The patent, however, is somewhat lacking in details necessary to enable us to appraise its real value. It is not stated what dyes are used or what process the manufacturer will follow in the preparation of the translucent films; nor is it clear how the exposures would be adjusted; nor is it clear how two films can be made to travel through the machine together. Moreover, the cost of such a process would, in our opinion, be prohibitive, as it would mean at least tripling the cost of the film throughout. We offer this patent without comment, but in the hope of helping the inventors to understand that the first essentials in working any process for producing moving pictures in natural colors is that it be readily adaptable to an existing process. This process is not.

"PERFECT."

The most recent advertisement of the Motion Picture Patents Company announced that all new films, licensed by the Motion Picture Patents Company, have been "pro-duced in the French manner," and the Board of Censorship is identical in constitution with that announced in last week's issue. These consist of Prof. Charles Sprague Smith, of the People's Institute; John Collier, Mrs. Josephine Redfield; J. E. Witham; Albert Shields, District Superintendent of Public Schools on the lower East Side, and X. Joseph Slicklen, official secretary to the censors, together with the censors, the Motion Picture Patents Company. We venture to suggest that the persons named, whatever their views on morals and ethics are, are no authorities on the technique of moving picture films, without being the authorized officials of the French administration of the moving picture business. With regard to the company's censors, we must persuade them to be silent, as we do not know their names. Would it not be well to publish them, so that the public might know who are the judges of such a film being stamped with the hallmark of perfection? We think that this is a case for a little more publicity.

FROM THE KICKER.

It is an easy thing to amuse an audience or to draw tears from the market stock spectators, but the public does not want to be deceived.

The spectators do not wish to work up their passions to find that they have exerted themselves for nothing—that the picture is a fake.

"A Cry from the Wilderness" is one of the best examples to demonstrate how some of the films are unreal. We see the Esquimaux with their snow huts, their dogs, their sleighs; we see them walk, run and jump in the deep snow, and everything is so natural that we believe we are transported to Greenland, and we wonder how the manufacturers can bear such great expenses. We see a stone church surrounded by a stone wall, some rocks, trees, bushes, but strange to us, the ground to be found in the polar regions, are not too perceptible to the eye of the casual spectator, as he is too wrapped in the dramatic parts of the play, the fight and the stabbing of one of the Eskimos.

This untruthfulness of the scenery would have passed unnoticed, as the attention of the audience was entirely riveted on the emotional fight, if the manufacturers had not brought to the rescue of the wounded man one of General Bingham's fine mounted policemen.

This was too much for the good, willing audience. The blue uniform and brass buttons stamped the picture as a fake. The spectators who had stripped down their cheeks at the sight of the supposed agony of the victim, quickly dried up their eyes and did not enjoy the joke of weeping for nothing.

"Across the Border" is a faked story, but so natural that it was accepted as true. Many persons were ready to embrace this poor little boy, who, finding a baby abandoned on some steps, takes it home and begs his mother to adopt it. It was a touching scene, as the mother, a poor woman, hesitates to take another charge, but the boy wins her case by kissing tenderly his mother. The great sympathy of the audience is maintained to the last and there is no loss of illusion, as the boy, now as a man, proves himself a good honest character.

The mysterious Dog can be commended as good work in every respect, was poorly received. From the very start, it will be easy to see that the production was a fake. This story is taken from the theme of Girofle and Giroula, a very famous French couple. The mothers, sisters, and sweet little girl, who, from the very beginning, were always friendly to the poor and kind parents, brought up in luxury, while the other is a gypsy, of very different manners, dress, and surely of complexion, as we know that the gypsies are always darker from their existence in the open air. They expected to grab the situation, and as it was a fake film they did not give it the proper credit.

The plot of "The Medicine Bottle" is natural enough and would have made a very good dramatic film if the producers had been more careful in the actions. By a mistake the producers give the sad and painful impression that the bottles have been mixed intentionally for a criminal purpose, instead of by a mere accident, as depicted in the sketch. The daughter loses faith in the sickness of her mother, which detains her from joining her friends. When the old lady calls for a glass of water, the daughter hands her the glass in such a reluctant manner that when she accidentally mixes the bottles and gives the instructions to the little girl how to give the medicine to the grandmother, the audience is badly shocked at this supposed murderess, who, not having the courage to commit the act herself, takes an innocent girl as a tool. Eventually the truth appears when we see the daughter calling on the phone and getting excited as she cannot connect. We
understand that she is not a murderer, that the bottles have been mixed accidentally, but it is too late; the bad impression left is too heavy.

In the same film the producers badly exaggerate the telephone service. We know that the "hello" girls are young, full of life and fun, and, as young girls, have many amusing stories to narrate. All that is in the script, and we think these girls are under very strict discipline, consequently the prolonged negligence, as shown on the screen, is materially an impossibility; not only impossible, but an insult to the numerous girls who are working around hours at small pay. Instead of showing so many times the switchboard with the girls talking and not answering the calls, the producers could have found another excuse for the delay in the service, as an accident to the wire, etc.

In "The Great Highway," another film released last week, the producers show several scenes of George Washington fighting the British soldiers with repeating guns.

"Hard to Beat" is another film which is really hard to beat for unnatural actions. No gamblers, even in a raid, are going to place all the money and cards in a saloon and leave same under the table, at the mercy of a colored waiter. And what are these officers? They make a raid, they arrest the gamblers, but do not arrest the waiter and they do not look for proof of the crime; they do not hunt for the money, chips, cards, etc. The sketch is a very poor one and the producers did not improve it.

Let us hope that the manufacturers will accept these remarks in the same spirit in which they are given. Improve the work.

MOVING PICTURE OPERATORS' BRANCH.

Local 35 I. A. T. S. E.

All operators of the local are cordially invited to attend the next regular meeting at the meeting rooms, Gallagher’s Hall, 402 Eighth avenue, on Monday, April 5, 12:30 midnight. Matters of exceedingly great importance will be transacted. We will have the pleasure of a visit of some noted officers and factors of organized labor.

WANTED—SENSATIONAL FILMS!

A rather unusual request comes from an exhibitor in the South. Mr. Wm. McFarland, Box 402, Richmond, Va., writes that he sees in the world many good censorship and sensational film subjects and wants to be put in touch with some exchange that can furnish him with such, as he says his patrons want these sorts of pictures. He thinks that he should be able to buy some of them up very cheap now that the demand has lessened.

A NOVELTY FROM KALEM.

A complete travegude on the order of those which have made Broadway famous will be issued by Kalem Company on April 9. The title is "A Trip to the Wonderland of America," and it illustrates the Yellowstone Park as it has never been illustrated before. The pictures themselves are so strikingly vivid, a traveling ad is difficult to obtain clearg negative of the mist that always gathers about them.

The lecture accompanying this picture is by Col. Edward Justus Parker, national lecturer of the Salvation Army, and is not only instructive, but entertaining as well.

The Chicago Film Exchange, by special arrangement with John Krone, of Chicago, has secured the exclusive booking rights for the United States and Canada of "The Britt Flight Pictures," which were taken before the National Sporting Club in London, England, on February 22, 1909. The pictures are said to be remarkably clear and show up the live action all through the course. They have drawn considerable house power shown.

The Unique Film and Construction Company, Unity Building, Chicago, Ill., is a concern rapidly coming to the front among the independent film renters in the West. The Unique is in a class of its own and makes a specialty of subjects that are not handled by other film exchanges. Mr. McMillan, the president, has spent much time and money to maintain this exclusive service and opened communications with several European manufacturers which represent over foreign companies.

He will sell for Europe in a short time to make personal selection of subjects that are suitable to the American market. From a little two-room office, a few months ago, when the world, the Unique has expanded rapidly and now occupies a handsome suite of rooms on the third floor of the Unity Building. Much of this success is due to the personality of McMillan, who is one of the most popular film men in Chicago.

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

The farsightedness of the captains of the moving picture industry was shown in unmistakable fashion when the Motion Picture Patents Company, an organization of New York radical movement of picture reform last week. Acting upon an unmistakable public demand for decent pictures, the Patents company determined to put an end to the offensive subjects and to regulate the theaters under its license that the motion picture show would be put on a par with the very highest form of theatrical endeavor.

Accordingly, the company organized and put into immediate production three of its own films and immediately the Board of Censorship, which met for the first time on March 25th and examined 18,000 feet of film, the total licensed output for the week. This board sat simultaneously with a board appointed by the People’s Institute of New York, which included such representative public bodies as the Board of Education, Society for the Prevention of Crime, Ethical Culture League, Church Societies, Civic Society, People’s Institute, etc. Sections were ordered to be cut out of several films. The two boards will work in harmony and will criticize and correct the 18 new reels received each week. The Patents company’s own films are designed to convince the public that censorship will not long be necessary, as the old rule of demand and supply is already in application and the manufacturer will produce no more objectionable pictures.

The Patents company firmly determined that none of the hundreds of exchanges holding its licenses shall receive a single picture that doesn’t come up to the highest standard of decency and that has not either an educational, moral or entertaining value. Consequently none of the 5,000 licensed theaters will be able to secure an objectionable film, and it will be but a question of a short time when the confidence of the great public will be restored, and the motion picture will assume its rightful position on a level with the very highest grade of theatrical endeavor.

With the latter great object in view, the Patents company has organized a Bureau of Inspection, which will investigate every licensed theater in the United States, and will revoke the licenses of any houses that do not comply strictly with the fire laws, that are not well ventilated, and that are not clean and as light as may be compatible with the proper projection of the pictures upon the screen.

The day of the dingy room moving picture show is passed and gone forever, according to the statement of the general manager of the Patents company. The movement on the part of the Patents company is for the good of the picture business everywhere, and should meet with the general support of the exhibitors, as it is sure to have the backing of the public which it seeks to safeguard and protect.

The second remedial department has as its sole object the compelling of all licensed theaters to comply strictly with the fire laws, and receives its instructions from the third department, known as the Bureau of Inspection, whose duty it is to see that the licensed theaters in every State in the Union are made light, clean, sanitary and well ventilated. Any theater that fails to live up to the conditions thus laid down will immediately lose its license.

"We hope to change places with the drama as an educational force," said a prominent member of the Patents company. "The drama is at present suffering severely from the salacious tendency that has affected it this season. Shakespearean or classical plays, or high moral drama, are dead; there is no demand for them, and their place has been taken by the show with the undressing scenes and low humor. The picture show on the other hand, reaching as it does into every town of over 700 inhabitants, and appealing to the millions of school children, and good and bad alike, to whom the five-cent rate of admission especially appeals, has educational value almost beyond calculation. From now on the pictures will be either educational or cleanly amusing, and will be absolutely moral and free from the factor that which I reckon it to be the greatest educational force in the world after the public school."

\[ \text{CAN you afford to miss a copy of the Moving Picture World? $2 per year—52 numbers.} \]
WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

In several respects I was disappointed with this visit, which was to the Princess, at Fifty-ninth street and Columbus Circle, right in the heart of a very fine theater district and one of the largest of the few theaters owned by the wealthy person, for, of course, strictly speaking there are no patentees in this city of multi-millionaires. I looked for a theater as handsome as the Keith & Proctor houses of Forty-fourth and Fifty-third streets. I was not surprised that the Columbus Circle neighborhood would support such a place. I was disappointed, as I have said. I am angry at having been charged ten cents for an entertainment not half so good as the Forty-fourth street houses, and not a few weeks ago. I hope the proprietor will not take this adverse criticism amiss. I think that if he beautified his hall, made it less barn-like and gave up-to-date tricks to the audience the next time, the theater would not be so well populated in the early afternoon. For some time I was the only occupant of the hall; when I left, after about an hour's stay, there were two other persons in the place, which probably holds 400 people. The show was advertised to commence at one o'clock. It commenced at half-past. The first subject was a historical one, dealing, I think, with French cavaliers, love, duelling, war and the usual etc., of a remote century. There was no title on the subject, so I don't know its name. The film either broke or stopped midway during its progress, and the operator's hand was constantly obscuring parts of the picture. At one point a scene of duelling is supposed to be the cause. Perhaps it was? However, better luck attended the song slides dealing with a man, a maid, a moon and a boat. The song was well sung by a man, and the slides are really well colored. May I offer an opinion as to the Public? Not at all. I think it would be a mistake to color their excellent slides so heavily. I believe they would be more generally appreciated. After this the fun began to thicken. An old subject, "Mysterious Flames," a prettily colored film, introduced many startling tricks and some most delightful dances by pretty dancers. This sort of thing is evidently to popular taste. Give us more of it, Messrs. Exhibitors. The heartiest laugh of the afternoon was at the film, "The Gondolier," with its fabulous boat. Another one, a parcel, which, when he drops it, leads him and those about to suppose that it is a bomb. This results in general fright and many ludicrous incidents. The scene where the French gendarmes in the police office go mad with horror at the probability of the wretched thing going off is one of the finest pieces of motion picture acting I have ever seen. Finally, of course, the lawful owner recovers the parcel, which simply contains material for a picnic, and as the man, his wife and children sit down in the open wood for a meal the thief is a disappointed spectator of their enjoyment. Another picture was "The Three Wits," in which his satanic majesty exults over a man taking a drink, infidelity and murder. Fortunately it is all a dream. A slight theme cleverly worked out.

I think I was much mistaken, all these pictures are independent or old subjects, and, on the whole, I think to a miscellaneous audience they would be found very amusing. Certainly they compare very favorably with competing picture machines.

I would like to put in a word for the excellence of the effects produced by the young man at this theater. He is quite an expert at the game. When I visited the Princess and I hope to see it rebuilt, gorgeously decorated and equipped and making a pile of money for its proprietor. There should be room up town for many handsome moving picture theaters, such as we are told are to exist all over America in "the new order of things."

NEW PATHE MACHINE.

Pathe Freres, at Twenty-fifth street, New York, have just issued a handsome catalogue describing their new projecting machine, which they will be pleased to mail to any exhibitor desirous of procuring a high-class outfit.

The Henry B. Ingram Company, Inc., of this city, has purchased all the sets of slides owned by the Presto Song Slide Exchange, which has gone out of business.

A society has been founded in Rome to open a great cinematograph art. In Paris some of the greatest dramatic authors are assisting in preparing plays and also from celebrated historical events. In Italy also many of the celebrated dramatic writers are adapting scenes from Italian plays and novels.

Comments on Film Subjects.

The most ambitious film released during the week was the Vitagraph's rendition of King Lear, but there has been an unusual number of interesting and amusing pictures. The amusing films have predominated, and some of the historical dramas have been above the average. A number of topical and educational films have also been shown which have added to the interest of the programmes.

While some of the dramatic scenes in the films are weak, Manufacturers should listen to some of the comments made by theater-goers who are alert to catch on every lapse of realism. This was especially noticed wherever Edison's "A Cry from the Wilderness" was shown, in which some scenes are grand, but the snarl is broken when in one scene a brick house is shown among the snow drifts of the frozen North, and another scene shows a mounted policeman in regular uniform, while the sign on the side of the road is in heavy snow. The essence of art is to conceal that it is art. Look to the details, Mr. Producer.

Another Film d'Art.

On Monday of this week we were shown a specimen print of a religious subject that has been prepared by Pathé for Easter week; although it is a film that will no doubt have a long run and be resorted to again on other suitable dates. "The Kiss of Judas" is an incident from the life of Christ that has certainly been dramatized in a manner that would appeal to the masses. It is a simple story that has been cleverly done, and has a number of humorous passages. It is a story about a man who was an officer in the Roman army and who in later years became a Christian. He was asked by the Pharisees to betray Jesus, and in order to do so he went to the house of a rich man and said that he would deliver Jesus to him if he would give him a kiss. When the Pharisees came to the house the man who had been asked to betray Jesus passed the kiss to him, and the rich man who had been offered the kiss passed it on to the Pharisees. In the end the Pharisees took Jesus to the Cross, and the man who had been asked to betray Jesus went to Rome and lived to a great age.

"William Tell," a dramatic film issued by the Great Northern Film Company this week, is a good example of the excellent progress this concern is making in cinematograph art. We happened around while the Board of Censors were considering a judgment on the film and the opinion expressed by one member of the Board was that the film was "a thing that he had yet seen." The actors are well adapted to their parts and the scenes are well laid and the photography up to their usual quality. Without a doubt the film should make our meaning clear, and no adverse criticism would detract from its merits as a work of art—but only art. Photographically the film is up to the best from the Pathé studios, and we have never seen a film that appeared more steady on the screen. This may be due to the fact that it was run on one of the new Pathé projecting machines, of which we will have more to say in another number.

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"A Benevolent Employer."—An Eclipse film in which a employer is assisting his ill employees, supplying them with medicines and ministering to their wants. Later the same employees are represented demanding increased wages or else they will strike. Whether intended or not, this film is won derfully true to life.

"Whale Fishing in Southern Waters."—A Pathé picture illustrating the capacity of the whale cop is done, and the dismemberment and rendering afterward. The picture is technically up to the Pathé standard, and is excellent from an educational standpoint.

"The Last Illusion Game."—A Pathé subject which does not seem quite clear. The story is that an elderly man's fiancee leaves him for a younger man, and when the old gentleman discovers it, which he does by means of a letter written by another, he shoots himself. The photography is
excellent, and the staging is better than some of the Pathé films.

Yellowstone Park—gyers in action, roaring cataracts, and panoramic views of nature’s spectacle are the subject of the film issued this week by the Kalem Company. A descriptive lecture, which may be obtained from the company or any licensed exchange, should be read and will help to make this film a novel and desirable change from the usual programme.

"For Love’s Sake."—An interesting and, in places, thrilling playlet by the Essanay’s capable company. A young man plainly shows his preference for the village postmaster’s daughter, refusing to pay attention to the rejected one, in a fit of jealousy, writes a letter to the young man which the postmaster’s daughter intercepts. The jealous girl, on reviewing the letter, unites to have the postmaster’s daughter has been asserting, rips them open and puts in the pocket of her coat. She next goes to the constable and secures a warrant for the postmaster’s daughter. Before the officers arrive the young man has found the letters, transferred them to his own pocket, says he took them, and is sent to prison. The daughter admits that she took the first letter. Her father drives her out of doors. The scene changes and she becomes a great singer. Released upon confession of the girl who really took the letters, the young man gets work at the theater where his former fiancee is singing. They meet, renew their old love and return home to receive the blessing of the old man, who has never ceased to mourn for his daughter. The play is interesting, the acting is strong and the technical quality of the production. Essanay people are to be congratulated upon this production.

"Life On a French Training Ship."—A series of views from Pathé showing life on a training ship where youths are prepared for the navy. The pictures are good and give a good idea of new things boys are trained in.

"The Warden’s Nightmare."—A Pathé comic which shows the effects of dreaming over the picture of a prisoner. All sorts of strange things happen, such as only the Pathé people know how to do.

"Across the Border."—A Gaumont which represents some of the difficulties which may arise in crossing the border of two countries where the customs regulations are strictly enforced. A simple country couple start for the city. They are stopped on the way by a band of strolling gypsies and woman falls in love with the young man, trying to induce him to stay with her, but he refuses. To get revenge she hides some articles in the girl’s pack which cause her arrest. She next stabs the young man and goes to his house and marks the door post with a bloody hand. Afterward the woman, afflicted with remorse, confesses and the young girl is released. But whether the lovers are reunited or not the plot does not develop.

"The Hunchback Brings Luck."—A Pathé comedy which represents an individual as obliged to flee from his creditors. He invests in a lottery ticket offered by a hunchback and wins. He advances the money that was selling the lottery tickets, promising a reward, and is beset with a mob. The long chase which follows is funny. He finds one of whom he purchased his ticket and rewards him, and the rest of the plot does not develop.

"A Peaceful Inn."—A Pathé comic that develops some new features of hotel life, ending in a fire. The appearance of rats is very cleverly managed, and the dancing furniture is surprising.

"Stolen Plans, or the Boy Detective."—A Vitagraph subject which partakes of the melodramatic. Two men call upon an old inventor to look over some plans. They drug him and steal them. His son vows to secure them again, and he does so. The story is well developed, and the action is very spirited, the staging is good, and the audience watches with the closest attention the final discomfiture and arrest of the conspirators. The picture will be certain to please.

"Wille’s Fall from Grace."—The Vitagraph has produced a comedy in this film which is true to life. It shows Wille being dressed up carefully by his mother and sent to church. Before reaching church, he has a sudden fit and, like one temperature, he passes them by. The next, boys fishing, is too much and he succumbs. While fishing he falls asleep and dreams that the church bells are chasing him. To escape he jumps into the bushes, just as a policeman appears and drives the boys away. Wille’s reception at home was warm. The film is funny and may be safely included in any programme.

"Hard to Beat."—An Edison comedy which just misses being funny. While there is some fun in it, numerous details are missing and the film seems like a string of disconnected incidents rather than a story. It is, however, a comedy. Some of the situations are not impossible. The photography is good and the action is all that could be desired.

"Help, Policeman."—A Pathé comedy in which two young women dress as policemen and go to a masquerade ball. The action starts too long drawn out from the beginning to the end. The scenes at the ball are good, and the chase develops a good many spills, which always make the audience laugh.

"The Medicine Bottle."—In this Biograph picture two common subjects are treated very graphically. One is the necessity of having poisonous liquids in a bottle different from others, and the other is the utility of the telephone in times of great hurry. A mother goes away and leaves a little girl alone. The mother returns, a sick man comes and takes the bottle of medicine prepared for the patient, leaving a bottle of poisonous liniment in its place, after carefully instructing her little daughter about giving the medicine to the sick man. The little one begins to prepare for the administering of the medicine is especially good. Fortunately the little girl meets with three accidents, otherwise the dose would have been given. Frantically the mother tries to get her home on the telephone, but central is busy discussing the latest hats. Finally, however, it is done and the audience leaves a sigh of relief. The action starts too long drawn out. The subject is one of those homely every-day occurrences which is certain to attract favorable comment.

"Jones and His New Neighbors."—The Biograph’s character, Jones, has been getting into more trouble, but like all his other escapades he gets successfully out of this one too. Jones moves into a house which is exactly like every other house in the row. He comes home at night and gets into the wrong house and the complications which follow are funny even if overdone.

"The Stolen Sausage."—A Pathé comedy which develops some interesting variations of the always amusing chase. To see a sausage used as a cable is indeed a novelty, and in this plot it is a lively idea.

"The Pretty Dairymaid."—A Pathé film which has many elements of attractiveness. A madman, who the dairymaid rejects, shoots her with a gun belonging to another. The dairymaid takes the gun and drives the madman away. But the madman is heard at the grave of the murdered girl, and this brings about the release of the man charged with murder, while the madman himself is driven to his death from a precipice. While the subject does not appeal especially, it is a beautiful film. The toning is exceptionally good and the rolling surf is splendid as it dashes in foam over the rocks. The setting and the acting are both up to the standard of the Pathé house.

"Child of the Regiment."—A Pathé picture which is based upon something so horrible that it makes one shudder involuntarily. A family are trying to escape from a plague struck district. First they borrow a horse, but the father drops it, leaving a little child who can barely toddle. The little one wanders along the road until finally it stumbles into a regiment of soldiers. It is immediately adopted as the mascot of the regiment. The scenery along the roadside is especially beautiful, and the toning and technical qualities of the film are beyond criticism.

"What Three Tots Saw in the Land of Nod."—In this film from Vitagraph studio the subjects are children’s dreams in the Land of Nod, and the strange things they saw afford opportunity for some of the Pathé’s exceptionally attractive wonder work. The beautiful blessings will please every child, and many will wish they had a camera to take pictures of their dreams and see how they could be technically up to the best of the Pathé output.

"Children of the Plains."—In this Vitagraph picture life on the plains in early days is fairly well represented. A family journeying by team through the West is set upon by
THE MOVING PICTURE WORLD

a band of Indians and all are killed with the exception of two little girls. One is taken by the Indians and the other is rescued by the soldiers. Before the attack the mother has given each girl a cradle as a means of identification. The little ones are separated. One is taken with the Indian woman and the other among the soldiers. The one who lives with the soldiers rejects a suitor, who has carried away by the Indian woman as her own sister. They recognize each other by the lockets and both escape together. The action is spirited. There are some details overlooked, but they do not affect the main incidents of the story nor the interest. The audience applauds when the two girls escape.

"The Infant Terrible."—A Selig comedy which is based upon the penchant of the average boy to get others into scrapes, and the things this fellow thinks of and perpetrates under the guise of being kind enough to help another or one mad. He gets all that is coming to him and appears in the last scene with a large pillow fastened to him and eating his meals standing up. It is funny and excites a great deal of amusement and comment in the audience. One gentleman near the writer said that it was the best bit of comedy he ever saw in a motion picture.

"A Burglar's Mistake."—The Biograph have achieved another success in this representation of a story that seems to come from real life. A man who is consortng with crooks demands blackmail of an old acquaintance because he remembers a little indiscretion of early youth. He obtains a dressing suit for him and another one for the7d. He undertakes to assist in burglarizing a house which proves to be the residence of the man upon whom he levied the blackmail. He is caught and held up at the muzzle of a revolver. With the luck of a detective the burglar is discovered and the burglar is, notwithstanding his plea for life, shot. As he has an undoubted right to do. The acting is quite up to the Biograph's capable standard and the scenes all seem to have been photographed in real time. The action as to whether the master of the house should have shot the burglar is one that must be decided by others. Perhaps it is sufficient here to remark that he certainly had strong provocation.

"Swedish Dances."—This film from Pathé illustrates a number of the latest Swedish dances. The acting and costumes are excellently reproduced. One watching the different dances does not have to study long to discover where the present popular barn dance originated.

"The Idler."—A Pathé comedy in which an idle fellow is forever falling asleep and dreaming that his work is accomplished. But his practical wife enforces discipline very severely, though apparently it does no good. The film ends in a scene in which the lazy husband is getting furiously belted for the foregoing. This bit fills in with more solid films very acceptably.

"Mad Dog."—A Lubin which is a good travesty upon the average mad-dog scare. A little boy becomes frightened at the suggestion of a mad-dog and is taken into the studio. A long line of people running away from a little white poodle, which couldn't hurt one of them if given an opportunity. Finally a squad of police are turned out and succeed in capturing the little dog, which is about as large as a cat. Then everybody is surprised to think that he ran from such an insignificant beast. The film is funny and teaches "what fools these mortals be" at the same time.

"A Just Reward."—A story of love in a carpet factory from the Lubin studio. Without entering into details it is, perhaps, sufficient to say that the superintendent of a carpet factory undertakes to discharge one of the employees, when all the other girls declare they will go too. The proprietor's second employees at this juncture are told that they all have to go, and reprimands the superintendent. The superintendent, to get even, sends the girl to the top of the factory after thread, sneaks up behind her, shits and locks the door. She saws off the threads, creeps up behind the stock as the superintendent goes after her with a lantern. Coming back he throws a match into some chemicals, there is an explosion, which sets the mill on fire and seriously injures his second employees. She marries the son as he recovers from the scene. It is a very enough story, not improbable, and the scenes are realistic.

"The Wooden Indian."—A Vitagraph which introduces a new scheme of fun. Two tramps are given a quantity of clothing, among which is an Indian costume. One proposes to sell the other to a cigar dealer for a sign. The project is successfully carried out and the sign is erected in the cigar dealer's door. When he undertakes to drive nails in the foot of the statue to keep it from tipping over the sign jumps down and runs. It is funny and quite original in conception.

"The Politician."—A Gaumont which is supposed to show the difficulties under which a French politician labors. He makes his anti-election promises, and his house is stripped of furniture. Then he makes a call afterward to remind him that he has not kept them.

SOME INTERNATIONAL PROJECTING AND PRODUCING COMPANY'S FILMS.

A heart story with the Eclair trade-mark was quite up to the standard of the best in staging, but the novelty was rather weak in some instances. It is the story of a family in which the husband and father indulged too much in liquor. He left the house in a rage one day, after hurling both his wife and daughter to the floor. The little girl goes for fagots for the fire, and comes staggering in with a huge load. Then she lights the fire, which flashes and blinds her. A friendly tramp takes her to a hospital where she is placed in a cot for treatment.

The next scene shows the father about his daily task, which was trimming trees. He falls from the high limb, is seriously hurt and is taken to the hospital. He is placed in the cot adjoining the one his daughter occupies. She recognizes his voice and asks to be taken to him. The last scene shows the family united through their misfortune. The title is "United by Misfortune."

"The Potiche."—This is from the Lux studio and is a story of deceit which is played upon a collector of pottery. He procures a vase which pleased him immensely. While out searching for the mate to it an adventuress steals it. The collector afterward visits her in her home. She shows him the vase and sells it to him for a large sum because it matches the one he already has. Meanwhile a different one has been substituted and when he places the new one on the mantel beside it he is shocked to see that they do not match. He undertakes to fathom the mystery, but while thinking it out the attendant substitutes the one he has brought in for the one on the shelf and then shows him that he was deceived and did not buy a mate to the first vase after all. The acting is good and the photography is excellent. As a bit of lively comedy this film is a success.

"De Comtesse de Valeria."—Here is a beautifully photographed film of love, jealousy and intrigue, with the impression that the countess in a convent, her escape through the machinations of her lover and the guards and the use of a rope ladder and their marriage by a father of the church just in time to save her from the avengings of an old enemy, which are particularly rich and pleasing where daylight is represented. The blue toning for night is not so good, but is better than many. The trade-mark is that of Hepterox.

"I Killed the Nile," which is used through the courtesy of the Messrs. Cook. It is a beautiful piece of work. All the romance and poetry of this famous old river are crowded into this film. The frequent change of scene adds to the interest and it is within a beautiful piece of work.

"A Stormy Sea."—This film carries the Italia trade-mark and is beyond question a marvelously beautiful illustration of the sea in its angry mood. Different views are shown, in all of which one voluntarily starts back to escape the drenching spray which is hurled from the rocks in blinding masses of foam. The tinging in some of the scenes is exquisite and faithfully reproduces the appearance of the water. It is a story Little Girl?, "King for an Hour," a Raleigh and Robert film, and "Foolhead Looks for a Duel," with the Italia mark, were all excellent films, both technically and in the acting.

THE SONGS.

The illustrated songs of the week have shown a decided improvement. The songs themselves have been better and the opportunity has been accepted by the slide makers. "Just Someone," illustrated by the Biograph, is an improvement. The pictures were very good and illustrated the sentiment of the song perfectly.

Others were nearly as good. Apparently whatever cause for criticism has been noted before has been remedied. The songs now add greatly to the programmes in all theatres where they are used. The pleasing sentiment of all the later ones and the happy way in which they have been illustrated has served to make them far more popular than they ever were before. "My
THE LECTURES.

Among the lecturelets of the week two stand out with prominence. At the Keith & Proctor Theater on Fourteenth street there was presented on the “Yellowstone Park” which has been far above the average. It purports to be the description of a trip actually taken by a young man who shows his own pictures and tells his own story. The pictures are so different and interesting that they hold the audience firmly. There is no question about the interest of those who heard it.

At the Unique Theater, Buffalo Jones, the man who has evolved the bear and bison show and has been here before, has been telling his story, illustrating it with slides and motion pictures. The motion pictures are not good technically, but the subject matter is so interesting that the audience sits up as soon as these pictures begin to run. They are scenes of cowboy life, the real life, not the posed kinds, and there are pictures of hunting mountain lions, or panthers, as they are known in the East, showing the lion climbing a tree and the man after him, and pictures of bears moving about in the open. It is all interesting and has been a pleasing change from the usual motion picture.

MOVING PICTURES IN SAN FRANCISCO.

Mr. Adolph Mayer, of the firm of Turner & Dahnken, 138 Eddy street, San Francisco, recently paid us a visit to report on the condition of affairs in his city. Turner & Dahnken are the principal firm of renters there. Generally we are informed from Mr. Mayer that licensed film is in the greatest demand and that the moving picture business is in a prosperous state in San Francisco. Prices of admission to theaters there are much higher than in the East, but the houses are handsomer and are patronized by the best class of people. Turner & Dahnken are licensees of the Motion Picture Patents Company, whose policy seems to be successful in the extreme West. We are glad to have had the opportunity of meeting so intelligent and progressive a member of the trade as Mr. Mayer, who informs us that San Francisco moving picture operators are prosperous and working to the limit, and all they ask for is satisfaction, which pleases the audiences in general. Mr. Mayer has visited several factories in New York City with the idea of making himself acquainted with the manufacture of moving pictures. He also informs us that if the associated manufacturers could supply a larger quantity of film, Messrs. Turner & Dahnken could take the entire supply. He met Mr. MacDonald, the general manager of the Motion Picture Patents Company, who received him well and showed him over the company’s handsome offices and exhibiting room. Mr. Mayer’s impression is that the Motion Picture Patents Company’s policy will be successful. He is satisfied that all future interest of all exhibitors, that qualitatively the films of the associated manufacturers are all that could be desired.

20TH CENTURY ARE WELL SATISFIED.

During a conversation with the 20th Century Optoscope Company, of Chicago, in asking the manager how conditions have been since they have gone Independent, I was greatly surprised to learn that they had increased their business 15 per cent. since the pictures have become acquainted with the fact that they had gone Independent.

“A Trust film exchange of Kansas City began to get so shaky when they found us taking so many of their customers with our independent films, that they immediately got up a circular letter, trying to square matters and make their customers believe they had been assured that territory to themselves by the Trust; but we also inserted in their letter that all other Trust film exchanges in opposition to them would also be out in a very short time, and that their straight, clean and above board methods of complying with the Trust rules and regulations was the means of their being a favorite of the Trust.”

“We wish to state that this is not true, as we know the Trust too well to make any undesirable film exchange a favor with any particular locality, as they are only paying minimum, but a chance to put in another Trust exchange of their own, wherever they can freeze out any individual Trust film exchange, and for the information of the general public we will send to the Patents company and have same published so that the public might easily observe that we were not shut off, and that we went out from our own free will, and that we have been happy ever afterwards.”

“It seems as though Kansas City is a hotbed of liberty, where they won’t stand for Trust methods of any description, and in addition to not losing any business, our business has increased at least 25 per cent. at that point. To make it even the more interesting for our unfair competition we have contracted with the leading moving picture theater, operated by Dr. Ray, called the Olympic, for March 31, to exhibit ten reels of Independent film, and have sent out invitations to every theater manager to be present, so as to prove that they are not taking any chances in going Independent, and prove that our films are at least equal, if not superior, to Trust films.”

“LIFE OF A MOVING PICTURE COMEDIAN.”

This is a great life. I have been in the moving picture biz working for the Essanay for two years, and I must say I had many a good fall, and many a good bump, and I think I have broken about twenty barrels of dishes, upset stoves, and also broken up many sets of beautiful furniture, had my eyes blackened, both ankles sprained and many bruises, and I am still on the go. This is a great business. I shall never forget how about a year ago I engaged a fellow to play a part in one of our pictures; he was to be thrown into the water, and I asked him if he could swim, and he said yes, so he was encased to play that part. I, being a comedian, was to throw him into the water, which I did. The moment he hit the water he went down, and as soon as he came up he began to holler “Get the boat!” “Get the boat!” He came very near drowning. The moving picture operator was still grinding when the producer hollered to him to stop. We finally got the boat and got him out. The moment he got on shore he started to run, and we haven’t seen him since. The hardest picture that I ever worked in, when I got mine, is called “Midnight Disturbance,” where a dog, and a bulldog at that, has to catch a pad which is attached to my waist, so I missed the pad, and he caught a piece of my flesh. I upset some of the scenery and we had to take it over again. On rehearsing the dog so as to catch the pad, it was hit several times, but the producer only says to me—“Well, Ben, does it hurt?”

BEN TURPIN.

THE KISS OF JUDAS.

The Film d’Art released by Pathe this week is a religious subject that should be in great demand during Easter week. A charge of only $2 extra is made on this film.

Kimble Electric Co.

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SEND FOR CATALOG—S
CORRESPONDENCE.

AN EXHIBITOR CRITICISES SOME FILMS.

Edmonton, Alberta, Canada, March 27, 1909.

Editor The Moving Picture World.

Dear Sir—I strongly disagree with those of your correspondents who seem to think “censorship” unnecessary. Let me refer them to the Pathé film “Life’s Realities”—the part showing the baker kneading dough, spitting in it, wiping perspiration from his forehead, and then the young man vomiting to his heart’s content (3). Nice decent picture to throw on the screen. Humph! Well whoever gets that particular reel after it left me will never see that part of the story—it went up in smoke in Edmonton.

“Money Mad,” by the Biograph company, an assault on a little girl, three murders and a drunken suicide, all in one film—no censorship needed. Bah!

“Making Moving Pictures,” by Vitagraph, if shown by us would have lost us $30 in business at least. I refused to accept it.

“Dumb Witness,” by Vitagraph, compare the curtains, style of window, position of bureau, bed, etc., with the same as shown in court room scene. Some of my patrons gave me the laugh as they passed out.

Pathé has a film story presumed to show a hat covering a hole in a box containing a man, and yet the audience can look through the box and see it is empty, indeed. Fake!

This city may be the northern end of railroading in North America, and outside of presumed civilization, but we would consider ourselves fools to run the stuff turned out by manufacturers in toto, without our censoring—running it through our machine before showing and making a selection. There is too much innuendo of immorality in too many films—too much marital unfaithfulness, too many wanton murders.

F. H. Richardson deserves credit for his criticism (issue March 6) of “Duke of Guise Assassination.”

Respectfully,

A. R. Lawrence.

THE INTERNATIONAL PROJECTING AND PRODUCING COMPANY.

By a London Correspondent.

Your issue of February 20, just to hand, illuminates the momentary period of cinematographic darkness occasioned on this side by the absence from London of Mr. Will G. Barker. We are relieved to find that he is still in the forefront of a battle with, as an able coadjutor, Mr. Raleigh, of Messrs. Raleigh & Roberts, a subsidiary branch of Mr. Barker’s London firm. Mr. W. G. Barker is a great idea man with great ideas, fluent and possessing an enthusiastic spirit which is—

NEVER in the history of the Moving Picture business have film rental rates been as low as they are today. That’s why you can afford to pay extra for your Song Slide Service. From our immense stock we offer you any quantity of sets at the extremely low rate of

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the situation. The remaining 10 per cent. (or Magazine section) counts, certainly but only as an inferior factor, even in the proportion of 27 to 5—the last number representing the majority in output. Not one of these five great producing firms are represented by Mr. Will. G. Barker, notwithstanding the tall talk used by him during his American excursion.

M. M.

[Our correspondent, who writes under a nom-de-plume, indulges in further personalities which we eliminate. Anonymous correspondence should be impersonal. We print the article for the purpose of stating that we have seen and admired the European films; that they are being delivered in this country in large quantities; and that they are being publicly exhibited all over the United States. Evidently, then, Mr. Barker has opened this battle successfully and we see no reason why he and those associated with him should not continue as they have begun.—Ed. M. P. W.]

MACHINE TROUBLES AND THEIR REMEDIES.

Chicago, Ill., February 24, 1909.

Editor Moving Picture World:

Dear Sir—In your issue of February 20 a Mr. Merritt L. Oxenham deals with machine troubles and their remedies, but he seems to have gotten things somewhat tangled. His instructions, too, so far as the writer can see, apply only to the Edison machine.

For instance, his answer to “Picture Dark on Left Side” could not apply to any other machine than the Edison, since with other machines the film gate either latches tight or don’t latch at all.

In two places he refers to the “Fan.” This is a new one on the writer! What is a motion picture “fan” anyhow? He has a subject heading “White Spots Jump.” Possibly Mr. Oxenham refers to what is known as “Travel Ghosts.” To remedy this fault he says, “Adjust the fan and set it tight!” Now, Mr. Editor, what is a motion picture machine “fan”?

Unquestionably the man must mean “travel ghosts” when he says “white spots jump” and mean “shutter” when he says “fan”; but it would seem that one would at the very least learn the correct names of machine parts before blossoming forth as an instructor!

Mr. Oxenham calls a tube lens a “three piece lens,” which is another new one on yours truly.

He instructs that to remedy poor take-up action one must increase the tension on the split pulley or lengthen the toggle joint. How many machines have either of these (split pulley or toggle joint) in connection with the take-up? So far as the writer knows, the Edison only.

Mr. Oxenham may be a perfectly competent operator. I do not know as to this. Many men of wide knowledge fail utterly when they attempt to place that knowledge before others through the medium of printer’s ink. It really would seem, however, as I have said, that one would at least learn the correct names of machine parts before posing as instructor to the rest of us poor ignoramuses.

F. H. RICHARDSON.
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NOTES OF THE TRADE.

Sioux City, Ia.—F. L. Wirck has purchased the Kluff Theater from O. E. Dunn.
Hartford, Wis.—Peter Gehl is planning to erect a new theater here.
Daytona, Fla.—The local Lodge of Elks have decided to erect an opera house.
Mohall, N. D.—The Woodmen have decided to erect a $5,000 opera house here.
Independence, Mo.—S. H. Landy will open a new moving picture theater here.
Oconomowoc, Wis.—R. N. Raboy will open a new moving picture theater here.
Baldwin, La.—The Morris Camp, 330, W. O. W., will erect an opera house, to cost $5,000.
Aurora, Ill.—Henry Dillenburg is planning to erect a $2,000 moving picture theater here.
Columbia, S. C.—Carl Davenport is preparing to erect a vaudeville theater here.
Rockford, Ill.—Peter Giavoucnpola has sold the Dreamland Theater to G. Lang.
Dowagie, Mich.—Frank Ritchie, of Three Rivers, will open a new moving picture theater here.

Puyallup, Wash.—The Rose Moving Picture Theater here was badly damaged by fire.

Bradner, Ohio.—A. A. Stiger will establish a new thea-
torium in the DeForest building.

Delaware, Mo.—Charles Howard has purchased the Rink Theater here and has taken possession.

Houlton, Me.—J. Wise will open a new moving picture theater in Van Buren in the near future.

Philadelphia, Pa.—The Crystal Palace, at 334 South street, was closed by order of Director Clay.

Conway, Ark.—J. H. Pence and Roy Rogers have opened a new moving picture theater here.

Dundee, N. Y.—K. James Klein and Robert Blake will open a new moving picture theater here.

Plattsburg, N. Y.—A new moving picture parlor will be
opened on April 20 by Ernest Brown.

Port Dodge, Ia.—The Dreamland Theater, managed by Mr. Ritchie, has gone out of business.

Cincinnati, Ohio.—The Enterprise Amusement Company has decided to greatly enlarge its theater.

Sac City, Ia.—Harry Arney has purchased a moving pic-
ture theater here, and has taken possession.

Chandlerville, Ill.—George Rills, of Springfield, Ill., has opened a new moving picture theater here.

Trenton, N. J.—Kleinert & La Mont will open a new mov-
ing picture theater at 1116 Chestnut street.

Jonesboro, Ark.—John Collins, manager of the Majestic Theater, contemplates erecting an air-dollar.

Keeneavonh, Kan.—Ed. Lampson is making arrangements to build a new Summer theater on Shawnee street.

Pekin, Ill.—F. F. Pitts has purchased the Unique Theater from Edds Brothers, and has taken possession.

Dover, Me.—Ralph H. Vaughan, Norman Fowler and Ralph C. Jack will open a moving picture theater here.

Pekin, Ill.—The Pekin Amusement Association is having plans prepared for the erection of an amphitheater.

Leadville, CoL.—J. R. Burford has sold his interest in the Empire Theater to his partner, Carl Harding.

Scotts Bluffs, Neb.—L. C. Marquis will erect a two-story opera house at the corner of Main and Wapato streets.

Belvidere, Ill.—Thor & Babcock have leased the Majestic Theater here and will make extensive improvements.

Knoxville, Tenn.—Cal F. Johnson will erect a negro thea-
ter at the corner of Central street and Vine avenue.

Marietta, Ohio.—The Dreamland Theater has been sold to Bert Cram, who will thoroughly remodel the place.

Salina, Okla.—R. D. Singhman and R. O. Glover are mak-
ing arrangements to open a new moving picture theater.

Worcester, Mass.—Aguste P. Thibault is making arrange-
ments to open a moving picture theater on Main street.

Pontiac, Ill.—John P. Bradford is contemplating erecting a modern opera house and armory combined at Pontiac.
Hillyard, Wash.—Harry Kingston is making arrangements to open a new vaudeville and moving picture theater here.

Audubon, Ia.—The Audubon Investment Company has bought a lot on Broadway as a site for a new opera house.

Kenosha, Wis.—Joseph Howard, of Waukegan, has purchased the Bijou Theater here, and has taken possession.

Baltimore, Md.—E. Potts has been granted permission to erect a moving picture theater at 2110 Monument street.

St. Louis, Mo.—J. Badaracco will remodel the building at 1015 North Grand avenue into a moving picture theater.

Grand Island, Neb.—W. E. Hauserman, of Chicago, has purchased the Lyric Theater here, and has taken possession.

Wapello, Ia.—J. E. McCray and G. C. Kallenberger will soon open a new moving picture theater in the Myron Hall.

Devis Lake, N. D.—W. K. Nimmom and M. J. Cowley are making arrangements to open a new vaudeville theater here.

Fremont, Neb.—J. W. Glenn has bought the Bijou Dream Theater from Goldgraber Brothers, and has taken possession.

Philadelphia, Pa.—Simon Elms, who conducts a picture theater at 2949 Kensington avenue, was ordered to close its doors.

Grand Forks, N. D.—The Bijou Theater, on DeMers avenue, owned by Mrs. R. Feldkirchner, was badly damaged by fire.

Fort Madison, Ia.—Young Brothers have opened a new moving picture theater at the corner of Market and Second streets.

Foxcroft, Me.—Norman Fowler and Ralph C. Jack will open a new moving picture theater in the Foxcroft Opera House.

Virginia, Ill.—C. J. Peterson, of Philip, S. D., has sold the Tureman Opera House in this city to William T. Tobey, of Decatur.

Champaign, Ill.—The Varsity Amusement Company has leased the Matheny building here, on Main street, for theater purposes.

Rock Falls, Ill.—A new moving picture theater has been opened on West Third street. It is known as the Gem Theater.

Des Moines, Ia.—Proudfoot & Bird, architects, are drawing plans for a new $15,000 theater to be erected at 518 Walnut street.

Merced, Calif.—Mun Reis and T. J. Chatom have purchased the Modesto Moving Picture Theater here, and have taken possession.

Cincinnati, Ohio.—The Queen City Realty Company will erect a moving picture theater on Walnut Hills, at 957 McMillan street.

Ellis, Kan.—Frank D. Phillips, E. C. Waldo and L. C. Cross have decided to erect an opera house here, at a cost of about $30,000.

McCook, Neb.—J. H. Snyder, of Lincoln, has purchased the Pastime Theater here from W. H. Harmon, and has taken possession.

Freemont, Neb.—J. W. Glenn, of Exeter, Neb., has purchased the Bijou Dream Moving Picture Theater, and has taken possession.

Cincinnati, Ohio.—The Casino Amusement Company has leased the Grand Opera House, and will put in a ten-cent vaudeville theater.

Montesano, Wash.—Harry Beagle, proprietor of the Star Theater, has leased the Opera House and will convert it into a vaudeville theater.

Shenandoah, Ia.—Ed, Ray has bought the interest of W. R. Beeson in the Orpheum Theater, and the firm hereafter will be G. Hoover & Ray.

Iowa City, Ia.—Thomas A. Brown is considering the opening up of a new motion picture theater in the Dew building, on Washington street.

Caribou, Me.—The Dreamland Theater has moved to a new location, and the business has shown an improvement over the old location.

Baltimore, Md.—Pearce & Scheck will add another moving picture theater to their list, having purchased the Leader Theater, on Broadway.

Ludington, Mich.—A. M. Johnson, A. A. Keiser and D. H. McElderry have been named by the Board of Trade to investigate the cost and feasibility of erecting a modern opera house for Ludington.
Sioux City, Ia.—Maurice W. Jencks, of Sioux Falls, S. D., has purchased the New Grand Theater here and will make extensive improvements.

Syracuse, N. Y.—Cahill Brothers have decided to expend $6,000 remodeling the building at 136 East Genesee street into a moving picture theater.

Clarion, Ia.—The Northwestern Land Company has purchased the local opera house from I. P. Bennett, of Oelwein, and has taken possession.

Monterey, Mexico.—Miguel Quiroga, one of the owners of the Juarez Theater, which was recently destroyed by fire, has decided to rebuild same.

Rockport, Mo.—Rundle Brothers have closed their moving picture theater here. Manager Young expects to open a new theater in the same location.

Portland, Me.—Plans have been drawn for a motion picture theater to occupy a floor of the new building on Preble street, with a seating capacity of 1,000.

Helena, Mont.—The Bridger Opera House Company has been incorporated, with a capital stock of $5,000. The incorporators are G. C. Hough and others.

Peoria, Ill.—The Colonial Amusement Company has been organized here for the purpose of establishing a moving picture theater at the corner of Fulton street.

Philadelphia, Pa.—E. Allen Wilson, architect, has prepared plans for an amusement hall to be erected at the corner of Thirteenth and Ioga streets for Henry Gerlach.

Philadelphia, Pa.—Lynch Brothers will erect a moving picture theater at the corner of Fifty-ninth and Market street for the Globe Amusement Company.

Aurora, Ill.—John Lackner has leased the building formerly occupied by J. W. Kendall & Son as a hardware store and will convert it into a moving picture theater.

Baltimore, Md.—The Baltimore Amusement Company will erect a moving picture theater on Seventh street, Highlandtown. It will be known as the Eastern Theater.

Waynesboro, Pa.—One of the latest and finest additions planned for Waynesboro's business section is the erection of a handsome auditorium to be owned by C. P. Brown.

Chicago, Ill.—The Criterion Theater Company has been incorporated, with a capital stock of $6,000. The incorporators are F. S. Rivers, J. C. Meagher and W. F. Keefe.

Fort Fairfield, Me.—C. W. Osborne, manager of the Savoy Moving Picture Theater, has improved his place by the addition of a very good stage and intends to add vaudeville.

Muncie, Ind.—The Royal Theater Company has been incorporated, with a capital stock of $2,000. The incorporators are J. E. Shaw, Railford Company, and Warren A. Jackson.

Norristown, Pa.—The Empire Theater, at Main and Cherry streets, which was closed several weeks ago after a try of vaudeville, has again reopened as a moving picture parlor.

Oklahoma City, Okla.—Veeder & Tolan, owners of the Bijou Theater at Tulsa, have leased the new Metropolitan Theater here and will convert it into a first-class vaudeville house.

Philadelphia, Pa.—A one-story moving picture parlor is being constructed at the northwest corner of Fifty-ninth and Market streets for the Globe Amusement Company, to cost $15,000.

Pueblo, Col.—Henry Lubelski, proprietor of the Fairyland Theater at Colorado Springs has purchased a new theater here and will operate it as a moving picture and vaudeville house.

Newport, Ia.—The Swanson Syndicate, which operates theaters in Western States, will open a new moving picture theater at 324 West Second street. L. Peters will be in charge.

Chicago, Ill.—The Union Film Exchange Company has been incorporated, with a capital stock of $5,000. The incorporators are J. E. Roberts, A. M. Cross and R. L. Roberts.

Springfield, Mo.—The building at 414 South street has been remodeled, artistically decorated and modernly equipped for a moving picture theater. Mcllroberts & Jackson are the proprietors.

Allentown, Pa.—J. S. Pushinsky, proprietor of the Bijou Dream, at 633 Ridge avenue, has closed his place. The Bijou did excellent business until two contemporaries arose, one at Third and Hamilton streets and another in the Temple Hall.
Newark, N. J.—A new moving picture and vaudeville theater is to be constructed at Clinton and Eighth avenues, under the proprietorship of Thomas L. and Walter A. Morton.

Rochester, N. H.—The City Council finally decided the fate of the moving picture shows on March 2. The substance of the ordinance as passed is, that every moving picture show shall pay a license fee of $50 for the first three months and $25 each three months thereafter. Where vaudeville and moving picture shows are given in the same building, the fee is to be $75 for the first three months and $50 each three months thereafter. No child of school age is to be allowed to attend any such show during school hours, unless accompanied by parent or guardian. Such exhibitions are forbidden on Sundays.

Fremont, O.—All shows report that business is quiet. The Royal has closed for lack of patronage. The roof of the Imperial Theater caved in a week ago and the building is dammed to such an extent that Fremont will be without vaudeville until some enterprising man erects a vaudeville theater. There is a good opening for same. At the Opera House, Carl Miller, manager, has put on vaudeville with the pictures and has drawing full houses. The Jewel Theater is one of the finest show houses in this section and shows only first-class licensed films. They are doing well.

Sandusky, Ohio.—The Star Theater played the Gans-Nelson fight the week of March 20 to turn-away business. The picture was repeated on account of so many being unable to obtain admission.

The Royal Theater, on Water street, opened Saturday, April 3, Carl Bitzer, formerly connected with the Theatorium, being engaged as manager. The place has been remodelled, a new stage put in and 225 new opera chairs.

The Opera House is playing to S. R. O. W. C. Kunzman operates a Vitagraph machine here and he gets pictures on the screen that attract the crowds.

At the Theatorium, Chas. Reark, manager, business is good. The show consists of two reels of first-class pictures for five cents.

W. C. Kunzman, of Sandusky, at present connected with the Opera House, will be open to accept Summer propositions after April 15, from park or theater managers. Bill has the experience and always makes good.

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Stories of the Films.

BIOGRAV COMPANY.

A RUDE HOSTESS—The above subrubriest most aptly fits the principal body of this Biograph comedy drama, and although rudelessness is almost an unpardonable offense, still we must not malign the hero, for she has just cause to be rude; and we must admit she was rude in the extreme, for no man who would molest a fair lady or only to hand you over to the police in perpetrating the very same of violence. It happened thus: Mrs. Ledingswell has been roused with a visit by some friends in the early evening, and they departing, one of the ladies forgot her umbrella. Ledingswell runs after her with the pulse warmer, and they find her at last in the darkness, a little person mending clothes upon renewed thoughts of gossip and they spend quite a time, for these are woman's happiest moments, in this regulation. In the interim a gentleman burglar enters the apartment and, finding the coast clear, starts in to work at once. By shrewd manipulation, manages to open a small safe in which, although seeking and keeping her money and jewels. He has scarcely procured the beauty when the girl reappears. Finding there in no means of escape, he puts this in her pocket, and in the situation by some stroke. To the latter end he recites in a low, deep baritone, and gets deep. Mrs. Ledingswell is startled on her entrance at seeing this stranger, who appears to be the same when he Monday, pretending to haveotten some rubbish apartment. She is about to let him depart, when she discovers the safe opened and, having glanced glances and invitations, induces him to remain. She then engages his attention while he quietly pulls the bell which brings her master, whom she describes for the police, and when an gentleman friend is convinced he has made a tremendous hit with his last two stalls, as nothing but the two and this, to capture, restoring, after a search, her money and valuables. The subject is most cleverly acted and amusingly staged.

SCHNEIDER'S ANTI-NOISE CRUSADE.—Friend Schneider has been selected to support the report "To the Ladies" at the annual banquet of the Ladies' union, the gopher in the story being selected according for the same reason. There are to be heard something great, as Schneider was considered somewhat of a poet by his friends. Schneider goes in to the offices immediately to prepare some sort of a talk. This is interrupted by the arrival of his sister Lena and her young man Fritz. We are told that Fritz first Fritz teases the parrot until its squawking annoys Schneider, and he carries it to the parrot, and disposes of the birds, but the bird is still alive and has gathered together the above mentioned instruments of torture—phonograph, trombone, piano, etc. Hence, Schneider not only helps them on their way, but pays them for what he ecludes a blessing.

THE ROAD TO THE HEART.—It has ever been an undisputed theory that the road to the heart was through the stomach, and is still regarded by today's scientists to discover the reason. This was still further doubt cleared when a deep-sea diver for the New York police, as it in its course touches the pneumonic, the lungs and heart. In this subject we have a verification of the theory, for a pronounced form of the disease, which approves of his daughter's marriage to Jose, a poor Mexican, and drives them from his house. Vaino, Miguel's wife, resents his action by leaving with them. This sends into a fury, but still obstreperous, he allows them to go, saying that he can get along without them. Now comes the crucial condition. He must have a housekeeper and so sends his servant to engage one. The first is a German, and to get the food served by him is impossible. Next an Irish girl. She bears his clops. Finally a confederate with the mouth, she cooks a steak you couldn't cut with a cold knife, and Miguel refuses to eat it. This incenses the cowboy, who becomes a veritable frigate, and with some cannonade, including new, and exciting excitement, that the poor ranchero is anxious for his life. This cyclone, fire-eating Bataan, together pulls a couple of guns and puts bullet holes in everything, besides otherwise wrecking the place, and leaves the treasuring ranchero more dead than alive from fright. Miguel makes his way disconsolately and untrustingly to his daughter's and son-in-law's cabin, where they find them seated enjoying a peaceful repast. The treachery comes from the well-cooked viands is too alleviating and lie at once relieved for the heart to be a beneficiary.

TRYING TO GET ARRESTED.—Strange as it may seem the poor tramp, who is the hero of this Biograph comedy, finds it hard indeed to get punished. There is no doubt he could have gotten work, but if the character of this rice raises his color over a very cold weather is pretty trying and he wishes to get under cover, if it has to be in the "jail," so commits most ignoble and illegal deeds, but without success. The police simply ignore him, and often arrest an unoffending person in his stead. He becomes
**EDISON MFG. CO.**

**FATHER’S FIRST HALF HOLIDAY.**—Father accepted “his first half holiday” with schoolboy enthusiasm. To make the occasion “memorable” he purchases theater tickets for the afternoon’s performance. At home his plans for the day are heartily endorsed by his wife and son. Mother busy superintending the servant’s removal of an unruly stove-pipe, is requested to dress at once, father volunteering to attend the picture show. Meanwhile he orders the army servant is quickly ordered to the kitchen, and father grapples with the self-appointed task. The pipe almost proves his master. Broken bricks and soot-covering nothing to touch the naiveté of his success. Blinked with soot he dumps the pipe into the box with mother’s new hat and starts with it for the city; stumbling through the kitchen he falls into and ruins a rack of clean clothes. The falling pipe showers soot over the floor. Brushing it up he absently throws the soot into the fourth barrel. Eventually the pipe is unloaded in the cellar—here father is horrified to find mother’s hat crushed and dirty. Father footlessly begins to dress it. The ruined hat is into the furnace and soot behind a barrel. The janitor, entering to attend to the furnace, finds the hat. Father, fearfully of further complications, rushes out so forcefully to regain it that he almost runs into the elevator, rushes from the cellar. Meanwhile, mother, dressing, using pretty powder on her face. Little Rodix finds soot in his pockets and smears himself from head to foot. The servant in the kitchen is exasperated over a pan of black dough. The janitor runs frantically through the house. All meet in the dining room. Father’s personal condition tells them the source of their misfortune. Explanations are useless, mother’s and at the last a new hat knows no bounds—father is roughly handled. The first half holiday ends in disaster. Length, 700 feet.

**UNAPPRECIATED GENIUS.**—The poet is inspired. Stanzas after stanzas flow from his pencil. Reams of paper are consumed, covering the floor is a veritable white-capped sea of manuscript. The poem is nearly finished. Ah! an interruption. The woman asks a Miss Mabel, the “Galsley,” has a new act. For a “try out” she selects the poet as her victim. Her interruption and valuable discussion of her probable “hit” causes him much annoyance. The further acrobatic delineation of her hideous act forces him to “cover up” for self protection. Finally, after much tactful endeavor, he succeeds in forcing his strongest visitor outside the door. Returning the poet finds his poem gradually disappearing through the trap door. A paper-hanger next door, shrewd of material, is using it to finish out a border. Grabbing a pistol, the frenzied poet forces an entrance and finds his poem decorating the wall. The workman flees in alarm—the poet hastens to recover his own—his efforts are of little avail. As hit by hit is torn from the wall it falls to his pen. Despondently the poet sinks into a chair. During his absence the chauvin boy makes part of the poem to kindle the fire in the poet’s room. The landlord, noticing the thinness of the poor poet’s hat—fighting him with a balance of the poem. Recovering from his stupor the poet returns and finds the manuscript missing. To him the churlish news on the grate tell the unhappy story. He succumbs to despair—the poetical agony and for the end he sits on the poem-filled tick. The unusual softness temporarily diverts his mind. The strain has been too much—it claims her own. Sinking into its depths, the poet sleeps. Length, 200 feet.

**A CUP OF TEA AND SHE.**—Andres and his father, visiting the studio of famous artist to inspect a new painting, is introduced to the beautiful model, who entertains and brews for him a cup of tea. It is a case of love at first sight. Afterward, they meet frequently, and in a month’s time their engagement is announced. It proves a shock to his parents, who are of the “Four Hundred” and who have higher hopes for their son. His mother pleads with him to give up the girl, but without avail. In desperation she determines to see the girl and ask her to renounce the man she loves. The mother sends the model a letter and follows her herself to further plead. During the visit the girl is firm in her refusal, as she sincerely loves Andres and knows that it will break his heart if they are separated. When his mother leaves, however, he breaks down, overcome with the conviction that if they marry it will alter his social position. She writes to his mother, acquiescing to her demands, and determines on a plan which must cause him to cast her off. At the Bohemian supper in the studio, which the both attend, her actions are so extreme, and her treatment of him so harsh, that he retires perplexed and nearly broken-hearted. Andres’ mother is gratified with the outcome of her “diplomacy,” but fails to console her son. The girl is left sight of. Andres never marries, but turns to business, and it is believed, has forgotten entirely his only love affair. Five years later they meet again, for

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6:00 and, in the presence of his wife, who is elephantine, and of his daughter, who is a small girl, he was led to the scaffold and put to death. Length, 630 feet.

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HELP! POLICE.—A young girl visits her friend and invites her to a masquerade ball. They both arrive, disguised as policemen, and visit the hall where the ball is being held. The young woman is actually the girl in disguise. Length, 633 feet.

ALL THAT ENDS WELL.—An officer in the Imperial Navy, after a thrilling experience, goes to sea, leaving the heartless land alone to wait patiently for his kind parrot to return, although it is known to be dead. Length, 635 feet.

THE GUARDING ANGEL.—The nurse brings the little baby to her mother to kiss her good-bye. She then places the baby in the carriage and sends it out in charge of the maid.

THE PHOTOGRAPH HABIT.—Charles is photograph habit, and every time he goes out, he carries a camera. Length, 640 feet.

THE PHOTOGRAPHER.—He photographs everything and everyone, even himself. Length, 640 feet.

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MRS. CLAYTON.—She is a remarkable woman, and has been a great help to the poor. Length, 640 feet.

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A LITTLE CHILD SHALL LEAD THEM.—This is the story of a little boy who has a gift for art. Length, 640 feet.

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PONTO RUNS AWAY WITH THE MILK CAR.—A certain milk owner lost one of his cows, and to think that he could not find it was to be laughed at. Length, 640 feet.

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Brother Against Brother: A Story of the Civil War.—John and Allen Grisby, brothers, with the help of a young lady named Mary, look for the last place where their father's old friend, who was a Confederate soldier, met his end. The family, with the help of the young lady, find the spot, and a touching scene occurs where the young lady, who had been living in the South, returns to the place where her father, a Confederate soldier, fell. Length, 640 feet.

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Selig Polysoap Co.
friends so that he might write them of his fate.
That he was met by a stern refusal, and that as
he turned to leave the man sprang upon him, and
in the struggle he was shot and lost consciousness.
The camp is aroused, but Allen, mounted on
Colonel Grigsby's big bay, leaves all pursuit behind
and makes good his escape.
Three Months Later—The Fight at Buckton's
Bridge.—During the action Colonel John Grigsby
leads a charge against the infantry massed at the
enemy's end of the bridge. A young Confederate
officer, with his regiment colors in his left hand,
heels out in front of his kneeling men to steady
them against the Federal attack. Colonel Grigsby
gives the order, "Draw sabers! Charge!" The grey
line breaks and gives way in spite of the young
officer's pleading. The bay is blue with a yell of
triumph dash for the captured end of the bridge,
twice as they come under fire from the brave
Confederate flag bearer stagger. He orders his men
to cease firing and go himself to the officer's
assistance. As he lowers the wounded man to the
ground he is horrified to find that he is looking into
the face of his own brother. "It's the fortune of
war, John. Good-bye; take care of Laura and my
boy." And young Allen Grigsby dies in his broth-
er's arms.

Two Years Later.—Allen Grigsby's Widow
Recognizes Her Husband's Brother.—Her heart is bitter
towards him at first, but his worn face and the
smile in his voice softens her anger. "Laura, the
war is ended. Can't we be friends? It was his
wish, for he died in my arms. Pull fighting for the
cause he thought was right." She gives him her
hand. The breath is healed. He gives her the widow husband's last message, and with bowed
and reverent head the sorrow-stricken woman
murmurs, "Father in Heaven, Thy will be done."
A picture story full of the pathos that gripes the
heart. The kind of a story that will live always.

ENTHAUFLM CO.

A COWBOY'S SWEETHEART.—The opening scene
shows Dick bidding his sweetheart Jane good-bye in
front of her log cabin. She playfully scolds him and says, "Go, Dick, I'll see you on your
return."
Dick and his hard-looking gang of cowboys ride on the
scene and he attempts to flirt with Jane. She
mildly withdraws into the cabin, while the cow-
boys ride on to the village tavern, where we see
them enjoying themselves, and after leaving the
saloon they go back to the log cabin, where Black
Folsom goes in and finds Jane just putting on her
hat, about to leave. He attempts to kiss her,

which she resists by slapping him in the face, and
he, in his rage, grabs her and rushes outside, where
one of his mates throws his arms and lifts her up
onto Folsom's horse, and they ride away. Dick
returns, finds the cabin deserted, indications of a
struggle, and horses' hoof prints outside, and fol-
lows his horse. We then see the cowboys riding
through the woods with Jane, and in this scene
Folsom, in his half-drunk condition, lets Jane slip
from his arms to the ground while galloping at full
speed. He returns and picks her up without
dismounting, and then proceeds. We then see Dick
coming over the same ground in pursuit, and the
next scene shows Folsom and his gang in camp,
with Jane bound and lying on the ground. The
cowboys are asleep, with the exception of a sentry,
who is making up the camp fire, when Dick crouv-
ching on his hands and knees, appears on the scene
and, knocking the sentry down, releases Jane, who
runs to the horses and, mounting one, rides away.
Dick is about to do the same when the sentry,
recovering from the blow, gives the alarm, and
Folsom and his gang rush to him before he can
draw his gun. They capture him and some of the
boys hold him while Folsom is about to shoot him,
when a disbelieving plan enters his head and he
decides to have him put in quicksand, which is near
at hand. The next scene shows the quicksand,
with the cowboys approaching with Dick in the midst,
and going as near the quicksand as they dare, they
rush him forward, and in spite of all his struggles
he lands in the place where they desire him to be
and is seen, keenly sinking as Folsom's gang go off
the scene. Jane has been watching the operations
of the gang, and as soon as it is safe, she ap-
proaches on her hands and knees and attempts to
help Dick, who is in the greatest agony, but she
values the life of her sweetheart more highly than
he does his own and he begs of her not to come
near him. She discovers a briar which one of the
Folsom gang had left, and making a noose she
draws it about his body and attempts to haul him
out, but it is too hard for her strength, and dis-
covers the limb of a tree hanging over the quick-
sand, she draws it over the limb and uses it to
haul Dick up to the tree and then rushes away for
help. We then see her galloping back to the settlement
in search of help, and then see her riding with
friends of Dick to his rescue. They arrive at the quick-
sand, and while two of them haul him up with
the rope, Jane and another one throw a rope about
his back and drag him from over the quicksand.
They lower him to hand ground, and the picture
clouse with Jane and Dick in loving embrace, re-
cieving the congratulations of the other cowboys.
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The Winning Coat

Although it may be said in truth that the coat does not make the man, still it went a great way towards righting the wrongs of the hero of this pretty romance of the Sixteenth Century period. A young courtier is arrested for duelling, but paroled. He breaks his parole to see his sweetheart, a lady of the Court. He is caught, stripped of his regalia and banished from Court. Despondent, he goes to the tavern and whiles away the time gambling. He cleans out his adversary, even to winning his coat. In the pocket of this coat he finds a letter plotting the abduction of the Queen. With this information he succeeds in thwarting the design and not only wins the King's pardon and esteem but the hand of his sweetheart as well. Length, 707 feet.

A Sound Sleeper

This is a very funny short comedy, showing a lazy tramp, who for somniferous qualities could beat Rip Van Winkle to a frazzle. After many adventures he falls to sleep in an ash barrel, is covered with ashes and taken to the ash dump, where he is deposited—still asleep. Having completed his devotions at the shrine of Morpheus, he gets up, brushes his coat off with a pocket whisk and saunters off. Length, 214 feet.

Released April 15, 1909.

Confidence

A beautiful story of true love, showing the confidence a husband placed in his wife. An orphan girl of a Western ranch, flattered by the attentions of a well-dressed habitue of the place, fancied she loved him. He was a cold-hearted gambler and the girl soon realizes his true character, as well as that of most of the people of the place, and decides to break away and seek a higher and nobler life. With this intent she goes East and gets employment as nurse in a hospital. Her kind, sweet disposition endears her to all those under her care, as well as impressing the head surgeon. He, in time, falls deeply in love with her and makes her his wife. Her life is one of sunshine until the gambler comes East and accidentally learns her whereabouts. Here is a chance for him, too good to lose, so armed with her innocent love letters he extorts money from her. When she has none to give him, he hands the letters to her husband, who casts them unread into the fire and has the brute thrown from the house. Length, 973 feet.

Release days of Biograph subjects—Monday and Thursday.

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Comedy. Approx. Length, 590 feet.
RELEASE, TUESDAY, APRIL 15, 1909.

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Various efforts are made to secure funds to maintain a living, but Charlie is unsuccessful and goes from bad to worse. However, he manages to make several attempts at times when his parents are present, much to their humiliation and distress.
What was intended for a punishment for Charlie has a revolutionary effect upon his family and they sue for peace. All possible concessions are made and every inducement offered if he will only return.

"IN THE LIME LIGHT"
Comedy. Approx. Length, 590 feet.
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This subject is of highest order and will not fail to produce wholesome amusement. A street hokum is seen to extoll the virtues of an improved mechanism for which he claims unlimited qualities.
He induces a maiden to look into the apparatus with a view of seeing her future husband. A young hopeful wishes to see his prospective wife. Another desiring to prove his pedigree calls for views of his ancestors. A fourth person has a yearning to see what his children will be like, and finally an inquisitive man is induced with the desire to see his mother-in-law.
All are satisfied so far as the mere satisfaction of their curiosity is concerned, but far from being pleased with the realization of their ideals. The caricatures of the crayon artist order are grotesque and highly amusing.

"UNDER SUSPICION"
Drama. Approx. Length, 590 feet.
RELEASE, WEDNESDAY, APRIL 14, 1909.
This story illustrates in a very effective manner the anguish undergone by a person of jealous disposition. The devoted wife and child are planning for a celebration on the event of papa's birthday. Father is requested to go on an errand while the two lay their plans; later he surprises the daughter writing a letter; a gold-handled cane, intended as a gift, carelessly left on the lawn by the servant, who hurries away at the sound of his master's approaching footsteps, and unexpectedly coming upon his wife picking a bouquet, cause jealousy to arise in the man's heart. Never dreaming that what he deemed evidence of infidelity is really evidence of love and devotion, when the morrow of his birthday dawns his demeanour is sullen. The surprise awaiting him in the demonstrations of affection is overwhelming and he shamefacedly accepts the offerings and vows never again to permit distrust to dominate his actions.

"POLICEMAN IN ACTION"
Comedy. Approx. Length, 367 feet.
RELEASE, WEDNESDAY, APRIL 14, 1909.
A rip-roaring comedy is rendered in the specific action brought about by a policeman, who, in answer to an advertisement, secures a pair of electric hosts.
Unfortunately the appliances are put in connection with a trolley wire and generate an enormous power and the officer loses control of himself.
The funny accidents are too numerous to permit description in the short space available, but we can without hesitation state that it is unquestionably one of the best comedy subjects ever produced.

"A BACHELOR'S PERSISTENCE"
Comedy. Approx. Length, 555 feet.
RELEASE, SATURDAY, APRIL 17, 1909.
That "persistence conquers" is very aptly demonstrated in this series of views. A confirmed bachelor, possessed of all the attributes and characteristics of a charter member of his class, falls a victim to the winning darts of Don Cupid and with the same persistence with which he previously sought to evade the meshes of matrimonial entanglements he now strives to enter the realm of communal bliss.
He sneaks the object of his affection, offers gifts of every description, and seeks by every possible means to ingratiate himself with the young lady. All efforts are unsatisfactory; he is ordered from the premises, expelled and subjected to all manner of humiliation, but instead of his order being demurred he is spurred on all the more to accomplish his purpose.
Finally fate smiles kindly upon him and he is given the opportunity to prove himself the hero in a thrilling rescue scene. For this he is received with open arms and both live happy ever after.
Editorial.

Are English Films Barred in America?

There is a letter published in a London contemporary stating that in recent demonstrations of Independent film in the United States no English films were shown, nor was any opportunity given to order them. It is suggested that the English manufacturers are not getting their share of American trade, which is being given over to the French and Italian makers. The complainant states that every firm who has tried to sell English films in America had to give up the sale because they are not properly advertised.

This information comes from an American source, which we are unable to locate, but we think is well grounded. Having regard to the fact that England has a larger number of first class manufacturers of films than any other country, and what is more to the point, produces work not inferior to that made elsewhere, it is surprising that there is such a paucity of English subjects shown.

In recent demonstrations in this city of Independent importations, we were struck by the comparative lack of English subjects. We happen to know that there is room for more, but probably the right means are not adopted for securing them. The real reason, however, why English films are not better known here is that though some agencies exist, very little effort is made to push the pictures and, moreover, those people who handle the films either will not or do not advertise them. If they were given the proper chance in this country, properly described, properly advertised, there would be, we are convinced, a strong demand for them, entirely on their pictographic and dramatic merits. One firm we have in mind which long held an English agency appears to have gone out of the business for reasons not unconnected with recent occurrences.

The International Projecting and Producing Company handle the products of eight English firms, but so far do not seem to be advertising them as freely, clearly and descriptively as they might. We know the work and therefore we are in a position to point out what is lacking in the exploitation of the films. It is rather a pity that English subjects are not better known, because they are, in the majority of cases, more likely to be to the taste of the average American audience and much of the work of continental Europe. A visit to the exhibition of Lyman H. Howe most clearly brings this home to everybody on the side, therefore, "trust" versus Independent controversy apart, we think it worth while to suggest to the moving picture trade in America that there is ample scope for the introduction of good English films. Certainly they are not bad. There is no reason why they should be bad. But if they are properly exploited, advertised and explained, they are just as likely to be as popular and profitable as English plays, players, books and many other productions of the British Isles.

Untold junk and plenty of it in moving picture houses has recently come under our notice much to our disgust, and that of the public, who, like ourselves, always pay for our entertainment. We do not like it nor do our fellow appreciators of moving pictures. Only last week we had occasion to single out for reference a theater which is being run on these lines, and if we come across others, we shall not hesitate to brand the effete, rainy, defective film subjects which are foisted upon a long suffering public by unscrupulous exhibitors. The battle for quality amongst the manufacturers should find its counterpart amongst the exhibitors. If they fail in giving the public the latest and best, then, on their part, the public will fail, and the moving picture will go to the dogs. A fate from which we will do our best to save it.

The announcement made by the Motion Picture Patents Company that they have been instrumental in securing a reasonable rate of accident insurance, or even to get the insurance people to accept the risks, should show the exhibitor and exchange man that this company is not idle in their behalf. This is only one of many moves that are being made by them to place the moving picture business on a better footing. It should be also noted that an officer of the company has spent considerable time at Albany to block the passage of certain proposed legislation which would seriously cripple the moving picture interests if allowed to become law. He addressed the committees in both houses of representatives and his work has resulted in clearing away many false impressions in the minds of the legislators and in the dissemination of many favorable press comments instead of the harmful attacks which they have heretofore published. This is one of the uses to which the exhibitor's license fee is being wisely applied.
Chapter V. The Lens.

In the purely photographic part of moving picture work the instrument which is of first importance is the lens. Lens and camera are sometimes lumped together under the generic term of "camera," but this is a wrong way of looking at the matter. The lens is virtually the eye of the system used for taking the negative; the camera we may regard as the outer receptacle; whilst the film answers to the retina of the human eye. Between the eye and lens, camera and film, there is a perfect parallel which can be further explained. Roughly the outer part of the eye consists of a lens, the hollow part answers to a camera, and the back of it answers to the sensitive surface. These three essentials have their counter parts, or analogues, in the moving picture lens and camera, as the reader can now see for himself. Similarly, if the crystalline lens of the human eye is defective in any way, so will the image which is received on the retina, and then transmitted by the optic nerve to the brain, be also defective. In other words, we shall have what is commonly known as bad sight. We must wear properly corrected glasses to remedy it.

Now, by the very process of reasoning here suggested, the reader who is interested in the making of moving pictures will realize that too much importance cannot be attached to the qualities of the lens, which is used either for taking the picture or projecting it on the screen. If it is deficient in the necessary optical qualities, then either the negative will be optically bad, or the picture on the screen will be bad.

If I developed all the optical considerations which are involved in this branch of the subject to the length I would like, I should take up too many pages of this publication. The optics of photography have long been a favorite study of mine, and it is one of the rarest pleasures in the world for me to write of them, or to do work in connection with it. For these reasons, therefore, I am obliged to condense this section of the subject into a very small space, and to ask the reader to believe what I say as the outcome of many years' experience in the work. Meanwhile, for those anxious to go into the superficial theories of optics, as applied to moving picture making and projecting, I would recommend them to procure of Messrs. Tennant & Ward, East Twenty-fifth street, New York City, publishers of photographic books, some of their latest handbooks on the subject. They will well repay study by the serious worker.

I know some of the difficulties which the makers of moving pictures experience at the lens end of the subject. On my arrival in New York City one of the first men I met was a well-known moving picture expert, who consulted me on this subject. He wanted to know why a certain noted firm was producing such well defined pictures which show beautifully sharp, crisp, clear images under very great magnification on the screen. I had no difficulty in proving to him that, to quote the well-known advertisement, "it is all in the lens." The work that he admired was produced by a properly calculated and corrected optical instrument, whereas the lens that he himself was using was an inferior instrument made by what mathematical opticians contemptuously characterize as "rule of thumb."

He was using what is known as a cheap French lens instead of well made instruments by such renowned houses as Ross, Goerz, Voightlander, Dallmeyer, Taylor, Taylor & Hobson, Bausch & Lomb or Gundlach-Manhattan. The production of a perfect lens for moving picture or photographic work is a matter of the highest scientific skill. Remember that its function is to transmit to the film a microscopically sharp image which shall stand amplification or enlargement to many hundreds of diameters. Supposing, for example, that our miniature picture was projected onto a twenty-foot screen; then we have a linear magnification or enlargement of about 240 times, which must not show appreciable loss of detail or sharpness. Considering that in ordinary photographic work magnification of from ten to twenty times is considered somewhat out of the common, and that ordinary lantern slide projection only runs to one-quarter the size of moving picture projection, it will be understood how important it is that moving picture negatives should be made under the best optical conditions.

I earnestly advise that the moving picture maker should carefully avoid cheap lenses for this work, or others which have not the name of a reputable optician upon them (I have given those names in a previous paragraph), because these cheap lenses, though pretty to look at and producing fairly good results, yet fail in the main essential of critical definition or, as it has been called, "razor edge sharpness." The lens should give a perfectly flat field from the original subject. The original is mostly the stage, having comparatively little depth, unless the work is done out of doors, when infinity, that is, the most distant part of the picture, is situated a long way off. For all optical purposes most moving picture subjects can be treated as lying virtually in one plane of definition, and so a lens which is corrected for flatness of field is best used. There are some persons, however, who may not wholly agree with this teaching: nevertheless, it is the safest to follow. Consequently a lens of an anastigmatic form, as it is known, which gives sharp definition all over the field of the image, should be used. Some opticians make a specialty of calculating lenses for the work. Where money is no object and it should not be in this matter of the lens, it is best to take advantage of this fact. The fallacy to be got rid of, that any lens, provided it is of the necessary equivalent focus of from two to three inches, will answer for the purpose. It may visually produce what to the eye is a sharp picture, but when this comes to be critically examined on the screen the degradation of outline is obvious. There should be no obvious loss of structure in the enlarged picture on the screen. Moreover, it is well within the power of the moving picture operator to dispense with a very large aperture. His average rapidity of exposure is about a twentieth part of a second, which is no great speed in these days of highly sensitive films, well lighted studios and great power of artificial illumination, consequently he can use the smallest aperture in the lens which always has the effect of sharpening up the definition. A little hint may here be given as to the care of the lens. It must be scrupulously clean both on the outer and inner surfaces; no dust or other foreign particles being allowed to rest on them. Moisture should never be allowed to condense on it. Moisture and dust interfere with definition and degrade the quality of the image. Virtually the moving picture lens is a microscope and anybody familiar with microscopic work knows the extreme care with which the objective is always handled.
One of the most delicate operations of the work is that of focusing the image before exposing for the negative. The point to aim at is to get the perfection of sharp definition. There are three forms of focusing screens, ground glass, matted celluloid and plain glass. If the ground glass be in coarse structure, then it will be difficult to see the fine lines upon it without a magnifying glass. Some moving picture workers used matted celluloid, which gives a fine surface for the purpose, others, again, use plain optically plane glass. This, of course, does not give a very bright image, but with care it allows of the finer details to be seen. The thing to ensure is that on the focal plane, which is that position occupied by a strip of celluloid at the moment of exposure, there should be projected an absolutely sharp image of the subject in front of the camera. The point focused on is also of importance. Generally speaking, it should not be too far from the camera, nor too near it. If a point somewhere in the middle be selected, then the necessary movements of the characters can take place without any fear of unsharpness and no part of the picture will be out of focus. This, however, is a matter of slight difficulty. If the camera be of fixed focus and the dimensions of the stage are known the lens may be made a constant factor in the work. In focusing the use of a magnifying eye piece will be found of assistance. Some moving picture photographers go the length of accurately measuring the focusing powers of the lens so that they can tell within 1,000th part of an inch whether it is in or out. The properties of a lens again vary in defining powers over planes situated at infinitesimally small distances from each other. This is an overlay refinement in practice which can be adopted and leads to excellent results. One manufacturer's films that are on the market show the great attention paid to them in this respect, therefore it will be seen that there is no waste of time or energy to use a lens on the moving picture camera as an instrument for accurately recording down to the smallest measurable dimensions all the detail in the subject that is placed before it to be photographed. The reader will, therefore, see from this brief glance that the necessary optical properties which a lens for moving picture work must possess is the extreme importance of obtaining an instrument which has been specially designed and constructed for the work. Just as there are special lenses for studio portraiture, out of door views, long distance subjects, enlarging, etc., and also each lens is the outcome of enormous scientific calculation and constructive skill, so also there are lenses especially made and used for moving picture negative making and projection. The advice given, therefore, to procure a lens so made cannot be too strongly insisted upon. Moreover, before it is put into actual work it should be carefully tested for its defining power, its covering properties, its evenness of illumination and its freedom from other defects the presence of which would impair the qualities of the picture.

The Wm. H. Swanson Company, Chicago, are open to buy any number of old Edison projecting machines (two-pin movement). Lowest price should be mentioned in first letter.

The C. J. Gorman's Amusement Company, of 120 Boylston street, Boston, Mass., with offices in the Kickerbocker Theatre Building, New York, are prepared to install show houses and rent films and song slides. Mr. Gorman's long experience in the amusement field is a guarantee of his ability to give satisfaction in this line, and also in the furnishing of vaudeville talent, vocalists and piano players.

Plain Talks to Theatre Managers and Operators.

[A series of articles by F. H. Richardson, Chicago, designed to be a complete compendium for the motion picture theater operator and manager. This series will deal with everything connected with the motion picture business and will impart, in plain, understandable terms, information concerning any and everything the motion picture theater man may wish to know. The first series will be instructions for figuring seating, lighting, selecting locations, installing new plants, decorative schemes, instructions for adjusting machines, descriptions of various resistance devices, how to couple, etc.]

NOTE.—Manufacturers of small devices, such as patent dissolvers, etc., are invited to send samples to Mr. Richardson, 116 Chicago avenue, Chicago, for inspection and trial. Cuts should be sent also. An illustrated description will be given to all devices sent in. Articles sent for inspection will be returned if so requested.

CHAPTER I.

It is imperative that the motion picture operator should thoroughly understand the electric current and the rules which govern its action under any given circumstance likely to be met with in the line of his work. It is not enough that he may know that a few certain things will produce certain results. He should know WHY these results are obtained; in other words, he should understand the force he is handling, and understand it thoroughly if he expects to obtain the best possible results. Moreover, while the operator of the motion-picture house, as a rule, has no instruction in the elementary knowledge of electricity may learn to handle the current with very good results under one certain set of conditions, he is likely to be practically helpless under other and different conditions, particularly should he be called to "go on the road," thus being obliged to "hitch up" on different systems of wiring, different lighting systems, and meet with many unforseeable circumstances. Also the man who, while able to get fair, or even good, results under conditions with which he is familiar, does not thoroughly understand the force with which he is working is not in position to improve results already obtained through the medium of intelligent experiment. He must perforce depend almost wholly on what someone else tells him without being able to form an opinion as to whether what he has heard is likely to be correct or incorrect.

Good light is of prime importance in picture projection, and the one who is able to produce and maintain a clear, silvery-white spot has mastered three-fourths of the difficulties between him and the goal of good operating.

THE CURRENT—DIRECT AND ALTERNATING.

The difference between direct and alternating current is simple, once it is understood.

Direct current flows constantly in one direction, so that one carbon of the lamp is always positive and the other negative. For reasons which will be fully explained later, the positive carbon must always be above and the negative below when using direct current.

Alternating current, on the other hand, flows first in one direction and then in the other, this being caused by the peculiar construction of the generator (dynamo). The current flows one way for a time varying from 1-25 to 1-275 of a second. It then is reversed, flowing in the opposite direction for the same period of time. These two periods of flow are termed a "cycle." To make this term more clear: suppose you walk across a room, then turn and walk back again. When you got back where you started from you would have completed what would correspond to a "cycle" in alternating current. Therefore when we hear "60 cycle" current spoken of it means that the current reverses its direction 120 times per second. If it be 122 cycle the reversals are at the rate of 244 per second, etc. In a two-pole dynamo the current flows in one direction during the time that amounts to one-half of a revolution and in the opposite during the other half, so that one complete turn of the armature completes one "cycle." Modern dynamos, however, are constructed to produce a certain voltage, and the machine designed to produce, for instance, 110 volts could not and
ON THE SCREEN.

By Lux Graphicus.

"Moral, Educational and Cleanly Amusing." Oh, do cut out the morality and education from your programme, gentlemen, of the Patents Company. Positive morality and education are gotten in the churches and schools, which are the proper places for them. They have nothing to do with the moving picture theater. When I go to a baker’s it is for bread, not butter; to a tailor’s for cloth, not a suit; and so forth. I don’t go for morality or education. Similarly, when I go to a moving picture theater it is for amusement. So it is with everybody else who is of sane mind and sound body. The only justification that you want to have for this losing proposition why, then, turn it into a moral and educational shop; if you want to make it pay, stick to clean amusement.

Putting morality on one side, I know something about attempting to foist education upon the patrons of a moving picture house. The experiment was tried. It might have been an educational and scientific success; it was not a financial one. I was instrumental in getting the exquisite micro-cinematographic work of a scientific friend shown piping up a sort of educational lecture. The Patents Company tells the audience it appreciated it; others tolerated it, few understood it; some yawned over it; most were bored. The experiment was not continued as the box office told an unvarnished tale; it is well to preach to or lecture an audience in a place of amusement, your attendances will grow smaller by degrees and beautifully less.

But don’t misunderstand me. There is magnificent scope for the moving picture as a moral and educational agency—but in the proper places. And these are the church, the schoolroom, the lecture room, etc., etc., in other words, the educational possibilities of the moving picture. On the assumption that the Patents Company are really sincere in desiring to inculcate a love for the educational possibilities of the moving picture I will lend them my copy. Like to borrow it, Mr. Macdonald?

Mind. I’m not arguing for the graphic representation of the immoral or the intellectually futile. Nobody, I hope, will accuse me of that. But I emphatically object to the dull, crass, preachy, thudding, moralizing sort. What do I think most people like to see? What do I KNOW they like to see? Such subjects as these: The Biograph “Jones” series; the “What the Track Means”; the Kalem “In Old Times”; the Vitagraph’s Inauguration of President Taft, some of the Pathe comedies, the Messina earthquakes, and so on. Here we have farce, comedy, drama, topical, topography—humor, pathos, description, travel, etc. On such a program all these are cleanly amusing, and there is an illimitable field of and for such subjects.

Again, the reader may say, “Well, Mister Lux Graphicus, continue your thudness and tell us what your ideal moving picture show is like. Where can we see these things all together?” I reply. Go to Lyman Howe’s show whenever you can and as often as you can. He gives you cleanly amusing pictures of the highest class with wonderfully realistic effects, humor; beauty and something interestingly educational because it illustrates strange places, men and things. When Howe gets down to the dramatic and the comedy subjects he will show you the very best Picture shows. I am certain. It needs such a master mind as Howe to bring before the public the enormous histrionic possibilities of the moving picture.

Let Howe make the experiment and then somebody will go and do what I’ve long been waiting for him to do, viz, build a first class Broadway theater specially for moving picture dramatic representations. For, if you will recall, Mr. Keith & Proctor about that, they do not go at the idea? I notice that on Central Park West a “New” Theater, which, I think, to be devoted to the exploitation of ultra dramatic plays, is being cut out. On such a programme it is probably foredoomed to financial failure. Won’t somebody open it as a moving picture house showing the best work with luxurious surround-
OEBSERVATIONS BY OUR MAN ABOUT TOWN.

During the past week there have been no jumps from the Patents Company or from the old Toward. The rumor that the Patents Company would be a fair-fetched apothecary of the moving picture, for “sassybe” would be doing its share in lifting into popular favor and it would become so respectably that the censorship would no longer be required. The object of the Patents Company is to develop the services of the best writers, producers, and photographers in America. Which they are not now. No, they are not.

“Moral, Educational and Cleanly Amusing.” Amen!

THE LECTURES.

The week’s lectures have been quite as good as usual, with one that stands out as beyond the ordinary. A young man is telling the story of a bicycle trip through southern California, at the Keith & Proctor theater on Fourteenth Street, and it is good. He tells his story in a homely way that pleases the audience, and his information is of the kind that pleases because of the little touches that interest the average person.

The lectures can be made a more important part of the programs than they are now. It would seem as though the selection of subjects discussed in life today is not being done by those who have power to control the choice. The selection could be more interesting than what is being offered. The fact that there is a wealth of material close at hand unused seems to point to an unusually fertile field for the man who first introduces this scheme.

THE CENSORS GAZE ON 25,000 FEET OF FILM.

On Tuesday the Board of Censorship met in the offices of Pathé Frères and, with the exception of one hour for lunch, sat all day in a darkened room and inspected over 25,000 feet of film. From an interview with Mr. Goldenberg, the New York sales manager for Pathé Frères, we learn that not one of the subjects shown was rejected and but a few minor changes were suggested and sections cut out which the film readily agreed with. The Pathé firm is therefore in possession of a month’s advance supply of censored subjects.

A NEW THEATER FOR CHICKASHA, OKLA.

Ed. Hatten and H. R. Hovey have leased lots on Chickasha avenue and will erect a new Summer theater there. The building will be 40 x 140; the stage 25 x 30, and the 400 seats, in seating tapestry. Prices 10 and 20 cents. Three shows daily, matinee and two night shows, consisting of four vaudeville acts and two reels of pictures and the illustrated songs. The latest style and the house will be one of the best in the State, as no effort or expense will be spared to make this theater first-class in every particular. Opening April 15, 1909.
W. H. SWANSON ON THE SITUATION.

A Moving Picture World representative made several calls in the past ten days for the purpose of securing an interview with Mr. Swanson, but each time found him unquestionably the busiest man in the city, but was finally successful in gaining a little of his valuable time.

The first question asked Mr. Swanson was, "What is new in the situation?" The answer was, "The situation is all new. Especially the experience of actually having to refuse customers in the film renting business. It seems almost beyond belief," he replied. "Better ideas as to the feelings of the generality of exhibitors could be obtained under any circumstances. Place an advantage than by looking around our busy office. It seems like the old days two years ago, at which time it was not an uncommon thing to actually refuse to take on a customer at a great deal higher price for a less desirable picture or one that is not even furnishing to-day. At the present moment I feel greatly indebted to the Trust for the prosperity being enjoyed in my various offices. This same fact is no doubt prevailing in all independent offices catering to a high standard of business."

In the past two weeks a great number of film exchange men affiliated with the Trust have visited me and none of them seemed at all enthusiastic over their position and the volume of business being exchanged. Even representatives of the largest film exchanges in the country, some of whom have honored me with a visit, have stated that they have lost great sums of money. I have every reason to believe this to be a fact, for the simple reason that the Trust has not the same exchange field that the Trust film are not competing or fighting with the Independents, as that is entirely out of the question for the reasons which I will explain later. Their competition is among themselves. I would say, their desire to accumulate a great number of accounts rather than making any concentrated effort to secure a lucrative business. This mad scramble on their part, which the great majority of them see only on their exchange books, is so very few of them realize the importance of impressing exhibitors with quality rather than quantity and have absolutely lost sight of the fact that they should rather impress an exhibitor with the fact that it is his business to go to the exchange that has the best quality, or in that way encourage the film exchange to better his service, which is the only possible way in which it can be done, and unless an exchange man receives an adequate remuneration from his customers it is obviously impossible for him to buy film. Added to the demoralizing effect of cutting prices, one against the other, it is a positive fact that at least 80 per cent. of the $200 a week royalty hold-up paid to the Trust is being paid by the exchange men and not by the exhibitors. How long they will be able to carry this handicap is beyond conjecture.

"What a different phase the matter has with the Independents. A few weeks ago, while connected with the Trust, I finally succeeded in getting the price of a can considered a fairly good price in Chicago. I am most happy to say that the price being paid for Independent service of the same grade would make that price appear like commercial robbery when compared with what the Trust exchanges are not in competition with the Independents. The Independent service being practically an exclusive one, wide-awake exhibitors have not been slow to take advantage of it and it has been thoroughly demonstrated to me that price is no object. Getting down to figures—I will take the office of a Trust film exchange. We will say that the exchange man has a weekly business of $2,000. In order to handle that amount of business it will be necessary to buy at least twelve reels of film a week; also to maintain a large establishment and a considerable force of help. The cost of operating an office and handling that volume of business, including rent, light, salaries, transportation, commissions, postage and any extra charges, etc., would be not less that five hundred dollars per week. This added to the twelve hundred dollars paid for film, totals seventeen hundred dollars, leaving a balance of three hundred dollars left over that is less than one hundred customers at an average of twenty dollars each to make up two thousand dollars. One hundred customers at the two dollar a week royalty means two hundred dollars a week more added to the second paid out of the same seventeen hundred dollars. This leaves the magnificent amount of one hundred dollars from which the owner of the exchange must find his own salary, interest on his investment, bad debts, legal fees for making collections on delinquent accounts, and damages, and other expenses too numerous to mention. His finish is described in 'The writing on the wall.'

"This is bringing us to a danger point which I have just come to a realization of. That is, in the dealer paying a thousand dollars for the Trust, there will be quite a number of exhibitors who through the require-
dred dollars per month. This was brought about by living up to the American ideals and regulations and accepting restrictions instead of resorting to the underworld methods of many of the film exchanges being operated by those of the same race as the young intellectual giant who is acting the parrot in the conduction of his show business. It is probable that a greater success peddling shoe strings and collar buttons. He very much reminds me of the saying that a dog that will bite the hand that has fed him must indeed be an ungrateful cur. I have been informed by several visitors from the East that the Patents Company is considered around the city of New York as pretty much of a joke. The Western fellows have not yet had their sense of humor aroused to that point, caused probably by the fact that they are so far from the East that they cannot comprehend why they have not yet awakened to a realization that the ‘hot air’ promises extended to both exchanges and exhibitors have not in a single instance been carried out. Where has the improvement been to the exhibitor—the exchange man—or to the public? I fail to find one single threat carried out! One single promise fulfilled! Had the Trust any desire to eliminate the unreliable or undesirable film exchanges the wonderfully capable General Manager of the Octopus had all the necessary information at first hand as to who was and who was not interested in the uplift of the business and has sworn officers enough to fill a suit case. What undesirable theaters have been closed? What exchanges have had their film taken from them? What exchange had paid what they owed them when they cut them off? Why do they not get busy? Is it the fear of the Supreme Court decision? I have no wish to test that decision. TheSupreme Court decision that it is not necessary to pay indebtedness to a Trust? The surprising feature of the whole transaction is the guilelessness of the average exhibitor in taking for granted that he is going to receive all the advantages, with, without question, and some of them are still so foolish as to pay the two dollars royalty for the privilege of operating their own machines.

In conclusion, I will say: I have just to-day learned that the National Exchange, 111 W. W. P. C., is to be in Chicago Wednesday. It is reported that he is coming on to convince the two local manufacturers that unless they are desirous of personally standing the legal hazard of further opposing the operation made by the Milies factory here they intend to license it. Probably while here he will also decide that he wants to start a little trouble, and I most sincerely hope he will not find his time so valuable that he cannot devote a little time to the protection of it. While they are called ‘legal rights,’ as there are some few of us here who are more than willing, ready and anxious to find out how far he will go. However, we have few hopes of the Trust desiring to air their grievances before a panel of American jurists.

WM. H. SWANSON.

Green Bay, Wis.—A new moving picture theater has been opened in the Desoyer building at 211 North Washington street. It is known as the Lyric. * * * 

Chicago, Ill.—The Stock Theater Managers’ Association has been incorporated, with a capital stock of $1,000, for the purpose of operating theaters. The incorporators are Edward Thankhauser, J. V. Howell and Charles S. Martin. * * * 

The Association of Moving Picture Shows is the title of an organization that is being promoted in Rochester, N. Y., to look after the interests of exhibitors in that city and surrounding territory. The following temporary officers were elected: President, George Simpson; vice-president, Harry Wick; secretary and treasurer, R. M. Mock. A fund of $200 was subscribed to meet current expenses. * * *

The Majestic Theater, of Belvidere, Ill., is run on progressive paper. A seven-inch double-column ad, in the local daily paper sets forth an attractive program of two reels, two songs and a waltz-pedal orchestra. The same newspaper takes up a half column to describe the attractions and comment on the decorations of the theater, which were executed by high-class artists and architects, and it is said to compare favorably with the show house in the State of Illinois. The advertising in the local paper is a point worthy of imitation by other moving picture houses, and also the style of program of the Majestic, which, by the way, is on the high road to success.

NEW PATHE MACHINE.

Pathe Freres, at West Twenty-fifth street, New York, have just issued a handsome catalogue describing their new projecting machine, which they will be pleased to mail to any exhibitor desirous of procuring a high-class machine.
BROTHERS, WHERE ARE WE DRIFTING TO?
From a Disgusted Exhibitor.

Some three months ago the Film Service Association disbanded and a new light, more democratic, group called the Independenttrust was started between the manufacturers. We, the poor exhibitors, who are doing everything to please the public and to promote the industry, were not considered, but left at the mercy of the sharks. We were told that the Trust came to us with alluring promises, that we would agree to pay a license of $2 per week the licensed manufacturers would transfer the very best pictures and the Trust would guarantee us protection. On another hand, the Independents told us to wait, to not sign away our rights, that they would offer us a far better service, give us better pictures.

Both camps made great promises and both camps have kept NONE. The Independents are very slow in bringing out new pictures. It seems to me that they sold the skin of the bear before killing the beast. In other words, they believed that it would be an easy thing to go to Europe to look for new manufacturers. But did they find film suitable to the American market? No, for they have sold some 27 foreign manufacturers, but they cannot amount to much, as we do not see much good work from them. The Independents promised us that they would start at once with the best. Instead, they have not been able to supply us with the very best productions. Although these promises were alluring, we could not ignore the orders of the Trust, as by refusing to pay the $2 license one would be considered close to the Independent trust.

Same as many other exhibitors, I paid the $2 license to save my place while waiting to see the developments. Brothers, where are we drifting to?

Where have we received for our $2 license? Have we received better pictures? No. The films issued this year are not above the average of last year. Some are not only inferior in quality but show great carelessness on the part of the companies. The manufacturers say that, now they have in their power they can give us any old thing. What protection have we received? None. We have for competitors a lot of unscrupulous and greedy dealers who do not care for moving pictures, their only ambition being to fill their houses to-day, to grab all the nickels in sight. They do not care for the future, they say that to-morrow will take care of itself. Many of them were formerly peddlers, hucksters, etc., they have no principles, and if the moving pictures are ruined they will return to their vocation of selling shoe strings or vegetables. With this greed of nickels, they stop at nothing, they fill their program with any violent scenes, give away souvenirs, etc.—anything to draw the crowd.

Are the manufacturers, who have so many millions invested in the industry, ready to go on the road also as peddlers or hucksters? Is making picture business is ruined? It should be the duty of those who are licensed to look after collecting so many thousands of dollars in $2 licenses, to look after this question, to fight the vaudeville, and if not for the sake of the exhibitors, at least for the sake of the manufacturers. With our $2 the Trust has been able to fit up luxurious places for an army of clerks. What will all these clerks do if the moving pictures are ruined by vaudeville?

We are surely entitled to some protection, but as we have found that the Trust, the independent companies, or the exhibitors, we ask them to at least consider the manufacturers, the numerous employees of the factories, etc. We do not care for all these long circulars from the Trust. In conclusion, we want something hot air. What we want is protection for our money.

Are the Independents doing better? No. They are very slow; they have few good films to show us. Out of four factories to be started by the Independents, we hear that the first has failed, the second is completed and is equipped with everything "foreign." The American talent has not been recognized, and, according to promises, they are going to send us some wonderful films. Let us hope so, but if a Western light is under "hot air" as the Eastern productions, then we cannot expect much. The two Eastern factories have already placed some films on the market—films that show haste and impatience, but give promise of better things to come.

The Independents promised us some better manufacturers than the Pathé Frères, Gaumont, Urban Eclipse, now with the Trust, and they started American factories to fight the Edison, Selig, Biograph, etc., and they have so far failed in their promises.

Both the Trust and the Independents have failed in their promises.

Brothers, where are we drifting to?

Must we stick to the Trust, keep paying them the license, and see our money wasted on offices, clerks, circulars and postage for nothing?

Must we turn to the Independents and lose our patronage by showing poor pictures?

If the Trust would give us enough good pictures we could resist the vaudeville, as we can find enough persons desirous of making high class films. We could keep our places going when the Trust shows us a stone church in an Esquimaux village, a false representation of the telephone service, the work of the guillotine, etc.

When we found that we could not expect anything for our license fees, we waited patiently to see what the Independents would do. We waited in vain, the supply was slow and outside of a very few good films, we did not consider the service good enough to make a change. We again waited, hoping that the new factories of the Independents would save the situation. We do not want to discourage them too much, but we do not see anything in these new productions. They promised an idea to get some real good foreign films and had been able to produce something good themselves, that they would have stimulated the licensed manufacturers. But with the showing of the Independents to-day we are getting one else...

They know they hold us by the nose and all that we can do is to accept their terms, pay them the license fees, and take any old things they are willing to give us in the line of films.

Brothers, where are we drifting to?

AN EXHIBITOR.

FROM A CHICAGO EXHIBITOR.

The following extract from a long letter from a Chicago exhibitor shows that the Licensed manufacturers have some supporters in that center of Independent action.

It seems to the writer that the past few months have wrenched pent-up frustrations for the Motion Picture Patents Company; which was placed in a position to be the absolute dictator of all branches of the business and work much injustice and hardship on individuals or individual concerns, still, on the other hand, the observant, unbiased, unprejudiced onlooker is bound to conclude that there are many abusers of the privilege who are being given this power which can be only obliterated by some force powerful enough to control absolutely the motion picture business as a whole.

There is an unquestionable fact that the public is being outraged by the methods being used by the Company, which have been retired months, if not years, ago. It is an unquestionable fact that there are thousands of small, ill-ventilated, dirty "dumps," called by courtesy motion picture theaters, which ought, for the good of the business as a whole, to be eliminated. It is an unquestionable fact that there is a super-abundance of unfair competition. By "unfair" I mean this: A showman puts up a really good five cent house in a good locality. He knows his business and invests his experience and his money and, of course, does well. Someone who knows nothing at all about the show business notes that he is making money; promptly assuming that he can, of course, do the same, he therefore promptly proceeds to install another house, fully believing that all he has to do is equip a room, get a machine, hire a cheap man to twist the crank, and Presto! he will have just as good a show as anyone else. He probably hires a manager for a couple of weeks, by which time our novice knows all there is to know about the show business, of course, and the "manager" is fired; another feature showman is born, evolved or created.

Naturally, his show is not up to the mark, if it is not utterly rotten. But he hurts the good show, all the same, and gives the business, as a whole, a black eye. Moreover, he may destroy the fact that if the other fellow is running a good, clean show and getting the better class of people, he can fill his house by pandering to the vicious, by running racy pictures and vaudeville and by catering to the desire of the so-called "boob" in America to get as much garbage as possible.

Without going further into this matter (you all know the cracker I am talking about, I guess), if the Motion Picture Patents Company can successfully eliminate this class of
THE MOVING PICTURE WORLD

competition it will have by that one act done much to justify its own existence. If it can also eliminate, or even reduce, the use of "junk" film and put a lot of one-horse "film exchanges" out of business, it will have accomplished wonders. As the divorce drama and the divorcée loses its cutting edge, the industrial force, or saving influence, is diminishing, so powerful a force, they are very real, I fear. Still, the business as a whole cannot possibly be injured without at the same time injuring the business of the manufacturers who themself are watching the situation through on Patents Company. It does not stand to reason that film makers are going deliberately to work to injure themselves, does it? I think not; so we may assume that, barring mistakes, whatever is done by the Motion Picture Patents Company will be done, after careful consideration, for the good of the business as a whole.

The writer, therefore, is unable to work up for himself a respectable scare over the formation of this company and is compelled to conclude that it will be, in the end, for the best interests of the legitimate exhibitor and for the business as a whole. A SHOWMAN.

A WORD TO THE MANAGERS.

By an Operator.

There are few managers of moving picture theaters who give much thought to the operator, although upon him depends the success of their business.

"The man in the box," he is generally called, and because he is confined in this box it may be that his health is being endangered. This is not so; he should leave this box when he can, and this is possible. If the piano player should happen to leave in the middle of the show, you can do without him for the time being; as long as "the man in the box" is with you the show will go on just the same. If the trap drummer or the singer should leave you suddenly, "the man in the box" can still enable you to pile up the nickels in the box office.

The other theater attaches generally get an hour for meals, but "the man in the box" is too valuable to be excluded, for so long a time. In asking for more consideration for the operator, I do not necessarily mean that he should get more pay than he may be getting in some cases, but two operators should not be made to render practically 12 hours a day. I could name several theaters that are noted for the quality of their shows that employ two operators. Smaller places may not be able to afford this, but they could employ a second licensed operator as usher, who would be on hand to take up a regular shift or relieve the strain on the regular operator.

This is one of the matters that will be taken up in the regulations that the Motion Picture Patents Company are enforcing in their licensed theaters.

W. M. S.

THE VITAGRAPH NAPOLEON.

The Napoleonic legend will probably last for all time. There is an undying fascination about the character of the "Little Corsican," who, by sheer force of will, went from the neck of Europe to the seat of empire in a few years. He was an army, a military commander, statesman, ruler, legislator, and withal, a thoroughly immoral man. Indeed, his reputation in the latter regard, however much historians may white-wash it, will always be injuriously black.

Such a character as this is bound to excite the imagination of students of history. It has formed the theme of innumerable plays, for the story of the man is so intense, human and dramatic that even a moving picture playwright can make use of it, and it is indeed a poor actor who cannot get something out of the character of Napoleon across the footlights. It was, therefore, inevitable that the story of Napoleon should be made the subject of a silent play, and the Vitagraph Company in tackling it have shown both enterprise and wisdom. Moreover, they have displayed remarkable prudence in looking up authorities on the spot and getting accuracy of costumes and other theatrical data necessary for the correct mounting of the piece. The first half of the play, for it is in two parts, was done during this week, and we have observed that it has been received with great favor wherever it has been exhibited in New York City.

The story deals with Napoleon's relations with the Creole woman Josephine Beaulharnais, whom he makes his empress and divorces on the ground of her inability to bear him a son. A pathetic story in all conscience! It is told in a series of beautiful stage pictures, well acted, well dressed, well rehearsed and exceedingly well acted. Indeed, in this latter respect, we have hardly seen better acting in a moving picture play. The memory lingers hauntingly over two scenes, that in which Napoleon, from the steps of his throne, tells the empress why he must deprive her of her crown, and next, in which he signs divorce papers. It is pointed out that the actress and actor who impersonate Napoleon and his wife seemed to feel the parts they were playing and to convey their emotions to the audience, who watched the drama with breath-holding suspense. Indeed, the acting in this scene, especially the final touch with the signed paper, was so well done that the two coronets, which were placed on the crown of the emperor, were large enough to make the fortune of any Napoleonic stage play. Other affecting scenes existed, the well rendering of the parting of Napoleon and Josephine's lonely and reminiscent life at Malmaison. The story is so clearly and well told; everybody of the smallest pretension to education is so familiar with the trouble of Napoleon and Josephine, that we predict great popularity for this fine piece of moving picture work, which is also a splendid bit of photography from the Vitagraph studio. This is the first of the Vitagraph art productions; it is the type that are to follow the renaissance of the American moving picture is assured.

MOVING PICTURES IN BRITISH COLUMBIA.

The following is an extract from a letter sent to us from a friend on the coast of British Columbia. We may say that the friend is A. C. A., a well-known photographic scientist and chartered accountant of Victoria, B. C.:

"Out here the people seem to be very fond of moving pictures and there are a considerable number of moving picture houses devoted to that form of amusement, and they all seem to be pretty well patronized. The latest one is the Majestic, which had the nasty experience of a fire on the night of its opening. March 10, but fortunately everyone got out inside of three minutes, but sufficient damage was done to the apparatus to put it out of commission for three or four days. I have not seen the Majestic, but I have gone inside and its situate right in the middle of the principal thoroughfare, viz., Hastings street. There is also one of those Camera-phon places here, and I can speak from experience as to the excellence of this show, which greatly surprised me. In Victoria there are two moving picture shows, the Empress, on Government street, and the Victoria Theater, which goes in for this line of business in the Winter when it is not engaged with a regular dramatic performance. I have been to the theater when there wasn't a seat to be had anywhere in the house, so you will see that it is a popular amusement in that city.

TRANSFORMER FOR MOVING PICTURE ARC LAMPS.

The problem of supplying low voltage alternating current to moving picture arc lamps from commercial supply circuits is one which has received a lot of attention. One way is by the use of a rheostat or a choke coil in series with the arc, a compensator or auto transformer connected across the line with low voltage taps or a transformer with a low voltage secondary. Napoleon and Josephine, that we predict great popularity for this fine piece of moving picture work, which is also a splendid bit of photography from the Vitagraph studio. This is the first of the Vitagraph art productions; it is the type that are to follow the renaissance of the American moving picture is assured.

It is a well known fact that there is a very large waste of energy in a series rheostat, depending, of course, upon the voltage of the supply circuit. Many lighting companies require the use of volts for moving picture work in order to avoid heavily loading one side of a three-wire system. This increases the losses considerably in circuits where a resistance or a reactive device is used, and the reduction of a rheostat also involves a greater fire risk due to excessive heating; it also increases the discomfort and danger to the operator.

Another disadvantage is the effect produced on the voltage regulation of the lighting circuit when the lamp is switched on or off. Reducing voltage by the use of a choke coil or an auto-transformer is undesirable because of the introduction of reactance into the circuit, resulting in a large current at a low power factor being taken from the system, thereby seriously affecting the voltage of the lighting circuit. This renders it also open to the objection that the operator may receive unpleasant shocks when the circuit is suddenly opened or closed.

In order to meet the demand for a device that would be free from all these objectionable features, the General Electric Company has recently placed on the market a special
transformer for moving picture work. This transformer, known as the "Economy-Arc," has a low voltage secondary winding with three taps giving 30, 40 or 50 amperes in the arc circuit. This method of regulating the current is a valuable feature of the "Economy-Arc" and adapts it to a number of varying conditions such as result from different densities of films and different distances between lamp and screen. The fact that with this device there is no direct electrical connection between the lamp and the supply circuit is also important.

The transformer is so designed that with the secondary on short circuit the primary current will not rise to an excessively high point. The temperature rise being low the "Economy-Arc" is very cool-running and its introduction to the circuit increases the reactance but little. Low operating temperature means much to the lamp operator who has very little room and his booths must necessarily be in close proximity to the regulating device.

The dimensions of the entire device, which includes the transformer and regulating switch and connections, are as follows: Height over switch handle, 16 inches; floor space, 13 x 10½ inches. The weight is approximately 85 pounds.

The construction is very substantial and embodies all of the distinctive features of transformers as manufactured by the General Electric Company.

THE MCKINNEY CAMERA AND PROJECTOR.

According to a statement issued by J. W. McKinney, vice-president of the International Projecting and Producing Company, his non-infringing camera will shortly be ready for the market. Mr. McKinney says:

"We have been working day and night since our first announcement was made. Our machinery is now installed and the jigs are perfected, all of which has required a tremendous amount of energy and time. The building of a successful moving picture machine requires the finest workmanship of anything mechanical except a watch, and you have my word for it that our machine will be better than many watches. Jigs which measure to the one-thousandth part of an inch are but an incident. I have added new features to this machine which have required the changing of many of the patterns. The special machinery required could not be made in a minute, particularly since we will have nothing but the best, in fact, genuine masterpieces of the machinist's art. Our factory machinery will be electrically driven and each machine is to have a separate motor, thus eliminating any shifting and overhead belting, making less dirt and making each man master of his machine. Our factory will soon be in running order and the public will be invited to inspect it."

THE SONGS.

Some good songs have been offered during the week, all fairly well sung, but it must be admitted that in not all instances the illustrations been so good as they should have been. Some unnamed slides are being used and they cannot be commended. The slides from the makers who use their names are beyond criticism, but the daubs which have been used in illustrating some of the songs were without the name of the manufacturer and were unworthy of use.

It would seem as though makers are earnestly endeavoring to improve the quality of this portion of their programmes, but it is difficult to obtain good songs. The writers are not turning them out. However, where a good song is offered it is thoroughly appreciated. This much has been demonstrated and is or should be an encouragement to managers to persevere in their attempts to offer songs worth hearing and their slides worth seeing.

Special applause was given to slides shown this week from the studios of Scott & Van Altena, and A. L. Simpson.

WILL G. BARKER IN ENGLAND.

Results of His Visit to America.

On his return to London, Will G. Barker gave a con- ciliatory interview in which he summarized the results of his recent labor to Americanize Mr. Barker said:

"Unless some power was brought to bear, the Trust would have cut out from business about half of the exchange organization (as it is, the hiring companies) and would have gradually reduced the number of exhibitors. It was to have been allowed to rent films until it had received a license. Gradually these licenses would be withdrawn and the showmasters would be compelled to sell out at any price. Neither films nor machines would be obtained by anyone nor would they by any means be created which would allow the Trust to charge any prices they liked and thus make enormous profits. Four or five exchanges had already been told that they would not get further supplies. Of course this will kill the business; the exchange man would be compelled to purchase so many dollars' worth of films from each maker, for which he would have to place a standing order, which could only be cancelled by 14 days' notice. Practically he would be ordering that which might never come into existence. Such a system would kill every incentive for the maker to produce the best. The great masters of the trade are the public, and when once the public tire of living pictures so soon must the industry perish. If nine manufacturers of the Trust controlled the trade, nearly every showman would be through in a month, and their rivals would be forced to secure the Jenkins half of the Armat-Jenkins patent, which, as you know, is the basic patent of all projectors, namely, the loop and shutter. This was brought to a successful issue, under the Independent organization, for a full license under the Armat-Jenkins patent, which is held by the Columbia Phonograph Company, who granted the Edison Manufacturing Company a shop license some years ago to enable that company to compete in the business. My visit has also another result, inasmuch as we have obtained the finest orders for this country and the Continent that have been dispatched during the past two years. When I landed, the number of Independent exhibitors could be counted on the fingers of one hand. It would now take the fingers of both hands, any, and the toes of 100 men, to give the total between Chicago and New York. We knew we were gaining ground although it was so difficult to organize because of the distances and the means the Trust took to terrify the smaller men. The ground still requires careful nursing, but establishing an Independent organization where there are twenty or more showmen will be a big factor in bringing about results. The Independents are not cutting prices; their subjects are a trifle higher in cost than those of the Trust. They do not ask the exchange man to buy a copy of everything, but only to pay for the stock films which he desires. If he agrees as to whether he signs the agreement, there is no restriction placed upon him, and he is free to charge what he likes for admission to the shows, but he is not allowed to resell the films. He has the advantage of choosing the subjects from 20 makers as compared with about nine different makers of the Trust, so that you see they have a great deal to gain by lining up on the right side."

Paragould, Ark.—Jim Workman will open a new moving picture theater on South Pratt street. H. Douglas is also making arrangements to open a new vaudeville and moving picture theater here.

Baltimore, Md.—Messrs. Edward T. Bates and Harry Morgan have arranged to erect a first-class building for the erection of a new moving picture theater, to be located at 666 West Lexington street, to John Wright.

The C. J. Gormans Amusement Company, a well-known amusement concern, have opened an Independent film exchange in connection with their theatre. This theatre is in no way connected with any other film concern, but have opened a large suite of Offices in rooms adjacent to their amusement offices, and they have secured the best moving picture machine now in the country. Charles J. Gorman, the well-known theatrical manager of Summer parks, is the manager of the film department, and it is claimed the houses that have used their services since their opening have almost doubled their business. Their offices are at 120 Boylston street, Boston, Mass., Walker Building.
THE MOVING PICTURE WORLD

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

Exhibitors will no doubt be glad to learn that as a result of the Motion Picture Patents Company’s effort in Albany a bill introduced by Mr. Caughlan, which aimed to make the use of celluloid film a misdemeanor, is unlikely to become a law.

The following letter was received by the Patents Company on April 8:

"Albany, April 7, 1909.

"Chester Beecroft, Esq.,

"1600 Fifth Avenue, New York, N. Y.:

"My Dear Sir—In reply to a letter of the 5th in opposition to Assembly Bill No. 1600 by Mr. Caughlan is at hand and contents duly noted. I hardly believe that there will be an opportunity of having a hearing on this bill this year, as the work of the Codes Committee ceases on Wednesday of this week, the Committee on Rules then takes charge.

"I hardly think the bill will be reported from the Rules Committee.

"(Signed) CHARLES F. MURPHY."

Mr. Beecroft, of the M. P. P. Co., spent several days last week working on this matter and in opposition to the various bills against Sunday opening. He spoke before the Codes Committee in both Houses and made clear many facts regarding motion pictures, their uses and possibilities, that went far to correct a very false impression which for some time existed in the minds of both legislators and the press. The passage of the Voss bill was also urged and will probably be put through.

TO THE OWNERS OR PROPRIETORS OF MOTION PICTURE THEATERS:

By special arrangement made with one of the largest casualty companies in this city, we hereby offer you general liability insurance which will cover damages for which you may be liable by reason of bodily injuries or death sustained in any way whatsoever, including panic or fire, by any person or persons, including your employees, in your theatre or on the sidewalk immediately adjacent thereto. The liability under this policy, for an action resulting in injuries to or in the death of one person, is limited to $5,000, and the total liability for any one accident, resulting in injuries to or in the death of several persons, is limited to $10,000. This insurance continues for one year and protects you in any number of accidents.

This proposition is made believing that every proprietor or owner of a motion picture theater would desire to protect himself with such insurance, and the low rate is made possible only by reason of the fact that a large number can be booked into this combination. In order to carry through this proposition on this basis it is necessary that each exhibitor desiring this insurance send his application immediately.

The premium for this insurance will be $30 a year for a theater with a maximum seating capacity of 500 or less, and an additional 10 cents per seat per year for all over 500 seats, payable in cash on delivery of certificate.

This insurance is issued only to licensees and upon the cancellation of license by the Patents Company the premium paid will be returned pro rata less 25 per cent.

The value of such accident insurance is so well known to every business man that we need not emphasize the importance of your taking advantage of this proposition at once and sending in your application.

This offer is made through Mingle & Wood, 165 Broadway, who will issue the certificate upon receiving your application.

MOTION PICTURE PATENTS COMPANY.

"The Kiss of Judas." Pathe’s Biblical subject for Holy Week, is reported to be meeting with remarkable success. Of this subject more copies have been sold than any of their films d’art, with the exception of "The Return of Ulysses." As it is a subject that will stand repeating, it is expected that re-orders will yet place this film in the lead.

Leechburg, Pa.—The Little Grand Theater opened its doors on February 20, is increasing its capacity, making it the most complete and up-to-date in this part of the State. Ted Evans is the operator, and he puts on a good show. The proprietor, W. B. Ryan, is a hustler, and if his showhouse is not always in the lead it is not his fault.

THE KNIKERBOCKER THEATER AT ROCHESTER, N. Y.

In this week’s issue we present two views of the interior of the Knickerbocker Theater, at Rochester, N. Y. This theater is operated by the Knickerbocker Amusement Company. Officers: George C. Gerling, president; Wm. H. Craig, vice-president; Wm. V. Gerling, secretary and treasurer; Fred C. Gerling, manager.

The theater was opened in September, 1907, and presents high class moving pictures and illustrated songs.

In construction it ranks as one of the prettiest picture theaters in America. The lobby is done in Italian marble, plate glass mirrors with mosaic floor. The main floor of the theater is double aisled, the seats being standard opera chairs and number 250. The auditorium is decorated in cream and gold. The machine booth is in a large fireproof room, equipped with the latest Power’s machine, and every facility for safety and efficiency.

The nickelodeon opens at 9 A. M. and closes at 11 P. M.; the performance is continuous. The theater has fifteen employers and is conducted on just as high a plane as the best theaters in the country.

Girard, Kan.—W. E. Mattox has purchased the Airdome Theater from W. D. Bogan, and has taken possession.

The Chicago Film Exchange, by special arrangement with John Krone, of Chicago, has secured the exclusive booking rights for the United States and Canada of the "Summers-Britt Fight Pictures," which were taken before the National Sporting Club in London, England, on February 22, 1909. The pictures are said to be remarkably clear and show up the live action all through the bout. They have drawn crowded houses wherever shown.
in the history of the Moving Picture business have film rental rates been as low as they are today.

THAT'S WHY you can afford to pay extra for your song slide service.

Your weekly supply forwarded in one shipment every week which saves you express charges, enables you to programme your songs every week and gives your vocalist an opportunity to rehearse them.

Our rate 50c. per set a week

If You Don't Use Our Service, We Both Lose Money.

Chicago Song Slide Exchange
Masonic Temple
NINTH FLOOR
Chicago

ST. LOUIS SONG SLIDE SERVICE
Holland Building
ST. LOUIS

RELEASED, APRIL 12th

The Curse of Gold
An old miser who loves money more than anything else in the world falls a victim to his greed for gold.

Length 740 Feet

My Friend, Mr. Dummy
A young gentleman going home from his club has fun with a dummy which he picks up in front of a second hand clothing store.

Length 250 Feet

RELEASED, APRIL 15th

After The Bachelor's Ball
He had a great old time, the bachelor did, but, oh! such a terrible dream.

Length 685 Feet

Slip-Powder
Tommy had trouble with his shoes. Father gives him a slip-powder and now Tommy starts trouble with the slip-powder.

Length 215 Feet

LUBIN'S MARVEL, UNDERWRITERS' APPROVED MODEL
The Machine You Want

LUBIN MANUFACTURING COMPANY
926-928 Market Street, Philadelphia, Pa.

Comments on Film Subjects.

FILMS OF THE WEEK.

The week has been made notable by the offering of the Vitagraph of "Napoleon and Josephine." The film is far above the average in conception and execution. Historically it is accurate and the acting is without blemish. The Pathes offered "A Kiss of Judas," which is technically an unusually good film. Biograph's "Drunken's Reformation" was the dramatic feature of the early part of the week and wherever it was shown it received favorable comment.

"A Tale of the West."—The Essanay people have made some excellent films depicting life and scenes in the West. The latest from their studio has many elements of attractiveness, yet it fails to convince. While the action of the characters is undoubtedly substantially as it would be in real life, the story is not convincing. The principal defect in this film is that the runs are much too long. It seems almost as though the band is riding over half a State both before and after they capture the thief. This weakens it and causes the audience to become weary. The setting is unusually good. The scenery pictorially is unsurpassed by anything the Essanay people have done, but the weakness pointed out detracts from the film and causes one to wish it were over.

"On the Brink of the Precipice."—In this film from the Eclipse house a story of love and jealousy is told which undoubtedly has some interest for those who are fond of that type of narrative. Two young men are suitors for the hand of the same girl. One is a dashing cavalry officer, who is not favored by the parents, but is favored by the girl. The other is a civilian, who is favored by the parents, but not by the girl. They all go mountain climbing and the girl asks the officer to procure for her a flower. In reaching over the cliff he falls. Then comes the effort of drawing him back. The guides go down by ropes and attach him, and very laboriously pull him up. When they have almost accomplished it, the rejected and jealous suitor attempts to cut the rope, but is detected by the girl and denounced. He is promptly kicked out of the picture. While the making of this film is admirable, it fails to convince because it is apparent that the officer did not fall far. In fact, the fall occurs out of sight of the audience and is known only by the fright of the girl. Photographically the film is excellent, but it is not convincing.

"Inviting the Boss."—A story from the Eclipse studio which shows the disturbance caused in a humble dwelling because the man's employer had been invited to dinner. After the dinner the house had been conflagrated and more of the bric-a-brac had been broken in a vain attempt to tidy up, in which the man of the house participated with disastrous results, a telegram arrived announcing that the boss couldn't keep his engagement. While this film is clearly nothing more than a caricature, it is, nevertheless, an illustration of the feeling which animates many who expect those above them in this world's goods to visit them.

"The Kiss of Judas."—Unquestionably the betrayal and arrest of Jesus is one of the most difficult subjects in all history to reproduce on the stage, and when the Pathes announced that they proposed to reproduce it in a motion picture there was great curiosity to see how they would handle the subject and how successful they would be. The film has been a part of the programs of the past week and so far as the art of the subject is concerned nothing is left to be desired. The art is perfect, but perhaps the fact that the art is perfect detracts in some degree from the pathos of the tragedy. The first scene is where Jesus is washing his disciples' feet. The picture of Jesus is excellent, but it fails to convince to grip the heart with that power which is essential to make a picture truly appeal to those who see it. The next scene shows the Last Supper, during which Jesus announces that some one of those sitting at the table will betray him. The anguish of the true look upon the faces of the disciples is excellently reproduced. The next scene is the bargain with the rabbis for the thirty pieces of silver and the arrangement of the sign by which Judas was to make known which was Jesus. Then comes the arrest, and finally the remorse and death of Judas. These scenes have been reproduced with close fidelity to fact as is possible now, and the only one which seems to be the least out of place is the death of Judas. Yet the exhibition of the suspended body is not necessary to complete the picture, but it would seem better to let that be suggested rather than actually seen. The staging
is admirable and the action of the characters is beyond question a work of art, but there is not the pathos which should attach to this most emotional of all dramas. The chances are that the feeling here is sentimentalised which changed the whole of human history. The artist is so much in evidence that the meaning of the drama is obscured, and unless one is sufficiently trained to look under the surface and fail to realize the real power of this drama. The admiration which is shown in the acting of the artist will, in a degree, overshadow what the actor is interpreting. Messrs. Lambert and Sully, from the Comedie Francais, acted the principal parts, and the finished work of these artists is powerfully shown throughout the drama. Photographically the film is perfect and it runs so steadily that one scarcely sees a cutter during the time the scenes are on the screen.

"Incidents in the Life of Napoleon and Josephine."—To successfully depict even a portion of the dramatic scenes and incidents in the life of such a man as Napoleon, is a task of great magnitude. To succeed as admirably as the Vitagraph has done in its late effort is to be commended. Sometimes manufacturers have made the mistake of following too closely the written records of such characters. Undoubtedly it is better to suggest rather than follow slavishly. Generally a character is known by some salient development, and the character of Napoleon is one of these. But beyond the fact that the character is admirably suggested, the scenario is a marvel of historic accuracy. The manager of the company went to France for the express purpose of obtaining accurate information for this purpose. That he did so is shown by the picture itself. Both the characters of Napoleon and Josephine are presented with fidelity and power. The film opens with a scene in a garden in the West Indies, where the young Josephine is told by a fortune-teller that she will be queen. The next scene is where Napoleon and Josephine meet for the first time. The historical accuracy of the uniforms and costumes in this is interesting. The setting is beyond description. The divorce itself, the final parting, and, last of all, the memories of Napoleon at Malmaison, are all good. Of all the ambitious attempts of this house none has succeeded so admirably as this. It is a pity that the daily changes give it only a short run. It should have more.

"Unappreciated Genius."—This so-called comedy doesn't seem to have any point at all. It does not get a laugh, scarcely a smile. A comic ought, at least, to be clear enough so the audience can understand what it means. Without some comprehension of the subject it is impossible to appreciate the story.

"Father's First Half-Holiday."—An Edison comedy which travesties the half-holiday of the average clerk. It may be funny, but the situations are so overdrawn that the audience does not see much sport in it. No one in real life ever makes much fun of himself.

"La Gondola."—The Gaumonts have produced a record film which gives a good idea of this famous resort. The toning reproduces very nicely the color of the rocks and brings out the values of the foliage and buildings.

"The Prodigal Daughter."—The Gaumonts have produced a film which has many pictorial qualities, but is lacking in plot and moral. The matter of a daughter leaving home and her father going insane, to be brought back to his reason by the return of the daughter, may, perhaps, be interesting to the French, but its ending is unnatural and does not appeal to American audiences. Technically the film cannot be questioned, but this is all that can be said in its favor.

"The Schoolboy's Revenge."—A schoolboy is chastised by all his relatives for his dullness in his studies. He immediately proceeds to repay them for their discipline in a way that is amply compensatory. He procures a quantity of glue and carefully paints every chair. When they sit down they adhere firmly to the seats, and the spectacle of a dozen or so people parading through the street with chairs sticking to them is comical and the laughter is hearty. It is a Pathe and more successful than some of Pathe's comedies.

"Parisian Life in Miniature."—A Pathe in which children are shown dressed in the clothes of their elders and imitate them in their various social functions, such as calling, going to restaurants, duelling and other features of French life. The absurdity of it makes the film interesting, and it is well received.

All advertising copy must be in hand by Wednesday to appear in that week's issue.
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NOTES OF THE TRADE.

Ocean Springs, Miss.—The Picture Palace, of this place, has been closed.
Linton, Ind.—The Star Theater, on West Vincennes street, was damaged by fire.
Grand Rapids, Minn.—W. L. Lawler, of Duluth, will open a new nickel theater here.
Chicago, Ill.—M. Dechan will erect a moving picture theater at 580 Sixty-third street.
Mendon, Ill.—Schmidt & Schwarz are erecting a moving picture theater on Illinois street.
Prophetstown, Ill.—W. J. and Paul Schryver will open a new moving picture theater here.
Waukesha, Wis.—D. E. Brown will open a new moving picture theater at 513 Main street.
Reading, Pa.—Andrew M. Baker will erect a moving picture theater on South State street.
Mt. Clemens, Mich.—The Gem Theater, at 42 North Gratiot avenue, was badly damaged by fire.
Plainfield, N. J.—W. B. Huff, of New York, is planning to establish a moving picture theater here.
South Bend, Ind.—Henry Krakler will erect an addition to his Electric Theater at North Main street.
Chicago, Ill.—The Eagle Moving Picture Theater at 434 Milwaukee avenue was damaged by fire.
Jonesboro, Ark.—Jesse Sinclair and Messrs. Bleich & Mack will jointly erect a large Summer theater.
Independence, Mo.—S. H. Landy, of Kansas City, Kan., is planning to open a moving picture theater here.
Booneville, Ark.—Frank Weiser, of Dardanelle, Ark., is planning to establish a moving picture theater here.
Palatka, Fla.—Mr. Helms has opened a new moving picture theater in the Canova building on Lemon street.
Carrollton, Ill.—E. E. Grindol, of Stantion, has purchased J. M. Black's electric theater and has taken possession.
Emporia, Kan.—G. S. Condrey, of Kansas City, will open a new moving picture theater here at 14 West Sixth avenue.
Avoca, Pa.—A party from Scranton have leased the Opera House and opened it as a moving picture and vaudeville show.
Salem, Ohio.—A new theater ("The Family") will be opened in the Speidel block by the Family Theater Company.
Leavenworth, Kan.—Chas. D. Yegmann, of Hutchinson, Kan., is planning to establish a moving picture theater here.
San Francisco, Cal.—The moving picture theater at 1146 Market street, owned by Martin Kurzeg, was damaged by fire.
Pawnee, Ill.—J. C. Manney and J. P. Harlan, of Taylorville, are arranging to open a new moving picture theater here.
Reading, Mich.—Harry Patterson has sold the Electric Theater to Mr. Hartzel, of Dehance, Ohio, who took possession.
Baltimore, Md.—George R. Turner has taken out a permit for the erection of a new moving picture theater at 2431 York road.
Jacksonville, Fla.—Architect J. H. W. Hawkins has completed the plans for the new theater to be erected here by A. B. Hoyt.
Maryville, Mo.—Charles Connor has purchased the Elite Theater from Messrs. Mason & Thompson and has taken possession.
Leon, Ia.—L. P. Van Warden and C. L. Vannstrand, owners of the local opera house, are planning to make extensive improvements.
Streator, Ill.—John Beresheit, of Aurora, has leased the Film Opera House here and will convert it into a moving picture theater.
Philadelphia, Pa.—M. J. Collins has purchased the property at 2134 Germantown avenue and will erect a moving picture auditorium thereon.
Willmar, Minn.—J. C. Forsberg has leased the Willmar Opera House and will convert it into a vaudeville and moving picture house.
Pekin, Ill.—Architect John Zimmer has completed the plans for the new Amphitheater to be erected here by the Pekin Amusement Company.

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Vinton, la.—Jay Mitchell has opened a new picture theater in the Spence building.

Saint Clair, Pa.—Contractor W. W. Thorn will erect a theater room on Second street.

Marshalltown, la.—Lew Hollingshead has sold the Bijou Theater to the Eade-Ward Piano Company.

Hanover, Pa.—Ralph G. Felty and Calvin Flowman will establish a new moving picture theater here.

Medford, Wis.—Dr. B. Tanner has leased the Paquet Opera House and will convert it into a moving picture theater.

Oroville, Cal.—Manager Frank Atkins, of the Marysville Theater, is talking of building a modern playhouse at Oroville.

Lead, S. D.—Plans are being considered and discussed for remodeling the Miners’ Union Theater building. T. J. Grier can give information.

Alexandria, Ind.—Sipe Brothers, of Gas City, have leased the building on Washington street and will open a moving picture theater there.

Paterson, N. J.—Messrs. Metz & Gold have purchased the property at 203-205 Main street and will erect a modern vaudeville theater thereon.

Montevideo, Minn.—Messrs. Mike Sheehan, Carl Starbeck and Anton Anderson are making arrangements to open a moving picture theater here.

Lindsborg, Kan.—Ed. Weddle and Sidney Hemmon have formed a partnership and will open a new moving picture theater in the Hagstrom building.

Columbus, Ohio.—The Odeon Moving Picture Theater at High and Goodale streets was closed for failing to provide sufficient protection against fire.

Little Rock, Ark.—A new moving picture theater, the Princess, opened on Markham street between Main and Louisiana, under the management of Duke Murta.

Philadelphia, Pa.—T. Reese Howard has purchased the lot at the corner of 59th and Market streets, as a site for a new $30,000 vaudeville and moving picture theater.

Ilion, N. Y.—Before many weeks Ilion will have a new moving picture theater, with a seating capacity of 600. Mr. Cline is the proprietor of the new enterprise.

Lake Linden, Mich.—The Palace Theater opened its doors for the first time to a crowded house. Prof. N. Larson has charge of the house and it will only be opened nightly.

Edwardsville, IIl.—Gillespie Brothers have decided to close their Electric Theater in the Jefferson building and erect an air dome on the vacant lot opposite the St. James Hotel.

Marquette, Mich.—John Neary and Booth Goodman, of Ishpeming, have purchased the Grand Moving Picture Theater on the Kennedy block, and have taken possession.

St. Louis, Mo.—The Biddle Amusement Company has been incorporated with a capital stock of $2,500. The incorporators are: Jacob Krouse, Harry Sadek and Joseph Krouse.

Minneapolis, Minn.—The Orpheum Theater, a new moving picture house, opened on Washington street under the management of Dixon & Talbott, who also conduct the Park Theater.

Chicago, Ill.—The J. & N. Amusement Company has been incorporated with a capital stock of $5,000. The incorporators are Julius Johnson, Felix A. Norden and George A. Foster.

Brazil, Ind.—M. Doyle and Joseph Diclet were in Chicago last week purchasing their machines and equipments for their new moving picture theater, which they opened in the Doyle Building.

Toledo, Ohio.—The Princess Rink Moving Picture and Vaudeville Theater, operated by Messrs. Abe Shapiro, Louis Less, Alex, and Hyman F. Bernstein, has been placed in the hands of a receiver.

Chicago, Ill.—The Western Theater Film Service Company has been incorporated with a capital stock of $8,000. The incorporators are Alva C. Roebuck, Fred C. Aiken and Samuel C. Hutchins.

Pontiac, Mich.—The interior of the old Star Theater is being completely remodeled and another electric theater will be started there in the near future. Since the Star discontinued operations the building has been empty.

Baltimore, Mo.—There seems to be no consumption to the building of moving picture theaters in Baltimore. The latest application for a permit is George R. Turner, who wants to erect one at 2131 York road, at an estimated cost of $2,400.
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AN EXHIBITOR ON THE FILM SUPPLY.

Editor The Moving Picture World:

Dear Sir—As an exhibitor and owner of four 5-cent theaters I would like to say a few words regarding the picture business.

It is a grand and interesting amusement and all the factors in the Association are surely making wonderful improvements.

This month, Selig, Kalem, Pathe and Vitagraph companies get out good, clear, lively photography and have high class and high salaried artists. The days for amateur actors and actresses in making moving pictures is past. High salaried artists are employed by some of these and the factor profits by having the best of talent.

I am a very strong Patents Company booster, but I will say that if some of its licensees don't wake up the Independent will beat them out.

The way the "s film jumps is awful. The Gaumont and Eclipse have added greatly to the Motion Picture Patents Company and are greatly welcomed by the exhibitors. There is no excuse for such pictures as some licensed makers turn out. They are poor in photography, actors and in many other ways. And again, the announcements are very dim and bad, and all letter writing cannot be read over 25 feet from the curtain.

Now is the time to get up and deliver the goods and show the exhibitors what we Americans can do. I will say, in my judgment, the European factories have the American factories beat in many respects, especially in making titles, letters and reading matter larger and plainer.

Copy after the Biograph, they deliver the goods and all exhibitors are lighting for them, while they avoid other makes of films—no need to mention names.

Believe me, I am most sincere, and I feel confident 90 per cent. of the exhibitors will join me and support this letter.

Yours in good faith,

AN EXHIBITOR.

A CRY FOR PROTECTION.

Columbus, Miss., March 31, 1909.

Editor The Moving Picture World:

Gentlemen—Having received, perused and salubriously digested your number of March 27, 1909, we must vote the Citee 111., Ag. Normal, Inc., that nothing could be more logical and plastic than the prosaic and satirical onslaught of the M. P. P. Co. as the most paramount of all the factors in all the world.

Our society has been and still is grafting and fattening on the forced dipulcity of the exhibitors.

But to our beloved contemporaries our missive appeared in apposite. However, our observations since lead us to believe that same was fully opportune. But be the reminiscent predictions as they may, we can now behold the omens, as depicted in the World, that there must be a countervailing move made across the muddy chasm by the Patents Company or a surrender to emasculation must follow.

The Moving Picture World surely is deserving of un-
limited credit, and should receive the combined support and patronage of the American exhibitors for verified immunity from trust influence.

The fever of apathy of the Patents Company, we are sure, is as conspicuous to the World's reading patrons, as to ourselves, and unless merit promptly intervenes and is heralded by the M. P. World, there will be, in our opinion, recalcitrants galore passing up their little Patent charm.

We have a budget of concepts and hypotheses we can administer should the virulence continue, if desired.

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CONFIDENCE.—A beautiful romance of a girl from the Golden West. Confidence is the flower grown from the seed of true friendship, watered by the tears of adversity, and often assailed by the glance of calumny. For as Shakespeare says, "Then as chaste as lea, as pure as snow, thou shalt not escape columnn." So it was with little Nellie Burton, the orphan girl of the ranches who building into womanhood, realizes her position and manipulates the low brutal character of the habit of the pi.e, even discerning the true nature of her famed swashbuckler Dan Col, who was to say the least an unconvincing villain. Tiring of her present environment, she writes to the crimp, who promises to take her place and seek a mother and higher life. To this end she makes her way eastward and applies for a position as nurse at a New York hospital, and we next find her engaged in that work of mercy "minis-
tering to the sick." Her mild manners and pure nature impress the head surgeon, a man of refinement, and in his profession, to the chagrin that he finds himself deeply in love with this poor self-sacrificing girl. He proposes marriage, which she at first mildly declines, but he at length dissuades her, and they are married. However, there must come a climax, and this is in the sight of her childhood sweetheart, Col, who has migrated East, and living on his wits. He runs across Nellie in the company with her husband as she enters her own home. The young man at once asserts himself and he plans a scheme of blackmail, using as capital her pure innocent love life. Wanting a favorable opportunity, Dan Col "visits" her and with a threat of showing these letters to her husband he extorts $500 from her. This gone he comes for more, and as she has no more cash he takes her jewels, and when no more is raised on these goes the same way, so he calls to make another demand. This the poor young girl finds unable to meet, and during their argument the surgeon enters. Colt then hands the missives over his husband who, taking the package, then into the fire and has Colt forcibly ejected from the place with the positive injunction never to return. Length, 973 feet.

The Winning Coat.—It is said that the coat of the pioneer is the key that it must be remembered that it goes a long way toward working out his character. So it was the same with the wife of wearing apparel brought about justice on the circuit and future justice on the young courtier upon whose shoulders it hung. This milîant youth, handsome, ambitious and brave, mild, kind, but quick as an insult, was wont to fight a duel with another of the court, and is sur-
sprised by the King, who has issued a strong edict against dueling. For the offense he is arrested but paroled. Now, the young fellow is deeply enquir ed of one of the ladies of the court, to whom he breaks his parole, and when the king, stripped of his regalia and banished from court. There is among the courtiers a party of conspira-
tors who have plotted to shelve the queen and abduct her to hold her hostage for ransom. At the tavern, the leader of this party meets the queen and orders her to a room, where he cautiously reads them into his coat pocket, and sits down while doing gambling. Our hero enters and being despondent forgets his work, but by cleverly plans, he has only his hat and puzzle to wager, and it is swept. He wins with it; he wins again and again until he has won the queen, and the conspirator even of his sword and coat. Putting on the coat, he forces her to the packet, and reading it bears "climb to the balcony hall at midnight. We select the Queen for an event that he decides at once to save the Queen and hurries in the balcony hall, and the box is barely time to hide in a large cove when three con-
sspirators enter. At this moment the Queen appears on the way to her apartments, and the con-
spirators creep out to penetrate their soul design, when our hero seizes the form, and taking them so by surprise he manages to hold them at bay until the monarch, who is not only released from his parole, but is given the hand of his sweetheart and knitted Knight. So is ended the Winning Coat.

A Sound Sleeper.—Somniferous Sam, a knight of the road, otherwise trump, possessed auto-appris-
erous qualities that best Rip Van Winkle to a frazzle. When he fell asleep, which was often, a gendarme or mule could make or couldn't arouse him. Our introduction to the gentleman occurs when we see him asleep with this lethargic torpore ap-
proaching and lying down upon the soft side of a hoo-beck plush. Shortly after a fight between a mob of roughs, who sprawl, and tangle all over him he simply rises forth the beautiful nocturne. "Please go way and let me sleep." He finally gets up and makes his way to a horse labelled "sables." In his crane and sprints and is soon barked in ashes contributed by the house wife from the neighborhood kitchen. A cart backs up and carries the barrel to the dump, where ropes and ashes are accumulated. Having committed his devotions at the shrine of Morphes he gets up, brushes his clothes with a pocket whisk and coarsens off. Length, 24 feet.

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THE ORANGE GROWER’S DAUGHTER.—This delightful story is being issued in 3 acts.

We show you trees laden with luscious fruit and you will see what a paradise a grove of oranges can be. While you are driving through the grove you will find yourself in the midst of the familiar scene of a picturesque section of South Florida. The story is one of the most interesting and attractive you are likely to see. The girl is in love with a grocer, and she determines to supply the grocer with his want of oranges. She is successful, and the grocer is so pleased that he rewards the young girl. Length, 550 feet.

CAumont.

George Kleine

CHARLIE FROST’S NEW JOB.—A Job.—“Father is rich and mother don’t care” is adequately demonstrated in this series of views. It is true that he has all expenses paid and “painting the town” to his heart’s delight, Charlie is still after all the usual casual, his remuneration to his rapid pace are so marked and effective that he finds it difficult to keep up with the demands of his family. He is constantly driven by the need to secure funds to maintain a living, but Charlie is unsuccessful and goes from bad to worse. Finally, he must resort to his several attempts at times when his parents are present, much to their humiliation and disgust. Length, 550 feet.

SILK POWDER.—A new and beautiful comic song has been introduced into this number. It seems that the song has a reactionary effect upon his family and they run from his presence. All possible conclusions are made and every indication offered if he will only return.

LUBIN MFG. CO.

THE CURSE OF GOLD.—The miser. —Mother and daughter receive the tailor to order clothes; the tailor changes the wrong tailors’ returns; he throws the tailor out of the room and scolds the woman for being so extravagant. He then sends them out to get some gold doves to make his money. Hearing steps he takes the money, which he loves more than anything else on earth. He carries it down to a secret vault in the house which is protected by a strong door.

The moving picture world.

THE AMERICAN FILM SERVICE.

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CHICAGO, ILL.

THE SHARPS. —The Sharps drive the team back to its original stand and hastily disguise the coach as the owner and his companion come out of the house. As the owner and his daughter rush upon the scene demanding the proper release of the team, the driver and the sharpes are ejected and the team drives away. A man in a patrol wagon, who has followed them, is indignant that they have been hoodwinked. Length, 566 feet.

THE CHAPERONE.—O. Howe Grufir, a business man, decides to give his daughter, who is a young college chap, Charley Duncan, has fallen desperately in love with a woman’s clothes and passing him off as "The Chaperone." Charley’s friend consents to help him out of his dilemma, and laughs at the idea of such a good joke.

After the difficulty the friend is dressed and they proceed to the home of Charley’s heart’s desire. Arriving there, Charley’s presence annoys O. Howe Grufir, who is in the midst of presenting, left young people to themselves, as he falls desperately in love with one of the girls.

The Chaperone evades all the old man’s advances and succeeds in dressing the young lady’s dress, and she insists on the Chaperone helping her put on her dress, Charley is convinced that the Chaperone really is, and she fees to his room hastily.

The Chaperone is booked with O. Howe Grufir, and Charley tells the Chaperone to get Grufir’s daughters to take the place of his daughter.

The Chaperone agrees and when O. Howe Grufir, who is a hot heart, writes a letter for his friend to write to the daughter’s marriage to Charley he can take it.

O. Howe Grufir gives it and claims his reward. As he embraces the Chaperone the wig falls off upon his identity. Grufir pleads the return of the agreement, but the Chaperone has driven the young lady in his heart’s arms, and the friend doffs his female garments, laughing at O. Howe Grufir’s stay.

Length, 590 feet.

UNDER SUSPICION.—This story illustrates the anchoring of your bobby pin on a person of leisure disposition. The devoted wife and idol are planning an evening of exciting events for her birthday. Father is requested to go on an errand while the daughter takes the opportunity to write a letter; a gold handled cane, intended as a gift, carelessly left on the lawn by the servant, is picked up by the master’s approaching footsteps, and unexpectedly coming upon the wife, the cane, plus the master’s roots, cause jealousy to arise in the man’s heart, never dreaming that what he believes to be his wife’s favours are really evidence of love and devotion. When the morning of his birthday dawn’s his demon is sullen. The surprise awaiting him in the room is his adoration and he shamelessly accepts the offered hand. Length, 550 feet.

POLICEMAN IN ACTION.—A ripper comedy is rendered by a policeman who, in an advertisement, promises a police car to his woman friend. Unfortunately the appliances are put In connection and the funny results are shown. The officer loses control of himself. Length, 367 feet.

URBAN-ECLIPSE.—(George Kleine.)

A PLOT TOLLED.—A little shepherd lad engaged at his work in the pasture overwheat a plot to rob his master. He is detected by the conspirators, but the master, finding out the plot, tells the shepherds to leave the field. The master then has left to carry out their diabolical plot he is induced to carry it out. The wife, who sees the men at work. He quickly secures a score from the storeroom and brings the house into a state of alarm.

The lad wins the well merited praise of his master and the incident is reported in the town. The lad has a very desirable employee. Length, 354 feet.

A BACHELOR’S PERSISTENCE.—A continued bachelor, possessed of all the attributes and characteristics of a starchy member of his class, fails a visitor to the unerring darts of Dan Capud and with the same persistence with which he previously sought to evade the notice of matrimonial entanglements he now strives to enter the realm of matrimonial bliss.

He seduces the object of his affection, offers her superb, and with the same resolve and steadfastness he now strives to enter the realm of matrimonial bliss.

His family smiles kindly upon him and he is given the opportunity to prove himself to the hero and to show how he is received with open arms and both live happily ever after. Length, 555 feet.

MY FRIEND, MR. DUMMY.—Phillip has a good time at his club. While going home he passes by his friend, Howe Grufir, who is in the same and immediately sees great fun ahead for him. He invites the dummy to a glass of beer. While the dummy is drinking his beer, he starts a fight. A policeman interferes but is also driven away. The dummy is run over by an automobile and Phillip is paid bush money. The servant girl cleaning up in the window drops a piece of gold which had been paid to Phil. Length, 250 feet.

AFTER THE BACHELOR’S BALL.—A bachelor and his friends have just been the guests of a wealthy man at a large ball. They dine at the residence of the bachelor, and he sits on his own feet. He lies upon the lounge and suddenly sees the statue of Venus, which is standing in his room, and he think the statue to be the statue from which he is to be chased. He is so mad about this that he discharges all the servants. The statue is not able to attend to the house himself, but he is, however, turned into joy when he finds in the window in the morning a check for $10,000. The check had been paid to Phil. Length, 250 feet.

SILP POWDER.—A new and beautiful comic song has been introduced into this number. It seems that the song has a reactionary effect upon his family and they run from his presence. All possible conclusions are made and every indication offered if he will only return.

THE IN LIKE LIGHT.—A street light is seen to colt to the virtues of an improved mechanism. The light is lighted and the street is lighted. A young man hopeless wishes to see his prospective wife. Another young man hopes to see his prospective wife. The man views his ancestors. A fourth person has a yearning for the light, and what his children will be like and finally an inquisitive man is inducted with the desire to see his mother-in-law.

All are satisfied so far as the mere satisfaction of their curiosity is concerned, but far from being pleased with the realization of their ideals. Length, 550 feet.

Cooperating with the publication of this number.

Evansville Press, Evansville, Ind.

The Moving Picture World, Oct. 8, 1908.
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Promise
I’d Like to be the Sweetheart of a Girl Like You
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THE MOVING PICTURE WORLD

PATHE FRERES.

OLIVER CROMWELL.—This richly colored picture delineates some important events in the life of the famous English statesman and soldier who was a great leader in the struggle for the independence of the throne of England. The first scene is in the Palace of Westminster, where Oliver Cromwell is addressing the members of the "Roundheads," who are gathering strength and courage for the bloody battle. The camera then shows a reenactment of the event, in which Cromwell is getting ready to fly, but Charles is determined to remain steadfast and stand by the Cavaliers. The scene next shows the meeting in the street, where the latter's daughter, Elizabetha, is begging her father to return at once, but Cromwell inflexibly orders his men to continue the battle. The camera then shows the costume of a Cavalier and presents itself to the camera, offering its services; she is accepted and rides forth with King Charles.

The Cavaliers have just lost the battle of Naseby, and a party of the latter, who are endeavoring to cross the river, are halted by a band of soldiers who are just in time to prevent their escape. The unknown Cavalier (Elizabetha), seeing that her own damsel is in the net, is about to rescue her, but she is too late. She makes her escape, while the young man is captured by the Cavaliers and is taken to a place where he is kept in prison. The Cavaliers are then condemned to death, and the body is seen lying in the midst of the Palace of White Hall. Length, 594 feet.

THE GENERAL'S FIANCÉE.—An old general who has enjoyed the freedom of bachelorhood for many years, is troubled about his young daughter, a woman who has been fortunate enough to win his love. One day, he is summonsed to call upon her. On entering, he returns to his own home, where, after writing a note to his brother, he goes to his gown with instructions to deliver it at once. The note contains a message that the general's sister, who lives near by, is ill and needs his aid. The general hurries to the home of the old general, who receives them very cordially, and after a short conversation, he leaves him, accompanied by his wife. The family, fearing that they will lose their father, and that he will not be able to visit them again, turn to the back door, and when they are accosted by the general's niece, they are told that he has been taken ill. The niece then tells them that the youth is lying dead on the ground, while the cowards and robbers have carried his body away. The general's daughter is overjoyed with this news, and she goes to see the corpse. Length, 566 feet.

THE RINGLEADER.—Among a lot of hard-work ing fellows who are assigned to the job of cleaning out a stable, there is a young man who is always picked on by the president of the concern, who distributes the work among the men. The latter waits at the gate for the stable to be swept, and then distributes the work, men, who are imbued with an arbitrary feeling, believe that they deserve to be selected by the office, and that they are worth more than the others. The general hold an indignation meeting, and promises to put an end to this. The next day, when the latter are at work, the mob of ruffians are found to be doing their work with stones, striking the terrified family nearly to death. The latter is taken into the guidance of the ringleader, but the latter is afraid to attack the general, but only meet the cold blood that comes from the old man, who orders them all off at once. The general takes the mob into court, but is not able to bring them to account. The youth is lying dead on the ground, while the cowards and robbers have carried his body away. The general's daughter is overjoyed with this news, and she goes to see the corpse. Length, 566 feet.

The TEAMSTER'S DAUGHTER.—An old teamster leaves his pretty daughter at her cottage and rides away on a market in a horse. Shortly after his departure the girl's fiancé comes upon the scene and the happy couple go for a stroll through the beautiful woodland, where the maiden blushes and softly listens to the youth's declarations of love. Finally, the horse returns to its stable, where, after taking his leave, the young man strays off to his duties. When the young horseman returns, he meets his sweetheart's father and the two enjoy some time together. The old teamster, after observing the old man produces a large roll of bills. At the sight of the money the youth is seized with a desire to leave this world and follow his father's path. He takes his horse and rides away, leaving the young horseman behind him. The old teamster returns to his home, and when he arrives there he finds the old woman entirely bald headed. The old general, on seeing her in such an unattractive guise, makes his way to the castle, where he meets the old merchant, and who then tells him of the misfortunes of the youth, whose behaviour is contrary to his expectations. He then asks the old man to remain a bachelor and leave the latter all his money. Length, 566 feet.

The RETURN OF ULYSSES.—Ulysses is a legendary Greek hero, who, when the expedition against Troy was resisted, resolved to destroy the city and its inhabitants. The hero returns home to his wife, Penelope, who firmly believes that her husband still lives, and that he is coming back to her. The people of Ithaca are very anxious to have their hero back again, and they therefore return to their work, insisting that her little son Telemachus alone can do what his father never did. The hero then begins to work as a pauper at the palace for asparagus for the beautiful Penelope, but they persevere in their effort, and the hero breakfasts in bed, and Penelope returns to her full estate at the palace, attends her husband, and he never again returns to the palace. Length, 566 feet.

SAD AWAKENING.—A fisherman is seen going down to the sea where he meets a dancing army of men who fall in love with her. He follows her girl to her cottage and at one opportunity time drops not in her tan which tells him to meet boat until that night at the crossroads. The innocent girl, feeling embarrassed, is the choice of a noble-lord. The man, goes at the appointed time and meets the stranger. The latter takes her to his home, where she is introduced to his parents, telling them that she is with them for the sake of her future readiness for her timely departure. We see next the first of the many trials which are to be endured by the girl, where she has everything that her heart desires, wearing, eating, and playing, and under her rich surroundings. One day after three years of her happy life has elapsed, she receives a letter which, when opened, she finds that her father, who has now a little daughter, takes care of the girl, and that he has been working for her in the belief that Ulysses will come back. Finally, the hero appears, and the hero now that he has now a little daughter, takes care of the girl, and that he has been working for her in the belief that Ulysses will come back. Finally, the hero appears, and the girl returns to her father, who is now a little daughter, and that he has been working for her in the belief that Ulysses will come back. Finally, the hero appears, and the girl returns to her father, who is now a little daughter, and that he has been working for her in the belief that Ulysses will come back.
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THE MOVING PICTURE WORLD

LURK.
March 11—The Little Bag Doll (Dramatic) 460 ft.
March 15—A Cowboy Arrangement (Dramatic) 460 ft.
March 15—Talked to Death (Comedy) 460 ft.
March 18—Renouncing a Husband (Comedy) 530 ft.
March 18—Uncle Broder's Courtship (Dramatic) 460 ft.
March 22—The Day of the Dog (Dramatic) 740 ft.
March 22—Secrets of a Millionaire (Dramatic) 560 ft.
March 23—A Just Reward (Dramatic) 745 ft.
March 23—The Bad Dog (Comedy) 395 ft.
March 29—Help! Police! (Comedy) 550 ft.
March 29—The Playhouse Habit (Comedy) 340 ft.
April 12—The Guarding Angel (Serio-Comedy) 460 ft.
April 12—The Curse of Gold (Dramatic) 740 ft.
April 12—My Friend, Mr. Tunney (Comedy) 455 ft.
April 15—After the Bachelor's Ball (Comedy) 685 ft.
April 15—Ship Powder (Comedy) 275 ft.

PAWE FRENES.
March 17—Jealous Hubby (Comedy) 541 ft.
March 19—Tommy's Own Invention (Comedy) 442 ft.
March 20—How to Get the School Children Into the Shows (Serial) 300 ft.
March 20—The Return of Ulysses (Dramatic) 625 ft.
March 24—Chivalrous Bogart (Dramatic) 531 ft.
March 24—Patience, Too, a Butterfly (Dramatic) 275 ft.
March 24—New Cut Roads Up Mt. Blanc (Scene) 344 ft.
March 26—The Maid and the Millionaire (Dramatic) 397 ft.
March 26—Jolly Sports (Comedy) 394 ft.
March 27—Life on a French Training Ship (Scene) 506 ft.
March 27—The Twilight of the Gods (Dramatic) 335 ft.
March 27—A Wild Night (Comedy) 315 ft.
March 29—What Three Tots Saw in the Land of Youth (Dramatic) 306 ft.
March 29—The Child of the Regiment (Dramatic) 311 ft.
March 31—While Fishing (Educational) 312 ft.
March 31—His Last Illusion Gone (Dramatic) 407 ft.
April 2—Little Girl (Serio-Comedy) 255 ft.
April 2—Old Aunt Hanna's Cat (Comedy) 476 ft.
April 2—Beware of Evil Companions (Dramatic) 407 ft.
April 3—Every Last Thing (Dramatic) 404 ft.
April 3—The Marquis Leaves Home for a Week (C) 420 ft.
April 3—The Man of the Hour (Dramatic) 420 ft.
April 3—The Schoolboy's Hero (Dramatic) 335 ft.
April 3—The Kiss of Judas (Dramatic) 335 ft.
April 3—Contemptible Theft (Comedy) 518 ft.
April 3—Moscow Cid in Snow (Scene) 436 ft.
April 4—Theodore yeast to E. C. (Dramatic) 407 ft.
April 10—Ponte Rides Away with the Milk Cart (C) 253 ft.
April 10—Clarence and His Clumsy (Comedy) 404 ft.
April 12—Moonstruck (Scene) 721 ft.
April 12—Pranks of the Mischievous Kid (Comedy) 404 ft.
April 14—Oliver Cromwell (Dramatic) 804 ft.
April 15—The General's Financier (Dramatic) 475 ft.
April 16—The Tenant's Daughter (Dramatic) 428 ft.
April 16—we're Hacking Up (Comedy) 246 ft.
April 17—Jack's Successful Bluff (Comedy) 460 ft.
April 17—A War Time Tale (Dramatic) 308 ft.

SEILOG POLYSCOPE COMPANY.
Jan. 29—The Pirate Town Romance (Dramatic) 1000 ft.
Feb. 4—Stirring Days in Old Virginia (Historical) 1000 ft.
Feb. 8—King of the Ring (Dramatic) 1000 ft.
Feb. 10—The Man from the South (Dramatic) 1000 ft.
Feb. 25—The Skipper's Daughter (Dramatic) 1000 ft.
Feb. 25—In the Warmth (Dramatic) 1000 ft.
March 4—The Mad Miner (Dramatic) 870 ft.
March 4—Boats and Bubbles (Dramatic) 909 ft.
March 5—The Girl's Wages (Dramatic) 909 ft.
March 25—Infant Terrible (Comedy) 1000 ft.
April 1—The Settlement Workers (Comedy) 1000 ft.
April 5—Brother Against Brother (Dramatic) 1000 ft.
April 15—Love Under Spanish Skies (Dramatic) 1000 ft.

URBAN-ECLIPSE.
March 10—Rivalry (Dramatic) 367 ft.
March 10—South American Indians (Scene) 288 ft.
March 12—Electric Shopping (Comedy) 356 ft.
March 17—Cremation on the River Ganges (Scene) 176 ft.
March 17—The Celebrated Mountain (Comedy) 300 ft.
March 24—Have I Lost (Comedy) 405 ft.
March 24—Mt. Pallet Goes Out Landscaping (C) 483 ft.
March 31—Rebels of the Enemy (Dramatic) 811 ft.
March 31—Arabian Horsemen (Topsail) 307 ft.
April 7—On the Battle of the Precipice (Dramatic) 307 ft.
April 7—In His Boss for Dinner (Dramatic) 304 ft.
April 7—The Fair Police (Dramatic) 304 ft.
April 17—A Bachelor's Persistance (Comedy) 355 ft.

VITAGRAPH COMPANY.
March 9—Adventures of a Drummer Boy (Dramatic) 620 ft.
March 15—Parrot, But Under Agony (Dramatic) 356 ft.
March 15—Knemworth (Dramatic) 905 ft.
March 16—A Home at Last (Dramatic) 275 ft.
March 16—A Cure for Rheumatism (Comedy) 275 ft.
March 20—A Friend in the Enemy's Camp (Dramatic) 475 ft.
March 20—A Brave Irish Lad (Dramatic) 475 ft.
March 23—Oliver at Coney Island (Scene) 405 ft.
March 25—The Shepherd's Dream of Coney Island (Dramatic) 405 ft.
March 27—The King Lear (Shakespeare) 500 ft.
March 27—The Drunken (Dramatic) 500 ft.
March 31—The Wooden Indian (Comedy) 400 ft.
April 6—The Shepherd's Daughter (Dramatic) 1000 ft.
April 6—An Auto Manic (Comedy) 205 ft.
April 8—The New World (Dramatic) 400 ft.
April 8—The Napoleon Boy (Comedy) 400 ft.
April 10—The True Hero (Dramatic) 400 ft.
April 11—Tax on Husbands (Comedy) 300 ft.
April 12—The Heritage of Emance (Dramatic) 400 ft.
April 17—Student Days (Comedy) 455 ft.
April 17—Forgiven (Dramatic) 320 ft.

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LOVE UNDER SPANISH SKIES.—Don Caesar de Castro was a young vanguard nobleman, whose gambling debts incurred during the war, had shrunken the funds of his inheritance. To support his wife, Dolores, and their little daughter, he was forced to assume the conduct of a howling negro. A large estate is arranged in honor of his daughter's alliance and when the handsome couple arrive in their new coach and six, they are ushered into the presence of their landlord, Don Miguel de Sanchez. The young lady, Dolores, is almost overcome by the beauty of the mansion, the splendor of the furniture, and the pictures and statues which adorn the halls. The young lady, Dolores, is almost overcome by the beauty of the mansion, the splendor of the furniture, and the pictures and statues which adorn the halls. The young lady, Dolores, is almost overcome by the beauty of the mansion, the splendor of the furniture, and the pictures and statues which adorn the halls. The young lady, Dolores, is almost overcome by the beauty of the mansion, the splendor of the furniture, and the pictures and statues which adorn the halls.

POLYSCOPE

THE LIFE DRAMA OF NAPOLEON BONAPARTE AND EMPIRE OF NAPOLEON—Scene 1. The Prophesy.—Josephine, while walking alone in the gardens of her home, the Chateau d'Artois, is informed that she "will be more than Queen and yet outlive her husband." The heads rush, the Court is in commotion. Napoleon is summoned, but is not present at the audience. Scene 2. Napoleon Meets Josephine at Madame Talleyrand's.—This scene is very well arranged, and all the characters are well represented. Scene 3. The Battle of Trafalgar.—The two armies are charged, and the French are driven back. Scene 4. Napoleon Having Been Crowned Emperor of France.—Longs for a Son to Perpetuate His Name and Contemplations Divorce From Josephine.—Napoleon enters the throne room, walks restlessly up and down, and finally calls to his attendants, tells them that he is about to divorce Josephine. Scene 5. The Public Proclamation of Divorce Between Napoleon and Josephine.—The nation is shocked and all Europe is in commotion. Scene 6. The Parting of Napoleon and Josephine After the Divorce.—In his bed chamber Napoleon is seen preparing to receive his last visitors. Scene 7. Josephine at Malmaison After the Divorce. Memories of Napoleon.—Josephine, seated in a chair, sees a vision of Napoleon. Scene 8. Josephine of France, 1815. Scene 9. The Crowning of Napoleon, 1804. Scene 10. Josephine's Divorce.—Josephine's marriage with Don Salust is dissolved. The scene is in the room of the Cardinal de Malmaison. Scene 11. Josephine—The Australian's charge. Napoleon, with his generals, passes. The "wall of granite" is raised. Scene 12. Napoleon, Emperor.—The Coronation scene. Court assembled, the crowd thronging the hall. Scene 13. Napoleon, Emperor.—The scene is a grand one, the crowd thronging the hall. Scene 14. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 15. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 16. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 17. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 18. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 19. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 20. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 21. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 22. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 23. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 24. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 25. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 26. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 27. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 28. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 29. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 30. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 31. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 32. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 33. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 34. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 35. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 36. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 37. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 38. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 39. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall. Scene 40. Napoleon, Emperor.—The scene is in the presence of the crowd thronging the hall.

POLYSCOPE

THE MOVING PICTURE WORLD

A CURE FOR RHEUMATISM.—In the hospital par-}
April 7, 1909.

EXHIBITORS' ROYALTIES.

To facilitate the collection of exhibitors' royalties and for the convenience of exhibitors and rental Exchanges, this Company, after consulting many prominent exhibitors and rental Exchanges, has concluded to carry into effect its original intention to make the rental Exchanges its agents to receive exhibitors' royalties.

On and after Monday, May 3, 1909, the royalty of each exhibitor will be payable weekly in advance to the rental Exchange from which the exhibitor receives service. The rental Exchange will forward the royalties to this Company and this Company will promptly mail receipts for royalties to the exhibitors.

MOTION PICTURE PATENTS COMPANY.
CHILDREN OF THE PLAINS: An Episode of the Pioneer Days.—An immigrant train is seen wending its way over the plains. The party consists of a mother and her two little girls, one four years, the other two or three years older; the driver and scout riding in advance and a guard of two or three plowmen. After they have passed a certain point an Indian comes from a piece of concealment mounts his horse and rides off to the Indian encampment, where he tells of the palafaces; then all mount and start in pursuit. The wagon train stops and is making camp as an Army scout bearing despatches comes up and tells that Indians are on their trail. He promises to send aid from the fort as quickly as possible and preparations for a barricade are at once begun. In a short time the Indians appear and surround the caravan. A brief fight ensues and all save two girls are dis- patched. One is left for dead while the other is taken away by the warriors. Shortly after the soldiers appear, but too late. The little child is observed and after a short time revives and is taken by the commanding officer to the military post, where she becomes the pet of the regiment. Twelve years later we find the same young lady galloping over the plains. An Indian comes upon her, delivers a message, which after her course and eventually leads to her capture. In the Indian village to which she is taken, she is selected by one of the braves for his squaw. The woman who is left to guard her observes a locket on her neck and by it recognizes in her her long lost sister. They decide to escape, cut a slit in the back of the tent and start for the military post. The escape is shortly after detected by the Indians, but too late to prevent the girls from reaching the fort. The young lady is welcomed by her soldier lover, to whom she presents her sister. Length, 535 feet.

LOST IN A FOLDING BED.—A man searching for a furnishing room observes a sign on a house and rings the door bell. A woman answers, her little child tagging behind. The man is shown the room, in which there is a folding bed. The woman lowers it down, and, while her prospective boarder is bargaining over the price, the child jumps on the bed and it closes up, locking her inside. No arrangement can be made. The man leaves the house, and, in coming down the street, is accosted by another man carrying a bag. It contains a dog, which the owner wishes to rid himself of, and offers a dollar, which is readily accepted. As the man starts on his way an old woman looks after his suspiciously, runs into the furnished room house, where the mother is busy sewing. The old lady takes her story and an immediate search is made for the child. Not being able to find the child, the two women start for the police station and an officer is sent to assist them. The man with the bag is soon sighted and a chase follows, in which the officer finally catches up with the sup- posed kidnapper. The bag is opened and a dog falls out. The crowd, which has been attracted, laughs at the cow, which walks off in disgust. The officer and women return to the house and the policeman looks about, goes into the bedroom, lets down the folding bed and finds the lost youngster. The mother hugs her child for a moment, then turns her across her knee and administers a good spanking.

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"There is no doubt in our reader's minds where we stand."—M. P. News.

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BANNER MUSLIN CLOTH

Signs to Order at 25c. a yd.

Paper Signs, Card Board Signs, ice and up, Picture Work, etc., etc.

Work done and shipped to any part of the country, first-class work guaran-

teed. Cash to accompany order.

J. H. EARLY

393 So. Clark St., Chicago, Ill.

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Knickerbocker Theatre Building

We are shownmen and know your wants. Send for terms, etc. Low rates.

WE SUPPLY

Films Song Slides, Singers, Piano Players, Vaudeville and everything pertaining to

MOVING PICTURE HOUSES

NEXT ISSUE:

Eagle's Prey
Les Lions 666 feet

Mishaps of Lover
Les Lions 404 feet

Disloyal Lover
Powhatan app. 900 feet

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All the Feature Productions in Stock for Shipment.

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HALLBERC’S ECONOMIZER

Saves the Most Lasts for Ever
Gives the Best Light Takes Out the Ghost

J. H. HALLBERC, 28 Greenwich Ave., N.Y., U.S.A.

Theatre for Sale
A first class Moving Picture Theatre in Pennsylvania, seating 350, new Opera Chairs, No. 8 Power's Machine, Double Dissolving Stereopticon, nearly new Electric Piano in front of house, new Lester inside, stage 12 x 18 feet, Proscenium arch 14 x 15 feet, in town of 15,000. Must be sold by May 1st. Cheap rent, at a price that will surprise you. Money is the only thing that will do business. Address THEATRE, care Moving Picture World

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PEERLESS SONG SLIDES

The Kind that Almost Talk
Ever Imitated, NEVER EQUALED

Let us place you on our mailing list
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SEND for SPECIAL PRICE LIST
SLIDES OF SICILY AND ITALY
Scene of the Recent Earthquake

Set of 20 plain, $4, colored $8.
Set of 25 plain, $7, colored, $14

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GRAND PRIX
Awarded First Prize and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908

Manufacturers of Films of Quality
Photographic Excellence Unexcelled

NEXT ISSUES

Wednesday, April 14th

A SAILOR’S LIFE
Thrilling Incidents in the Life of a Seafarer
Length about 574 feet

CANALS OF COPENHAGEN
Length about 295 feet

GREAT NORTHERN FILM COMPANY
NORDISK FILM COMPANY, COPENHAGEN
7 EAST FOURTEENTH STREET, NEW YORK CITY
Licensee under the Biograph Patents. All purchasers and users of our Film will be protected by the American Mutoscope & Biograph Company.
How easily the exhibitor was blufféd into believing he could not run his theater if he didn't hook up with the Trust. Yes, not only the exhibitor, but the film exchange as well, believed the Trust had the game all sewed up in a sack; but when it came to the Trust answering your questions, all they had to say after ten days was that they were swamped with correspondence and would advise you later; this gave them sufficient leeway. But what have they done? Trust film exchanges are violating their contracts. Why? Because they have to or go out of business.

How many trust film exchanges will there be in the next six months? IT IS GENERALLY BELIEVED FROM GOOD AUTHORITY THAT THREE TRUST FILM EXCHANGES WILL BE ENOUGH FOR CHICAGO and vicinity. What will this do to you, Mr. Exhibitor? Think it over.

In six months the Trust Film Exchange will not have a reel of his own fit to send out; the Trust takes their films away, and all that is left for him to do is to get a job in a groceve.

All these things taken into consideration set us to thinking, and the more we thought, the more we looked like a lot of d——— fools.

Now, right here, the sooner you get to thinking and break away from the Trust, the sooner you will know the great advantages of being independent. Every true American wants INDEPENDENCE; it's a FREE COUNTRY, so why not take advantage of the benefits of going independent WHILE THE IRON IS HOT.

Now, then, Friend Exhibitor, if you will go to the trouble of looking into this matter and try our

INDEPENDENT SERVICE

you can bank on not being any the worse off, and you won't be in the clutches of a Strong Arm Holdup Gang—the Trust.

Understand INDEPENDENT SERVICE means Exclusive service in your town.
Films furnished by the International Projecting and Producing Company are considered by authority at least equal to, if not Superior to, the trust makes.
Beat 'em to it. Wave your Flag of INDEPENDENCE.
Now that our reputation for Quality is undisputed as the highest, send us your order for service and you will be happy ever afterwards.

DO IT NOW. TO-MORROW MAY NEVER COME.

20th CENTURY OPTISCOPE CO.
R. G. BACHMAN, President
Argyle Building, cor. 12th and McGee Sts., Kansas City, Mo.
RANDOLPH AND DEARBORN ST., CHICAGO, ILL. GAIETY THEATRE BLDG., SPRINGFIELD, ILL.
$10,000.00 FORFEIT

We will pay to any charity designated the sum of Ten Thousand Dollars if we cannot prove that we are purchasing at least one print for each of our offices of the entire output of the

INTERNATIONAL PROJECTING AND PRODUCING CO.

"The independent film renter is scotching like mad for second-hand films. This is proof enough that the average independent does not intend to become a regular purchaser of the regular weekly output of the independent manufacturer, but intends to buy only when it suits him. This tendency in itself means failure for any concerted independent movement, and the Moving Picture Patents Company knows this and therefore they can afford to smile at the grandiloquent promises made by the independents and the fierce threats made against the Trust. The simple, solid truth is that the vast number of exchanges that claim to be independent are running on the mangiest of junk and the outcry of their subscribers is painful. Already the business of many independent shows has been ruined and some of them are closing their doors."

The above paragraph appeared in the Moving Picture World on page 361, issue of March 27, 1909, under the caption of "Observations by Our Man About Town," and is the cause of our publishing the above offer. This paragraph was probably published with a view of ridiculing the INDEPENDENT movement and INDEPENDENT exchange. As this article has appeared, we wish to say, as America's Largest Film Exchange, either TRUST or INDEPENDENT, that the facts published are, in the main, true. There are many small wild-cat exchanges representing themselves as being Independent which are really the back door of some TRUST film exchange who are endeavoring to make their "junk" film earn them something.

In securing INDEPENDENT service, Mr. Exhibitor, you want to be sure that you are dealing with an exchange that is INDEPENDENT and buying INDEPENDENT film, and not endeavoring to palm off on you their old Trust "junk" film.

As the best proof of our ability to handle your account with new Independent films and to prove our responsibility to you, we refer you to

THE INTERNATIONAL PROJECTING AND PRODUCING CO., CHICAGO.
NATIONAL PRODUCE BANK, CHICAGO.
THIRD NATIONAL BANK, ST. LOUIS.
U. S. NATIONAL BANK, OMAHA.
SHOW WORLD PUBLISHING CO., CHICAGO.
BILLBOARD PUBLISHING CO., CHICAGO.
MOVING PICTURE WORLD, NEW YORK—AND

500 Exhibitors That Are Satisfied With Swanson's Quality Service

Independent Motion Picture Films for Rent

THE FINEST MOVING PICTURES IN THE WORLD

The films that are placed in our rental stock are the cream of the Independent productions and are selected by Mr. Swanson personally, and his selection is based on character, action and photographic detail and perfection. Not alone are we able to furnish you a higher class service, but we are able to offer you a greater variety of subjects from which you may make your selections.

WM. H. SWANSON & CO., 160-162-164 Lake St., Chicago, Illinois

AMERICA'S LARGEST FILM EXCHANGE

OR

WM. H. SWANSON ST. LOUIS FILM CO. - 200-202-204 North Seventh Street, St. Louis, Mo.

OR

WM. H. SWANSON OMAHA FILM CO. - 106 South Fourteenth Street, Omaha, Nebr.

We want to buy 1,000 second-hand Edison Mechanisms—two pin movement: Write stating lowest price
SUCCESSFUL EXHIBITORS are learning that **It Pays to Investigate** and that

**The Motiograph is truly A Wonderful Machine**

*FOR MOTION PICTURES AND STEROPTICON VIEWS*

and that where there's **Perfect Pictures** there's A Motiograph in the **Operator's Booth**.

Chicago, Boston, New York and Frisco approved.

It projects **Wonderfully Brilliant, Steady and Flickerless Pictures** and is absolutely fireproof.

**ENTREPRISE OPTICAL MFG. CO.**

The Motiograph is Licensed under the patents of the

**MOTION PICTURE PATENTS CO. OF NEW YORK.**

The **Rheostato Current Saver**, saves 60 to 75 per cent. on Electric Bills,

The **Model "B" Calcium Gas Outfit** is the only satisfactory substitute for Electric Light.

Our Catalog tells a lot of interesting things.

WRITE FOR IT;

83-81 W. Randolph St., Chicago

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**The Eagle Film Exchange**

We are prepared to give you the following makes of film:

**GREAT NORTHERN, ECLAIR, CINES, COMERIO, MELIES, WILLIAMSON, Etc.**

Dealers in all makes of Machines, Carbons, Cement, Tickets, Condensers, Fort Wayne Compensarc

Branch: **MADISON CHUNK, PA., Oscar Bittner, Mgr.**

Southern Branch: **BALTIMORE, MD., 314 W. LEXINGTON ST., Carl R. Jones, Mgr.**

143 N. 8th Street, **PHILADELPHIA, PA.**

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**A WORD TO THE WISE**

Successful Moving Picture Exhibitors Use

**POWER'S CAMERAGRAPH**

The best results with alternating current are obtained with

**POWER'S INDUCTOR**

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**NICHOLAS POWER COMPANY, 115-117 Nassau Street, New York**
1909 Model

PATHÉ PROFESSIONAL OUTFIT
Approved by the New York Board of Fire Underwriters
Licensed by the Motion Picture Patents Company
PRICE, $225.00

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NEW YORK
41 West 25th Street

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35 Randolph Street

NEW ORLEANS
815 Union Street
IF YOU WANT A WINNING ATTRACTION
one that will crowd your house at every performance, put on the
SUMMERS-BRITT FIGHT PICTURES

Taken before the National Sporting Club of London, England, February 27, 1909, and shown in the United States for the first time at Chicago, Ill., March 14.

The admission price to the original performance in London ranged from $1.00 to $30.00 a seat. This gives some idea of the absorbing interest of the public in this international contest.

These pictures are the latest, clearest and best fight pictures taken. Wherever they are shown they play to capacity and create a sensation.

WRITE FOR RENTAL TERMS NOW

By special arrangement made with John Krone of Chicago, these fight pictures can be secured only through the Chicago Film Exchange.

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THE MOTIOGRAPH

After Two Years of Phenomenal Success is Still Gaining

It has been further improved with 20 New Features and

The Motiograph

NEW MODELS 1909 IN TWO STYLES

The King and the Prince of Motion Picture Machines will be Ready for Delivery by April 10th, at Prices from $150.00 up

SUCCESSFUL EXHIBITORS are Learning that PERFECT PICTURES mean a MOTIOGRAPH in the Operator's Booth

Write for Catalog

ENTERPRISE OPTICAL MANUFACTURING CO.
83 WEST RANDOLPH STREET :: :: CHICAGO
PREVENTS TIRED EYES AND HEADACHES

The rapidity of our new shutter has been so perfected that 80 to 90 per cent, less non-exposure (which has heretofore caused the tremulous vibration producing so many tired eyes and headaches) is found in the Moviograph than in any other machine, making perfect brilliancy of picture and sharpness of outline. Together with the rock-like steadiness of the pedestal the flicker is thus entirely eliminated.

Fifty-cent Theatre and Vaudeville House Managers increase their bank account with the Moviograph. Patrons who come once will always come again where they know they see the best pictures, positively rest their eyes instead of tiring them, and where all fire risks are removed.

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1908 Theatre Model, Especially Approved by the Underwriters Association

OTHER POINTS OF EXCELLENCE in the Moviograph found in no other machines are: A special Film Rewind by which the film can be rewound with the main crank in two minutes without removing either reels or magazines, saving time between pictures and entertainments; perfected Fireproof Magazine, Fire Traps, with four rollers and with spring activated flanged guides, preventing side movement and making it impossible for fire to pass them; never failing Automatic Fireproof Shutters; Perfect Framing Device; Flanged Sprocket Rollers to prevent film being torn or ruined by accidentally running off sprocket wheels; Enclosed Gears and working parts; Perfect Take-up with new form of belt adjuster; Lid Off Wide Open Lamp House making it easily accessible; Improved Arc Lamp with all Hand Wheel Adjustments; Slide Carrier Swing, saving one-third more illustration for the Motion Pictures.

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GIVES THE BEST LIGHT
TAKES OUT THE GHOST

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

TUESDAY, APRIL 20

OUTCAST or HEROINE

A English soldier of Puritan days falls in love with a maiden who is an outcast from the community. During an Indian outbreak she braves all danger and brings the soldiers from the barracks miles away, saving the lives of her traducers.

Length, 550 feet.

THE DYNAMITE WAISTCOAT

Hans, a German cobbler of a mining camp, whose wife has been annoyed by the town bully, starts out for revenge and gets a goodrouning. Returning home he hits upon a clever scheme whereby the tables are turned and the bully given an unwelcome surprise.

Length, 365 feet.

SATURDAY, APRIL 24

THE LOST SHEEP

Picturing the experience of a young woman clerk who forsakes home and friends for a chance acquaintance, only to be deserted herself. She finally returns home, is forgiven, and resolves never again to give up the old friends for the new.

Length, 505 feet.

A FAITHFUL FOOL

Two cavaliers aspire for the hand of the Prince's daughter. She loves one while her father favors the other. The latter carries the girl away, but is detected by the jester, who informs the lover. Together they effect the girl's release, the jester losing his life in serving the lady so faithfully.

Length, 315 feet.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
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PARIS, 15, Rue Sainte-Cecile
STOP AND FIGURE
Your increase when using Selig films. That is all. Nuf said.

SELIG'S NEXT NEW ONE WILL BE OUT APRIL 22nd.

A Fighting Chance  The Dairy Maid's Lovers
Length, 680 Feet  Length, 306 Feet
Order QUICK from your nearest film exchange.

SELIG POLYSCOPE CO.,
45-47-49 Randolph Street, Chicago, Ill., U. S. A.

Kalem Films
Issue of April 23, 1909

THE NORTHERN SCHOOLMASTER
Length 865 Feet
"The Northern Schoolmaster" is a powerful story of reconstruction days in the South, and depicts a raid of the Klu Klux Klan. Another great feature is a fire rescue scene which has never been equalled in motion photography.

NOTE—We are now in our new quarters in the Eastman Kodak Building, where we will be pleased to see our friends at any time.

KALEM CO., Inc.
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$1,000 CASH
Buys finely equipped, well paying

MOVING PICTURE HOUSE
Raised floor; accommodates 300, in centre of business section of great summer city of 32,000. or will sell half to active manager, as I cannot devote time to it. Address

NEW ENGLAND
Care of M. P. World

BIOGRAPH

FILMS
RELEASEd APRIL 19, 1909

Lady Helen's Escapade
A pretty comedy drama showing how a lady of quality, becoming bored with the monotony of her life, hungers for excitement and with this in view hires herself out as a domestic. She meets and falls in love with a poor but wonderfully clever musician, thereby turning her wilful whim into a pretty romantic episode.

LENGTH 765 FEET

A Troublesome Satchel
Funny short comedy in which a young man purchases a satchel at a sale of unclaimed express packages and finds it contains a set of burglar's tools. He tries to get rid of it but has a hard time doing so.

LENGTH 212 FEET

RELEASEd APRIL 22, 1909

The Drive For A Life
A Thrilling Story of A Woman's Jealousy

This is a most exciting picture story of a young man who upon being engaged to an estimable girl, returns the letters of a former sweetheart with the intelligence. The sweetheart is incited to revenge by jealousy, and poisoning some candy sends it to the fiancée as coming from the young man. He discovers her intentions, however, and after a most thrilling drive in an automobile arrives at the girl's home in time to prevent her partaking of the sweets. The drive is one of the most daring attempts ever done in motion pictures.

LENGTH 940 FEET

Release days of Biograph Subjects—MONDAY and THURSDAY

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

AMERICAN MUTOSCOPE and BIOGRAPH COMPANY
11 E. 14th STREET, NEW YORK CITY
“THE POET’S VISION”
Dramatic. Approximate Length, 356 Feet.
RELEASE, TUESDAY, APRIL 20, 1909.
A beautiful and interesting series of comparative views, showing
the romance of the ancients and the cruel reality of the present.
A poet in quest of inspiration journeys down the country road, his
mind taken up with the beauty of nature, when he meets a phantom
spirit which leads him back many centuries and permits him to
 feast upon the ancient romance and beauty, only to shock him by
a rude awakening and realization of the present conditions. Excellent
photographic quality.

“TOO MUCH ADVICE”
Comedy. Approximate Length, 638 Feet.
RELEASE, TUESDAY, APRIL 20, 1909.
Our friend Jones has a bad spell of the “tired feeling” and in this
condition is receptive to all possible suggestions as to remedies
curing his imaginary illnesses.
His servants as well as his friends freely offer their counsel and
advice, as a result of which Jones takes a hand at gardening, ath-
letics and other sports; he tries the silence and water cures, but
all to no avail other than to furnish amusement to his advisors.
His condition grows worse with each effort to regain his health
until finally his family physician advises him to refrain from fol-
lowing the kindly suggestions of his friends if he wishes to regain
his health. This counsel is faithfully followed, and Jones soon
performs the routine of every-day life.

“SENTENCED TO DEATH”
Farce-Drama. Approximate Length, 466 Feet.
RELEASE, WEDNESDAY, APRIL 21, 1909.
The prisoner having occupied the death-cell is awakened early on
the morrow of the day of his execution by the prison officials. Every
effort is made to enthrall the prisoner on the day of his
execution. The fresh air, wafting in the cell, instead of cheering
him, causes him to fear his catching a cold and he keeps his cell
as warm and as clean as possible.
In an old-time manner as though honored by a visit of his friends
at home he invites his executioners to be seated. Has an
interesting chat with them and later he engages in a game of
chess which he extends to such a time when his execution, if
carried out, will be unconstitutional, and he is therefore pardoned.
Intensely interesting and well dramatized.

“MAGIC EGGS”
Magic. Approximate Length, 384 Feet.
RELEASE, WEDNESDAY, APRIL 21, 1909.
An exceptionally clever series of optical illusions in which a basket
of eggs and the chef takes prominence parts. The chef gets a few
ideas on the mysteries of the culinary art and is stupified by a
veritable storm of eggs. Intensely interesting, amusing and very mystifying. Artistically
colored throughout.

“THE SQUIRE and the NOBLE LORD”
Drama. Approximate Length, 436 Feet.
RELEASE, SATURDAY, APRIL 24, 1909.
A magnificent drama, enacted with much feeling in beautiful set-
tings of the Middle Ages. Rosie, a pretty village maiden, is en-
gaged to be married to the squire, a manly fellow, liked by everybody.
The noble lord of the town castle, visiting the village, meets Rosie,
and is immediately charmed by her beauty. He endeavors to kiss
her for which he receives a merited rebuke from the squire.
En-
gaged, the lord orders the former’s arrest and he is carried off to
prison.
Rosie consults her friends and they conclude to call at the castle
to intercede for her betrothed.
The lord, intending to humiliate the squire, orders him brought
forth and then again attempts familiarities with Rosie, not think-
ing that the squire would presume to resent the insult irrespective
of the consequences. A violent encounter is caused and in the
struggle the lord falls over the balustrade of the terrace. Before
the guards realize what has happened, the squire and Rosie make
their departure on a horse, escaping in the shadows of the night.

“FOUND ON THE ROCKS”
Drama. Approximate Length, 549 Feet.
RELEASE, SATURDAY, APRIL 24, 1909.
A group of fishermen are seen seated at a table in front of a
resort. The waitress is serving refreshments when one of the men
attempts to force his attentions upon her. One of the fishermen
intercedes and a fight is on. While the two are belaboring each
other one of the older men intercedes. The incident is apparently
over, but for the malice born in the heart of the younger of the
two combatants against the old fisherman, and we see the men
take leave from their families to follow their calling. Out on the
sea the old man and the young fellow are interfered with are detailed
to set the nets. While the older man is thus engaged the young man
pushes him out of the boat, and rows back to the vessel, thinking
the old fisherman will be drowned. The vessel returning to dock is
met by the family of the fisherman and the sad news of the
accident at sea imparted, causing great grief. The son, however,
voices that he will find his father, and seeking the aid of another
the two start out to sea in a little row boat. They scan the shores
and are finally rewarded by the sight of a man’s prostrate figure
on the rocks. When they arrive the son administers a refreshing
bath to his father and he recovers. The true story is soon
learned and together they return to their village where the guilty
fisherman is found drinking. When he looks up at his supposedly
dead victim he becomes affrighted and seeks pardon, but the police,
who have been called, take him into custody, and he is subjected to
the penalties prescribed by law for the deed he committed.
The most important event of the week was the announcement from Carl Laemmle that he had decided to throw in his lot with the independents. Laemmle’s office in Chicago and his many branches constitute such a factor in the rental field and his experience is so great that the step which he has taken after much deliberation can safely be taken as a strong commendation of the films that are being handled by the International Projecting and Producing Company. The heavy purchases from this new recruit will give a new color to the statement by Mr. Murdock that his company would be satisfied with one-third of the business.

**Wanted: a New F. S., A.**

It is three months since the Film Service Association was reduced to a state of masterly inactivity by the drastic action of some of those who had no further use for it and practically put it out of business. Since that time the Association, as we quite expected, has been quiescent. Whatever position it holds in esteem has certainly not been strengthened by the fact that its president has gone Independent. Some of the other officers of the Association can hardly be in sympathy with its negative policy. In other words, the Film Service Association is like a house divided against itself and consequently must fall, even if it has not already done so.

Not that the need of a representative Film Service Association for the whole United States has passed away. On the contrary, the events of the past two months have shown very clearly that there is more need than ever for such a body to look out for the interests of those engaged in the film business. It is a fact, and in many respects a deplorable one, that at this moment there is not in existence in this country a single body which can fairly claim to be representative of any one section of the film industry. Some of the manufacturers are, it is true, united; here and there throughout the country there are State Associations of exhibitors; but the film renters, except insofar as we have pointed out, are uncombined. Now, we believe, in respect of the renters, that this state of affairs can be quickly remedied, if only a few energetic men, who have the best interest of the business at heart, will get together and reform the F. S. A. on broad, democratic lines and make it representative of the whole country. If this be not done, then the renter will surely find himself between the devil and the deep sea. For it is within the sphere of practical politics that he can be squeezed right out of business, unless he has some reserve of power to fall back upon. He may not be always able to rely on the assistance of independent importers to go to his aid in times of crisis.

It will be interesting to our readers to learn that the film situation in England is practically the counterpart of that which exists in America. The formation of the trust has brought about the growth of an independent section of the trade, and this again has resulted in the establishment of a Kinematographic Trade Production Society, which has been formed to safeguard the interests of all showmen, exhibitors and the trade generally. Its aim is to secure the free and unrestricted continuation of the kinematographic business. All interested are welcomed as members. It is supported by leading exhibitors, showmen, anti-trust manufacturers. The president, vice-president, council, secretary are prominent men in the British film trade, and we know sufficient of them to be sure that this society will carry out the objects for which it has been formed and will defend the rights of its members and freedom of trade.
Surely the American film industry will not lag behind its British competition in asserting its right to exist, to act on behalf of and for its members, and generally to carry out all those things which it is desirable to be done in furthering the objects of such an Association. The time is ripe for the re-formation of the F. S. A., and we suggest that steps to that end be taken right now, instead of waiting until the meeting in Atlantic City next July. We believe if the President took action in the matter he would find himself supported by renters all over the country.

Fire Insurance for Exhibitors.

Last week we briefly announced that the Motion Picture Patents Company had been instrumental in securing a reasonable rate of accidental insurance for licensed exhibitors and renters. Now we learn that by special arrangement with one of the most substantial fire insurance companies of this city the company offers fire insurance that will cover all of the furnishings and fittings, including the machine and film of a licensed theater.

This proposition of fire insurance, as well as liability insurance, is made possible only by the operation which the Patents Company has been able to bring about and some corresponding unity of action. Its success will depend upon the number of those who, we believe, will take advantage of either one or both.

If the exhibitor does not desire to cover himself with liability insurance as well as fire insurance, he can take either one, but the acceptance of either or both is essential to carry through this rate. The minimum premium for the first $1,000 will be $35. All over that will be written at 3 per cent. on the excess. The insurance is issued only to licensees, and upon the cancellation of license by the Patents Company the premium paid will be returned pro rata, less 25 per cent.

The offer is made through Mingle & Wood, 165 Broadway, who will issue the certificate upon receiving application. Licensed exhibitors will no doubt highly appreciate this convenience and the moderate terms upon which this insurance can be obtained.

It will be seen from various communications that we have published that the Patents Company is making substantial progress in its policy of materially advantaging the moving picture industry, or that large section of it which is affiliated with the company. Cheap accidental and fire insurance are distinct material benefits, the value of which are obvious. Moreover the information about the progress of the censorship shows that the company is accomplishing good and solid work in this respect, which is bound to exert a most beneficial effect throughout the moving picture field of the United States. Its association with the Liberal Sunday League in supplying educative matter about the liberal observance of the Sabbath is also worthy of commendation.

The Kalem Stock Company, which have been operating in Florida for several months, has now returned and been disbanded. Another company is being organized to operate in a different section of the country.

W. N. Selig writes from Denver that the country around there is under two feet of snow. So we may look forward to seeing some dramas with a real Winter setting and all the natural Wild West effects which are common now to the Selig productions.

The Goldstein Bros. Amusement Company, operating theaters in Westfield, Mass.; Exeter, N. H.; Wasterly, R. I., will open a moving picture theater called the Pictorial Subway at 231 Main street, Springfield, Mass. seating about 350. Opening day May 30. Place to cost about $5,000.

The Modern Way in Moving Picture Making.

By Thomas Bedding, F. R. P. S.

CHAPTER VI.

The Camera.

I am anxious in these chapters to avoid covering ground occupied by the two excellent series of articles for operators and others, by F. H. Richardson, one of which has already appeared in the World, whilst the other started last week. If, therefore, it should seem that there are some practical departments of moving picture making that are not dealt with here, the reader will find them referred to in the chapters on "Plain Talks to Theater Managers and Operators" now appearing. Moreover, I am wishful to strictly confine myself to the results of my own observation and experience.

The taking camera is, of course, an important item in the outfit and whatever type is chosen—for obvious reasons I am unable to discuss the comparative advantages of different types—it should be the best for practical work. The first lesson to be got by heart is that of absolute cleanliness. Before exposure a film should be perfectly clean and free of all particles of dust and other foreign matter. The interior of the camera should be always carefully cleaned and dusted before use and the working parts kept similarly clean, so that no dirty matter is present between the sensitive film and the lens at the moment of exposure. This may seem somewhat unnecessary advice, but it is not so. It is surprising, indeed, how little attention is paid to such a simple matter and how many defects in the negative or positive can be traced to lack of cleanliness and the deleterious influence of omnipresent dust.

After exposure the utmost care should also be taken to guard the exposed film from rough handling, unnecessary abrasions and contact with dust. Often when I have been watching the progress of a sensitive film from its packing tin through the camera into the receptacle that holds it prior to development, I have been amazed at the carelessness of those who handled it. They seem to regard the film as if it were a piece of iron or wood, or some other article, the surfaces of which it was not necessary to protect. It cannot be too clearly pointed out that even the minutest defect on the film when magnified on the screen shows very, very largely, hence again the importance of an almost ideal cleanliness in handling the film in the operations before development.

Here a note may be given as to the surrounding cleanliness, and the safety of the non-actinic light, of the darkroom, in which the film is placed in the camera. Too much care cannot be taken in these regards. The darkroom should be spotlessly clean and the light so safe that no risk of fogging is run. Again, I have observed much carelessness in these respects, and that is why I draw attention to them. A light may be visually quite safe, it may not even actually fog a film, and yet, perhaps, it is not quite safe enough to prevent some sort of slight veiling appearing to degrade the purity of the negative. I wish some of my readers could see for themselves the very scrupulous care which is taken in some sensitive paper and film manufactories to guard those tender surfaces from the action of dirt and too much light. I wish, indeed, that the moving picture maker, who too often is only an intelligent empiric, could have such an experience, then he would realize for himself the
Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER II.

In handling steam we use the term "pound" to denote pressure. In handling water its volume or quantity is expressed in "gallons."

Electricity has pressure just exactly as has steam in a boiler, but this pressure is expressed in "volts" instead of, as in steam, in pounds. Electric current has volume, or quantity, just as has flowing water, and this quantity is measured, or expressed, in "ampere," instead of in gallons, as is the case with water.

It is firmly in your mind that the term "VOLT" MEANS PRESSURE and nothing else, just as pounds means pressure in a water pipe or in a steam boiler, and that "AMPERES" MEANS VOLUME, OR QUANTITY, of current flowing, exactly as gallons would mean the quantity of water flowing in a water pipe. Let me impress upon you that it is of importance to your clear understanding that you get it thoroughly squared around in your mind that electric current has both pressure and volume, exactly as does the water main, and that the terms volt and ampere mean in electrical practice precisely the same thing as do pounds and gallons when applied to a water main carrying water under pressure.

The "ohm" is the term used to express resistance to the passage of an electric current. Current in passing through a wire meets with resistance, just as a water pipe offers resistance to the flow of water through friction. This resistance is expressed in ohms.

The term "Watt" is used to measure the amount of work performed by an electric current. In other words, it means electro-motive force or horsepower. Merely for the sake of convenience the term "kilo-watt" is much used, meaning 1,000 watts. A watt is $\frac{1}{746}$ of a horsepower.

DEFINITIONS OF TERMS.

These definitions are the clearest, simplest the writer has been able to discover after a search of many standard works on electricity. He believes that a close inspection of them will enable the average man to arrive at a pretty close understanding of what the terms really mean. At any rate they cannot be put in simpler language.

The practical unit of electric pressure, or electro-motive force. The pressure required to move one ampere against a resistance of one ohm. The electro-motive force induced in a conductor, usually an armature coil, which is composed of 100,000 (or more) times the resistance of the ampere times the resistance. In this unit the ampere has the same value as the ohm.

AMPERE: The unit of electric current (quantity or volume). That amount of current which can be driven by a pressure of one volt, the unit of electric pressure or electro-motive force, through one ohm, the unit of electric resistance. This unit is the amount of current which would pass in one second through a resistance of one ohm, under a pressure of one volt. A current of such strength as would deposit .00564 grains of copper per second. The unit rate of flow per second.

Some writers say that the term ampere does not represent quantity, but only indicates the strength of the current; quantity being represented in coulombs, which means the quantity passing a point in a given time (coulombs equal the amperes times the seconds). This is splitting hairs altogether too fine for the average operator. Technically the above statement is quite true, but for the operator's purpose it is well enough to say that ampere represents quantity.

OHM (there are several standards, viz., the Board of Trade Ohm, English Ohm, British Association Ohm, Legal Ohm and the Standard Ohm): The "Legal" ohm is the standard used in the United States, and it is defined as follows: The resistance of a column of mercury (the resistance such a body of mercury would offer to current) 106 centimeters in length, having an area of cross-section of one square millimeter at 0 degrees Centigrade or 32 degrees Fahrenheit. This is now the international value of the ohm.

WATT: The unit of electrical activity or power. The number of watts is numerically equal to the amperes times the voltage. One volt times one ampere equals one watt or $\frac{1}{746}$ horsepower. Sometimes called the "Volt-Ampere."
Knowing the voltage and number of ohms resistance the number of amperes flowing may be determined by dividing the volts by the ohms; as, for instance, having 110 volts pressure and a rheostat offering 3 ohms resistance how many amperes will flow through the wires? 110 divided by 3 = 36.6 amperes equal to the number of amperes. Knowing the voltage and number of amperes flowing the ohms resistance offered may be determined by dividing the volts by the amperes; as, for instance, with a current of 220 divided and 3 amperes its 73/5, the ohms resistance offered to current passage. Knowing the number of amperes flowing and the ohms resistance we may find the voltage by multiplying the non-conducting by the ohms; as, for instance, if we had 3 ohms resistance and were getting 30 amperes of current we would find the pressure by multiplying 30 by 3, which would tell us the voltage was 90.

**RULE OF THUMB.**

The following formula, known as the "Rule of Thumb," is correct and is very convenient in aid of memory. In this formula I let V equal volts, A amperes and O ohms. Remembering that it is expressed as a fraction and that the line means "divided" by and that with the upper quantity eliminated the lower two should be multiplied together, just cover up the quantity desired and what remains will equal the upper quantity. For example, how much a 3/4 inch copper pipe will carry. The resistance knowing the anerageper and voltage I place my thumb over the "O" and see that V divided by A will give the answer.

To find the watts being consumed you simply multiply the voltage by the number of amperes flowing; as, for instance, we have 30 amperes at 110 volts. How many watts? 110 multiplied by 30 equals 3,300 watts. How many kilowatts is that? 3,300 divided by 1,000 equals 3.3 kilowatts. How many horsepower is it? One watt is 1/746 of a horsepower, therefore 3,300 watts equal 3,300 divided by 746 or 4 and 158/373 horsepower.

**INSULATION.**

This is a matter of the UTMOST IMPORTANCE to which too little attention is usually paid. In too many instances current bills are excessive simply for the reason that there are unsuspected current leakages due to faulty insulation. By this it is not necessarily meant that the wire covering is faulty. Insulation, in its true sense, means keeping the current from contact with the ground, in any degree, at all points.

The earth is the great storage reservoir of electricity, being, it is supposed, filled with electricity at what might be termed zero voltage, even as the ocean is filled with water at atmospheric pressure.

When electricity is under pressure its constant endeavor is to escape from the wires into the earth, just exactly as the endeavor of steam confined under pressure is to escape into the air. The air is the ground to the electric current. Both lose their pressure by escaping, one into the air, the other into the earth.

We confine the steam with metal plates and rivets, and the higher the pressure the stronger and heavier must these plates and rivets be.

We confine electricity to the wires by insulation, and the higher the pressure (voltage) the more perfect must be the insulation. If there be a small "pin-hole" in the boiler the steam will still be confined at pressure but some of it will be escaping, thus causing present waste. If there be a slight imperfect "ground" (imperfect connection between the earth and the wires) there will be present current leakage, which will tell in the meter and therefore in the current bill. You will thus readily see the necessity for very carefully insulating your wires. Further along I will tell you how to detect grounds.

Air is a conductor of electricity, but a very poor one. It will only carry current at enormous voltage—far in excess of any commercially practical or commercially practical, with the single exception of wireless telegraphy. We say that all electrical current is conducted by the air, and by stringing the wires through the air, allowing them to come in contact with nothing but non-conducting material the current will be confined to the wire, just as is the steam in a boiler by its metal plates and rivets. Wires are usually covered with some or some non-conducting compo-

sition, thus still further insuring complete insulation and consequent confinement of the current.

But if there be the very least metallic or other current-carrying connection with the earth there will be current constantly escaping from the lines, and this means waste pure and simple. It is the small "ground" (a "ground" is a current-carrying connection between the wires and the earth) that is dangerous to the pocketbook. If connection is such as to carry considerable current it will most likely manifest itself by heating, and may burn off, but the small ground is different, for you can't see it, you don't have any visible evidence that it is there; no one but the meter knows it is there, but all the same it works night and day. The power house man may know of it through his ground detector, but he won't send any special messengers to you, since it is constantly adding to his "bills collectible."

Be very careful, therefore, to have your insulation PERFECT.

Supposedly, in this day of multiplicity of electrical devices, nearly every one understands what a "short circuit," familiarly known among electricians as a "short," is. Nevertheless I will explain the matter. As has been stated, the constant tendency of current is to lower its own pressure, just as steam seeks the open air for the same purpose. The positive wire of a circuit carries the full dynamo pressure, but the pressure of the negative wire is very much less. Current will therefore flow from the positive to the negative in the insulator or conductor, where it is most likely to find it. Current may find a dead short circuit when the carbons are closed, but the short is controlled by the resistance device (rheostat or compensator) placed in series with it. The true "short," however, is where the insulation is faulty, and where current escapes through contact without any such controlling device. Such a short may be by reason of the two wires coming in direct contact, in which case the fuses will blow or the wires heat and probably burn off. This is the short which is capable of doing most damage, for it may be caused by some poor conductor being laid across the two wires, in which case there will be current leakage until it is removed, and this leakage will represent the same waste as would a ground. As a general proposition, however, a short shows itself immediately and whatever damage done is almost instantaneous.

(To be continued.)

**THE KALEM COMPANY'S NEW HOME.**

The new offices and factory of the Kalem Company in the Kodak Building, on West Twenty-third street, are now almost completed and they expect to be settled down in their new abode by May 1. The factory layout is a model of neatness and efficiency, and, as new machinery is being installed, we can look forward to seeing Kalem films of even better technical quality than the past, although they have already earned a high reputation in this respect.

Chelsea 223 is the new "phone number" of the Kalem Company.

**THE BAUSCH & LOMB PROJECTION LENSES.**

In the little catalogue of projection lenses sent us by the Bausch & Lomb Optical Company, of Rochester, N. Y., the moving picture man will find a lot of information that will teach him how to show good pictures on the screen. The first nine pages of the book are devoted to the optics of any lens, and in the lines this means waste pure and simple that any operator of ordinary intelligence can understand them. Another six pages are specially devoted to the various types of projection lenses, which are the most common amongst moving picture operators. We note, too, that the list contains particulars of stereopticons of various forms, dissolvers, etc. This little catalogue should be in the possession of every moving picture man, whom we recommend to send for a copy. Bausch & Lomb Optical Company, of Rochester, N. Y., for a copy.

**ALL ADVERTISING COPY MUST BE IN HAND BY WEDNESDAY TO APPEAR IN THAT WEEK'S ISSUE.**
Many who are keeping a close watch upon events in moving picture circles, more especially those who are the Independents, think they have detected a sign of weakness on the part of the Motion Picture Patents Company. This belief has been based upon a modification of the rules applying to the payment of the license fee the company exacts from the exhibitors who hire films from the exchanges that operate under the company’s contract. After May 3 the license fees will be paid by the exchanges and they will secure reimbursement by adding $2 per week to the bills of the exhibitors. Heretofore the Patents Company has sternly enforced the rule that any exchange furnishing films to an exhibitor who could not show a license or a receipt showing payment of the fee for one rendered itself liable to a fine fixed by the Board of Directors of the Patents Company after a hearing. Several exchanges suffered the penalty and, I understand, that in subsequently avoiding an infringement of the rule and requiring customers to produce a license or receipt they lost some business.

Looking at the matter from an unbiased point of view the modification of the rule that gave the exchange men no alternative can hardly be called a sign of weakness. The Patents Company loses nothing by it. It really gains, and in this it has been consistent with itself ever since the company first announced the levying of the license fee it declared that as soon as affairs could be systematized there would be a scale of fees ranging from 50 cents to $2 per week, according to the size and business of the protecting places. With the approach of the first of each month the announcement of such a scale has been looked for, but it seems now to be indefinitely postponed. The notice says, “The company will rehash all the old instructions to the film exchanges: “On and after Monday, May 3, 1909, include in each of your bills for weekly service to exhibitors an item of $2 for exhibitor’s royalty in advance for the current week.”

There certainly does not seem to be any weakness about this. It is a practical notice that no graduated table of license fees has been made and according to this uniform fee of $2 per week is to be collected. It also notifies the exchanges to get busy and turn into the Patents Company treasury on Tuesday of each week the fee due from each exhibitor. The exchanges are made the collection agencies for the Patents Company, and if the collections are not made the exchanges, and not the exhibitors, will have to furnish explanations.

While some may construe this latest move on the part of the Patents Company as an imposition on the exchanges, those in the exchange business will say that it is the better part of them. Hundreds of them have offered to pay a sum equal to the amount of the royalty to the exchanges, but not one cent would they pay direct. It is also well known that many exchanges adopted this course to hold their trade, but they would not do it in all cases for the reason that they were uncertain as to how long certain customers would stay with them, and, consequently, did not wish to run the risk of being out of pocket a month’s royalty. Now some one has been required to accept payment in weekly installments the exchange man is on easy street. The exhibitor can still maintain his theory of principle and add $2 per week to the truth he pays for film service and thereby the royalty without fear that some other exchange will get the benefit of his outlaw for two or three weeks.

In due time many other modifications by the Patents Company will follow, and the outlook for the film exchanges will be much brighter than it has been for the past eight or ten weeks. The Independent, by seizing its opportunity and by increasing its working force is gradually becoming educated, as it were, and all signs point to an ultimate formation of a more perfect system than has marked its operations.

Day after day as I make tours of the nickelodeons the proprietors keep firing at me such questions as: “Well, has the Legislature done anything yet?” “Are we to be closed down next week?” “What are the chances of the strike?” etc., etc. I thought I put it pretty plain in one of my recent letters that if such inquiring exhibitors would join the association that has been formed to advance and protect their interests they would always be kept posted upon all the latest information on all such topics. A statement made by an exhibitor during the past week fitted in here very nicely. He said to many exhibitors are asleep, while the clergy and others who have been attending the pictures have been wide awake and on the job. They are the first on deck and always out in force before either the Mayors, Board of Aldermen, the Legislatures, or the courts, while the exhibitors stand idly by and leave the other side of the fence—intentionally a few men.” There is considerable truth in that.

Several exhibitors were complaining the past week that two or three issues of licensed films did not reflect much credit on the makers because the subjects were practically a rehashing of some produced several months ago by their fellow-makers. One of them, “My Friend, Mr. Dummy,” was easily recognized as following, in idea, “My Friend, the Dummy.” While the story was different the subject as a whole was so closely identical with the original production that it was looked upon as a substitute. It was not alone a new production, and several exhibitors felt a little sore about it. These manufacturers must know that there is no law to compel them to turn out two, three or as many subjects a week as they choose. It is up to them to attempt to do so when facilities or ideas are against them. True, the exchanges want to meet the demands of the exhibitors and therefore count upon the manufacturers to furnish them with the material to enable them to do it, but if that material is not what it should be somebody is going to suffer. The lines of originality and novelty must be adhered to. Exhibitors won’t stand for old ideas in altered form. They can get the old films at cheaper prices if the business is to have a backward trend. The manufacturers frequently tell us that one of the most difficult features of the business is the securing of an adequate supply of suitable ideas for subjects. In view of the enormous amount of subjects that have already been produced and the vast scope they have covered this complaint is justifiable—but only to an extent. The manufacturers are not willing to pay an adequate price for ideas. Bright men with brilliant ideas are waiting for a chance to unload sufficient manuscripts to keep all the manufacturers supplied with material for films but they will not put the pictures in print until the writers have stated that they would and could fill the bill and would like to become identified with that branch of work, but they look for more than nominal compensation for their labor.

Reviewing trade conditions of the past week as relating to the manufacturers and renters they appear to be in a standstill. Developments indicate neither a decline nor an increase of business in either quarter and the Summer season is fast drawing near, so that no improvement is looked for. This is the forecast based on experience in past years. There may be a change this year. It all depends upon whether or not the “first run” fever is going to strike the country and seaside resorts. In former years the demand for new subjects dropped with the passing of the hot season while for cities and towns. Old films were good enough for the Summer dates. Perhaps this rule will not work during the coming Summer. Let us hope it will not, for the sake of the people who need the money. Yet I have heard several renters say that the Summer resorts are counted upon by them as an outlet for the films which with they become loaded during the Winter. Every dollar the old films make is a good, and more can be made out of them by renting to the Summer resorts at reduced rates than having them lie idle on the shelves. You see the moving picture business is such a peculiar one that each case calls for individual conditions. “Why,” said a renter to me the other day, “the old stuff is good enough for me during the Summer. First run is out of question in that season. Who goes to a seaside resort who has seen most of the pictures, anyway.”
MOTION PICTURE PATENTS COMPANY
THEIR POLICY AND PROCEDURE.

Hearing so many complaints from licensed exhibitors and exchanges as to the inactivity of the Patents Company, we called upon the general manager and found anything but interest in the "business." Mr. Macdonald said, "seem to take it for granted that our work was to stamp out all their opposition. What we are doing is more important for the betterment of everyone in this business. We have influenced favorable legislation in Washington, and are working for an open Sunday. We have succeeded in getting a low rate of fire and accident insurance. We have discussed with Mayor McClellan his supposed opposition to moving picture shows and have removed all objections: First, three objections: First, this is the representative, which is now being handled satisfactorily to all concerned; second, the safety equipment, which his own men will supervise; third, the question of darkened halls, which we have experimented with and find to be unnecessary. We have more than doubled our facilities for supervising the use of our licensed films and the restrictions applying to them will be rigorously enforced. Our publicity department has the means of referring any violation of our rules to be inserted in the daily papers, and this is only a few of the things we are doing in behalf of the exhibitor and exchanges and which is of more importance than fighting petty squabbles."

This is so, and we noted the general activity and assure our readers that the Patents Company is a factor that will more and more be felt in the field. We understand that the legal arrangement is not lax and that proceedings are being instigated against infringers of their patent rights and violators of their license agreements.

FIRE INSURANCE.

By special arrangement made with one of the most substantial fire insurance companies in the United States, patented pictures are, for the first time, being covered. The Patents Company have fire insurance which will cover all of the furnishings and fittings, including the machine and film of your theater. This proposition of fire insurance, as well as liability insurance, is made possible only by the cooperation which the Patents Company has been able to bring about and the corresponding unity of action. Its success will depend upon the number of those which we believe will take advantage of either one or both.

If the exhibitor does not desire to cover himself with liability insurance as well as fire insurance he can take either one, but the acceptance of either or both is essential to carry through this rate. The minimum premium for the first $1,000 will be $35. All over that will be written at $30 per $1,000, or 3 per cent. on the excess. The insurance is issued only on individual theaters, and upon the cancellation of license by the Patents Company the premium paid will be returned pro rata, less 25 per cent.

The offer is made through Mingle & Wood, 165 Broadway, who will issue the certificate upon receiving application.

THE PATENTS COMPANY AND THE LIBERAL SUNDAY LEAGUE.

The Patents Company has received a letter from Prof. Ernest Richard, of Columbia University, stating that over 40,000 American citizens of the German-American Alliance would support the movement of the Liberal Sunday League. "I can likewise assure you of the sympathy and best wishes of a million American citizens scattered over 40 States, who form the National German-American Alliance incorporated by act of Congress."

The Patents Company is associated with Gen. John T. Crittenden, Alfred G. Vanderbilt, Edward Lauterbach, Samuel Untermeyer, Robert C. Kammerer, Hon. Antonio Zucca, J. H. Curtis-Lithchild and other prominent business and professional men who form the Liberal Sunday League, and at the mass meeting in Carnegie Hall on Saturday, April 24, will furnish motion pictures showing how Sunday is observed in various parts of Europe.

THE PROGRESS OF THE CENSORSHIP.

We are informed that the Board of Censorship keeps up its work two days a week at the offices of the Motion Picture Patents Company. Almost a hundred thousand feet of films have been examined to date and only 420 feet have been rejected. At the last meeting, held on April 12, 28 subjects were criticised and only ten feet censored. This shows that the manufacturers have fallen into line and are anxious to produce only pictures that are clean and wholesome. As a matter of record, the nine licensed manufacturers even before the institution of the Censorship Board turned out scarcely any offensive product, then, as it is now, a simple one of demand and supply. As soon as the censors cut out a bit of film the manufacturers study the discarded portion and make notes in order to prevent similar mistakes in the future, and as soon as they are able to learn exactly what is desired there is nothing but that kind produced, and the Board of Censorship will go out of existence for lack of work. At the rate the films are being examined and released it will not be long before the entire United States country will be of the "approved" order and the people who patronize the motion picture theater may do so without fear of shock to their sensibilities.

Replevin Actions.—The Patents Company has doubled its force of detectives in order to carry out its purpose of preventing unlicensed theaters from using licensed films. One independent films that have been issued and I know that I can on the evening of April 13 when a representative of the Patents Company and a city marshal visited a theater run by Wilfalen, at 407 Eighth avenue. One Vitagraph film, entitled "The Inauguration of Tui!," and one Pathé, "Laplanders," were seized.

CARL LAEMMLE INTERVIEWED.

By Our Chicago Representative.

"It was surely a surprise to me to see you turn Independent, Mr. Laemmle."

"Well, I tell you, here's the whole matter in a nutshell. I was simply compelled to do it in order to keep good faith with the exhibitors. You ought to have seen the letters I have been getting even since I joined the Patents Company. Why, the exhibitors even accused me of being a party to something that was not exactly right."

"Have you made up your mind that you will be able to take care of the exhibitors?"

"Well I should say so. I didn't take this step without considering it. I have laid aside nights, and I have been trying to figure out which way to turn. I have watched the Independents, and I have been getting ever since I joined the Patents Company. Why, the exhibitors even accused me of being a party to something that was not exactly right."

"Will you take for your royalty the $2 or $5 a mile now that Patents Company are giving you?"

"Yes, sir, I will. I have seen the stuff and I have convinced myself that they are all there with the goods."

"Do you think you are going to import goods yourself?"

"I import goods? I don't know. I feel sure that Mr. Murdoch has made all the arrangements; in fact, I have seen with my own eyes the eyes of good he is receiving from the Chancellor of the Empire. He has the contracts he has made with the leading manufacturers, and I am frank with you. I tell you that lots of their stuff is far superior to anything I have ever seen."

"What effect do you think this move of yours will have on your business?"

"I was never more confident in all my life that I am going to make a clean sweep."

"What really caused you to go Independent?"

"There is only one explanation I can offer. The exhibitors throughout the country that stuck to my banner through
The MOVING PICTURE WORLD

Some Notable Films

"Wilbur Wright's Aeroplane" is a film that will be issued by Pathe Freres on April 30. It is a remarkably successful photographic rendering of the flights of this world-famous aeronaut and will create great interest. Exhibitors who advertise it as a feature will draw to their shows a class of people who are rare frequenters of these places.

The Great Northern Company's "Copenhagen Zoo."—In the current annals of the moving picture world we may appear that manufacturers lay themselves out occasionally to make an extra effort to produce a picture which shall stand out by itself above the general average of their productions, however good that may be. Some instances of what we mean will occur to our readers. For example, the Pathe film, "The Assassination of the Duke of Guise"; the Vitagraph "Napoleon," and others that will rise to memory. They are in the nature of special productions and possibly indicate a level of excellence to which, in course of time, all the work will subscribe. Meanwhile, they must be regarded as special things of a kind, involving much extra labor and cost, perhaps, and not by themselves recouping the manufacturers for the outlay.

But it is all a good and wholesome sign, which we think it our duty to encourage, and therefore, in this weekly series of comments, we will make an effort to do the above-mentioned "dramatic" show the full justice it deserves.

We have been most fortunate in the last week in seeing some of the most complete and perfect records of the most important news in the world. That is to say, the films of the Great Northern Company, the "Copenhagen Zoo," are a great instance of the latter. It is a picture which merits close notice, first of all on account of a technical innovation. It has been perpetrated; that is to say, the colored tint, or, more properly, the extra coloration, is actually used so as to give it a pleasing color effect. Thus the characteristic tint of water is accurately reproduced, while, as our readers know, the films in tinted work are distributed over a picture so as to produce naturalness of effect. Anyhow, the appearance of the picture so treated is distinctly pleasing.

Now, the study of animals is always a fascinating one with the camera. In stationary photography the entire animal kingdom has been laid under contribution for subjects, as we well know. Indeed, we ourselves have found much congenial "food for the camera" amongst the brutes of creation. Very little, however, has been done in making moving pictures of animals, etc., although in Europe, Oliver Pike, the brothers Kearon, and some American workers have done work of the line of which the general public knows little. Hence introducing this film the Great Northern Company have to some extent broken new ground and the result is that the picture which we saw this week is a distinct success. The pictures young and old enough to be described as "early" child life, perhaps, is strange to say, is cleanly amusing; for you get much amusement out of studying the ways and manners of animals. This picture gives, as it were, a panoramic view of a well-stocked zooological park. There are the walrus, monkeys, the gentle hippopotamus, the lordly lion, the Polar bear, both in water and on land, and so on right throughout the little kingdom of these imprisoned creatures. The photographer, whoever he may have been, seems to have carefully studied their characteristic attitudes, and endeavored to portray the individual idiosyncrasies of each animal, and the result is that as one sits and looks at this film, and the animal in its natural movements, if artificial environment, one is conscious of getting a very good object lesson in the habits and foibles of the interesting creatures that go to make up the "lower" kingdom of nature.

We have said that this picture, which is a very beautiful piece of photographic work, is clearly the outcome of much intimate animal knowledge and will be a success wherever it is shown, for it appeals to all classes of human nature. It tells a true story simply and clearly and is a step in the right direction of the really educative, for it interests while it teaches without preaching, and therefore it produces on the mind an agreeable impression, and is received by the public with affection. We think the Great Northern Company deserve every encouragement in this branch of their work.

At a special exhibition of censored film given to the public in Cooper Union Hall on March 18, the following flattering remarks than one of the "Copenhagen Zoo." The film will be released within the next ten days.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The Cooper Union is hardly a "show" within the meaning of this department of the "World"; nevertheless, it comes sufficiently near the description to answer our purpose. That purpose, the reader has been told more than once, is twofold. Firstly, to criticise the pictures from their photographic and dramatic standpoint, and secondly, to study the effect which the pictures have upon the various audiences. Hence it will be seen that the Cooper Union is, as they say in England, "a place within the meaning of the act." On Monday evening last there was a public meeting held at the Cooper Union under the auspices of the Censorship Board, whose work has recently attracted so much attention in these pages, and formed the basis of the thousands more than a thousand people that attended, I was able yet once again to get an idea as to the attitude of the public towards the moving picture.

The audience consisted, it seemed, of persons drawn from the working classes, a comely and interesting audience, it is true, yet I feel that Mr. Collier and his associates made out an excellent case for its formation. I also gathered there was a disposition in certain quarters to provide "sausage" for the goose as well as the gander; in other words, it is felt that this outbreak of censoring should not stop at the moving picture show, but should take in the more pretentious entertainments as well. "White Way." If Mr. Collier and his associates bring pressure to bear on the purveyors of histrionic naïveté between Twenty-third street and Columbus Circle, they will deserve well of their fellow-citizens.

The speeches were of a familiar type and simply brought out the fact that both the "Trust" and Independent manufacturers were quite agreeable to have their pictures censored and that the scheme was working very well.

During some of these speeches were shown. These included the Great Northern "William Tell" and "Copenhagen Zoo," also a kidnapping picture by the Edison Company and an iron foundry scene by Pathe. The large majority of the moving picture photographs have every manifestation of pleasure. It was apparent to me that there was a widespread realization, not only of the interest, and beauty, but also of the possibilities as well as the limitations in this new medium, and in its also in its enormous possibilities. Possibilities that have been outlined in these pages, and in these pages only, during the past few months.

Decidedly the meeting at the Cooper Union made a very material contribution towards the elevation of the moving picture in public esteem.

NOTES OF THE TRADE.

A. C. Hayman has sold out his interest in the Actograph Company and will probably open a licensed exchange in some other section of the country.

The Ill. S. Co., 311 Superior street, Toledo, Ohio (formerly B. L. James, Chicago), have a fine equipment and are prepared to make 2,000 prints per month.

The Cincinnati Film Exchange has leased the entire building located at 214-216 West Fifth street, Cincinnati, Ohio, from the Nicholas J. Walsh Distilling Company, to carry on their business. They now occupy the entire third floor of the building, but have given to the third floor the title of their business. It is known to such proportions, it was necessary for them to secure the entire building to carry on their business properly.

The Cincinnati Film Exchange gave the successful meeting at the Lyric Theater on March 18, since which meeting their business has grown wonderfully.
**ON THE SCREEN.**

By Lux Graphicus.

The haughty Sicilian prince who, in the elegant thisorial palace of the Cavalcione Zanetti, on Fourth avenue, periodically works on various matters in the opinion of a number of his friends, has the ability to make his comments on its contents be possible, as they are printed. His says he: "Gee whiz, I a see to the renter man who would make me pay two dollars a-week license to picture trust. No sir, not for mine-a. Why they want it, eh?" I explain that the money so collected is devotes by benevolent persons towards the uplift of the moving picture industry, legislatively, publicly, privately and otherwise. To which the renter man says: "I know folks by the rays." "The conspiracy," says the renter man, "is a Mister Lupus Graphimus.

Vincent—that’s the prince’s name—is all for freedom, every time, all the time, above and below. "Ze censor man-a, and the women-a! Yah! What they know of censor-ing? Your true arteest sees not wrong in ze human form; it is good; it is made by God; if it is bad then God is bad to make it so. In old Rome the toga wiriliis was short-a; it reach only to the knee. But in New York-a—bah! Ze censors and ze ministers would not have it so because they are ignorant. I would put corsets on Venus de Milo, and sheat gown on Diana coming back from chase.” I explain to Vincent that other times induce others to change their minds, but this fails to pacify him. He will not be comforted; he is persuaded that Mr. Collier and his friends are not "arteests.

I assured Vincent there was sound reasoning in what he said. This week Mr. Mantell is playing the gory "Julius Caesar" at the Academy of Music. Over the way at the Unioke under the new censorship a film of the same subject would not be admissible. Bit inconsistent, is it not? "The sight to do ill deeds makes ill deeds done," whether they are shown on a screen or acted on a stage. That the censors find it difficult to give the line is proved by the fact that the other night Mr. Collier declared they had agreed to pass a "Kidnapping" film. I should not be surprised if these well meaning persons found that they were occasionally contrivance a". Vincent, in his wisdom, has put his finger on the weak spot of the scheme.

There are two bills before the New York State Legislature prohibiting the production of immoral plays. Upon this the New York Dramatic Mirror remarks: "Public opinion—not individual opinion—is the safeguard of public morality as anything in the theater or elsewhere may affect that morality. And there are plenty of laws already on the books to back up public opinion." Exactly what The Moving Picture World has been saying all through the piece. So far the censorship has worked smoothly enough with the progress of the moving picture play I foresee trouble. The film makers will claim the same liberty as the theatrical managers; and if they don’t get it they’ll break away from the association.

For instance, the next film d’art of Pathé’s is "La Tosca." I’m just wondering what the censors will say to it, and if they turn it down what Messrs. Pathé will do. I know what I was just wondering. I’d turn down the censors. "La Tosca" is one of Victorien Sardou’s masterpieces in which Sarah Bernhardt made, perhaps, her greatest triumph. It is a story of love, hatred, jealousy, revenge and murder. The scene where Tosca makes a light of the body of her murdered lover is weird and thrilling to a degree. Will the censors stand for it? I hope they won’t for then we shall know where we are. Also will they stand for Maitllering’s "Monna Vanna" when it comes along, as it surely will.

**SHAKING DOWN THE SONG WRITERS.**

And incidentally plugging for certain slide makers.

The moving picture makers and singers in the five and ten cent moving picture theaters, since the time when explosions has been stopped, have discovered another way to add to their salaries, and incidentally give their business a bad reputation. The dupe is to involve them which they make their demands and the information that they are union operators and singers adds to the presumption that they can make a man pay them for their influence in getting a song sung before the public. One such writer, a young man, who has been collaborating with Miss Henrietta Markstein, one of New York’s most artistic pianists, started out a few days ago to get the songs, which bore Miss Markstein’s name as the composer of the moving picture machine—absolutely refused to run the slides. The operator asked: "Why didn’t you go to— to have your slides made. He makes the best slides ever."

All this time the crank-turner had not seen the slides. He then intimated that he might consent to run the slides if a little remembrance was given him.

The next place the song writer struck was a place on 116th street and Lenox avenue. He left the slides there with the singer and three days later he met the proprietor on the street, who told him to carry his slides, saying that nobody could get their songs sung in his place unless they paid him.

At another place in Harlem the young lady singer returned the song to him, saying that she absolutely could not memorialize and that her mother had compelled her to lay it to one side.

The song writer asked her how much it would cost him to have her memorize it, and she smilingly said that she would put it on for five dollars. He told her that was what he thought and that she couldn’t sing well enough to make her efforts worthwhile.

His next experience was at the Harlem Opera House, which says a lot for the song writer. He told him that he would put his songs on for $25, but finally agreed to do it for $15 and to see that they were sung in the other theaters of the circuit.

I have had an experience with a moving picture show on the west side of Eighth avenue, near Twenty-fourth street. The young lady pianist here is very bad, yet she condemned Miss Henrietta Markstein’s music and with the singer told the song maker that his music was "punky kind of punk." Of course, they did not know who Henrietta Markstein was any more than they knew Verdi. The singer also condemned the slides and asked the song writer who “de guy wuz dat made dem slides?” Then he handed the slides back to the song writer, who, having tied a peculiar knot on the box, knew it had not been opened.

This singer also asked the writer why he didn’t go to a certain slide maker to have his slides made instead of "gittin’ dem made by an amateur like he shudder." So the song writer went back to his slide maker. He told him about his reception and he was frankly told that the whole thing was been an attempt to shake him down and see if he had any cash in his pockets. And this is all it was.

There have been many complaints made of this business of singers, piano players and operators working the shake-down game, and it is only just that they should be exposed. But the business of the song makers and the picture makers is new and dangerous. Not only dangerous to the man whom they try to fool for—as it smacks of the bribe, but dangerous to themselves, as when one man in decrying one man’s goods and recommend another’s it makes a partnership—or more properly a conspiracy—to injure another man’s business. And it is dangerous to their employer, as it makes enemies for him of men he must have as friends.

The slide maker, however, whose goods were deceived dis-
missed the whole matter with a "Phew," and laughed when he was describing the occurrence to the representative of the Moving Picture World. He said: "I am known all over the world for my slides. I have never cut the price to get trade and I have never had any complaints from any customers except those who were up to some dishonest trick. The competition of people who go around bribing moving picture operators and singers and piano players does not worry me in the least. Everybody finds his level, and the public will demand the work of the skilled slide makers—which is shown by the care with which the better class houses select their songs and slides.

NEW THEATER FOR THE BRONX.

A model fireproof moving picture theater is to be constructed on the north side of 149th street, near Third avenue, from plans drawn by George Keister for Samuel E. Jacobs, owner, 135 Broadway, corner Cedar street, who is building the theater as an investment and will lease the property im-

proved. The theater will seat 400 on lower floor and 200 on balcony floor, and will have large exits and all improvements for safeguarding the public. We reproduce the architect's drawing of the front, which shows that the theater when completed will be among the most attractive of moving picture houses in Greater New York.

AMUSEMENT PALACE FOR PROVIDENCE.

A new motion picture house with a seating capacity of about twelve hundred will open soon in Providence, R. I., at 34 and 38 Richmond street. According to the plans now made by Mr. T. R. Bullock, the proprietor, it will be one of the finest in New England. The billiard and pool tables that formerly occupied the hall have been moved into new quarters and it will be the only building of its kind that has so many of the popular sports of the day under one roof—namely, billiards, pool, bowling, moving pictures, vaudeville and illustrated songs. It will be very unique in this way, as it will give our patrons a chance to bring their families to enjoy the theater while they are playing billiards or bowling. All of the different entertainments are under one roof if does not make it necessary for anyone to leave the building to go from one entertainment to the other. The place will be known as Bullock's Temple of Amusement, the name that Mr. Bullock has used since he opened the place four years ago. Mr. R. B. Royce will have charge of the house and assist Mr. Bullock in the management and booking of the vaudeville. Mr. Royce is well known to the Summer park people and sends greeting to all of his friends. Bullock's Temple of Amusement Orchestra will furnish the music under the leadership of Mr. Geo. Wallace. Mr. Bullock has signed with the Motion Picture Patents Company, so that good pictures are assured. These will be changed on Mondays and Thursdays. It is expected that the house will open on May 11.

Reading, Pa.—The New Victor, at 748 Penn street, erected by Carr & Schad, the well-known amusement promoters, is without doubt the most commodious and artistic home for moving pictures in this city. They give a 50-minute show of pictures and songs—all of the latest. The following details of the construction may interest other exhibitors: The entrance is very artistic. Genuine Italian marble, standing 7½ feet, forms the base of the entrance's sides. Above this are mirrors, while overhead an old ivory effect is used to frame a beautiful panel full of cupids. The front is lighted with 300 tunstall lights, making it extremely attractive. The doors are glass, set in mahogany. Inside brass rails mark the exits and passage ways and also bar off the entering crowd from rushing into the seats. There is also a mirror here at which the women can adjust their hats. The interior is equally decorative with its yellow and dun effects. Electric lights set in frieze work add to the effect, especially a frame work setting off the canvas. Three hundred and ninety-nine leather upholstered seats make sitting a real comfort. A floor pitch of three-fourths to a foot enables you to see from all parts of the house. The ventilation scheme is excellent. A flue has been built at one end to create a draft. At the center is an exhaust fan capable of changing 40,000 cubic feet per minute, more than the place needs by far. In Summer the doors at the front will be opened and a fine draft created. The operating booth is entirely fireproof. It is set way up at the ceiling and is made of cement on an iron frame. Even the window frame is of iron. The wires are in conduits, the switches and reels in iron boxes. The booth's top opens on the roof and the operator in Summer can open all the top and be practically in the open air.

From Eberhard Schneider, 109 East Twelfth street, New York, we have received a batch of neatly printed catalogues of film developing and printing machinery, rheostats, slides, and of the Miror-Vitee Projecting Machine, which is said to beickerless and one of the most durable that is made.

The Eagle Film Exchange, of Philadelphia, are doing a thriving business and have opened a branch in Baltimore. Despite the rumors that the Independents are short of good stuff, the Eagle Film Exchange men can't see it that way and say that the great demand for the subjects, "William Tell," "The Last Days of Pompeii," "Nat Pinkerton," "Lost in the Snow," etc., prove that the exhibitors are appreciating the Independents' work. We did not notice any signs of gloom around this office.
**Comments on Film Subjects.**

("Festivals in Bangkok.")—A series of photographs of the King's Jubilee and typical scenes in Bangkok. Special permission was granted the photographer of the Nordisk Films Company for this picture.

("The Artist's Dream.")—A fantastic picture illustrating the power of money and the misfortunes of the gambler.

("After Midnight.")—A rather clever picture showing the man who quarrels with his parents and his sweetheart and goes out into the country, where he falls asleep and dreams that mermaids and all manner of beautiful damsels are dancing attendance upon him. One presents him with a magic purse which is always full of money. On waking he repeats of his actions and a reunion follows.

("Story of a Calf's Head.")—An Eclipse comic which has few elements of humor about it. There is a tangle of love and to get even the disappointed suitor changes the calf's head, and a soup of sweetmeats and the calf's head which the cook is taking home. Of course there is trouble, and when the suitor comes with the real sweetmeats he gets them thrown at his head. There is really more merit in the picture than is developed in the average comic, but it doesn't always get a laugh from the audience.

("Policeman in Action.")—A Gaumont comedy which kept the audience in fits of laughter. It is on the style of "Liquid Lunch." It has some new stunts that seem to take well with the public.

("The Winning Coat.")—This is an elaborate film from the Biograph studio. The story is that a young man is disciplined for playing a trick on his chauffeur. While the chauffeur is handling over it he picks up the wrong coat and in the pocket finds a letter telling of a plot to kidnap the queen and hold her for ransom. He goes to the designated place at the hour named, seeing himself and, as the plot is about to be carried out, manages to hold the kidnappers at bay until help arrives. The king forgives him, makes him a knight and gives him the sweetheart he wanted, who was one of the queen's ladies-in-waiting; and the plot to kidnap the queen is not carried out. The costumes are superb. And in the hands of the capable actors employed by the Biograph people the play becomes decidedly distinctive. The photography is excellent and in every particular the picture is pleasant. It deserves a longer run than one day. The toning might be mentioned as adding especially to this picture, though it doesn't always do so.

("United By Misfortune.")—This is an independent film which has numerous elements of attractiveness, though it is of the depressing type. A father practically deserts his family for the drinking bout. His little girl is blinded by an explosion when building a fire and is taken to a hospital by the police. The father gathers to his work, which that day was trimming trees. He falls and is badly hurt and is taken to the hospital partially insensible and is placed in the cot next to that occupied by his daughter, whom he does not know has been blinded. The police officer recognizes his voice and tells of her misfortune. The last scene shows the family united, though with the child forever blind. The photography is good and the staging could be scarcely be improved, but the story is not to be condemned. It is too depressing. It doesn't amuse, and that should be the prime requisite of a motion picture.

("In the Limelight.")—A Gaumont comedy which has some novel elements of fun in it. A street fire has a machine which will show you what you desire to see. For example, a man wishes to know what his wife will be like and is shown and so on through a number of changes. The fun_arises from the manner of the outline figures fade into faces, and the outlines of figures fade into faces, and vice versa. It is a very attractive film and far above the usual comedy. It is so different from anything hitherto brought out that it is certain merit solution for a lasting one to come.

("Charlie Forced to Find a Job.")—Charlie goes the limit and is turned out doors by his parents. They find him engaged in various menial occupations and he makes such a show of himself and of them that they finally beg him into work. The coherence is amusing, but the Gaumonts have not kept up their usual standard in this picture.

("A Marriage of Convenience.")—A Vitagraph drama which has a lot of humor and a lot of farce. It falls in line with his model and they are to be married, when an uncle of the artist appears on the scene and declares that the young man must marry an heiress whom the uncle has found for him. Not knowing his own position, the artist breaks away and goes off. There are some strong scenes, notably the one where the model discovers the truth and slams the picture of her he has been painting and the one where gives way to her despair in one of the lodgings. It opens rather slowly but improves as it goes. Perhaps this is the work of the censors, who have cut out the climax of the story.

("A Tax on Bachelors.")—A comedy from the Vitagraph studio which shows what happened when a tax was placed upon bachelors. There was a proviso in the law that if the tax was not paid by a certain time the bachelor must marry whoever proposed to him first. The old maid's club held a meeting and decided that the bachelors should not pay the tax within the specified time. The bachelors decided they would and started in a body for the tax office with the old maids after them. Fortunately for the bachelors they won them, and the old maids fainted when their hopes were so ruthlessly dashed. It gets a good many laughs and has some really funny episodes.

("An Interrupted Joy Ride.")—A comedy from the Edison house which attempts to be funny but fails in all except two situations. It is supposed that a young man who is a prisoner by a police officer who tries to run a machine when he doesn't know how. He has all sorts of trouble and finally is arrested and taken away by the police, sharing the fate of the chauffeur who was arrested for speeding earlier in the picture.

("The Other Fellow, or a Fight for Love.")—Two fellows want the same girl and spend a considerable portion of their time fighting over her. It keeps their friends busy separating them. The film is chiefly interesting because of the lively mix-ups the young chaps have.

("Who Needed the Dough.")—A Vitagraph comedy which has a bit of novelty in it. A tramp steals money from the hands of a man who is counting it. He takes refuge in a bakery and to save the money hides it in a batch of dough which lies on the moulding board. He goes out penniless but其 is a loaff. loaff to the dough and he is rich again. It gets a hearty laugh.

("After Midnight, or the Burglar's Daughter.")—A Vitagraph drama which shows a young woman saved from being run over by a gentleman who proves to be a burglar's daughter and is adept at the business herself. She is sent to break into a house and is horrified to discover that it is the house of the man who saved her. She begs for mercy and it has been granted, but her suspicions being aroused, she secures the young woman's arrest. She serves two years in prison and is released at the instance of the gentleman and his wife. One cannot say much in commendation of the plot. It has no particular point, and less interest. The situations do not seem entirely clear and the acting is certainly below the Vitagraph's usual standard.

("A Sound Sleeper.")—A tramp sleeps, according to the Biograph funny man, through all sorts of disturbances, including being caged in a barrel to an ash dump and piled on the ash heap. It adds variety to a programme, but the humor is far fetched.

("A Curse of Gold.")—A Lubin drama which is a tremendously strong arraignment of the love of money. The principal character is a miser who subordinates everything to his love for gold. He coerces the poor, he drives a young man nearly to suicide for the few little things they need. He keeps his money in a vault beneath his house. He enters it to put more money there and a huge beam falls across the heavy iron door, closing it completely. When he realizes his situation he empties his bags of precious gold in his frenzy, but to no purpose. Before him pass in grimm procession the people he has wrung the money from and as the last one passes he falls insensible. It is remarkably strong seen, though of the depressing type.

("My Friend, Mr. Dummy.")—A Lubin comic which gets some hearty laughs. A young man going home from his club discovers a dummy in front of a clothing store, which
he appropriates and takes along with him. The things this couple do are extremely amusing and the audience is laughing all the time the picture is running.

"Franks of a Mischievous Kid."—A Pathé film in which the prankster was on the wrong end of his own joke. He gets a number of persons into trouble, but the film ends with him getting his deserts. The switch is being very vigorously applied to his anatomy. The film is lively and in places funny.

"Moonstruck."—A Pathé film illustrating the dreams of an inebrated Pecori. While it is not particularly funny, it is amusing. The Pecori cuts a humorous figure sailing through the air on a stove pipe on his way to the moon. Further in the story Pathés introduce that familiar ballet again, though it is unquestionably true that audiences are beginning to tire of that somewhat. Of course if one attends a show but seldom these wonder films with liberal sprinklings of ballets are not displeasing, but regular patrons become accustomed to them and would prefer a change. The film is technically as good as the Pathés' films usually are.

"The Rude Hostess."—Sometimes a simple subject can be made notable by the acting, and in this picture the Biograph actors have achieved a success which is all the more attractive because it is worked out of what might at first thought be deemed unpromising material. The story is simple enough. A gentle hostess is in a safe situation and is detached from a quantity of valuables and falls asleep, or pretends to be asleep in an easy chair when she hears someone approaching. The woman who enters suspects that there is a burglar and tries to ring the bell and may even detain him until she can ring for assistance and have the police called. Her success in detaining him is one of the best pieces of action seen in a motion picture in a long time. In fact, both the ladies and the burglar are models and are set by the Biograph people are notable. The picture is not long, but is admirable because of the excellence of the acting.

"Schneider's Anti-Noise Crusade."—A Biograph comedy which depicts Schneider after he has been invited to respond to the toast "The Ladies" and is endeavoring to prepare his speech. First a trombone in the hands of a husky boy disturbs him. Then it is his wife and her music master practicing on their violins. Next a phonograph breaks in upon him. He gets them all quieted after a time, including the parrot, which had been roused to frenzy by the instruments of the boy. Just as he is getting to work burglars enter the house and steal all the musicians instruments, Schneider discovers and when he finds that they are after the musical instruments he assists them to get away with their booty and even gives them money for taking the noise producing articles. Then he goes to work. He is a crusader. This picture is a comedy and is a welcome relief from some of the inane things that pass for comedy.

"Brother Against Brother."—War dramas are becoming popular and the latest from the Selig studio has much to commend it, both from scenic and dramatic standpoint. The picture opens in a country village store in Kentucky and shows two brothers taking opposite sides in the conflict. Then follow numerous scenes of riding, battles and other war action, all of which are good and are reproduced with considerable fidelity to fact. One of the brothers, the Confederates, is chosen to go through the Union lines with a verbal message. He is captured and the colonel before whom he is taken is asked if this was a spy and is sentenced to death at sunrise and is imprisoned in the guard-house. The brother enters and assists him to escape by exchanging coats and hats with him. A few weeks later the Confederate brother is killed in a charge on a bridge and dies in the Union man's arms. The closing scene is the same store with the widow and the child, and such of the villagers as happen to be present, and instead of the battle scenes are realistic and the staging is liberal enough to make them seem actual conflicts, which is more than can be said of all attempts of this sort. The uniforming is not as good as it might be, but a few months and they can be made. Perhaps the most startling feature of the film is the picture of the sorrow of the women when the men have departed for the war scene. These scenes are closely followed by the closing picture, which is the result of the strife. Sometimes it is well to stop and think and this picture will make one do it.

"Forecastle Tom."—A Lubin picture telling the story of a lifelong fidelity to a lover which is beautiful to see. Because of the sweet, cloudless lovers' quota, Lubin gives us his sweetheart and enlist in the navy. A message which she has charged him to send to him never reached him. He consigned a bottle to the waves with a message for her which she received, but she should return home and not go away. Twenty years clapse and a picture full of tenderness and beauty is shown in which the girl, now grown gray, sits by the fire looking at his picture and reading again the last sentence she ever wrote. While Lubin is saddening, yet there is a suggested purity and strength which redeems it from being depressing. It is a picture which one would like to see more than once. The staging and technical quality are outstanding.

"Any Port in a Storm."—The Kalem Company has produced a trick film which has everybody guessing. A number of ne'er-do-wells start out to steal a farmer's chickens. He chases them with a gun and they all hide in a barrel. One after another the entire half dozen disappear in the barrel and remain until the farmer passes. Then one by one they come out. To prove that there is no trick about it, the last one turns the barrel upside down and sits on it. It is a very successful bit of comedy and the mystery surrounding the barrel trick is sufficient to increase the interest to the highest pitch.

"A Cup of Tea and She."—An Edison picture which is depressing, though perhaps its dramatic qualities are in a way compensatory for the fact that the story is not to the taste of an artist's model, but his parents object and the girl, to satisfy the man's mother, agrees to make him hate her, which she does by unceasing actions at a Bohemian gathering. The romance ended, a number of years elapse. The young man is seen in his office transacting business as a banker. As he goes out he opens the door of a cupboard and retrieves the picture of the girl as she was when he fell in love with her years before. A club woman appears, who is seen to be the former artist's model. She opens the unlocked cupboard and sees the picture of herself. Then the man returns to lock the cupboard and finds the artist's model, but does not recognize her, though she does him and almost makes herself known. But he rushes out and leaves her almost paralyzed with grief. The film ends here. Probably it is artistic and one can supply the rest as one's imagination may dictate, but it would leave a better impression if the film allowed them to come together after these years of separation. Technically the film is good, with the exception of a few places, where the photography is weak. The painted scenery very well in the wind in one or two places, but perhaps the casual observer would not notice that.

"The Northern Schoolmaster,"—The Kalem film of this week is a true-to-the-life story of the scorn of the Southern people for the negroes. One is the story of a Southern schoolmaster who takes the part of one who is being persecuted. A fire in one of the Southern mansions and the heroic rescue of a young lady by the schoolmaster. People see what is happening and courage to atone for their past misdeeds. The story is well told, with a little love episode to add interest, and introduces some splendid photography of Southern scenes.

"Confidence," a full reel Biograph subject, received un-common applause at Keith's Bijou Dream. It is a story that will appeal to a high-class audience and the acting of the principal characters is perfect even to the minutest detail.

"Napoleon, the Man of Destiny," brought out the applause from a crowded Broadway showhouse. Several people in the audience were not present for the first showing of the picture and was suggested to the manager that the film should be kept on for the rest of the week, but he launched forth against full reel subjects and said that what he wanted was short comedies so that the house could be emptied and filled more frequently. This is poor encouragement to the Vitagraph Company, or any other manufacturer for that matter, to go to great expense in staging a grand subject which requires a full reel to do justice to it.

"In the Days of Oliver Cromwell."—Another film d'art from the Pathe studio which deserves a long run. It is a series of incidents in the life of Cromwell which led up to the execution of King Charles. The story is not one to require much telling, though the touch of romance given to it by the introduction of Cromwell's daughter in the service of the king adds to the interest. The king's defiance of Cromwell is good, while the appearance of Crom-
well's Ironsides is well simulated. It is undoubtedly true that the interest in the film lies rather in what it suggests than in what is really told. Like the Napoleon, which was not a very successful week, the main incident in the life of the old vessel is so well known that it is scarcely necessary to repeat them, and these pictures refresh one's memory and introduce Cromwell as he presumably was. The action of Cromwell is good, but there are weak spots in the action of the old ship though, as a whole, there is little to criticize in either. When Cromwell's daughter does the king's outer garments and allows herself to be taken for him, the interest is intense. The death of the cavaliers, however, is a scene of the most pitiful. The ending is good. The execution is excellently managed. Much is left to the imagination. The former method of actually showing a severed head is omitted and just as the axe is raised the curtain falls. This is right. No more of those gruesome deeds or scenes should mar otherwise good pictures.

“The Specter.”—A Pathe which ends without much point and has but little interest even in its best part. A shoemaker's apprentice becomes enamored of a girl whose station is far above his and she laughs at him, indicating that he is poor. He robs his employer, is caught in the act by the man himself and kills him in the struggle which follows. Ever after the young man is followed by the specter of the employer. The last appearance is on a wall on an embankment, where the Andes plies his trade. But the specter is right there, with the guilty young man in the road. It doesn't seem to tell the whole story, either. Further, the picture leaves the money in the hands of the girl, and nothing seems to happen to her.

“The Rube and the Bunco Men.”—Here is some clever caricature from the Essanay studio. A rube and his wife, or sweetheart, land in the city and are immediately set upon by two bunco men. The first thing they do is to sell the rube a wagon and two horses for $25, allowing the rube to drive away with a rig that stood beside the street. Next they offer a house for a horse and wagon and $200, which the rube accepts. The troubles of the rube begin when the owner, who is his butler out and rolls them both down steps. There are numerous funny situations developed as the picture unfolds which cannot be described. It is a good bit of comedy and gives the Essanay funny man, Turpin, an opportunity to display his powers, which he does to good advantage.

“The Chaperone.”—A comedy by the Essanay people which gets hearty applause. A father orders a young man out of the house who is calling on his daughter. The young man asserts that the only objection to him is that the father insists a chaperone must be present. Accordingly he induces a friend to make up as a chaperone and accompany him to the young woman's home. The father immediately makes love to the chaperone and the latter induces him to sign a paper permitting the marriage of his daughter to her lover. When the father undertakes to kiss the supposed chaperone the wig comes off and the identity is disclosed. It is very funny and gets not only hearty laughs, but vigorous applause.

"Under Suspicion."—A Gaumont which shows to what extent little things will lead a jealous person. A mother and daughter are planning for the father's birthday and induce him to leave. He goes away wondering why they wish to get rid of him. They intend to give him a cane and the servant carelessly leaves it where the returning man finds it. His jealousy is aroused and it increases as he discovers evidences of cutting flowers and letter writing. But it is all happily cleared up when they present him with their birthday token. It is a touch of life which shows many misunderstandings come about in substantially the same innocent way.

"Give Me a Light" is a burlesque or comedy from the Powhatan branch of the Film Import and Trading Company. Knowing that it is only the second production of this concern it should not be seriously criticised. Highly creditable in some respects, especially in the photography and toning of some scenes, it at least shows an earnest effort to produce a good work. The weakness is in the stage mode of presentation and is especially noticeable in one scene where a bomb is exploded in a sitting-room without distinguishing any of the articles of furniture, although it is supposed to blow a hole through the roof. The story is weak and could be improved by a different ending, such as the tramp plucking the fuse from the bomb and saving the house, which, by the way, is carefully if miraculously preserved to do duty in the next film.
NOTES OF THE TRADE.

Dayton, Wash.—B. F. Kennedy has sold the Lyric Theater to C. M. Davis, who has taken possession.
San Jose, Cal.—L. P. Cota and E. M. Carlson have leased the Lyric Theater here, and are now in charge.
Ottawa, Ill.—Edward Hayne and others will erect a new moving picture theater on Court street.
Chariton, Ia.—W. H. Dewey is making arrangements to open a new moving picture theater here.
South Bend, Ind.—Henry Kraker is making arrangements to open a new moving picture theater here.
Shelbina, Mo.—James Whaley is making arrangements to open a nickelodeon here.
Baltimore, Md.—Carey L. Stockton will remodel the building at 1204 Patterson street into a moving picture theater.
Hutchinson, Kan.—Barney Leigh will erect a moving picture theater at 304 North Main street.
Newton, Kan.—J. A. Miller, of Ottawa, is making arrangements to erect an air dome theater here.
Peru, Ind.—Eugene Questy has purchased the Grand Theater here, and has taken possession.
Aitkin, Minn.—Ed Ludwig, of Gettysburg, S. D., and C. A. Burr, of Sioux Falls, are making arrangements to open a new moving picture theater here.
Lewistown, III.—Dr. John Hinde has purchased the Opera House from his father and will make extensive improvements.
Alma, Neb.—F. Retzeman will open an electric theater in a building on Main street.
Philadelphia, Pa.—E. W. Detwiler has been awarded the contract to build a moving picture theater at 334 South street for Hirsch & Co.
Cleveland, Ohio.—J. H. Campbell, the Superior Avenue Moving Picture Theater owner, has failed.
Youngstown, Ohio.—Charles E. Smith has purchased the Park Moving Picture Theater, on Champion street.
Bordentown, N. J.—H. A. Lehman's Moving Picture Theater, on Farnsworth avenue, was completely destroyed by fire.
Indiana, Pa.—Ruttenberg & Brent are making arrangements to start a moving picture theater here.
Huron, S. D.—Fred George Sherratt, of Aberdeen, has leased the Reed Block here and will remodel it into a moving picture theater.
Chicago, Ill.—The Western Theater Film Service Company has been incorporated, to deal in motion picture films and operate film exchanges; capital, $8,000.
New York City, N. Y.—A new theater, known as the Grand Suffolk, at 21 Suffolk street, opened its doors to the public. They have secured a seven-day license for the exhibition of motion pictures, illustrated songs and vaudeville.
Springfield, III. is to have three new moving picture theaters, which will be situated as follows: 520 East Monroe street, 214 South Sixth street, East Washington street, between Fourth and Fifth streets.
Washington, D. C.—Architects Avirill, Hall & Adams are preparing plans for a large amusement resort to be erected at the corner of the old Fourteenth street car barns by the Arcade Amusement Company.
Cincinnati, Ohio.—The McMahon & Jackson Moving Picture Company has been incorporated, with a capital stock of $60,000. The incorporators are Lorella Jackson, William Stair, Isaac W. McMahon, and others.
Chicago, Ill.—The Chicago Witching Waves Company has been incorporated with a capital stock of $35,000, to buy, sell and operate amusement devices. The incorporators are Ralph N. Ballon, John M. Meyers and Walter K. Miller.
Spokane, Wash.—The National Amusement Company, which operates the Dreamland moving picture theater in Spokane, and similar theaters in Anacortes, Bellingham, Everett, Roslyn and Snohomish, has been placed in the hands of receivers here.
Attleboro, Mass.—Thomas Heywood, manager of the Orpheum Moving Picture Theater, located in the Old White Church on Park street, has completed plans to move his playhouse into the Watson Hall, corner of Park and Pine streets.
I HAVE QUIT THE PATENTS COMPANY

Hereafter I will buy $1,000 worth of New Independent Films every day in the year and I have the privilege of selecting it instead of buying on the “Standing Order” plan. Isn’t it great!

Because the International Projecting and Producing Company has given me proof positive that it has the greatest selection of high class film subjects in the world! Isn’t it bully!

After an investigation lasting more than eleven weeks, and investigation that has cost me thousands of dollars, I make the move which 90 per cent. of my customers have been urging me to make, I have notified the Moving Picture Patents company that I want no more of its films. If you care to know some of the reasons, read

MY LETTER TO THE PATENTS CO.:

Motion Picture Patents Co.,
New York, N. Y. 80 Fifth Avenue.

Gentlemen:—Having found by carefully compiled reports that my customers positively will not pay the license demanded by you, and taking into consideration your ultimatum that all customers who have not paid their license must be cut off, I hereby surrender my own license issued by your company and beg to notify you that I shall cease buying films from the manufacturers operating under your rules after April 20. Of course I would prefer to stop buying from you immediately, but I give you the two weeks’ notice which you are entitled to if you wish to take advantage of it.

As you well know, this is the result of most careful and painstaking thought and consideration. While I have chafed under many of the arbitrary rules of your company, I have tried to abide by them until I reached my limit of endurance. My letters show that 90 per cent. of my customers (and all of my prospective customers) want me to be more independent that I can possibly be as long as I do business along the lines that you insist upon.

Your latest announcement that the renters shall collect license money from exhibitors, is, of course, absurd. It virtally is an attempt to turn my offices into collecting agencies and is altogether out of the question. I have too much respect for the exhibitors and too much for myself to consider it feasible.

Chicago, April 12, 1909.
THE MOVING PICTURE WORLD

THE MOVING PICTURE WORLD,

But there are other reasons for the change, most important of which is

the fact that I can actually get better films and better subjects for you now than I ever could before. There was a time
when this was not true—a time when the pictures produced by the Pathe company were by far the best in the
world. But that condition no longer exists. I have seen scores of the films, which I will hereafter rent to
you, and they are marvels of perfection, marvels of photography, wonderful in comedy, drama
and tragedy; astonishing in scenic effects and beauty. They are the kind of films I
want for my own theatres, and that is a pretty severe test.

No More Licenses!  No More Heartbreaks!

Nothing but a straight business proposition, the best of films, the
most reliable service, and prices that are within your easy reach

CARL LAEMMLE, President

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SPECIAL NOTICE—ON SATURDAY, APRIL 17 (this week), I will open A NEW OFFICE IN DENVER, COLORADO,
completely equipped to do an enormous business right off the reel! I will also have thousands of dollars worth of new
film in my other offices in

MINNEAPOLIS, Minn.    PORTLAND, Ore.    SALT LAKE CITY, Utah
EVANSVILLE, Ind.    OMAHA, Neb.    WINNIPEG, Can.    MONTREAL, Can.
Broadhead, Wis.—Bert Stephens has sold his interest in the Electric Theater to his partner, Mr. Beatty.

Dyersville, Ia.—Henry and Anthony Lippert have opened a five and ten-cent theater in the Lippert Building.

Los Angeles, Cal.—E. A. Fischer has sold his theater on First street to G. M. Schmidt and G. B. Warren.

Cherryvale, Kan.—Mr. Gay has purchased the interest of J. E. Gilstrap in the Jewel Theater and is now sole proprietor.

Kokomo, Ind.—Harry Elliott will erect a new theater and roller skating rink at Greentown.

Leon, Ia.—L. P. Van Werden and C. L. Vancostrand will open a moving picture theater here.

Baltimore, Md.—The Dixie Amusement Company will erect a $15,000 moving picture theater at 312 West Baltimore street.

Cincinnati, Ohio.—Louis Mecklenberg is planning to erect a new moving picture theater here.

Crystal Falls, Mich.—E. J. Bregger will erect a two-story theater here.

Fremont, Neb.—A. M. Beardsley has purchased the Lyric Theater here, and has taken possession.

Fremont, Neb.—A. M. Beardsley has bought the Lyric Theater from Boyd Burrows, and has taken possession.

East Liverpool, Ohio.—L. J. Herron is planning to erect a first-class vaudeville theater here. Estimated cost is $50,000.

Bartlesville, Okla.—J. W. Hoffman is making arrangements to start a moving picture theater here.

Williamsport, Pa.—Mears & Cupp are erecting a moving picture theater on Diamond square.

Reading, Pa.—James Jacobowski has purchased J. G. Wolf's interest in the Star Theater, at 547 Pennsylvania street.

Louisville, Ky.—The Avenue Theater has changed its policy from a melodramatic playhouse to a moving picture and vaudeville theater. Frank Shrimmer is the manager.

Louisville, Ky.—Jackson Amusement Company opened its new enterprise to the public at Jackson and Market streets. It will be run as a first-class moving picture house.

Milwaukee, Wis.—Frank W. Trottman and Herman Fehr have purchased a property on Grove street upon which a new theater will be erected.

Chelsea, Mass.—The Gordon Amusement Company, of Boston, has had plans prepared for the erection of a large vaudeville theater here.

New Milford, Conn.—The Star Moving Picture Palace has been purchased by Frank Whitney and John Raifstanger, who have taken possession.

Monroeville, Ind.—The Pearl Amusement Company, of Fort Wayne, is making arrangements to establish a new moving picture theater here.

Williamsport, Pa.—The contract for Frank I. Wilson's proposed new moving picture and vaudeville theater, to be erected on East Third street, has been awarded to H. Jacob Gehron.

Chicago, Ill.—The College Theater Company has been incorporated with a capital stock of $50,000. The incorporators are Vincent H. Gore, William J. Gallagher and Louis I. Montovitz.

East St. Louis, III.—The Family Theater Amusement Company has been incorporated, with a capital stock of $1,000. The incorporators are E. T. Cash, F. J. Steiger, V. B. Cash and others.

Hutchinson, Kan.—Hutchison is to have a new moving picture theater, which will be erected at 304 North Main street, under the proprietorship of Barney Leigh.

Mt. Auburn, Cincinnati, Ohio.—Louis Mecklenberg, who for many years has conducted bowling alleys at Highland and University avenues, is remodeling his place to be the home of a moving picture theater.

Hannibal, Mo.—The Nickelodeon, a moving picture theater at 205 North Main street, has undergone many improvements under its new manager, O. D. Reese, and is receiving the liberal patronage of the many amusement seekers of Hannibal.

Brooklyn, N. Y.—Plans are being filed for the erection of two new theaters in the Bay Ridge district of Brooklyn: (1) The Amphitheater Company's playhouse, which is to be built at Forty-ninth street, at a cost of $35,000. It will be devoted to moving pictures and vaudeville. (2) The Field's Theater, which is to be larger and more costly, will be erected at Sixtieth street and Third avenue.
Cameron, Mo.—Daniels & Ward have sold their moving picture theater, the Dreamland, to F. W. Gifford, of Tulsa, Okla.

Baltimore, Md.—The first Independent house on Baltimore street is the “Gem,” at No. 714. John H. Heinz is the new proprietor, having bought it from W. G. Spurrer. Before moving out of service, Mr. Heinz made a personal call on J. J. Murdock and satisfied himself that the building would be a plentiful supply of good Independent film. Competition is so keen in this section that Mr. Heinz made a wise move in going in with an exclusive service.

Savannah, Ga.—By the first of next month the city of Savannah will have two more moving picture houses. Frank and Hubert Bandy will put up in the next week or ten days an air dome. The house will hold a thousand to fifteen hundred people. It will be located in the heart of the city and will run moving pictures and vaudeville. The prices will be 5 and 10 cents. Paul Conida, of this city, will soon put up over his confectionery store a roof garden. The store is on Bull street, one of Savannah’s main streets, and will be known as the “Athenaeum.” Mr. Conida, when seen, stated that he would run moving pictures and vaudeville, would charge an admission that would please all and would seat from two thousand to twenty-five hundred. The house will be opened by the first of May. The Orpheum Theater will put on during the coming month a roof garden; it will be placed on the buildings next to their theater. The Savannah Theater has been rented by Jake Wells of Virginia, who will run vaudeville and moving pictures during the Summer months; the prices will be 5 and 10 cents. Hubert and Frank Bandy have sold out the Lyric Theater in Savannah, Ga., to Louis Holt, Robert Sullivan, the manager who went from Savannah there, has returned and will have charge of one of the air domes that are being put up in the city.

Edmonton, Alberta, Canada.—Within eight months three moving picture shows have started up here. The oldest, the Bijou, is a doubt doing the largest business. A few weeks ago the Grand Theater, which formerly had been a vaudeville house, changed its front at a thousand dollars expense and runs straight pictures now. Last week, one afternoon the operator at Grand during matinees leaving lamp house door open, a spark from carbons dropped on a reel of film lying on a stool and the operator became excited and carried reel down from operating room to the cellar, to reach water supply, he said. The fire department was called. Several hundred dollars damage to building. Grand has since reopened. The Nickelodeon claims to be paying expenses, too. The two vaudeville houses, Orpheum and Empire, run a reel of pictures on each program. The three moving picture shows run run matinees and evenings, change twice a week, three reels and an illustrated song for ten cents. All houses report increasing business, as travel is beginning to come this way for the season. While competition is keen between the various houses, yet there exists a feeling of the best good will existing between various proprietors and employees. As elsewhere in Canada, there are no Sunday shows at all. Pictures shows pay a license of $100 yearly. Rents are high. Understand the Grand proprietor refused an offer to lease for $375 a month; seating capacity about 280. Population of Edmonton is about 22,000.

COMMENTS ON FILM SUBJECTS.

“The Interrupted Romance.”—A Pathé comedy which illustrates some of the difficulties into which a young man fell who was trying to tell a girl how much he thought of her. It may be that his getting into so many fights that he was stripped nearly naked and another fellow ran away with the girl. It is funny and the audience laughed vigorously at the ardent wooer’s discomfort.

“William Tell.”—In this film the Great Northern people undertook an ambitious piece of work which they have carried out successfully. It may be questioned, however, whether the average audience understands who William Tell was, or what he is reputed to have done. The story is not in the latest books, hence is not so well known to the present generation as it was to the older ones. The main features of the old story are reproduced with fidelity to the legend, but it is true that unless one is familiar with the story the picture will be practically meaningless. The sub-titles help, but they do not make it entirely clear. As a stimulator to memory and an encouragement to research the film has its uses. Technically it is up to the Great Northern’s standard, only more so.

New Slides

“I’m Going to Tell You”
“Some Day We’ll Be Too Late”
“Tell Me The Old, Old Story”
“Nobody Knows Where John Brown Went”
“The Longest Way Round Is the Sweetest Way Home”
“Somewhere—Sometime—Someone”
“Come Down and Pick Your Husband Out”

LECTURETTES

are becoming more popular every day. We produce more than any others and at a lower price. Send for list.

CUNBY BROS., 10 East 14th Street, New York

“Business Bringers”

Our catalog tells Why. Send for it today.

ATLANTIC ELECTRIC SIGN COMPANY, - Atlantic City, N. J.

Song Slide Company of America

613 OGDEN BUILDING, CHICAGO

Manufacturing to Grades of Song Slides

We claim the Chicago Slides at $3.50 per set are the best made for the money, and Imperial Slides at $5.00 a set are the equal of any slides made. Give us a trial order.

Don’t Blame Your Light Mr. Operator

It may be that your screen has been covered months ago by kalsomine or some other product that is unfit to project a picture on.

TRY A CARTON OF Curtainylene

You will note the disappearance of the Yellow out of the light, and you will project a picture pure Black and White instead of Yellow and Brown. A fine photographic reproduction the results. A $3.00 carton covers 150 square feet.

TRY IT—ITS NO EXPERIMENT

CURTAINYLENE is not a WHITENING CURTAINYLENE is not a KALSOMINE CURTAINYLENE is not WHITENING

But It Is

A Light-Absorbing Fireproof Paint

The greatest discovery ever made for a curtain covering!

CURTAINYLENE CURTAIN CO.

Office: 401 Ashland Block, Chicago.
Kimble Variable-Speed
SINGLE-PHASE A. C. MOTORS
We are the originators of Variable-Speed A. C. Motors
We guarantee our fans for 2 years.

Variable-Speed A C Ventilating Fans, 18 in., $65.00;
24 in., $90.00; 30 in., $100.00.

MOST SILENT RUNNING FAN ON THE MARKET
Kimble Electric Co.
324-326 Washington Boulevard, CHICAGO
SEND FOR CATALOG—S

SITUATIONS WANTED.
Good Operators out of work may have their names listed free in this column.

Notify us when you have secured a position.

Harry Kelley, 15 Market street, Lynn, Mass. Wishes permanent position as A-C operator or up-to-date manager and repair man. Mass. license, 5 years' experience and best of references. At liberty after May 1.

C. C. Durkin, care of Majestic Theater, Shazolkin, Pa. At liberty. Experienced operator; age 20; member T. M. A., Lodge No. 62. Would take theatre or go on road.

Manager—Experienced and reliable in moving pictures and vaudeville; A-1 press work, hardline singer, lecturer and producer; reasonable salary; good references; responsible parties only. C. W. Lawford, Rutland, Vt.


Experienced Licensed Operator of ability, can do repairs, first-class credentials, wishes position with reliable house. Address, Moderate, care Moving Picture World.

Jacob Roskind, 248 Second street, New York, operator, four years' experience, reliable and trustworthy. Will go anywhere.

Wm. C. Quinlan, care Mooney's Theater, Fall River, Mass. Experienced operator desires steady position.


C. D. Frantin, 4 Market place, Annapolis, Ind.

P. A. A., 216 South Ninth street, Brooklyn, N. Y.; experienced operator and electrician; ten years' experience; married; sober and reliable. Has N. Y. and Mass. license.

Competent and Reliable Manager wishes position to manage moving picture or vaudeville house. Address L. Hoffmann, 333 East Third street, New York City.

Practical Moving Picture Man, wishing to go South for the Summer, would like to hear from anyone wishing manager. Sober and reliable man. References. B. G. Williams, Dubuque, Ia.

John A. North, Punxatawney, Pa. Operator; three years' experience.

Hart Eichelberger, 4317 So. Main street, Dubuque, Pa. Operator; can repair machines and manage show.


Bernard Cortett, 67 Walnut avenue, Norwood, Mass. Experienced operator; Mass. licensed; strictly temperate; will go anywhere; capable of managing house.

A. Bell, 205 Miami street, Urbana, Ohio. Expert operator and manager.


Lecturer, Talking Pictures, Promoter and experienced manager at Liberty. Strictly sober. Geo. Walker Brydgen, 223 E. Ontario street, Chicago, III.

CORRESPONDENCE.

DON'T ALWAYS BLAME THE MACHINE.

Delphos, Ohio, April 6, 1909.

Editor Moving Picture World:

Dear Sir—I am using a remodeled Edison Exhibition machine (nearly all parts new), which at times drops pictures by the dozen, then steadies down and works fine for the rest of the subject, but always drops and steadies at the same places. I have had a number of years' experience, but never had the like happen before.

A SUBSCRIBER.

[The trouble you complain of seems to be caused by irregular perforation in the film used and also by poor joints. The fact that the film is steady for a period would indicate that the mechanism is in good working order.—Ed.]

MR. SEELY, PLEASE EXPLAIN.

New York, April 9, 1909.

Moving Picture World,

Gentlemen—Will you be good enough to publish in your paper that a certain operator known as LeRoy Seely, who was employed by the Brooklyn Comedy, 194 Grand street, Brooklyn, has been entrusted with four reels of film, containing the following subjects: "Oh, Rats!" "Hard to Bear," "Ted and His Little Sister," "The Tramp," "At the Altar," "Turning Over a New Leaf," with which he has disappeared?

We feel that by publishing this case it will avoid the possibilities of his disposing of them to advantage and also discourage any future attempts of this kind.

Yours very truly,

THE GREATER NEW YORK FILM RENTAL CO.

P. S.—Mr. Seely's address was 4820 Fifth avenue, Brooklyn, and he is operating on card No. 1084. These reels were entrusted to him on Tuesday, April 6.

REMOVAL NOTICE.

Brooksville, Me., April 16, 1909.

On account of the fine quality and artistic coloring of our travelogues and lecture slides we have earned a well-deserved reputation, second to none, over the greater part of the United States and Canada. We are, on account of the repu-

tation, receiving letters nearly every day from music pub-

lishers far and near asking us to illustrate songs for them. So great has become the demand that we have decided to move our business into a section of the country where natural scenery abounds—lakes, rivers, mountains, rustic bridges, forests, old mills and marine views—and make song illustrating another feature of our large and growing business.

The same careful and artistic work will be continued on our travel and announcement slides that has always existed. Our mail orders for special work will be filled as promptly in the future as in the past. If our slides have always pleased you, we aim to still please you more by giving you illustrations for your songs that will draw people into your houses instead of sending them out. In the future our address will be

THE NEW ENGLAND LANTERN SLIDE COMPANY,

BROOKSVILLE, MAINE.

Where we will be pleased to hear from all old friends and add new ones to our list. Very truly yours,

W. S. WALKER, Manager.

MOVING PICTURE OPERATORS' BRANCH, LOCAL 35. I. A. T. S. E.

All operators of the Local are requested to attend the next regular meeting at their rooms on Monday, April 19, 1909, at 12:30 midnight.

Business of great importance will be transacted. At the last meeting, held on April 5, we had initiated and received into our ranks ten candidates; we hope to receive about fifteen at this next meeting.

SITUATION WANTED.

Operator, 2 years' experience; sober, reliable and steady. Age 25; married. Address Jack Zwetchkenbaum, 141 Pitt Street, New York City.

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Travelogues

3 NEW SETS

Alaska—Yukon Pacific Exposition

Ice Skating in Germany

Franco-British Exhibition, London, 1908

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W. S. Walker, Mt.

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SEND LIST AND PRICES.

Films Wanted

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No Junk Wanted

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This SPECIAL, Artistically COLORED, 50 Cents.
We will be pleased to send you our complete list.

129 ANNOUNCEMENTS 129
All our slides cleverly designed. Beautifully colored.
Advertising Slides to your order.

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Established 1892
122 E. RANDOLPH STREET, CHICAGO, ILL.
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Motion Picture Patents Company
80 FIFTH AVENUE, NEW YORK CITY

TAKES pleasure in announcing that it has at last succeeded in getting a reliable Casualty Company to issue FIRE and ACCIDENT INSURANCE, at about half the former rates to any and all LICENSED THEATRES. Heretofore, only about ten per cent. (10%) of the Exhibitors have been able to obtain insurance at any price.

The policy covers all deaths and bodily injuries resulting from either fire or panic in the theatre or on the sidewalk immediately adjacent thereto; liability for death or injury to one person, limited to Five thousand dollars ($5,000.00); total liability, death or injuries to several persons limited to Ten thousand dollars ($10,000.00) covers patrons, owners, employees, all. Thirty-five dollars ($35.00) per year for theatres with maximum seating capacity of Five hundred (500) or less; an additional Ten cents (10 cts.) per year for every seat over Five hundred (500).

This insurance will be issued only to LICENSEES of the MOVING PICTURE PATENTS CO.
Send for Descriptive Circular

EDISON FILMS

NEW SUBJECTS:

Shipment, April 23, 1909
THE INTERCITY JOY RIDE
Comedy
No. 6444
Length: 50 feet

THE OTHER FELLOW, OR A FIGHT FOR LOVE
Comedy
No. 6455
Code, VENTRICO
Length: 47 feet

IN THE DAYS OF WITCHCRAFT
Dramatic
No. 6446
Code, VENTROSOS
Length: 1000 feet

Shipment, April 16, 1909

NEXT WEEK'S SUBJECTS:

Shipment, April 29, 1909
THE WOOD-CUTTER'S CHILD
Dramatic
No. 6447
Code, VENTRICA
Length: 900 feet

WHO'S WHO
Comedy
No. 6450
Code, VENTRUDO
Length: 900 feet

Shipment, April 23, 1909

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Established 1891. (Opposite Adams House)
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or one that will send your patrons over to your competitor.

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1609-1610 Masonic Temple
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URBAN-ECLIPSE.

(George Kleine.)

THE SQUIRE AND THE NOBLE LORD.—Rosie, a pretty, modest young woman, is engaged to be married to the squire, a dandy fellow, and very egg-headed.

The noble lord of the town castle, visiting the village the other day, was charmed by Rosie's beauty. He endeavors to kiss her for which he receives a sharp rap on the head. Enraged, the lord orders the former's arrest and he is carried off to prison.

Rosie counsels her friends and then concludes to call at the castle to intervene for her betrothed.

The lord, intending to nonpareil the squire, orders him brought forth and then again attempts familiarities and Rosie, not thinking the squire would presume to resent the insult irrespective of the lord's name.

A violent encounter is caused and in the struggle the lord falls over the balustrade of the terrace. Before the guards realize what has happened, the squire and Rosie make their departure on a lurch, escaping in the shadows of the night in a cab.

FOUND ON THE ROCKS.—A group of fishermen are seeking their pleasant resorts.

The squire is serving refreshments when one of the men attempts to force his attentions upon her. One of the boys is on the alert and then puts the carters in his pocket and leaves for home with his wife.

The final scene is enacted when the wife asks no explanation, but vexts her anger and scolds upon the innocent fellow. Length, 390 feet.

GAUMONT.

George Kleine.

THE POET'S VISION.—A poet in quest of inspiration saunters down the country road, his mind taken up with the beauty of nature when he meets a phantom spirit which leads him back many centuries and permits him to feast upon the ancient romance and heroics of the man, and he falls by his bedside sobbing with his own hands clasped in prayer.

This "One Touch of Nature" makes the whole world ring with the sound of the insects. Length, 200 feet.

A PAIR OF GARTERS.—A pair of garters creates havoc in various homes through innocent adventures. A young woman and her father are present, and her father finding them imme- diately gets very angry and seizes the pair of garters for his insurance, throws the garters out of the window where a passing fisherman catches them. The young girl passing along finds the garters, and on going to a dance with her beau, loses one of them.

An old gentleman finds it and asks a very reasonable price for the return of the garters for his son to darkey too dark an such an insolent questioner. When the young fisherman goes to claim them, he is made a captive. Length, 200 feet.

TOO MUCH ADVICE.—Our friend Jones has a bad spell of the "tired feeling" and in this condition is receptive to all possible suggestions as to remedies to cure his imaginary illness.

In his efforts to please his friends he freely offers their counsel and advice, as a result of which Jones takes an active interest in all sports; he tris the silence and water sports, but all to no avail other than to furnish amusement to his advisors.

His condition grows worse with each effort to regain his health until finally his family physician advises him to refrain from following the kindly suggestions of his friends if he wishes to regain his health. This counsel is faithfully followed and Jones soon performs the routine of his everyday life. Length, 638 feet.

SENTENCED TO DEATH.—The prisoner having occupied the north bed is awakened early on the morrow of the day of his execution by the prison officials. Every effort made to retain the prisoner on the day of his execution. The realist, writing in the pages of cheating him, raises him to fear his catching a cold and he keeps his cell as warm and cozy as possible.

In an attempt to save him from the prisoner a visit of his friends at his home he invites his executioners to his house and asks them to come with that and later he engages in a game of cards with them, watching when his execution, if carried out, will be unconstitutional, and he is therefore pardoned. Length, 465 feet.

MAGIC EGGS.—An exceptionally clever series of optical illusions, in which the best kept secret is that the egg takes prominent parts. The gizmo gets a few eggs and then proceeds to make them disappear by a veritable storm of eggs.

The magic is explained by a wonderful mystifying. Artistically colored throughout. Length, 384 feet.
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Monadnock Building, San Francisco, Cal.
THE MOVING PICTURE WORLD

SELIB POLYSCOPE CO.

A FIGHTING CHANGE.—In the foothills of Colorado there lived an old cattleman by the name of Albert Graves, who was married to a beautiful young woman named Florence. The old man and his wife have a son and daughter, both of whom they love dearly. The son, Joe, is a good boy, but the daughter, Susie, is a little wild. The old man and his wife have a great deal of trouble with Susie, who is always getting into mischief. One day, while the family is driving home from a dance, Joe is involved in an accident that leaves him unconscious. When he recovers, he is told that he has been left with the responsibility of running the family farm. Joe is determined to do his best, and he works hard to make the farm prosper. The story continues with the family's struggles and triumphs. Length: 1,012 feet.

VITAGRAPH COMPANY.

OUTCAST OR HEROINE.—An English soldier of Puritan days falls in love with a maiden who is an outcast in society. He helps her escape from the clutches of a cruel villain who wishes to harm her. The soldier risks his own life to save her, and in the end they are together. Length: 550 feet.

THE DYNAMITE WAISTCOAT.—A man is in possession of a valuable map, but he is pursued by his enemies. He hides the map in a waistcoat, but the waistcoat is stolen. The man must retrieve the map before his enemies can get to it. Length: 595 feet.

THE LOST SHEEP.—A young woman is captured by bandits, but she manages to escape. She returns home, but her father is angry with her. She proves herself to be brave and resourceful, and she wins her father's respect. Length: 315 feet.

THE WOODED INDIAN.—Two gigolos are hired to protect a rich man's daughter. They are successful in their mission, and they win the respect of the people in the village. Length: 400 feet.

ADVENTURES OF A DRUMMER BOY.—In the house of a Union officer his three children are playing. The youngest, a drummer boy, is playing the drum. The mother, who is a Union soldier, leaves the house and goes in the direction taken by her son. The drummer boy is left alone in the house. He is determined to go on with his drumming until the end of the war. Length: 325 feet.

A GOOD IDEA.—At the Dewey Theater this week they have over 1,000 prints of the pictures which are about the subjects of the films. They have arranged the prints in two groups. First, the lack of a title on so many films mars the exhibitions somewhat. Second, a patently false title runs throughout the caption, which tells us what subject it is. It would be well if all theaters would do this plan, even though the titles were always given.
You Want the Most Important Things First

The most important things about your films are quality and the profits they net you. If they give satisfaction in these respects, they are the films for you to exhibit.

Our New Independent Films are unsurpassed in quality. Their superiority to other films is so marked that anyone can see it at a glance. They not only constitute those imported solely by us from the best European manufacturers, but also the picks of the International Projecting and Producing Company's entire output. They are the cream selections of all Independent films now being produced, and the kind people everywhere will flock to see, which accounts for their being the biggest profit-making films for any exhibitor to exhibit.

YOU GET AN EXCLUSIVE SERVICE

We are putting out more reels of films than any other exchange. We have a greater variety of subjects, which enables us to give exclusive Independent service to one exhibitor in every town. Service which no other exhibitor can obtain, because it includes films that can be had only through us. Right now, we can handle eleven more high-grade first, second and third run customers.

Bear in mind this Independent film service can be had only through us. We are no longer connected with the Globe and the Royal Film Service Companies. Exhibitors take note of this fact.

HOW DOES THIS STRIKE YOU

If you want films at prices never before heard of for such goods, you will find just what appeals to you in a big variety of films ranging from 100 to 1,000 feet in length, which we are now offering at 11/2 and 2 cents per foot. Catalog sent on request.

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Don't Take Me Home
Somebody's Heart
Promise
I'd Like to be the Sweetheart
of a Girl Like You
Honey Dear

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6,000 feet film, 3 sets song slides, all in one shipment, $12.00 weekly.

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1,000 feet film released up in March past, $10.00 per reel. Moving picture machines, Edison, $35 and $50. Hand colored Passion Play, 3,000 feet, $400. Will buy Passion Play, other films, machines.

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Mr. Film Exchange Manager:—Do you realize that a J. N. S. Co. title will get your old stock to moving? Why not? We make the best titles on the market, every one guaranteed, send in a trial order and be convinced. Any number of feet you want, 10c. per foot (PLAIN); 12c. per foot for colored ones; and they are beautiful too.

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TOLEDO, OHIO
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INDEPENDENT FILMS

CHICAGO FILM EXCHANGE.

THE DEACON'S HOLIDAY.—Saturday, a day of work, sees the deacon in his office taking things easy. He is sitting in his comfortable chair, smok- ing a cigarette and life is a dream. Sunday, however, his day of rest, soon starts. The first thing in the morning the children wake up about o'clock and raise a big noise, blowing horns, beating drums, etc., etc. The poor deacon next has to wash the dishes and then the family go out for a ride in the park. They all get into one car- rige. After riding a short while, the horse is unable to pull the load, and the deacon must get out and pull on the carriage. Then one of the wheels breaks. The deacon runs off a short distance and returns a peddler from a peddler. All the children pile on the one car and the wife goes on the deacon's back, and he carries them home in this manner. He reaches home, exhausted by his day of rest. Monday, another work day, finds him at his office again, asleep in his chair. Length, 450 feet.

AUTOMATIC NURSING BOTTLE.—A baby's mother goes out, leaving it with its grandmother, an old knife-sharpener, who has a large rotary grind- stone in his room. The baby starts to cry and the old man goes for its bottle of milk. But, un- fortunately, it is not found and the baby starts to cry the child and attract its attention away from the dairy are without avail. He finally hits upon a scheme of putting some milk in a can connected with a hose to the baby's mouth, and also puts a jumping jack on the grind-stone to amuse the baby. He then makes the grind-stone so fast and the milk is automatically pumped into the baby's mouth. Length, 167 feet.

NELLIE'S LOVE STORY.—Nellie is a country girl, living in a small town with her parents, a farmer, and one sister. She has a painter's model and falls in love with her employer, forgetting, for a while, her farmer sweetheart. He is heartbroken and attempts suicide, but the at- tempt is unsuccessful and he staggers on until found by some woodsmen in the hills. They nurse him back to health, but he is too weak to do his own work. He does not know her in this picture, but when he does the attire of a farmer's daughter, he recognizes her and they fall in love. Shortly after, they are married. Length, 760 feet.

VIOLETS.—The children of a rich family are out playing with their mother, when they pass the house of a poor little shepherdess, who has a large quantity of violets around her. They wish to get some violets and the little shepherdess leads them to the garden where the violets grow. Christmas time comes and the two children are having a joyous time, but the poor little shepherdess is sick. When spring returns, the children go again to pick violets and then think of the little shepherdess, whom they go to visit each week, the house and find her dying. Length, 420 feet.

INTERNATIONAL PROJECTING & PRODUCING CO.
Harstn & Company.

THE STATE SECRET.—A Raleigh & Robert film of high dramatic interest. The Secretary of War intrusts some important documents to an orderly and urges upon him their great value and secrecy. The orderly is followed by a spy who manages to believe that she are the only occupants of a railway carriage. While the orderly's back is turned the spy fells him with a blow and tries to obtain the papers. The orderly struggles and seeing he is being overpowered throws the state document out of the car window. The struggle goes on and the spy forces open the carriage door and bursts the orderly down an embankment. The papers have meanwhile been picked up by a girl who recognizes their value and when the spy traces and demands the papers she refuses and is about to be roughly handled when her father enters and scolds the spy and beholds him with the girl hurrying to the military headquarters and supposes the poor orderly who has dragged himself back and is telling of his loss, by handing over the precious package. Length, 561 feet.

A TRAILER TO HIS KING.—A dramatic film by Crickw & Martin. A young man learns of the treachery of one of the King's men, who manages to get the young man confined in prison. His sweetheart bravely the jailer and drugs him while he secures the release of her lover and both set upon and blind the villain who has come to glut upon his victim. In the pockets of the villain are found the proofs of treason which are laid before the King and raider is rewarded. Length, 730 feet.

LAST DAYS OF POMPELL.—This magnificent independent produc- tion. A story of heart interest leads up to the climax which is a splendid representation of one of the greatest events in history, Raleigh & Robert.

POOLHEAD WISHES TO COMMIT SUICIDE.—In this Italian film we see a comedia who starred in many of Poolhead's best comedies. Poolhead plays a dashing young man who rejects him and his various attempts to commit suicide are as comic as they are frightening. He finally blows him up with gunpowder but his remains are piece together by kind citizens and he is still much alive as the curtain drops. Length, 472 feet.

PURITAN MAID.—A Clarendon film of the Crom- well period. Puritans battle while the girl requires a young man who is pursued by the Roundheads. She disguises him so that he escape and they are later seen together receiving the King's blessing. Length, 610 feet.

A PLAYING LITTLE GIRL.—In this Hepwir film is chosen a remarkable picture of canine sagacity and girl's bravery. A tramp robs a bank mes- senger, leaving him in a condition to the roadside. A girl and dog at play find the victim and summon help. The dog attacks the tramp and leads him to his mistress to the home of the robber. Entering quietly she picks up the robber's own revolver and marches him into the street and into the arms of a policeman. Later she returns the bag of money to the bank messenger, who has recovered. Length, 500 feet.

FILM IMPORT & TRADING CO.

GIVE ME A LIGHT.—"Rufus of the Road" is wearily wandering along the wayable, as Clarence, the cobby one, paces and disgustedly fiddles aside the butt of his cigar, which Rufus the Roadster cheerfully picks up. Having no match, Rufus is in sore straits to obtain a light. After many ridiculous situations and side-splitting episodes, Rufus in sheer desperation attempts to light his cigar from a free cornering a bomb which has been set by a band of conspirators. Rufus takes a light and an aerial flight.

There is some rich American humor in the many scenes of this film, even if the victim of the fun is the poor American tramp.

LOST IN THE SNOW.—The love of man for dogs has from times unrecorded been a matter of pride and accomplishments; but the love of dog for his master, man, has been a matter of touching beauty. The dog's place in civilization with all its conflicts and achievements, its struggles and victories, has been nearer to man—as companion and personal aid, than any of the lower animals. If, when the sheep, cattle, and horse have power and sustenance in numerous species—when, for personal and sympathetic position, a more human place, since his intelligence has made it possible to offer assistance, both voluntary and voluntary, in some cases has proven it to be a much more interesting and truly valuable aid.

The story here told in film, is one which illus- trates the wonderful achievements of the great St. Bernard dogs in rescuing children in the terrible snow drifts of the wintry Alps, and the subsequent joy that was caused by the remarkable achieve- ment.

CHICAGO FILM EXCHANGE.

The Deacon's Holiday (Comedy)........................ 450 ft.
Nelle's Love Story (Dramatic).......................... 187 ft.
Violets (Pathetic)........................................ 420 ft.
Last Days of Pompell—Raleigh & Roberts.......... 1001 ft.
A Trailer to His King—Cricks & Martin.............. 750 ft.
Puritan Maid—Clarendon................................ 610 ft.
Playful Little Girl—Hepwright........................ 560 ft.
Buchanan Violets (Comedy)............................. 472 ft.
The State Secret—Raleigh & Roberts.................. 561 ft.
Give Me a Light—Puritah included.................... 483 ft.
Lost in the Snow—Le Lion............................... 742 ft.
The Dope Boy (Dramatic)............................... 276 ft.
Good Excuse (Comical)................................. 456 ft.
Hurricane of Love (Pathetic)........................... 633 ft.
Widow of Console (Comical)............................. 331 ft.
Prassovia (Dramatic).................................... 573 ft.
Love Letter (Comical)................................... 593 ft.
Unfaithful Cashier (Sensational)........................ 767 ft.
Bolstar (Dramatic)....................................... 252 ft.
Blind Child's Dog (Pathetic)............................ 360 ft.

Scene from the Great Northern film "The Magic Purse."
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ISSUES

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INTERNATIONAL PROJECTING AND PRODUCING CO.

"The independent film renter is scouting like mad for second-hand films. This is proof enough that the average independent does not intend to become a regular purchaser of the regular weekly output of the independent manufacturer, but intends to buy only when it suits him. This tendency in itself means failure for any concerted independent movement, and the Moving Picture Patents Company knows this and therefore they can afford to smile at the grandiloquent promises made by the Independents and the fierce threats made against the Trust. The simple, solid truth is that the vast number of exchanges that claim to be independent are running on the mangiest of junk and the outcry of their subscribers is painful. Already the business of many independent shows has been ruined and some of them are closing their doors."

The above paragraph appeared in the Moving Picture World on page 361, issue of March 27, 1909, under the caption of "Observations by Our Man About Town," and is the cause of our publishing the above offer. This paragraph was probably published with a view of ridiculing the INDEPENDENT movement and INDEPENDENT exchange. As this article has appeared, we wish to say, as America's Largest Film Exchange, either TRUST or INDEPENDENT, that the facts published are, in the main, true. There are many small wild-cat exchanges representing themselves as being Independent which are really the back door of some TRUST film exchange who are endeavoring to make their "junk" film earn them something.

In securing INDEPENDENT service, Mr. Exhibitor, you want to be sure that you are dealing with an exchange that is INDEPENDENT and buying INDEPENDENT film, and not endeavoring to palm off on you their old Trust "junk" film.

As the best proof of our ability to handle your account with new Independent films and to prove our responsibility to you, we refer you to

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The films that are placed in our rental stock are the cream of the Independent productions and are selected by Mr. Swanson personally, and his selection is based on character, action and photographic detail and perfection. Not alone are we able to furnish you a higher class service, but we are able to offer you a greater variety of subjects from which you may make your selections.

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"SWAMPED!"

With hundreds of wildly enthusiastic letters and telegrams, congratulating me on becoming INDEPENDENT!

—I am doing the biggest film renting business of my life?
—I have gained more new customers in the week since I announced my quitting the Patents Company than I ever did in any three weeks combined!
—I've got a stack of letters and telegrams higher than my head, demanding my personal attention, but which I have not had time to answer.
—My branch managers in eight cities wire me that they are in the same fix; that letters and telegrams of congratulations are pouring in upon them. They are sending frantic orders for additional supplies of all sorts. They are as crazy over the new turn of affairs as I am!
—It is the most tremendous public ovation ever given anyone in the moving picture business, and it proving that the exhibitors are heart and soul with the independent movement.
—Customers of mine who damned me most frightfully a week ago are now falling upon my neck in pure joy.
—Others who realize that I knew just exactly what I was doing all the time commend me for my care and caution in first making sure that the Independents could deliver high-class films before I would handle their product.
—Even my new Denver office, which is the baby of the family—only one week old—has started off with a crush of business.
—All this shows which way the wind is blowing. It sounds the death knell of monopoly. It puts a quietus on the license proposition. It is the voice of the people, and I want to say that when old Vox Populi gets busy he has some voice!

A thousands thanks, fellow fighters, and a renewal of my iron clad promise to give you the best films and the best service at all times in spite of Hades itself!

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Completely equipped offices in charge of clever, fighting, resourceful Managers in
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It has been further improved with 20 New Features and
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The MOTIOGRAPH is truly
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Chicago, Boston, New York and Frisco approved, and

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“T cannot express to you how highly praised the MOTIOGRAPH is by the many users here. I have noticed that everyone of the purchasers is the biggest ‘Booster’ we could get.”
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NOTE:—There are many hundreds of "BOOSTERS" for the Motiograph in all parts of the United States.

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83 WEST RANDOLPH STREET :: :: CHICAGO
THE FILMS OF "QUALITY"

TUESDAY, APRIL 27, 1909
HIS FIRST GIRL
A young girl of 16 and a youth of 18 are introduced to each other at a skating rink. The youth is at once smitten and the next night calls at the girl's house. The little sister butts in, the hated rival appears, and when finally sent home by the father, is obliged to walk because he gave his last coin to the girl's little sister. Length, 745 feet.

A BELATED MEAL
Upon arriving home Saturday night, John finds company with nothing in the house for dinner. He goes to the grocer's and makes purchases. On his way home, he is intercepted several times by acquaintances and when his hungry wife and friends locate him, he is feeling very jolly. His wife alters his feelings with a beating. Length, 240 feet.

SATURDAY, MAY 1, 1909
THE SCULPTOR’S LOVE
A young heiress, who spurns a French Duke is forced into an engagement by her father. After rescuing the heiress from highwaymen a young sculptor falls in love with her. He is in despair after learning from the father of the engagement to the Duke, but everything ends happily upon appearance of the heiress and her confession of love. Length, 465 feet.

THE MARATHON CRAZE
A cleverly contrived comedy in which the effects of newspaper accounts of Marathon races upon a household are shown. As a climax there is a surprising finish by an old grandmother who trailed the contestants to a Marathon course. Length, 455 feet.

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Kalem Films
UNEXCELLED IN PHOTOGRAPHY
Issue of April 30, 1909

THE ARTIST AND THE GIRL
Length 860 Feet
"The Artist and the Girl" when shown to the New York Board of Censors, was generally considered one of the most perfect specimens of moving picture photography ever produced, and in addition embodies an ideal story. You will miss a rare opportunity if you do not show this splendid film.

Whenever one of our lectures is lost in the mail, we get such a kick that we are convinced they are extensively used and appreciated. A postal will bring them to you free.

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Objectives for Projection Lanterns
Tubes & Jackets for Moving Picture Machines.
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BIOGRAPH FILMS
RELEASED APRIL 26, 1909
Lucky Jim
Jack and Jim are clowns, but are both desperately in love with Gertrude. Jim wins out and marries Gertie, and poor Jack as he views the wedding signs forth, "Oh! Lucky Jim, how I envy him." But he doesn't know. Gertie, besides being a bad cook, has a bad temper, and when he kicks at the food he receives various articles of table furnishings at his head. Jim dies a victim of acute indigestion, and Jack is free to marry the widow, which he does. The same treatment is handed poor Jack, and as he views the mourning-draped portrait of his predecessor he murmurs, "Oh! Lucky Jim, how I envy him." Length, 502 feet.

TWIN BROTHERS
A very funny comedy of two brothers who go out into the world to seek their fortunes. They go in different directions, but are finally reunited in singular manner. After various episodes they are reunited while playing the parts of wild animals in adjoining cages at a dime museum on the Bowery. Length, 437 feet.

RELEASED APRIL 29, 1909
'Tis An Ill Wind That Blows No Good
An interesting comedy drama of freakish fortune.

Tim Noonan and Mary Flinn are sweethearts. Both are employed in a box factory, but Tim arouses the ire of the boss and is discharged. Things go badly with him and he is finally down and out and evicted from his boarding place. Driven to desperation through hunger, he steals a piece of pie from a restaurant. He is chased and enters a vacant house, where he overpowers the pursuing policeman and takes away his cap and coat, in which he manages to escape the rest of the mob. Thus garbed, he is approached by an Italian woman, who demands his help, as her husband is at home wildly drunk and threatens to kill them all. Here is a predicament. However, he goes and succeeds in hauling the fellow to the station house. He proves to be a desperate and much sought for criminal, so Tim is rewarded for his bravery by a position on the force. He then goes and claims Mary as his bride. Length, 876 feet.

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AMERICAN MUTOSCOPE and BIOGRAPH COMPANY
11 E. 14th STREET, NEW YORK CITY
"THE AUTOMATIC MONKEY"
Comedy. Approx. Length, 324 feet.
RELEASE, TUESDAY, APRIL 27, 1909.

In this picture we find Josie, a full size automatic monkey, taking a
hand at the fine arts. He demonstrates his ability with the brush and
palette—wise laurels as a sculptor, tries architecture and proves an
apt scholar of music. Fascinating to young and old.

"HOW THEY PROPOSE"
Comedy. Approx. Length, 392 feet.
RELEASE, TUESDAY, APRIL 27, 1909.

Theory and practice have always been somewhat at variance and in
this series of views the practice of proposing is illustrated from the
view point of the novelist and of the every-day practitioner.

The author of the novel has a peculiar sentimental manner of the
hero meeting the heroine, etc., the kitchen maid has a rule of action
in vogue in her sphere, the traveler in the coach follows precedent.

The subject of the gallery gives way to the manners of
his type. Very amusing throughout.

"BEFORE AND AFTER"
Comedy. Approx. Length, 397 feet.
RELEASE, TUESDAY, APRIL 27, 1909.

This subject illustrates the charming manners of a modest young
lady in her quest for a husband.

She is attentive, solicitous and loving so that the young fellows falls
an easy victim to her plan of action. Six months after the wedding
ceremony matters look a trifle different at the home of the young
couple.

The wife, once devoted and painstaking, is now more interested in
the pages of a novel, while her husband is busily engaged in the
details of the household's occupation.

"AN UNWRITTEN LETTER"
Drama. Approx. Length, 1909 feet.
RELEASE, TUESDAY, APRIL 27, 1909.

A beautifully pathetic story, well dramatized and of unexcelled pho-
tographic quality.

A blind grandmother is escorted to church by her nephew. As the
two leave the church edifice to return to their home they meet a num-
ber of young men friends of the nephew. When later the young man
is out to public his friends ridicule him for having escorted a blind
woman to church. He pretends to ignore their taunts, but when they
persist with their annoyance he snaps one of them in the face. For
this he is discharged to a duel.

Returning to his home he impart the facts to his father. The
grandmother is to know nothing of the affair and an expedition to her
a journey is arranged and all accompany the noble young fellow to
the station. The journey, however, is not one on business as alleged,
but is the field of honor. The seconds return after the duel and
report to the father the death of his son.

Almost heartbroken the parents share with each other their grief,
but cannot apprise the grandmother of their loss and sorrow. Daily
she waits for news of her nephew, who has always proven a devoted
companion to her, and she cannot explain why he does not write.

The parents finally determine to deceive her and accordingly they
insert a blank sheet of paper in an envelope properly addressed which
is delivered by the mail carrier. They expertly tear it open and with
great difficulty the mother pretends to read from the blank pages an
account of his experiences and endearing words of solicitation for
her welfare.

One day as another message is received and she is seated alone in
the garden she calls to the gardener, whom she hears close by to
come to her to read the letter.

The gardener, not knowing of the deception, discloses to her that
the pages she holds are blank. When soon after the daughter reap-
pears and learns of the trick she tearfully relates the truth to
her aged parent and together they share the sorrow of their grief
and irreparable loss.

"TWO LADIES AND A BEGGAR"
Comedy. Approx. Length, 690 feet.
RELEASE, SATURDAY, MAY 1, 1909.

Anxious to avoid working for a living a vagrant contains an appli-
cance by means of which he appears to be deprived of his limbs and
obliged to wheel himself about in a little cart, and seek public
charity.

Two good old ladies take pity upon the fellow and after investigating
decide to give the poor unfortunate all possible aid.

Accordingly they cut down his trousers to what they deem more
suitable length, secure specially appointed rooms with furniture of
size and style adaptable to a man afflicted as he purports to be and
even endeavor to secure him a wife from among other unfortunate
of his type.

But alas! as graciously received by the impostor until the wife is tendered,
when he exposes himself and flees.

Very amusing and of good definition. Well acted.

"DREAM SPECTRES"
Drama. Approx. Length, 232 feet.
RELEASE, SATURDAY, MAY 1, 1909.

An artistical hand colored subject illustrating the visions of an
aged man in the orient.

Having surreptitiously indulged in a few whiffs from a pipe the old
man sinks into oblivion and then experiences some very vivid and
exciting dreams.

Figures in oriental costumes beautifully and naturally colored.

NOTICE Owing to a delay in the receipt of foreign shipments of Urban-
Eclipse film we will this week release three reels of Gaumont
subjects, but during some subsequent week we will release two reels of Urban-
Eclipse and but one reel of Gaumont subjects.

GEORGE KLEINE
Importer of Gaumont and Urban-Eclipse Films
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Moving Picture World

With which is Incorporated

The Exhibit.

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Edited by J. P. Chalmers.

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Vol. 4 APRIL 24 No. 17

Editorial.

The Perfect Film.

Ever since the publication of the widely advertised assertion that the moving picture photographs sent out by the associated manufacturers were "perfect" we have taken careful note of them from a purely photographic standpoint. It is astonishing, when one looks at them with the eye of knowledge and experience, how far off they appear, not merely from perfection but even from superexcellence. In writing thus we would have the reader understand that we are looking upon these productions merely as monochromatic renderings of an original; in fact, impressions in developed silver of all the lights, shadows and gradations of a nature subject.

This, we submit, is the proper way of judging of the purely technical end of the work as distinguished from the pictorial and dramatic. Technically, then, what do we find? Why, bold as the assertion may look, some of the manufacturers, in the current idiom of the time, are not even commencing to make a moving picture photograph. Careful analysis shows, just to give the reader some idea of what we have in mind, that the tone values of these pictures are altogether false and that they grievously misrepresent the original. The light parts of the pictures are far too light; the dark parts too dark, and there are no middle tints or gradations. Let us make ourselves perfectly clear by concrete example. Before us, as we write this, is the unromantic view of a back yard. A distant wall is in shadow; then we come to another wall somewhat lighter in tone; next we pass to a roof upon which there is reflected sun-light; finally we pass to the sky which is brighter still. All these parts of the picture have what is called a relative luminosity or brightness to the eye, and any photograph which purports to be a representation of this view must show these relative luminosities or brightnesses, as the case may be, properly proportioned one to the other. If we were to apply these methods of comparison to a moving picture when he next critically examines it, we will be surprised how much out it is likely to be when he sees that the contrasts of the picture, that is to say, the difference between the extreme shadow and the extreme high lights, "hits him in the eye" then he will know that something is wrong. That "something" is that the picture fails to actually represent the luminosities, tone values or gradations of the original work. The remedy for this is obvious. Accurate exposure and careful development will prevent excessive contrast in the picture, which will thus show a more harmonious effect to the eye.

This is only one of several little technical respects in which we think that moving pictures, as a whole, are open to reasonable criticism. We make the criticism, not for hypercritical purposes, that is to say, not for the purpose of finding fault in a superior way or airing our own opinions or knowledge of the subject, but rather for the purpose of directing the attention of those responsible for the exposure and development of the pictures to the fact that the work does not, at present, manifest the highest form of technique which they are capable of imparting to it. And these remarks we would have it understood are of general application. They apply as much to imported films as to those made in this country, although, of course, in both sources of supply there are exceptions to our strictures.

The Moving Picture in Summer.

With the close of the Winter season and the opening of Summer there is bound to be a diminution of the attendance at moving picture houses in large cities. But this need not interfere with the popularity of the moving picture as a whole. The American public is a very out-of-doors public. Probably no other people on the face of the globe so strenuously lead the outdoor life in the Summer season and demand an unceasing variety and change of amusement to fill up their time. Taking New York as a typical great center of population: A feature of the Summer season is the great popularity of the moving picture at the various beaches and other ocean resorts which are so conveniently situated near to the metropolis. At those places you see the moving picture on every hand. Indeed, we, ourselves, one Summer night at Dreamland last year, never enjoyed anything so much as sitting and sipping our liquid refreshments as we watched a very excellent moving picture on the open-air screen. In our company was a friend from England. His remark was: "Why, this is quite Continental." Continental, we may explain for the information of the reader, means approximating to the outdoor life of France, Germany and other European countries, where much is made of al fresco entertainment. We think, therefore, that the exhibitor will be wise who, this coming Summer, takes every advantage of the opportunities given to him of showing moving pictures out-of-doors at night. The better these pictures are, the more people they will attract. There is something very brain-resting in sitting under the starlit sky and watching a mimic representation of life on a stage. More especially, in the case of a moving picture, as the action is easily followed at a distance, and the loss of the human voice is not felt. In this respect the silent stage has a great advantage over the talking stage. As our readers well know, open-air plays generally fail by reason of the fact that the voices of the players do not carry well beyond a certain distance. We
have heard much recently about the "up-lift" of the moving picture in theaters. Now it remains for those who are responsible for outdoor entertainments, these next six months, to see what they can do in the way of attracting pleasure-seekers to the al fresco moving picture amidst pleasant surroundings. There is money in the idea, and we hope that manufacturers, renters and exhibitors will make the best of it.

More About the "Uplift."

The salvation of the moving picture business is being quietly and effectively worked out in ways that may not be familiar to some and certainly not to the exact liking of all concerned. The film censorship is going along smoothly, although several manufacturers are being hit pretty hard. The Patents Company have been instrumental in influencing the legislators and the Mayor to more favorable action. They are now working in unison with the Liberal Sunday League to frame up a law in regard to Sunday opening that will be satisfactory to all. It is hoped that the decisions arrived at will be of national benefit, as well as the decisions of the Censorship Board. The action of police officials, such as has been seen in the police censorship in many cities, was far more unsatisfactory: in fact, in many cases that came to our notice they were ridiculous. That some censorship was necessary, everyone will admit. We have before us a letter dated January 10, from an exhibitor, in which he complained bitterly of the sensational films. This was before the Censorship Board was heard of. We did not publish the letter at the time, as several films released about that time were severely scored, and especially one manufacturer, to whom we referred the complaint. The exhibitor said that this manufacturer "made the best films and also the worst, and the only films that ran perfectly on a good machine." Who was he? (Gentlemen of the associated manufacturers, don't all speak at once.) There are some passages from the letter of the exhibitor which we will quote:

"Another of the revolting scenes is shown in , which was an artistic portrayal; yet a great many of my patrons expressed regret at seeing it. A number of my lady patrons have not been to a moving picture show in Can the manufacturers depict crime without going into too many of the morbid details? I should suggest that whenever they show crime in any form that they go enough into the detail to show that the criminals are punished, making a healthy moral to the picture, instead of not neglecting a single morbid detail of a crime, and then too often forgetting to show the punishment. These sensational pictures are the type that stir up fanatical ministers like the Rev. Lang S. Ford, of Chicago, perhaps not without some cause. While I am not a reformist, yet I believe in catering to public opinion, and my idea of the big percentage of the American public is that they will go and enjoy pictures in which questionable morals are portrayed, yet their reasoning makes them vote that such pictures should not be shown without a moral. Continuation of such stuff will in time create agitation against moving picture shows, making it hard on the exhibitor, and kill the goose that laid the golden egg for the manufacturer. I think more thought should be given to the detail moral of a picture without cutting out the sensation or making it too mushy, and the remedy should be applied before agitation gets dangerous.

"Yours very truly,
W. CLARKE,
Prop. Rockford Moving Picture Parlor, Rockford, Ill."

There is good sense in Mr. Clarke's remarks, and he, for one, should be gratified with the work the censors have done. Is he not better pleased with the programs that have been sent out the past year without? There is a class, however, who are not so well pleased and say that the "ginger has gone out of the show." The man who tries to please everybody courts failure.

The Modern Way in Moving Picture Making.

By Thomas Beding, F.R.P.S.

CHAPTER VII.

The Developing Room.

It stands to reason that what was said in a previous chapter, as to the cleanliness required in handling a film before exposure, applies with equal force to its manipulation in the developing room; therefore, it is unnecessary to repeat it. The same remark applies to the safety of the light. Most films in the process of development are wound on drums which are revolved through successive baths of developing, washing, fixing, and final washing solutions, before being wound on a drying drum, from which, when thoroughly dried, they are taken, preparatory to being reeled and sent out for use. Now, between the developing and the drying the most important part of the work is done, and if it be not attended to with the minutest exactitude, the picture will be faulty in some respects, and then all the labor will have been in vain.

When we consider for a moment that prior to the development of this few 100 feet of sensitized celluloid, an expenditure of many hundreds and perhaps thousands of dollars has gone to waste, it demands very little insistence to urge the importance—the vital importance—of concentrating all possible care and attention on the successful development of the negative. For in most cases the act or scene cannot be photographed again, and if it can, only at a very great expense.

Let us follow the passage of the film from the developing tank to the drying drum, and endeavor to realize the care that must be taken. It goes without saying that the film must be wound evenly, edge to edge, on the flat frames or drum. This is generally made of some kind of thin metal. Sometimes the circumference is formed by separate sections, so that the picture can be seen through while it is being developed. When all the film is wound upon it, the drum should be lowered into the developing solution and mechanically revolved in the latter until the image has attained proper printing density. The developing troughs should be spotlessly clean, and the solution in it should be filtered and free from all dust particles. Moreover, it should be of an even temperature, as that of the surrounding apartment—say from 65° to 70°. If you lower the temperature, you slow the action of the developer; if you raise the temperature, you hasten the action. Hence the urgency of having the temperature at a fixed point, so that the developer may act constantly and regularly. When development is complete, the film should be well washed, either in plain or acidulated water. Some workers prefer to use common hydrochloric acid in very dilute solution. It stops developing action and clears the film, which is then ready for the hypo solution. This, again, may either be of the plain or acid kind. Whichever it is, it should be filtered and not allowed to become too weak by excessive use. Fixation is generally complete in about fifteen minutes. After fixation another wash of fifteen minutes, and, though this is not essential, the passage of the film through a bath of glycerine for a few minutes may be adopted. Finally, after a last wash, the film is wound edge to edge on the drying drum, secured taut with push pins, and either allowed to dry spontaneously or by rapid revolution of the drum. As the film is revolved,
it is a good plan to go over its surface with a pledge of moistened absorbent cotton, so as to remove particles of dust or any other impurities that may have gathered on the gelatine. The reader will notice that I lay repeated stress upon the danger of dust and dirt. These are deadly darkroom enemies to successful negative making. Every possible precaution should be taken to keep out dust. Before work, it should be filtered out, swept out, fanned out; everything done to prevent its appearance in the room when developing is taking place. The clothing and the hands of the darkroom staff should be scrupulously clean. So must the developing, washing, fixing troughs. Smoking should be prohibited in the room. A negative developing room is the most important part of the whole moving picture installation. There should be a most rigid set of rules as regards cleanliness. Any infraction of them should be punishable, as upon the absolute purity of the negative depends its final success as a picture. If the film be allowed to dry in a stationary position, a drip will collect at the bottom of the drum, which should be carefully drained off. I have said that the temperature of the room should be constant, and that, also, means should be taken to prevent it getting humid. A current of cool air should, if possible, be kept constantly passing through it. All air which obtains access to the room should be filtered through clean fabric, as is done in dry plate factories, so as to keep out dust. I know that many readers will think that these little points are in the nature of ultra refinements, but their observance is necessary in the production of first-class work. Then, again, the developing troughs are best not made of iron or other metal, but rather of porcelain, which chemically is a most innocuous substance. Iron has a tendency to corrode under the action of the developing and hypo solutions, the effects of which will be described in the next chapter. What I have endeavored to do in this one is to give some common sense ideas as to how the films should be handled in development. Next week I shall describe some of the defects due to faulty development and other causes.

A visitor from the other side of the Rockies, in whose company we made a tour of the New York shows, made some comments which the proprietors of some of these places would like to see in print. One remark made was that in the large Eastern cities it seemed to be all outside show. Make the most alluring displays and blast of trumpet to get the people inside and then give the poorest show possible to chase them out again. No doubt this is practised to some extent on thoroughfares that depend upon transient trade, but where a steady patronage is looked for, the following tip from a successful Western exhibitor is good for any section of the country: "Get the best operator you can find. Give him everything necessary to produce the very best pictures, even to a good salary. Then conduct your house as it should be and watch your bank account grow." There are many houses in the East some even in New York City, that are conducted along these lines, and they are the ones that will still be doing business when the others are passed away and forgotten.

The sign in front of Miner's Theater, "We show only uncensored films here," is a sample of mild sarcasm and also shows that the manager is bright enough to seize on a clever advertising dodge, and no doubt one that will appeal to his clientele.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER III.

As has been stated, the tendency of electric current is to reach the earth, exactly as steam confined in a boiler seeks to reach the open air. What the air is to steam the earth is to electricity. I have therefore sought to impress upon you the importance of thorough insulation and have told you that the higher the pressure (voltage) the greater the necessity for perfect insulation.

All wires used in inside work, and most of those used for outside as well, are covered with either rubber, gutta-percha or a fibrous covering saturated with an insulating compound. Such wires may touch DRY wood without likelihood of danger but, on general principles, should not be allowed to. Wires should never, under any circumstances, be allowed to come in contact with metal which has any kind of connection with the earth or which reaches (as the iron sheeting of an operating room) from one wire of a circuit to the other. In saying that wires should not be allowed to touch metal the writer is fully aware that modern electrical wiring allows of, in fact, in some cities, requires that wires be encased in metal tubing, both wires of a circuit being placed in the same tube. There are technical reasons why this is not injurious. There are, by the close proximity of the wires to each other and to the conduit, induced currents when alternating is used but one current neutralizes the other so that, as a matter of fact, this induced current is not recorded by the meter. There does any reach the earth by way of the conduit, unless the wire insulation and conduit insulation is imperfect allowing actual contact between a raw wire and the metal of the conduit. A technical explanation of the reasons for this would be beyond even the average electrician and will therefore not be given. Suffice to say this is the fact.

In running your house or operating room circuits run the wires as directly as possible, stretch them tightly and fasten them securely to porcelain insulators, types of which are shown in Fig. 1.

It is best to keep the wires of a circuit not less than 2½ inches or 3 inches apart. The insulating knobs may be fastened to the wall or ceiling either by nails or suitable screws. If nails are used cut out a circular piece of heavy leather ⅛ to ⅜ inch in diameter and drive the nail through it first. This acts as a cushion and you can drive the nail down tight on the head of the insulator without breaking the porcelain. Allow your wires to come into contact with absolutely nothing but the insulators except as hereafter related. To pass wires through a wall or floor get some hard rubber insulating tubing from an electrical supply house. Bore a hole as large as the outside diameter of the tubing through the wall or floor, being certain that the tubing will go over the insulated wire. Run your wire through the hole and slip on the tubing, shoving it into the hole so that it projects slightly on either side. Pull the wire tight and fasten it, then wrap insulating tape tightly around the end of the tubing and wire on both sides of the wall to prevent its slipping out of place. Porcelain tubes may be used instead of hard rubber if desired (see Fig. 2).

If the wall be of brick take a piece of gas-pipe and file saw teeth notches around the circumference of one end. Using this as a drill you will be astonished how soon you can pierce a hole through the wall.

Bear in mind that this work is not designed to make a lineup of you but merely to give sufficient direction that you may be able to run a circuit properly should circumstances be such that
it be necessary. On the road an operator is called upon to do a great many stunts and frequently if he can't do them circumstances are such that they cannot be done at all. Moreover, I wish to enable the operator or manager to, from the directions given, be able to form at least an intelligent opinion as to whether their wiring is being, or has been, properly done.

Your wires should be selected by reference to the wire and lamp current consumption tables which appear a little further on. It is generally stated that 9/16 c.p. incandescent lamp consumes 1/2 ampere of current. This, you will see by reference to the lamp consumption table, is very wrong, applying only to 110-volt lamps.

To figure the size of wire necessary in circuits you proceed as follows: Supposing we have 110-volt current and wish to install a circuit to carry ten 16 candle-power lamps. By reference to the lamp consumption table we find that each 110-volt 16 c.p. lamp will require 1/4 ampere of current, or a total of five amperes. By reference to the wire table we discover that a No. 16 rubber covered wire will carry six amperes, leaving a one-ampere margin, so we select this size. A No. 18 weatherproof wire would carry the required current but the underwriter's rules forbid anything smaller than a No. 16 wire being used on inside work.

In using this table we must remember, however, that it applies for SHORT LEADS ONLY (see Table No. 3). As the length of a wire increases its total resistance increases, so that a No. 16 wire would not convey six amperes of current for a long distance without drop in voltage due to resistance. If the lead be long a larger size must be used for a portion of the distance. In other words, if your lead be a long one, it will be necessary to use, for a portion of the distance, a size of wire capable of carrying something more than the amperage indicated in the table, else there will be "drop" of voltage and your lamps will not burn up to candle power.

The following table gives the current allowance by the National Board of Fire Underwriters for various sizes copper wire, figured on a non-heating basis and, with due allowance made for long leads, it will meet every requirement of either the operator or the electrician.

**TABLE NO. 1.**

<table>
<thead>
<tr>
<th></th>
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<tbody>
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<td>No. 16</td>
<td>6</td>
<td>8</td>
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</tr>
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<td>220</td>
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<tr>
<td>No. 1000</td>
<td>177</td>
<td>262</td>
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</tr>
</tbody>
</table>

Note.—The discrepancy in allowance between rubber covered and weatherproof wire is not that one will not carry just as much current as the other, but arises from the fact that the least heat-

ing will cause gradual deterioration of rubber insulation. Wire with rubber insulation is therefore rated very low in current carrying capacity.

**LAMP CONSUMPTION TABLE.**

This table is compiled from actual tests made with standard lamps and it will be found to be approximately correct. Used in conjunction with the wire table even the novice may figure out what size wire to use for any incandescent circuit not exceeding seventy-five feet in length.

**TABLE NO. 2.**

<table>
<thead>
<tr>
<th>Voltage</th>
<th>Candle Power</th>
<th>Amperes</th>
<th>Watts</th>
</tr>
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<tbody>
<tr>
<td>52</td>
<td>10</td>
<td>2.08</td>
<td>108.2</td>
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<td>32</td>
<td>32</td>
<td>6.34</td>
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<td>176</td>
</tr>
<tr>
<td>110</td>
<td>110</td>
<td>1.94</td>
<td>194</td>
</tr>
</tbody>
</table>

Where 8 c.p. lamps are used in decoration two of them equal one 16 c.p. lamp in current consumption.

Light frosted or ground glass globes reduce the illuminating power of incandescent lamps by about 12 per cent. The average life of an incandescent lamp is about 800 hours of use. Many will burn much longer and some much less, but this is the average. Old lamps are poor economy in a theater, as they burn dim and destroy the illumination.

**TABLE NO. 3.**

This table will be found of much use in conjunction with Table No. 1. As has been said, there is drop in voltage in long leads, due to resistance. This table gives the data in this connection so far as it will be likely to be the least use to the theater man to operator.

<table>
<thead>
<tr>
<th>Voltage</th>
<th>Wire No.</th>
<th>Brownie &amp; Sharpe</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>52</td>
<td>110</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>625</td>
</tr>
<tr>
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<td>100</td>
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<td>150</td>
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<tr>
<td>180</td>
<td>180</td>
<td>1584</td>
</tr>
<tr>
<td>200</td>
<td>200</td>
<td>1842</td>
</tr>
</tbody>
</table>

To use this table multiply the distance in feet from the point of departure to the end of the circuit by the number of amperes you wish to use on the circuit. Look in the table under the voltage heading corresponding to the voltage of your lines and find the number nearest to the product you have obtained by the multiplication. Opposite this, in the right-hand column, will be found the size of wire necessary to carry this current with 3 per cent. loss.

(To be continued.)

**A FIREPROOF REWINDER.**

There has been for some time a demand upon the part of insurance companies and others interested in safety devices for moving picture theaters and exchanges for a fireproof rewinding device which will handle the film while it is being examined and rewound without danger of ignition. It is therefore of interest to record at this time the fact that a safety fireproof rewinder has recently been placed on the market by Messrs. Williams, Brown & Earle, of Philadelphia.

This rewinder is so arranged that the film is contained in fireproof boxes with fire valves, so that even should the portion of the film which is exposed during the examination, become ignited, the fire valves would at once extinguish the fire.

This rewinder has recently been submitted to the Underwriters and to the police departments in many of the large cities and is endorsed and recommended by them. Much of the danger in the handling of film comes from a possible igniting of the film during the rewinding and examining. This is now entirely avoided.

The rewinder is made in several designs and is especially adapted for the use of either the exhibitor or the exchange. The magazines containing the film are supplied with automatic self-closing doors, with brake attachment for controlling the free running reel, and are so arranged that the operation of the machine is entirely from one side, so that it can be placed on a bracket against the wall as well as on the edge of a table, a matter of great convenience, especially in confined situations or where space is limited.
OBSERVATIONS BY OUR MAN ABOUT TOWN.

So Laemmle has recanted! It is now a settled fact that he is not the owner of the Motion Picture Patents Company. He is out—there is no evidence that he is "down and out"—but he is out; and, I understand, upon his own initiative. It would hardly be fair to other worthy renters who were being "going" of Mr. Laemmle, to carry it with him a stronger significance than did those who actually did the going. It must be acknowledged that no film renter in the business believes in and more liberally used printers' ink than Laemmle. Time alone will show if the business had more film rental exchanges than he had, but in the same time he was a unit. Yet the course of Mr. Laemmle has a peculiar significance. He and Swanson were the kinpins in the point of emphasis, and they were the peers. Whether or not the advertising did them any good is best attested by the books of the film manufacturers. No adverse reports as to their credit are alto last at this date. The least that can be said is that when Swanson and Laemmle dropped, the licensed people lost two good, energetic men. The significance attached to Laemmle's dropping out is this: His first intention was to stand by his Chicago colleagues and go with the Independents. Upon mature reflection, he decided to stand by "the old guard" and he enrolled himself under the banner of the Patents Company. Now, after an experience of about ten weeks, he takes on the sackcloth and ashes and tells me he would be first to rejoin the Independents. Perhaps he did not mean this new view of things. It may be that I have drained every quarter to get at the true solution, but to this day I am in the dark. Those who should know refuse to speak. Those who can speak refuse to hear. Laemmle himself, who is a man of Exhibitors, maintains that Swanson says: "No more licenses. No more worry." Taking his own public declaration, it can be fairly assumed that the film renters and the rental exchanges of the West are against the license system. I know that Mr. Laemmle, personally, and I know that some of his friends, in advancing this proposition, I know that some force that overcame his personal convictions prompted the step he took. What was that force? Surely not selfishness. No one will charge that to him, for all who know Laemmle, like his friend, Mr. Swanson, know that he, like the others, is in the ranks of the foremost, with both money and energy, to help all movements looking to the betterment of the motion picture business. No pretension is made that because Swanson, the Twentieth Century Optoscope Company, Laemmle and others have renounced the Motion Picture Patents Company agreement or license the business is going to the dogs, or that the Patents Company is going out of business. Such an assertion is universally false, and is not based on experience or matters of record. It must be remembered that Chicago is the hotbed of opposition to anything that bears a license—a Patents Company license. All the leading film exchanges of the city agreed on record to refuse Swanson. Why? Because Swanson, Laemmle and the Twentieth Century Optoscope Company, the recognized leaders of the Film Service Association have renounced the Patents Company after having operated under its license. In this renunciation, the Twentieth Century Optoscope Company has entered a public statement as to his position. Well, all moving picture men know that Swanson frequently became enthusiastic when ventilating his views. His energy frequently taps the think pot of readers. His views are not discredited, but at no time more than the present would the calm, unbiased views of others who have joined hands with him be more opportune. As the case stands at present the real trouble seems to rest on the license question. If such is the case, we cannot hope for an early truce. Those who have renounced the license proposition are looking for business and the Patents Company is looking for the revenue—so there you are. 

Reliable information received from the West justifies the prediction that within a short time the list of licensed film renters will be still further decreased. This information comes from three quarters. Patents Company is not "making good" outside the collection of royalties. More than that, film exchanges throughout the country are losing business. Complaints are flowing in from all quarters. 

The chief complaint against the Patents Company appears to be that it has not stood upon its patents. Rumors are afoot that such steps are ripening. Every day these steps are deferred tends to weaken the hopes of those who have been loyal. The collection of royalties is not the main object. The Patents Company, as many seem to think, A return for the royalties paid is the chief point. This has been laid by some upon the fact that the Patents Company has maintained a representative at Albany to look after the collection of certain of the moving picture people. This is a good move, but the money is not being expended in this direction in behalf of the Independents as well as those who go down in their pockets. Something should be done to assist the men who are paying the royalties. If a man paying two dollars a week for the privilege of using licensed films finds that his next-door neighbor is getting the use of the same films without the payment of royalties, is it not the duty of the officers to attack of indignation. Repealing proceedings are all right, so far as they go, but that is in the nature of a punishment. Why not provide something in the form of a preventative? Why is it that independent film exchanges are supplying their customers with licensed subjects as soon as the men who pay royalties receive them? Why is it that the independent film exchanges advertise and make good on the declaration that they can supply all makers of films—licensed or unlicensed? That is what the exhibitor wants to know, and that is what was put up to me in every licensed place I visited during the past week. 

I sometimes yeare to be a Rip Van Winkle. I would like to go upon some mountain, fall asleep and forget the moving picture business for twenty years. This impulse more particularly seized me a short time ago when I attended a meeting of the Chicago Association of Motion Pictures. How my mind dwelt upon the parable about a house being divided against itself! I have persistently urged those outside the organization to get into it, and yet at a recent meeting the association, which should be the men who are paying the royalties, went so far as to declare that such a state of affairs caused them to refuse to hear men claiming credit for doing this and that, and others making claim to credit for the same thing: I heard charges of default in payment of dues and licensed to the claims of others. The association, was also charged with having no one to talk to. Get together, gentlemen, and work in harmony. Not only that, but work together for organization. Appoint committees to canvass territories and bring into the fold men who should be with you. 

From all accounts, Long Green still holds sway at Albany. According to the information at hand, the proposed bill to stop all amusements on Sundays was framed at the instance of the stage hands employed in the theaters of Greater New York, and the icy barrier with which the bill was met would make the ice gorge at Niagara Falls look like a pimple on a watermelon. Information at hand also leads to the conclusion that owing to an absence of experimental material, the bill which raises the moving picture license from $25 to $250, with a proviso that exhibitions may be given between certain hours on Sundays, will also go upon the discard. It is heartening to note that there is no whispering with much opposition on the part of exhibitors, who declare that it is unjust to ask places charging but five cents admission to pay a license of $250 per year, while houses charging one dollar, and as high as five dollars, pay but $500. 

Time and again I have been asked during the past week whether the hold of Censors and the licensed manufacturers are working in harmony. I made this quite clear in one of my recent letters, but to dispel any misunderstanding will add "sure enough." I might also add that to get the situation that the Censors have asked manufacturers to enter into a written agreement that they will not put out any film or part of a film that is not approved. Some developments are more funny than many that appear on the film. I have not heard what the Censors agree to do, but my informant tells me that all they are required to do is to sit down and look on. I guess that's about right. It the assertion that this company to handle a large selection of high-class independent films by the principal European manufacturers. Mr. Levy is busy framing up contracts for a steady supply of suitable subjects. 

The Italo-American Film Exchange is a new exchange which has recently opened for business at No. 138 Third avenue, New York City, under the management of Morris Levy, who was former manager of the Knickerbocker Film Exchange. It is the intention of this company to handle a large selection of high-class independent films by the principal European manufacturers. Mr. Levy is busy framing up contracts for a steady supply of suitable subjects.
THE MOVING PICTURE WORLD

MOTION PICTURE PATENTS COMPANY

THEIR POLICY AND PROCEDURE.

The Celluloid Risks Bill Amended.

The Motion Picture Patents Company brought about, through its representative, Mr. Chester Beecroft, the amendment of Bill No. 618. This bill if passed in its original form would have meant the ruin of a business in which millions of dollars are invested.

The following letter, written by Mr. C. F. Murphy, Chairman of the Committee on Codes, by Mr. Beecroft, was the decision of the various committees. Any person thereafter accomplished for the motion picture business at large more good than had ever before been attained by any corporation or individual:

"Mr. C. F. Murphy,
Chairman Committee on Codes,
New York Legislature, Albany, N.Y.

"Dear Sir: I beg to call your attention to Bill No. 1600, introduced by Mr. Coughlin on March 25th, and referred to the Committee on Codes.

"This bill seeks to make the use of celluloid films a misdemeanor. The patents now applied to motion picture machines restrict the use of celluloid films and in effect prevent the use of two inches directly in front of the lens. The possibility of even this small space catching fire is most remote, as machines are fixed now, and amounts to almost as much fire as that caused by the ignition of a parlor match.

"We will be glad to demonstrate this matter before your Committee, or any member thereof, at any time, and most strongly recommend that the Code Committee does not report the bill favorably, as its passage would mean the death of a business in which millions of dollars are invested, and in which millions of people are interested. Anything affecting the motion picture business there is a blow at the poor man and the children, to whom the five-cent rate of admission is a tremendous boon. Most sincerely yours,

"CHESTER BEECROFT."

The bill, which in its original form read as follows:

STATE OF NEW YORK.

No. 618. Int. 37.

IN SENATE.

March 8, 1909.

Introduced by Mr. Cullen; read twice and ordered printed, and when printed to be committed to the Committee on Codes.

AN ACT
TO AMEND THE PENAL LAW, IN RELATION TO MOVING PICTURE EXHIBITIONS.

The People of the State of New York, represented in the Senate and Assembly, do enact as follows:

1 Section 1. Article one hundred and seventy-two of chapter of the laws of one hundred and nine, entitled "An act providing for the punishment of crime, constituting chapter forty of the consolidated laws," is hereby amended by adding at the end a new section, to be section nineteenth and fourteen, and to read as follows:

2 1914. Use of celluloid films in moving picture apparatus prohibited—The use of celluloid films in any machine, apparatus or device whereby moving pictures are exhibited ed to the public is prohibited. Any person who shall knowingly operate, or permit to be operated in his behalf, any such machine, apparatus or device equipped with celluloid films in violation of this section shall be guilty of a misdemeanor, punishable by imprisonment for not more than one year, or by a fine of not more than five hundred dollars, or both.

3 This act shall take effect immediately, was amended to read:

Bill No. 618, introduced by Mr. Cullen, Article 172 in Chapter 88 of Laws of 1909, entitled "An act Providing for the Punishment of Crime, constituting Chapter 40 of the consolidated laws, to read as follows:

No. 1914. "The use of films in picture machines, apparatus or device, whereby moving pictures are exhibited to the public, is prohibited unless they are absolutely fireproof and are of celluloid which is incapable of independently maintaining combustion after once being lighted.

Any person who so knowingly operates or permits to be operated in his behalf such machine, apparatus or device, which is equipped with film in violation of this section, shall be guilty of misdemeanor.

3 This act shall take effect October 1, 1909, and was in this form reported to the Senate.

Mr. C. F. Murphy, Chairman of Codes Committee, in a conversation with Mr. Beecroft recently said: "I am positive that with the various committee changes, this bill will come up for hearing this year, and I do not consider it likely that they come up next year either."

Mayor McClellan Won Over.

Chester Beecroft, representing the Motion Picture Patents Company, recently had a conference with Mayor McClellan and Francis V. Oliver, Chief of the License Bureau of New York. The Patents Company is anxious to have this bill so frame its licenses as to compel the picture theaters to be kept light during and between shows. Mr. Beecroft stated that he had perfected a system of lighting that allows the house lights to be left full on without affecting the pictures in the least. He argues that the light theater would eliminate the possibility of panic and the offensive conduct of degenerates who sometimes take advantage of the darkness. "With the pictures approved by the Censorship Board, and the theaters light and safe, the picture show is the ideal amusement of the masses, and we ask the co-operation of the authorities in our effort to make the theaters light," said Mr. Beecroft. Both this system and the idea of the approval of the scheme, which consists of amber and green colored lights and a cardboard shield, and it is likely that within the next few days the light theater will be compulsory.

THE MOVING PICTURE IN EUROPE AND AMERICA.

(Important Interview with I. W. Ullman.)

Mr. I. W. Ullman, of the Film Import and Trading Company, of 145 East Twenty-third street, recently returned from a prolonged visit to Europe; in the course of which he got in touch with the leading manufacturers, who supplied us with the best pictures. We were desirous of ascertaining Mr. Ullman's impressions, and having been successful in doing so, we are here set down for the information of the readers of The World.

Mr. Ullman is particularly qualified to give an opinion on the international status of the moving picture, because of his position as a very large importer, and the fact that this is not the first time that he has traveled Europe, in connection with the importation of pictures.

Of the first questions we asked Mr. Ullman was to give us some idea of the relative position of the moving picture produced in various countries in respect of qualitative character—in other words, which country makes the best pictures? According to our authority, and we are bound to say that we agree with him, England is not, by any means, as far advanced as she might be. The insularity and constitutional fact of the people's being against the move picture plays by English firms which are acceptable by other countries. In pure technique the English firms stand well; dramatically and scenically the pictures still leave much to be desired. But there are signs that the English manufacturers are waking up to the needs of the situation, both as regards the quality of the picture and the commercial way of handling them.

Mr. Ullman went to Spain, and he found the haughty Spaniard to be somewhat lethargic in this respect. He is a great patron of the moving picture, but has much to learn in regard to its commercial exploitation. In Russia moving pictures are held in very poor regard. Better acquainted with the Russian peasant being very poor, moving pictures appear at an opportune time. Italy and Germany, in Mr. Ullman's opinion, show the moving picture in its highest form of development in Europe. The theaters are numerous and well patronized, and as a form of entertainment it has caught on with the people. One or two French makers have long been held up in this country as the standard of comparison in the moving picture business, but, in Mr. Ullman's opinion, and he is certainly a most competent judge, the Italian work, both dramatically and scenically, is ahead of that of the French film makers. This is an opinion which we think will be widely shared, considering the commercial handling of the moving picture proposition, is not as far advanced as it ought to be. With such large American and European experience, the answer to the question, with we next put to Mr. Ullman, will, we are assured, be received with respect by our readers. What we asked was his opinion of the future of the moving picture.
"I believe," was the reply in the well-known phrase, "it has come to stay. It is the poor man's entertainment; it is of great educational value; it is part of the national life. Better classes of people are patronizing it than was the case two years ago. And, by and by, of course, business has also greatly improved. There is an increasing appreciation for good class films." This question naturally led Mr. Ullman by easy stages back from his Ulyssian wanderings to this opinion: a, his native Heathen declaration has also greatly improved. There is an increasing appreciation for good class films."

"About this censorship, Mr. Ullman?"

"Well, I believe the censorship will be and has been carried out in a broad minded principle of common sense and intelligent. By and by, of course, it will be good for a censorship, because the manufacturers will know what the public want and will profit by it. And it will have this value in that the New York censorship will be generally accepted throughout the United States. It would have been a misfortune if every little hamlet throughout the country had erected its own censorship. The members of the censorship committee are in touch with the needs of the people and they will only cut that which is undesirable. For example, while they would not tolerate crime or sin in a picture, yet where it is necessary to show it in order to develop or interest the story, of course it naturally passes. On the whole, I think the censorship is for the betterment of the moving picture. Mr. Collier is a very bright and earnest man. And I think the good work he is doing will be generally appreciated and needed." It having been stated that there is a tendency or a desire in certain quarters to restrict the exhibition of licensed film to those houses which do not put on vaudeville, we sought Mr. Ullman's opinion on this point.

"I am in favor of the exclusion of vaudeville," he replied, "because if it be shown, then the small moving picture theater will be closed, and the number of houses thereby will be largely reduced. It is no use to say that the better house can afford to put on vaudeville with his moving pictures must crowd out the little man, so you will diminish the number of houses and limit the film output. I think the elimination of vaudeville from moving picture houses will tend to increase the latter."

Sliding Scale for Renters.

There was one subject raised by Mr. Ullman in the course of this very interesting conversation which we think should be ventilated for the information and benefit of all, and that is the attitude of the renter or exchange man towards the manufacturer. "The renter in many cases is unreasonable. The feature film spoils him. He thinks that it is a hardship to pay a good average price for a manufacturer's output and to average up the commonplace subject with the feature films. If he did his duty to the manufacturer he would impress upon the exhibitor the necessity of accepting a service in which the output of films was enriched in an ordinary kind at a fair average price. Clearly the best must be taken with the second best. If the latter is also rejected or cast aside laid on the shelf or refused then a point may be reached where the importer is not able to do business at a profit. A manufacturer or an importer very properly looks for the support of the renter or exchange man, without that support he cannot progress. Therefore," argues Mr. Ullman, and the argument strikes us as sound, "the policy of the renter should be to support the exhibitor and the manufacturer in a fair average price of film and not to set up tactics of discrimination." We commend this aspect of importation trade, subject to the attention of the renters.

We are pleased to have had this agreeable and informative talk with Mr. Ullman on the international moving picture situation and think that the foregoing account of it, will derive many a useful hint from what such a respected authority has to tell them on the subject of his experience abroad and the impressions he has formed from it.

Williamsport, Pa.—William H. Amer has secured the management of the Summer park at Vallamont and promises a first-class line of attractions. He has secured a license from the Patents Company to show only the best films made by the world's best artists.

Portland, Ore.—Newman's Motion Picture Exchange was burned out a short time ago. The films and fixtures were a total loss. And only partly insured. Mr. Newman is in the market for a new supply of films and offers good cash prices for films that are in good condition. Address Rose City Film Exchange, Portland, Ore.

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ON THE SCREEN. By Lux Graphicus.

The "Observations" of your Man About Town are full of sound sense. Last week he quoted the manufacturers as complaining that they could not get good sketches and other subjects for film plays. Then he goes on to point out that good writers will not accept the paltry remuneration offered here and there. The high-class importing manufacturers can get the pick of the dramatic and literary market if they will pay the price and study, or pay somebody else to study, that market and what it has to offer. It is all a question of demand and supply; the demand doesn't—at any rate in the United States. They manage these things differently and better in London, Paris and Rome.

* * *

There is a week's work—maybe two or three—in the writing of a moving picture play. If it is a good one would it be dear at $250? No, it would be cheap. Clyde Fitch wouldn't do the work for the producer nor would any of the French, Italian and English dramatists. It is only in America, the alleged land of high pay for good brains, that you hear of $10 and $20 being offered for sketches by the manufacturers of "perfect" films. In the last week in which the producers had made a special study of dramatic writing for film subjects have turned their energies in other and more profitable directions. This is not hearsay. I know it for a fact. So do others.

* * *

Much the same may be said of the more technical end of the work. Good producers are rare, because they are not properly encouraged by adequate pay. And that's a fact. So are good photographers rare, who take the pictures and develop the negatives and positives. The talent employed is often of mediocre quality. I know. I have seen them work. I have hired them. What it does not know about the work is considerable. Yet they are alleged to turn out "perfect" films. They don't. They can't. They won't—until they get down to a proper understanding of the work, as it is being described week by week in these pages.

* * *

The poor operator comes in for some rough treatment at times; the photographer, so far, has been allowed to escape; so has the playwright and the producer. All these are in a dire need of reformation as the operator. They have my sympathy; they will earn my praise if they will do better work, and get it legitimately entitled to the proud title of "perfect." I saw a film last week in which the producer had lamentably failed in his work. At one part of the story the characters wandered about quite aimlessly; the action had halted; the producer had slurred over the passage; result on the audience: mystification and dissatisfaction.

* * *

I saw another film—a quite recent release and therefore a "perfect" one—which told a pointless story that, however, made the audience laugh by its absurdity, but nevertheless left people wondering why the thing was done at all. Another subject pretended to have an historical basis. No clew was given the audience as to the period of history shown. They couldn't guess. How can they? American audiences don't know universal histories in their pockets when they go to moving picture theaters. Why should they? The moving picture is not supposed to be an enigma. Its aim is to entertain and amuse. The t's must be dotted and the i's crossed and nothing left to doubt.

* * *

So you see, boys and girls, men and women and fellows, it all comes to this: Your morality censorship will be no good at all by itself. It may sift out the undesirable, but who will sift the good? No, the combined intellect of Nos. 80 and 66 Fifth Avenue. The manufacturers must do this part of the business themselves. They must get those suitable subjects. They must pay the Patents Company to work out them otherwise. They can be got in France, Italy and England. Why not in America? Surely they need not be imported—just as Mr. Murdock is importing the films?

* * *

The unfortunate part of the business is that the heads of the various manufacturing companies do not or will not take a direct personal interest in the quality of the work that is made. There is an absence of that close supervision
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which is essential to success all through the system. It is too often departmental, which is effective that when the work is placed together it presents the appearance of patchwork. In very few films that are shown can evidence be discerned of a master mind running through the production. How different with some marked works of art? In the personality of the man who conceived the work is evident in the result. Ever see that in a moving picture? Not often. No reason why you shouldn't.

THE BOARD OF CENSORSHIP.

The Board of Censorship of Motion Picture Programmes announce that all manufacturers, distributors, and representatives, producing pictures for the New York market have signed an agreement containing the following provisions:

All film intended for New York will be shown to the Board of Censorship at least a week in advance of issue. All changes desired by the Board of Censorship will be made and no picture condemned by the Board will be released for the New York market. The agreement may be abrogated by either party on a two-weeks' notice.

The Board of Censorship further states: "The agreement merely confirms an existing fact. Censorship has now been going on for nearly a month and the manufacturers have cooperated with the highest spirit. All changes suggested by the Board have been made."

"The signing of the agreement means that the censorship has passed its experimental stage. There can be no dispute that moving pictures are on the upward road. The time may well come that the Censorship Board will find much of its work taken out of its hands by the manufacturers, who will cease to produce the occasional doubtful picture that has duly come to its attention. If the Board can now lie before moving pictures on the up-building and constructive side, and it is here that the most important work of the Censorship Board will be done."

The campaign looking toward improved vaudeville and better physical conditions in moving picture shows will be pushed ahead rapidly. The city is being districted and local committees will take up the work of inspection. In this we will have the co-operation of the city authorities, the Association of Exhibitors, the Motion Picture Patents Company and the other groups of manufacturers, and of various civic organizations.

NOTES FROM CANADA.

The Bennett Theatrical Enterprises of London, Ont., have sold their Halifax, N.S., house to Fred H. Triffs, of St. John, N.B., who was formerly manager of the Bennett Unique in St. John and later had charge of their Halifax house. Mr. Triffs is a well-known M. P. business in the lower provinces, one of the best operators in Canada. Halifax, N.S., two years ago had no M. P. theaters; to-day there are seven houses doing S. O. R. business. Several started up out of the old survivors are "Nickel" (Keith house, M. V. Gastonguay, mgr.).—M. P. ill. songs and one vaudeville act; seating capacity about 700; Association service. "Unique" (Fred H. Triffs, prop. and mgr.).—M. P. and ill. songs; seating capacity 250; Association service. "Ackers" (Leonard Ackers, prop. and mgr.).—Five vaudeville acts and M. P.; seating capacity 750; Independent service. "Star" (W. Webber, lessee and mgr.).—Pictures and vaudeville; seating capacity 450; mixed service. "King dward" (Fred H. Triffs, mgr.).—M. P. songs and vaudeville; seating capacity 600; Independent service. "Orpheus Hall" (Jas. Gault, lessee and mgr.).—Vaudeville, songs and pictures; seating capacity 600; mixed service. "Empire" (H. Redden, mgr. and lessee).—Vaudeville, song pictures; seating capacity 600; Independent service.

THE "HALLBERG" ECONOMIZERS.

A large number of "Hallberg" Automatic Electric Economizers have been installed during the past few months, among which a few may be mentioned H. C. & V. & V. & V.'s Colonial Theater, Richmond, Va., where a 220-volt direct current "Hallberg" Economizer is saving over 70 per cent. on the moving picture lamp current bill. A similar Economizer has been placed in picture houses in the upper Philadelphia, 110-volt direct-current Economizers, saving 50 per cent. on electric bills, have been installed in the Pictureland Theater, 645 Penn street, Reading, Pa.; at Proctor's Theater, Elizabeth, N. J., and also for the E. H. Martin Telephone Company, Webster City, la.

The "Hallberg" alternating current Economizer, saving 65 to 90 per cent. on the bill, is the standard current saver, approved by all operators who know. Among a few recent important installations, where perfect moving picture light and correct saving with a few may be named: N. E. Proctor's Bijou Dreams (5 Economizers); Pearce & Scheck, Baltimore (12 Economizers); Interstate Amusement Company, Washington, D. C.; A. W. McIntosh, Waterloo, la.; D. H. Bennett, An Economizer is in use, and it is hard to believe, F. F. McCurry, Rocky Ford, Colo., and hundreds of others.

The "Hallberg" Economizers have been on the market for about two years, and are giving excellent satisfaction the world over.

A NEW SUMMER THEATRE FOR SAPULPA, OKLA.

A new Summer vaudeville house will be erected on Main street by Geo. B. Thompson, formerly proprietor of the Vaudette moving picture house of our ground. The building is 50 x 140. The stage will be one of the finest in the State and the dressing rooms a boon to the vaudeville artists, having hot and cold running water in each.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

Here we have the beau ideal of the suburban moving picture theater in "The Ideas" situated at 110th street and Fifth avenue, New York City. I discovered the existence of this theatre late by accident and when I arrived there it was cause it enables me to direct the attention of the readers of the World to what may be done in the way of especially erected moving picture theaters in the outskirts of a great city. The "Ideas" stands out as one of the best theatrical constructions out of other buildings. It is handsomely and solidly built; has a pleasant facade, and all the attributes of attracting a good class of patrons.

I went in the afternoon and found myself surrounded by nice mannered, children and a few elders, eating candies. Quite a family sort of gathering. The charge in the afternoon was five cents, in the evening it is ten. I understand that the "Ideas" is a very successful type of moving picture theater.

I was very glad to notice that the sombre and gruesome were absent from the screen. The film illustrating the Biblical story of the Nativity and its attendant incidents was respectfully received, showing that an audience is always favorably inclined towards sacred subjects if they are properly handled. This "Star of Bethlehem" is a very well conceived theme, and it is splendidly staged and carried out that it deserves special praise. The scene illustrating the Nativity is beautifully shown, the actress who impersonates Mary, especially fine. But the birth of the Redeemer probably does not take place in such luxurious surroundings as the producer of the picture would have us think. Christian art says one thing, Christian fact says another, and the fact of the matter was that the birth took place in a manger in a stable.

I am a little in doubt as to whether the Harlemites quite understood the real meaning of the Pathe film which showed how Paul decided to marry and the consequences of his decision. I am surprised that the censors passed such a subject, albeit, on the surface it is all right. Paul has a belle amie, and having decided to marry, he incautiously leaves a letter stating the fact on the ground which made Moses possess. So Paul's party celebrating the close of his bachelordom is turned by the rejected girl into a perfect orgy, which eventuates in Paul being placed in the "lock-up" for the night. The next morning on his release the bride and her mother appear, and the "woman scorned" triumphs over the disinclination of the faithless swain. However, with truly French adaptability to circumstances the bride takes her lover to her arms, and off they go to be married. Not a particularly edifying story is it. Mr. Collier? Another Pathe subject illustrated the legend of the "Forget-me-not," but at this, some of my audience irreverently laughed. It is is the old story of true lovers parted by an unsympathetic fate, the poor young lovers meeting and sitting on the spot where he dies, forget-me-nots sprang up. This picture, prettily colored, as produced by Messrs. Pathe, is perhaps rather too deep for general audiences, and it seemed to be a little in doubt as to how to take it.

"The Ideas" is really a very nice moving picture theater situated in a charming part of New York City, and it is clearly well conducted that it is deserving of every praise and commendation.
Notable Films of the Week.


Among the films of the week there is one that stands out as a notable example of the efforts of the film manufacturer to produce films of an elevating nature and at the same time of dramatic strength. At Keith’s Bijou Dream, on Tuesday evening, no film received more applause, or was watched with closer interest, than “The Woodchopper’s Child.” The story is a good one and told throughout, the story leaves a profound impression. The execution is masterly and the action good all through, one of the best things from the Edison studio for some time. The little girl could not have done much better, but there are two occasions when the man with the supposed fractured limb forgets his helplessness. The photographic quality of the film is excellent and the staging all that could be desired. It is to be hoped that the Edison Company will give us more films of the same class.

The Biograph “Lady Helen’s Escapade.”

In this charming film the Biograph people seem to us to have especially addressed themselves to our own particular dramatic preferences. For “Lady Helen’s Escapade” is something more than a delightful comedy of manners, such as one is apt to associate with the work of Maxine Elliott, of New York, or Evelyn Millard, of London. As we watched the development of the story we wondered whether the Biograph play had ever seen R. C. Carton’s comedy, entitled “Lady Huntworth’s Experiment.” The two stories are very much alike; in both, the aristocratic woman becomes the mistress of the very young adventures before reverting to her old life and ways.

So we are justified in asking whether “Lady Helen’s Escapade” is an American comedy or an English comedy? If we were to ask, “Why Lady Helen?” if the latter, we are curious to know whether it is acceptable to the generalities of American audiences. It certainly has our unreserved admiration, and we sincerely hope, when published, the people seemed to like it very much. Indeed, they very highly applauded it.

From all this we draw the conclusion that refined comedy, as exemplified in the Biograph release, is the complete art to the applause of moving picture audiences, who have got heartily tired of the sombre and the murderous. The story of the Biograph “Lady Helen” is very pretty and very clearly told in this comedy. The girl who was bored to death by ennui and seeks distraction by disguising herself and taking up a menial position in a strange house, is, as we have hinted, not a novel theme. But it is worked out by the Biograph players with unflinching decision and conviction. Indeed, the acting in this film is superb. Each character stands out individually and distinctively. During the few minutes the film is being run, one gets in touch, as it were, with the personages of each of the people shown in this moving picture. Now we look upon this as a very great triumph for the Biograph Company, who, in the last few weeks, have by common consent placed themselves at the very head of American film manufacture in the technical and dramatic qualities of their pictures. This film is, indeed, what we have recently very emphatically asked for, a well-written, carefully rehearsed play, well produced and well acted. Indeed, it seems, as it were, to come to us as an adequate answer to our request.

Of course, the chief honors of the picture are borne by the now familar and still beautiful lady of the screen, the celebrity she has achieved. This lady combines with very great personal attractions very fine dramatic ability. Indeed, some of the scenes of this film, if acted on the talking stage, would be considered by the most accomplished of the plays. The story of Lady Helen’s Escapade has been told in detail in other parts of the World, and therefore need not be repeated here. Our object now is to single it out as dramatically and photographically the film of the week, and to indicate why, in our opinion, it deserves that distinction. We do not suggest that the Biograph Company can give us pictures of this vein every week to see. That is where Lady Helen delicately hints to the old musician that she is in love with him, and he, in return, is sceptical of his good fortune. Here we touch a very high level indeed, of the acting art, and so grateful do we feel for this delightful film.

“Lady Helen’s Escapade” is a very fine piece of photography and a very pretty story, and, we came away from looking at the picture rather envious of that musician. He was a lucky chap to win such a nice girl so easily, but he acted his part well and with artistic restraint. The scene in the kitchen, where Lady Helen, disguised as a domestic, has many encounters with the cookery utensils which she cannot better, and thereby fails to show how to cook, was full of delightful humor; and her attack on a too persistent suitor with for weapon the pie-crust she is making, provoked much laughter. Indeed, the side stories are as much of the picture as the main thing for us to say of a moving picture, and we are so pleased with this exquisite production that we want all the patrons of moving picture theaters to participate in our enjoyment of it.

NOTES OF THE TRADE.

The Empire Film Exchange has moved uptown to an excellent location at the southwest corner of Fourteenth street and Third avenue.

Premo Mfg. Co., of Chicago, are specialists in artistic slides for all purposes. Mr. Bird, the manager, recently showed a representative of the World a very fine and original collection of announcement slides, recently issued by them. Attractive announcement slides are indispensable in a well conducted picture show as a good film service or a Curve-line finished screen.

The Crescent Amusement Company, 30 East Twenty-third street, New York, are buying second-hand films largely for the South American market. The prices paid are as low as European competition, but the quality is not so important and it does not even matter if the titles are missing.

Send list and specify condition and rock-bottom price to the Crescent Amusement Company and turn your dead stock into cash.

The Chicago Film Exchange will release on April 28 that most remarkable film, the “Italian Cavalry Ride,” by American Explorers’ Co. This is a film which has been described by a critic as the greatest panorama film the Independents have justly boasted about and nothing like it has ever been produced or is likely to be seen again. "The Last Days of Pompeii" is another exceptionally fine film by the same maker that was issued last week by the Chicago Film Exchange. The “Summers-Britt Fight Pictures” controlled by the Chicago Film Exchange have been running the crowds wherever shown. This film was declared by an exhibitor to have more go in it than the much-heralded Burns-Johnson fight film, which is generally criticised by the newspapers as a fake.

The Premo Slide Company have opened a new main office at 934 Arch street, Philadelphia, where with better facilities they are better able to assure a more expeditious fulfillment of the orders received for their slides. A. Anderson, the manager, showed us some of his latest productions. The slides were for “Nobody Knows Where John Brown Went,” “Since Cohen Wrote That Mary Was a Grand Old Name,” “Somewhere, Sometime, Someone.” They are full of originality, sharp and clear and are indeed very fine specimens of what can be done. Another attractive slide is “Pick Your Husband Out” are a great hit in Philadelphia and have caused considerable merriment, as three well-known local moving picture exhibitors act the principal parts and cells were done in the theater.

Beautiful slides have been made for the songs “Liza” and “Denver Town,” published by Jerome Remick & Co. 131 West Forty-first street, New York. The slides are by a new concern, Casanovas Bros., and a little out of the ordinary. The songs are also good and will, no doubt become very popular.
Comments on Film Subjects.

"A Traitor to His King."—A C. & M. film which represents two young men who profess to be lovers of their king. One is really a traitor, but in a brawl over a girl he succeeds in having the loyal one locked up. The girl, whose love he has harvested and/~ Copenhagen.\n
"The Magnetizer."—An Eclair comedy which shows a man who wants to get out, but his wife objects. He takes her to see an exhibition of hypnotism, and when they return home he tries it on her with such success that she goes to sleep and he escapes, to indulge in all sorts of high jinks. The wife discovers that what she all along thought was a job is really up. Her husband returns, after spending a night in a police station cell, and finds her still asleep. With a crown he starts to drink, but his wife unexpectedly awakes, and the two go off for a walk. She thinks it is funny, and the rough house at the close adds to the sport.

"Artful Art."—An Agua comedy, in which a statue getting broken some cute artists seek to sell the owner another to take its place. They induce him to take a girl posed to represent a statue. The supposed statue is taken to his home, set up, and "fend." The wife discovers that the statue is a fake and drives the girl out with a broom. She then takes the statue's place. When the man comes in he admires his new statue and gets too familiar, and is soundly belabored. The result is very amusing and keeps the audience in roars of laughter from the beginning to the end.

"Last Year's Time Waits."—An Hepworth comedy in which a naval officer leaves his sweetheart to go on a cruise, but misses his train because he used last year's time table. Meanwhile she, ignorant of this, falls asleep and dreams of his journey. One scene is in a Japanese tea room, and what occurs there makes her very jealous. He returns, and tries to arouse her, but the dream is so vivid that she thrusts him away, and it is only after an explanation that he makes her understand she has been dreaming and that he has missed his train. Then she falls on his neck and weeps. The story is very amusing and the result is hilarious.

"Burglary in the Year 2000."—A Raleigh & Roberts picture which introduces considerable magic. A professor invents something which, when scattered about, makes objects walk away. Two burglars see him experimenting, and after he has departed they steal the substances and use it to their purpose. They fall asleep because of too much wine and are captured by the police. The movement of different articles in the room makes the audience laugh heartily. These semi-magic films are always interesting.

"The Magic of Music."—A Gaumont film which purports to represent the all-powerful influence of music under certain conditions. A mother leaves her child asleep after she has been soothed by the father's violin. The little one gets her and, in doing it, upsets a candle which sets fire to the bed. The fright causes the mother to lose her reason. After trying to restore it, the father suggests a repetition of the scene when the child was lilled to sleep. The experiment is tried and all the sequel returns. It is a rather strange story, but ends happily, hence it cannot be severally criticized.

"High Game."—A comedy from Cricks & Martin which has a good deal of merit. A couple receive a goose from an uncle, but it is so high they give it away. The recipient pays it off, and it goes from hand to hand until a tramp gets it, and he throws it on the dump. A message follows it from the uncle in which he states that as it is his nephew's birthday, he has stuffed it with $250. The tramp, who had always been grateful to Uncle, begins a frantic chase, and just as the dump is reached, with everyone who has handled it aiding in the search, a dog carries it away. This gives an opportunity to introduce a very lively comedy of chase, which is always successful in the end. Finally the goose is taken away from the dog and a telegram arrives from the uncle saying that he forgot to put the notes in the goose and is sending a check instead. The chief faults of this picture are in the photographs. The characters are too close to the camera and walk toward it, blurring the picture badly in spots.

"Coster Sold the Seeds."—A Warwick film representing a coster as trying to sell seeds. Finally one gentleman buys and scatters the seeds beside his fence. During the night the coster returns and plants bushes where the seeds were sown, appearing again with more seeds just as the neighborhood is admiring the marvelous growth. The coster has no difficulty in selling what seeds he has and goes away laughing heartily over his good fortune and the results of his trick.

"A War Time Tale."—A Pathé film in which some of the unpleasant consequences of war are graphically illustrated. A man learns of an invasion of his country and leaves his wife and family to enlist. While on sentry duty he receives a letter from home, asking him to return to her as she will not have to bear the trouble alone. He drops his gun and goes immediately. The officers in making their rounds discover that he has left his post, and order out his battalion for his detention. They find him at home comforting his sorrowing wife, but tear him from her side and hurry him away to execution. Just as the squad is about to fire, his wife, carrying the sick child, rushes in front of the rifles. The officer strikes the muzzles upward and listens to her story. He then draws his sword, but here the film ends, leaving the picture unfinished. Much can be imagined, but no one really knows what. Harper Magazine says: "As a man in uniform the film is up to the Pathé standard, but the ending is unpardonable. Are we to understand that it is the work of the censor? Worse still, the manufacturer should have supplied entertainable endings."

"Jack's Successful Bluff."—A Pathé film in which a man has trouble with his wife because he came home the worse for imbibing too freely and is kicked out of the house. He writes a message on the wall that he is going to commit suicide over the affair, but the man in the next house finds it and sends it all off to the policeman to tell her story. While telling it an officer enters with her husband's clothes and the lady faints. Meanwhile the man has gone to the water's edge, taken off his clothes, and is hidden in an inside room. His wife comes in weeping over his clothes and appears from the inner room. Then they make up and she promises all sorts of things. The film is fine, all the laughs are continuous from beginning to end. Whether the type of fun is to be commended or is a question which the audience should determine for themselves.

"Student Days."—A Vitagraph film which has a good many laughs in its length. Two students steal a dancing bear and the difficulties they and the bear get into are funny enough to make the saddest person laugh. The bear gets into a house and interrupts a musician's call upon one of his parishioners. And the rumpus which follows his exploits until he is taken in charge by his master is sufficient to make sport for a time. The action is well maintained throughout. In places the photography is unusually good, and some prints show better than the one the writer saw.

"A Plot Foiled."—An Eclipse film in which a plot to rob a man is foiled by a child. There is some binding and gagging and some shooting, but the photography is so clear and the acting is so good that the audience is very pleased in its scenario and the excellent pictorial work throughout are worth reproduction.

"A Bachelor's Persistence."—An Eclipse comedy in which the hitchhiker of the title has won him the object of his affections. It is filled with rebuffs and quick turns and some amusing situations develop. The scenery is excellent. There is one scene where the sea is dashing over the rocks which is exceptionally good pictorially.

"Forgiven, or Father and Son."—A Vitagraph subject which represents a father and son coming almost to blows over a girl to whom the young man is paying attention and the
father turns him outdoors. The young man goes to see the girl and she turns him out, confirming what the father said that she was only amusing herself. The young man starts back home, but decides to enlist for the Philippines. He is killed in a battle and the father is apprised of his death through the papers. Later he is asked to go to a motion picture in which the last battle the young man was in is depicted and the father sees him write out his forgiveness just before he falls. The action and staging are both good and the reproduction of a motion picture in a motion picture is something that it seems like the original.

"The Orange Grower’s Daughter."—A Kalem film which tells a story of love and jealousy in a lively and interesting way. The film is exceptionally good, perhaps better than the Kalem pictures which have gone before.

"The Days of Witchcraft."—A Kalem film from the Edison studio which no doubt faithfully illustrates the days when witchcraft with its attendant cruelties virtually ruled certain portions of New England. While this picture is excellent it is only fault is the harsh lighting which is more interesting for what it suggests than for what it really shows. It is hard to think that such scenes as this were almost daily enacted in Massachusetts not so very long ago and yet it brought before us one so vividly is interesting. The picture has historic value as well.

"A Troublesome Satchel."—A Biograph comedy in which a gentleman buys a satchel at an express package sale. Upon opening it he discovers that it contains burglars’ tools. His attempt to get rid of it are very amusing. Every time he leaves it someone appears to tell him that he has left his satchel behind. And he dare not leave it because of the articles it contains. After a time he is held up by two highwaymen, who, when they open the satchel, assume that he is one of them and return all his property. He leaves the satchel on a pile of stone and gets away without difficulty. It is a good bit of comedy and has the rare fault that it is too short.

"The Wood Chopper’s Child."—One of the best films that has come from the Edison studio in a long time. The scenes laid in the woods are especially good. The photography is cleverly done and rocks and crags are good reproductions. The only criticism is that the little girl goes about bareheaded and barechased while the men wear thick skin coats. There is no snow, but the leaves are gone from the trees, indicating that it is Fall and that it must be cold enough for a child to require some covering for her hands and head. Aside from this there is little to find fault with. The picture is good from the opening scene to the close.

"A Visit to Home."—A Vitagraph subject evidently based upon some story of early days. The costumes indicate that it was something more than a century ago and the introduction of an Indian attack also fixes the date. A girl who believes she is guilty is looked upon as a child of sin and is treated accordingly. A young soldier rides up to the house where she stays and is much struck with her appearance. A spy listens to their conversation and hears that the girl is to be taken to the general. He tells of the arrangement and a posse go to the trysting place where they wait until after the meeting and arrest her. She is publicly denounced for unmaidenly conduct and sentenced to four hours in the public pillory. Being the sentence can be executed the Indians attack the place and she volunteers to ride for aid. She goes directly to the garrison where her soldier lover is and a troop is sent to the aid of the menaced settlers. They arrive just in time. The Indians are driven away and the girl is proclaimed a heroine. Those who denounced her are readiest to praise and ask her forgiveness. The film closes with her in her lover’s arms. This is an excellent picture and it looks rather strange to see the solid stone walls of a church wave in the breeze. And that is exactly what the painted scenery did when this picture was made. Photography, action and scenario are good, with this single exception in the pictures that it is not the best.

"The Poet’s Vision."—A Gaumont which shows a poet walking through some ruins. A fairy appears and whispers something to him. Then as he passes he sees everything with naked eyes. A strange to see the solid stone walls of Roman soldiers. Two commonplace tourists going among the ruins appear as a Roman gentleman and his mistress. The caretaker is a Roman centurion. And not until these visions have all been passed and enjoyed does the fairy return and remove the scales from his eyes. The interest in the picture is centered in the beautiful photography and the pictorial quality of the picture itself. It is unusually good, even for a Gaumont.

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Most Convenient Rewinder to Use
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The Safety Fire-Proof Rewinder is made in four different styles to meet every possible requirement. We are the sole manufacturers. Special discount to the Trade. Write for circular.

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Department P
918 Chestnut Street, Philadelphia, Pa.

RELEASED, APRIL 26th

Why the Mail Was Late
A thrilling story of an Indian mail carrier who delivered his mail though mortally wounded.
Length 610 Feet

Inventions of An Idiot
Whoever would have thought that we see realize the inventions of a human incubator a flying automobile and the solution of a jig saw puzzle?
Length 205 Feet

RELEASED, APRIL 29th

Boys Will Be Boys
A comedy film full of laughter-making comedy.
Length 595 Feet

The House of Terror
When the country folks broke into the house they thought they would prevent a murder, but the only thing that was murdered was the music of an opera presented by an amateur opera company.
Length 230 Feet

LUBIN’S MARVEL, UNDERWRITERS’ APPROVED MODEL Complete, $150. The Machine You Want

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HALLBERG

Automatic Electric

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would do away with your hot rheostat and
save 60% to 90% on your M. P. lamp current
bill, and give a brilliant, steady light. Nearly
one thousand M. P. theatre owners have
bought the

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and saved from $300.00 to $1,600.00 per year

Why Are You Holding Off

Read the opinion of one man who is using five
of my Economizers:

PROCTOR’S THEATRE
Elizabeth, N. J., March 9, 1909

Mr. J. H. HALLBERG,
No. 30 Greenwich Avenue
New York City

Dear Sir:

I am writing in reference to the “HALL-
BERG” Economizer on alternating current, and
will say since the installation of your machines
the results have been very gratifying. A much
better light is obtained, and a great saving in
current, a wonderful improvement over the old
rheostat system.

As a practical man I can cheerfully recom-
mend your machine.

Thanking you for past favors, I beg to remain,
Your very truly,

F. THOMSEN,
Proctor’s Theatre,
Elizabethtown, N. J.

WRITE NOW and get my NEW prices

J. H. HALLBERG
28 Greenwich Avenue - New York

THE LECTURES.

A change of lecturers at one of the principal houses made
a vast difference in the presentation of the subjects and
served to add interest to the lectures given. The lectures
were quite up to the standard, and in the case of “Mexico”
at Proctor’s Twenty-third street house the lecture and the
illustrations were both better than they have been.

All the other lectures have been quite up to the standard.
In fact, it would seem as though the quality is gradually im-
proving. The slides are better and in most instances the
lectures themselves are better. Where the quality and pre-
sentation of the lecture are satisfactory it adds to the pro-
gram, and in all the best houses this holds good now.

THE SONGS.

Only two or three new songs have been heard this week.
The rest were all old ones, but in this instance the fact that
they were old did not detract from their attractiveness as
parts of the excellent programs offered. The new ones were
illustrated by DeWitt C. Wheeler and A. L. Simpson, and it
is needless to say that the slides were exceptionally good,
not only technically, but as interpretations of the sentiment
of the song.

The singers appear to be doing better, therefore all the
component parts of the song have appealed strongly to the
audience. In at least one instance Mr. Wheeler’s excellent
slides have made the song.

New Song Slides
By The Henry B. Ingram Co., Inc., 42 W. 25th St., N.Y.

NEW
“Last Night” and “Love Letters”
Two beautiful ballads by Bernard C. Clark. Two copies of
music free to slide buyers. Slides $5.00 per set
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INDEPENDENT FILM CO.
39 E. MARKET STREET, AKRON, OHIO
Is in the market to buy Independent Film
released since January 1st, 1909.
SEND LIST AND PRICES.
NOTES OF THE TRADE.

Pekin, IlL.—Barnard Denny, of Canton, is making arrangements to open an electric theater here.

Dundee, N. Y.—Kline & Blick have opened a new moving picture theater here; it is known as the Casino.

Rochester, Mich.—J. W. Smith is making arrangements to open a new moving picture theater here.

Pine Bluff, Ark.—The Crystal Palace, owned by Tom Hill, has been closed.

Dayton, Ohio.—Ben Wheeler has opened the Wonderland Moving Picture Theater at Lakeside Park.

Iowa Falls, Ia.—Mr. Hopkins, of Des Moines, is making arrangements to erect a new moving picture theater.

Kewanee, Ill.—Peter C. Straley, of Canton, has purchased the Dreamland Theater here, and is now in charge.

Leon, Ia.—L. P. Van Werden will remodel his theater building here.

Litchfield, 111.—Frank Gillespie has decided to erect an air-conditioned theater here.

Kokomo, Ind.—The owners of the Alhambra Theater are considering making extensive alterations to the playhouse.

Pesotum, Ill.—J. A. Heinz has leased the Opera House of D. L. Speicher and is now in charge.

Mesa, Ariz.—Wilson & Eckles will establish a Summer theater here.

Colorado Springs, Colo.—Dan Tracy has bought a half interest in the Fairyland Theater from Henry Lubelski.

Pacific Grove, Cal.—D. Armstrong has opened a new moving picture theater on Lighthouse avenue.

Port Madison, 1a.—Young Brothers’ moving picture show was damaged by fire.

Portage, Wis.—Fink & Niemeyer have opened a new electric theater in the Brodie building on DeWitt street.

Hillyard, Wash.—A. J. Gray has bought the Crystal Theater from Harry Kingston, and has taken possession.

Waco, Tex.—Jake Garfingle is erecting a Summer theater on Franklin street.

Nevada, Mo.—The Crockett Bros. have purchased the Theatreium here, and have taken possession.

Lincoln, Ill.—Chris. Marker, of Pontiac, has opened a nickelodeon here.

Princeton, Ill.—M. A. Healy has sold the Main Street Electric Theater to W. O. Stevens, of London, Canada.

Bedford, Wis.—Bert Stephens has sold a half interest in the Lyric Theater to J. P. Beatty, of Lockport, N. Y.

Fairfield, Ia.—J. A. West has leased the Opera House here, and will convert it into a moving picture house.

Aurora, Ill.—The Lyric Moving Picture Theater, on Main street, was damaged by fire.

Lafayette, Ind.—William A. Florer will soon open the new Victoria Theater, on North Fourth street.

Baltimore, Md.—George R. Summer will erect a moving picture theater at 2431 York road.

Frankfort, Ind.—Ed N. Thacker will erect an air-dome on East Clinton street.

Cameron, Mo.—George W. Giffert, of Tulsa, Okla., has purchased the Dreamland Theater from Daniel & Ward, and has taken possession.

Cincinnati, Ohio.—Louis Mecklenburg will erect a moving picture theater at the corner of Highland and University streets.

Richmond, Mo.—The management of the Coliseum Roller Skating Rink has purchased the North Side Electric Theater of S. A. Black, and has taken possession.

Oskaloosa, Ia.—George Brock and D. Ekmaker have leased the Ed Parks Building, at 206 High avenue, and will convert it into a moving picture theater.

Tuscola, Ill.—J. L. Jones, of Rantoul, has purchased the interest of Edward Martin in the moving picture show conducted by Martin & Miller.

Baltimore, Md.—Baldwin & Pennington, architects, have completed plans for a new moving picture theater to be erected at 30-34 West Lexington street at a cost of $35,000.

Little Rock, Ark.—Duke Murta has opened a new moving picture theater at Main and Louisiana streets; it is known as the Princess.

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The clearest and best colored slides on the market
Advertising and ANNOUNCEMENT Slides

SONG SLIDES
"I'm Going to Tell on You"
"Tell Me the Old, Old Story"
"Nobody Knows Where John Brown Went"
"The Longest Way Round is the Sweetest Way Home"
"Somewhere—Sometimes—Somewhere"
"Come Down and Pick Your Husband Out"
Since Cohan wrote that "Mary Was a Grand Old Name"
"Hate Off When the Flag Goes By"

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Our catalog tells Why. Send for it today.

ATLANTIC ELECTRIC SIGN COMPANY, - Atlantic City, N. J.

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Manufacturing to Grades of Song Slides
We claim the Chicago Slides at $3.50 per set are the best made for the money, and Imperial Slides at $5.00 a set are the equal of any slides made. Give us a trial order.

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Let us place you on our mailing list
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SLIDES OF SICILY AND ITALY
Scene of the Recent Earthquake
Set of 80 prints, $4, colored $8. Set of 35 prints, $7, colored, $14
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When ordering state the size of your screen and the length of the picture wanted. Give from the lens to the screen. Remit the price of the lens or furnish references.

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THREE OFFICES

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LOUISVILLE, KY. 421 4th Avenue.
NEW ORLEANS, LA. 314 Carondelet Street

Rock Springs, Wis.—E. L. Emery, of Cheyenne, will open a new moving picture theater here.

Argenta, Ark.—Robert R. Freeland, of Little Rock, is erecting an airdome here.

Canal Dover, Ohio.—Dan Reiss is making arrangements to erect a moving picture theater on Factory street.

Fargo, N. D.—W. J. Hawk, of Buffalo, has purchased the Ideal Theater from M. Phillips, and has taken possession.

Wheeling, W. Va.—The Airdome Amusement Company will establish an airdome here.

Galesburg, Ill.—R. H. Taylor and Roy Kindt will erect a string of airdomes; one is to be located here.

Salina, Kan.—Thatcher Brothers will erect a vaudeville and moving picture theater at 140 North Santa Fe.

Monroeville, Ind.—The Pearl Amusement Company opened a new moving picture theater in this city.

Schuyler, Neb.—Olsen & Jenson have sold their moving picture theater here to Fred Le Chae, Sr., and William Longworth.

Chicago, Ill.—Jones, Linick & Schaefer Company will establish a vaudeville theater at the corner of Cottage Grove avenue and Sixty-third street.

Palestine, Ohio.—The East Palestine Amusement Company has been incorporated, with a capital stock of $1,000. The incorporators are R. G. Suthern and others.

Williamsburg, Pa.—The Bedford Amusement Company has leased the Amphion Theater here, and will convert it into a moving picture and vaudeville house.

Monroe, Wis.—Weller & Wertz, of Rockford, III., are making arrangements to establish a moving picture theater here.

Milwaukee, Wis.—B. F. Haskins, of Watertown, has purchased the Majestic Theater, on Main street, and is now ready for business.

Alliance, Neb.—The building occupied by the Crystal Moving Picture Theater, was totally destroyed by fire. J. M. McNamara is the owner.

Dundee, N. Y.—The Casino Theater has just been opened with an up-to-date moving picture show, under the auspices of Kline & Bick, two of the most enterprising entertainers.

Grand Forks, N. D.—J. F. Mosher, of Appleton, Wis., is making arrangements to open a moving picture theater at 420 DeMers avenue.

Warrensburg, Mo.—The Airdome Company has disposed of its two theaters, "The Airdome" and "The Princess," to M. C. Stewart.

Reading Pa.—The "Palace" is the name of a new enterprise located at 734 Penn street, which was opened under favorable auspices on Saturday.

St. Louis, Mo.—Eugene and Harry Freund have purchased a lot at the corner of Cherokee street, where they will erect a $9,000 moving picture theater.

Baltimore, Md.—J. H. Heinz has purchased the Gem Theatre at 714 East Baltimore street, and will operate it as an Independent house.

Philadelphia, Pa.—William Freihofer is estimating on the erection of a moving picture theater at Fifty-second and Ludlow streets to cost $35,000.

Augusta, Ga.—Jacob Wells, of Richmond, Va., has leased the Miller-Walker hall here and will remodel it into a vaudeville theater.

Charleston, S. C.—The Pastime Amusement Company, George S. Brantley, manager, will soon begin the erection of an airdome.

Marshalltown, Ia.—W. J. Fahey has sold the Lyric Moving Picture Theater, at 11 West Main street, to P. J. Fahey, who has taken possession.

Trenton, N. J.—The Mercer County Amusement Company has been incorporated, with a capital stock of $25,000. The incorporators are Charles C. Hildinger, Morris Steiner and Max Laub.

Williamson, W. Va.—The Williamson Theater Company has been organized with a capital stock of $8,000. The incorporators are K. B. Cecil, H. A. Goodloe, S. H. Goodloe, Jr., and others.

Salt Lake City, Utah.—The Wandamere Amusement Company has been incorporated with a capital stock of $12,000. The incorporators are Wm. E. Sutherland, John M. Knight and William B. Hughes.
Buffalo, N. Y.—The Academy Theater, which for some time has been running melodramas, gave way to moving pictures and vaudeville and will continue so for the summer season.

Washington C. H., Ohio.—R. H. Colman general manager of the Palace Amusement Company, has purchased the Palace Theater, and his policy is to exhibit only first-class moving pictures.

St. Louis, Mo.—The Mecca Amusement Company has taken over a ten-year lease on the building at the corner of Finney and Grand avenues, where they will remodel the place to be the home of a moving picture show.

Iowa Falls, Iowa.—Mr. Hopkins is to operate a moving picture theater in this city, which will be known as the "Electric." He has been remodeling the Kennedy for some time past, and expects to have his playhouse in operation within a short time.

Norfolk, N. Y.—Hull & Pressey, proprietors of the Picture Parlor, Norwood, N. Y., have just installed a new Mutoscope which is not only pleasing them but is also pleasing their patrons very highly. Mr. Pressey says that it has indeed proved itself to be "the machine without a flicker."

St. Louis, Mo.—A new corporation known as the Consolidated Construction and Amusement Company, has been formed with a capital stock of $250,000, for the purpose of erecting a chain of houses throughout the State. Those interested in the incorporation are Wm. H. Miltenberger, W. W. Garesche, and S. Breadon.

Chambersburg, Pa.—A new theater is being built here for H. R. Weber, the proprietor and manager of the Palace. The new place will seat about four hundred and be ready about June 1. It is to be of fireproof construction and equipped with the latest and most approved apparatus and fixtures. The entrance is on the main street, with exits leading into side streets. Under Mr. Weber's management it will no doubt be a success.

Everett, Wash.—A. M. Miller has bought the Dreamland, on Wetmore avenue. He takes possession April 20. C. Schultz, the former lessee of both this and the Grand Theater on Hewitt avenue, will open a new house in Bellingham, Wash.

The Grand, J. L. Frazier, manager, is one of the most up-to-date straight moving picture houses on the Coast, playing to a S. O. O. every night. It has as competitors three other houses which are running vaudeville and pictures, but owing to the superiority of the pictures shown by the Grand it does not suffer from the competition. Managers of some of the shows in the far West do some things better than in the East. We could name several most successful shows on the Pacific Coast whose success is due to the fact that they have not spared expense where the money is more wisely invested than in gaudy exteriors. They put it in the show and the public are quick to pick out and stick to the best. An exhibitor from Portland, who visited the World office, gives the same tip that is given by the success of the Grand in Everett. Get the best operator you can and then give him everything to work with of the best, even to a good salary. Then conduct your house as it should be and watch the bank account grow.

Ground is being broken in Everett for another strictly modern theater with a seating capacity of 1,180, to run vaudeville and pictures. The cost will be $85,000.

CORRESPONDENCE.

NEW INDEPENDENT EXCHANGE FOR TROY.

Troy, N. Y., April 19, 1909.

Editor The Moving Picture World:

Dear Sir—The Arkayde Company was incorporated for $50,000 and have opened an Independent Film Exchange at 111 Strange, Troy, N. Y. They are using the output of the International Projecting and Producing Company, and the Film Import and Trading Co. etc., have a large stock of reels and started off doing a fairly good business on Monday, April 12.

Respectfully yours,

SYKO FILM EXCHANGE,
W. S. Milliken,
Per E. M

EXHIBITOR PRAISES INDEPENDENT QUALITY.

Cincinnati, Ohio, April 14, 1909.

Editor The Moving Picture World:

Dear Sir—I read in your issue of the 10th, under heading of "Brothers, Where Are We Drifting To?" signed by An Exhibitor.

I note what the exhibitor says regarding the Motion Picture Patents Company and the Independents. I think he is laboring under the wrong impression and does not know the moving picture business at all, as who would be so ignorant as to state that the Independents are not turning out good feature films? I am located in the city of Cincinnati with keen competition all around me and am securing Independent films. Wish to say that my business has doubled since I started with an Independent exchange in this city.

The Patents Company claims to give us protection, stating they would not issue a license to any one starting in the same line if it would hurt the present exhibitor who was licensed. But they have violated their statements, as there have been started the "moving picture" theaters in this town since the formation of the M. P. P. Co., which hurt my business, and I was compelled to take an Independent service in order to secure films that my competitors were not using.

The M. P. P. Co. has licensed nine manufacturers, and out of these nine there are only five of them that turn out pictures of any merit, and sometimes the pictures turned out by these five manufacturers are such that they cannot be run, for the fact that they are full of murder, etc. I am changing daily and am securing some of the best films I have ever seen in my experience in the show business, and
I have been in the business since its infancy. I have exhibited the well known subjects received from the Independents, such as "Tydia and Her Lions," "The Last Days of Pompeii," and "William Tell." These are only a few, but the photographic quality, staging, etc., are unexcelled.

The poor illiterate exhibitor who wrote you has swallowed some of the M. P. Co.'s dope and is not wide awake to the film situation. Yours respectfully,

AN EXHIBITOR.

LICENSED FIRMS NOT ABOVE USING JUNK SERVICE.
Indianapolis, Ind., April 15, 1909.

Editor The Moving Picture World:

Dear Sir—In your issue of April I editorially speak of UNTITLED JUNK, and plenty of it, as comprising the programme.

I wish to say right here that there are more houses of this class, OWNED and OPERATED by one of the leading members of the Motion Picture Patents Company, and who have openly said: "That there is where the money is to be made," "Public be damned," concerning the houses he owns and controls, but when it comes to the renter whom HE or THEY sell to, then that is another question. You should ask for and get the latest, particularly of their goods!

Now the fact still remains that nickelodeons are and have always been the support of these manufacturers. Then why are they or he allowed to enter into the exhibitor's ranks, and by giving this class of an entertainment in a large, luxurious house a whole afternoon or evening for five cents, ruin the chance of a small competing house when this house can only seat from 150 to 200 patrons, and who must necessarily have many full houses and short shows for five cents to even make expenses?

Many of the rental exchanges are doing this same thing, and in places where other exhibitors are almost compelled to rent their goods from their competitor, or the large house and exchange.

There are many injustices in this business, but I believe this practice is one of the worst, and one that I know to a certainty is to be the death of many small, and, in the past, profitable exhibitors.

Cannot the Patents Company compel all manufacturers and renters to quit the field as exhibitors?

INDIANAPOLIS CALCIUM LIGHT AND FILM EXCHANGE COMPANY.
SITUATIONS WANTED.
Good Operators out of work may have their names listed free in this column.

Notify us when you have secured a position.


G. Leslie Palmer, Box 361, Sidney, N. Y. Experienced operator, reliable, with best references, wishes position. New England or Middle States preferred.


J. G. Sherman, care of Moving Picture World, experienced operator and manager. 12 years' experience, all sources of light. Will go anywhere.

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'TIS AN ILL WIND THAT BLOWS NO GOOD.—Tim Noenan and Mary Film were sweethearts and both were employed at the picture box factory. Jack Dunn rudely public on against Mary, which according to the law of Tim who, in error, says Tim Dunn is a powerful blow, for Tim is somewhat of a puilist. The confusion brings the police into the box, on the scene, who asks—Yes, who actually selects Tim, and Tim picks the hoop up bodily, spokes and is quite a long wind, looking for work, but without success, until he is finally excided from his boarding house, discouraged and hungry, he passes a restaurant. The sight of the viand in the window—only the steward's in famished condition, so he enters and begs for a bite to eat. The proprietor coldly waves him away with a refusal, and in object depression, he sees a piece of pie and runs, overturning everyone who attempts to hinder him, but finally he is wrenched followed by a mob. A policeman joins the pursuers and Tim finding himself in a vacant house and ascends the stairs. In drudges the copper with much force that he stumbles and drops his gun. Tim seizes this and and compels the guardian of the peace to divest himself of his cap and staff, which he does. Locking the policeman in the room, he rushes past the mob at the door and thinks the case to be solved. He believes the thief has escaped by the window and and filtering through them sees two girls, then he goes to the kitchen. True he hides in one of the side streets to get his breath. While there an Italian woman rushes up and calls for help, as her husband is at home drunk and threatening to kill them all. Here is trouble. He tries to help out but the woman insists he being a cop it is his duty to protect her. He goes and with one punch lays the wild Italian out stiff. He then draws him to the station house and receives the praise of the chief for hugging a dangerous and more sought for criminal. He tries to marry, in when comes the real policeman, who denounces him. The chief, at first angry but in considering his daring deed, appoints him on the force as a full fledged copper. His in ascendency, so he visits the factory, calls for Mary and proposes marriage, which little is accepted.

Lucky Jim.—Jim and Jack are desperately in love with Gertrude, but Gertrude showed a decided preference for Jim, who wins out and marries Gertrude—lucky Jim! Poor Jack is a miserable speculator at the fair. Jim and Gertrude have enshrined in their little flat, and are enjoying their first meal. But to say, Gertrude's education in the art of cooking has been woefully neglected and the result of her first attempt is simply awful. It is no bad that Jim's kitchen, and in return for his quiet supervision he receives the little delicate attractions that Xanthippe—lucky Jim! Meanwhile, Jack is at home rehearsing before a portrait of Gertrude. Time goes on and poor Jack gets a notice in the newspaper is shown him which chronicles the intelligence that Jim has stung a victim of acute indigestion and his heart is adorned with a halo instead of a ring of a dishpan. Jack feels that he is the victim of acute indigestion and Gertrude is more interesting than before from the fact of being a prophet, so he is. Jack is accepted. Jack is in the seventh heaven of delight when he returns with the sweet angel Gertrude from the observatory—no I mean at the marriage ceremony. But wait that first meal to be transmuted. Well, it comes in due time, and Jack's efforts to sample a bit of Gertrude's cooking end if the road to the heart is through the stomach—Jim's case the roadled is pretty rocky. He hesitatively refuses to drink her coffee, and, of course, his troubleshoppers meets with the same result. Well, Jim is at it no end with the tableware borrowed from his cathedral shell. He has, however, demonstrated her sitz with a disabolical thrower, leaves the room in a rage. Jack turns and seeing the magnificent dressed picture of his predecessor, sighs 'Oh, Jim, how I envy him.'

TWIN BROTHERS.—Twin brothers, Jack and Harry, leave the old homestead to seek their fortune in the world. They go down routes and are soon widely separated from the other, but they grow lonesome and to find each other's whereabouts, without success. We lose sight of Bill and Dick is seen up against it good and hard. For him the future looks like a chalk line on a blackboard, until he happens to manner at the Bowery, where the manager's of a dime museum offers him a job to play the gorilla. It looks good so he accepts. It is pretty soon until the audito impressively decides to do his part in the liberty. He is a simian and lion in the same way. Of course Dick objects most strenuously to this arrangement, but his objections are quelled with a treacherous looking man, so he is male the winner is male the winner with the lion. Now the lion is as frightened at the cowering as the lion is at the hunter. For they are both taken. On discovering each other's harmless-ness they both become merry, and to aide their dispute they—no, 70, it be Dick—Bill—and they are in each other's arms.
THE MOVING PICTURE WORLD

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THE LITTLE SHEPHERD OF "TUMBLING RUN."—On airy downs the idling shepherd lies, and the little shepherd dreams. The sunshine lives the little shepherd of whom our picture tells—"for man is a dreamer." The beautiful day spent amid hills and dales of the beautiful Palace of Saxon Coburg--the friend returns home with his flock, to find that one lamb does not return. The shepherd, a warthful man, accuses the boy of theft, and orders him to bring back the missing sheep. The boy protests his innocence. His mother tries to console him, but without avail. During the night the boy, unable to sleep, arises andtimidly in hand goes forth to find the missing sheep of his flock. In the dawn of early day he finds the lamb safe and sound. The boy brings the following morning the news of the find—not for in trying to reach the lambs he falls from the rocks and lies lifeless. Calling his faithful dog he ties his scarf to his collar and bids him go home in hope that his mother may understand and bring help. The dog does his bidding and our little hero awaits the outcome with fortitude. The dog reaches home, and the anxious mother, calling the shepherd, immediately starts to the rescue—led by the intelligent animal. They find our boy and carry him home. The head shepherd, learning of the boy’s actions toward the sheep, forgives the boy and sends him to school. The latter returns, and the mother tells him that the lad keep the lamb for himself—but our little hero completes his work by having his mother take the lambs—and hence it is safe and fold the boy is content. App. length, 930 feet.

UNCLE TOM WINS.—A persistent woe of the Gold Digger's, Uncle Tom is at last rewarded. She smiles and showers him with her favor. Uncle Tom receives a telegram announcing that his lottery ticket wins the capital prize. Jealously guarding his secret he awaits in trembling expectation the arrival of the money. Although treated harshly by smiles at the thought of his future independence, when the expressman arrives Uncle Tom is alone—obliviously he gristles over his newly acquired wealth—oblivious to surroundings, the entrance of husband and son is not heard—too late for concealment he meets their covert displeasure. From a "Ting of Joy" his money becomes a source of constant worry—hiding it in a trunk he sees them—changing the place of hiding to the old carp-bag he is almost surely found. By someone coming he hides it away and slyly enters with the carpet bag—breaking it open his disappointment knows no bounds—what a misfortune he finds—having an old shoe—entering. Uncle Tom, still worried over the safety of his fortune, removes it from the old shoe and leaves, oblivious to the amazement and chagrin of the arch conspirators. Length, 600 feet.

AN UNSUCCESSFUL SUBSTITUTION.—The disorder in which the story of the little sheep's disposition. Walking, Mr. Jags experiences the mental and physical suffering of the transparency—those who knew him are astonished at his reticent and hermetic demeanor—seem to be working in his brain. In most angles he is an added bell that summons the butler. This dignitary, although unassuming, responds promptly with "First aid"—a wet towel bound round the seething head is followed by "Eye opener" placed in the trembling fingers; partial relief is at hand. Unfortunately, Mr. Jags enters; a glance disclosed the presence of the "opener" with the tray and bottles are seized and thrown out the window—her anger is unreasoning—she becomes hus­band and butler—threatening disciplinary measures. The butler, in a flash, recognizes his house, and the painter, outside, who was struck by the flying bot­tles, makes a break for the house. Inspector Jags douped up in agony and calls boldly for help. The butler is a joyful sight to the neighbor's angels who come to obtain stimulants. The employer then decides to seek relief outside. Dressed for the street he is held up by his wife, who confiscates his clothing and puts him back to bed. Nothing must be done—he appeals to the painter who suggests the butler. The butler is called and compelled to take Mr. Jags' place. In the bed the Jags arrive, attired in the butler's clothing, clamber down the ladder. Directed Mr. Jags enters and "plants herself" to keep watch over her supposed prisoner. The un­ fortunate butler trying to escape is caught by the enraged wife and suffers the results of a beating for the deceiv of her convivial husband. Length, 500 feet.

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OLD HEIDELBERG.—A story of German student life. The Crown Prince of "Saxon Coburg" is called to a meeting with his father and finds himself in the presence of the Crown Prince. He is called to the palace, and finds himself in the presence of the Crown Prince. He is called to the palace, and finds himself in the presence of the Crown Prince, who informs him that he is to be taken to the palace. The Crown Prince is named Dr. Jutser. He is very demo­ cratic in his ways and enters the somber palace of Saxon Coburg like the first breath of Spring. The young Prince is at first indignant, but later he is by the head of the Prince, who tells him that he is to be taken to the palace. The Prince is a student and the Doctor, of course, is his tutor. Now it happens that the Doctor is a graduate of Heidelberg, and on the journey he tells the Prince that there are no court frills or rank at Heidelberg—that all are equal. This knowledge does not please the Prince, and at the university he acts as a sensible young man, engaging and simple in his manner. While he meets Katie (a waitress at a favorite inn near the University) and falls in love with her. Life to him now is joy and freedom. He forgets the rigid discipline of the Castle of Saxon Coburg in the friendship of his fellow students, and the love of Katie. All is happiness, when a messenger ar­ rives—the Prime Minister—bringing news of the King's death, and informing the Crown Prince that he must be in Heidelberg immediately, as he is now King of Saxon Coburg. The young King at first refuses, saying he is happy at Heidelberg, that he does not want the throne, but the Prime Minister refuses to leave him as King. The young Prince, heartbroken, leaves Katie and the University, returns to Saxon Coburg and ascends the throne, but he cannot forget Katie or Heidelberg, and sud­ denly one day he returns to Heidelberg on a visit, but he is now King and no longer a student. Things are not as they were. The students remember only that he is a King, and the story closes with the pathetic parting of the Prince and Katie. Length, 3,200 feet.

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vollmacht excited by his sudden entrance, endeavor to hold their ground; but the old fellow soon discovers the youth and drags him from his cramped quarters. He has a young friar to go visiting him, and is going on the father questions the youth closely, but finds he is only young friar. Being a cramp on the subject of physical development with a young fellow immediately puts the young man through a series of epileptic exercises to find out whether or not he is fit physically to be considered for purposes of marriage. He is in good shape, and feeling satisfied that he is worth something, the old friar proceeds to send to the marriage and thereby makes all hands happy.

WILBUR WRIGHT'S AEROPLANE.—In the first picture we see Mr. Wilbur Wright giving some of his boys a flying lesson. His machine is a good view at close range of the aeroplane as it is presented to us. The old fellow operates it himself, and we see him as he flies over the handle of the earth like a bird, and then rising to a height of 1200 feet, he returns, thirty-five gold balloons and wins the prize offered by the Aero Club of Santa Fe. In the middle we see a man before the Michelin cup for remaining in the air for two hours. To visit his home whenever she wishes to do so. The honor girl returns to the camp, where she meets her father and as she rejoins him to the stranger's kindness the hot-blooded man flies into a rage and in his anger strikes the girl. The last moments of the moment decide to run away and seek help from the kind stranger, to whom the girl returns to the camp. The next scene takes place six months later and shows the stranger and the woman, now in the wealthier strata and living in the lap of luxury. The young man having been visited in their beautiful parlor when suddenly the stranger's young virgin enters from the outside of the house. The young woman greets her with a look of great surprise she sees her old parents, who are with her. She goes to them and helps them. She calls to them and bekows to the old father, "What is she about to send the house to them in, her husband interrives for the house to seek her daughter. In the interval the young woman and his pretty girl are having an altercation and in his anger he tells her to get out of the house. The old woman blood with her face down and she follows in the race and she arrives to a house where he is going to take a hand in clearing out the old place. Then it is with the old woman and as he does this, he sees his daughter who enters into his heart and he drops over dead. The terri-

Nora. Mephisto, the spirit of evil, who for so long had endeavoured to crush the soul of this goodly man and drag it down to the realms of darkness and corruption, is now strong enough to achieve his ends. So appearing in the shape of age, he walks about the house and love with him by whose charms the aged ex- plain to him how to get rubies. Being a cramp on the subject of physical development with a young fellow immediately puts the young man through a series of epileptic exercises to find out whether or not he is fit physically to be considered for purposes of marriage. He is in good shape, and feeling satisfied that he is worth something, the old friar proceeds to send to the marriage and thereby makes all hands happy.

A RELATED MEAL.—John home on Saturday night with his week's salary, finding company in the shape of only a sullen wife. John's wife explains that there is nothing for dinner. The next instant the door bell rings and a young man turns out. It is the young man who comes home for dinner. He makes John a good looking-glass and finds his moustache restored. Finding him looking well satisfied with himself. Length. 76 feet.

THE SCULPTOR'S LOVE.—A wealthy Irish gentle- man and a French duke are talking earnestly in the home of the former as his daughter, dressed in riding habit, enters the room. The duke proposes to the young heiress to marry his daughter, who is engaged to an Irish knight, and to become her partner in the world. At home his wife and friends are getting hungry and restless, and are about to go out. But he gets desperate and start out to locate him. He is found by his wife and friends, who offer to sober him up with a good beating. Length. 240 feet.

VITAGRAPH COMPANY.

HIS FIRST GIRL.—The story opens in a skating rink, where Nora, a young girl of 27 years old, has just finished skating. She stops to chat with her girl friends, who are coming to see her, and is introduced to Belle. He is at once smitten, and after the fashion of the young girl safely on the car. They part at the corner, and Nora's parents and friends are happy for her home happily. On the following evening he dresses with more than usual care, and, leaving his parents and friends, he goes to the house, where he finds he has five cents. He goes to the sitting room, where his father, the father of the new comer, strikes first his father, then mother and finally his sister, who are all surprised at his manner and refuse to go with her. Little sister comes to see the recuse with her father, who is just about to leave the house, the father gives him instructions to be home by nine o'clock. He finds the young girl's house we find her putting the parlor to rights. The young man goes to the young man, who is engaged to the young man, and old friend of the family, Fred, in order to keep his end up, does the same, and finds with his last bit of money. Belle shows plainly that she prefers Fred, but just as he is about to leave, she discovers he is jealous of George and wishes him more everywhere. Ten o'clock arrives, the young lady's father gives orders for them to leave. The two are just about to leave when the house is found to be on fire. They come to blows. They start off in opposite direc- tions, and are soon lost to sight. John's wife remembers that he has no money and must show his face before the young man. He is all most scared to death several times, reaches home at last and finds the door locked. As he climbs through the window, he is stopped by the young man, but, when the mistake is discovered, the cop lends a hand, and when they are out, the young man is found through the window. In his room the boy takes the young man by surprise, and fills his pockets with money, and the young man takes the young man down to his room alone. The boys notice his condition, call him with snowballs and fasten his coat to the door. At home his wife and friends are getting hungry and restless, and are about to go out. But he gets desperate and start out to locate him. He is found by his wife and friends, who offer to sober him up with a good beating. Length. 240 feet.

VITAGRAPH COMPANY.

Mephisto and the Maiden.—Pierre Huron, one day, chanced to cast his eyes through the narrow bars of the stable door before him, and was startled by the apparition of a maiden so beautiful that his heart absolutely melted. His madly-beaten brain leaped into life and hardened itself with the memory of some old woman who had said that true love was to be found in noble and sweet youth, he cried, "Oh for one more delicious experience of life of the world of woes and joys among us!"

Now, Mephisto, the spirit of evil, who for so long had endeavoured to crush the soul of this goodly man and drag it down to the realms of darkness and corruption, is now strong enough to achieve his ends. So appearing in the shape of age, he walks about the house and love with him by whose charms the aged ex-
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A MARVELOUS OINTMENT (Ambrose).—It occurs under the following circumstances: A man selling a medicine to make old persons young. He will sell you a pill, if you have any corner in your face. In a few minutes the medicine is seen working. The nose becomes elongated, the hair grows black, and while nobody is looking after the articles in the store, the young man disappears and the old man is found. The medicine is sold for a song, and the old man repents of his purchase.

NANCY, OR THE BURGLAR'S DAUGHTER.—A Clarendon film. The daughter of a professional burglar is in love with a young man who is compelled to lead a wandering life, and after trying in vain to persuade him to lead an honest life, she counters the death of the man on the top of the hill and pretty nearly kills herself. She is then taken in an auto- mobile by her friend's family, and is finally married to a young man whose name is given as C. G. Barker—and is taken into a room. She confesses everything, and the young man is happy.

FOOLISH LOOKS FOR A DUEL.—An Italian comedy which shows the force of example. A quarrel in a club room leads to a duel between two of the characters. Honor is satisfied by the usual dueling formula, but the Florida town, however, has been a witness of the combat and is fundamentally endorsed by the duel, since it is a series of most hilarious scenes. People are not only seen witnessing this foolish endeavor to put a fence in a very high position and not to be seen.

RIP VAN WINKLE'S DREAM.—A re-issue of the famous fantasy by Melville, showing a Frenchman's dream of an Irishman. Some remarkable examples of trick photography are seen in this film. Finally, the Irishman is seen, and he passes away, leaving the Frenchman with a dream.

A THOUGHTLESS BEAUTY (Harpers).—A young lady is loved by two young men and cannot make her mind up. While they all are at a party one day she says she is going to love the other. He carries her away and she as to catch a flower that grows on the side of a precipice. One tries it and falls. He is rescued by some of the others, who, on account of their personality, not only tells her about the foolishness of her foolishness.

A JILTLED WOMAN'S REVENGE (Warwick Company).—A girl of beauty and refinement has a man and another man is interested in her. The girl takes the first man and marries him. She is not happy, however, and the other man, being jealous, makes an attempt to get away with her. The girl catches him and returns to her husband, who is now happy.

INDEPENDENT FILMS, Harstn & Company.

MASTER AND SERVANT.—An Itala subject of the best kind. The master is a making of a fine setting, and narrates the adventures which fall upon a servant who is killed by the master, sees the prominence of the man who is dead. This is a film which shows how the incidents in the way of love, intrigue, plot, and crime generally has the effect of a romantic drama.

THE DEACON'S HOLIDAY.—A day of a deacon's life. The deacon gets up at six o'clock and rate a big noise, blowing horns, beating drums, etc., etc. The poor deacon next has a hard time of it, and finally he is, however, his rest, soon starts. The first thing he does is to load a ridgepole with his horse, and then he is unable to pull the load, and the deacon must get out and push on the carriage. While the children sit on the push-bar and the wife gets on the deacon's back, they all get into one car and the wheel goes on the wheels. The deacon runs off a short distance and the children jump out of the carriage, and the deacon is left to look after the children and the deacon's wife, who get on the back of the horse. He of course goes back and tells the rest of the story. It is a film of the best kind. The deacon's wife gets on a line for 111 feet.

BIOXY AND HIS MERRY MEN.—An Itala subject of the best kind. The master is a making of a fine setting, and narrates the adventures which fall upon a servant who is killed by the master, sees the prominence of the man who is dead. This is a film which shows how the incidents in the way of love, intrigue, plot, and crime generally has the effect of a romantic drama.
ROLL TICKETS
Your Special Ticket Printed Both Sides and Every Roll Guaranteed.

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THE CARTER PRESS, Peabody, Mass.

Copper Terminals
FOR Asbestos or Rubber Covered Stranded Wire

FOR NUMBER 6 OR 8 WIRE
Price 10 cents Each. $1.00 Per Doz.

Easily Attached by the use of Plyers only. Making A sure Contact.
Especially Adaptable for Motion Picture lamp and Rm. Intercom Connections.
Use these Terminals for Lamp Connections and be insured against the Annoyance of Buried Off Wires. Sold by all Dealers.

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PRINT YOUR OWN SIGNS
This machine prints attractive display signs and cards in one, two or more colors, at once time. Adds 100% to advertising value to any lobby.

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Including three sizes metal type, 500 blank cards, size 5x10 to 10x18 inches, 2 inking rollers and plates, 2 tubes best ink, black and red. A practical machine, size 20x20x8, weight 68 lbs.; shipping weight with complete outfit, 150 lbs.; will print from line cuts, half-tones and electrolyte plates on any sized card up to 18x28 inches; no experience or knowledge of printing necessary to secure best results; any person who can spell can operate this machine; big money can be made supplying the merchants' daily need for attractive sign cards and price tickets for store and window advertising. Write for free catalog.

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We are fully equipped with special facilities for Title Making. Have your old reels re-titled, let them earn their keep. 5 foot lengths, 50 cents each. Send for samples.

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CHICAGO FILM EXCHANGE.

The Deserter (Comedy) ......... 455 ft.
The Villain's Missing Foot (Comedy) ..... 590 ft.
The Professor's Anti-Gravitation (Comedy) ..... 350 ft.
The Great American (Dramatic) ..... 1000 ft.
Married Under Difficulties (Dramatic) ..... 750 ft.
The Stolen Bride (Dramatic) ..... 735 ft.
A Heartless Mother (Dramatic) ..... 455 ft.
A Free Parson (Dramatic) ..... 625 ft.
Father's Lesson (Pathefile) ..... 435 ft.
A Lover's Quarrel (Dramatic) ..... 375 ft.
The Dog's Breakfast (Dramatic) ..... 300 ft.
The Unknown Thief (Comedy) ..... 250 ft.
Rip Van Winkle (Comedy) ..... 300 ft.
The Rival Cyclists (Dramatic) ..... 350 ft.

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$400 CASH
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AGENTS to present our proposition of fire and liability Insurance to licensees of the Motion Picture Patents Company. Commission only.

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Wanted New and Second Hand Film.

"Make a Price like you want to sell!"

Send list and lowest cash price to:

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30 East 23rd St., New York City.

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Quality Film Service

now, as ever, you will go to the home of QUALITY, not to the place where it happens in occasional.

SPECIAL NOTICE:

Our Lincoln Office has been transferred to OMAHA, NEB.

PITTSBURGH CALCIUM LIGHT & FILM CO.

YOU DON'T KNOW! YOU DON'T KNOW!!
YOU DON'T KNOW!!!

You don't know that the—

Italo-American Film Exchange

has just opened its doors to its customers.

You don't know that the—ITALO-AMERICAN FILM EX-
CHANGE—has its offices at 138 3rd Ave., near 14th Street.

You don't know that the—ITALO-AMERICAN FILM EX-
CHANGE—is the—EXCHANGE—that gives you better value
than any other for the same price.

If you only knew it you would know our Telephone
number, that is 2775 Stuyvesant, and call us up for your service.

NOW,
WE ARE YOU KNOW! YOU KNOW!! YOU KNOW!!! INDEPENDENT

GRAND PRIX
Awarded First Prize and Prize of Honor
at the
Cinematograph Exhibition
at Hamburg, 1908

Manufacturers of
Films of Quality
Photographic Excellence
Unexcelled

NEXlT

Released Saturday, April 24th
THE VIKING'S LOVE or,
TRUE TO HIS CHIEF
Historical Drama
Length about 607 feet

Released Wednesday, April 28th
NAT PINKERTON (Series II.)
King of American Detectives
Length about 810 feet

ISSUES

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7 EAST FOURTEENTH STREET, NEW YORK CITY
Licensee under the Biograph Patents. All purchasers and users of our Film will be protected by the American Mutoscope & Biograph Company
NEVER
in the history of the Moving Picture business have
film rental rates been as low as they are today.

THAT'S
WHY you can afford to pay extra for your song
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Your weekly supply forwarded in one ship-
ment every week which saves you express charges,
enables you to programme your songs every week
and gives your vocalist an opportunity to
rehearse them

Our rate 50c. per set a week

If You Don't Use Our Service, We Both
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Chicago Song Slide Exchange
NINTH FLOOR
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ST. LOUIS SONG SLIDE SERVICE
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New Independent Films
FOR SALE
WRITE FOR LISTS TO-DAY

We Have Them Weekly

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Established 1897
138 E. 14th Street - New York, N.Y.
Telephone 3812-3813 Stuyvesant

1,000 SETS OF SONG SLIDES FOR SALE

1,000 REELS of FILM, 1 and 2 CENTS per FOOT

NEXT

THE BANDITS--App. 635 ft. (Itala-film)
INDUSTRY OF EARTHENWARE--App. 286 ft. (Itala-film)

POWHATAN FILM, last week's issue delayed, to be issued next week:

MISPLACED CONFIDENCE

FILM IMPORT AND TRADING COMPANY
145 East Twenty-third Street, - - New York City
Motion Picture Patents Company

80 FIFTH AVENUE, NEW YORK CITY

TAKES pleasure in announcing that it has at last succeeded in getting a reliable Casualty Company to issue FIRE and ACCIDENT INSURANCE, at about half the former rates to any and all LICENSED THEATRES. Heretofore, only about ten per cent. (10%) of the Exhibitors have been able to obtain insurance at any price.

The policy covers all deaths and bodily injuries resulting from either fire or panic in the theatre or on the sidewalk immediately adjacent thereto; liability for death or injury to one person, limited to Five thousand dollars ($5,000.00); total liability, death or injuries to several persons limited to Ten thousand dollars ($10,000.00) covers patrons, owners, employees, all. Thirty-five dollars ($35.00) per year for theatres with maximum seating capacity of Five hundred (500) or less; an additional Ten cents (10 cts.) per year for every seat over Five hundred (500).

This insurance will be issued only to LICENSEES of the MOVING PICTURE PATENTS CO.
$10,000.00 FORFEIT

We will pay to any charity designated the sum of Ten Thousand Dollars if we cannot prove that we are purchasing at least one print for each of our offices of the entire output of the

INTERNATIONAL PROJECTING AND PRODUCING CO.

"The independent film renter is scouting like mad for second-hand films. This is proof enough that the average independent does not intend to become a regular purchaser of the regular weekly output of the independent manufacturer, but intends to buy only when it suits him. This tendency in itself means failure for any concerted independent movement, and the Moving Picture Patents Company knows this and therefore they can afford to smile at the grandiloquent promises made by the Independents and the fierce threats made against the Trust. The simple, solid truth is that the vast number of exchanges that claim to be independent are running on the mangiest of junk and the outcry of their subscribers is painful. Already the business of many independent shows has been ruined and some of them are closing their doors."

The above paragraph appeared in the Moving Picture World on page 361, issue of March 27, 1909, under the caption of "Observations by Our Man About Town," and is the cause of our publishing the above offer. This paragraph was probably published with a view of ridiculing the INDEPENDENT movement and INDEPENDENT exchange. As this article has appeared, we wish to say, as America's Largest Film Exchange, either TRUST or INDEPENDENT, that the facts published are, in the main, true. There are many small wild-cat exchanges representing themselves as being Independent which are really the back door of some TRUST film exchange who are endeavoring to make their "junk" film earn them something.

In securing INDEPENDENT service, Mr. Exhibitor, you want to be sure that you are dealing with an exchange that is INDEPENDENT and buying INDEPENDENT film, and not endeavoring to palm off on you their old Trust "junk" film.

As the best proof of our ability to handle your account with new Independent films and to prove our responsibility to you, we refer you to

THE INTERNATIONAL PROJECTING AND PRODUCING CO., CHICAGO.
NATIONAL PRODUCE BANK, CHICAGO.
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MOVING PICTURE WORLD, NEW YORK—AND

500 Exhibitors That Are Satisfied With Swanson's Quality Service

Independent Motion Picture Films for Rent

THE FINEST MOVING PICTURES IN THE WORLD

The films that are placed in our rental stock are the cream of the Independent productions and are selected by Mr. Swanson personally, and his selection is based on character, action and photographic detail and perfection. Not alone are we able to furnish you a higher class service, but we are able to offer you a greater variety of subjects from which you may make your selections.

WM. H. SWANSON & CO., 160-162-164 Lake St., Chicago, Illinois
AMERICA'S LARGEST FILM EXCHANGE

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WM. H. SWANSON ST. LOUIS FILM CO. • 200-202-204 North Seventh Street, St. Louis, Mo.

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We want to buy 1,000 second-hand Edison Mechanisms—two pin movement : : : Write stating lowest price
SUCCESSFUL EXHIBITORS are learning that It Pays to Investigate and that

The Motiograph is truly
A Wonderful Machine

FOR MOTION PICTURES AND STEROPTICON VIEWS

and that where there's Perfect Pictures there's A Motiograph in the Operator's Booth.

Chicago, Boston, New York and Frisco approved.
It projects Wonderfully Brilliant, Steady and Flickerless Pictures and is absolutely fireproof.

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MOTION PICTURE PATENTS CO.

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The Rheostato Current Saver, saves 60 to 75 per cent, on Electric Bills.

The Model "B" Calcium Gas Outfit is the only satisfactory substitute for Electric Light.

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is handling the products of the International Projecting and Producing Co., Film Import and Trading Co., Great Northern, etc.

Dealers in all makes of Machines, Carbons, Cement, Tickets, Condensers, Fort Wayne Compensarc

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Successful Moving Picture Exhibitors Use

POWER’S CAMERAGRAPH

The best results with alternating current are obtained with

POWER’S INDUCTOR

SEND FOR CATALOGUE G AND CIRCULAR A

NICHOLAS POWER COMPANY, 115-117 Nassau Street, New York
"GOOD MORROW! Have You Paid $2.00 for a License to Pick Your Teeth This Week!"

LAEMMLE—INDEPENDENT—CHICAGO, Ill.
LAEMMLE—INDEPENDENT—MINNEAPOLIS, Minn.
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I Am Now Doing the Biggest and Best Film-Renting Business in the World!

—Fighting, fighting, fighting every inch of the way I have finally built up the grandest film-renting business in the world.

—Through stress and storm, through plots and counterplots, in spite of Trials, Tribulations. Troubles and Trusts, I have forced my way to the very tip top, using one motto, one idea, one grand slogan—"QUALITY."

—I am still being deluged with letters and telegrams regarding my announcement of independence and in every instance they are wildly enthusiastic and encouraging.

—Scores of exhibitors have said: "God bless you." Other scores have said: "We'll stick by you no matter what comes!"

—I never saw such deep feeling in my life. I never knew a set of men to be so aroused as the exhibitors are. I never saw such mighty, irresistible determination to conquer all odds and come out triumphant.

—We have called the most monumental BLUFF that was ever worked. We have forced the enemy to show his hand. And what has he shown? A royal flush? No. A straight? No. Nothing on earth but a bob-tailed flush and dealt from a cold deck at that!

—The license is D-E-A-D!

—AND NOW FOR THE GRANDEST ERA OF PROSPERITY IN THE HISTORY OF THE MOVING PICTURE BUSINESS!

—Forget your past troubles. Laugh at the lies you will hear! Roll up your sleeves. Hunch up your shoulders and get busy!

—I will take care of every order I get, no matter if I have to buy five thousand dollars' worth of films per day, no matter how fast you send in your orders—and I will give you the best films and the best service you ever dreamed of.

—The International Projecting & Producing Co. is about to re-lease the most magnificent batch of films ever shown—far better than the first assortments. Get in now and get these new features! Write!

CARL LAEMMLE, President
The Laemmle Film Service
(Place Your Order Through My Nearest Office. See List at Top of This Ad.)

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Approved by the New York Board of Fire Underwriters
Licensed by the Motion Picture Patents Company
PRICE, $225.00

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NEW YORK
41 West 26th Street

CHICAGO
35 Randolph Street

NEW ORLEANS
815 Union Street
Keep Smiling

A broad smile all the time indicates the man using

The Calumet Film Service

because it means

STEADY INCREASING BUSINESS
STEADY INCREASING BANK ACCOUNT

Don't that sound pretty good?
Well, it is good and we can prove it. All we ask you is to try.

Cut that cheap vaudeville right now and use our A-1 film service. It's a cracker, the best money can buy and costs less than a trifle of what you pay for your present outfit.

People like GOOD pictures even better than GOOD vaudeville.

You don't have to run vaudeville because your competitor does. Improve your pictures instead. Do it now.

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1609-1610 Masonic Temple :: :: CHICAGO, ILL.
"FABIUS HENRION" CARBONS
ABSOLUTELY NOISELESS ON ALTERNATING CURRENT
THE EDWARD E. CARY CO., Inc. SOLE IMPORTERS
Write for Samples and Full Information
59-61 PARK PLACE, NEW YORK CITY

The Moving Picture World
CINCINNATI FILM EXCHANGE
211 West Fifth Street.
CINCINNATI, O.

HALLBERG'S ECONOMIZER
SAVES THE MOST
LASTS FOR EVER
GIVES THE BEST LIGHT
TAKES OUT THE GHOST
J. H. HALLBERG, 28 Greenwich Ave., N.Y., U.S.A.

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After Two Years of Phenomenal Success is Still Gaining
It has been further improved with 20 New Features and

The Motiograph
NEW MODELS 1909 IN TWO STYLES
The King and the Prince of Motion Picture Machines will be Ready for Delivery by April 10th, at Prices from
$150.00 up

SUCCESSFUL EXHIBITORS are Learning that PERFECT PICTURES mean a MOTIOGRAPH in the Operator's Booth.

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83 WEST RANDOLPH STREET :: :: CHICAGO

The MOTIOGRAPH is truly
A WONDERFUL MACHINE
Chicago, Boston, New York and Frisco approved, and

Is Licensed
San Francisco, Jan. 19, '09
Enterprise Optical Mfg. Co.
Gentlemen:
"I cannot express to you how highly praised the MOTIOGRAPH is by the many users here. I have noticed that everyone of the purchasers is the biggest "Booster" we could get."
THEATRE FILM SERVICE CO.
NOTE:—There are many hundreds of "BOOSTERS" for the MOTIOGRAPH in all parts of the United States.
VITAGRAPH FILMS
THE FILMS OF "QUALITY"

TUESDAY, MAY 4, 1909
Grin and Win; or Converted
By A. BILLIKEN

Picturing the conversion of Sourface, a chronic grouch to a most amiable individual through the influence of Billiken.
Length 485 feet.

Plain Mame; or All That Glitters Is Not Gold

A love story of a factory girl whose dudish lover jilts her for a flashily dressed chorus girl. At a ball when he meets his former sweetheart in fancy costume, the centre of attraction he repents and begs to be taken back. The girl informs him that she prefers someone who can love her for her worth and not for her clothes, and justly refuses his request.
Length 486 feet.

SATURDAY, MAY 8, 1909
Where There's A Will, There's A Way

Squire Hardacre whose son is studying in London, learns that the young man contemplates marrying an actress. The Squire is furious and starts at once for London. The young people plan to outwit the old gentleman, and upon his arrival is taken to the lodgings of the actress. The latter cleverly impersonates a domestic and is so attentive to the father that he insists upon his son marrying her, and only learns of the deception after the young people are happily wed.
Length 912 feet.

THE VITAGRAPH COMPANY OF AMERICA

Motion Picture Patents Company
80 FIFTH AVENUE, NEW YORK CITY

TAKES pleasure in announcing that it has at last succeeded in getting a reliable Casualty Company to issue FIRE and ACCIDENT INSURANCE, at about half the former rates to any and all LICENSED THEATRES. Heretofore, only about ten per cent. (10%) of the Exhibitors have been able to obtain insurance at any price.

The policy covers all deaths and bodily injuries resulting from either fire or panic in the theatre or on the sidewalk immediately adjacent thereto; liability for death or injury to one person, limited to Five thousand dollars ($5,000.00); total liability, death or injuries to several persons limited to Ten thousand dollars ($10,000.00) covers patrons, owners, employees, all. Thirty five dollars ($35.00) per year for theatres with maximum seating capacity of Five hundred (500) or less; an additional Ten cents (10 cts.) per year for every seat over Five hundred (500).

This insurance will be issued only to LICENSEES of the MOVING PICTURE PATENTS CO.

The Chronophone

FOR SALE—FIRST CLASS CONDITION
25 Reels............. $12.00 each | 100 Reels.................. $25.00 each
500 Reels............. $50.00 each | 10 Reels.................. $18.00 each
5000 feet film, never used.
1 Edison machine, fire shutter $100.00 | 1 Edison machine, 5 pin........... $75.00
1 Edison machine, 1 pin.......................... $75.00

I will buy films and machines.

CRESCENT AMUSEMENT COMPANY, 30 East 23rd Street New York
Kalem Films
Issue of May 7, 1909

Length 975 Feet

"Love's Triumphs" is a heart interest story which will make a strong appeal to all classes alike. No better story of real everyday life has been brought out in years. It is a masterpiece of photographic and dramatic art.

A nickelodeon manager wrote us last week, 
"I have not been getting your lectures lately. Don't cut me off. I simply can't get along without them. Someone has been "swiping" my copy, of course, but it only goes to show that the lecture are a good thing. They are free—a postal brings one each week.

KALEM CO., Inc.
EASTMAN KODAK BLDG.
235-239 W. 23d St., New York City

United States
OR
Canadian
PATENTS $25.00

We pay all expenses and disbursements except Government fees. Write to us for preliminary opinions on all legal matters. No charge unless retained. Associates enable us to investigate and prosecute foreign interests with dispatch.

Our Pamphlet for the Asking
THE INDUSTRIAL LAW LEAGUE, Inc.
170 Broadway, New York City, N. Y.

THE MOVING PICTURE WORLD

THIS IS TO REMIND YOU WE NEVER LOSE A CUSTOMER
WATCH FOR SELIG'S NEXT. Released May 13th

THE BAD LANDS
A Dramatic Film of Thrilling Interest
Order from your nearest Film Exchange, Selig's great feature film. Don't forget our original posters, we keep in stock with every picture. Price, 10 cents. Write to-day.

THE SELIG POLYSCOPE CO.,
45-47-49 E. Randolph Street, Chicago, Ill., U. S. A.

Kalem Films

LOVE'S TRIUMPHS

RELEASED MAY 3, 1909

THE EAVESDROPPER

A story of sunny Spain in which an eavesdropping resulted in the happy consummation of a pretty romance. Senorita, though deeply in love with a poor poon of the village, consents to wed her father's creditor. This man, however, overhearing the sad words of parting between the two lovers, decides to withdraw his claim to her hand, and presents the canceled notes to her as his offering. The subject is beautifully acted and is indeed a motion picture poem. Length, 604 feet.

THE SUICIDE CLUB

A very funny comedy showing how a young man, selected as the next candidate to shoo, falls heir to a fortune. This changes his mind, and he force the club to release him from his oath he locks the door and turns on the gas. They are willing to speed the parting guest, but are both to go with him, so he is released. Length, 318 feet.

RELEASED MAY 6, 1909

THE NOTE IN THE SHOE

Romance of a factory girl who for a lark writes a note and puts it into one of the shoes she is packing. It falls into the hands of a grocer whose unreasonable kicking causes her discomfiture, but at the same time brings her to the notice of the proprietor, who becomes so infatuated with her appearance that he falls desperately in love and marries her. The subject is a delightful pretty comedy drama. Length, 711 feet.

ONE BUSY HOUR

Jim Smith's grocery store is doing a very quiet business, so he decides to advertise it for sale. The call from an old countryman is the result. Jim to boost the game engages his friends to play the parts of customers. This they do with such a vim that the place is swarmed away, and the store does more business than he could handle. Length, 779 feet.

Release days of Biograph Subjects—MONDAY and THURSDAY

Get on Our Mall List and Keep Posted. Write for Our Descriptive Circulators

AMERICAN MUTOSCOPE and
BIOPHGRAPH COMPANY
11 E. 14th STREET, NEW YORK CITY
"FORGOTTEN"

Drama. Approximate Length, 463 Feet.
RELEASE, WEDNESDAY, MAY 5, 1909.

In a cluster of woods not far from his home a farmer is cutting timber and is accidentally caught under a falling tree. Fortunately his little daughter is at hand and she hurriedly rushes to the road where she meets a peddler whom she begs for assistance. This is not denied and the unfortunate father is soon rescued from the precarious position and conveyed to his home on the back of the peddler’s donkey.

The same day the little girl meets two vagrants leading the donkey laden with the peddler’s wares. She seeks and finds the peddler, who is greatly excited because of his loss, having been asleep at the tavern when his property was taken from him. The alarm is sounded and the men taken into custody.

The story beautifully illustrates the adage, “A Kind Action is Never Lost.”

"THE PEDDLER’S REWARD"

Drama. Approximate Length, 463 Feet.
RELEASE, WEDNESDAY, MAY 5, 1909.

In a cluster of woods not far from his home a farmer is cutting timber and is accidentally caught under a falling tree. Fortunately his little daughter is at hand and she hurriedly rushes to the road where she meets a peddler whom she begs for assistance. This is not denied and the unfortunate father is soon rescued from the precarious position and conveyed to his home on the back of the peddler’s donkey.

The same day the little girl meets two vagrants leading the donkey laden with the peddler’s wares. She seeks and finds the peddler, who is greatly excited because of his loss, having been asleep at the tavern when his property was taken from him. The alarm is sounded and the men taken into custody.

The story beautifully illustrates the adage, “A Kind Action is Never Lost.”

"NEW PAIN KILLER"

Comedy. Approximate Length, 370 Feet.
RELEASE, SATURDAY, MAY 8, 1909.

A rip-roaring comedy sure to win a storm of applause. Samtering down the street a young man experiences a severe attack of toothache and hurries into a dentist’s office to have the offending tooth extracted. Instead, however, the doctor quips the nerve by a spray of antiseptic fluid. The pain disappears as if by magic, but the entire body becomes insensible to pain.

Read the paper as he leisurely walks along with attempts to cross the street and is run down by a passing carriage, but he gets up and quickly seen done by the accident.

Later he approaches a fortress where he is met by a guard with the “Halt! Who goes there?” which he ignores entirely and thereupon the guard pierces him with the bayonet, but even this causes him no concern and he sauntering continues his path to the utter consternation of the guard.

Soon after he is attacked by several highwaymen who beat him up severely and most brutally, but he recovers after the conflict and goes on about his business without the least concern.

In the terrace of a cafe the waiter drops a tray of glassware upon our friend, but this causes him no worry, and after paying his bill he saunters on.

The strength of the antiseptic spray, however, having been dissipated, our friend again experiences his toothache and in apparently a violent form than before, and when shortly after a pedestrian runs into him it so amouses his ire that he attacks him furiously, taking him up in the same manner as a dog would a rat.

The comedy bit of the season.

SPECIAL NOTICE, Tuesday May 4th, NO RELEASE

Instead of releasing two reels of Urban-Eclipse and one reel of Gaumont subjects some subsequent week as originally intended, and stirted in our last notice, we have concluded to release but one reel of Urban-Eclipse and one reel of Gaumont subjects for this week and after we will release according to regular schedule:

TUESDAY GAUMONT

WEDNESDAY URBAN-ECLIPSE

Write for our list of new prints of former releases issued under date of April 19th, 1909. This list contains subjects of exceptional merit, as comedy drama, industrial, educational, scenic, etc.

"FOUK FOOTED HAWKSHAW"

Drama. Approximate Length, 590 Feet.
RELEASE, SATURDAY, MAY 8, 1909.

A dramatic presentation especially illustrating remarkable canine sagacity.

Farmer Lorin returning with cattle meets Vallon, his landlord, who calls for his rent. Lorin tells him he will be able to pay in two days as he expects to sell some of his cattle at the county fair the next day. Lorin takes his cattle to the fair and succeeds in making sale thereof. Seated at a table he counts the money received and takes a drink returns to his home. Pecard, a friend, seated at the same table observes Lorin putting away his money and follows a distance. Upon arriving at his home Lorin secretes his money in the bottom of the cupboard and retires. Pecard watching at the window soon see also renters and takes the money, departing by way of the window. Hurrying to the woods he hides his booty under a tree and returns to his home.

The following day Vallon calls and when Lorin goes to get his money its loss is discovered, causing great consternation. The police are called and a detective is given charge of the case. The latter takes his dog and the two are soon on the ground where the dog takes the most active part in tracing the thief. By a peculiar incident the dog locates the thief and then follows him as he goes to the woods to find money, and having found it, dog and detective following the trail catch him as he is digging up the ill-gotten treasure. The story concludes with a view of the detective and the dog. Excellent photographic quality and extraordinary effects in night scenes.

George Kleine
Importer of Gaumont and Urban-Eclipse Films
52 State St., Chicago, Ill.
19 East 21st Street, New York
Editorial.

"Quality"

We are pleased to note the frequency with which the word that heads this short article has made its way into the current phraseology of the moving picture field. It's quality first, last and all the time. Film manufacturers are talking quality, thinking quality, and, fortunately, producing quality. Some of them would have us suppose, and probably persuade themselves, that they have made a new discovery. Not so. They are simply echoing, unconsciously, we believe, the battle cry that was first raised in these pages some three months ago.

Alone amongst those who have charge of the American film interests in the press we pointed out that the contest which was recently entered upon was one of quality, and our reiteration of this undoubted fact has, we are pleased to notice, thoroughly penetrated the minds of those responsible for the making of moving pictures. Never before in the history of this branch of industry was the fact recognized, and we take credit to ourselves for having been instrumental in awakening the manufacturing conscience to it. When the "tumult and the shouting" of the squabblers, to which reference was recently made in this paper, has died away the battle of quality will and must remain to be fought. The Moving Picture World alone, amongst its contemporaries, assumes the office of keeping watch over the technical and dramatic qualities of moving picture films, in the interests of manufacturers, renters, exhibitors and the public. In carrying out that work, we are conscious of doing in a practicable way something which makes our pages of unique value to all interested. "Quality, quality, Mr. Manufacturer, and again quality, and always quality."
that in modern commerce a distributing agent is unnecessary. To talk of bringing manufacturer and consumer into direct contact without the interposition of a middle man, argues unfamiliarity with modern business requirements. So it is no more possible in the film business than it is in other branches of industrial production. That being the case we must assume that the renter will always be a personal factor in the situation. Upon him, therefore, devolves the moral necessity of adjusting the perfect equilibrium which should exist between production and distribution.

Consequently we look upon the renter as the most important factor in the film situation at the present time. It is he who should control the output, regulate prices, suppress duping, prevent price cutting, eliminate undesirable theaters, limit the number, look after the legislatures in their dealings with the moving picture industry, and generally take a constant and active interest in everything affecting the progress of the moving picture industry. These matters should be left neither to an extraneous company, a few manufacturers, or to widely scattered exhibitors. They should be in the hands of a strong and authoritative film service association representative of renters all over the country and officered by powerful and level-headed business men. Now who will take the formation of this association in hand? Swanston, Miles, Lasky, and Lubin, and more than one eye is upon you and you are looked to give the moving picture field an association, active, strong, militant and progressive, worthy of the name. Will you do it?

CHANGING FILMS.

Managers are making a mistake in changing their films daily. Or, perhaps, it would be better to say that they are making a mistake to change their entire program every day. A good many films deserve a longer run than one day. They are good enough to draw business for three days at the shortest, possibly a week in some instances. There is little incentive for manufacturers to make up good films. They last only a day, and the poorest draws in that length of time as well as the best.

After the first day's run it might be that some films should be eliminated, not necessarily because they are bad, but because they are not quite good enough to draw large crowds in the trial theater. The individuality of audiences plays an important part in the popularity of films, more, perhaps, than is usually conceded. Where a film is good and has satisfied the attendants at a theater it ought to have a longer life than one day. That is altogether too ephemeral. It does not permit accurate judgment as to its drawing qualities, and is simply another indication of the competition which is urging managers to undertake to draw customs through advertising a complete change of programme every day, regardless of the films shown in many instances.

This will have a tendency to injure their business and it should be discontinued. Make selections after the first day, but if a film has pleased the first day it is quite likely to do so the second and the profits of your theater should increase accordingly. Go back to the former twice a week change. It is more sensible and affords opportunity for a good film to be seen by many more people who would undoubtedly enjoy it. The bad ones will be eliminated by their own unworthiness.

Savannah, Ga., May 1.—The New Airdome which was built by the Bundy Brothers, Messrs. Frank and Hubert, opened up on Monday and played to an immense crowd during the evening. When seen Frank Bundy said: "We are giving to the people in Savannah more vaudeville and moving pictures than any other house in the country to-day. Our charges, which please the audiences which gather in a particular theater. The individuality of audiences plays an important part in the popularity of films, more, perhaps, than is usually conceded. Where a film is good and has satisfied the attendants at a theater it ought to have a longer life than one day. That is altogether too ephemeral. It does not permit accurate judgment as to its drawing qualities, and is simply another indication of the competition which is urging managers to undertake to draw customs through advertising a complete change of programme every day, regardless of the films shown in many instances.

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The Modern Way in Moving Picture Making.

CHAPTER VIII.

SOME DEFECTS OF THE NEGATIVE.

A perfect negative is seldom, if ever, made, notwithstanding the ignorant dictum of the stupid persons who assert the contrary. Pictures are produced which contain a greater or less number of imperfections, mostly the former, but rarely do you see a negative in which you cannot, metaphorically speaking, "pick holes." A negative is, or should be, a perfect rendering in properly graduated monochrome of the lights and shadows of the original. This is what it mostly is not. The reason is, that the teaching of the previous chapter was disregarded. The ills to which the negative is heir are numerous; some of them may be specified as the result of an average of experience. To mention them all would mean the inclusion of rarer kinds of trouble, which do not occur generally enough for specific mention. A foggy condition of the negative indicates either that the film was not properly handled either before or during development. The light may have been unsafe; the developer too strong; exposure too much. Seldom is a foggy film sent out from the factory. The last person to blame is the manufacturer. Whenever a film is found too foggy, search for the origin of the fault in the camera, exposure, the light, or the developer. I have made hundreds of tests on films alleged to be foggy by the manufacturer, and I have always traced the cause to one of the four sources just mentioned.

Opaque spots on the negative are due to dirt in the developer, metallic particles in the water or in the developing vessels or to dust in the room, in short, "matters in the wrong place." Particles of iron in the water very frequently cause these spots. They attack the silver salt in the film, reduce it, and cause those little black marks which appear white in the positive, and look so inelegant on the screen. Filter, filter, filter all the time is my advice. Again, see that the developer is properly mixed up, dissolved, filtered and kept clean; see that it is not allowed to weaken in action; use plenty of it at a proper temperature, and at the proper strength. It is cheap enough.

If the hypo solution is dirty you will get spots and scummy marks on the negative. Filter that hypo, and by frequent use of the hydrometer, see that it is of the proper strength. Above all things, work closely to the instructions of the manufacturers of the film, whoever they may be. Use their formula, and do not experiment with your own, unless you thoroughly understand the underlying principles of the chemical side of development. Not one man in a thousand knows what they are. Not one photographer in five thousand knows exactly what he is using, and why he is using it. He is not a chemist. If he were, but he is not, he would know better than to be a fool for his pains. Next to fog and little spots on the picture another common defect is unevenness of deposit, showing in the positive light and dark patches. Well, the development has not been evenly done. The solution has not been allowed to act on the film evenly and regularly, consequently some parts of the negative will be made denser than the other, with the results described. The remedy is obvious. Sometimes the negative comes
Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER III.

In running wires along a wall it is often necessary to pass a metal pipe which the knobs will not be long enough to allow the wires to clear. This should be taken care of as per Fig. 3.

A is hard rubber insulating tubing. B is the pipe.

Another electric wire of opposite polarity may be crossed in the same manner. A joint or timber may be passed as shown in Fig. 4 or the wire may be run directly through it by insulating with porcelain, glass or hard rubber tubing.

In making a wire splice, or joint, it is of the utmost importance that it be done right, since a poorly made joint will invariably heat, with consequent loss of power and liability to eventually burn off. Fig. 5 shows some of the ways of making different joints in wire. "A" shows the right and wrong way to skin a wire. If done as at 1 you are likely to cut a slight ring around the wire and this will cause it to break very easily. "B" shows the "Western Union" joint which is most used by wiremen. Invariably use two plyers at making this joint and pull it up perfectly tight. "C" shows the proper method of tying a wire to an insulating knob. Use wire (without removing the insulation) the same size as the line you are tying. At "D" is seen the proper method of making a splice in a twin wire. When the joint is done 1 and 2 should be wrapped with insulating tape after which the whole length from which the outer insulation has been removed must be thoroughly taped. Twin wires (two insulated wires enclosed in one outer insulation) should be used only in metal conduits. To make a splice in a flexible cable strip the insulation from about three inches of each end. Clean the strands thoroughly and separate the wires of each end into about four equal parts two-thirds of the way back to the insulation. Now put the ends together so that the strands of each end will come between each other and wrap them down tight and solder.

Before making a wire joint always CLEAN THE WIRES PERFECTLY, scraping them until they shine. It is impossible to make good electrical contact unless the metal is perfectly clean. After making a wire joint always cover with insulating tape at least as deep as the original insulation.

To solder a joint first heat the wires with a gasoline torch and rub on a soldering compound, which may be had in stick form from electrical supply houses. Then, using solder wire, melt sufficient solder by holding the solder to the joint and playing the flame on it to thoroughly fill the splice. Care should be had not to heat the wires, especially if small ones, too hot, as it has a tendency to weaken them. Those who cannot secure soldering compound may make a flux as follows: Saturated solution of zinc chloride 5 parts, alcohol 4 parts and glycerine 1 part.
part. A well-made joint may be used temporarily without soldering, but a permanent joint should ALWAYBE SOLDERED.

Before leaving this branch of the subject of wiring I will tell you how to figure the resistance of wires. You probably will never need to use the rule, but for the sake of completeness I will explain it for you.

To find the resistance any copper wire will offer you simply multiply its length in feet by 10.8 and divide the product thus obtained by the number of circular mils the wire contains. To turn this rule to practical account you must go one step further. The cross section of solid wire is obtained by dividing the area of a circle in square feet by the number of circular mils. To do this you must multiply the square of the diameter in inches by 0.7854 and divide the result by 10,000. The resistance increases as the length increases and decreases as the cross section increases. In other words, the larger the wire the more resistance, and the larger it is the less resistance it offers to the current.

Most copper wire has a resistance of 10.8 ohms per thousand feet and, therefore, to transmit any given current a distance with a certain percentage of loss proceed as follows: Multiply the number of amperes by the total number of feet of wire in both legs of the circuit and multiply this by 10.8. Multiply the voltage by the percentage of loss you propose to allow and

MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

Last week the Motion Picture Patents Company accomplished a very important work for both exhibitor, exchange and the picture-loving public, when it succeeded in killing a bill in the Senate, which, if passed, would have closed every picture theater in the United States. The bill made it a misdemeanor to use celluloid films in any moving picture machine, apparatus or device.

Now comes the announcement from the same concern that it has struggled against the death of a bill in the New Jersey Legislature, which would have made it a misdemeanor for an exhibitor to admit girls under sixteen between the hours of 6 p.m. and 8 a.m., and girls under fourteen at any time of the day unless accompanied by parent or guardian. The Patents Company contends that, under the reform which it is bringing about, such as the "censored" films, clean, well-ventilated theaters, and lights on during the show, the motion picture offers advantages of education and entertainment especially desirable for children, and believes this principle should be encouraged.

To date, the Board of Censorship, composed of civic bodies and instituted by the Motion Picture Patents Company, which controls over five thousand motion picture theaters in the United States and ninety per cent. of the film product of the world, has been in operation two years. After the film has been approved it is released to the hundred licensed exchanges throughout the country who distribute it to the theaters. The average rentals amount to about one thousand feet, and includes one, two and three reel subjects. New reels are released each week. At the average speed of operation, fourteen separate pictures pass the eye every second that the machine is in motion. Thus the censors have seen about 46½ miles of film and at the rate of twenty minutes running time for each thousand feet, have looked upon 3,300,000,000 separate pictures.

Scenes depicting crime, brutality, depravity, senility or drunkenness are condemned and cut out.

At the last meeting only 24 feet out of 18,000 feet examined were disapproved.

The great picture producers and manufacturers study the disapproved sections and do not repeat similar errors. They have been quick to realize the real demand and are eager to supply it. It will be a matter of only a few weeks when they will know exactly what is regarded as the standard of morality. The results have been so far according to the highest moral standard of the Censorship Board and will produce only such films, thus leaving no further work for the Board to do.

Whitewater, Mont.—P. J. McCabe has leased the building which is being erected by A. E. Knight, for a family theater.

St. Louis, Mo.—The Consolidated Construction and Amusement Company has been organized, with a capital stock of $75,000, by W. H. P. Martin, W. Y. Gertan and others, for the purpose of erecting and operating a chain of nickel theaters throughout the country.

Ely, Minn.—The Northern Amusement Company has purchased the moving picture theater in the Miller Building; it will be known as the Ely Theater.

OBSERVATIONS BY OUR MAN ABOUT TOWN.

The meeting held in Carnegie Hall, New York City, on Saturday, 24th inst., to give vent to a public sentiment in behalf of the more liberal Legislature was well attended and supposed to be a movement engineered by the moving picture exhibitors, although they were very much interested in the project from the standpoint of individual interest. Some of the reporters were misled to believe too many tickets had been sold to the public. There were enough seats for all present. Conservatively, a third more than those in attendance could have been accommodated with seats. Considering the import of the affair neither exhibitors nor those who have the right to speak on the subject of the present agitation had been given proper and wholesome entertainment for the masses on Sunday the attendance was surprisingly small. This will be accounted for in later paragraphs.

The Carnegie Hall meeting was an inspiration of the blue stockings of the city's population. The Vanderbilts, Astors, Goellets and others of the upper strata want a liberal Sunday and are the founders of the Liberal Sunday League. They hired the hall, paid for the band, and made themselves generally useful. The Patents Company was taken in as a sort of advisory asset and through that company the moving picture exhibitors were enabled to do the meeting. The admission was a bowing success was due to one or all of the following reasons: First, there was an insufficiency of newspaper and poster advertising; second, on the tickets distributed on the morning of the meeting the takers were not to be free of charge at the box-office: third, the exhibitors themselves could have crowded the hall with but little exertion had they been fully informed as to the purpose of the meeting. They have been informed since however.

Tidings from the past few months that they feared the meeting was a scheme to make them show how much sporting blood they had in them.

Being in the newspaper business, we are too modest to denounce the fact that the first mistake was made. As to the report of the hearing one is not able to state that if you want to keep anybody from a gathering hand out a "comp" that bears no evidence of value. Had the tickets distributed carried an imprint of something like "Five Cents" and then over the face a red line reading "Complimentary," many who did not attend would have paid a dollar to get something for nothing.

The meeting was a good one. The speakers were few, but they were all worth the while. The vocabulary were apparently unlimited and the ability to fill in time ample. The pictures offered were good and very suitable, but the projection of them was below the standard and, it is true, we have become very fastidious. A taken as a whole, the meeting was not a success. It is understood that another is to be held. If this is true the arrangements should be changed to improve and make it better. To secure proper co-operation in such movements there must be adequate publicity as to the time, place and object.

In reporting the Carnegie Hall meeting some reporters have stated that it was designed to give expression of public sentiment against the Blue Laws. Such was not the case. If the laws referred to were under considered no in- or outdoor place would accommodate the mass of people ready to recognize them. Such laws are placed in the statutes ignored by all classes. The Liberal Sunday movement is aimed against the modern schemes to enforce observance of the Sabbath against particular forms of amusement and enterprise. The tobgoggans, the merry-go-rounds, shoots the chutes and hundreds of other devices that cause merriment of a most hilarious character go on forever, but the nickelodeon must be silent. The side doors of the saloon operated by those having influence can swing from dawn to midnight, but all others must be closed. Athletic sports can be held in many places on the same conditions. Baseball may be played it no admission fee charged. The ice cream, peanut and sandwich stands crowd the streets where the police can never be present. The discrimination is glaring. If the nickelodeons were thrown open on Sundays under proper supervision there would be a far less number of arrests on those days than there are at present. A genuine Liberal Sunday movement with a little less silk stocking color and more consideration for the masses would eventually convince the authorities of this.
The Board of Censorship has issued a pamphlet giving a full list of the officers and setting forth in a very interesting manner the objects of the association and the changes in the retaryship is noticed. The former secretary is now in the employ of the Motion Picture Patents Company.

If the Patents Company cannot legally confiscate the sub-
jects of its manufacturers when exhibited in places that are not licensed by the company it seems strange that the com-
pany is scoring in so many places. In one court the company secured judgments against two unlicensed exhibi-
tors during the past week. A marshal seized a Vitograph and a Pathic film that were shown in a West side nickelo-
deon. He had a chance to fight the relievin, but neither he nor the exchange from whom he rented the films were present and the court signed a decree affirming the seizure.

If all the nickelpedones were controlled by Jews and all the patrons were of the same faith the argument as to why the people of that faith should be obliged to observe the first
day of the week as well as the seventh would have more weight in behalf of the motion picture exhibitors than it has. Unfortunately, there are thousands upon thousands of people of other faiths who have Sunday alone to depend upon for recreation and cannot fall back upon the argument against an enforced double Sabbath observance. It would not be fair to say that a Jew may open his nickledeon on the first
day because he observed the Sabbath on the seventh-day, ac-
counting for that all Christians do not observe a similar custom, they patronize him. Imagine one man taking in the money while his next-door neighbor is obliged to remain closed because he did not observe Sabbath on the seventh-day! By the way, the many nickelpedones are opened and closed on Saturdays.

Don't send in your answers in a bunch.

Developments of the past week indicate that the strain under which the film exhibitors have been conducted on account of the royalties imposed by the Patents Company will be so relieved after May 1st that business will soon assume normal shape. The arrangement by which the roy-
alties may be paid weekly instead of monthly in advance is generally accepted with favor and manufacturers report that trade is strengthening. How long this hopeful aspect will con-
tinue is problematical, so far as the exchanges are concerned, as some of them are already charging that the royalties are being paid and not charged against the exhibitors. One ac-
cused exchange declares that the charge is groundless; that in cases where it is supposed the exchange is paying the ro-
yalty the exhibitor is really doing it, although his bill does not show it. In other words, the exhibitor is paying so much for his service and not bothering about the royalty. "Where ignorance is bliss it is folly to be wise."

Evidently none of the moving picture people have traveled to Albany with the dough bag. None of the bills affecting them have been passed by the State Assembly, and any in-
timations from private sources are to the effect that public opinion is very much opposed to that class of entertainment. A test of the pulse indicates that the exhibitors are indifferent to results. They have been called upon for payments from so many quarters during the past eight or ten months that it seems to be of little concern to them whether or not they keep open. These are the sentiments of most of them. Whether or not they are sincere is open to discussion, but the exhibitors cannot be blamed for buckling at the dough bag.

OLIVER

Toledo, Ohio.—The United States Amusement Company is the name of the new theatrical merger launched recently in Toledo. It will operate over one hundred houses in centers in different parts of the country. Moving pictures and vaudeville will be the chief attractions.

Hanower, Pa., falls in line with one of the up-to-date moving picture parlors with seating capacity of 300 opera chairs. The theater operates one film weekly publicly, but in-
timations from private sources are to the effect that public opinion is very much opposed to that class of entertainment. A test of the pulse indicates that the exhibitors are indifferent to results. They have been called upon for payments from so many quarters during the past eight or ten months that it seems to be of little concern to them whether or not they keep open. These are the sentiments of most of them. Whether or not they are sincere is open to discussion, but the exhibitors cannot be blamed for buckling at the dough bag.

OLIVER

Toledo, Ohio.—The Empire Theater Company has been incorporated, with a capital stock of $70,000. The incorpora-
tors are Frank L. Mulholland and others.

Wilmingtom, Del.—The Flatron Moving Picture Company has been incorporated, with a capital stock of $3,000 for the purpose of operating moving picture theaters. The incorp-
oration are: Charles Slunt, Harry Hecheimer, both of Baltimore, and Ralph O. Lopson, of Wilmington.

Hagerstown, Md.—To have an up-to-date moving picture parlor which will be one of the handsomest decorated fronts in that part of the State. Seating capacity, 500 opera chairs. It will be run in connection with several other houses that are controlled by Ernest Westfall and W. D. Nydegger, of Elkins, W. Va. This beautiful house will be open April 1.
THE MOVING PICTURE WORLD

OPINIONS OF THE PRESS

The following appears as an editorial in the St. Louis (Mo.) Times:

"There is a lot of wholesome amusement and instruction in the moving picture idea; but the enterprises should be safeguarded. Amateurs should be kept out of the business. Every fire precaution should be thrown about the building. There must be no locking of the stable after the horse is stolen. The current amusement that attracts a larger number of women and children. The moving picture has entered the church and lyceum, the public hall in the village.

"I'm persons are willing to say that the novelty should be preserved. But it should be surrounded by the protection of the law, to the end that the innocent may be saved from greedy carelessness."

***

In nearly every case where a film takes fire it is the fault of the operator. He is perhaps ignorant, or if not, he neglects his business. No intelligent operator in a good open play upon the film for any length of time except when the film is in motion. If this precaution is taken, the light will never set the film afire.

As stated, there are or should be fire proof magazines to contain the film when it is on the machine. The felled reed is placed in the upper iron magazine and as it feeds through the machine it is cut up and fed into the bottom of the magazine, thus keeping the film taut and exposing only a few inches of tightly stretched film at any time. If these magazines are properly made the entire film could not burn even if it were to be a small puff of smoke, and about two feet of film would be lost. That would be about all. But if the "lamp house" is hung with curtains, if the operator is permitted to smoke while at work, if he has hot pieces of carbons lie about the machine, or if he lets his light play upon a motionless film five minutes at a time, there is liability of fire, and nothing else could be expected.

In a fire which took place in this city some time ago the operator is said to have admitted that he did not use a magazine; that he let his film unwind and run into a bag where it accumulated like so much celluloid shavings; and then he knocked a piece of red hot carbon on the bag! Of course, there was fire, and the lamp house was charred. But had the audience remained seated not a person would have been harmed. Just here is where the great trouble is. An audience simply won't sit still. There is something going on that they do not understand and at the first mention or thought of a fire they are off like wild men and women and break their necks and others' as well to get away from fancied danger. As long as there are audiences there will be danger from panic. The panic at Quince's a few weeks ago plainly demonstrated this. Let a man or woman cry "Fire!" in a crowded church, theater or any other place and there is going to be more or less trouble. Anything can cause a panic and it will probably always be so.

The only practical thing to do is to take every precaution possible as to the installation and operation of any apparatus, not only of picture machines, but anything else that is used to entertain, and then to see to it that in case of any excitement the people can get out quickly. There is no use trying to leave anything to the judgment of the audience. They simply won't use any judgment whatever. Were the people in that church and a sudden excitement take place, it is altogether likely that some one would get hurt, although the actual source of danger be many feet from them. If they did nothing else, they would crush a few dozen to death by jumping and piling on top of them in their frenzy to get away.

There are hundreds of things that are just as dangerous as a moving picture machine; but somehow, the machines have happened to be where disaster stalked, and in the public mind these machines had to bear the brunt of the whole matter. But the moving pictures have come to stay. The people like them. It is a cheap form of amusement, and is as attractive as it is cheap, and they will attend the entertainments just as they did before the Bowery disaster, and the patronage will increase. It is a form of amusement, and no doubt will always be so. The authorities can only see to it that every precaution is taken to provide as much safety as possible and let it go at that.—York (Pa.) Gazette.

Montevidio, Minn.—Sheehan, Starbeck & Anderson have opened a new moving picture theater here.

Farmington, Ill.—Kellar Decemey has purchased the Bennett & Wilson moving picture show at the Mystic Opera House, and has taken possession.

THE MOVING PICTURE OUTLOOK IN AMERICA.

Important Interview with Ingvald C. Oes.

The Great Northern Film Company occupies the unique position of being one great importing film house, which through recent changes, combinations and affiliations, has absolutely secured its independence. It has gone neither with the Patents Company nor with the Independents, either in New York or in Chicago. We were rather anxious, in the interest of our readers, to ascertain from Mr. Oes, himself, how recent changes have affected the business of the New York branch of the company.

"The answer to your question," said Mr. Oes, "can be best judged from the fact that we are constantly receiving repeat orders for our films, and that I am daily cabling to Europe for fresh shipments. We are perfectly well satisfied with the position of affairs, and we consider the outlook most promising."

We took occasion to compliment Mr. Oes upon the beautiful quality of the bi-colored film of the Copenhagen Zoo, which was recently shown us, and which has proved such a pronounced success throughout the country.

"Of course," said Mr. Oes, "we are very pleased with this experiment, and so it seems are the exhibitors, for we are constantly in receipt of further orders for this film. It is all in favor of this process of coloring the picture that there is no additional charge for the film. It would not be fair to us, of course, for you to expect us to disclose the details of the process. So far, of course, it has been experimental, but the results of that experiment justify us in the belief that there is a future for this method of coloring film."

Doping seems to be rife in the moving picture trade and Mr. Oes is busy in accumulating evidence which will enable him, in connection with others, to suppress this nefarious
practise. Suspicion points to more than one malefactor in the Eastern States. It is asserted that licensed film is duped almost immediately on issue and that it is offered to the exchanges over the telephone at 8 cents per foot. Legal evidence, however, of what is being done is difficult to obtain, but we gather from Mr. Oes that he and others are determining no form of dishonesty.

A further point that engaged our attention in this interview was that some renters handled both licensed and Independent films; another was that many of the licensed exchanges are by no means keeping to the letter of their agreement with the Patents Company. Indeed, it appears that the general situation in the opinion of Mr. Oes, and as we have gathered from others in the moving picture field, is just about as contemptible as it was before the formation of the Patents Company, and the virtual suppression of the Film Service Association.

This led up to an expression of opinion by Mr. Oes, that the articles recently published in our pages advocating the formation of a new film service association had attracted widespread attention, and that the suggestions we therein made had been well received throughout the moving picture industry. It is Mr. Oes' opinion that the need of a film service association for protecting the proper interests of the manufacturers, renters and exhibitors and generally looking after the well being of the moving picture industry was great. The people generally are more receptive for taking action in the matter, however, rests with the leading exchanges who are primarily concerned in it. It was Mr. Oes' opinion that such men as Swanson, Laemmle and others who were at the head of the old Film Service Association, should take the initiative in forming a new one.

We think the optimistic opinions on the outlook of Mr. Oes and on the present position and future prospects of the moving picture business deserve of the very greatest weight. The Great Northern film has manifested an increasing popularity wherever shown in America, a fact which, we think, disposes of any possible objection to imported films for this section. Eventually it may be the only way to fill the bill, and that being the case some recent attacks on the imported product that have been printed lose their point.

Finally it was Mr. Oes' opinion that the Moving Picture World, as the immediate initiative of a new film service association. "Your article," said Mr. Oes, "was timely and well received, and as everybody reads the Moving Picture World, I believe that your suggestion will be acted upon if you ventilate the matter further."

We thank Mr. Oes for the unsolicited compliment paid to this journal, and thus bring to a close a very agreeable interview with one of the most popular and respected figures in the moving picture industry to-day.

**USING OLD FILMS.**

As has been pointed out previously, managers are using old films, or those which were released some time ago, since the output of new subjects has been restricted, and in doing so, bringing in a new and perhaps a more satisfactory product than hitherto. There are subjects enough to go around without that necessity.

In one New York theater the past week "The One Best Bet" and "A Plucky Young Woman" have been seen. Both have appeared in the same theater before. This would seem to be poor policy, though the audience seemed interested. It is not the use of old films that is criticised. It is using old films in the same theater. That is the thing that should not be ventilated. People need them to complete your programs, but get those which you have never used before.

**Toledo, Ohio.**—The Family Theater, formerly the Princess (vaudeville and pictures), has closed, owing to poor business. It is rerouted around town that bad business management was the real reason of the collapse. Abe Shapiro has severed his connection with the theater and is now managing for Louis Less.

**Charleston, W. Va.**—The New Casino, managed by Ely Weston & Co., has undergone many changes of late and the management now claim it to be the safest picture theater in the Charleston Valley. High-class pictures, the latest, songs and music by an orchestra constitute the programme.

**ON THE SCREEN.**

By Lux Graphics.

Great minds think alike. I. W. Ullmann wants to abolish vaudeville from moving picture houses. So do I. He is for its exclusion in general. I on particular. He argues that by eliminating vaudeville from the larger houses the little man is saved from unfair competition. I don't care a hang for either big or little men in this game. I object to vaudeville in any size, shape or form in a moving picture house. It is out of place. The audiences don't want it. They say so every time in the most unmistakable fashion whenever I find myself in a moving picture house. They represented me so insipidly in their words; but they behave as if they would rather do without it. In fact, they look upon vaudeville turns as fillers.

Besides, what do people go to moving picture houses for? The pictures. Then why not give them pictures—good pictures and plenty of them? The vaudeville acts as such are seldom worth listening to or looking at. You would not find them at the regular houses devoted to this kind of entertainment. They are not good enough. They are reserved for the moving picture dog. Some foolish persons who conduct moving picture theaters persuade themselves that anything is good enough for that unfortunate animal. Never was there a greater fallacy. He is a far more intelligent beast than is commonly supposed. He is being educated up to discriminating between the good, the bad and the indifferent. He is a factor to be reckoned with in the situation.

The association of vaudeville with moving pictures is a confession of weakness. To Mr. Oes' mind it proves that the M. P. man doesn't know what a good thing he has in the pictures, and so he gives 'em away with a pound of tea; or rather, the pictures are the tea and the vaudeville are the currants. A very small thing. Evenly we may say that to fill the bill we must conduct a moving picture house. Few exhibitors really know. The censors don't know; nor do the manufacturers; nor do the renters. But the public knows. And the way it conveys its message is by the negation of staying away from a show, that it doesn't like. Whenever there are bad pictures, badly shown, and bad vaudeville in an unwholesome shack then the public generally stays away in its hundreds of thousands. The converse is equally true.

Vaudeville is either good or bad. In moving picture houses it is generally bad. It is only a cut above the amateur kind, which the intellectual patrons of Miner's unceremoniously deride. Where there is it is the constant companion of moving picture houses, who do not want it, who know what is good and what is bad, and who if they want vaudeville elsewhere than in these places where it is made a specialty of. Consider the adverse effect with which it is received upon the pictures. It depreciates them; it puts the audience in a far from flattering mood, towards the pictures, which it ungraciously ranks in quality with the song and dance acts however bad these may be. See it, Mr. Exhibitor! I do.

The money that is spent on vaudeville might be more judiciously laid out in other directions. For example, in more artistic posters round the paybox. These things are, as a rule, truly awful abominations in the way of design and color printing. They are so crude that they repel rather than attract, and so they are very bad advertisements. If I ran a moving picture picture house I would have an attractive printing matter of the highest class. I would die rather than exhibit the colorific atrocities upon which reliance is at present placed to get the people in. These horrible things have the strongest family likeness. Wonder how it does em. He ought to be electrocuted. Hope he will be.

A neat, well-kept entrance, with tasteful printing, good special lighting, a good color film photograph, a picture in the box and a gentlemanly "barker"—do not these things make for success? Yea, verily; and of a truth. Then have 'em, gents, in preference to wishy washy vaudeville. Get the people in with a legitimate, attractive show, and then build up the outside of the house. Advertise the pictures. Not one moving picture house in a thousand does this effectively and clearly. The untutored aboriginal from Oklahoma or Arizona striking New York for the first time, or any other large city for that matter, would be puzzled
THE MOVING PICTURE WORLD

WEEKLY COMMENTS ON THE SHOWS.
By Our Own Critic.

The uplift of the moving picture of which we have heard and read so much of late, will soon be accepted as a fact if all the theaters at which these pictures are shown were so well conducted as those under the control of Keith & Proctor. Time after time we have paid tribute to the excellence of the manner in which the Keith & Proctor houses in the city are administered, and on the occasion of our visit this week to the Bijou Dream, on Twenty-third street, we were more than ever convinced that if the Keith & Proctor methods were put generally into practice, the public would respond so generously to the efforts made on its behalf that there would be no longer any doubt as to its attitude towards this form of entertainment; in short, the moving picture would be at its apogee.

At the Twenty-third street house everything is done to give the moving picture its finest possible setting. The theater itself is a beautiful place, always well swept and garnished. The entrance is neat, well cared for and attractive; the attendants, the attendants, the attendants! you see, and service, that is shown in the manner in which you are greeted.

The pianist at the Keith & Proctor Twenty-third street house is alone worth listening to. He is an accomplished performer, and on the occasion of my visit last Tuesday, I saw him charmed and enchanted in his musical performance. He was excellently suited his music to the action of the various films that were shown. He and the man at the drum make excellent harmony, and here again the pictures gain by the suitable symphonic accompaniment that illustrates the action. They have an excellent lecturer here with clear pronunciation, and the young lady who sings is a good singer. While the slides shown are of the best. Such a programme as I saw was varied and, of course, up-to-date, and constituted the finest, most elegant and elevated exhibition, in fact, we are so divided between the aviation and vaudeville? when we were presented with a show on the subject of another thing

We believe that every American citizen has instilled in him that love of freedom and independence which is so dear to us, and which our forefathers fought for, and is with us in our fight against this despotic combination of manufacturers, and we shall at all times use our utmost endeavors to please our customers in the future, as in the past.

The Independent service which we will furnish is of much higher quality both photographically and in subject matter than that being furnished by the exchanges representing the Trust.

The films that will be placed in our rental stock will be the cream of the Independent productions and will be selected by Mr. Swanson personally and his selection will be based on the character, action and photographic detail and perfection. Not alone will we be able to furnish you a higher class service but we will also be able to offer you a greater variety of subjects from which you may make your selections.

Large Repair Department.

Fully realizing the great importance of the condition of the film when received by our patrons, we maintain a large repair and inspection department employing 24 persons. Each film before sending out is carefully inspected so that there will be no chance for loss. We can see the film burning while operating and so that the sprocket holes will be in good condition; and the film is again inspected when returned and we immediately cut off any customer who damages our films, in order to keep them in the best condition.

Our subjects all have long titles and each month they are put through a cleaning and renewing process which removes every streak of 'rain' and makes the picture stand out clear and well defined on the curtain; in fact, we furnish a perfect service in every respect.
Notable Films of the Week.

Little Shepherd of Tumbling Run (Edison).

If the Edison Company in this film have not quite got the "selection of the facts" they have at least set down by the babbling brook on the green fields, for in it we have a subject for which the author might have gone to the pages of Thomas Hardy or any other novelist who belongs to the school of Nature. Our hero is indeed a purely naturalistic creation. He takes Nature herself, away from the popular cities and the busy haunts of man, for their subject. On the ground alone that it is a welcome variation of subject we think that this Edison production of the month is well worth a place in your program. There is, however, so we think, did our companions in the theater the other day when we sat and followed the course of the story. Let us understand that in writing these comments or criticisms we do not give a purely personal opinion, for we have set ourselves the task of assimilating the opinion of typical audiences in a high-class New York moving picture theater. What we think they think; what we say they say, and so it follows that the opinions of the Moving Picture World on current film subjects may be taken as embodying the sense of the public.

"The Little Shepherd of Tumbling Run" gives us a glimpse of farming life with all its most pleasing aspects. The standing of a flock of sheep is entrusted to a little boy who unfortunately loses one of the lambs. The little fellow's distress when he returns to his mother's cottage to bewail his loss is alleviated by the sweet sound of the bells which the girl is accustomed to hear. The shepherd, a faithful dog, the boy is rescued by his mother and taken back to the cottage. The guilt being removed, the owner of the lamb renounces and presents the lamb to the boy, who fondles it for awhile but decides that it will be happier with its mother.

Now this is a charming little pastoral idyll and we think that the Edison Company in working it out have shown great skill, for it is not an easy subject to handle. Consider first of all the driving of the sheep by the farm hands. This, in itself, is a difficult subject to photograph. Then we have the scene of the lost sheep on the rocks, the accident to the little shepherd in his haste to reach it, the climbing and descent, and finally the reunion of the sheep and lamb, not to mention the peregrinations of the faithful dog who plays a very pleasing part in the story. A difficult subject well handled and a pleasing story well told, it is a film that gives us a long way to establish the very broad claim that has been made by the press agent that the products of the licensed manufacturers are "moral, educational and cleanly amusing—the highest type of film production of the world."

Photographically speaking, the film is full of variety. Much skill is shown in toning the cottage interiors in which some of the action of the film takes place, also the moonlight views throughout the film. And in the film as a whole we think could be eliminated in the developing room, and that is the number of troublesome small opaque spots which are present in all the subjects.

The reception of "The Little Shepherd of Tumbling Run" wherever it has been shown in New York this week has been remarkably favorable. When we saw it, it was sandwiched in between two funnies, and its appearance came as a positive relief. Not merely the Edison Company, but other manufacturers are to be encouraged in cultivating the poetic vein, if we may so term it, in the preparation of films. If this is carried out it is very successful one. More of the same sort, Messrs. Edison.

Wilbur Wright's Aeroplane (Pathé).

Not so very many years ago life motion pictures were not dreamed of, far less the conquest of the air by man. When we read the modest announcement by the manufacturers of this film we see in the background the records of aerial navigation experiments. We did, but we never expected to see so vivid a representation of so marvelous an event. Words fail to describe the sensation of seeing a man almost seem to lift the ground beneath his feet and glide gracefully into the air, circle around and around, arise and descend, always under perfect control and with apparent ease and safety. Notwithstanding the fact that the famous film of the Italian Camelot is before our eyes, we do not hesitate to say that in our opinion the Wright Brothers' Aeroplane is the most remarkable and most interesting, not for the most thrilling film that we have ever seen or could wish to see. Two sciences, yet in their infancy, cinematography and aeronautics, here unite to startle the eyes of the world with events which are only forerunners of the future twin activities. The Pathé Company, we are not interested in aeronautics; there are still fewer Americans who are not proud that the highest honors for results accomplished fall to American-born young men. Two weeks ago we predicted this as a film which the Pathé Company will repeat the advice and also suggest that they advertise in their local newspapers, so that it will draw to the shows a class of people who are not regular frequenter. Pathe's wonder film has done more than the most amusing film has to make the subject to perfection. The camera has been swung up and down and around its axis to keep the swiftly flying monster of air always in the field of view. Now skimming close to the face of the earth, next leaping up 700 feet in the air like an eagle, it soars over the three captive balloons, then swoops down, growing larger and larger, till at last it is seen in the distance, the field again and finally alights as gracefully as a bird. The world is indeed indebted to the Messrs. Pathe for the excellent film that they have made of one of the most difficult and rare a subject.

"His First Girl" (Vitagraph).

The Vitagraph Company this week have put out a film which is to all degrees, ages and temperaments of moving picture audiences a subject that is ever fresh—his first girl. This is an amusing piece of juvenile comedy, exceedingly well acted. All the world loves a lover, and we may say that a boy, who is able to make a girl, gets himself into a new shape, preatory to calling on the thing. She receives him—nicely, of course—but alas, she is fickle and the boy has a rival. Lover number one parts with the girl to number two, and lover number two is three miles for his gallantry. We do not know how this little playlet ends, but our sympathies are with the boy who parted with his quarter, and we think his girl is an intolerable flirt. We look past her in the picture, and we have hopes that she will probably reward the nice boy who suffered so much on her account.

This Vitagraph film is a very nice piece of photography and stage work, and it is obvious that fresh and harmless vein which makes for popularity.

* * *

There was no lack of good comedy in the week's programs. Lucky Jim gave the Biograph actors a chance to display their clever and convincing work. The Lobin Mfg. Co. produced "Inventions of an Idiot," a film with many clever ideas which kept the audience in good humor. Pathe's "Love-Sick Barber" provoked plenty of laughter. How They Do It is delightful comedy subjects. We all love Pathe's novel "The Little Shepherd of Tumbling Run" and how Man Proposes. However, the various forms of proposal are conceived in the vein of broad farce, it has aroused much amusement. It is distinctly original in conception and treatment. We see love in the kitchen, in the stage coach, and most amusing of all, in the gallery of a theater. Another Gaumont-Kleine subject equally amusing is "Before and After," which shows lovely woman in her most engaging aspect before marriage, and as a lazy novel reader after, and her poor husband doing the housework. Both subjects are sure to be popular.

* * *

The drama was well supported by "An Unwritten Letter," a most touching story and exceedingly well told by Gaumont. The story hinges on filial affection which is beautifully shown, first by a grandson and later by his mother and father. The young man escorts his grandmother to church and is afterward followed by his companion. One morning he finds an old lady and praying and the young man loses his temper and slaps the face of his tormentor. This means a duel, in which the young man is killed, but the Gaumont pictures are wise refrained from showing the duel. The grief of the father and mother when told of the death of the son is well acted and the little plot by which they try to keep the blind grandmother in ignorance of the tragedy. Pictures of the town do not arise. The mother is believing that he is on a journey, and a dummy letter of blank paper is mailed to her and read by the boy's mother. The grandmother kisses the dead boy's farewell letter and it is kept away.

A second letter arrives but as no one is present the old lady asks the gardener to read it for her. Not being in the secret, he explains that it is a sheet of blank paper. This leads to an affecting disclosure. All the scenes are well acted and fine scenery.
Comments on Film Subjects.

"The Automatic Monkey."—A Gaumont comedy which represents a toy monkey as a painter, as a sculptor, as a musician. The antics of the beast are amusing and the film gets much laughter. A clean sort of comedy should appeal to everyone. Managers can scarcely do better than to include this in their programs for at least one week.

"Before and After."—A Gaumont comedy which represents a young man before and after marriage. Before the girl was so insistent upon taking care of his clothes and keeping everything clean that he became disgusted and left her, but returned. Six months after marriage he was doing all the cleaning of his own clothes and had to accept her for herself.

"How They Propose."—A Gaumont comedy purporting to represent how men propose, or are proposed to, beginning with a proposal described in a novel and running through a considerable gamut. The pictures are comic enough to get numerous hearty laughs, but the humor in some instances is of a rather far-fetched variety.

"Hungary."—A Pathé record film, illustrating some of the interesting manners and customs of Hungary, including wedding festivities, the Sunday going to church and the pastimes of the afternoon. All the features have a simplicity, a childlike quality, that will appeal to those unfamiliar with the country and its people. As an educational picture it is especially good.

"Martyrdom of Louis XVII."—A Pathé historic film which has all the elements of the instructive and instructive films of this year. There is much laughter here, but it is all honest and clean sort of comedy, and should appeal to everyone.

"The Little Shepherd of Tumbling Run."—An Edison film which reaches in places the sublime. It cannot be too highly recommended. The photographic tones are unquestionably accurate and the efforts of the manufacturers to produce a film of this quality should be recognized. While this is an excellent picture and the story is remarkably well told, there are some defects that should be corrected before the film can mar the beauty of the work. The worst fault is that farmers in this country do not dress like those shown in this picture, and clearly the scenery is not foreign. To make the picture and the story more effective this mistake should be corrected. Technically the film could scarcely be improved. The tones and lighting are exceptionally good and the night lighting is produced without the harshness which is common in most films. But the essential fault of the picture should be worked out to correspond. Then, indeed, there would be nothing to mar it as a finished production.

"All for a Bird."—A Pathé comedy which carries the smashing things in a house about to the limit. A gentleman and lady purchase a pigeon and have it sent home. The bird escapes after the messenger gets it in the house and the messenger and the butler start to catch it. The effects of their tearing through the house after the escaped bird are very disastrous. Sometimes the complications into which they tumble are funny, but it doesn't look just right to have everything within reach destroyed for the sake of creating a little for.

"A Blind Woman's Story."—A Pathé film which has its pathetic side. A blind woman sits for an artist to make a picture. He pays her liberally and she takes her money home, where her bad son takes it from her and gambles it away. He全家段 leads the dog away and returns to his mistress. In going about in a rough path the woman falls from a picture. The dog immediately runs to the home of the artist and makes him know that something wrong has occurred. The artist rushes out to find the woman over the cliff. He rallies assistance and she is taken up not badly hurt. She tells him the story and he takes her home to live with him. It is a simple enough story, and its chief attraction lies in its ending, which shows the woman and her dog cared for and made comfortable. In this the picture is better than some which are rather disposed to leave the person they are depicting in trouble.

"Compassion."—An Eclair which has elements of great dramatic strength which are utilized to good advantage by the capable actors the company keeps. A clergyman befriends a tramp after he has been turned away by the housekeeper. His work leads the tramp away, but the dog escapes and returns to his mistress. In going about in a rough path the woman falls from a picture. The dog immediately runs to the home of the artist and makes him know that something wrong has occurred. The artist rushes out to find the woman over the cliff. He rallies assistance and she is taken up not badly hurt. She tells him the story and he takes her home to live with him. It is a simple enough story, and its chief attraction lies in its ending, which shows the woman and her dog cared for and made comfortable. In this the picture is better than some which are rather disposed to leave the person they are depicting in trouble.
sion. The picture is admirable in many respects. The facial expressions of the actors as they perform their parts are extremely good and the entire film seems natural, not impossible as some do.

"The Anarchist's Sweetheart."—An anarchist, in this Hepworth film, draws the fatal lot which determines that he shall throw the bomb to kill a high official of his government. He tells his "sweetheart" of it, and she begs him not to do it, pointing out the danger which threatens him if he does. But he goes on and severs himself in some bushes by the roadside where the official must pass. Here he is discovered by the officers and captured, but escapes and runs home, hiding in the stable. He secures a dummy and places it on horseback, sending it careering over the fields, the officers in hot pursuit. While he is preparing the dummy the officers are trying to arrest the girl a confession of the whereabouts of the man, but she refuses and the knout is applied very vigorously. After the officers have started away after the dummy, the young man rushes back to the house, picks up the insensible girl, mounts a horse and then disappears, leaving the inference that they escaped safely. The most interesting feature is the clever ruse by which the dummy is placed on a horse to represent the escaped man. The torture of the girl is not pleasant, being too true to life for one to care to see it more than once.

"A Thoughtless Beauty."—A Hepworth film in which a young Scotch beauty is represented as having two lovers. They are barefoot standing on the brink of a steep hogan, test their love she challenges them to go down the bank after her handkerchief, which she tosses away. One starts down, but misses his footing and falls. The acting as help is given is well performed and a rescuer is lowered by means of a rope. Good. Finally the young man is drawn up and taken to the house. She follows, but is denied admission by his father and when she attempts to force her way in is soundly caned by the old gentleman. The mother allows her to enter and the picture closes with a very contrite little woman in a very strong lover's arms. The photography of this film is remarkably good and the scenery represented is far above the average. The tone qualities are among the best seen in many a day.

"The Last Days of Pompeii."—Too high praise cannot be bestowed upon this film from the Raleigh & Roberts studio. It is a record of which could well be followed by everyone who is in any wise interested in the manufacture of films. It is the well-known story of the love of Clavus for lune, the love of Nydia, the blind girl, for Clavus, the perjury of Abras, the eruption of Vesuvius, the guiding of Clavus and lune through the darkness by Nydia and their escape on a galley, while Nydia plunges into the ocean to her death. It is unnecessary to go into the details of the story. It is well known, but one should speak of the beautiful staging, the costuming, the scenery and the accessories. They couldn't be better and should please the student of ancient Greek literature and life as well as those who look at it merely as a picture. Of reference to what it means. The eruption of Vesuvius is so well managed that it seems almost as though it were actually in progress, while the fall of buildings and the flight of the terrified people through the ruins is wonderfully realistic, and in the last scene as the galley bearing Clavus and lune sails away the reflection of the flames is clearly shown on the water, but the flames themselves are not in sight. The effect is extremely artistic. This film is commended to any manager as a strong addition to his program.

"The Squire and the Noble Lord."—An Eclipse which doesn't seem entirely clear. A young man is evidently in love with a girl. A lord comes down the street with his retinue and on one side there is a picture of the man. He sees the girl and steps aside to make love to her, attempting to take her in his arms, but her lover intervenes and thrusts the lord away. He has the young man arrested and seizes him to the chaise. The girl goes to plead with the lord for her lover's release, but the lord insists upon formalities and has the young man brought out to witness them. The girl still refuses to submit and the lord says he will hang the young man thrown over the parapet unless she does, then she permits him, but before he has accomplished what he intended the young man breaks away from his jailer and throws the lord over. The two lovers escape together. This film is unsatisfactory and might better be censored. If it is based upon the old feudal custom that any young man on a lord's domain was his if he wished, then it has some point, but even then the story is not pleasant, neither is it wholesome, and should be suppressed.
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over a year ago that the

HALLBERG
Automatic Electric
Economizer
would do away with your hot rheostat and save 60% to 90% on your M. P. lamp current bill, and give a brilliant, steady light. Nearly one thousand M. P. theatre owners have bought the

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and saved from $300.00 to $1,600.00 per year

Why Are You Holding Off
Read the opinion of one man who is using five of my Economizers:

PROCTOR'S THEATRE
ELIZABETH, N. J., March 9, 1909
Mr. J. H. HALLBERG,
No. 30 Greenwich Avenue
New York City
Dear Sir:
I am writing in reference to the "HALLBERG" Economizer on alternating current, and will say since the installation of your machines the results have been very gratifying. A much better light is obtained, and a great saving in current, a wonderful improvement over the old rheostat system.

As a practical man I can cheerfully recommend your machine.

Thanking you for past favors, I beg to remain, Your very truly,
F. THOMSEN,
Proctor's Theatre,
Elizabeth, N. J.

WRITE NOW and get my NEW prices
J. H. HALLBERG
28 Greenwich Avenue - New York

"The Lost Sheep."—A Vitagraph film in which the story is told of a girl who goes astray in the usual way through being attracted by the blandishments of a young man, tricked into a mock marriage and then abandoned. She finds her way home to her mother and her lover and is taken back by them. It has a moral teaching which is not without its value, but the picture, as a whole, is depressing in its influence, and the technical quality is not up to the standard of the Vitagraph in all scenes.

"A Faithful Fool."—A Vitagraph subject in which a court fool informs a lover that the girl he loves has been stolen by a rival whom her father favors. He and the fool follow the captors and overtake them in a wood. In the sword fight which follows all the brigands are killed and he receives his death wound, dying after the lovers are reunited. The acting is good, the staging could scarcely be better, but the story itself contains too much of gloom to be amusing and too little fresh dramatic interest to be particularly attractive.

"The Suspicious Fencing Master" is certainly not up to the standard of the rooster trade mark. The subject is weak, not to say insignificant. The Pathe Freres show us, generally, better acting and better photography.

"The Fairy's Presents."—A short trick film of the Pathe Freres which is well worked and rather amusing, well colored and offering some fine scenic effects. At the death of her father, a young girl is thrown out by her greedy brothers. She meets a fairy and her first act is to make her bad brothers share her good luck, but when they find themselves in front of a table loaded with edibles, they chase away the sister. She returns with a second gift. This time it is gold, and as the bad brothers want the whole of it, they once more throw away their sister, but they are punished by an explosion. The fairy then appears, turns the bad brothers into pigs, while the young girl is made a princess.

"Old Heidelberg."—An Essanay production that is a departure from their usual line of work. To Americans it is an interesting and satirical representation of the customs of the German court, but we imagine that if it had been produced in the land of the Kaiser the production would have been haled up for lese majeste. Fairly well acted, it called for favorable comments from the audience, but the representation of the famous Heidelberg University and the lack of court etiquette provoked comments from some Germans who were in the audience. The photography is good and remarkably steady. A lack of detail in the faces and white dresses is a defect which was noticed in this and also other films shown during the week. It is to be hoped that the articles on technique which are now appearing in The World will stir up manufacturers to give stricter attention to that important element of good photography, viz., sufficient exposure, the negative to bring out the detail without having to force the development and thus block the high lights and lose the delicate half tones.

"Love Under Spanish Skies," a full reel subject from Selig, has been generally commended this week as a piece of magnificent stagecraft, and the story is told in a more connected manner and more vividly than in most subjects of this character. It is well received and a film that one would like to see more than once.

NOTES OF THE TRADE.

Chicago, III.—A Levinson is planning to erect a $50,000 vaudeville and moving picture theater at Garfield Boulevard and Calumet avenue.

Tallahah, La.—The Tallahah Social and Literary Club has been organized, with A. J. Sevier, Jr., as president, for the purpose of erecting an opera house at a cost of $2,500.

Winston Salem, N. C.—James E. Kerr and R. V. Brawley, of Statesville, will open a new moving picture theater here in the Fogle Building.

Cincinnati, Ohio.—The Anderson-Ziegler Theater Company, of this city, will erect a number of moving picture theaters in different cities.

Brooklyn, N. Y.—Mrs. J. F. Kelleher has applied to the Board of Aldermen for a license to operate an open-air theater at 110 South street.

St. Louis, Mo.—Mrs. Eugene and Harry Freund will erect a $10,000 moving picture theater at the corner of Cherokee and Ohio avenues.

Florence, S. C.—Charles A. Hines has purchased the Elite Theater and Moving Picture House on West Evans street, and has taken possession.
ONE ROOSEVELT HUNT FAILS.

Col. Roosevelt hunted in the jungle of the cedars out on the marshes to the eastward of Sheepshead Bay village one day last week. He hunted before the eyes of a moving picture machine, and it would have been a perfectly bully hunt had it not been that the hind legs of the elephant caved in at the crucial moment and had not a grass fire maliciously set by some of the undesirable citizens of Sheepshead Bay destroyed the jungle utterly.

The hunter had no warning, positively none, of either catastrophe. The hind legs of the elephant had been earning their little $3 a day right up to the minute when the art director of the company cried “Shoot!” and then they stepped in a hole and threw the rear elevation of the elephant entirely out of plumb. As to the fire, it was a dastardly, cowardly attempt at reprisal and maybe it can be ignored.

One of Wildest Parts of Jungle.

It was about 10 o'clock when the automobiles carrying the hunting party and a moving picture camera whisked through Sheepshead Bay and out Voorhees avenue to the cedar swamp on the other side of Clam Creek. The elephant, the lion, the camp equipment, and all the African entourage followed more slowly in wagons and on foot. The rendezvous is one of the wildest parts of the jungle this side of Plum Island.

Once at the rendezvous, Col. Roosevelt and the art director were all activity. The colonel of to-day, who gave up a good place as leading man in the “A Gambler of the West” company out in Altoona, Pa., to come to Sheepshead Bay, returned behind a clump of bushes and got into his khaki and Rough Rider hat with expedition. He also put on his musette and fitted in his extra set of flashing teeth. Then the handkerchief he knotted about his neck made a true semblance of the now famous photograph taken before the tent at Mountauk Point.

While the colonel was adjusting his countenance and his raiment, the African entourage of jungle beasts were busy in the background prinking up for the hunt. The African entourage comprised three saloon porters of Sheepshead Bay, one blacksmithe’s helper, extremely muscular, of King’s Highway; a roustabout from the old racetrack, and George, the well-known gin drinker of Bath Beach. All are dark enough to give the true local color to the jungle. All were stripped to the waist and there were hung about their middles yards of white cloth such as the Kroo boys are accustomed to wearing.

The jungle beasts found some difficulty with their toilettes. The lion had to stuff two pillows into his abdominal region in order that the prosperity of Africa might not be belied. Frankie, the large black gorilla, couldn’t make his feet track, so he complained bitterly that his toes were not prehensile. As for the three orang outangs and the mandrill, they could not sit down once, having been buttoned up the back.

Colonel Coming Into Camp.

“Now, boys,” quoth the art director after he had brought all of the hunt properties out of the wagon, “remember that the picture can’t show you up any too plain; we don’t want it to.”

The first graphic picture was of Col. Roosevelt’s hunting entrance into camp. The art director marshaled all of the African entourage back in the brush of the background and armed them. To three he gave guns, instructing them to carry the weapons loosely over their left arms. To one he gave a typewriter case—unmistakably a typewriter case—which he should carry hoisted on his unaccustomed shoulders.

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with the lettering, "T. R., Mombasa," held to the front. The other two carried packages of dynamite on their shoulders and wicked-looking assags in their right hands.

With Col. Roosevelt in the fore, his teeth in the fore even of him—and the African entourage grinning and glistening, directly behind, the procession through the jungle of the cedars in the direction of the kinetograph was started.

Then the Elephant Catches Fire.

Just then came a wild cry from the mechanic behind the kinetograph:

"Hey, the elephant's on fire!"

The procession halted and the art director hurried to the side of the mutely patient pachyderm standing off by the edge of the marsh. He lifted up the skin on the port side of the elephant and peered within.

Say, do you think I pay you $3 a day to be the hind legs and to have you go and smoke inside the elephant? Get out, or quit smoking. Don't you know this thing'll burn?"

"Well, you can't expect a fellow to stay bent over all day," came the complaint from the hind legs, "and not have a little smoke, kin you?"

The interrupted procession into the jungle began again. Col. Roosevelt, with the sun in his face, glared at the picture machine in the most lifelike manner. His African entourage merely looked and played the part.

On Scents of the Quarry.

After the bivouac the next incident that was to thrill thousands of prospective audiences was arranged. The heart of the African jungle with Col. Roosevelt on the scent of the quarry! The elephant, fore and all, was stationed in the clearing where it could casually lumber into the path of the hunter.

Col. Roosevelt started to pad softly through the jungle of the cedars, eyes and teeth alert for game. The elephant had the first cue. The mammoth of the forest began in a rapid formulating motion out into the delighted ken of the colonel.

"Now shoot!" came the command of the art director, and then came the shocking tragedy to the elephant's hind legs which made the poor beast crumble up before the smoke of the gun's explosion could be registered on the film.

After that in swift succession of disaster came the fire. It was with difficulty that the lion, the monkeys, and the African entourage rescued themselves and their toilets from the fast spreading blaze.

CHRONOPHONE SUBJECTS.

In our review of the Chronophone talking machine two weeks ago we stated that the Gaumont Company had in preparation a list of several hundreds of American comedies, dramas, dances, etc. A copy of a descriptive book which deals with these subjects is before us. It is the first general list of Chronophone subjects that has been issued. It contains a very large field. We note that the company employ only first class artists in the preparation of the talking or singing records. This is evidenced by the fact that Harry Lander, Miss Victoria Monks, Signor Corradetti and others have been giving their services. In the list of subjects there are operas such as "Faust," "Carmen" and "The Mikado," then there are "Cavalleria Rusticana," as well as "The Barber of Seville." The list runs to over two hundred subjects, and we are impressed by its remarkable variety. Here are the cake-walk, whistling solos, recitations, dances, ballads, dramatic sketches, and, in fact, every kind of subject likely to amuse a popular audience, with whom these talking and singing subjects are in favor.

Then again a wise choice has been exercised in the selection of the subjects. They are bright, lively and catchy, and, above all things, clean. We think that this excellent list should go far towards popularizing the Chronophone, and we recommend all those of our readers interested in a very ingenious invention to write to the Gaumont Chronophone Company of 124 East Twenty-fifth street, New York City, for a copy of the list. It should do much towards popularizing the Chronophone in the moving picture theaters of the United States. We have repeatedly said in these pages that the future of moving picture photography is bound up with the phonograph as an adjunct, and the progress which Gaumonts are making in their work more than confirms us in our prediction.

New Castle, Pa.—F. R. Hallin, general manager of the Airdrome Amusement Company, of Washington, Pa., will erect an up-to-date airdrome here.
NOTES OF THE TRADE.

Clarkeville, Tenn.—M. L. Stockley will open the Lyric Moving Picture Theater here.

Waterloo, la.—A. J. Busby has definitely decided to establish an air dome theater here.

Buffalo, N. Y.—E. F. Routhwilk will erect a moving picture theater at 1181 Broadway.

Centerville, la.—The Majestic Theater, a moving picture house, was badly damaged by fire.

Oklahoma City, Okla.—C. T. Trapp, of Topeka, Kan., is planning to erect an air dome here.

Cherokee, la.—Henry Ling has purchased the Cynic Theater here, and has taken possession.

Edwardsville, Ill.—Gillespie Brothers have commenced the erection of an air dome theater here.

Fremont, Neb.—J. W. Glenn has sold the Bijou Theater here to Clark Brothers, of Walnut, la.

Toledo, Ohio.—The Butt's Moving Picture Theater, owned by Stair & Havelin, has been closed.

Mount Ayr, la.—Hoover & Ray are making arrangements to open a moving picture theater here.

Waukegan, Ill.—Louis Rubens, of Joliet, is planning to establish a moving picture theater here.

Huron, S. D.—A. L. Sherry is making arrangements to open a new moving picture theater here.

Nephi, Utah.—Charles Foote is making preparations to open a new moving picture theater here.

Two Rivers, Wis.—Walter Oswald is making arrangements to open a new moving picture theater here.

Warrensburg, Mo.—Frank Cochrane has sold the Princess Theater to M. L. Stewart, of Kansas City.

Walla Walla, Wash.—S. S. Taylor, of Lewiston, Ida., is planning to erect a large Summer theater here.

Greenville, S. C.—Waters & Quintin are making arrangements to open a new moving picture theater here.

Philadelphia, Pa.—A. Parsley is making arrangements to open a moving picture show at 1325 South street.

Warren, Minn.—Harris & Horton have sold the Bijou Theater to Roy E. West, who has taken possession.

Kansas City, Mo.—Leo N. Leslie and others are making arrangements to open a moving picture theater here.

St. John, Mich.—Thomas White and J. H. Hune, of Delphos, Ohio, will open a moving picture theater here.

Iowa City, la.—M. Pocock has disposed of the Bijou Dreams Moving Picture Theater to Duffy Raymond.

Fremont, Neb.—J. W. Glenn has disposed of the Bijou Dream Theater to J. W. and S. P. Clark, of Walnut, Ia.

Aurora, Ill.—A. A. Lindstrom has purchased the Iola Moving Picture Theater, on Main street, from Walter S. Hunt.

Beatrice, Neb.—Shelby E. Hamilton, of this city, and A. M. LeBlond, of New York City, will erect an air dome here.

Philadelphia, Pa.—L. Segal is contemplating the erection of a moving picture theater at 1325 South street, to cost $2,000.

Baltimore, Md.—The Theatorium Company will erect a large vaudeville and moving picture theater on North avenue.

Trenton, N. J.—Charles Hildinger has sold the Bijou Moving Picture Theater to Joseph McClurg, who is now in possession.

St. Louis, Mo.—The Mecca Amusement Company will open a new moving picture theater at the corner of Pinney and Grand avenue.

Lenox, la.—A. K. Morris and Karl Snyder, of Bedford, have purchased the Electric Theater here, and have taken possession.

Westmont, la.—Woodward & Beltz, of Mason City, have purchased the Majestic Vaudeville Theater here, and have taken possession.

Petoskey, Mich.—Miss Parker has sold her moving picture theater here to Hal Lewis, of this city, and C. E. Rice, of Grand Rapids.

Chicago, Ill.—The Human Roulette Wheel Company has been organized, with a capital stock of $25,000, for the purpose of operating theaters, by J. Craig Jones, Ben F. Ninde and Frank Posvic.

Among the Lantern Slide Makers

Attention of the Moving Picture Patents Company is called to the fact that more than one of its licensees is addicted to the habit of using pirated and copied slides. These film exchanges are the ones that encourage the establishments that duplicate and copy the lantern slides of reputable makers who have been to great expense to get out the original negatives. The thieves sell their slides, which are copied from original colored slides and are vile in their photographic quality and coloring, for from $2.50 to $3.50 per set, often less. And some of the most prominent film exchanges encourage them in the crime and buy their output. One slide establishment advertises over four hundred sets of slides, every one so far investigated being copies. The Moving Picture Patents Company is now in a position to notify its licensees that punishment would be dealt out to any one of them caught using duplicated or copied slides. But that wouldn't be consistent when the crime can be traced so near home.

There is no telling what is going to happen to the lantern slide trade in the near future. With the exception of a few firms in this city complaints are made to the Woman's Protective Union that wages are not being paid. No wonder certain firms can sell slides for less than it costs to produce them when they give checks on banks where they have no deposit for their colorists' wages and run in debt for their photographic material. But all things come to an end and these cheap and crooked slide establishments are nearing their end; but they have brought the industry a mortal blow, as the buyers of slides, generally ignorant of what distinguishes good work from bad, have got an idea that the standard firms should be made to conform to the prices quoted by the crooks. Some of the letters which the reputable slide makers of this city have received from prospective customers are marvels of insouciance.

A purchaser of lantern slides writes the following letter to a New York firm who had sold him "straight goods":

"Left you because the following firm offered me slides for $2.50 per set. (Here he gives the name of one song slide bureau and another firm of slide makers). When I got the goods from the song slide bureau I found slides from four different sets faked in to fill up the set, and out of the twelve sets I bought there was not one but had been faked, when I told them how bad they were they had the mark watched and after that the goods were so much alike that it was hard to distinguish them up. The firm which made slides sent me pictures copied from half-tone pictures cut from Harper's Weekly. Frank Leslie's and the magazines which when thrown on the screen looked as though they had been printed with a special process, whilst the album in particular which I bought from the slide rental bureau had slides made by the Chicago Transparency Company. DeWitt C. Wheeler, Harstn & Cleshuff mixed in. The scoundrel who sold them to me had now opened the enterprise to change the mats. I could have done better by using the junk on my own shelves. If you can meet these people's prices I will resume getting slides from you."

Now what do you think of that? This man admits that he was grossly swindled but holds out the bait to a man who had dealt fairly by him that if he would meet the swindlers' prices he would give him his custom again. The moving picture business is full of just such men. They bite at a bait of prices to buy goods for less than they can be made for and then after being stung write to the dealers in "straight" goods that if they will meet the prices of the people who "stung" them they will buy from them again.

DeWitt C. Wheeler, the slide maker, illustrates two new songs every week for the music publishing firm of J. H. Remick & Co. This is the explanation of why future of Remick's songs are sung than any other publisher's.

Buffalo, N. Y.—The United Amusement Company has leased the melodrama house on Main street and will convert it into a moving picture house.

Bonham, Tex.—The contract has been let by the Crescent Amusement Company for the erection of an air dome to be used during this coming Summer.
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Can be painted over anything you now have on your curtain, with surprising results. A $3.00 carton covers a surface of 150 square feet.

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Editor The Moving Picture World:

Dear Sir—In a recent issue of M. P. W. an exhibitor complains that some of the films treat of subjects not simple enough for the understanding of the patrons, and he mentions “Mary Stuart,” “Virginia,” “Charlotte Corday.” These subjects please the majority of our patrons because we explain them, and that is the only way to elevate the moving picture business and the taste of our patrons, not only in moving pictures but in reading. Let us have ancient, medieval and modern history films, but let us have them true to history, not like a recent film, “For Love of Country,” which no censor should allow to be shown, not only on account of its false history teaching but of the horror of the Indians burning out the soldier’s eyes. That disgusted our patrons. Let us have more of Shakespeare’s dramas, of Sheridan’s, Goldsmith’s, etc.

After I had explained the play of “Othello” some school girls asked me if I had that story in a book. And every one who saw the pictures expressed themselves as well pleased, but said they would not have understood them without the explanation.

Don’t let us have silly or vulgar subjects. Don’t let us be like the minister who thought by using slang and, as he said, getting on the level of his people he could help them. He did not. He only disgusted all, even those who used slang.

Yours truly,

DREAMLAND THEATER COMPANY.

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Notify us when you have secured a position.

James Sadler, P. O. Box 134, Lake Charles, La. Operator and electrician, desires permanent position.

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G. Leslie Palmer, Box 307, Sidney, N. Y. Experienced operator, reliable, with best references, wishes position. New England or Middle States preferred.


I. G. Sherman, care of Moving Picture World, experienced operator and manager, 12 years' experience, all sources of light. Will go anywhere.

C. C. Duryea, Nunda, N. Y. Operator, references. Sober and reliable, will go anywhere.

C. W. Gray, Leon, Iowa. Three years' experience as operator and manager. Will go anywhere.

A. V. Weaver, 2 South Clinton street, Poughkeepsie, N. Y. Wishes position as operator; can furnish best of references; sober and reliable; can repair machines. Will go anywhere between New York City and Albany.


Orrville B. Taylor, 72S Brook street, Louisville, Ky. Reliable moving picture manager; also operator of 10 years' experience. Gilt-edge references. Open for engagement.

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The Edison Oxygen Generator and Saturator fill this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner, without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxylithe, though the Generator will work equally well with another form of the compound known as Oxylith.

Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

We want every present or prospective Motion Picture Exhibitor to write us for detailed information about this outfit.

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Storvies of the Films

BIOGRAPH COMPANY.

The Eavesdropper.—The inevitable result of eavesdropping is at least a pseudo-justification, for the listener rarely hears anything of a pleasant nature. Old Spanish Hidalgo has justly made his reputation in financial reverses and Manuela, a wealthy ranchera, betroths him out. However, things have gone from bad to worse, and the old man finds himself at the mercy of Manuela, who, while not of the Spanish nature, of course distrusts his money or the security. He calls to apprise the old man of his notes are overdue, and makes upon a settlement, which the poor old fellow is unable to do. While there he meets the old man’s beautiful daughter, and falls deeply in love with her, and offers to cancel the obligations for daughter’s hand in marriage. Now Mercado is enamored of Carlos, a poor poet of the village, whom she loves, and gives him her note in return and when the suggestion of the ranchero is broached she indignantly repels him. However, upon realizing her poor father’s condition she decides to make the sacrifice and consents. She then hides Carlos call to see her to break the unpleasant intelligence to him and part company. The lover calls is and is almost heartbroken when he, perusing note and news.

While they are engaged in the act of separating, the ranchero enters the adjoining room and through the half open door hears the sorrowful word of the last farewell between the young couple. He is so touched by the pure, self sacrificing love of the lovers, that he scorns to make any effort of being tearful or sending them two trussing hearts such as these, so he makes up his mind that such shall not be. He then enters the room, and bidding the young ones to be of good heart, he not only joins their hands in bonds of true love, but makes them a present of the necessary notes which he had threatened to hold over her father’s head but a few moments before. This is one case of where eavesdropping was not only justified, but by ostensible results. Length, 514 feet.

The Suicide Club.—This is a broad comedy subject, the theme of which we often encounter in the newspapers. A body of disgruntled grocers has been formed in New York in order to shunt and prevent a new rival from getting a start and roll in a spectacular manner. With this object to the fore the Sabbath Club of America have this month meeting to select the next candidate for nomination of new members. Lots are drawn and Frank finds himself on the list of those chosen to mount the fatal card “23.” The President then presents Frank with the necessary suicide instruments—a plaited, a dagger, a bottle of poison and a rope—and wishes him success. Frank arrives home at the same time as a letter addressed to him which informs him that he has fallen heir to $50,000. Now to commit suicide under these conditions is out of the question. The members are very much upset by receipt of notice and naysmoke’s demise in the newspaper, so they go in a body to ascertain the cause. Frank meets Miss London in a music hall, and in his own note asks her for forgiveness for which she melts. She finally offers to refuse until he closes the door and turns on the gas. Now while they would suspect the parting guest, they are lost to go with him, so they shut the door. Length, 518 feet.

The Note in the Shoe.—As water is bound to find its level so the soul will find its mate. Cupid is a wise old owl, yet convivial though he is. A right roundabout and plays the game of hearts with the same sure-footed calculation as is always true of Cupid’s doings his board. Disparity of rank is a trifling obstacle, when it seems to be unanswerable. Now he knows our hearts better than we do ourselves, and will by cunning tricks lead us into the love-trap. The happy little romance which forms the plot of this subject shows one of the snail ways he has in his method of about the assumed condition in two hearts entirely unlooked for. Ella Berlin is engaged as a shoe to the gentleman at the Lone Star Shoe Factory, and by way of b. F. and angered by her company’s refusal of usual type and places it in the lining of a shoe. The shoe is one of a consideration for a lady, and falls into the hands of one of his best customers, although an ardent grouch. In a fury he returns the shoe with note with what he thinks an insulting note, and declares he will buy his shoes elsewhere before he will return. The girl first inclined to feel amused over the incident, but when he realizes the shoe is the affair of the manufacturer. The result is that Ella is called before the proprietor and fined. However, her sweet, innocent face makes such an impression on the proprietor that he reconsiders her dismissal and she returns to work. He now sees her often as she busies herself among the others seeking shoes, and the more he sees her, the more impressed he becomes, until at length—

Well, she is simply sent off to the almshouse, as far as he is concerned, and with some trumped up offense she is fired again. Narrowly she goes home and her mother’s query as to why she was discharged she has no answer for she does not know. She may have done the wrong thing forth the time-worn phrase “I didn’t do anything.” While they are sorrowing there is a knock at the door and a mother answering opening the door to the boss. He enters sternly and starts in to scold Ella unmercifully, finishing by saying
PREVENTS TIRED EYES AND HEADACHES

The rapidity of our new shutter has been so perfectly adapted that 30 to 40 per cent., less non-exposure (with which heretofore caused by the tremulous motion of the rear end of the other machine, making perfect brilliancy of picture and sharpness of outline. Together with the rocklike steadiness of the Hicker is a joy.

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EDISON MANUFACTURING CO.

A ROAD TO LOVE.—The theme of our picture is love. A young American engineer, sent to Central America to build an electric road, is prevented from surveying over the plantation of a wealthy planter. The engineer visits the planter’s home to plead, and meets his beautiful daughter. An army officer, a tall, dark, sinister character, enters, and the young engineer is met by the planter’s daughter.

The engineer appeals fruitless. The engineer determines to push the work at night, but is interrupted by the appearance of his old acquaintance, a young woman who has experienced a series of misfortunes. A German character, seeing the engineer,-in his position, offers to help him and to be of service to him. She sends him a box of goods and invites him to take her back with him.

The engineer accepts, and is in the company of a young German girl. She is engaged to a handsome young engineer, but is in love with the American engineer. The engineer, finding that she is in love with him, returns to his home.

The engineer returns to his home, and is engaged to the planter’s daughter. She is in love with the engineer, and the young engineer is engaged to the planter’s daughter.

ESSANAY FILM MFG. CO.

A MEXICAN’S GRATITUDE.—A Western ranchman, going home to transact business, leaves his horse to the care of his herdsman, who is engaged to the herdsman’s wife, a Mexican woman. The herdsman’s wife, while engaged to the herdsman, is engaged to another man, a Mexican.

On the return trip it rains heavily, and the horse is left behind. The herdsman’s wife is engaged to another man, and the herdsman is engaged to a German woman. The herdsman’s wife is engaged to the herdsman, and the German woman is engaged to the herdsman.

LOVE’S TRIUMPH.—The theme of this beautiful story is love. The lover, the one you love, is universal throughout the entire world; rules all, is highly beneficial, the gifted ceiling of
URBAN-ECLIPSE.

(George Kleins)

FOGGED—The good little causes jiggles after few discovered, marrying The table peddler most

LUBIN MFG. CO

WHY THE MAIL WAS LATE—Out on a Western reservation an Indian mail carrier waits for the coming train. He then goes on his route but is wayled by three Indians who try to look for the mail bag. True to his oath to deliver the mail, the Indian chief drives off the malignants and punishes them at a lonely spot just as they are going through the mail. He steel a revolver out of the mail bag, and, pointing it to the bandits, rolls the revolvers. He then picks up the mail bag and proved to the bandits that the mail is safe. The vision of an angel appears, crowning him with a laurel wreath for duty well performed. Length, 610 feet.

INVENTIONS OF AN IDIOT.—An eccentric lookin', bumpkinish person of the demon kind to whom he shows his latest inventions. The first one is a baby incubator, a most astonishing invention; he next puts his visitor into a tonal cabinet from which he emerges minus beard and mustache. The inventor quietly pangs him back into the cabinet—there he altogether appears again with a luxurious growth of hair and beard. The second invention is a saw puzzle which is solved in record breaking time. After this the inventor takes his visitor into his den, where he is shown to all his rooms and an afternoon. Suddenly the automobilist explodes and the two rooms are now made to see any more. A pressure on the push button and he is thrown out of the door. Length, 260 feet.

INVENTIONS OF AN IDIOT.—Two miraculous boys with every invention from the invention of the atom to the ultimate of human knowledge, but he does not live long and when after a pedestrian run he is brought to a happy ending only at their final resurrection. Length, 610 feet.

THE PEDDLER'S REWARD.—In a cluster of woods not far from his home a farmer is cutting timber and is accidentally caught under a falling tree. Fortunately his little daughter is at hand and he hurriedly rushes to the road where he meets a peddler whom she beces for assistance. This is not desire. The story illustrates the anguish of a young woman who after a series of misfortunes, retaining a period of many years, returns to his home and finds that his sweetheart, whose memory urged him to returned efforts despite almost lunatic frenzies, the two are to be united again to another and that he has been entirely forgotten.

THE PEDDLER'S REWARD.—Two desperado sailors returns with a new of a serious disorder at sea and the positive loss of all on board. Momentarily, grief is intense, and later she comes to the tender heart again assembles the natural hangman and the angel revives the attentions of other admirers. Several years have elapsed and another engagement is celebrated at this moment. The appearance of the former interested, Virgins in this story, the peddler knows that he has been forgotten and all memory of him a thing of the past. Length, 400 feet.

GUAMONT.

(George Kleins)

NEW PAIN KILLER.—A rip-roaring comedy sure to win a storm of applause. Sammertime down the river a young man experiences a severe attack of headache and hurries into a dentist's office to have the tooth pulled. The dentist quiets the nerve by a spray of antiseptic fluid. The pain disappears as if by magic and he becomes more amenable to pain.

THE HOUSE OF TERROR.—Out in the country stands a windowless house, shadowy, and of which are seen at night frightful scenes. The excited country folks decide to investigate the matter with a lantern, and when they push in and peer in the window they find Professor, an animal of rare character. They run out of the house and the Professor is not modest any more. Length, 220 feet.

PATHETIC FRERES

YOUR TURN, MARQUISE.—An old marquis, who has lived for many years his history happens one day he comes to his house, and when after a pedestrian run he is brought to a happy ending only at their final resurrection. Length, 610 feet.

ZOU-ZOU, THE LUCKY DOG.—Zou-zou is an indifferent French pole, the pet and companion of the famous large fortune hat who is without kin to inherit it after his death. One day he makes his will, in which he leaves all his money to the person who will take care of the poor dog. One day a little fellow puts the miser in the pocket in the dog's collar. Zou-zou is left unattended, and suddenly, immediately the poor animal is turned out of the place without a friend to care for it. Zou-zou, the little fellow is so attracted by the animal that he is transformed into a little dog, and when the young lady, after which he (the Marquis) follows the clairvoyant, plans to match make in the future he will marry his happy bride. He is most war, however, that his brother Frank is his rivaled rival, future. The latter, although keeping his secret, is constantly watching the little fellow for making in the presence of the other admirers. The maiden then hurries away and the unsuspecting fellow is dragged from his previous position and carried to his home. Length, 610 feet.

ZOU-ZOU, THE LUCKY DOG.—Zou-zou is an indifferent French pole, the pet and companion of the famous large fortune hat who is without kin to inherit it after his death. One day he makes his will, in which he leaves all his money to the person who will take care of the poor dog. One day a little fellow puts the miser in the pocket in the dog's collar. Zou-zou is left unattended, and suddenly, immediately the poor animal is turned out of the place without a friend to care for it. Zou-zou, the little fellow is so attracted by the animal that he is transformed into a little dog, and when the young lady, after which he (the Marquis) follows the clairvoyant, plans to match make in the future he will marry his happy bride. He is most war, however, that his brother Frank is his rivaled rival, future. The latter, although keeping his secret, is constantly watching the little fellow for making in the presence of the other admirers. The maiden then hurries away and the unsuspecting fellow is dragged from his previous position and carried to his home. Length, 610 feet.

THE BEDLAM EDGE.

The peddler returns with a new of a serious disorder at sea and the positive loss of all on board. Momentarily, grief is intense, and later she comes to the tender heart again assembles the natural hangman and the angel revives the attentions of other admirers. Several years have elapsed and another engagement is celebrated at this moment. The appearance of the former interested, Virgins in this story, the peddler knows that he has been forgotten and all memory of him a thing of the past. Length, 400 feet.
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The first picture shows the ceremony, then the young couple, with their friends and the dog's collar and opening it takes out the will. It seems they are both employed and start out immediately to get possess some money.

The smiling has noticed Lee's excited appearance and Hero, knowing the superstitious nature of his enemies, tells him that if he will change places with the Joss and at the right moment confirms the story.

The scene that follows is, according to the young couple, with their friends and the dog's collar and opening it takes out the will. It seems they are both employed and start out immediately to get possess some money.

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is on as they enter and take their seats. The leading lady makes eyes at Jim, and he is at once fascinated, forgetting the girl beside him. He excuses himself for a moment, goes to the stage door, where he leaves a note, making an appointment for the next evening. As the following day, he is not at the gate, as has been his custom, and Mauze is broken-hearted. Tom, another young fellow, not so stylish as Jim, has long been an admirer of Mauze, and, upon hearing her in this manner, determines to urge his suit. He invites her to a supper at his cottage, and incidentally mentions that Jim will be there with the chorus girl. Mauze determines to go, takes the money saved by redressing her torn gown and hat to match, has her hair dressed becomingly, and goes. Here she is easily the belle, and is besieged by all the men. At the dance, a chorus girl is astounded at the change in his former heart; compares Mauze to his present escort, to the detriment of the latter. He is beside himself with rage as he sees Tom escorting Mauze. He goes home, for a dance. Tom stands aside, anxiously waiting for her answer. Mauze looks Jim over in silence. She has discovered her true worth, as well as the stinging qualities of Tom, takes the latter's arm and walks away. Length, 480 feet.

WHERE THERE'S A WILL, THERE'S A WAY—Squire Hardacre sends a letter to Harold, telling him that he will cut him off in a will if he marries the actress; also that he hopes to visit London to-morrow. Being alone, he receives the letter; shows it to Letitia. After thinking over its importance, he asks a fellow actor and campaigner, Harold off to meet his father. The Squire arrives by 10 o'clock, and Harold receives him and proceeds with the business. The old gentleman is taken off to Letitia's lodgings, and there the Squire proceeds to answer his hell. She does so herself, and makes herself so useful to the old gentleman,294d53

GREAT NORTHERN FILM CO.

NAT PINKERTON: OR, THE LOST CHILD.—Sam Sander is a professional marriage swindler, and he plans to make his fortune by deceiving Miss Durban, an attractive and wealthy widow, Miss Durban. When he proposes to her, she agrees, but before they leave, she discovers that he is engaged to another woman. Miss Durban and Sander are intimately acquainted, and they decide to make the most of their situation. As Sander sees that he is discovered, he goes to see a man named Fagin, who has before rendered him service as a criminal, and asks for his assistance. Fagin has seen the situation and agrees to help Sander get away with his plans. Sander and Fagin proceed to the street, and take him to Fagin's where he is detained.

When Sander in the evening pays a visit to Miss Durban, she finds him with tears, because his idea was never to marry her. Sander promises to try and find the child. An hour later he returns to Miss Durban, telling her that he has been unsuccessful. But now the unfortunate mother decides to go to the famous detective, Nat Pinkerton, and ask for his assistance. Fagin has noticed her being away, follows after, and sees her in the street talking to Nat Pinkerton. He, however, does not see him.

There stands Nat Pinkerton cool and quiet. Tommy swarms with excitement and emotion, but the detective stops him quickly and catches hold of Tommy's leg, thus pulling him to the ground, while with a blow of his white cudgel, calls the policemen to his assistance. In a minute they have handcuffs on the criminal and the boy is released. Tommy is at once brought back to his mother and Nat Pinkerton and his assistant now try to catch the leader. But when they arrive at Sam Sander's house, the criminal has disappeared. Nat Pinkerton succeeds in entrapping Sam Sander, just as he with revolver in hand tries to force Miss Durban to give up her money.

As the rascal sees that everything is lost, he attempts to escape. But his attempt is thwarted by Billy, who holds him firm so that he can be arrested. Now, Nat Pinkerton's work is finished, and with some friendly words to the heartbroken Miss Durban, he utters the summons.

This film, in which the plot is most exciting—although it is simple, is thoroughly imbued—thus prove a good drawer for any exhibitor. Excellency of acting and photography of the usual high standard. Length, 800 feet.

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THE DONKEY THAT WAS NOT AN ASS.
(Short Film).—Is this not a scene that will be a source of delight to all the world? The story opens by depicting a donkey misbehaving and robbing his master. One of them discovers a peasant coming along and the other, seeing it, emotions here and there as it is upon the donkey's back. They have some trouble locating the thief, but at last they do, and the story of how the police officers arrive and take the owner of the donkey to the police station is concluded. Length, 56 feet.

THE DEVOUT'S BURSE.
(Short Film).—A dramatic film by Heplew. The film starts by showing us the ex-jailer and the merchant, and a peasant telling an officer of his trouble. He is shown to the robbers at work; they secure their boots and put them away, and then enter the house where they encounter the proprietor, who has determined to foment trouble by starting a new venture. They cover the man and put him in a bag. Length, 560 feet.

THE DWARF.
(Edditt Company).—Mr. Jack adores playing the chambermaid, and in response to the advertisement a young girl answers that she is able to play the part. When she is in the pantry, the butler makes love to her and she is charmed by his courtship. He asks her to go to the town and see if she can find another man who will love her as he does. She accepts the offer and goes, and while she is gone, the butler tries to seduce the young girl, but she resists him. Length, 377 feet.

EASTER BELL.
(Short Film).—This drama opens by showing us the exterior of a church, into which many are going. We next see father and son tolling the bell, which appears to be quite a task by themselves being experienced. It is finished and they go to dinner. The son refuses to eat, and subsequently goes out. We next see him and his son to his "suffrage." He meets her on the door step of her house, and takes her to the church. He is an old character, and the girl is very sensitive and retiring and disappears while she is doing so, and in her place appears another woman with some phenomenal tricks, and disappears. She has been in the church and is on her way home, and the dwarf she decides to leave. Length, 337 feet.

FARMER JONES GOES TO THE MARKET.
(Herwick).—Farmer Jones and wife go to market. When they arrive at the market, she sees a man whom she loves, and as the wife tries to put them in the wagon, but he only left them behind. They start home, but they did not meet on the road. They visited the market and picked up some pigs and assist in numerous chases until the pig is captured. The film is very amusing and will please the audience.

REMOVAL UNDER DIFFICULTIES.
(Lox).—A farm woman and her family are going to the city very nicely, everyone is busy packing and moving their things, and they are not sure of some meal in their work. But no one had disinterested the orders of the working unions. As the mowers are piling the furniture on the wagon, an order is received that a strike is in effect and the men are ordered out. The tenant decides that he will have to do his own moving and he calls for some men. The two men who are walking down the street to help him are out of work, and the two men who came to help him are out of work, and suspend him in a treacherous quicksand in which he is seen in process of being engulfed. But now the heroine appears and hangs onto the rope, and so prevents her from being drawn under the sand. From this perilous position he is rescued by the clerical cowboys, and finally the lovers are united outside of the door of the humble cabin, which is the scene of the opening of the little drama. The story, of which we have given the main theme, is full of incident, movement, and action. In these respects, if the Centaur Company continue as they have done, they will deserve well of moving picture patrons, who, above all things, need, as they say, "good, action, action, action all the time. The pictures given us by the Centaur Company are very much in line with the pictures given us by the Goldberg Company, and there are many exciting pursuits, contests, adventures, both in the pictures and in the pictures which have considerable variety of effect. The whole film is, in fact, crowded with incidents which spring from its first to its last frame. In no film in which the Centaur Company show great dramatic accomplish this. But what we are really pleased with this picture film is its effects, as it were, dragged in by the side of the road, and made up of the idea of the effect.

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Photographically regarded the picture must be given a high rating. The film has not been determined to arrive at the best results in this im- 1307. It is a film of 870 feet and it is to be released on May 5.
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Length 850 feet. Shipment May 8th.

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"The independent film renter is scouting like mad for second-hand films. This is proof enough that the average independent does not intend to become a regular purchaser of the regular weekly output of the independent manufacturer, but intends to buy only when it suits him. This tendency in itself means failure for any concerted independent movement, and the Moving Picture Patents Company knows this and therefore they can afford to smile at the grandiloquent promises made by the Independents and the fierce threats made against the Trust. The simple, solid truth is that the vast number of exchanges that claim to be independent are running on the mangiest of junk and the outcry of their subscribers is painful. Already the business of many independent shows has been ruined and some of them are closing their doors."

The above paragraph appeared in the Moving Picture World on page 361, issue of March 27, 1909, under the caption of "Observations by Our Man About Town," and is the cause of our publishing the above offer. This paragraph was probably published with a view of ridiculing the INDEPENDENT movement and INDEPENDENT exchange. As this article has appeared, we wish to say, as America's Largest Film Exchange, either TRUST or INDEPENDENT, that the facts published are, in the main, true. There are many small wild-cat exchanges representing themselves as being Independent which are really the back door of some TRUST film exchange who are endeavoring to make their "junk" film earn them something.

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I use...................................................................... changes of
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High grade condensing lenses, "A" quality, each, 75c.
SWANSON non-breakable, pure white condensers,
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83 WEST RANDOLPH STREET :: :: CHICAGO
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TUESDAY, MAY 11, 1909

For Her Country's Sake

An episode of the Civil War picturing the thrilling experiences of Nell Belmont of the U. S. Secret Service, who successfully evades the enemy and delivers important papers from Gen. Logan to Gen. Grant. Length 655 feet.

The Infernal Machine

Depicting the trouble of a Banker who endeavors to get rid of an infernal machine left in his office by a crank.

SATURDAY, MAY 15, 1909

A False Accusation

A Story of Paternal Devotion

A destitute actor is engaged to entertain at a fashionable gathering. At dinner the host displays a valuable diamond which is being passed among the guests is missed. The actor meanwhile has unnoticed taken food from the table, put it in his pocket for his sick child at home. When the stone is missed all save the actor agreed to be searched. Officers are called, but in his pockets they find only the food. At the same time the diamond is discovered under a napkin. Apologies are in order, the host realizing that poverty alone prompted such an act, generously provides for the man and his sick child.

Length 300 feet.

Dime Novel Dan

A clever comedy in which the daring rescues, thrilling escapes, and other impossibilities of the young hero, in the novel Dan is reading are vividly portrayed. Length 230 feet.

Released Tuesday

Teddy in Jungleland

May 18

An exceptionally clever and particularly appropriate comedy.

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The highest type of Film production of the world.

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<tr>
<th>Film</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>25 Reels</td>
<td>$10.00 each</td>
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<tr>
<td>100 Reels</td>
<td>$15.00 each</td>
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<tr>
<td>500 Reels</td>
<td>$50.00 each</td>
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<tr>
<td>8 Reels</td>
<td>$10.00 each</td>
</tr>
<tr>
<td>10 Reels</td>
<td>$15.00 each</td>
</tr>
<tr>
<td>300 feet film, never used</td>
<td>$15.00 each</td>
</tr>
<tr>
<td>1 Edison machine, fire shutter</td>
<td>$25.00</td>
</tr>
<tr>
<td>1 Edison machine, 8 pin</td>
<td>$75.00</td>
</tr>
<tr>
<td>1 Edison machine, 1 pin</td>
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CRESCENT AMUSEMENT COMPANY. 30 East 23rd Street New York

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UNEXCELLED IN PHOTOGRAPHY

Issue of May 14, 1909

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A STORY OF LOVE AMONG
THE SAW MILLS OF FLORIDA
LENGTH, 870 FEET

"GOOD FOR EVIL" is another
heart interest melodrama, fully
up to all of our high require-
ments in photography and ac-
tion. The big feature is a rescue-
from-drowning scene which is
the very acme of realism.

The reason we keep talking about
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every Nickelodeon Manager will want
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ing Picture Machines.
Supplied to the Trade Only. Write for prices

BIOGRAPH FILMS
RELEASED MAY 10, 1909
JONES AND THE LADY BOOK AGENT

You may rest assured that our gentle friend Edward Everett Jones gets into trouble again. This time it looked serious, but as usual he wriggled out of it. He is visited at his office
by a lady book agent and on account of the reception given her she plans vengeance by putting her old pair of scowls in a box containing gloves, which Jones has bought for his wife. There are things doing in the Jones family, until a matrimonial letter is received from the book agent which explains everything. Length, 585 feet.

THE FRENCH DUEL

This is a very funny high class burlesque, and different from anything ever before attempted. It shows a party of Frenchmen at a club and one reverts the putting of an olive in his cocktail. They meet on the frond of honor, where a duel to the death is imminent. They are attended by a corps of trained nurses and undertakers, who are not called into service as it is a bloodless though funny contest. Length, 407 feet.

RELEASED MAY 13, 1909
A BABY'S SHOE

Beautiful life story of a long separated brother and sister.

This is unquestionably the most beautiful motion picture story ever portrayed, dealing
as it does with a subject of the most profound nature. The atmosphere is that of sanctity
and there is not a harsh or discordant note in its entire length. Beautifully yet consistently
staged, convincingly acted, and handled with a delicacy seldom if ever equaled in picture
productions. It becomes the very acme of art. E. This is emphasized by superb photography. The
story tells of a widowed mother of two children, a boy and baby girl who is forced by poverty
to leave the baby on the doorstep of a wealthy banker. The poor woman takes off one of
the banker's shoes before leaving it, and returning home dies clutching the tiny memento in
her hand. The pariah priest takes the boy as well as the little shoe. Fifteen years later
the girl grown into womanhood imagines the banker and his wife her parents, while the
boy is preparing for Holy Order, both ignorant of each other's existence. A runaway
in the park is stopped by the boy and a friendship of the girl, who was the victim of the
runaway, and her rescuer, ripens into love. They are about to be married when the revelation
is made, through the little shoe, they are brother and sister. The girl becomes a nun, while
the boy becomes a priest, finding "The Peace that passeth all understanding." Length, 999 feet.

Release days of Biograph Subjects — MONDAY and THURSDAY

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**GAUMONT FILMS**

**KLEINE**

Licensed by Motion

**PICTURE PATENTS CO.**

**THE MOVING PICTURE WORLD**

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**GAUMONT FILMS**

**GEORGE**

Licensed by Motion

**THE CYCLONE SNEEZE**

Drama. Approximate Length, 297 feet.

RELEASE, TUESDAY, MAY 11, 1909.

This series of views presents the dire results of a severe cold in the head.

The gentleman afflicted is forced to sneeze so hard as to render the effect of a miniature cyclone. A servant is blown over, the janitor in the hallway turns a somersault, guests at the dinner table are dispersed, a lady dancer loses her equilibrium and to cap the climax, his sneezing becomes so energetic that the lights are extinguished and all batten pulled out of the room. The unfortunate fellow hurries home to secure relief and en route experiences a few more violent attacks. Innocent and exceedingly amusing incidents prevail throughout the subject. Excellent photographic detail.

---

**URBAN-ECLIPSE FILMS**

**GEORGE**

Licensed by Motion

**A TIMELY APPARITION**

Drama. Approximate Length, 601 feet.

RELEASE, WEDNESDAY, MAY 12, 1909.

An historic subject of intense interest. An old Gallic chief on the point of death wishes to see his daughter happily married before he dies. The young girl is invited to choose from a number of admirers and in turn chooses a lord and a druid, accepting a young warrior.

Both the rejected suitors swear vengeance and after the death of the chief the druid announces that the gods have communicated to him the fact that the old chief will not rest in peace unless his daughter is burned alive on his funeral pile.

The girl is tied to the stake and about to be burned when her husband rescues her to the horror of the worshipers gathered who deem the art of human sacrifice.

The angry mob pursues the fleeing pair over the jagged cliffs and are about to overtake them when the apparition of the old chief interposes and extends a hand over the druid and the hard who drop dead.

This turns clear to the people the plot of the two conspirators and they loudly cheer the young couple whose apparition vanishes.

---

**KLEINE**

Licensed by Motion

**THE ACTOR’S MOTHER**

Drama. Approximate Length, 743 feet.

RELEASE, SATURDAY, MAY 15, 1909.

In a little hamlet situated on the sea coast is the hut of an aged woman and her son. An existence is barely maintained by the old lady’s needle crafts. The son is led astray by evil companions and takes a fancy to the stage. He concludes to join a company passing through the village and makes his departure at night taking with him what little money his mother has.

The next day the hundreds calls for his rent and when the old lady goes to the cup board she finds she has been robbed, but the landlord does not believe her and puts her out of the house. No other recourse at hand she is forced to beg for food and shelter. She wanders from town to town and at a metropolitan city she approaches the castgro to beg when a picture on a large hillside attracts her attention, and requests her with the fact that her wayward son has attained fame in the theatrical field.

Numerous times she meets her son and endeavors to speak to him but each time she is trembling with emotion and unable to speak.

Finally she assumes courage and attempts to speak to him as he stops to light a cigarette but he pushes her aside and she falls over. He then stops and looking at the old lady he sees her hold up a photo that he recognizes as his own. Scooping up her prostrate form he carries into his mother’s carriage and lift comes over. He humbly bows forgiveness for the wrong done her, receives her pardon and kisses her before she dies from the shock of their long deferred meeting.

---

**KLEINE**

Licensed by Motion

**FREE CHAMPAGNE**

RELEASE, SATURDAY, MAY 15, 1909.

Comedy. Approximate Length, 144 feet.

Wandering Willie turns joker and is having the laugh on everybody when the table turns and poor Willie gets a trouncing and a bath.

---

**KLEINE**

Licensed by Motion

**WILBUR WRIGHT AND HIS MAJESTY KING EDWARD VII.**

RELEASE, WEDNESDAY, MAY 12, 1909.

Topical. Approximate Length, 166 feet.

This series is taken at Fai, France, and shows Wilbur Wright’s aeroplane performing in the presence of His Majesty, King Edward VII., and a large number of officials. The royal group is plainly visible and the background is formed by a splendid panorama of the Pyrenean Mountains.

**BAMBOO POLE EQUILIBRIST**

RELEASE, WEDNESDAY, MAY 12, 1909.

Sporting. Approximate Length, 106 feet.

A delightful deviation from the usual performances of this kind is found in the marvelous feats of muscular strength and agility displayed by the natives of India.

---

George Kleine

Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill.

19 East 21st Street, New York
Moving Picture World

With which is Incorporated
The Exhibit.

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Vol. 4 MAY 8 No. 19

Editorial.

Certain of the manufacturers have pointed out to us that there is a sharp line of distinction to be drawn between the Motion Picture Patents Company and the Associated manufacturers. The company exists as a patent holding concern on the one hand, whilst the manufacturers are merely individual licensees of that company. They do not hold stock in the Patents Company, they have no voice in its management, and their license agreement only exists for one year, being terminable at the expiration of that period.

* * *

Consequently it will be seen that some confusion has arisen in the public mind as to the exact position of the various interests. Of course the common impression is that the manufacturers are banded together for the purpose of exploiting a trust, whereas, such is not the case. All the manufacturers are waiting for, we understand, is that their recognition of the Motion Picture Patents Company should be publicly vindicated. The effect of this would be that the Associated manufacturers would be in a position to double their output, so that they would reap some direct advantage from their affiliation with the Motion Picture Patents Company. At present the only advantage they have received is the privilege of contributing to the company's coffers. They not unreasonably demand something in return for this.

* * *

Moreover, while approving of the "uplift" policy of which so much has been made by those responsible for it, certain manufacturers also complain that so far they have not reaped any advantage therefrom. Of course it may be urged that this is somewhat early for complaints to be made, but it is indicative of dissatisfaction with the course of events. The progress of the threatened suits will be watched with interest. It seems clear, however, that the output of the Associated manufacturers could be materially increased, and that they are only waiting a suitable opportunity for it to be done.

About Ourselves.

Our contemporary, the Dramatic Mirror, is featuring an addition to its staff, who, over the signature of "The Spectator," is treating of film subjects. Half of his space in the current issue of the Mirror is devoted to a criticism of our recent editorial headed "Quality." The Mirror man claims for his paper a year's priority in having pointed out the need of improvement in the quality of films. Piffle! Exactly two years ago, namely, on May 11, 1907, we drew attention to the depression of "the moving picture business which would surely follow if misguided manufacturers and dealers persisted in issuing subjects bordering on the sensational and immoral." No single number of The Moving Picture World has since been issued which has not had for its object the technical and dramatic improvement of moving picture films. "Spectator's" claim for the Mirror's priority therefore falls to the ground. Moreover The Moving Picture World has the services of dramatic critics with as much experience as any of the critics employed by our Forty-second street contemporary. At all points of the game, therefore, we deny either the right or the ability of our contemporary to call us down. The remainder of "Spectator's" article demonstrates his facility in writing journalistic platitudes, but we search in vain for some evidence that he knows anything about the technical or dramatic making. The New York Dramatic Mirror is an old and well-esteemed theatrical paper, with which we are sorry to have to break a lance. Its dramatic criticisms of films are helpful, but the sooner it gives up the hopeless task of posing as an authority on the entire subject, the better, we think, it will be for its reputation for common sense. The interests of moving pictures in the press can only be adequately defended by a combination of practical, technical and critical qualifications, such as The Moving Picture World alone enjoys. Esteemed contemporaries, please note.

In the history of modern amusements no fact is more startling than the growth in popular esteem of the moving picture. Its popularity is due to the fact that the public mind has been educated up to reject mediocrity, incompetence and sheer incapacity on the dramatic and vaudeville stages. People, indeed, prefer the high class "mechanical" act to the senseless puéricities of untrained "actors" and "actresses." The establishment of a moving picture press was, therefore, the logical outcome of events. What followed? The theatrical papers, without exception, for a long time absolutely ignored the moving picture as a factor in the entertainment situation. They devoted no space to it, although they cheerfully accepted the advertisements of the manufacturers. Nowadays, however, they clamor to patronize that industry which they formerly ignored, and reap kudos and profit thereby. Whatever gains they make in this direction can be directly traced to the initiative of The Moving Picture World. This fact admits of no dispute. We repeat that it was not until The Moving Picture World drew attention to the enormous entertainment possibilities of the moving picture that the theatrical papers woke up to the fertility of the new field that had been prepared absolutely without their help, encouragement, support or knowledge. Now that they are reaping where others have sown, we take leave to doubt whether the combined patronage of all the theatrical papers of the United States is worth a red cent to the moving picture industry, wholly or in part. How about it, Mr. "Spectator?"

Owing to pressure on our space, we are compelled to hold over several feature articles, including the installment of Mr. Richardson's "Plain Talks to Operators and Managers." A double chapter will be given next week.
About Anniversaries.

A moving picture publication, in celebrating its first anniversary, says that it was formed to succeed The Moving Picture World. If it was, let us see how well it has succeeded in its self-imposed mission. Turning back to The Moving Picture World of May 2, 1908, the date when our “successor” seceded and when the World drew a deep breath of relief and really began to live, we find that our issue of that date consisted of a total of 24 pages, 9 of which were advertisements. Our issue of May 1, 1909, consisted of 40 pages, 20 of which were advertisements. This represents a total space increase of 60 per cent., and in advertising patronage an increase of about 75 per cent. Our subscription list has increased in proportion, until there is not an exhibitor of moving pictures or a concern engaged in their manufacture or distribution which does not look for the World every week, and if it happens to be a day late we are swamped with letters to hurry it along as they cannot do without it.

In plain language, The Moving Picture World has more than doubled in value and public esteem since our “successor’s” secession. Any comment of ours would spoil the irresistible cogency of these facts and the conclusions to be drawn therefrom.

The Question of Prices.

The development of the situation in the moving picture field has led to the expression of a serious fear in many quarters. That fear apprehends nothing more nor less than a war of prices. It is felt that this is the almost inevitable outcome of the division of the moving picture field into two opposing forces. And some of the smaller Independent manufacturers, as well as several exchange men, have expressed to us their regret that such a state of things should be likely to happen.

But we do not think it will. We have been in consultation with leading men on both the Associated side and the Independent side. Men of sound judgment and common sense business principles. They not only agree that the price cutting of films would be a disastrous element to be admitted into the business, but they are determined that it shall not. Moreover, there appears to be every prospect of an agreement being reached all round to maintain prices. So that the battle to be fought is one that we ourselves were the first to outline; namely, the battle of quality.

This is a contest in which, of course, no well respecting business man need fear to enter. We think this general disposition to keep up prices to a profitable level will be generally welcomed and we are glad to have this opportunity of making this announcement. Certainly at the first indication of price cutting from any source whatsoever, the most drastic steps should be taken to prevent the spread of the malady. In our opinion all the signs point to a very prosperous era in the moving picture field, and it is well, at this stage of affairs, that the threatened evil should be averted.

A Moving Picture Exhibition

A SUGGESTION FOR THE PATENTS COMPANY.

In London, next July, there is to take place an international “kinematographic” or moving picture exhibition. The setting of the display will be in the Crystal Palace, a vast glass palace, situated some miles from the center of London and constituting one of the most popular and beautiful show places in the world. The intention of the promoters of this exhibition is to attract from all parts of the world, and here we quote from the official programme, “a representative display of projectors, films of all kinds, gramophones, singing picture machines, synchronizers, film boxes and reels, arcs, burners, lenses, slides, lanterns, electric light fittings, screen frames, non-inflammable material of every sort,” and, in fact, everything connected with the preparation and exhibition of the moving picture. The scheme of the exhibition is as comprehensive as it is ingenious.

It seems to us that this is a very good opportunity for the American film manufacturer to be, for the first time, properly represented in England, to have his productions prominently brought before a large public which is waiting to purchase them. For, strange as it may seem, the American film is very little known in England, although there are agencies in London for its distribution, such as the Edison and Vitagraph Companies. But there is room for more. Stay-at-home Americans seldom realize how popular the best class of American productions are in England, provided they be understood. “That is all there is to it.” The English public, like the American public, is very easily catered for; in fact, the two publics are very much alike: the paying public, we mean. Not the superior person who constitute that small and negligible section of the community known as “society.” We mean the people.

Now we suggest to the Patents Company that this is a ready-made opportunity for them to demonstrate their sincerity in wishing to help along the American moving picture industry. Let them take charge of the American section of what promises to be a very great international exhibition. Let them organize the exhibits, send them to London, arrange for their adequate public display, and thus, by bringing them prominently before the hundreds of thousands of visitors to this exhibition, they will help create a demand abroad for American made films.

Irrespective of this suggestion, however, the matter is one which is of general interest to the American film trade, and we hope, therefore, that it will attract the attention it deserves. We are promised full details of the prospectus of the exhibition, which we will publish on receipt.

Meanwhile we close this editorial with the address of the promoters of the exhibition, which is Messrs. Brown & Bernard, Ltd., Westhinghouse Building, Norfolk street, Strand, London, W. C., England, with whom those of our readers who are interested should get into communication.

NOTES OF THE TRADE.

Mr. Selig advises us that the film to be issued from the Selig studio on May 20 will create a sensation among the trade. We are used to seeing big things emanate from this studio and Mr. Selig has always been very modest when speaking of his successes, therefore when he mentions beforehand that he has a surprise in store we can imagine the exchange men falling over each other in their haste to get in advance orders for extra copies.

The World Film Mfg. Co., of Portland, Ore., advise us that they are now prepared to market a regular weekly supply of American subjects. We look forward with much interest to seeing the first productions of this company, as we understand that their working force is composed of the very best talent that they could procure in this country as well as from Europe. Their factory is equipped with the most approved machinery and some of their employees have been with the largest film manufacturing concerns in the world. During our last interview with Mr. Lewis H. Moosmaw, the general manager of the World Film Manufacturing Co., he said that his company was prepared to spend any amount of money to equip a perfect plant and turn out a film that was the equal of any and excelled by none. Until this ambition was realized to their satisfaction no films would be issued. Now that they announce their first releases we look forward with some degree of confidence to the results of their many months of silence.
The Modern Way in Moving Picture Making.

By Thomas Beding, F. R. P. S.

CHAPTER IX.

Whilst the last number of The Moving Picture World was passing through the press, I saw in New York City a number of recently released films which contained many of the defects described in the previous chapter, and which the makers of those prints, had they possessed the necessary knowledge, could have prevented. There seemed last week to be quite an epidemic of spots and other defects in the pictures, which was very noticeable, coming, as it did, after several weeks of very high technical excellence; evidently, then, these chapters are not being written in vain.

To take up the thread of the subject as dropped last week; we come to the handling of the negative after it is washed and dried. It is then by no means ready for printing, although it is too often the practice to put it into use straight away.

In the first place it should be carefully examined for any defects it may contain, as previously mentioned, and, if possible, those defects should be removed or remedied. Take off the superfluous dust markings with a very sharp knife or by gentle friction treatment. Absorbent cotton moistened in kerosene is well recognized as a good cleaning agent. Not only should the film side of the picture be cleaned, but also the plain side. A common practice is to wind the negative on a suitable winder and then to rewind it on another winder, both being fixed on a work bench. This allows of the negative being easily examined and cleaned in its progress from one winder to the other.

The negative must not only be cleaned, but critically examined with a view to the suppression or elimination of superfluous parts of the film. There may be too much of a particular episode in the picture or an uninteresting patch, or a section showing no action, or it may be desired for some reason or another to shorten the film either at the beginning or at the end. The superfluous piece of the film must be cut off or cut out, and the ends then neatly joined up, so that the pictures follow in their proper sequence. This matter of film economics does not receive so much attention as it deserves. It is quite a nice point of judgment as to the exact amount of subject to be left in the film. Very often the success of the picture will depend on the inclusion of a greater or less amount of the narrative action. Therefore the man who examined the film after it is made, should, besides his technical knowledge, have some sense of proportion; a nice appreciation of the author's and producer's intention in the making of the film.

Incidentally the question of waste crops up. If the negative is too long, then the positive is too long, so there will be a double waste. The quantity of film that is wasted in this manner in some moving picture houses is very great, so great, that special means should be taken to prevent it. This can only be done by the careful co-operation of all concerned. If the production is closely worked out, then there need not be any waste in the negative.

A common defect seen in positives is unevenness of deposit; one part of the picture is darker than the other. This may be due to inaccuracy in exposure or development. Very often, however, it is due to an entirely different cause. This is simply the joining up of unexposed parts of negative film and using this patch work film in the camera. What is the result? You probably have in the one length of film several degrees of sensitiveness and so in development you get different degrees of density which are reproduced in the positive with the results seen on the screen. This is somewhat doubtful economy. Or maybe pieces of positive film are used in this manner. The result will be the same unevenness in the picture with dissatisfaction on the part of the exhibitor and his audience.

It cannot be too strongly emphasized again that no two batches of film are of exactly the same sensitiveness. Exposure and development is therefore to be carefully watched so as to adjust them to the exact requirements of the film. The negative being ready for printing, every care must be taken in this latter operation. Whatever form of printer may be employed, it is imperative that the omnipresent enemy—dust—be guarded against. The positive film should be stored in a cool, dry, clean room, and it should be handled with the utmost cleanliness. These remarks also apply to the perforation of the film. The perforator should be kept free of dust, grease, and any other contamination should be removed from the surface of the film from the minute particles of celluloid which are distributed by the action of the perforator. At the risk of wearying the reader by harping too much on one string, I must again state that the greatest foe to perfection of result in moving picture making is dust or dirt, dust or dirt; in short, matter in the wrong place. And no time or effort is wasted on the part of the employees of a moving picture plant in specially guarding against its presence in the factory.

The printing of the negative, of course, is in theory a simple matter. Positive film is brought into contact with the negative and the exposure of each picture is made, each of definite length of time, to a definite actinic strength, fixed at a definite distance from the surface of the negative. So you see it is an exceedingly simple matter to standardize these factors, provided, of course, that the density of the negative is known and also the rapidity of the positive film. The simplest way of arriving at the two latter factors is, of course, to make a test of the negative on the positive. Positive film does not vary in sensitiveness. It has a slower emulsion, and as every photographer knows, slow emulsions are easier to work with than the more rapid kinds, consequently printing is comparatively an easy matter. All that is required on the part of the printer is care and intelligent judgment. The actinic strength needed for the positive depends on the density of the negative. And the printing of the positive can easily satisfy himself as to the developable properties of positive film by making one or two experiments on the lines indicated. Of course all negatives should be of uniform density. As a rule they are not; some are quick, some are slow, some are contrasty or thin or flat, etc. An allowance can be made for all these variations.

Of course this is somewhat unscientific and vague. I would like to see all negatives uniform, as they should in theory be. Then printing, exposure and development would also be uniform and automatic. We shall probably reach this stage in moving picture making, but the time is not yet.

I hope this chapter will be instrumental in drawing attention to the fact that between the development of a negative and its printing much generally remains to be done before the negative is ready for the latter operation.

ANOTHER FILM D'ART

Will be issued by Pathé Frères on the 12th. It is "The Hunt of the Grizzly", a powerful story, the characters of which are acted by prominent Parisian artists such as M. Massier, of the Theater Renaissance; M. Chelles and Mlle. Taillade, of l'Odeon. The splendid scenic effects are in keeping with the work of the talented actors.
MOTION PICTURE PATENTS COMPANY.

THEIR POLICY AND PROCEDURE.

There was a disposition on the part of the exhibitors to raise a howl when the license fee was first imposed and many of them thought that it was only a scheme to fatten the pockets of a few holders of patents of questionable validity. However, the revenue is not being diverted into private channels, but is being used in various ways that is making for the welfare of the exhibitor and the good of the general business. The necessity for such mis-

sionary work is apparent to every thinking man, and if we can

judge from the tone of our correspondence and the reports that the number of licensed exhibitors is steadily increasing, it would seem that the exhibitor is making up his mind that the system of the Motion Picture Patents Company is worthy of support.

In a letter from the manager of the Avenue Theater of

East St. Louis, he says:

"I have read many of the pamphlets that are so much in sympathy against the Motion Picture Patents Company, of which organization I think that there cannot be enough said in their favor, as they are doing a great work in fighting the adversaries of moving pictures in the various States. Still there are a lot of people that think they are getting an easy way to be put out of business and in the meantime they are just doing what is necessary to do. I have very little talking about the Motion Picture Patents Company; I have tried and failed and have gone back to the films of the licensed manufacturers faster than they left them.

* * *

AN AVERTED CATASTROPHE.

Legislative bodies, like ordinary individuals, are not fool proof. They are the public with us. He becomes a menace to public concord when, dressed in a little broad authority, he is allowed to wreak his irrational experiments on an offending community. A new bill making the use of celluloid film a misdemeanor, unless it was previously "fire proofed," was proposed by Senator Cullen and rushed through the New York State Senate on Wednesday, April 28. The bill was handed down by the Legislature, Friday, April 30. The provisions of this bill, signed by the Governor, would have brought the moving picture business to a standstill in the absence of any known process of safety of films, or the opportunity for the concern to go on with their process being readily available. Fortunately this absurd bill attracted the attention of the Motion Picture Patents Company, whose representative, Mr. Chester Beecroft, blocked the passage of the bill. The representative of the company was premature and unjust. The bill, therefore, was recommit- ted before the adjournment of the Legislature. In defeat- ing this ridiculous bill the Patents Company and Mr. Beecroft are deserving of congratulations at the hands of the entire moving picture industry.

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NAVAL DEPARTMENT LICENSED TO PRODUCE PICTURES.

The Motion Picture Patents Company has granted a li-

ence to the Navy, through Lieut. Com. G. H. Holden, for the taking of pictures and the projecting of same, provided that such pictures shall not be sold or otherwise disposed of by the Navy or used for public exhibitions.

NEW YORK M. P. HOUSES TO BE OPENED ON SUNDAYS.

Judge Carr, of the Supreme Court in Brooklyn, N. Y., has handed down a decision that will prove of great advantage to owners of moving picture theaters. The decision establishes that a moving picture show can be lawfully operated on Sundays, and that, though a license is required, it must be issued without restrictions. Judge Carr, in rendering the decision, said:

"Most of the moving picture shows are classified as dra-

matic performances, verging from their most common form of entertainment, the great profane, which has been held by the United States Circuit Court of Appeals under the copyright law in Harper Brothers vs. the Kalem Company (New York Law Journal, April 13, 1909).

"Of course there may be and doubtless are moving picture shows which do not constitute dramatic representation, but in which there is so much of the Penal Law and the statute which is construed as to discriminate between different forms of the same kind of public entertainment, for apart from the statute one is as innocent as the other. A person should have such legal right as to give public pleasure in the theater on Sunday with living speaking personages as actors as another has to employ for the same purposes either lay figures or photo-

graphic reproductions.

"I believe that a license the Mayor is vested with a proper discretion with which the courts should interfere.

This discretion, however, excludes the idea of the exercise of the power in such manner as to be arbitrary. Wherever such discretion is exercised arbitrarily, the courts will inter-

fere for the benefit of those seeking licenses. The issuance of a license in this case imports that both the plaintiff and his place of business satisfy the requirements of law. The Mayor, however, that the City's business should not be conducted on Sundays. To the extent wherein the business may be unlawful, the Mayor is right. To the extent in which it may be lawful the Mayor should not inter-

fere by the exercise of arbitrary power. The things which cannot be done lawfully on a Sunday are all enumerated in the Penal Code of this State. It is not for any power other than the Legislature either to enlarge or restrict the scope of the code.

"There are nearly a dozen similar applications for injunctions now before this court, and which are decided herewith.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The conversion of a theater of the usual kind into a mov-

ing picture house, is an event of first rate importance in connection with the moving picture business in New York City. It has recently been announced that the progressive house of Keith & Proctor have given over their 125th street place of amusement to the newest form of entertainment, displaying pictures from the Edison invention, with the intention of drawing the remunerative patronage of the public. Feeling like this, I considered it my duty to the readers of this paper to visit the newest moving picture house and report thereon.

It is commonly a furnace and stately place, and a visitor thereto will have the opportunity of enjoying moving pic-

tures amid such surroundings as I have described last week, namely, those of comfort, luxury and convenience. The house has a seating capacity of 300. It is beautifully kept and appointed, and though the summer season has set in, and attendance at all forms of indoor amusement are bound for the time being to diminish, yet it is easy to see that the new Keith & Proctor house is assured of a large slice of local patronage. On the occasion of my visit a gentle-

man in kilts, the Scot's national dress, sang one of Mr. Harry Lauder's songs very well indeed. It might surprise the American readers how little the kilts is worn in Scotland. This gentleman sang very well, and he was applauded, but there was a feeling in the house that he stood in the way of the pictures, which were what the people wanted to see. As a matter of fact, people go moving picture houses to have the brain ministered to through the eye, and not the ear. They do not go to listen to songs, or vaudeville acts, or any-

thing of the kind; they go to see the pictures. The accom-

panying instrumental music is, or should be, chosen simply to heighten or emphasize the effect of the dramatic action shown on the screen. This latter condition was this week carried out in a very splendid manner by the music which accompanied the feature showing "Firemen and the Town Slavery," about which the film world is talking so appro-

vingly just now. The result of this was a further confirmation in my mind, if such were needed, that the moving picture is what people want, and I do hope that such intelligent amusement caterers as Keith & Proctor will not take it amiss if I emphasize this fact. Harlem apparently abounds in five-cents combined vaudeville shows which do not do enough to be the salvation of the picture house. I am convinced, brought about the fact that they are not offer-

ing the public the right kind of goods, and that is, good pictures well done. This may be a somewhat difficult lesson, but legal rights moving picture houses have, but if they are used thoroughly and well will profit in the long run. The new Keith & Proctor house is a welcomed addition to New York moving picture theaters. Now, Keith & Proctor, when are you going to specially build a high class moving picture theater with all the latest improvements and appointments? New York is waiting for it.
OBSERVATIONS BY OUR MAN ABOUT TOWN.

Trade conditions in the metropolitan zone are rapidly assuming the shape of a full-fledged circus in Winter quarters, so far as the moving picture business is concerned. I never, in all my several years of experience in that business, saw more pronounced competitive activity and take-things-as-they-come than at the present time. The situation is a puzzling one. For almost two weeks past (it may have escaped observation for a longer period) there has been a surprising absence of that hustle and bustle, that enterprising spirit which has heretofore characterized the movements of the business. In explanation of the situation some say the approach of the Summer season, others that the management of exhibitors, who have been obliged to pay exorbitant rents for places and succeeded in dodging an all-year lease are gradually warming their way out of the city and seeking locations in the waves of the coming babbling brook. A well-informed traveler reports that many Summer resorts that heretofore looked upon moving picture shows very much in the light of a circus will consider them as quite commonplace. Many exhibitors are preparing to leave the cities and larger towns for the seaside and mountains. They figure upon being able to maintain their families at the resorts upon the net receipts and any surplus will be large enough to operate the field of competition in the exhibition line. Heretofore the camp meetings and Summer amusement places have furnished the pictures at the cheapest possible prices to the management, and this year the nickelodeon man who knows his town and city places can run during the Summer months at best on a basis meeting expenses is disposed to seek Summer quarters for the family and resort during the Summer is an extra strain upon his purse. It is evident the intention of many to make the pictures do the work this Summer and we may look for short-lived competition between the nickelodeon and under a tent and the old-time camp meeting entertainment committee. Of course, the result of this campaign will depend in a great measure upon the location, local influence, and the other conditions of the camp meeting committees. It looks very much as if this year another big change is in the air. The nickelodeon man gets a stand and decides to spend the Summer months the other fellows will be obliged to pay for pictures a figure approaching nearer the mark of fair remuneration than they have in the past.

I do not wish to appear irreverent, or desirous of casting reflections with an ulterior motive, but I must say that the Summer religious gatherings are most niggardly. It is an undisputed fact that in recent years higher priced attractions have been dispensed with to make provision for the paying pictures at the lowest price. This has been as well, so far as money-drawing power is concerned, and at far less expense than would be entailed by the booking of the discarded features. In spite of this it appears that the management have year after year reduced the contract price for the pictures until to-day the exhibitor gets out of the show practically nothing above expenses. When large auditoriums are filled by audiences drawn by the pictures at far less expense the committees would be able to secure the platform, orchestral and other musical attractions it would seem that these committees should be willing to part with at least some of the extra gain in favor of the picture men. But they don't. The nickelodeon men who can get in line this Summer and give the people of the resorts a show that will bring the bright-faced, seal-wadded amusement purveyors to their senses will make far better figures than the regulars. This will put an end to "rain storms" at ten cents per head and make those who are really making money out of the pictures scout for a better grade of stuff—and pay for it. Most of the camp meeting picture shows are jokes and so disgust the people that patronize them "for the good of the cause" that when they return from the resorts they taboo the home enterprises and it takes weeks for the managements to restore confidence. A picture of this kind is not organized so that they might regulate this affair.

At the same time a good many people who were in the game solely for the coin have very justly been driven back to their peanut and lemonade stands.

What a curiosum a Legislature is. It is like a flea. You never know where it is. There were bills upon bills before the high-brows at Albany all Winter affecting the moving picture business and they adjourned without passing or rejecting it. At the last session before the bills, but Governor Hughes' whiskers seemed to be the paramount issue. It has been stated several times that had some of the bills been backed with a little more "legal tender" they might have passed. The reports are not good. However, nothing was done and nobody appears to be satisfied. At the next session the Coney Island five-cent fare bill and the moving pictures will come up again and the high-brows will be again asking "Who's who?"

The Motion Picture Patents Company has inaugurated the system of holding the film renting exchanges responsible for payment of two dollars per week for each exhibitor supplied with films. It went into effect last Monday. The indications at present are quite favorable to the movement. No complaints have thus far been heard from the exchanges and the exhibitors are passive. The latter say the change is immaterial to them, as they are obliged to put up the license fee and it is as much for next year. It looks very much as if this is to be paid Paul. The exchanges heard from thus far endorse the new system.

I have before me a stack of letters containing all sorts of questions and criticisms regarding the Motion Picture Patents Company. To answer them individually would be a Herculean task. I will have succeeded in covering many of them so that two answers will cover them all. A minor percentage of the letters bear upon the tardiness of the Patents Company in making good its promise of two or three months ago to jump upon the non-payment of its claims and policies, and asking why the company has not made good. As to this I can only say that the Patents Company is the best qualified to make answer. The majority of the letters ask if it is true that the Patents Company is about to make suits against the exhibitors who have pocketed its claims. As to this I will say that no official announcement of that nature has been made, but during the past ten days rumors to that effect have gained circulation with such a strong color of authenticity that many close observers are inclined to give them some degree of credit.

A few of the letters received come at me so direct for an expression of personal opinion regarding the situation that I am obliged to make answer, so here goes: Taking everything into consideration the Patents Company is in about the same position as that held by the prize fighter, Jim Jeffries, who says that when he is satisfied he can get into condition to win he is going after Jack Johnson. That lets me out.

OLIVER

MIXED VAUDEVILLE A MENACE TO THE M. P. SHOWS.

Mr. William H. Swanson writes that he is very much in favor of the expressions published in the Moving Picture World in regard to the advisability of excluding vaudeville from the picture theaters. He says:

"Chicago has nearly five hundred theaters of all kinds and grades, and over two hundred of these places are for sale. There are guarantees of the tickets these vaudeville houses have brought about by the adoption of vaudeville. This will naturally lead to the installing and building of the larger theaters, who in turn put on much more vaudeville than the small show. I have made it a practice of seeing a single large theater with a seating capacity of from seven hundred to a thousand, put completely out of business not less than five surrounding smaller houses seating two or three hundred. Capacities of the kind I speak of have been dropped because the necessity for capacity was brought about by the introduction of vaudeville."

A convincing argument in favor of the views expressed by Mr. Swanson and other experienced showmen is that, last week, a show house on Fourteenth street, New York, that was giving a vaudeville and picture show for ten cents, and which price they reduced a few weeks ago to five cents, has closed. The building has been remodeled, and the picture show still flourishes and one short black away is Keith's Bijou Dream which is daily crowding its large seating capacity with a show of latest pictures, two songs and a short tecturette.
A Talk on System.

By J. J. Murdock.

President of the International Projecting and Producing Co.

"There is one thing in this film business," said Mr. Murdock, President of the International Projecting and Producing Company, in an interview with the Western representative of this paper, "that should deserve much more attention, and that is the utmost perfection of the working system. An up-to-date and up-to-the-minute working system is an essential factor in the conducting of any large business, but particularly indispensable in the successful management of a film business. We have been trying of late years to go from and to every part of the country. New customers are getting on, old one dropping off, correspondence is pouring in all the time advising about buying, machine parts, film projections, correspondence, representatives and collection, etc., and all these movements must be controlled by a system to save time and money. Of course, every business has some kind of a system, but it is a moot point if one case out of ten it couldn't be considered improved. I'm impressed that both film exchanges and exhibitors more than once have their hands full of trouble on this account. The exhibitor is a very excited individual if something goes wrong with his service, especially the out of town man who does booking by mail. The booking department of the film exchange is quite a problem in itself. Reels sometimes get a notion in their heads and go astray, and Lord knows where they go or what they do. Then there is the correspondence of accounts—people that pay and people that don't pay, and people that pay some and people that promise to pay some, new accounts and old standing ones to be collected. Mistakes and lags in the handling of this correspondence can be eliminated by employing a working system. Of this kind could be practically eliminated.

"For a large concern like ours," said Mr. Murdock, "a perfect system is to us. We must have the very best. I recognized that fact from the very beginning and employed the best authorities in the country to that effect. We had the expert from Sears & Roebuck Company down here, a two men and another two working for three weeks on our books and filing system. I claim it is perfect, and it goes into every detail of our large business. We have all our filmers graded, sampled, and registered. We have an alphabetical arrangement of locations, length, release date, special characteristics and its grade in value for exhibition. For a manufacturer that issues one reel a week it might be an easy matter, but where we represent seventy-seven and our shipments come in millions of feet from different countries.

"There is another thing I wish to emphasize, and that is for we expect to conduct our business along the same lines. I think it is the only way to conduct business by a film exchange is of any kind. For those intimacy, credit that any other menace to the business. Accounts accumulate and cause trouble and difficulties of all kinds. We would rather confine our business to certain proportions of credits, any responsible persons, and pay for this reason. We have no chance on a doubtful point. Many a film renter, even if he wants to pay his bills, is more or less of a gambler and takes his chances on doubtful customers and counts on receiving a payment from them. We have not been able to get any of these people. If then the exhibitor goes to the wall or can't produce the coin anyway the film renter does not get paid for his service and of course he can't pay for all the new films either—and then we all have to suffer. If everything was conducted along stricter lines and everybody not so loose with his credit we all could build up a more substantial business."

Mr. Murdock took us all around the new place—the International is now in their new and comfortable headquarters on the seventh floor of the Schiller Building, where they occupy a magnificent suite of rooms. We took a peep at the new machine that has certainly got some very creditable features, and a deal of room in the film exchange. We were piloted in the big film vault where hundreds of tin cans were waiting for marketing. We were informed that the bank before us represented about one million feet—new stuff coming in all the time. The bank is always kept full of all, going on. On our inquiry about some of the more notable films of late, we were referred to "The Italian Cavalry Ride," as one of the finest and of interest, but we have one here called Mont Brazil, "that should be of interest to the American public still more, and that's President Roosevelt visits the ruins of Messina in company with the King and Queen of Italy"—not any fake pictures, but the real thing, done by the famous Italian animators. Mr. Murdock is going to interest the American public still more, and that's "Mr. Murdock, we cannot refrain from asking how about the much talk of 'one-third,' when you show us this big list of orders from Independent film exchanges.

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A MUCH TRAVELLED CINEMATOGRAPHER.

Mr. J. Rosenthal, the well-known English maker of moving pictures, has recently narrated his latest experiences. Mr. Rosenthal has been three times through Africa, and spent twelve months there during the South African war. "I remember," he says, "I was nearly getting taken prisoner by the Boer at Pretoria. I was flung off an ox cart he had surrendered, and they started firing on me. Before they could capture me, though, they were themselves captured by some Canadian soldiers in a horse car while they were at work. Once I was at Elandsfontein, when the roofs above me were being perforated by bullets. We held up a Boer hospital train there, the Yorkshire Regiment blowing up the lanterns of a second train that was coming down the track. At the side of an Australian trooper at the time, on the platform, when he was shot, and I helped him into the hospital train. While in South Africa I took a cinematograph picture of the prettiest little girl I ever took of him in South Africa. I had to approach him through his son, Chard Kruger, as the old man would never speak English. I was at the second crossing of the Tugela, and a lot of my friends were killed at Spion Kop. I was with Lord Roberts from Bloemfontein to Pretoria, and was also with General Buller. From there I went to Pekin, with the expedition through the Boxer trouble. I saw the whole previous collapsed and won through the Golden City. Really, the thing wasn't so bad as the press made it out. Next I went to the Philippines, and put in four months with the American army. My next move was for Australia, where I met Governor Macquarie, and the Wages of the Ophir went on. From Canada I went to Port Arthur during the siege, being with the third Japanese army, under General Ogun. With this army, I saw a Russian ship blown up, and a whole fleet, and a thousand killed, and many wounded. Now I'm going to photograph the Japanese as they come into China, and the Russians will be followed next. Then I'll go on to the Chinese army and make some pictures as they come out of the fighting. Then I'll go to Japan, and then I'll come back to the States and make up a film of my experiences. I think I'll make a film of my travels to Japan, China, and the Philippines, and make it a picture of the great war."

UNIFORMS AND SCENERY PROPS.

By chance we came across one of the catalogues issued by Frankowe, the scenery manufacturer. Their goods are found at 501 Broadway, New York. This catalogue is not only in the hands of every film manufacturer, it will pay them to send for a copy, as in it will be found uniforms, arms and armor, flowers, fruit, vegetables, costumes, and hundreds of articles which are in daily need by the film producer. The prices of these are so low that manufacturers will find it to their advantage to purchase from Mr. Bannerman instead of hiring from actors for the first ten or twenty days. These books could also list fifteen cents to good advantage for a copy and rig out their door attendants in suitable uniforms when a film of a military nature or of Wild West life was being shown. Selections could also be made of flags, guns, etc., which if displayed in the lobby would make effective advertising. The catalogue contains 200 pages and hundreds of illustrations. Postage, 15 cents.

ON THE SCREEN.

By Lux Graphicus.

"If music be the food of love, play on," observes one of the late Mr. W. Shakespeare's characters. Another remarked: "Here will we sit and let the sound of music creep in our ears." Exactly my sentiments. Play on, and let it creep, McDride, noisily if necessary, so long as it "is of the right kind. The man that hath no music in his soul is fit for treasons, stratagems and spoils." Another quotation from the same writer, William, I think it was, called music, "Heavenly maid." Poems sometimes say quite sensible things.

The association between the moving picture and music is so close that I'm surprised the matter does not receive the attention it deserves at the hands of the exhibitors. Good instrumental accompaniment and effects help to make or mar the success of an entertainment. Make your film and music a part of the entertainment, and other prominent exhibitors pay particular attention to this point, and the result is their shows harmonize throughout and give equal satisfaction to pleasure to their patrons. They realize that the mood, and the effect it has upon an audience, is such an important part of the show, and no one can discuss with success the idea of the lovelorn, set to lachrymose music provokes a lugubrious chorus, which panders to the transitory tastes of madman music. But oh! men and angels, we are not all sentimental gals and women. More and more of us are men with a taste for humor. We laf.

Time after time protest, in these pages, has been made against the sickly namby pamby ballad and at last I perceive a glimmering of appreciation on the part of song slide makers that they are not taking advantage of their obvious opportunities. To-day at a picture theater sing, "I'll Remember You." The slides were chic views of dainty girls, prettily colored and the burden of the words was distinctly gay. Never a bit about the long, long ago and it might have been and all that blistherness balderdash. No it was a bright and lively song set to a litting little air, full of sparkle, and upon my blessed word we all liked that brilliant stream of catchy tunefulness.

Is there not room for more of the same sort of thing? To-day Mr. J. Rosenthal, Mr. Song Slide Maker. I've lived in the land of humor. It surrounds you. It permeates people, places and things. Love is all very well in its way: but honeymoon couple can tell you that it is apt to pall. I know. I've had my honeymoon and another few honeymoon parasites by it. Then besides humor, you have war, pathos, real domestic sentiment, bravery, adventure, the virtues—in fact the field before the song slide maker is practically illimitable. Yet, while he works, he will stick to melancholy maudlinity and morbidity. Cut it out.

The first song slide I remember to have sat under were travelogues however good they may be. But I'm not everybody. If moving picture theaters relied upon the patronage of persons of my epicurean tastes they'd darn soon shut up Epicurean, however, as I claim to be, I'm also human and
obser vant. I'm interested in what my fellow man (and woman) likes and dislikes, and they like and dislike 'em. Evidently m. p. audiences like song slides; evidently they are tired of maudlinity; evidently they appreciate humor and other themes besides loo-o-o-ve, loo-o-o-ve, loo-o-o-ve. Evidently, therefore, if the song slide does not more liberally cater for this demand he is an Ass. 

* * *

Why not try Baby? He's a good theme for a song slide set. The idea of fun, as well as a path, to be gotten out of the Kid. Mother-in-law, too! Think of the fun, she is good for. The street "cop." The-Ioress me, if I were to start giving a list of suitable song slide subjects which have been appreciated by moving picture audiences I should fill up several pages of the World. And that would look so much like an advertisement of my own abilities as a songwriter, that the lordly manager of the Advert. would probably politely present me with a copy of his Advert. Tariff. Sure he would.

NOTES OF THE TRADE.

Weston, Ohio.—A. V. Vetter's moving picture theater here was totally destroyed by fire.

Snohomish, Wash.—The Lyric moving picture theater here was completely destroyed by fire.

McPherson, Kan.—Howard Collins has sold the Electric Hall to H. Jas. Rusk and Robt. Touts.

Missoula, Mont.—Mrs. George Snyder has sold the Lyric Theater to Fred and Lew Acker.

Traverse City, Mich.—A. R. Neuman has sold the Star moving picture show to J. H. Rouinding.

Norfolk, Va.—Allen & Kenna are making arrangements to start an air dome on Crawford street.

Slater, Mo.—W. T. Carroll & Son, of Louisiana, have opened a new moving picture theater here.

Sterling, Ia.—Paul Baxter, of Clinton, Ia., will open a vaudeville and moving picture theater here.

Chambersburg, Pa.—Mr. Weber has begun the erection of a moving picture theater on East Market street.

Norton, Kan.—Jones Bros. & Keach have sold the Lyric Theater here to H. J. H. Snyder, of McCook, Neb.

Cameron, Mo.—Gordon Brown and Burnham Shaw have purchased the Lyric Theater here, and took possession.

Philadelphia, Pa.—A new moving picture theater is being constructed at 913 to 917 Market street, to cost $100,000.

Chicago, Ill.—The Grove Theater Company has been incorporated with a capital stock of $20,000. The incorporators are John E. Lott, Serene W. Quinn and Andrew J. Ryan.

Philadelphia, Pa.—The Harry Davis Amusement Company has been placed in the hands of receivers. The Finance Company of Pennsylvania was appointed receiver.

Macon, Ga.—A new Lyric Theater, located on Second street, above Main street, and under management of F. Guettner and D. Holt, both well known and popular men.

Duluth, Minn.—The Clinton Film Service Company has been incorporated with a capital stock of $20,000. The incorporators are J. B. Clinton, Frank Berman, H. C. Carter and others.

Baltimore, Md.—Pearce & Scheck have sold, through Chas. N. Boulden, real estate broker, the moving picture theater, Amuseus, at 32 West Lexington street, to the Flag Amusement Company.

Salt Lake City, Utah.—A new theater is being constructed on South street, between Main and State streets. The Lyric is the name of the new enterprise, which will have a seating capacity of 1,000.

Brooklyn, N. Y.—Joyland Open Air Dome opened May 1 under the successful management of Eddie Slatter, who has brought success upon success to the King Amusement Company, at 25 Joyland Park, Myrtle and Knickerbocker avenues, Brooklyn, N. Y.

Savannah, Ga., May 1.—As the Summer is at hand the moving picture houses of Savannah are getting their habits on and are making all kinds of improvements so as to keep from being Thankful for the Summer. The Grand Theater, under the management of Mr. D. G. Kingman, is going to have its roof taken off. The roof will be made so as to be readily to be put back on in case of rain and cold weather. All the houses will be equipped with a large and well-arranged stage. The Superba will be kept running through the Summer. One reel of film and a song is given now. The prices are five and ten for afternoon performances and in the evening five cents is charged.

MOVING PICTURE WARSHIPS TARGETS FOR ARTILLERY.

New Method of Practice to be Installed at Thirteenth Regiment Amory—Rubber Projectiles and Reduced Powder Charge Used.

Arrangements are being made for the installation of a new method of target practice in the armory of the Thirteenth Coast Artillery district, in Sumner avenue, Brooklyn, and, it is used by a number of military organizations in New York City. Moving pictures of war vessels will be displayed across the front of the target and will be fired upon by regulation coast defense guns, operating under conventionally reduced powder charges. At the present time the Fourteenth is equipped with three regulation size coast defense guns, a 12, 10 and 4-inch. These are made of wood, bound with malleable iron. Compressed air is used to house the rubber projectiles, which will be used, but the powder charge in the cartridges will be reduced greatly. The new guns will also be equipped with a sub-caliber apparatus similar to that used on practice guns in the United States Navy.

In the new arrangement it is intended to have a heavy wood target with a backing of several inches of sand. The moving pictures will show a fleet of war vessels approaching, as seen as the vessels can be seen distinctly the fire will begin.

The guns to be installed in the armory, it is said, will be as powerful as those used by the troops on Government reservations, but will not be as great in size. The rubber projectiles will be used, but the powder charge in the cartridges will be reduced greatly. Each projectile will be equipped with a sub-caliber apparatus similar to that used on practice guns in the United States Navy.

NOTES FROM OHIO.

Royal Theater, Sandusky, Ohio, under management of Carl Bitzer, was opened last week to capacity business. The theater has been remodeled throughout interior and exterior, with large arc lights placed in front of theater illuminating the street for several blocks. A double dissolving stereopticon has been installed for dissolving the song slides, this being the only machine of its kind in the city. Business has been good since opening.

Theatresatorium of the best and neatest theaters in Sandusky, Ohio, under the management of Chas. Pearl, a moving picture man of experience, is turning the people away nightly. Mr. Pearl gives his patrons nothing but the best of song and pictures. The pictures of the American Detective and rows shows. This theater has a seating capacity of 1,300 and on Sunday night people are turned away. The program on Sunday is made up of three reels of best Association pictures, illustrated songs, and straight song, and finished off by one of Sandusky's best singers, Miss Georgia Unghall. Business during the week with high class vaudeville acts direct from Grand Circuit of Cleveland and two reels of pictures, has been very good. W. C. Kunzman is the operator of Vitagraph. The admission to this refined entertainment of amusement is only 5 and 10 cents, giving the amusement goers one hour of pleasure.

The Star Theater, Sandusky, Ohio, of which Havilene & Brengartner are the managers, gave their patrons a program of three reels of the "Great Wolf Hunt," Tuesday and Wednesday of last week for the small admission of 5 cents. People were turned away from the time this picture was shown at this theater. Mr. Geo. Stoner is the vocalist at this theater.

Wm. H. Swanson & Co. have acquired control of 54 opera houses in the Middle West, in which houses will be presented Swanson's new and large Independent moving pictures. In conjunction with the moving pictures high-class vaudeville will be used in many of these houses. This concern is better equipped to handle this class of business than any other. The arrangement is especially one that can do business. They have also under contract for the Summer season the best singers and pianists procurable, and amusement lovers in the cities in which Swanson & Co. will operate will be assured of the most elaborate entertainment in the moving picture field.
Notable Films of the Week.

Chinatown Slavery (Selig).

This week the Selig Polyscope Company, of Chicago, take a great leap forward in the quality contest in which, as we have previously pointed out, all the American film manufacturers are just now properly, and we hope profitably, engaged. They have produced a remarkable film of this week—notable in respect of the two essential properties of technical and artistic excellence. The story of this film, which was told in detail last week, is not new, but the old idea is new, and the execution better. We do not believe in Chinese proselytism in any shape at all. The sincerity of your proselyte or convert in these times is always open to doubt. The missionary man, we venture to think, should restrict his missionary labors to his own kind, race, creed, and, if we all did that, the world would probably be a nicer place to live in. (We beg the reader's pardon for this digression.)

What Selig has done in the film is to present to the eye, woven around this missionary story, which ends happily by the usual marriage of the Christianized Chinaman and his sweetheart, a series of well-staged pictures of Chinese life, costumes, manner and character. We do not know whether these are all literally or archaeologically accurate, our acquaintance with Chinese simply having been made in such large cities as New York and London, but we have witnessed many of the Chinese in the capitals of Europe, we have read Chinese books and studied Chinese ways, and Mr. Selig seems to us to have paid wonderfully minute attention to the details of this fine picture. It is as a piece of effect. We cannot see the cinematographer, decoration and ornament. You also have in this picture a very appropriate toning or tinting of film, and the effect upon the mind is that of the passage across it of a wonderful phenomenon of Chinese life interwoven with a sketch of American mundanity. The film is crowded with tense dramatic action and shows the most conscientious rehearsing and producing; indeed, the amount of work put into this film by those of us who made it is simply marvelous. There is, indeed, so much in it that it is difficult, if not impossible, to criticise it in detail. One is therefore perforce obliged to generalise and to rely upon the mental effect, and see the strikingly beautiful piece of work. The last Selig film that we examined in detail was "In Old Arizona," and we were very favorably impressed by it, although some persons criticised its military details very unfavorably. Possibly from the standpoint of Chinese archaeology this picture of Chinese slavery may be open to similar objections. Be that as it may, we have no hesitation in handing out our highest praise to Mr. Selig and his company, for we are always in favor of the wonders of modern science. There is a good field open for the work, and we are sure moving picture audiences would appreciate it as a relief to much of the inane vulgarity they are compelled to endure.

Wilbur Wright's Aeroplane (Pathé).

It was admitted on all hands last week that the one outstanding film of the week was the Pathé illustrating the movements of Wilbur Wright and his aeroplane. We drew attention to this remarkable film in our previous notice. We are only too glad that it is deserving of longer reference on this occasion. Moreover, we are gratified to see that our opinion of the picture was shared in by the public. The exhibition of this good story in a clear, intelligible, and interesting manner; and these are the things that make for notable films of the week. Mr. Selig has achieved a very great success in this picture, and we believe that it will have an enthusiastic reception wherever it is shown.

Preparatory to taking his seat in the car. And then, when he sits down, he grasps the legs just before the propellers are turned on, and the terrafirma, all is tense excitement. Thereafter, this wonderful film is a record of the marvelous power in the conquest of the air which is concentrated in this frail-looking, bird-like structure. It rises practically to any desired height, it twists and turns, it skims, it undulates, it shoots rapidly ahead, it does everything in fact in air which a human being does on land; in short, to quote the old saying, "it does everything but talk." Needless to say that moving picture audiences follow this remarkable series of pictures, for such they are, with breathless interest.

The Chicago Film Exchange are exhibiting at their show rooms a device for attaching to any machine for standbyng the picture on the screen. We are furnished with no details, but the claim is made that it will enable a steady picture to be shown even if the sprocket holes of the film are worn or the sprockets on the machine are worn. The price asked for the device is $7.50, which is very cheap if it will do what is claimed for it.

Pathes' New Projecting Machine has met with such demand that three shipments have already been exhausted and the fourth shipment, which went on the way once the catalogue describing this machine, which is sent free to all intending purchasers, gives a very good idea of the construction of the machine, but is very modest in telling of the many good features which instantly appeal to any mechanic who inspects it.

Sedalia, Mo.—James Capan is making arrangements to open a new moving picture show at 100 Block, on East Fourth street.

Toledo, Ohio.—The Princess, 230 Summit street, is now in the second successful year and enjoying the best and most select patronage of any five-cent theater in the city. Business at the present time is 40 percent better than at the same time last year. The Princess runs only moving pictures and music and is making a success. The discontinuance of vaudeville gave rise to a report in a theatrical paper some time ago that the Princess had closed its doors, when, in fact, it is doing better business than ever.
**Comments on Film Subjects.**

*A Read to Love.*—A romance of a Yankee engineer in Central America is interestingly told by Edison in this film of almost two reels. The photography throughout is good and the story line of this film is very poor. Other scenes in the Central American jungle are good. The night scenes are nearly as good as the best the Edison people have put out, still there is a great variation in their quality. This is one of the few films where it is possible in a measure to compensate for the lack of photographic quality, but when a firm can do as well as the Edison people do in one or more instances there is little excuse for anything but a definitely made effort.

**Plain Mame.**—A Vitagraph subject which is perhaps developed to prove that all that glitters is not gold, though the story has little interest or point. A shop girl, very plain as a marvel, comes through a path in her employment and takes her to a theater and falls in love with a chorus girl. He deserts his plain friend for the chorus lady and meets her the next night. An old lover of Mame asks her to go with him to an East Side rehearsal of a play which has saved for her wedding dress and gets herself up regardless. She is the belle of the ball, and the man who deserted her wants to make love to her, but is turned down cold. The girl he has deserted gets jealous and leaves him. So there you are. No doubt such scenes as this are enacted every day in much the same way, and possibly in this respect this picture is a transcript of life. The quality is not up to the Vitagraph standard.

**Gin and Win.**—A Vitagraph subject which advertises the cult of Billiken. The sour-faced family are constantly quarreling among themselves until the father falls under the spell of Billiken. He buys one of the heathenish looking images and puts it in the parlor. They tickle his toes and see him smile. This is a picture which causes a hearty laugh, even though one may feel certain that there is nothing funny about it. The spirit of the thing is contagious before the audience and they have every one is laughing. It is a good comedy and might well be included in any programme.

**The House of Terror.**—A Lubin picture which creates a good deal of amusement. A pupil finds a purse containing a note which shows that some one inside is being seriously handled. He alarms the neighborhood and, headed by the constable, they invade the place, only to find that a child has been discovered before the audience she had every one is laughing. It is a good comedy and might well be included in any programme.

**Boys Will Be Boys.**—A Lubin comedy which represents the pranks of a brace of lively youngsters. They play all sorts of tricks on their elders, including their grandfather. Their rambunctiousness has ended after this film shows them on the door steps fast asleep. The grandfather is first to pick up one and carry him into the house. The last scene shows them as good boys, fast asleep in bed.

**Uncle Tom Wins.**—An Edison picture which shows what an old colored man does when he wins $20,000 in a lottery. The most amusing part of the film is the two young fellows when they discover that the money they were looking for was hidden under the bottom of a chair on which one of them sat. The acting is good, but the photography is not up to the standard of most of the Edison productions.

**An Unsuccessful Substitution.**—An Edison film which represents the difficulties of a gentleman who had imbibed too freely and wanted something to reduce the size of them. His wife stands guard constantly and prevents his getting what he wants. Finally he induces the servant to get into his place while he escapes through a window painted a lawyer's last will and testament. The substitution the servant gets his share of unpleasantness.

**The Worm Will Turn.**—An Edison film which describes how Pepper succeeded in subduing a wife who made a life a burden to him and wanted something to reduce the size of them. He induced one of his friends to assume a disguise which made him look like the first husband. There was a storm when he arrived, but he proved that he was the man who formerly married her. The husband who was presumably lost at sea he induced one of his friends to assume a disguise which made him look like the first husband. There was a storm when he arrived, but he proved that he was the man who formerly married her. The husband who was presumably lost at sea appeared and tracked his wife. Consequently Pepper's marital difficulties were settled by conjuring up a ghost of a much referred to individual. One can't agree with the humor of the piece, but it gets the laughs and that is the main proposition.

**Between Love and Honor.**—A Pathe film in which two brothers love the same girl. She favors one which arouses the jealousy of the other and when they go hunting, the other brother cuts his hand and has trouble getting it treated. The girl writes a letter to the brother saying that she prefers death to dishonor and is going to plunge into the water, when the man arrives and prevents. He has promised his mother if he could possibly give one of his brothers the hand which the other brother where he declares that he will interfere no longer. Like all the Pathe films the details are worked out with extreme care and the acting is beyond criticism.

**Turn Marquis.**—A Pathe film which illustrates what a marquis got who separated a pair of lovers, carrying the young man away and shut him up in a deserted building, where he was heard by a shepherd boy and released by neighbors. This marquis comes out to meet the girl, but the men secrete themselves behind trees and as the marquis comes by seize him and give him a good ducking in a fountain. The film hasn't much interest beyond seeing if it is possible to get thorough wetting for presuming to make love to a young girl.

**The Falling Arrow.**—One of the Lubin Western tales which has plenty of life and action and cannot fail to thrill the audience as it did where it was seen the first time. An Indian marries a young girl and when he meets her again comes advances of outlaw. He makes her presents and finally asks for her hand in marriage, but her father drives him from the house. Meanwhile the outlaw has determined to obtain possession of the girl and seduces her. He takes the mother into a closet, throws a blanket over the girl's head and escapes with her on his horse. He imprisons her at his ranch. She tears a bit from her white skirt, fastens it to an arrow and shoots the arrow into the air. The arrow at feet of her Indian lover, who immediately goes after her. He rescue is effected after a sharp fight with the outlaw. In one detail this picture was more nearly true to nature than most of the other films which have been shown. The Indian's horse had no saddle. The Indian merely jumped upon his back and rode swiftly away. The riding in this picture is unusually good and the action on the whole is true to life. There is a snap and go about the entire film which makes it especially desirable for almost any programme.

**Puzzle Mad.**—A Lubin comedy which shows a man who has gone puzzle mad walking into all sorts of pitfalls and troubles and finally landing in a cell in an asylum where he sits looking pale and atrophied. It has a novel concept and has merits as a bit of funny business.

**The Suicide Club.**—A Biograph subject which shows a number of men in the most lugubrious manner possible drawing lots to see who shall be the next to commit suicide. It falls upon Frank L. Bairmont, the husband of one of them. He accordingly supply him with a large revolver, a huge knife, a bottle of poison and a rope. He goes home and while deciding which route he better select a maid brings him a note which says he has fallen heir to $50,000. He decides to postpone the commission of the act until the money is gone at any rate. The members of the club call upon him shortly after for an explanation and get it. He forces them at the muzzle of the revolver to sign a paper releasing him from his oath. In other words, they were perfectly willing to have him go, but were not particularly anxious to follow him and therefore signed when they saw the revolver pointing their way.

**The Eavesdropper.**—A Biograph film in which a young girl is in possession of a large bag of money. The girl's father is in financial difficulties, however, and the man who holds the mortgages says he will release him if he will give him the hand of his daughter in marriage. The eavesdropper overhears this, but his financial condition, however, is not entirely successful, but he has undergone a tremendous struggle. The rich suitor hears from an adjoining room the parting of the lovers. Just before they separate he enters, plays his cards right, and gets the girl. He then presents the girl with the papers which clear her father's money difficulties. The facial expressions of the eavesdropper as he listens to the lovers are excellent. And the way of the lawyers which he has undergone as they appeared more natural than most lovers do in motion pictures.

**The Beggar and the Ladies.**—A Gaumont film which contains a cameo of comedy in it far beyond what is usually pre-
sented. Two well intentioned old ladies take it upon themselves to attempt to ameliorate the condition of a crippled beggar who goes about the streets in a little wagon. They follow him to his home and undertake to improve his surroundings. They throw out all his full sized furniture and replace it with that which is shortened for the benefit of a man who is short of legs. As a matter of fact he is only a fake cripple and all these processes are extremely distasteful to him. He stands it all, however, until they bring in a young woman in the same condition and he escapes by jumping through the ceiling of his house. The situations are funny because of the incongruity of two women undertaking to help a fake beggar. Possibly a lesson is taught here worth heeding. Perhaps it would be well for philanthropic ladies to consult their husbands more closely before they undertake to do things of this sort.

"Hippopotamus Hunting on the Nile."—A Pathé record film showing how the huge leviathan is hunted, towed about by the natives, skinned and the skin taken to camp. The last scene may be true to life, but is disgusting. It shows the natives scooping huge pieces of the fat out of bowls and eating it, the sub-title explaining that this fat is considered a great delicacy by the natives. One doesn’t care to watch them eat. It is too sickening to the average person here.

"The Sculptor’s Love."—A Vitagraph love story which begins with a girl being directed against her will to marry a certain duke. She decides to change clothes with her maid and go out for a holiday before the wedding. This is accordingly done and the two young women start out, only to encounter an adventure with a couple of criminals in which the young woman gets a sprained ankle. She is carried to the home of a young sculptor who falls in love with her. There is the usual time when her father discovers this, but in the end the lovers triumph and the sculptor and the girl are married and presumably live happily ever after. The duke is lost in the shuffle and does not reappear. The acting is good, but the staging in some parts might be improved. It doesn’t seem quite natural.

"Marathon Craze."—A Vitagraph comedy which illustrates the Marathon craze by introducing a varied lot of runners and allowing a crippled old grandmother on crutches to win. Some of the pictures of a race actually in progress which are shown from time to time are excellent.

"Why the Mail Was Late." (Lubin).—In this film we have noted with pleasure a better photographic quality and a very superior acting. Some features of the plot are a little exaggerated. It does not seem very natural that a wounded man can kill three strong men in succession without meeting some resistance. When the anxious settlers are waiting for the mail and show us through their field glasses the poor carrier falling from his horse, we naturally suppose that the carrier is dead at a great distance. As the rescuers run over hills for a length of time, the field glasses used in the production of this film must have been of a new X-rap, to return one at such a great distance, and this through the mountains. Otherwise the film was well received and is a great credit to the manufacturers.

"The Note in the Shoe."—This little sketch, in which the prank of a workshop girl results in her becoming the wife of the owner of the factory, seemed to appeal to the audience, judging from the uncommon applause it received from the spectators. A large share of this appreciation was no doubt due to the clever acting of the now popular Biograph stock company.

"The Old Hall Clock."—A very entrancing double romance is enacted in this Lubin film. The story is fairly well understood and the scenes and action vivid enough to carry, although the producer missed an opportunity to create one of the great film dramas of the times.

Keith & Proctor’s 123rd Street Theater discontinued vaudeville last Monday and started in to give an up-to-date selection of pictures and illustrated songs. Two of the latest movietone Camera have been installed and the largeness of the screen and remarkable steadiness of the pictures will no doubt draw to this popular show house a steady clientele which will well reward the Messrs. Keith & Co. for the move they have made.

"Dream Specters."—A Gaumont which allows of the introduction of magic features worth seeing. A man falls asleep and in his dreams all sorts of things appear to him including a ball which makes love to one of the dancers they all disappear and ugly men appear in their places. The coloring and toning are good and the film is a very artistic production.

"Mephisto and the Maiden."—An ambitious production by the Selig Polyscope Company which reproduces in a con-

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**RELEASED, MAY 10th.**

**A GOLDEN LIE**

An orphan boy is adopted by a rich man whose little daughter he save. He has become the confidential clerk of his benefactor, whose son is a black sheep. To save the good name of his benefactor, the orphan boy resorts to a lie which almost loses him the love of his benefactor’s daughter. A confession, a resolution and all ends well.

Length 950 Feet

**RELEASED, MAY 13th.**

**THE RIGHT TO LABOR**

A strike is declared in a large factory. Some men refuse to join the strikers putting the welfare of their family higher than the common cause. Many difficulties arise, but the man who is true to his own comes out victorious at the end. Capital and labor join hands and all ends satisfactorily.

Length 850 Feet

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Read the opinion of one man who is using five of my Economizers:

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Elizabeth, N. J., March 9, 1909

Mr. J. H. HALLBERG,
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New York City

Dear Sir:

I am writing in reference to the "HALLBERG" Economizer on alternating current, and will say since the installation of your machines the results have been very gratifying. A much better light is obtained, and a great saving in current, a wonderful improvement over the old rheostat system.

As a practical man I can cheerfully recommend your machine.

Thanking you for past favors, I beg to remain,

Your very truly,
F. THOMSEN,
Proctor's Theatre,
Elizabeth, N. J.

WRITE NOW and get my NEW prices

J. H. HALLBERG
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densed form Goethe's Faust. Everyone knows the story of Faust, how the monk sells his soul to the devil for one day of youth and love. The story is followed with considerable fidelity to the original text and the seduction of Marguerite is accomplished in a very delicate way. Perhaps the strongest scene is where the devil informs the youth that his time is up and that he must go back to his years. The youth's pleadings are very well done. The change is made according to contract and the film closes with the reunion of the lovers, Marguerite going back to her lover before the interposition of Faust. The technical quality of the film is excellent. The tinting in places is just sufficient to emphasize its beauties. The acting is all that could be asked in a picture of this sort. It is difficult to reproduce these familiar old classics. Those who have seen them acted are often impatient at the shortening made necessary by the limitations of the pictorial medium, while those who have never seen them acted and haven't read them seldom understand what they mean. If a film manufacturer successfully reproduces one of these pictures he is to be congratulated, and in this instance the best possible use has been made of the material. The effect cannot be too highly commended.

"For Kate's Health."—A Pathé comedy in which two children are sent into the country to stay with their uncle and aunt. The scraps they get into and the troubles they multiply for others make the uncle and aunt heartily sick of their presence and the little folks are shipped back to their city home. The fun is of the kind which makes the audience laugh lightly.

"A Day in the Life of a Suffragette."—A Pathé reproduction of an imaginary day in the life of a suffragette. Some of it is rather coarse and the entire film might as well be left off the list. A manager will not gain much by placing it there.

"Tis an Ill Wind That Blows No Good."—A Biograph subject which is worked out with all the Biograph excellencies. It represents a young man discharged from his place in a factory because he interposed to defend a young woman from persecution. He wanders long in search of work, but fails to find it. A last he drives a policeman who is chasing for the theft of a loaf of bread into a deserted room where he forces the officer to give up his coat and hat. With these on he sallies forth. A woman is being abused by her worthless husband and rushes out to find an officer. She sees the take policeman standing against a fence and induces him to go with her and make the arrest. This he does and upon arriving at the station house with the offender finds he has arrested a former criminal whom the police have been after for a long time. Just at this juncture the policeman whose coat he has rushes in and demands his property and when he explains the situation to the police officials is laughed at because he gave up his uniform. But they like the new officer so well that he is appointed on the force. The two then shake hands and go out to have something. Immediately after the newly appointed officer goes back to the factory and takes away the little girl whom he befriended. And as all is well that ends well the film may be well called an especially good one.

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NOTES OF THE TRADE.

Cheney, Wyo.—V. F. Parker is erecting a moving picture theater here.

Moline, III.—H. A. Sodini is making arrangements to build and operate a moving picture house.

Keithsburg, III.—The Eighth Street Opera House was completely destroyed by fire.

Vanderbilt, Pa.—F. F. Newmeyer will soon build an addition to his playhouse here.

Peoria, Ill.—The Crescent Nickelodeon, owned by William M. Custis, was destroyed by fire.

Marshall, Mo.—W. T. Carroll & Son, of Louisiana, have opened a new five-cent theater here.

Cambridge City, Ind.—W. D. Wagar has purchased the Bijou Theater here and taken possession.

Ishpeming, Mich.—The Bijou Theater, conducted by C. A. Crimmin, was totally destroyed by fire.

Chambersburg, Pa.—Mr. Weber is having a moving picture theater erected on East Market street.

Macomb, Ill.—Clarence Maguire has purchased the interest in the theater here owned by Mr. Wilson.

Artesia, N. M.—D. S. Looney is making arrangements to open a new moving picture theater here.

Fairbury, Ill.—Loch & Ellis have decided to move their picture to the Charles Blevins Building.

Iola, Kan.—Thos. Parker, of McPherson, Kan., has leased the Coffey Building here for a moving picture house.

Colorado City, Colo.—Ashley & Scripture have purchased the interest of J. F. Davis in the Idle Hour picture show.

Champaign, Ill.—Matt Kusel has sold the Crescent Theater here to Marcus Heiman, who has taken possession.

Lexington, Ky.—The Luna-Dome Company, of Louisville, has leased the Armory Theater here and taken possession.

Logansport, Ind.—Fred Smyth has opened a new picture show here. It is known as the Neon Theater.

Pendleton, Ore.—Mr. Wilbur, of Union, Ore., will open a new moving picture theater in the Hope building, at the corner of Main street.

Minneapolis, Minn.—Work has begun on the remodeling of the building at 305 Hennepin avenue, to be the home of a moving picture theater.

Janesville, Wis.—Janesville is to have a new 5-cent moving picture show to be known as the City Theater, and is under the proprietorship of Edwin Manz.

Cody, Wyo.—W. S. Greenleaf, D. A. Scofield and Dan Scofield, Jr., of Douglas, are making arrangements to open a new moving picture theater here.

Moline, III.—The Western Vaudeville Managers' Association has purchased from A. B. Haviland the Elite Theater, on Third avenue, and taken possession.

Great Barrington, Mass.—Coney & Wollison, of Pittsfield, have leased the Mahave Theater here and will conduct it as a vaudeville and motion picture house.

Shawano, Wis.—J. F. Kocian and P. C. Diedrich, of Antigo, have leased the Baloff Building here and are making arrangements to operate a new electric theater.

Cincinnati, Ohio.—A new motion picture theater at McKenbert's Garden, Highland and University avenues, opened with appropriate ceremonies and special films.

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Rex Standard Automatic Moving Picture Machine
THE GREATEST OF ALL
Absolutely Flickerless and Fire Proof. One glance at this Machine will convince the Professional Exhibitor of its vast superiority over anything yet produced in the Moving Picture machine line. Price, $170.
Asbestos Portable (Moving Picture) Booth, Fort Wayne Compensary, Electric Economizer, $50 to $60. Circulators, Free. Also Lists of Supplies and many bargains in Machines, Films, etc. We buy Motion Picture Machines and Films.

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WRITE FOR PRICES, STATE SEATING.
THE SUMMERS-BRITT FIGHT PICTURES.

This film, which is being issued by the Chicago Film Exchange, is making money for some exhibitors. The pictures are said to be the clearest and best ever taken of any fight. They show with rare fidelity every detail of the five best rounds, including the first and last, of the remarkable 20-round battle between Johnny Summers, England's lightweight wonder, and Jimmy Brit, America's former white lightweight champion, as it was fought under English rules before the National Sporting Club of London, England, February 22, 1909, for a purse of $5,000. It is a battle full of life and action, the men mixing from going to going, not an idle moment—just the kind of fight every lover of sport in your town will gladly pay you an extra admission price to see fought over again on a screen in your theater. Length of the film is 1,050 feet. The price of admission to the original performance in London ranged from $10 to $50 a seat. This gives you some idea of the absorbing interest of the public in this great international contest. Around the ringside are seated many of the most influential and foremost men of Great Britain as well as members of nobility.

These pictures were exhibited for the first time in the United States at the Trocadero Theater, Chicago, Ill., week beginning March 20. Fred Weiss, manager of the theater, and his assistant, Mr. Weinberg, the progressive manager of the Trocadero, who paid $350 for the first week's use of the pictures, says: "Price considered, the Summers-Britt fight pictures was one of the best paying special features I ever had." Exhibitors who are looking for a sensation to awaken interest in their shows should not fail to get into communication with the Chicago Film Exchange, 50 Jackson boulevard, Chicago, Ill., who have secured the sole rights for the exploitation of this film.

CORRESPONDENCE.

ADVICE TO OPERATORS.

By One of Them.

New York, April 26, 1909.

Editor Moving Picture World:

Dear Sir—Being a constant reader of your most valuable paper, I have taken a great interest in many of your articles, which I have in view the uplifting of the moving picture business in general.

I am employed as projection electrician by a high class traveling show. My chief knob on the affair is of especial interest to me. It is to be regretted that more of my fellow operators do not try to digest and assimilate the many valuable points which appear in your journal from week to week.

I am on the road nearly all the time and have a good chance to judge the merits of the shows in the many different cities which we visit, and I regret to say that the poorest shows are right here in Greater New York, even in the best class of houses here this holds true. Having given the matter careful thought and attention and in an unbiased way, it is my firm belief that this state of affairs is due in a large measure to careless and indifferent work on the part of operators. This is made especially plain when I state that one day last week, in a prominent Twenty-third street house, I saw the "Life of Napoleon" projected, and in one of the most interesting scenes of the picture the scene was out of the frame for a period of seventy seconds by actual tuning. Now there is absolutely no excuse for such work, and the manager who tolerates it is more to blame than the operators, and as long as such conditions exist, so long will the picture business remain at its present level, and my advice is, wake up, Mr. Manager, demand better work from your operator, and if he is not capable of attaining better results, put a new man in his place even if you have to pay a few dollars a week extra; for rest assured, it will prove a paying investment for you in the long run. There are many things which detract from the interest of a moving picture to an audience but none more than a poorly projected picture.

It is surprising to note how little interest the average operator takes in improving his work and how many little details which are so essential to good work on the screen, are entirely overlooked by them. In the majority of cases this is due to a lack of knowledge of some of the most simple rules of electricity and its uses in relation to projection work, but in many it is due to improper training from the start, mixed with a liberal amount of criminal carelessness and stupid indifference, if this is not too plain.

Now, Mr. Operator, try for better results, improve your pictures and let your aims be to show the best in your city.
Dissolving Effect for Single Stereopticons

Simple and rapid in operation. Slide is removed and new slides set in place automatically by one operation of the lever.

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changes slides with remarkably dissolving effect almost equal to double stereopticons.

Change of slides is made in a fraction of a second. Made in two sizes, No. 1. Made entirely of brass and is randomly nickel-plated $5.90. No. 2. Made of polished mahogany with nickel trimmings $2.00.

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and if you hit the mark it will mean improved and better conditions for all your fellow workers in general, for as you improve your work you create competition and force your neighbor to attain better results in order to hold his own, and remember competition is a stepping stone to the achievement of success.

The article now appearing in your paper by F. H. Richardson should prove a great help to all operators who really desire to improve their work, as they are clear, concise and to the point, with an entirely absence of any technical terms which might have a tendency to confuse the novice in the electrical line, and I hope these articles will be published in book form later on and that every ambitious and energetic operator in the country will have one and study it carefully. By so doing the picture business will be greatly improved all over the country and the standard of operators would be raised to a much higher level than it is at present, and surely it would mean better wages all round.

Yours truly,

F. W. SWEET

The Moving Picture World is open to receive contributions from expert operators that will benefit others, and will pay for articles by good men. We know that their time is limited for writing, but any hints of value will be gladly received, however crudely written. We will take care of that part. We will devote a column or a page each week to "Wrinkles for Operators" and if they will make this paper a clearing house for their ideas they will all profit from the interchange of experiences. Even the know-it-all might get a good tip and he should not be slow in airing his knowledge.—Ed. M. P. W.

NOT ENOUGH INDEPENDENT FILM WEST OF THE ROCKIES.

Seattle, Wash., April 26, 1909.

Editor Moving Picture World:

Dear Sir,—In looking over your issue of April 17, on page 483, I wish to correct a statement made by Mr. Heinz, now proprietor of the Gem, 714 East Baltimore street, Baltimore, Md. When I opened that place I was the only Independent house in Baltimore and secured my service from Williams, Brown & Earle, now called Philadelphia Projection Company, Mr. V. R. Carrick, president; and I wish to state that when the association formed I stood by the American flag, which means freedom, and as long as I remain in the moving picture business I will always stand by it. Mr. Carrick gave me agency for the State of Maryland, which was on February 1. In less than one week I was supplying ten houses in Balti more; in fact, I could have secured more, but they could not furnish me with the film. The latter part of March I sold out my place, which included this agency, came out here and opened a theater called the Savoy, formerly owned by M. Christopher. I have written to at least ten film manufacturers and renters asking them for the agency, as there are twenty moving picture parlors in Seattle, and they all run Association. I, myself, until I can secure Independent.

My book is out and am willing to help the Independents all I can, and if there is anything that you may suggest in order that I can secure an agency for the State of Washington I will appreciate it very much.

Yours truly,

W. M. SPURRIER.

Savoy Theater, 1422 First avenue.

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SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column.

Notify us when you have secured a position.

J. Hicks, Frankfort, Ind., P. O. Box 271. Experienced operator and electrician; seven years' experience; single, sober and reliable; go anywhere. Willing to move. Moving Picture Manager who is an expert operator and electrician, and one who can deliver the goods. Years of experience, sober and reliable, give edge references. D. E. T., 725 Broon St., Louisville, Ky.

A. L. Darler, 1642 Main St., Brooklyn, N. Y., experienced operator and electrician. New York licensed.

A. Bane, 209 E. Blackwell St., Dover, N. J. A-1 operator; 5 years' experience. Desires position in or around New York.

S. L. Dignon, 220 East 126th St., New York City, expert operator; 7 years' experience. Desires position in or around New York.


C. E. Ludlaw, Carthage, N. Y., operator; 6 years' experience; first-class projection guaranteed. Reference, Mullin Film Service, Sayre, N. Y.

Chas. C. Dawson, 765 Lyons St., Des Moines, la. Operator and electrician. Experienced in every kind of film business. Will go anywhere.

James Saal, P. O. Box 134, Lake Charles, La. Operator and electrician, desires permanent position.

Grady Fletcher, Dothan, Ala. Experienced operator, good habits, desires steady position.

Earl Butts, 220 Wood Street, Itasca, N. Y. Experienced operator, sober and reliable, best of references, desires steady position.

G. Leslie Palmer, Box 301, Sidney, N. Y. Experienced operator, reliable, with best references, wishes position. New England or Middle States preferred.

W. H. Greenwood, 357 East Seventeenth street, New York City. Experienced operator, electrician and lecturer, would like permanent position. Three years' experience, New York City license. Non-smoker and non-drinker, highest references. Any offer with reliable people accepted.

I. G. Sherman, care of Moving Picture World, experienced operator and manager, 12 years' experience, all sources of light. Will go anywhere.

C. C. Daryse, Nunda, N. Y. Operator, references. Sober and reliable, will go anywhere.

C. W. Gray, Leona, Iowa. Three years' experience as operator and manager. Will go anywhere.

A. V. Weaster, 2 South Clinton street, Poughkeepsie, N. Y., wishes position as operator: can furnish best of references; sober and reliable; can repair moving picture machine. Will go anywhere. Would like New York City and Albany.


Orrilla B. Taylor, 725 Brook street, Louisville, Ky. Reliable moving picture manager; also operator of 10 years' experience. First-rate references.

Get edge references. Open for engagement.

Harry Kelley, 15 Market street, Lynn, Mass. Wishes permanent position as operator or up-date operator and repair master. Mass. license, 5 years' experience and best of references. At Liberty after May 1.

Wm. H. Mallon, Bijou Theater, Easthampton, Mass.; experienced operator and manager; also lecturer.

F. K. Evans, Oneonta Theater, Oneonta, N. Y.; first-class operator and electrician; age 30.

W. J. Gibbons, 15 West 31st Street, Bayonne, N. J. Operator or manager. Best references, nine years in the business.

J. W. Derr, Leona, la. Experienced operator. Steady; have also acted as manager.


Bernard Cook, 410 Second street, Brooklyn, N. Y.

R. C. Geissler, 78 Woodlawn street, Roxbury, Boston, Mass.

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Write for list and particulars.

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WANTED.

Young lady, experienced in the film business, as typewriter and assistant bookkeeper. Reference required. Apply Philadelphia Film Exchange, 438 Sixth avenue, New York.

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3 NEW SETS

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Ice Skating in Germany

Franco-British Exhibition, London, 1908

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A BABY’S SHOE.—The story tells of the young widower of two children, who is forced by extreme poverty to part with one of her children. The little girl, by placing a shoe on the door step of a wealthy banker, before leaving the house, persuades the poor mother to take one of the little shoes to keep as a memento. Returning to her cheerless home she is aided with a paragon and falls lifeless in a chair, with her little boy at her side. A neighbor hearing her cries runs for the banker, who finds the poor woman behind the poor revolution. He takes the little shoe upon which she tells the woman’s sad story. The good priest takes both shoes and gives them to the banker and his wife, and they decide to adopt it. Fifteen years elapse and we see the girl grown up in blustering ignorance of her origin, of course imagining the banker and his wife to be her parents, while the boy has gone through his college course preparatory to Holy Orders. One day, when the girl is in the park the boy’s attention is attracted by a woman, and leaning to the doorway he notes the bride of a wild frantic horse and brings it to a standstill. Assisting the young lady occupied in the vehicle to a taxi he carries her in his own home. A strong friendship between the two young people ripens later to love and the boy is seen struggling between the all-important questions as to where, whether it be religious or secular, he has the love for the girl is so strong, so pure, that he determines to gain the old priest’s consent to his marrying instead of entering the priesthood. What a blow it is to the good old father, but he feels it to be better for the best and takes even to marry them. Now the banker’s wife thinks it only just to the people to reveal the truth about the girl, telling how she found her fifteen years before and how one of her little shoes was missing. At this intelligence the old priest is staggered, for he sees at once that “Marriage” and the place of the brother and sister. He raises his head in thanksgiving for the grace of God that brought this little revolution. However, his brother and sister find “The peace that passeth all understanding.” and he goes to his ordination into the priesthood, giving that fact as the best news he has ever lived up to. It is the conclusion of the Divine Master whose guiding hand showed the better way.

**DRESS AND THE LADY BOOK AGENT.**—There is no question that the good natured man is always the “Fathers” of Jones, who is unkindly personified, is always getting into hot water. His latest episode is an experience with a female book agent, who tried to sell him a book entitled, “How to Be Happy, The Wedded.” The work does not appeal to affable Edward, and he with gentlemanly firmness ejects her from his office, as his friend Dick Scull, enters, to whom he minces the ludicrous antics of Miss Jones. All this takes place over at Monte Cristo, who is pecking through the keynote. She vows to be avenged, and seizing a box of gloves which Jones has bought for his wife, subminiatures her corsets for the gloves, writes a note which she puts in his pocket, and asks him to return her corsets, and finally sends a letter to Miss Jones warning her husband and searching for the box of gloves. Does the one-off work? Well! He’s really a certainty a case of “Jones vs. Jones” appearing on the calendar of the divorce court in the near future, the book agent becomes a object and sends a letter of complaint to Mr. and Mrs. Jones, explaining everything. Peace again reigns and Jones receives the oculator balcony on his throb- ing forehead. Length 300 feet.

**THE FRENCH DUEL.**—Extreme tranquility hovered over the Salon littéraire of the Club Montmartre, and the members seemed to be in a state of ennui, the silence being broken only by the ticking of that homoeometric instrument, the clock, when Mons. Leon Martineau enters in company with Mons. Gustave Tortolé, whom he introduces as Mons. Alphonse de Signes. Alphonse orders the garcon bring a round of cocktails, and he puts an olive in the one of Tortolé, for whom he fondly admires. "Oui! Oui!" Tortolé then with thumb and forefinger extracts the olive from the cocktail and hurl it—yes, hurl it in the face of Alphonse. Consternation! They man’s Olympus! Alphonse retaliates in like manner. Amusement! The duel is on, and must be satisfied a duel is inevitable, and speculation keen, as Alphonse is in the tumult court, while Tortolé is a reply of the Eiffel Tower. On the field of honor, beside the ruins of the old Convent of the tower, they meet. A corps of trained nurses, doctors and undertakers arrive, and the surgeons prepare the weapons, while the undertakers measure the hands of the participants and their prospective receptacles. Muses are chosen, and the men sit down on their stools, the party into hystereus, as they are discarded. Rapier is finally reserved to and most curious colors are specified, which would have resulted fatally for Tontoli had not it had a tin tray con- served his arm, and as the duel to the highest satisfaction of everybody but the undertakers.
the youth
the bicycle
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Albany,
doing
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song
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time
cafe.
embrace
day.
fellow
Uncle,
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of many pretty toys, among others a minute rifle,
which is the delight of his little heart. His father,
being a great sportsman, the youngster poaches
similar toys and now feels that he is in a position
to accompany his elders on their hunting expedi-
tions. Much to his disappointment, however, his
daddy and grandfather, though they are fond
of their intrusions and the happy girl consents to become
the wife of the second fellow without ever knowing
the circumstances that surround her love affair.
Length, 394 feet.

The Hunter's Grief.—It is little Jay's sixth
birthday and the happy youngster is the recipient
of many pretty toys, among others a minute rifle,
which is the delight of his little heart. His father,
being a great sportsman, the youngster poaches
similar toys and now feels that he is in a position
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tions. Much to his disappointment, however, his
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IN THE BAD LANDS: A Tale of Army Life on the Frontier.

When the post and all the officers and young men of the regiment are tripping the light fantastic, Carlson alone is sitting in a corner, smoking a cigar. He is not troubled by most of the fellows in his company for purely military reasons, his face being addicted to the use of morphine gained credence. Later the girl, however, a splendid surgeon and for that reason more than a match for even the most experienced of the medical overlords, is looking the colonel of the post and the new addition to the army in the face of a reporter who has been invited to the little fellow falls to the ground. The old man, realizing that something has happened, is running along the street, when he finds that the woman has left her hat and has taken her little child with her, and that the cold, the child is warming himself with the old leather. His first impulse is to turn the little fellow dead to the ground, and the cold feet. The horse starts on the out, and the man now the stand when the woman that she is about to find. When he's at last upon the horse, his young wife is a terror. She is afraid, she is afraid to come to him with her fears so new. The woman who is told out of company, but she is afraid to tell him that her husband has been captured, and that he knows him. When his former wife is laid away he finds himself a man of the world, and he now lives to his promise and take his little child home to her. The old woman is not used to 국내하게 구할 수 있는 언어는 없습니다. 한국어를 사용하셔야 합니다. 이전 문서의 내용을 자연스럽게 읽어드릴 수 있도록 도와드리겠습니다.

A DISTRACTED MAN.—A very nervous fellow who is being taken care of by a doctor, who is leading a donkey, and thinking that the woman is after some fun at the old man's expense, one of the regiment's lieutenants is found in the car over his head. Without dismounting the horse, he goes up to the window, and finds out, and returns to his wife, to see how happy he sees him again. Much to his surprise, the little child is something which is perverted. Finally the little fellow falls to the ground, and the cold feet. The horse starts on the out, and the man now the stand when the woman that she is about to find. When he's at last upon the horse, his young wife is a terror. She is afraid, she is afraid to come to him with her fears so new. The woman who is told out of company, but she is afraid to tell him that her husband has been captured, and that he knows him. When his former wife is laid away he finds himself a man of the world, and he now lives to his promise and take his little child home to her. The old woman is not used to 국내하게 구할 수 있는 언어는 없습니다. 한국어를 사용하셔야 합니다. 이전 문서의 내용을 자연스럽게 읽어드릴 수 있도록 도와드리겠습니다.

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The MOVING PICTURE WORLD

company. The girl comes through the dances, selling raffle tickets, and John pleads with her to give him the money he has taken. John pleads with her and shows her the telegram that bears such a trite resemblance to the message and John's evident repentance, gives her to believe that the money was a mistake, and just as a party of cowboys dash up to her rescue, John announces she is being driven away. John jumps on jumping car. One next scene shows John's mother waiting anxiously for the return of John. John comes. She embraces him, happy to see him, and he tells her of the rescue and the義方

THE LONELY LAD—NOT AN ASS.—A

Realeigh & Roberts film which illustrates the old saying, "Nothing is alike in all the world today." A couple comes to a ranch, and in the course of events a young lady gets a hold of a horse which is a "lonely lad," and what happens is a comical situation. The young lady is arrested for larceny when the owner of the horse comes to the ranch to reclaim it. The owner ultimately has the horse returned to him, but the young lady is given a light sentence for the theft. The conclusion is hilarious, and is amusing, and, upon investigation, pull the body of a cat out of the pot. Virtually cat soup. Length, 891 feet.

INDICATION OF MOVING PICTURE.—Moving picture shows a couple carousing in the dining rooms, and apartments, and goes scenes such as: A garbing of a rejected lover, and a poet stealing food from a poor man's pail.

HIDING ART.—This represents a portrait of a beautiful woman, who is hiding in a room when the door is slammed in, and the portrait comes to life and goes through various comical antics. Length, 410 feet.

TRICKS OF THE PHOTOGRAPHER.—Mr. E. Z. Marks falls victim to the wives of winning riders, and follows her to the studio of the photographer. Unknown to Mr. E. Z. Marks, the photographer snapshot-\n
THE TRAMP'S LUCK.—Opening scene shows a card dealer, who sells lottery tickets to a group of people. The servant delivers a note, stating that Mr. Gould is unable to attend, but wishes the best possible luck in the lottery. The note is a trick, and the servant goes out and finds the fourteenth. The first one gets outside of the gate, he is a tramp, and the servant takes him in. He is a tramp, and the servant takes him in. Here is some very funny situations, the servant takes him in, and takes him out, and takes him in again. The tramp follows, and be leaves, and is finally thrown out, and his good luck ends. Length, 414 feet.

ITALIAN CAVALRY.—This picture shows some of the world's greatest horse riders, and follows them to the studio of a photographer. The scenes show this has ever been seen, and in fact, the moving picture is real what chance of life these true horsemen have taken to make this picture exciting and interesting: close up, 600 feet, 100 feet, 100 feet, 100 feet. Length, 1000 feet.

The unleashing of the今回

THE GOOSE (Eclair).—A comedy which shows a young man comes home after a spree. He takes his watch to his wife to show her the watch is a thief. He then takes his wife's goose to the doctor, but is himself falls down stairs and gets to the street, which is the Reverend Mr. Wither, is the first false alarm sent to 200 feet, 100 feet, 100 feet, 100 feet. Length, 433 feet.

THE GAMBLER'S YAWL (Realeigh & Robert).—A young man who has lost his all in a gambling place. The gambling house shows some of the world's greatest horse riders, and follows them to the studio of a photographer. The scenes show this has ever been seen, and in fact, the moving picture is real what chance of life these true horsemen have taken to make this picture exciting and interesting: close up, 600 feet, 100 feet, 100 feet, 100 feet. Length, 1000 feet.

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AN OLD MAN’S HONOR.—Two officers and a woman who love each other, Patter attempts duel with one, and shoots daughter instead. (Cut out killing.)

FILIAL DEVOTION.—Two men bold up man and kill and rob him. Daughter in occurrence, but eyewitness exonerates her, and guilty parties are arrested.

GLIMMERAMM.—Scene view shipping logs by water.

FEARANT AND PHOTOGRAPHERS.—The rube has his picture taken. Two boys get up cypress with the result that pictures were taken, showing the rube with the two boys’ heads alongside his own. Both the photographer and the rube are perplexed, until they discover the boys, who receive a good, sound thrashing.

TRICK WELL PLAYED.—Thieves break into a house during the owner’s absence. After gathering up the property, they shove it out of a window upon the heads of two policemen on bicycles who were watching the window. The burglars discovering their mistake as the policemen enter the room, but are too late, for the window, using umbrella handles, and jump on the bicycles which the policemen have left standing. Good photography and well acted.

THE MAGIC WAND.—A magician performs wonderful tricks, and a small boy in the audience induces him to tell him his secrets. The magician accordingly locates him his wand, which the small boy uses later at his home, with the children. Somehow or other, the magic wand does not work, and much anguish and destruction of property results.

CHAUFFEUR OUT FOR A GOOD TIME.—This shows automobile on a round trip from side to side, bumping into and smashing up all obstacles in its way. Police finally capture chauffeur, and arrest follows.

FROGS OF GAMING.—Boys play tricks on storekeepers, having them run to town and upset everything, and finally put the grocer in a barrel and pull a waggon to town. Intense.

HER FRIEND, THE ENEMY.—Military episode full of fascination. Hero of which is placed twist love and duty.

ARREST OF THE ORDERLY.—Military recruit stumbles into error for another, and is finally arrested.

A SIGN FROM HEAVEN.—Minister’s wife deserts him and takes up with another. The minister accidentally discovers her in a gambling resort, but she escapes before pursuit. Later she is found out, and begs minister’s forgiveness.

NEW YORK MOTION PICTURE CO.

DISINHERITED SON’S LOYALTY.—Jack, and Tom the two sons of a retired merchant, Tom in-
duces the old man to drown Jack through false statement of his character, thereby securing the signature of his brother, whoDavy, to the will and leaves for Europe. Tom is about to send to the Poor House, and when he is in the landing house, a policeman and a man are arrested for a saw mill, takes the old man in an automobile to his own home, where he is shot and robbed during his remaining years. Approximate length, 850 feet.

ROMANCE OF A FISHERMAID.—Grace, the daughter of Captain Miles, is loved by Weed. Jen-
ing, a pretendent friend and wealthy City champ is also in love with Grace. Jennis, whose a beauty but, attacks her, and to save her honor she fights Jennis and escapes through a window, breaking the glass with a chair. Jennings avenges vengeance on both she and Weed. He meets Weed, draws Weed’s own knife and tries to kill him, and places the knife in the possession of another. Later is shown where Jennis is taken into the custody of the police and provest the guilty party. Weed then wins the girl.

This picture shows scenry of the arrival of a merve fishing party on a sailboat anchoring at the landing, and entering Captain Miles’ house.

We might add that this is one of the best pic-
tures of its kind ever shown. Approximate length, 890 feet.

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"Davy Crockett, You’re Right, Then Go Ahead." Story opens with Davy’s home. Next shows Davy’s store. Davy, who was a good printer, sells Davy a backwoods man named Stith, while the young lady reads a poem of young Lovett to him. They fall in love with each other. Later Davy’s wife goes away, Davy is about to be lost in the storm, when Davy rescues them from the fire. Davy is a strong man, and is about the second is shown where Anna is about to be mar-
ried on the lawn of her home, where to Blake. Anna, whom when Davy rides in, gives Anna, pulls her on the horse and rides away to a Country where he marries Anna. Takes her to his own Cabin, and says, “Mother, I have found you a Daughter. Approximate length, 835 feet.

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Romance of a Fishermaid

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Length, 950 feet

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UNEXCELLED IN PHOTOGRAPHY
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THE GIRL SPY
AN INCIDENT OF THE CIVIL WAR
LENGTH, 920 FEET
"THE GIRL SPY," A Great Military Drama, comes out just in time for Memorial Day, and we assert with all possible emphasis that it is one of the most thrilling productions of the year. Such daring horsemanship as is shown by a young girl in this film has never before been pictured. A splendid lecture has been written for "The Girl Spy," and will be sent free to all applicants.

SPECIAL ISSUE for release Saturday, May 21, THE PONCE DE LEON FETE at St. Augustine, Florida—Price 15 cents per foot. Length about 660 feet.

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BIOGRAPH FILMS
RELEASED THE JILT MAY 17th, 1909
Awful Results of a Capricious Woman's Whims.
A capricious woman is a most dangerous member of society, but very often her cruel apathy for the feelings of others reverts boomerang-like to her own disaster, as is the case with the heroine of this Biograph subject.
Dorothy Kirk, a cold, heartless girl, after jilting several suitors, becomes engaged to John Hale. The day of the wedding arrives and Dorothy coolly sends him a note to the effect that it is all off between them, What a blow. The poor fellow's spirit is crushed and he goes the usual route. Lower and lower he sinks until one day, picking up a newspaper, he reads an announcement of the wedding of his old college chum and Dorothy Kirk to take place on that very day. Rushing off to his friend's home he intends to show him her note, but on second thought decides not. However, the friend finds it out, and feigning illness, dispatches John with a note which is identical with the one he himself received some time before. So John unwittingly wreaks vengeance.

LENGTH, 997 feet.

RELEASED MAY 20th, 1909
RESURRECTION
Free Adaptation of Leo Tolstoy's Powerful Novel.
No literary work has ever enjoyed the popularity of this masterpiece of that celebrated Russian reformer and novelist. Count Leo Tolstoy, with which the reading public of the entire world is familiar. Many adaptations for the stage have been made, but without question this Biograph portrayal is one of the most intense ever given. Never was there such a sermon delivered, nor a succession of thrilling dramatic incidents incorporated in a film subject as in this. Taking the most powerful episodes, it tells the story with an absolute continuity that is wonderful. The staging is typical and elaborate; the acting a revelation of art, and the photographic quality perfect. Aside from this, it presents a moral never before equalled in strength. On the whole, in the art of motion picture productions it reaches the very zenith.

Length, 999 feet.

Release days of Biograph Subjects—MONDAY and THURSDAY
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BIOGRAPH COMPANY
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THE WORLD UPSET
Magic. Approximate Length, 297 Feet.
RELEASE, TUESDAY, MAY 15, 1900.

A trick film of remarkable character. The world completely upset. Rolling irregularly through the sky, disregarding all natural laws, the earth presents a peculiar aspect, everything reversed.

EXCELLENT PHOTOGRAPHIC QUALITY AND WELL RENDERED.

HE COULDN'T LOSE HER
Comedy. Approximate Length, 262 Feet.
RELEASE, TUESDAY, MAY 15, 1900.

An automobile enthusiast is about to go on a little spin when his wife exposes a desire to accompany him. Reluctantly he complies, resulting in giving her such an experience that she will have no desire for further indulgences. At full speed they are seen running down the street, meeting with numerous mishaps by way of collisions with every conceivable object, but each time both are unhurt. All efforts to discourage his wife prove futile as they are about to return home when the motor explodes and the husband is battered up considerably. His wife thereupon leads him in the car and acting as chauffeur brings the machine and her husband safely home. Very thrilling and exciting.

THE POLICEMAN SLEEPS
Comedy. Approximate Length, 394 Feet.
RELEASE, TUESDAY, MAY 15, 1900.

Two gendarmes are seen going on duty, one of short and the other of taller stature. Being rather tired the tall fellow continues to rest on a bench and the other remains in guard to prevent any interference.

In his efforts to maintain peace and quiet the guard stops an organ grinder from playing; a florist's cart is not allowed to pass; the regimental band is silenced and the tramp of soldiers is heard.

Finally the shade of evading duty and he tries to wake his slumbering companion, but in vain. All possible means are resorted to, but without success.

In the distance two highwaymen are perceived approaching and with quaking voice the guard announces this fact, whereupon the sleeper, as if by magic, awakes and both go in pursuit of the now fleeing highwaymen.

CAUGHT ON THE CLIFFS
Drama. Approximate Length, 545 Feet.
RELEASE, WEDNESDAY, MAY 16, 1900.

During an excursion through the mountains a nurse accidentally drops the infant in her charge over the cliffs. The parents, almost frantic, run to seek guides to look for the child, which in the meantime is rescued by an aged shepherd, who keeps and provides for him during the years that follow.

Many years after the accident, a friend of the parents of the lost child, traveling through the same mountains meets the shepherd, and upon reaching about the boy to the latter's company, is told the history of the little fellow.

He at once relates the story of the accident and the old shepherd sorrowfully takes the boy to the home of his parents.

With a breaking heart he parts from the little fellow, referring all manner of reward other than a kiss from the child.

A thrilling rescue scene is shown and excellent photographic quality.

OBJECTIONS OVERCOME
Drama. Approximate Length, 500 Feet.
RELEASE, TUESDAY, MAY 22, 1900.

A thunderbolt is sent rolling along the road to company with his little brother. At an inn he meets a young lady with whom he immediately falls in love, a case of love at first sight. The young lady's father, however, will not consent to her marriage to a penniless songer.

As the rejected suitor leaves the inn he meets a squire and party who engage him to play for them. When next he appears at the inn with his new company he wears a suit that distinguishes him as a man of importance.

He finds the innkeeper's daughter is now being courted by the squire, and merrily interfere, thereunto precipitating a quarrel. A duel is about to be fought when his little brother seizes a big sword and threatens the squire, who lancnls merrily at the breach of the little fellow, and obliges the innkeeper to consent to his daughter's marriage to the man of her choice.
Moving Picture World

The Exhibit.

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Vol. 4 MAY 15 No. 20

Editorial.

The Making of Signs and Posters for Moving Picture Theaters.

IMPORTANT SERIES OF ARTICLES.

In pursuance of the policy of the Moving Picture World to render its pages of practical value to all interested in the making and exhibition of moving pictures, we announce that next week we shall commence a series of articles on The Making of Signs and Posters for Moving Picture Theaters. These will be written by William J. Sackheim, one of New York's most artistic sign writers. The author, besides being an expert letterer, has the faculty of being able to communicate his knowledge to others, so we have no doubt that the readers of the World will gain much valuable information from his articles.

Mr. Sackheim is well known amongst the exhibitors of New York and other large cities. About ten years ago he started work at Binger's, the largest sign and show card shop in the world. His artistic work made him the proprietor of a large and prosperous sign shop of his own. He next became chief instructor in show card lettering with the Economist Training School of New York. Subsequently he compiled a course of instruction in lettering for the Scranton Correspondence Institute of America. On the completion of this work he returned to New York to conduct a sign business of his own. Mr. Sackheim has originated many novelties for advertising purposes and he was the first to see the need of artistic signs for penny arcades. With the advent of moving pictures he turned his attention to this class of work, and has painted signs and posters for some of the largest exhibitors of New York. He designs the lettering for the films of the Vitagraph Company of America, and for many large theatrical firms, including Charles Frohman, Klav & Erlanger, C. W. Dillingham, David Belasco, Wagenhals & Kemfer, the Shibui's and many others.

Mr. Sackheim's articles will appear weekly from our next issue, and we are sure that our readers will find them helpful and instructive.

The Moving Picture as a Brain Rest.

There have been many virtues attributed to the moving picture. Recently it has been called a moral and educational force—something with an uplifting tendency. Then we know that besides merely entertaining and amusing us, it instructs us in history, geography and other things which it is desirable to know. Take it all in all, therefore, the moving picture plays a very valuable part in modern economics. But it has been reserved for Dr. Willis Cummings, New York, N. Y., to assign to the moving picture an office which we had hitherto suspected it of possessing. How we did feel distressed and enjoyed. To be brief, Dr. Cummings says that the moving picture may be regarded as a brain rest. His paper on the subject is reprinted this week from the May number of Medical Council, a monthly journal for the physician and surgeon. It will be seen that the doctor associates chess with the moving picture as a brain rest. Those who know anything about the former very beautiful, intellectual game, will, we are assured, agree with us in regarding Dr. Cummings' recommendations as full of wisdom and sound sense.

On purely general grounds we can quite understand the rationale of Dr. Cummings' advice to tired business men to take a dose of moving pictures as a specific for mental fatigue and exhaustion. After all, the brain, like any other part of the body, is liable to become stale from purely physical causes, and we know from experience that by the application of what may be termed a counter-irritant the original disease is either removed or rendered nugatory.

Just consider the case of the tired business man who has been working at hard problems several hours a day, worried by callers, distracted by telephone calls and maddened by the inefficiency of his help. What is his mental state? One of distinct perturbation, restlessness and a general tired feeling. If he goes to a picture show for half an hour or three-quarters, then all the cells of his brain are excited by new physiological sensations: a series of light waves, rapidly impinging on the retina to the accompaniment of an interesting or exciting story. The combination giving the brain something to occupy itself with to the exclusion of other matters. Result: After a visit to the show the man feels rested and re-freshed, and comes out better in health for the entertainment.

We are competent neither medically nor surgically to go so deeply into this matter as Dr. Cummings, but our knowledge of optics, physics and physiology quite enable us to appreciate the value of Dr. Cummings' theories and recommendations, and we think that this paper will be regarded by the moving picture field as a most valuable contribution to the literature of the subject and as emphasizing a most important application of the moving picture. But we can go further than this and personally endorse the practical value of Dr. Cummings' advice. Many a time we have gone into a moving picture house both physically and mentally tired. When we have come out the exhilarating effect of the moving story on the screen has, in common parlance, made a new man of us. We have felt better, brighter, clearer headed and far less fattened for this refreshing change. We think so highly of Dr. Cummings' admirable article that we suggest to the moving picture theater owners, manufacturers, etc., to reprint it and widely circulate it. Then, of course, there is the Patents Company, who might like to do so.
THE USE OF MOVING PICTURES AS A REMEDIAL AGENT.

By Willis Cummings, M.D.

In the consideration of those cases of nerve strain, short of actual breakdown, but with consequent debility, as presented by business men under the stress of present day methods of work, there is no means to bring relaxation from the pressure. The conventional rest in the form of vacation or recreation at home or abroad is easy to give, but often hard of application by the patient, who can see no way of leaving business, or who is one in which is involved or complicated, for an indefinite period ahead.

Unable to leave for the rest that is to be gained by judicious and well-planned travel; not caring for outdoor sports; anxiety of the physician for the patient to be active, but rather in a state of peace and serene mental state; perhaps not caring for opera, having enough good music at home, the subject is puzzled and appeals to his medical adviser for suggestion.

In contact with this class of business men, there have been many opportunities for suggestive therapies, and among others two which have been found practically useful. They are the game of chess and the use of moving pictures.

The methods are mentioned in conjunction for comparison, and because they have both brought the same results, but only on account of the temperamental conditions of the patients requiring treatment, the chess and appropriate amusement being ordered to suit the individual.

After pointing out the value of the game of chess as a remedy for neurasthenia the author states that the moving pictures of the dramatic kind, and not the scientific in the modern theater, which most certainly do not weigh toward relaxation, or the needed and serene mental state; perhaps not caring for opera, having enough good music at home, the subject is puzzled and appeals to his medical adviser for suggestion

After an experimental investigation of the best class of exhibitions, the following deductions have been drawn from my own observations and the reports of patients and others:

1. That, as the general public has to be catered to, it would be impossible to have a collection or series of pictures that would always appeal to or satisfy any individual or the physician patient as an adjunct; but in an attendance at any first-class establishment, which will cover a dozen consecutive days, there will be enough of the novel, the educational, the artistic and new delineations to offset the puerile and inane that are given to please those who call for them. I am not sure that these are entirely without value to the cases under discussion.

A man leaves his office for lunch with his head in a whirl; the lunch is bolted and his impulse is to get back to work that same morning. His digestion is not suffering for a moment and his digestion is in no way helped by this condition of mind. Instead of going back to work he drops into the nearest picture place if one is accessible. If right, his idea is properly directed, otherwise he leaves as a glorified one of the novel, the educational, the artistic and new delineations to offset the puerile and inane that are given to please those who call for them. I am not sure that these are entirely without value to the cases under discussion.

The Modern Way in Moving Picture Making.

By Thomas Beding, F. R. P. S.

CHAPTER X.

TOXING AND TINTING.

The tone, color or tint of a moving picture positive may be produced in three ways: (1) by direct exposure and development; (2) by tinting in a weak solution of aniline dye; (3) by hand or mechanical coloring. The first of these is so little understood by the makers of the second. The same results may be had by tinting, either of a black and white or of a colored negative with color. It is not unreasonable to assume that hospitals devoted to the care of nervous invalids may, in a not remote future, include this method in their regular equipment; but in the interim it is worth the trial to send overworked men to the nearest picture theater, and to insist that they worry from prolonged and sometimes ill-advised absence from their business.
simple manner. By doubling, tripling, quadrupling the exposure by a suitable alteration of the printing light, and using the ordinary developer, we see a distinct change in the color of the deposit, a change which leans towards red. Very often a picture which looks visually unsuitable for projection, gives a most pleasing picture on the screen. So that a few experiments will be necessary to arrive at satisfactory results.

Only this week I saw some of Messrs. Pathe’s pictures which had obviously been toned in development by this method. They were of a pleasing delicate warm sepia, and most agreeable to look on, and artistically and aesthetically satisfactory. I believe I am correct in saying that this is the first time this simple principle of toning or coloring the deposit of moving picture film has been dealt with in the periodical literature on the subject.

Tinting, of course, is another matter. Here you tint your entire picture either red, blue, green or yellow by means of an aqueous or alcoholic solution of an aniline dye. Simply dissolve the dye in water or alcohol to the desired tint, then immerse the film in it until the tint on it is of the depth required. There are no elaborate instructions required for this simple operation. The thing is easily done. The most important consideration is that the tint chosen should match the subject, which it rarely does in moving picture films.

** Burroughs, Welcome & Co., in their excellent little photographic handbooks, give the following particulars and formulae for the tinting of prints and lantern slides. The same instructions are applicable to moving picture films: Many striking and original color effects may be obtained by immersing lantern slides, bromide, platinum-type and similar prints in solutions of suitable aniline dyes. Portraits, fireside and street scenes may be so treated as to produce moonlight effects blue, and sunlit landscapes and street scenes green or orange, with marked success. For this purpose solutions made from certain “Soloid” stains are very convenient. For orange, use “Soloid” Eosin; for red, “Soloid” Fuchsine; for violet, “Soloid” Gentian Violet or “Soloid” Methylene Blue; and for blue, “Soloid” Methylene Blue. The exact strength depends on the depth of tint desired; it is therefore advisable to make a solution of one product in five ounces of water, and to dilute this according to requirements. For yellow, use “Soloid” Methylene Orange, one in an ounce of water. For green, “Tabloid” Aniline Green Dye may be used. Dissolve one in a pint of hot water for stock, and dilute this according to strength of stain required. Soak prints in water until flaccid, immerse in the dye solution for a few minutes, rinse and dry in the usual way.

**

I spoke above about toning by development. “Toning” as it is more freely understood means the deposition on the subject of some other substance which will change its color; in other words, it is a kind of chemical gilding or coloring. There are several ways of getting rich green, red, blue and other colors by the deposition method which are not generally known amongst moving picture workers. The following methods are quoted by E. Martin Duncan, F. R. P. S., in the London Bioscope. They are old and well-tried methods which have stood the test of practical development, and which I can recommend to the moving picture worker. I make no apology for quoting Mr. Duncan’s instructions verbatim et liberatin.

SEPias and BROWns.

There is much to be said in favor of the sulphide method of toning, for very charming sepias, browns, and ruddy tints may be obtained with it. When it is possible to work the process right away from the printing and developing rooms, it is well worth at least a good trial. The print, after being thoroughly washed to free it from all traces of the hypo bath, is placed in the following bath until the image is quite bleached:

** Bleaching Bath.**

Ammonium Bromide .................. 300 grains.
Potass. Ferricyanide .................. 300 grains.
Water .................................. 20 oz.

This bath can be used over and over again until the bleaching action begins to grow very slow.

After bleaching, wash for a few minutes and tone in the following bath:

** Sulphide Bath.**

Pure Sodium Sulphide ................ 100 grains.
Water .................................. 20 oz.

This bath must not be stored after use.

When the print has thoroughly darkened, which will take about three to five minutes, it is thoroughly washed for at least half an hour in running water. This sulphide toner tends to somewhat increase the density of the print, so it is important when making a print that is to be subsequently treated by this process to keep it just the least bit thin.

Another method of obtaining dark, warm brown tones is to bleach the print in a saturated solution of mercuric chloride, then rinse in a strong solution of common salt, and then transfer to a bath composed of:

Soda Hyposulphite .................. 10 grains.
Water .................................. 20 oz.

until the print is dark enough. Then thoroughly wash to rid of all trace of hypo.

A very pleasing range of tones may be obtained by the copper process, which gives a range of colors from a rich brownish black to a rosy red, according to the length of time allowed for the print to remain in the bath. The following solutions must be made up:

Solution I.

Copper Sulphate .................. 1 oz.
Water .................................. 10 oz.

Solution II.

Potass. Citrate .................. 1 oz.
Water .................................. 10 oz.

Solution III.

Potass. Ferricyanide ................ 1 oz.
Water .................................. 10 oz.

For use, take 1 oz. Solution I, 8 oz. Solution II, and 7 drams of Solution III. When the desired tone has been reached, the print is removed from the toning bath and washed.

Another method of obtaining a red tone is by treating a bleached print with a solution of Schlippe’s salt. It is very important that the print has been thoroughly well washed to free it from all traces of hypo. The print is then placed in the following bleaching bath, in which it is allowed to remain until it is quite bleached:

** Bleaching Bath.**

Hydrochloric Acid .................. 40 minims.
Water .................................. 20 oz.

It is then well washed and transferred to the

** Darkening Bath.**

Schlippe’s Salt .................. 300 grains.
Water .................................. 20 oz.

After darkening in the above bath, the print is again thoroughly washed. In place of the bichromate bleacher, a solution of iodine in potass. iodide, of a dark showy color, may be used.
A good green tone is much more difficult to obtain, and certainly so far a bath in which vanadium chloride is used as one of the constituents has yielded the finest results. The formula for the bath is given below, and it is important in compounding it to follow out the instructions given:

Vanadium Green Tone Bath.

<table>
<thead>
<tr>
<th>Vanadium Chloride</th>
<th>20 grains</th>
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<tbody>
<tr>
<td>Ferric Chloride</td>
<td>10 grains</td>
</tr>
<tr>
<td>Ferric Oxalate</td>
<td>10 grains</td>
</tr>
<tr>
<td>Potass. Ferricyanide</td>
<td>20 grains</td>
</tr>
<tr>
<td>Oxalic Acid (Saturated Solution)</td>
<td>2½ oz.</td>
</tr>
<tr>
<td>Water</td>
<td>20 oz.</td>
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The vanadium chloride must first be dissolved in hot hydrochloric acid and a little water. The ferric chloride and ferric oxalate are added to the oxalic acid solution, diluted with half the total amount of water. The potash ferricyanide is dissolved in the remaining 10 oz. of water, and when thoroughly dissolved added to the ferric chloride and oxalate solution, taking care to well stir the solution so as to thoroughly mix, and finally the vanadium chloride is added. The print must be left in the vanadium bath until it turns blue, and then removed and washed until it turns green. The great drawback is the cost of the vanadium.

Another method of producing a green tone is as follows: First soak the print for three to five minutes, or longer, according to the color desired, in a bath composed of:

<table>
<thead>
<tr>
<th>Potass. Bichromate</th>
<th>100 grains</th>
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<tbody>
<tr>
<td>Potass. Ferricyanide</td>
<td>500 grains</td>
</tr>
<tr>
<td>Water</td>
<td>20 oz.</td>
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</tbody>
</table>

Then wash free from the bichromate stain and tone in:

<table>
<thead>
<tr>
<th>Cobalt Chloride</th>
<th>400 grains</th>
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<tbody>
<tr>
<td>Ferrous Sulphate</td>
<td>100 grains</td>
</tr>
<tr>
<td>Hydrochloric Acid</td>
<td>400 grains</td>
</tr>
<tr>
<td>Water</td>
<td>20 oz.</td>
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</tbody>
</table>

Wash briskly and fix in an acid hypo bath, giving a final wash to eliminate the hypo. The depth of color depends upon the length of time that the print is left in the bichromate bath. A really fine deep blue, for moonlight and sea effects, can be readily obtained with the aid of the following bath:

Blue Bath.

<table>
<thead>
<tr>
<th>Ferric Ammonium Citrate</th>
<th>10 per cent. solution</th>
<th>2 oz.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Potass. Ferricyanide</td>
<td>10 per cent. solution</td>
<td>2 oz.</td>
</tr>
<tr>
<td>Acetic Acid</td>
<td>10 per cent. solution</td>
<td>2 oz.</td>
</tr>
<tr>
<td>Water</td>
<td>20 oz.</td>
<td></td>
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</tbody>
</table>

Allow the print to remain in this bath until the desired depth of color is obtained, and then wash until the high lights are cleared from yellow stain. The addition of a weak solution of hydrochloric acid to the above bath brightens the tone considerably; and a weak solution of hypo instead of hydrochloric acid gives a brighter tone still. As the density of the print is nearly doubled by this process it is advisable to slightly underdevelop the print. It is possible to convert the color of a print that has been toned in the above bath from blue to green. The print is first toned in the Blue Bath, given above, and then washed and transferred to a bath composed of:

<table>
<thead>
<tr>
<th>Chromic Acid</th>
<th>90 grains</th>
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<tbody>
<tr>
<td>Water</td>
<td>100 oz.</td>
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</table>

in which it is allowed to remain until it changes to a uniform green, when it is removed and washed.

These proportions and quantities can, of course, be increased at will. Hand coloring and other branches of the subject must form the subject of another article.

**OBSERVATIONS BY OUR MAN ABOUT TOWN.**

It was a dull dull during the past week. I mean by this that there was very little noise in the motion picture field. The patents protectes have nothing to say. They are doing the same old tireless and tireless. The Independents also have been somewhat quiet, although not as silent as some of the other fellows. Taking all in all, the present situation is the most remarkable in the history of the business. The situation is not terrible. Why does somebody write and publish this thing? On the other hand we hear the same old cry of the Motion Picture Patents Company. "We have you on the patents, and you haven't!" On the other we hear the retort: "Your patents claims are wild, and you can't—"

When one sits down and calmly reviews the situation it appears, ludicrous, no matter what point of view is taken. Our patent claims are more powerful than ever before. The manufacturers have consented to the patents. All patents, claims, and the like, are now valued at thousands of dollars in demonstrating to the public that it has something in hand "that does not infringe." To tell the truth, it looks very much like a fear to move on hand and a budding game on the other. The general belief is, that the patent claims do not hinge so much upon the projecting apparatus as upon the film. If such is the case why is it that so many manufacturers are allowed to spring up in so many parts of the United States and claim millions of dollars as part of the patent claims? There are more one-horse film manufacturers in this country to-day than the combined number of foreign and domestic regulars. Their resources is of the same kind in all cases and the one that can be the least cannot be pleaded. Why the immunity? The complexion of affairs seems to favor the Independents. They are getting plenty of films through imports and promise to soon begin manufacturing by themselves, in some cases. If they are at all apprehensive it appears to be confused to the method of projection, and they have shown foresight in looking about for a projecting apparatus that does not infringe upon the patent claims. Whether the Independents have secured it is not within the province of this writing. It is perfectly proper to say, however, that there is more activity shown on the part of the Independents than on the other side.

The exhibiting business is falling off considerably in all the cities and large towns. The effect is felt much more among the licensed people than the Independents. The reason is obvious. This is the first season that the latter have waged a war that has been felt; one that even the most sanctimonious of the opposition have been forced to admit has shown strength and accomplishment. Last year the cry was that if the Biograph Company and the Gaumont Company were absorbed and taken from the independent field there would soon be no Independents. The hope that such a combination would completely affect the business of the Independents did at that time and the belief that they were doomed to eventual annihilation by a master-stroke made the sufferers' content to stand losses. But look at the situation to-day! The so-called stopped or consolidation was effected, and the Independents are stronger now than they ever were. It is a safe bet that more than one of the manufacturers under the licensed proposition would like to kick holes into the few who framed up the Patent's Company scheme.

Somebody asked the other day why the licensed manufacturers should kick on the Patents Company game and add another question as to whether the two dollars per week that the exhibitors were paying for the privileges was not sufficient to repay them? That is all very well from the exhibitor's standpoint, but the royalty business is a knocker to the licensed exhibitors. Many of the smaller exhibitors are losing out of their own pockets and in consequence are unable to spend as much money for subjects as they did a year ago. Taking the matter in this light the royalty proposition is a boomerang to the manufacturers, and is much more by reason of the desertions to the independent ranks of exhibitors who opposed paying and would not permit others to pay for them the royalty fee imposed.

Go where you will and the chief complaint made against the Patents Company is based on the license proposition. The man who is not paying asks you "Why should I pay it?" The man who is paying asks "What am I getting for it?"

Thus far the only answer the man who pays has received sounds like this: "You can show our make of films with out of fear of molestation. If you do not take out a license we
will take out of your place any of our films that you show." Then the man who pays says: "But my competitors are running a kind of film independent and licensed. If you run independent films you will take my license from me; if he gives up independent films you will give him a license. Now, where do I come in? By being a good boy I bring you a new customer at $2 per week.

Emissaries of the Independent faction have been busy in the licensed field the past two weeks, and if the Patents people are not more energetic and decisive action very soon the opposition will have the exhibitors now taking licensed films in such a mood that by the time the Fall and Winter season comes around there may be no chances of exchange for the awaiting tenants. Some very strong arguments and glowing promises are made and they are having effect. Special pains are being taken to impress upon the exhibitors that, so far as the law is concerned for the only thing they can reasonably consider bears the surplus of receipts over expenses. The emissaries have a new plan. They do not ask the licensed exhibitors to throw their present service, but simply hold themselves in readiness to take up a good proposition under a full guarantee of protection. What the proposition is likely to be has not been stated. It has been intimated that a certain projecting apparatus, which, it is claimed, is absolutely clear of any liability patents, will be furnished free to the exhibitors and bonded protection will be given them against any suits for infringement as to the films.

This plan of campaign savors so much of conservative and fair impulse it commands attention. If some of the organs that aspire to be the mouth-pieces of the Independents could have some of the same spirit injected into them their utterance would have more power. The question of construction. The bitterness and personal aggressiveness displayed by them can do no cause any good. It is not a question as to what this or that individual says or does, but the situation is entirely upon the question of right or wrong. Individual character or personality has no bearing upon the matter. There are two classes involved—the Patents people and the Independents. For the latter to call the former independents and trust bugs is like the pot calling the kettle a blackface. All know that the Independents are combined as well as the Patents people, and each is trying to crowd the other out of the field. The one advantage that the Independents have in argument is, that they have not imposed upon the exhibitors a royalty based upon claims which have not been sustained. At the same time it must be conceded that the claims have not been prosecuted. For this the Patents Company has laid itself open to censure and criticism, but there is absolutely no occasion for blackguardism. The inactivity of the Patents Company reflects upon it. Hundreds of exhibitors who were led to believe that they were protected and that the royalty they are to secure is substantial through the enforcement of patent claims naturally feel embittered, but it should be remembered that these exhibitors have the right to license the one at any time. They do not do if the Patents Company does not soon show something. If it cannot make good, if its patents will not stand the test, then royalties should not be imposed. If the company is not paying the royalties people who are paying the royalties should be accorded all the benefits that enforcement of claims upon which the royalties are paid can bring. So long as the company requires the payment of royalties it is at least morally bound to enforce its patents.

POOR OPERATORS.

In going about from theater to theater one cannot but be struck with the difference in the management of the machine. If the film is not run faster than the camera when the exposure was made the figures move with a jerky action which spoils the whole effect. On the other hand, if the machine is turned slower than the camera the opposite condition prevails. Generally speaking the pictures are rather too slow, and the effects of the best films are spoiled. The writer was in a theater a few nights ago where the operator ran his machine at race horse speed and the figures moved on the screen in such a way that it was impossible to see them change they moved so fast, and it was impossible to follow the stories of the pictures with any degree of satisfaction.

Managers should attend to such details as this and see that the operators run their machines at the correct speed. It is useless to run good pictures with poor operating. Far better get in one less programme and have patrons all satisfied with the pictures rather than have a large number of them leave before the show is half over, as was the case in that theater. This criticism applies with more or less force everywhere and every manager should see that his machines are operated at the proper speed.

ON THE SCREEN.

By Lux Graphicus.

The publication of Mr. De Witt C. Wheeler's letter in another part of this week's World, enables me to correct an error in which I fell last week when writing of the antiquity of song slides. I first heard these exactly 30 years ago at the Polytechnic Institution, London, where the finest hand-colored slides were shown, exhibited and sung to. This antedates Mr. Meyer Cohen's record by 10 years. The song slide is probably older than 30 years. Mr. Wheeler may be assured that there is nothing to be gained by haggling over small points of history of which he knows far less than I do.

Where, however, I freely give him best, is in the making of beautifully colored song slides from good photographic negatives. I sat, on Monday last, and admired his slides illustrating the old story of an amorous couple founding one another on the moon-light sea-shore (I plead guilty to having done that sort of thing myself, my only sorrow is that the prosaicities of life oblige me to relegate love making to the things that were) I could not help feeling surprised that he should go to the trouble of writing to defend himself from attacks which obviously pass over his head, for Wheeler makes his slides and people seem to like them, so it is clear he has a market for them.

These opinions may not favor Mr. Wheeler's business, but I cannot help that. He must bow to the ordinary laws of supply and demand. He must also allow people well qualified as himself, to express an opinion without calling them names.

If I had been in Mr. Wheeler's place, I would have endeavored to profit by the remarks that he criticised. I would have doubled my advertising space, and taken my stand on quality, which Mr. Wheeler is perfectly well entitled to, because, as I have said, he makes excellent slides. I certainly would not have given myself away in the absurd fashion, which he unconsciously does.

After calling me many unnecessary foolish names he makes the melancholy admission that he is absolutely dependent upon the publisher for his material. It is about time that Mr. Wheeler started in business properly and made his own choice of theme of music. Good music and good verses are had comparatively cheap. There is any amount of it floating round about Thirty-fourth street and other parts of this city, and I am surprised that Mr. Wheeler does not take advantage of this fact.

It is a good many years since I started making lantern slides; I have judged thousands of them; I have labeled scores of photographers finest of all that make slide makers in the world, namely Frederick York; William Brooks; G. W. Wilson; P. H. Fincham, and Valentine of Dundee deferred to my judgment in lantern slide matters. Many years ago, the Society of Artists, I especially testified to my artistic knowledge. I have written more verses and songs than probably Mr. Wheeler has made lantern slides.

So I am quite content to leave it to your readers to decide whether the opinions I have expressed are fair and reasonable, as they are qualified by experience, or whether they deserve the criticisms of Mr. Wheeler, whose name does not strike me as a very one in photographic matters. His ability, however, is not open to doubt.

Moreover my only object in writing about song slides is to assist in promoting the new level love of excellence amongst the public, and I think I ought to have Mr. Wheeler with me rather than, as it seems to be the case, against me.

NOTES OF THE TRADE.

The Vitagraph Company will shortly release an elaborate film of the Life of George Washington—a double reel.

Biograph Company is the new corporate name of the American Mutoscope & Biograph Company, the change being only made for bookkeeping purposes.

The Globe Film Service Co. are now located at new quarters, 107 E. Madison St., Chicago, where they will be pleased to meet their customers, friends and the public.

Mr. Joseph Joel, the well known lecturer, is with Mr. Frederick Gross' Casey Corney Moving Picture Parlor, Brooklyn, and makes a hit with his clever explanations of the pictures.
MOTION PICTURE PATENTS COMPANY.

MEETING OF LICENSED MANUFACTURERS.

A meeting of the licensed manufacturers was held in the rooms of the Motion Picture Patents Company on Thursday and Friday, May 13th and 14th. There was a full attendance and all expressed their satisfaction with the progress made by the Patents Company in establishing reforms that are already yielding beneficial results.

The work of the Board of Censorship was highly commended and met with the hearty accord of all the manufacturers.

Mrs. George Kleine, who had just returned from an extended trip, in which he visited all the distributing points west of Chicago, reported that conditions were very much improved, the business of the licensed exchanges had increased and there was a general feeling of satisfaction with the licensed service and the run of old film rapidly diminishing.

One thing which came up for discussion was the report that licensed exchanges, to save themselves from carrying a full line, depend upon borrowing from each other if calls are made upon them for certain subjects which they do not buy. If the exchange who has this subject happens to have it on circuit, of course the exhibitor is deprived in many cases from showing subjects of his choice. The Patents Company will take steps to regulate this evil.

Mitchell’s Film Exchange, Little Rock, Ark., was granted a branch office in that city.

The following exchange licenses were cancelled: Schiller Film Exchange, Chicago. U. S. Film Exchange, Chicago.

Star of Film Exchange, Chicago.

American Film Exchange, Memphis, Tenn.

The complaint against the Schiller, Star and American was that they have a license to operate under the act, but have not operated in a manner calculated to establish the business.

The Star was charged with renting licensed films to unlicensed theatres and failure to make a fixed penalty for a first offense, which had come up before an earlier meeting.

The manufacturers are still in session as this paper goes to press.

NEW LICENSED MANUFACTURERS.

All that was left of Bachman’s Film Business has been taken over by the newly incorporated Progressive Motion Picture Company. The latter firm is capitalized for $25,000 and is established in Ogden, Utah. The line of work turned out thus far by this concern has been highly meritorious, some of their subjects typical of Western life being unexcelled.

Office at Atlanta Motion Picture Company is licensed by the Motion Picture Patents Company, and has every qualification for immediate success.

The Patents Company and the Mayor.

Pursuing their policy of influencing the authorities in their attitude towards motion pictures, the Patents Company invited the Mayor of their city to attend a meeting at the Company’s office. The invitation concluded as follows:

“This Company recognizes the eminent service you have done for the citizens of this city in suppressing objectionable conditions in connection with the motion picture business, and we wish to place on record our appreciation of your attitude and our desire to cooperate with you in your determination to uplift this form of popular amusement.

“The Motion Picture Patents Company realizes that the motion picture business must be conducted on a high plane; hence we have collaborated in the establishment of a Board of Censorship and a meeting of representatives of the Board of Education, church societies, the Society for the Prevention of Crime, the People’s Institute, and the licensed manufacturers, which inspects every new film before it is released to licensed exhibitors.

“Every objectionable subject is promptly pruned out and the film destroyed, thus insuring motion pictures of an educational, moral, and cleanly amusing type and sealing the doors to undesirable subjects, or those which might have a harmful effect on the minds of the young. This, we believe, is one reform on which you laid great stress.

“This Board of Censorship began operations on March 26, 1909, and has received about two thousand feet of film which has been inspected, and it will be but a short time before the entire stock now in use all over the country will be approved type.

“This Company, in further carrying out your ideas, has established a department of inspection whose duty it is to see that all theaters are safe, well ventilated, clean and light. We will not license a theater if we find that it is not strictly within the law as to fire safety and sanitation. This is natural, as an object from the outset the work of the Patents Company is to protect all interests and will be glad to cooperate with all municipal departments in every way.

“The exhibition of our new lighting system marks a revolution in the motion picture business. The entire equipment of these new shows has heretofore required a dark theater, with all its attendant evils. By the use of this device, theaters can now be kept brightly lighted with only the stage in semi-darkness. Necessary to note is the fact that we do not expect all our licensees shall use this device, but we would cheerfully acquiesce if your Honor made it a condition in the granting of every motion picture license in this city, that the theater be kept lighted during all the performances.

“And in this respect we would like to lay emphasis on the fact that this new lighting device is not a patent controlled by this Company, but free to all, and can be installed at very slight expense. Our object in perfecting it was to better the condition of the motion picture business and to cooperate with you in your effort to rid it of abuses that merited criticism.

“The Motion Picture Patents Company is glad to go on record in thanking you for the impetus you have given the movement looking toward the betterment of conditions, not only here, but throughout the country, for other cities are prospecting for your New York’s lead. We intend to lend you all co-operation, and to work in the utmost harmony with all the departments of the city government.

“And we sincerely hope that you can spare the time to witness our exhibition, and to see the reforms we have brought about for which we give you full credit.”

THE BOARD OF CENSORSHIP.

The National Board of Censorship, which has, since March 26, passed upon the entire output of the principal film manufacturers of the world, is now confronted with a situation that presents to its members a new problem.

The Motion Picture Patents Company, licensing most of the American and about 90 per cent. of the European film makers, has worked hand in hand with the Board of Censorship, and has not been slow to call attention to the fact that their Business is averaging 18,000 feet per week, but has equipped an exhibition room in its own offices, where the films are shown as soon as they are received from the factories. Not a single film is allowed to reach the exchanges for distribution among the 6,000 licensed theaters throughout the United States until it has been examined and officially approved by the Censorship Board of the Company.

So far this arrangement has worked admirably. Complaints about undesirable pictures have almost entirely ceased, and there has been a marked improvement in the films as they come into circulation. The management of the company, which received this arrangement, the Board has found very little indeed to criticize. But there are still some films of European make that do not come under the license of the Patents Company, and which are used in about two thousand theaters in the United States.

Up to the present time the Board of Censorship has been unable to reach an agreement with the men who control these unlicensed films except in the city of New York.

For New York is concerned, everything has worked smoothly between the Censors and the unlicensed film users, but in order to make the movement national in scope it is absolutely necessary that the unlicensed firms shall agree to submit all of their products to the Board's inspection.

The necessity of such co-operation is obvious. If the Board of Censorship whose personnel includes members of the Society for Prevention of Crime, Board of Education, church society, etc., men and women of such stamp and caliber as to merit the confidence of the most exacting moralists, are able to control the entire film production of both licensed and unlicensed makers and importers, its work will cover the entire country and its decision will be final.

In that case there will be no need of local Censorship Boards, which have already sprung up in various parts of the country, and which re-examine films that have already been passed by the National Board, and whose decision will be final.

On the other hand, if an occasional undesirable film, the output of some company that has not submitted its films to the National Board, shall be shown in any city, the country will be raised against "indecent motion pictures" with the probable result that a local Censorship Board will be formed, either by the police or civic authorities.

Such local Censors are apt to go to extremes, and to work
DO YOU KNOW

THAT two hundred and fifty thousand (250,000) people visit motion picture theaters in New York City every weekday?

THAT five hundred thousand (500,000) people visit motion picture theaters every Sunday?

THAT there are now only half as many motion picture theaters in New York City as there were last December?

THAT there are six thousand unlicensed motion picture theaters in the United States and only two thousand (2,000) unlicensed?

THAT there are now almost a thousand more licensed theaters in the United States than there were three months ago?

THAT Chicago spends forty thousand dollars ($40,000) a day in motion picture theaters?

THAT the mildness of the weather, at the present rate of increase, five hundred (500) motion picture theaters before the end of the present year?

THAT the motion picture business in the United States represents invested capital of over fifty million dollars ($50,000,000)?

THAT Close to four million dollars ($3,000,000) is taken in daily by the motion picture theaters of the United States?

THAT Mexico, Central and South America, the Panama Canal Zone and Canada also have numerous and prosperous motion picture theaters?

THAT the Board of Censors has examined almost fifty (50) miles of film in the exhibition rooms of the Motion Picture Patents Company?

THAT when you look at one reel of average length you see about fourteen (14) separate pictures every second, and about seventeen thousand (17,000) pictures all told?

THAT by a simple arrangement motion picture theaters may be kept brightly lighted without the least degree of unsightly glare on the screen?

THAT the light theater is one of the most desirable changes that can be made toward the elevation of the motion picture business?

THAT a light theater almost wipes out the chances of panic, and is the surest possible check to rowdism?

THAT fire and accident insurance can now be procured for any and all licensed motion picture theaters?

Do you know all of these interesting facts?

FILM MANUFACTURERS ENJOINED.

Proof of the determination of the Motion Picture Patents Company to protect its holdings was shown in an announcement made by the company to the effect that suit had been filed in the Supreme Court of the District of Columbia against the Oklahoma National Mutoscene Company. The Mutoscene Company has offices in Washington, and makes and sells motion pictures.

Positive evidence has been obtained that the camera used by the Mutoscene Company is an infringement of the Edison patents and the validity of which has been sustained by the New York Court of Appeals.

The Mutoscene Company will at once be enjoined from further infringement, and will no doubt be obliged to pay heavy damages. That suit has also been filed in the Southern District Court of New York.

The patents control the use of moving pictures in motion picture theaters, and the new suit is a further effort to put an end to the practice.

Notable Film of the Week.

The Hunter's Grief (Pathé).

The practised hand of a Parisian producer is visible in every movement, every detail of this very fine film, which, after a careful inspection of the other releases shown at the Foreign Film Club, would have been difficult for anyone to select as the outstanding picture of the week. The actors and actresses act. There is not, in the current location of the stage, a single "stick" in the cast. This, of course, to be expected from the number of the French producers and the opportunity for production. In many respects the story is about the most original that we have recently seen on the silent stage, and allowing for the obviously excessive amount of shots which, according to Anglo-Saxon notions, permeates all French dramas, we imagine that this piece will be very popular with moving picture audiences in this country. Then again, the story is clearly told and sets forth positively which of a very complicated subject is to be solved. A sportsman accidentally shoots his own child, goes insane with grief on discovering what he has done, is confined in a sanitarium for six years, and emerges from it, presumably cured, to find that while he has been away another son of which he is the father has been born to him, has grown up, strongly resembles the dead child, and to all intents and purposes takes his place. Peace comes to the stricken man, when in company with his wife and second child, he weeps out his grief over the grave of the lost little one. A truly characteristic French touch.

Now here is an interesting side of the story, and it is really wonderful to see with what supreme command of histrionic art the actors and actresses playing in the piece convey the varying emotions felt in that piece to the audience. Not a dramatic moment is lost, though nothing is strung together. From the instant the curtain goes up the shadow of fate seems to hover over the little fellow who is doomed to die at the hands of his father. He is seen to be playing with him, and, when after the party have set out for the hunt, he surreptitiously escapes from the window to follow them, we have a still further premonition of his fate. The tragic moment of the play is when he is accidentally shot by his father. From the instant the boy, who has run off, through the powerful scenes, to the house where the parent gradually develops insanity amidst the grief of his family and has to be taken away, we rise to the loveliest height of tragic power yet seen on the moving picture stage. The remainder of the story which we have described is in the nature of a final chapter leading up to a happy denouement.

The dramatist is to be congratulated on the invention of the second child, although the probabilities are perhaps somewhat strained, but if we always expect probabilities in a moving picture play or in any other kind of play, there would be very few plays produced.

Among foreign film manufacturers are constantly threatening that their films will shortly reach the Pathé standard of quality. They have been threatening a long time. Let them get busy and carry out their threats. The picture world is an object lesson. It offers a clear, intelligible story, it is perfectly acted, which is what we might expect from eminent French actors, while the scenic details of the mounting of costumes, etc., and a stage production, are all without fault. And then the photographic part of the work has been carefully, conscientiously and sympathetically carried out. The picture is accurately exposed, and the various tints and colors of the positive harmonize with the tints and the original scenes. Better work of the kind could not be produced. Yes, "The Hunter's Grief" is the notable film of this week. The other pictures between which it was sandwiched on the program were of the highest order, but in the long run and in the present rate of progress it will be a long, long time before they are up to it.

RALEIGH & ROBERT BURNED OUT.

The factory and studio of Raleigh & Robert, Avenue du Roule, at Neuilly, near Paris, France, has been reduced to ashes by a fire which started in the finishing room. The films on the working benches took fire, communicating the flames to the different rooms of the studio. The firemen of the stored and finished films have been saved and no accident is reported. At the news of the disaster, the films of Pathe Freres, Gaumont, Eclair and Lux and other companies placed their factories at Raleigh & Robert, who appreciated highly this proof of sympathy and are now in a position to resume the making of their copies. A strange irony of this disaster is that there were finishing a film representing the blazing oil stores at the railroad station Du Landy.

so drastically as to not only harm the picture business in the local area but cause to countless loss to the renters through the rejection or mutilation of their films.

Unless the work of the National Censorship Board can be made unlimited and truly national, much of the good work that has already been accomplished through weeks of conscientious and efficient labor, will be undone.

There is lots of room and a just demand for local Censorship Boards that will deal with the conditions of the theaters and showrooms and to make sanitation far more important right now than the pictures, and local boards could do much toward bettering such conditions, but the actual censoring of the pictures themselves could be left entirely to the National Board.
THE BRAYTON BABY SHOW SCHEME.

"There is only one beautiful baby in the world and every mother has it," so every mother says, and she is an authority from whom there is no appeal. The Brayton Company of Chicago are alive to these facts, and they know the value of a baby as an advertising medium for the moving picture theater. Women and children make up a large part of the audiences of these places, and baby therefore is sure of special attention whenever he appears on the screen.

Come to think of it, baby appears with conspicuous frequency on the moving picture screen, one of our writers two weeks ago said, and he might be made more use of. That writer is right. So is the Brayton Manufacturing Company. What they do is to organize a baby show in connection with moving picture theaters, and offer prizes to the successful contestants of "Your Son," "Your Daughter," and to the theater, you simply send his photograph. That photograph is shown on the screen, and the votes of the audience decide who is the winner.

The Brayton Company, 120 East Randolph street, Chicago, will send particulars to any exhibitor who wishes to adopt this novel scheme of interesting their audiences.

NEW LICENSED EXCHANGE FOR UPPER NEW YORK STATE.

A. C. Hayman, who recently sold out his interest in the Auto-Graph Company and was granted a license to open another exchange, writes us from Syracuse that he has found an ideal location in that city. He says:

"The conditions as I have found them in Syracuse and vicinity in a first-class license rental exchange conducted on the best business principles, are most favorable. Personally I feel under great obligations to the officers of the Patents Company for granting the only license in Syracuse for an exchange located as ours will be, in the heart of a most wonderful field.

"I have secured the most desirable location in the city for our offices which will occupy the entire second floor of 427 South Salina street. The exhibitors throughout the territory canvassed by me, seemed very well pleased at the prospect of having near at hand a license exchange that could serve them with those high-class films, without which they have found it difficult to successfully conduct their houses.

"We intend to carry the largest stock of machines, supplies and accessories, outside of New York City. We have been offered the sales agency for many specialties in the business and will have a number of surprises to spring on the moving picture trade. MOTION PICTURE SERVICE TO A. C. Hayman, General Manager."

NEW YORK MOTION PICTURE COMPANY.

The invitation of the New York Motion Picture Company to look at their first productions, came to us as we are going to press and for this reason we have not the time to give a full description of "Disinherited Son's Loyalty," and "The Romance of a Fishermaid" to be released on May 21 and 28. These two films are very creditable for a first attempt, in fact they are above the average of manufacturers who have been in the business for several years. The stories are well told, well acted with some good photography and some fine scenic effects. They show much care and attention on the part of the producers and if the New York Motion Picture Company persevere in their efforts, they will soon enjoy an enviable reputation amongst the leading American manufacturers of the Independent camp. We wish them all the success they deserve.

NEW AMERICAN FILM PRODUCER.

The Carson Company, with factories in Philadelphia and New York and offices at 1402 Broadway, New York City, is a new company that has been quietly at work for the past three months. They seem to have started out on the right track, and, with unlimited capital equipped themselves with up-to-date apparatus and engaged the best talent and employed actors from the upper Broadway theaters, people who command high salaries and who have never before taken part in moving picture productions. They have now six subjects ahead and the general manager of the concern, Mr. Geo. F. Carson, is setting the exchanges to find out what they will support an American producer of strictly high class subjects. We were shown a small section of their first release, "With Grant," which will be issued on May 20, and without making any comparisons must say that in photography and action the work takes a stand which means their assured success if that standard is maintained. The program of this new company is to release one reel a week of pictures that are as good, if not better, than the best that is now made in the whole world, and as they seem to have the determination and ability to produce pictures that will satisfy the most critical we will watch their career with interest. The demand for American subjects for independent exhibitors seems to be on the eve of ample fulfilment, as no less than twelve producers are now at work in this country.

A FILM STEADIER.

The newest device for improving the moving picture is a film steadier which can be attached to any picture machine. It does away with the jumping and unsteadiness of the picture, and, consequently, should reduce a common complaint about the moving picture, and undoubtedly affect the eye. No jumpy, no eye strain, no headache. Remove the cause, the effect will cease. The film steadier puts the film under perfect tension. It consists essentially of a soft pliable rubber roller that holds the film back in one direction, and makes it pull firm one way all the time. It, therefore, has obvious advantages over the hard metal tension springs which do not prevent a certain amount of play of the film, which, when magnified on the screen, produces the effect of quivering and jumpyness. The film steadier, therefore, appeals to every exhibitor, and we have no doubt that it will be generally approved when tried out to do what is claimed for it. We therefore recommend every exhibitor to give it a trial. The film steadier is manufactured by the Chicago Film Exchange, 4650 Jackson Boulevard, Chicago, Ill., and sold exclusively by them and their branch offices.

LAEMMLE ENTERS THE SONG SLIDE FIELD.

The moving picture field has been startled by the announce-ment that Laemmle has entered the music business. The music publishing house of Laemmle at Chicago started it with a catalog of new songs under the name of Homer Howard, and the departure has met with great success.

From music to song slides is a natural step. The song slide has already attracted great attention in our papers. It has been criticized, attacked and defended. The consensus of opinion is, that the song slide is not what it might be,
because neither the words nor the music provided are as good as they may be. Now here is an opportunity for Laemmle, which we understand he will embrace. We learn that he will not only market the songs, but also the slide, which has only to be properly handled to be more widely appreciated than it is at present.

TO OUR READERS.

We feel it to be our duty to warn our readers against the extremely lax business methods of the Marshaw Slide Company. While no concern has pointed this out in our pages we have received a very large number of complaints from people who have sent them money but have not been able to get the goods or even a reply to their letters. We have examined the samples of the slide which are and they replied that they were moving into new offices and expected to be able to catch up with their orders and correspondence in a short time. Meanwhile complaints still reach us and we are glad to reply that it is better to carefully conduct a small business than to reach out beyond their capacity. Our pages are open to them for a proper explanation.

The publishers of The Moving Picture World are very jealous of the character of the advertisements that appear in this paper and desire to hear from any reader who has received from any publisher or concern a letter of the kind to this because we have received a letter of complaint from a purchaser of a set of text books advertised in this paper by a Canadian concern. We did not see a set of these so-called text books and the advertisement had appeared while they contain some hints that are of value, yet they fall so far short of being the comprehensive text book that we feel disposed to offer to refund the price to any of our readers who have purchased a set of the books and have been disappointed with their bargain.

THE VALUE OF LANTERN SLIDES AS ADVERTISEMENTS FOR SHEET MUSIC.

By a Song Slide Maker.

I have lately been interested in Gotham gathering information concerning the value of song slides as an advertising medium for sheet music. From the standpoint of the publisher the slides are not a profit-creating adjunct. It is in an expense that many publishers have practically cut out altogether by turning over to the slide makers the privileges to make slides but refusing to handle any themselves. One publisher said: "It is a foregone conclusion that the slide does not increase the popularity of a song. In fact no illustrated song is left on long enough to-day, where illustrated songs are sold and published generally agreed with it. The reason is that the great majority of the illustrated song singers of to-day cannot sing. They only think they can. There isn't more than a half dozen singers of illustrated songs in New York to-day that are worth listening to and they are far below the standard of the ballad singers we listened to in the early days of illustrated songs. In those days Alonzo Hatch, the old tenor of the Boston Ideal Opera Company, James Aldrich Libby, Charles Jacklin, Lote Silver, Harry Kessler, Lila Clarke, and many other ballad singers of fine voices and musical educations were the exponents of illustrated melodies. They have disappeared to make way for the song singers, with theircrescendo notes in the pieces, who sing illustrated songs for $12 per week, murdering songs so that their auditors don't listen to them but put in the time looking at the slides. You can't make a song before the show is thrown. I have put out thousands of sets of song slides, but for the past four years it has been such an awful expense that I had to stop it. I cannot trace a single sale in months to the song being sung in these moving picture theaters, but I can believe readily that I can trace injuries to my business by the poor singers employed singing my songs.

"If it hits the public right will go without slides. I quote the song recently acquired by J. H. Remick Company, 'I Wish I Had a Girl.' Before Remick bought this song it was a hit. And the only slides which were used for it were the most frightful I have ever seen. I think they improved the progress of the popularity of the song there is no doubt. After Remick got the song he got Wheeler to illustrate it and the slides made by the other maker were dumped into the ash can. I will never go back into the slide business again as long as the sun shines. You might just as well throw your money into the street.'

Another publisher said: "Lantern slides? Nic for mine. I've got over a fifthousand of slides for song slides. I calculate that I am out just that much, if not more, by the injury slides have done my business. Slides will kill any song that has real merit, and if a song has real merit I would rather cast it for a dime and not have it advertised in a theater. I don't cater to the trash who are singing ballads in the theaters these days. I am looking for the chance to sing their slides, but they take part in private concerts.

"Why a lady song of my publications at a private musicale in Jamaica, Long Island, some weeks ago, and I have been able to trace over a score of sales right to that concert."

Still another publisher gave his opinion thus: "Illustrated songs have developed into the worst curse the publishers of popular music ever contended with except the professional copy. Yes, I am still putting out song slides. I'm too much of a coward to discontinue the practice, but I know there are no good singers of ballads left on the stage to-day. Shades of Wambold and the old-time minstrels, they would turn over in their graves if they could hear the public singers to-day. The art of singing ballads in America has become a lost art. Thank the lantern slide and the stereopticon for it, too. The illustrated song was a great thing in its inception. Then it built up publishing houses. To-day I think it is amusing them, but it seems to increase in favor with the class of audiences that crowd into the dime theaters, but they don't listen to the song, they can't. They can't get to the song and they don't discontinue the practice of giving out slides, but I cannot."

Another publisher who runs several moving picture shows and incidentally is a small publisher in music, said: "I've got a new scheme. I only use a title page and chorus slide to introduce the group page, which is a large slide. I have my performers get in their slides and the singer's salary. The moment I hear them sing I know whether they will do or not. If satisfactory, I give them to understand that they will sing in the full glare of the flood lights for about what they must pay for their song. If I want them I will make the performers' apearance and quality of voice and correct behavior the attraction and cut out the poor slides. I throw as an announcement on the screen, a portrait of the singer with the information that Miss. -- will sing the title of the song and then you will sing the second verse of the chorus slide is thrown on and the audience desires they can join in the second rendering of the chorus. Then the lights are turned up and the young singer bow and the audience has replaced the song presentation down to a purely advertising business, and I do not allow anything to distract the attention of my audience from the singer and the song. I keep my song and the攒 get to the song. I sell them in the audience, and although I am not a big publisher I know that in the towns where I operate there are more of my publications sold than those of any other publisher, in fact all the other publishers.

"Not long ago I reprinted J. L. Malloy's 'Love's Old Sweet Song.' I had a very beautiful title page made for it with a copy of 'Love's Awakening' in colors on the title page. I put this on with our usual advertising stuff and the slide and the song together and she sang the song very prettily. There isn't a performance in my houses now where some of the audiences don't call for 'Love's Old Sweet Song,' and I have sold hundreds of copies.

"When this publisher was asked if he did not allow other publishers' songs sung in his houses, he said: 'Well, yes, sometimes when I run short of my own, but I've got quite a number of my own and I take great care not to put them out of the way to benefit or favor me, so I'm looking out for number one. It was the urban and suave reply that they did not give out slides without five dollars in advance been sent. I have cut off the loan of their slides that caused me to reduce the art of illustrated songs to the actual question of an advertising medium.

"Almost universally the music publishers were ready to admit that the illustrated song had driven the good singers from the stage and singing platform and that on the whole it was a detriment, but none of them could suggest a remedy except the one man who had thrown out the picture slides entirely.
Use Great Northern Quality Films

Comments on Film Subjects.

Recent releases of the Great Northern Company include "Winter Sports and Games at Stockholm, Sweden, 1907," and the "Danish Capital Under Snow," together with an Austrian Tyrol subject, which also deals with snow sports. There are three features about these films which should make them popular both with the public and with film-goers in America, particularly at this time of the year. First, the novelty of the subject; ice sports being mostly unknown here; secondly, the fact that they are snow scenes, and, thirdly, that they are suitably toned, which is attracting much attention in Europe. The photography of snow is one of the most difficult subjects to attack. An inexperienced photographer generally succeeds in rendering snow as an uninteresting white, whereas, the experienced workman knows that snow is full of subtle tints and delicacies of color which require the greatest care in exposure and development. In these films, aside from the lively action of the main subjects, the technical work is of a very high order of merit, which we are pleased to warmly commend.

A pretty colored dream subject of "Neptune's Daughter" as the engaging heroine is also current and there are others on the familiar themes of love, truth and false, which will no doubt please popular audiences.

The Great Northern Company are worthily keeping up the standard of moving picture films.

"A Baby's Shoe."—A Biograph picture full of dramatic situations and interest. Held in the hands of this capable company a simple story has been converted into a soul-stirring play. A mother is forced by her poverty to leave a baby girl on a wealthy family's doorstep. She returns to her home, where she has one little boy, is taken with a serious illness and dies almost instantly. The doctor summons a priest and he takes the little boy home. The mother returns of the baby girl's little shoes and this is the one object which he clings to. The boy has been brought up dedicated to the cause of the church. He is about to take holy orders when he stops a runaway and saves a girl from death. A mutual attachment springs up and they are about to be married, when a woman who has brought the girl up brings out all the things that they found with her, including the shoe. The priest starts in terror. He recognizes the shoe, and taking the mate from his own pocket declares that the marriage cannot proceed since this couple are brother and sister. The shock to the young people is fearful. Both nearly swoon. Then they are shown, the girl in a sister's garb and the boy with his vestments ready. The scene is done with characteristic acting. The heart-interest of the picture is unusually strong and the denouement is so real and the acting so good that it visibly affects the audience. It is a little different from the dramas usually presented by the Biograph Company, but it is none the less good. Details are carefully worked out and apart from a slight crowding in some of the staging there is nothing to criticize.

"The Bad Lands."—A Selig army post drama which has strong dramatic moments and is sufficiently lively to hold the almost breathless interest of the audience. Why the picture is named the "Bad Lands" does not appear. It might be named anything else, since the snow hides the landscape and the brand is largely insignificant. The result, as the pictures are made for the purpose of subduing the Indians. The shooting is good and lively. There are some details of uniform which do not seem quite right, yet they scarcely affect the main proposition, the action of the story. The photography used is fine, the lighting is good, and the photography is good, though some of the painted scenery shows too plainly its artificial character. The outdoor scenes with the ground covered with snow are natural and the quality of good.

"The Right to Labor."—A Lubin sermon on strikes which deserves the consideration of every thoughtful man who may ever be called upon to decide whether he shall go with a labor force only, or to select his men according to their consciences and stand by his firm. There are some features of this film which are especially good. The scenes in the interior of a big iron manufacturing establishment in operation are well wrought and full of interest. A method of photography is used which is not bad enough to make the machinery and men easily discernible. The acting is good and the closing scene, where Capital and Labor clasped hands and the angel of prosperity waves the olive branch above them, is well worth preservation as an inspiration to conservative action when any dispute of this character arises.

"Bamboo Pole Equilibrists, India."—An urban which gives a good illustration of the wonderful performances of street showmen in India. The photo-technic is very good and the film breaks into a heavy program very acceptably. The photography is excellent, the tone quality being far above the average, even for a foreign product.

"Wilbur Wright and H. M. King Edward VII."—An Eclipse record showing how Wilbur Wright flying in his aeroplane in the presence of King Edward VII. and the Duchess of York. The film is of exceptional quality, showing the operation of the flying machine in a wonderfully clear manner.

"The Timely Apparition."—An Eclipse film which illustrates some of the customs of the ancient Gallic world. Apart from its historic value, which may or may not be the consequence, the picture is well worth looking at. Seldom are rocks with the waves dashing over them reproduced with such fidelity to the original. The acting is not to be commented on, but the photographic quality of the picture is beyond criticism. It is beyond question one of the best shown in a long time.

"A Striking Resemblance."—A Pathé comedy in which a gentleman receives word from another that he must marry his brother. He immediately attempts to escape from this mandate, but the brother is obdurate and refuses to allow any recession. The brother sends him out to buy the ring. While out the gentleman meets one who looks much like himself. He buys him a suit of clothes and introduces him to the house. There follow complications and the end is a triumphant return to the palace.

"A Golden Life."—A Lubin which is interesting and, in places, thrilling, like many of the Lubin pictures. Rags is an orphan suffering from the family with whom he lives, and this abuse is made very graphic by showing him eating without sitting at the table with the others and sleeping in a bed on the floor without covers. He saves the life of a wealthy man's daughter and is adopted by the gentleman and brought up as his son. He is shown later in life as his foster father's confidential clerk. The father has an own son who is a ne'er-do-well, gambling and otherwise wasting his life. He secures money from his father and gambles it away. He enters the office before his father comes in and, to save the disagreeable scene, the adopted son gives him money from his own pocket and hurries him out. While passing the office at night, Rags, the adopted son, sees a shadow on the curtain and enters to discover the son attempting to use the father's money in the same way. The adopted son saves the money and Rags does not know who it is. Accordingly he telephones for the police and then proceeds to unmask the villain, discovering to his horror who it is. He has telephoned to the house and realizing the situation he forces the son to appear as though he had found Rags in the act of robbing the safe. The father enters and the situation is explained. He sends away the police and then drives Rags out of the office. He goes home heartbroken to tell his family the story. The daughter, who is in love with Rags, very forcibly declares that she doesn't believe it. She goes immediately to see Rags, but he confirms the statement and she, too, returns heartbroken. The real culprit can stand it no longer and confesses his fault. Then there is a conclusion that makes the blood tingle and the audience breaks into hearty applause. This is a simple story. Perhaps it may be said that it does not possess any dramatic elements, yet it is acted in such a convincing manner that the audience lives the story with the characters and cannot help but applaud when Rags is rewarded for his attempt to shield his benefactor from dishonor.

"Jones and the Lady Book Agent."—A Biograph comedy in which Jones, that man of many complications and tribulations, gets into a trap set by a lady book agent and almost falls a victim to her machinations. He returns home and is told that his friends' interest in his troubles was only to get her to return for an umbrella she had once and hears it. To get revenge she takes a box containing gloves which Jones had bought for his wife and placed in his overcoat.
pocket and substitutes her corsets for the gloves. Then she puts a letter in his pocket telling him that he forgot to return her corsets the last time he called and to please send them back to her. Some letter to this effect is not right and to search his pockets. She finds the letter concerning the corsets and that leads to a storm. But Jones pacifies her and gives her the box. She opens it and finds a packet of letters, the tempest subsides. She reads them forth then can be imagined. It cannot be described. In the midst of it a note arrives from the book agent explaining that she played the trick for revenge and to please send back the books. At least they are all there. The least amusing a film was considered funnier than anything that has been shown in a long time in two theaters where it was seen. But there connected with a certain broad suggestiveness that does not appeal to the person who cares for fun but does not want it coarse, and for that reason it cannot be commended. The Biograph people have developed far too many really funny pictures without a taint of suggestiveness to make it necessary for them to create false impressions by sending out a picture which has a taint.

"The Way to Happiness."—A Pathé picture which is beautiful to look at, being virtually a film d'art, but which tells one story. The idea of infinitesimal desertion which is depressing and in some degree untrue to average life, at least in this country. This is the story of an artist and his two loves, the first of which he deserts for the second, and then his deserted one to kill him. He is recovered from the wound the first one goes to him and nurse him back to life. That way lies happiness. No good purpose seems to be served by these pictures. They are not amusingly done long and direbarable, and there is not a particle of educative value in them.

"Eddie Is a Real Live One."—A Pathé comedy in which Eddie makes love to a woman who ignores him, and the difficulties he encounters and the starred results of some of his attempts to win her, form the basis of a number of amusing scenes. And he doesn't get her after all.

"A Four-Footed Hawkshaw."—A Gaumont in which a trained dog is introduced to trail a thief who has stolen a sum of money. The dog and his master, a so-called great detective, form an interesting combination, of which the dog is by far the better of the two. The whole picture is really a travesty upon so-called wonderful detective successes and deserves a long run for its educational value in refuting such foolish statements as are frequently made.

"The New Pain Killer."—A Gaumont comedy in which a gentleman goes to have a tooth extracted, but is treated with a preparation which makes him immune from pain of any kind. He is subjected to numerous varieties of violent accident. The film is made in most of the worst of these and after each one. Suddenly the efficacy of the pain killer is exhausted and he suffers like the others. The next man who encounters him gets all that is coming to him. It is a funny and amusingly interesting because it is different from others of this type.

"Where There's a Will There's a Way."—A Vitagraph which deserves the highest praise because it is not only a good story, pleasant and entertaining, well told, but the technical quality deserves commendation as well. An English squire learns that his son in London is engaged to marry an actress. He writes the son forbidding the match and saying that he will be in London in a few days to see him. Meanwhile, the actress coming up with a scheme in which she secures a place as serving maid at the squire's residence and cares for him so acceptably that he actually forces his son to marry her. The wedding is decided on and the squire and he goes back home satisfied, only to discover that he has been outwitted by the young people. He swears all sorts of dire things upon them, but when the little woman actually gets married he accepts the inevitable and goes them his blessing. No description can tell the story of this picture. It is all so well staged, so well acted and so pleasing that one wants to see it many times. This film undoubtedly intends to please a few exceptions, and the costumes is to be especially commended. Such films as this ought to run more than a day. They are too good to put in the background at the end of the series.

"Miriel's Sincere Love."—A Pathé which is full of pathos, so much so, indeed, as to be a bit gloomy. Miriel and Vincent love each other, but when her stern old father is asked for his consent to their marriage he refuses. Broken-hearted, Mirielle wanders away. She comes to a wayside shrine where she prays fervently. She then staggers back to the old meeting place in the country with all her worldly goods. But it is too late. Her heart has been broken by the anguish she has undergone and she dies in his arms. This film would be the best of all pathos stories. That is too gloomy and depressing to be entertaining. But the pictures are beautiful, and it is shown with all the attention to tonal quality for which the Pathes are famous. One cannot commend the story, the acting is often weak, the technical work, but the staging is beyond criticism.

"The Pretty Flower Girl."—A Pathé film d'art which tells the usual French story of infidelity and intrigue between a married gentleman and a flower girl. The gentleman's wife discovers the intrigue, dresses as a man and actually wins the flower girl away from her husband. They begin a duel over the girl, but her wig falls off and he discovers who is fighting and they make up, and, as the old stories run, live happily ever after. The staging, the costuming and the action of this film are all exceptionally good but the same old story of infidelity, which does not apply in America as it may in France, though one has doubts that it is a common and even the squire is so technically that one almost wishes the characters might have worked out some other story.

"An Uneven Keel."—A Gaumont which tells a story of French sea life that is both depressing and quite the opposite. A husband and father is lost at sea. To keep her mother from suffering the daughter dons men's clothes and ships on board a boat. Before sailing the new sailor takes the others out for a drink. They get into a quarrel and the new sailor is wounded. The ship's mate takes him aboard. He is taken to a hospital, and while recovering from the wound the first one goes to him and nurse him back to life. That way lies happiness. No good purpose seems to be served by these pictures. They are not amusingly done long and direbarable, and there is not a particle of educative value in them.

"For Her Country's Sake."—A Vitagraph war story which introduces some well-known characters. It opens at Gen. Logan's headquarters, where a woman secret service agent volunccres to carry dispatches to the men on the front line. She goes first to Winter, behind the lines, and through a country infested with the enemy. She sends another dispatch by another rider. The man falls into the hands of the enemy, but the girl escapes, though shortly afterward her pursuer comes out and takes refuge in a deserted house. She finds a dress in a closet, which she dons, and this enables her to make the role of the mistress of the soldiers. The soldiers bring their prisoner there. He has been wounded and is taken prisoner by them. This is her chance and, as she is able to prevent the dispatch, which is concealed in the bandage around his head, falling into the hands of the enemy. The squad rides away, but one, taking their prisoner with them. This one is suspicious, and, watching the woman through the window, he sees her pick the dispatch out of the discarded bandage. He enters the house, only to be forced into a closet at the muzzle of a revolver. She candidly mounts his horse and rides away toward the Union lines, reaching Gen. Grant's headquarters with the dispatches all in good time. One feature of this film is attractive. The general is covered with snow, and the telegraph lines. Every actor is prepared for the winter. The rides are not so long as to become tiresome and the technical quality of the picture is excellent. It is stirring and interesting, without bloodshed. With it is well worth adding to any programme.

"Lunatics in Power."—An Edison picture illustrating what might happen if lunatics in an asylum were accorded the power of running the place themselves. They are about serving up a visitor as a chicken when the keepers, who have been locked up by the inmates, are released and the crazy persons are hurried back to their cells. The advisability of using any affliction as serious as lunacy as a basis for sport is questionable, though the scenes from that the film is lived and
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once, unless he is located in a peculiar portion of the country. Certainly the theme is novel, but is not handled to the best advantage.

"A Mexican's Gratitude."—An Essamay film which has some thrilling scenes and is certain to please the average audience wherever it is shown. There is life and action without bloodshed, and the melodramatic features are made attractive rather than repulsive. The story is that a Mexican is saved from being hanged as a horse thief by the sheriff. He writes the word "Gratitude" on a card, tears it in two and gives one half to the sheriff, and keeps the other half himself. Later afterward this same sheriff falls in love with a girl of the West. She is wanted by a cowboy and he contrives to bring the sheriff and another girl together, and gets the girl the sheriff loves to embrace him in the seeming of his girl's embrace. Explanations are impossible and he sees the girl he wants walk away with the false cowboy. The sheriff has a fight with him and forces him to confess his treachery. The cowboy goes to a Mexican's bull and severs the services of two greasers to do his bidding. The three lie in wait for the sheriff and his sweetheart, overpower them and drag them away to the Mexican's hut where the cowboy takes off the sheriff's lasso and forces a double into the Mexican, leaving the latter a cripple for life. The Mexican immediately loses the sheriff's bonds and a fight between the sheriff and the cowboy ensues. The sheriff has him across a table choking him into insensibility when the girl appears and bars him from the room and they go away together. It is impossible to invest this story in telling with the life that is in the picture. It seems almost as though the characters were going to speak, they do not part so naturally. The acting is a little weak, and the story itself seems to have been made up in a hurry, and the Mexican is ponderous and a satch projecting from the sheriff's pocket. In pulling it out he pulls out also the half of the card with the word "Gratitude." The story returns to the room, he is comparing the card. He then asks the sheriff if that was given him by a man whom he saved from lynching a few years before. The sheriff virtuously answers that it was. The Mexican immediately loosens the sheriff's bonds and a fight between the sheriff and the cowboy ensues. The sheriff has him across a table choking him into insensibility when the girl appears and bars him from the room and they go away together.

"The Peddler's Reward."—An Eclipse film which tells a tender little story in a series of attractive pictures. A peddler in passing along a highway with his donkey is besought by a little girl to help her father who has been hurt by a tree falling upon him. The peddler assists him to the road and places him on his donkey and takes him home. Later the peddler's donkey is stolen. The little girl sees it and recognizes it and through her running to tell him the donkey and the goods are secured and the thieves are arrested. The pictures of this film is good, and the pleasant little story adds to its attractiveness.

"Forgotten."—An Eclipse picture which shows a young couple betrothed. The young man goes away to sea. Shortly afterward word comes that he has been lost. Time goes on and another betrothal occurs. The contrast between the outside and inside of the home is what makes this picture striking. Inside the audience is shown the young woman changing her mourning cap for one of white and sees the betrothal ceremony going on. Then it changes. Outside the seafarer, whom they all supposed lost, is seen looking in at the window. He sees the ceremonies and turns and walks away, forgotten. The picture is more interesting for what it suggests than for what it says. In itself it doesn't show much, but it starts a train of thought in the mind of everyone who sees it that will make it seem unusually interesting. The photographic quality is up to the Eclipse standard.

"The Defaulting Solicitor."—A film without a manufacturer's name attached. The drama of a solicitor or solicitors are turned in Europe, several fights and a couple of murders, or what look like murders. One cannot say much for it, existing that it would seem like a good film to keep off one's program. The lighting is very poor, in some places so dim that it is almost impossible to distinguish the figures. Some of this may be due to poor operation of the machine, but it isn't because it wasn't anything but good, or even reasonably attractive.

"Damnation of Faust."—A film from the Melee Society which purports to show the underground world where Faust went after his damnation. In some respects the scenic effects are good, but as a whole there is a lack of naturalness which reduces the attractiveness of the conception. If some means could be devised to make the scenery look less painted this would be a good picture.

"I Will Have a Husband."—A Warwick comedy which shows a woman of uncertain age determined upon securing a husband. She tries a number, but fails in her escape. She is caught and held in a cell by a detective. Afterward she is taken to the police-station, where she has a chance to talk with her husband, who is sent for. She forces him to the muzzle of the pistol to marry her and when the picture ends she is applying the same plan to another young man she has had taken to burglarize any other house that night.

"The Gambler's Vow."—A Raleigh & Roberts which shows a gambler who has lost every dollar. He goes home and in rushing about the room breaks a number of statues. As he sits mourning over his fate a fairy appears and casts from him another dollar. He then causes the statues to go back in place, and draws from his hiding place a large sum of money. Forgetting his vow not to gamble any more the man hurries away and loses all again. He returns to his room and shortly a fairy stands before him. She tells him that the baby is formed before the audience, and that it is one of the prettiest of pieces of work seen in a long time. The photographic quality is generally good, though there are weak places here and there. It is a film with plenty of action and the unusual development of the story adds to its attractiveness.

"The Note in the Shoe."—A Biograph film which has the originality and life of all the Biograph productions. A girl packer in a shoe factory places a note in a shoe in which she says she is good looking and a good housekeeper and is pleased to meet the gentleman who might find it. The shoes fall into the hands of a gristy customer who returns them and refusals to trade longer with the store. The note is returned to the factory manager and statement of its effect. The girl is called before the manager and discharged, but the manager is so struck with her appearance that he reinstates her. As she sees more of her he is more and more attracted by her and finally declaring that she is out of place he has her discharged on some trumped-up offense. She goes sorrowfully to her mother and says that she doesn't know why she was discharged. While they are talking the door opens and the manager's friends enter. They come in to tell his savages telling her that as a shoemaker she is a failure, but as his wife she would be a great success. The acting in this picture is good, like all the Biograph acting, and bestows upon the picture uniformity which lends nothing to be desired. It is an exceptionally good picture and brought hearty applause in one theater.

"One Busy Hour."—Jim Smith owns a grocery, in this Biograph film, which does no business. Accordingly he determines to sell. He attracts a possible customer and makes the sale doubly sure he furnishes all his friends with money to rush in and purchase while the possible customer is there. The proposed buyer watches the rush for an hour, then goes out and writes a note saying that the business is too strenuous for him and declines to purchase. Smith has his grocery, while his friends have profited by the scheme to dispose of it. When the picture ends he has fallen fainting into his friend's arms.

"Fatherhood and Dunkerness."—A Pathé film which teaches a moral lesson. It is the reform of a drunken father by seeing his boy drowning in a canal lock. There isn't much plot to it, though the latter part is a little too sentimental not to be useful. However, the average audience doesn't care particularly for sermons of this character. They prefer something lively or amusing.

"The Old Hall Clock."—A Lubin story which pleases everyone to such a degree that all the hall clock and a part of it is left in the picture, though it is a part of modern times. The Revolutionary story shows a spy pursued by British soldiers fleching to the home of his sweetheart. She hides him in the old hall clock, but as he comes out he discovers a secret passage which leads to a cave beneath the house. There he is secure until the search ceases, then he comes back to the clock and escapes. The modern story is that a wedding is about to be celebrated in the same house. The bridegroom...
CORRESPONDENCE.

THE CLAMOR FOR CHANGE A MENCACE TO THE BUSINESS.

Baltimore, Md., May 6, 1900.

Editor Moving Picture World:

Dear Sir—Your editorial, "Changing Films," should be intelligently read and understood wherever moving pictures are shown, especially by the fellow who converts his laundry or livery stable into a moving picture theater and who rents his films in order to secure the greatest number of feet, regardless of their quality.

Moving pictures will remain a permanent amusement fixture so long as the public are convinced they are expensive and do not grow on trees. Show on a screen twenty-one reels of film in a week, at an admission of five cents and they cannot but prove, eventually, as common as a cheap collar button on a Bowery pushcart.

Twenty-one reels of first-class film cannot be bought, every week, from either licensed or independent makers, nor a continuous output of even twelve or fourteen be depended upon for even quality; therefore, it is vital that exhibitors encourage manufactures to create features and not farces; cut their film supply in half without decreasing the weekly rental expense, and profit by the added patronage extended by those who appreciate better productions, properly produced.

I have in mind houses using six reels per week, in three changes, who are adding to their bank accounts without a question, simply because they insist on selecting their programmes and use nothing but new and perfect films. In the same block may be found other houses, fitted up at a heavy expense, these using twelve reels per week, each, and doing so you cannot, less business.

One house pays $100 a week for service whole the other pays but $55. The latter fellow gets twelve reels.

A good film should run at least two days, as "come-backs" to a theatre show can make the life of the business—th ey all have friends and neighbors.

The man who uses these six reels can get the best without any trouble from either manufacturing faction, be it independent or licensed, but when double the amount are shown, one-half of these must necessarily prove mediocre and worthless.

Were you to advocate less films and better ones, further warning to the thoughtless and inexperienced exhibitor against demoralizing and destroying the dignity and value of high class motion picture productions, there would soon be a hurry and scurry of incompetent and unscrupulous manufacturers to other fields of human endeavor and the business would be assured permanency.

Your valuable medium should be read by every exhibitor in America, no matter what his position may be, who is pursuing the course of the high class manufacturer: putting the stuff in the product you market. You are paying for a worthy manuscript, weekly, which every man who ever has a business should be eager to read and be thankful for. Any business must be properly manned by experienced individual heads of departments to prove successful. No one man can do everything about his shop and do it well.

You come out in your editorial and give the Independents a share of the applause, regardless of any "commercial" notions you might entertain, whereas a contemporary refuses to allow anyone to even show him where he might be quickly twisted in his knowledge of film conditions and facts.

HARRY R. RAVER.
Manager, Consolidated Amusement Co.

THE REFORM OF THE SONG SLIDE.

Editor Moving Picture World:

Dear Sir—I see in your issue of May 8 that your song slide critic is going on a spree, and his remarks might be read with some degree of discouragement by the uninstructed, to anyone having the slightest knowledge of the production of song slides his articles are ludicrous. He is again making his attacks on song slides in general, as he says that "they are no particular friends of his," and then he goes on to say, BUT I'M NOT EVERYBODY. This is about the only truthful thing that
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The humorous
Mr. Song Slide Maker, all dressed
I'll use a splendid
We have illustrated songs of men dying on the battlefield, of mothers dying awaiting the return of their sons, and sweethearts dying awaiting the return of their lovers, all posed to graphically portray the nature of the song. I suppose Lux Graphicus would like us to put instead of a dying mother a circus clown or a dressed up monkey, in order to introduce "humor," but if we adhered to his general idea of humor we would soon be out of business.

The moving picture people create their own synopses and can introduce any action, either ludicrous or pathetic, as they please. The song slide maker cannot do this any more than a stage manager could introduce a boxing match in the grave scene of Hamlet. He says that the secret of success in the song slide business is general interest, love isn't. His brain must be added or probably made of wood, as the ruling passion throughout the world from the time of Adam and Eve is love, without which the world would be a chaotic mess, the same as he seems to be at the present time, and his income from such spasms as we have had the extreme pleasure of reading in your columns in the past few months is probably proportionate to his capabilities. "He laris," but we don't.

De Witt C. Wheeler replies to Mr. Wheeler in another column. The policy of the Moving Picture World is to do all in its power to augment the quality and popularity of song slides; and though our criticisms in specific instances may be adverse, we are confident that Mr. Wheeler approves of our object and will support us in it. —Editor M. P. W.]

A BAD BARGAIN.

Editor Moving Picture World:

Dear Sir,—In the issue of The Moving Picture World of May 1, I saw an ad. of the Driben Publishing Company, London, Ontario, Canada, for five reference books at $2. I am enclosing you booklets and consider it one of the biggest frauds that was ever pulled off. Enclosed you will also find stamped envelope for the return of booklets.

Yours very truly,

H. HOUSTON.

THE SONGS.

In most of the leading theaters new songs have been presented this week, with the result that the audiences have been more than pleased. Some of these songs were very good, allowing opportunity for excellent illustrations, and these have been supplied by the large slide makers. In two instances slides by Scott & Van Allen and two other songs with slides by De Witt C. Wheeler have been unusually good. The pictures have been artistic and the coloring is the best these popular makers have yet shown.

One song illustrated by Scott & Van Allen was quite up to the standard so far as pictures were concerned, but the song itself was weak. This was not the fault of the slide makers, however, and they made the most of their material. Such songs as have been offered during the week have added greatly to the programmes, and the audiences have applauded them vigorously.

Some old songs have been used, with slides from the best makers, and these have taken well, too. But in the main the pictures have been new and in all instances have formed a strong feature of the programmes.
Morris Levy, manager of the Italo-American Film Exchange, with offices at 138 Third avenue, New York City, desires to announce that he is positively no longer connected with the firm of Harst & Co., nor with the Knickerbocker Film Exchange. He also reports that business is rushing with him. Theater managers should write to this concern for their prospectus.

The Levi Company, song slide makers, have moved to 24 Union square, where they have taken a whole floor in a large building and divided it up into business offices, coloring department and dark rooms, each with about four times the space they had in their former quarters. No business in this line has made more remarkable progress than this company in the two years of their existence. This progress is due to the fact that the Levi Company delivers the goods, at the right price and of the right quality. Standing orders have resulted wherever their slides have been sent, and they have secured the commissions from some of the leading song publishers for the sole right of illustration of their songs. There is a smack of originality in the work of the Levi Company that has won favor with the trade, as well as the constant aim for better quality. We have been shown some of the work that has been done in the new quarters and certainly no one could wish to see more tasteful coloring or better illustrations. If their work continues to improve and meets with appreciation of the trade it will not be long before even their present quarters will be too small for the business which will come their way.

THE LECTURES.

It is the custom now to divide the lectures into six parts in some houses, thus extending them through the week. This has the merit of superior attractiveness. It is quite likely to interest an audience, and in numerous instances they will come back to hear the continuation. For example, a lecture on the North American Indian was especially good and the illustrations were quite in line with the text. While this lecture was popular in the sense that an attempt was made to escape from the dry-as-dust methods of the average scientist, enough of the scientific accuracy of the subject was woven into the lecture to make it authoritative. Another lecture on Jules Verne has attracted much favorable attention. Some of the illustrations which accompany this lecture are marvels of artistic photography and coloring.

NOTES OF THE TRADE.

Hubbardston, Mich.—Mr. Brown, of Maple Rapids, has opened a new moving picture theater.
Canal Dover, Ohio.—Daniel Reiss is making arrangements to start a moving picture show at 210 Factory street.
Lafayette, Ind.—The Columbia Amusement Company has sold the Majestic Theater here to William F. Richardson.
Mecca, Ind.—Robinson & Co. have opened a new moving picture theater in the Dixon Building.
Hutchinson, Kan.—Edward Stubbs and H. G. Simmons have opened a new theater here. It is known as the Gem.
Neenah, Wis.—Fischer & Baum have leased the Neenah Theater here and taken charge.
Chenoa, Ill.—C. C. McDonald will erect a new opera house here in the near future.
Jamestown, N. D.—The Bijou Moving Picture Theater here was badly damaged by fire.
Missoula, Mont.—J. A. Baxter has completed arrangements for the opening of a new family theater, on East Main street.
Kalamazoo, Mich.—C. T. Sadler, of Marion, is planning to establish a moving picture theater here.
Canton, Ill.—Manager Powelson has leased the Grand Theater here and will soon be ready for business.
Rushville, Ill.—Charles Morton has sold the Dreamland Moving Picture Theater here to Nell & Ridge.
Searcy, Ark.—J. M. Good is making arrangements to open a new moving picture theater here.
Auburn, Ind.—Mr. Cranes, of Eden, Ohio, is making preparations to open a moving picture theater here.
Salt Lake City, Utah.—The Advance Amusement Company is erecting a new theater here to be known as the Mission.
Cameron, Mo.—Brown & Shaw have opened a new Crystal Theater in the Woods Building.
Sterling, Ill.—Paul V. Baxter has opened a new vaudeville and moving picture theater.
Olyphant, Pa.—Ferguson Brothers are contemplating erecting an opera house here.

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"Tell Me the Old, Old Story"
"Nobody Knows Where John Brown Went"
"The Longest Way Round is the Sweetest Way Home"
"Somewhere—Sometime—Somehow"
"Come Down and Pick Your Husband Out"
"Since Cohen Wrote That"
"Mary Was a Grand Old Name"
"Hats Off When the Flag Goes By"

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Winfield, Kan.—Manager Gray is making arrangements to open a new airdome here.

Turlock, Cal.—Charles Johnson, of Idaho Falls, Ida., will erect a new moving picture theater here, on Second street.

Valley City, N. D.—The Bijou Moving Picture Theater here was badly damaged by fire.

Joilet, Ill.—John Whittle, of Goshen, Ind., will open a moving picture theater here.

Louisiana, Mo.—Manager Marquis will open a new airdome theater here.

Ogdensburg, Utah.—Knuckles & Lippincott, of the Lyceum Theater, have decided to erect a new vaudeville theater here.

Osage, Ia.—H. E. Baumgartner has sold the Lyric Theater here to W. L. Kennedy and F. G. Atherton.

Mt. Ayr, Ia.—C. L. Hoover and E. Ray have opened a new motion picture theater here.

Rock Springs, Wyo.—C. L. Hogle, of Cheyenne, is making arrangements to start a moving picture theater here.

Aniwerp, N. Y.—M. H. Bent will open a new moving picture show in the Conklin block.

Emaus, Pa.—The Lehigh Amusement Company is erecting a new moving picture theater here.

Minneapolis, Minn.—Harry H. Green will erect a new moving picture theater at 307 Hennepin avenue.

Lafayette, Colo.—Contractor L. E. Gibbons has been engaged by Joseph Simpson to draw plans and furnish specifications for the erection of a new theater building.

Van Buren, Ark.—Harry A. Todd is preparing to put up a new vaudeville in connection with his moving picture show, in King’s Opera House.

Abingdon, Ill.—Mrs. Nellie Jones, of Galesburg, has purchased the Crystal Electric Theater here from Albert Clemens and taken possession.

Louisville, Ky.—Preliminary plans for the Lun-Dome Theater, an open-air amusement house to be constructed in this city, have been filed with the building inspector.

Mason City, Ia.—M. N. Beltz and H. N. Newell are making arrangements to erect an airdome theater at the corner of Fourth and Main streets.

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

Bert J. Kicks, Frankfort, Ind., P. O. Box 271. Experienced operator and electrician, two years' experience; single, sober and reliable; go anywhere. Reliable Moving Picture Manager who is an expert operator and electrician, and one who can deliver the goods. Years of experience, sober and reliable. Will accept references. O. R. W. 725 Brook St., Louisville, Ky.


A. Benson, 259 E. Blackwell St., Dover, N. J. A-1 operator; 5 years' experience. Desires position in or around New York.

S. L. Smith, 220 East 120th St., New York City, expert operator; 7 years' experience. Desires position in or around New York.


Claude E. Linstruth, Carthage, N. Y., operator; 6 years' experience; first-class operator and guaranteed. Reference, Multin Film Service, Syracuse, N. Y.

Chea. C. Dawson, 700 Lyon St., Des Moines, la. Operator and electrician, experience with all kinds of gas appliance. Will go anywhere.

James Sowld, P. O. Box 104, Lake Charles, La. Operator and electrician, desires permanent position.

Grady Fletcher, Dothan, Ala. Experienced operator, good habits, desires steady position.


G. Leslie Palmer, Box 307, Sidney, N. Y. Experienced operator, reliable, with best references, wishes position. New England or Middle States preferred.

H. H. Grewe 60, 327 East Seventeenth street, New York City. Experienced operator, electrician and lecturer, would like position. Three years' experience, New York City license. Non-smoker and non-drinker, highest references. Any offer with reliable people accepted.

I. G. Sherman, care of Moving Picture World, experienced operator and manager, 12 years' experience, all sources of light. Will go anywhere.

C. C. Durysa, Nunda, N. Y. Operator, references. Sober and reliable, will go anywhere.

C. W. Gray, Leon, Iowa. Three years' experience as operator and manager. Will go anywhere.

A. V. Weaver, 2 South Clinton street, Poughkeepsie, N. Y. Wishes position and will furnish best of references; sober; can repair machines. Will go anywhere between New York City and Albany.


Orrville B. Taylor, 725 Brook St., Louisville, Ky. Reliable moving picture manager; also operator of 10 years' experience. Gilt-edge references. Offer for engagement.

Harry Kelley, 15 Market street, Lynn, Mass. Wishes permanent position as A-1 operator or up-to-date manager and repair man. Mass. license, 5 years' experience, good of references. At liberty after May 1.

Wm. H. Mallon, Bijou Theater, Easthampton, Mass., experienced operator and manager and lecturer.

F. R. Evans, Oceantus Theater, Oneonta, N. Y.; first-class operator and electrician; age 30.

W. J. Gibbons, 15 West Eslt street, Bayonne, N. J. Operator or manager. Best references, nine years in the business.

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Bernard Cook, 430 Second street, Brooklyn, N. Y.

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The Edison Oxygen Generator and Saturator fill this need. They have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner, without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxylite. Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but to put in the Compound, and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

We want everyone present or prospective Motion Picture Exhibitor to write us for detailed information about this outfit.

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A SOMNAMBULISTIC HERO.—Willie is a sleepwalker. In his somnambulistic perambulations he does some wonderful feats. In our picture we show one of these feats, namely a sleepwalking feat. The condition had become so acute that his parents send him to a doctor. The patient has a very long and exciting experience that will be told in the next issue.

Scene 1.—Nan Receives her Cheques.
Scene 2.—The Wise are Tapped.
Scene 3.—Nan Escapes with the Tapped Dispatches.
Scene 4.—Nan Enjoys her Successes.—A Clever Ruse.
Scene 5.—Nan's Horse Found.—Again Suspected.
Scene 6.—The Division Is Joined by Her Confederate and They Escape.
Scene 7.—The Pursuit.
Scene 8.—The Deceptions Delivered.
Complete lecture from the Kelam Company.

GAUMONT.

(George Clyde)

THE WORLD UPSET.—The world completely upset. Rolling irregularly through the sky, disregarding all natural laws, and earth presents a peculiar aspect, everything reversed. Length, 297 feet.

HE COULDN'T LOSE HER.—An unmanageable enthusiasm for one of the new fads. Nellie, in her enthusiasm, expresses a desire to accompany him. Re- fusing to let her go, he promises her an experience that she will have no desire for further indulgences. At full speed are seen coming down the street, meeting with numerous mishaps by way of collisions with various conceivable objects, but each time both are unhurt. All efforts to discourage her prove fruitless, for they are at last home when the motor explodes and the husband is battered up considerably. His wife thereupon loads him in the car and acting as chauffeur brings the machine and her husband safely home. Length, 292 feet.

THE POLICEMAN SLEEPS.—A porter naturalizes the warden of the prison by way of illustrating the value of the remedies which he prescribes. The porter, who is not at all the warden's equal, is sinoed to watch the warden while he sleeps. In the warden's room is a sleeping policeman. The porter, under the instruction of the warden, arranges the scene for the night. The warden has been made drunk and the porter leaves the scene. In the morning the porter returns and finds the sleeping policeman still asleep. He proceeds to fossilize the policeman on the ceiling, whereupon the porter is discovered. Length, 344 feet.

JUSTICE OF MERCY.—A man going to the hospital in afterbirth by a series of mishaps. A poor man adds further to his troubles by attempting to appropriate another's property. The act is discovered by the only witness and the criminal is put in jail. The criminal grumbledly is delivered of his child and is returned to his cell. After an exciting chase the guilty man is caught and receives his just deserts. The article is stolen and thus diverting. But the article is found and the man with his child. He is put in jail for being found in the company of a woman.

A GUEST'S PRECIPITATION.—A count about to enter the home of a hermit as a welcome is given. It is interpreted as a drunkard and asked for a light. The service being refused he receives a knocking on the door. It is a man for the door. He knocks on his coat tail.

The count entering the brilliantly illuminated ball room at once becomes the object of much attention, and much laughter is caused by his actions. He leaves the room and seeks the aid of a servant who directs him to a room on the upper floor of the house.

This room, however, is occupied by an uninvited guest, who at the point of a revolver, causes him to count to exchange garments with him. Seeing the man for the weapon the count promptly seizes it and endeavors to retaliate by turning the tables on his antagonist, but the latter reaches into his pocket and pulls a revolver, converting it into a fan, whereupon he beats a hasty retreat. The servant rushes back and reports "a man in the house," whereupon the police are called and reinforced by the men of the party armed with all manner of weapons they start for the upper floor and there attempt to surround the maniac.

After their discovery is made the others go in guilt of the party and search the house.
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Eyes and Headaches.

FILMS AND SLIDES
Chicago Projecting Co., E. D. Otis, Mgr., Supply Dept., 225 Dearborn St., Chicago, Ill.

boly to the home of his parents. With a breaking
heart he parts from the little fellow, refusing all
money and reward other than a kiss from the child.
Length, 345 feet.

OBSESSIONS OVERCOME.—A troubleshoo is seen
standing at the head of the road and calling to
him his little brother. At six in the morning the
young lady meets a young girl with whom he immediately falls in love at first sight. The young girl's father, however, will not consent to her marriage to her lover, who is a
burden.

The rejected suitor leaves the inn and makes for
a squire's and pursues her. When new at the inn,
he brings a new hat which distinguishes him as
the man of a certain amount of money. The in-
keeper's daughter is now being courted by the
squire, and successfully interferes, thereby precipitating a quarrel. A duel is about to be fought when his
brother warns them of the danger and threatens the
squire, who laughs, of at least his courtship of the
little fellow, and obliges the innkeeper to consent
to his daughter's marriage to the man of her choice.
Length, 430 feet.

LUBIN MFG. CO.
A GOLDEN LIE.—"Rags" the Little Orphan.
Rags steals a child sells papers at the street cor-
er. Business was very poor, and under no re-
turns hesitatingly to the house where shelter is
given him for which he earns through selling papers. More than once he had been mal-
treated for not selling all the papers, and does not
ever have any better this day. A few morsels of
food are thrown at him after which he seeks his
nesting place for the night, a sack of straw.

Rags is Taken Care of. Rags is at his street cor-
er selling papers. Suddenly he was a finely
dressed girl crossing the street just as a bicycle
rider forced her to a side walk. He fright-
ingly Rags throws down the little girl out of the
way of the bicyclist while he him- self is run-
down and rendered unconscious. An ambulance is
called for and Rags is brought to the hospital while
the bicyclist is arrested. The little girl follows him
to the hospital and thanks him for saving her life.

The father of the girl invests his careful youth
decides to take care of him. He pays the couple
who had taken shelter to Rags for their trouble
and now a new life begins for Rags.

Ten Years Later Rags Benefactor. His Son a
Black Sheep. Elise, the little girl has grown up
to a young lady. Her brother, Tom, is a good-for-
nothing. He has gambled and lost and needs money. He asks another, but having spent all her savings he is unable to give him more. Just then Mr. Walker, the father, enters. After much persuasion from his wife and daughter he hands his son some
money, "for the last time," as he says. Tom
immediately leaves for the cloth room where soon
the money is lost at the card table.

Rags is Confidential Clerk to His Benefactor.
Rags is working at his desk. Mr. Walker enters.
He apparently is very fond of Rags. Elise calls for his father and then suddenly shows care for Rags.
After both have gone, Tom enters, apparently
curious to know more. He manages to find out
that the boy is his father for money. Rags not wishing his benefactor to see his son in this condition gives Tom some
money of his own and pushes him out of the door.

An Unexpected Meeting. It is night time. Tom,
knowing of the large sum his benefactor owes him
his father after banking hours and that this money is
likely to be the safe, a man, and breaks into his father's office. Incidentally, Rags passes the
building and is very much surprised to see a man
in the office and a man's shadow upon the shade.
He slowly enters the building and phones to the
police to send an officer to take the office. A police
man is a revolver, turns on the light and holds
up the surprised robber. A quick move and he
feared the man from the robber's face.
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of your film service—the effectiveness and reliability of the concern supplying you.

If not satisfied—write us.

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YERKES & CO.

53 West 28th Street - N. Y.

Phone 594 Madison Square
Rags Lie to Save the Good Name of His Benefactor. The surprise was so great that Rags, with eyes big with delight, flings his arms around the shoulders of Colonel, and tells Tom to come along and meet his benefactor.

Tom, with relieved eyes, leaped to his feet. "He's saved me from my fate," he gasped. "I'm free!"

"And you're welcome, my boy," said Tom. "I'm glad to see you again."

The old man turned and went out, leaving Tom and Rags to their own devices.

A Confession, a Resolution, and All Is Forgiven. When Rags was a boy, he had been a thief and a liar. But during his time with the Colonel, he had learned the right way to live, and now he was ready to go back to the city and begin a new life. He stood up straight and proud, his head held high, and said, "I'm going to be a good man, Mr. Colonel."

"I know you will, my boy," said the Colonel. "I'm glad to have you back."

Rags walked out of the room, feeling like a new man. He had been saved from his old ways, and now he was ready to start over. He would never look back on his past, but would move forward with hope and determination.

The Right to Labor. John is a hardworking farmer and his wife, Mary, is a gentle soul. They have a small farm, but they work hard to provide for their family. They support themselves and their children, and they are proud of the work they do.

Agitation. It is lunch time. The workers sit down to eat, but they are not satisfied. They are tired and hungry, and they are tired of the long hours of work. They are tired of the hard labor they must endure.

High Water. A delegation of workers went to see the general manager. He promised to look into the matter, but Rags did not believe him. He knew that the manager was not interested in their concerns.

A Strike. The workers decided to go on strike. They would lay down their work and refuse to work until their demands were met. They were determined to fight for their rights.

Pere Milon. This interesting picture is taken in the most recent and most abundant river flood country. Revealing an incident which happened during the flood. The flood waters are shown in the first picture taking old Milon’s farm house, and after killing his old father and son, they subject the old man’s daughter to the same treatment. The old man has kept hidden under the appearance of an elderly milk seller, to escape the fury of beasts against the invaders and vows vengeance for the iniquities which he is made to bear. In his night wanderings he kills every stray soldier he meets, and so escapes to the coast. It is revealed that the plan of vengeance and cover his tracks, that after the battle he comes in close contact with his victims during the day, and man for man, makes his attack on a pretext. On the road, two more soldiers, thinking he is one of the reckoning, come to offer him aid. As they dismount they attack him, and with their bayonets they defend themselves he leaves them dead on the road.

Three Months Later. Back to Work. John is now a business man and he has married a woman who is very good for him. He is a happy man, and he knows that he has been saved from his past.

Begging Sometimes Come in Disguise. A very frank statement that begging is not always evil, and needing money badly, he is seen successful in finding a large sum for the beggar. The woman who really owns the dog, and the dog which was once a stray, set up as a beggar, and takes on a beggar with a dog, but, on the contrary, he professes to be a beggar, and the dog seems to be glad to help the woman. The woman who really owns the dog, and the dog which was once a stray, set up as a beggar, and takes on a beggar with a dog, but, on the contrary, he professes to be a beggar, and the dog seems to be glad to help the woman. The woman who really owns the dog, and the dog which was once a stray, set up as a beggar, and takes on a beggar with a dog, but, on the contrary, he professes to be a beggar, and the dog seems to be glad to help the woman. The woman who really owns the dog, and the dog which was once a stray, set up as a beggar, and takes on a beggar with a dog, but, on the contrary, he professes to be a beggar, and the dog seems to be glad to help the woman.
the bottom of the sea and finds himself resting at the bottom of the merking's throne. The daughter of the merking awakens him to life, and ignites the wrath of all the court by declaring her love to the young sailor, offering him her hand. As Jim more-over refuses the offer, it looks as if the merman is going to fall upon him and kill him. But the princess waves them all away and a magnificent palace arises at the background. The princess leads the astonished Jim in there, showing him all the riches of the sea and the throne which is trimmed with jewels and says to him, "I will give you if you will only be mine." But Jim says, "No!" and now the little princess gets angry. She summon two men and tells them to imprison Jim, but as no prison is on hand they have to take him to the treasury.

As Jim has recovered a little from his fright he makes haste to fill his pockets with jewels, and at the same time, an anchor comes down, he takes hold of it, and is dragged through the street. Jim’s best vision is the best. He finds himself in a large hall luxuriously furnished, and he divides generously his riches with his old mother and mistress. But here the dream comes to an abrupt end. He awakes, taking hold of him and giving him a good beating.

WORLD FILM MFG. CO.

THE INTRUDER.—We open this picture in a quaint house of a young wood-cutter playing with his little daughter whose wife is mostly engaged with her household duties when a knock is heard at the door and the father admits a stranger who asks for food to eat. "I am looking for my fortune," he says. While the good wife is preparing his food the stranger becomes fascinated with her beauty and so far forgets the hospitality extended him by his host that he tries to seize her house, and comes along stairs and finally, while she is engaged in pouring out his coffee, seizes the liberty to grasp her hand, whereupon the wife acquires the familiarity of a child and makes him come from her, causing him to collide with her husband, who is so engrossed with his daughter that he has not noticed what is going on behind his back. The stranger, to prevent her from apologizing for the seeming blunder on his part, begins to sing, thanking all for the courtesy extended him, and while making his departure, continues his bold glances toward the now indignant and frightened woman. The husband, unconscious of what has been going on prepares to go to his daily toilet, so inquiring his devoted wife and child a few words of advice takes his ax and leaves for the chopping grounds. Having closely watched the departure of the hus-band the intruder re-enters the house unannounced and ingratiates himself in the presence of the thoroughly astonished woman. Knowing she is unprotected he becomes bolder and attempts to embrace his wife, who repels him and takes a revoler from the mantle piece demands it to leave. The intruder, now realizing that he is master of the situation, roughly embraces her and during the struggle that ensues she faintly strikes him in the face, allowing him to momentarily release her grasp gives her a moment to grasp the lamp from the table and hurl it at the now enraged intruder. It strikes him on the arm and rebounds to the fire place, explodes, and ignites the house in flames. Like a blood he rushes at the wife, who desperately tries to protect herself, he forces her against the table causing her to overturn, she falling unconscious into it. Perceiving the room in flames the intruder makes his escape, locking the poor woman and child inside to perish in the flames. The husband, not knowing it is happening at home, reaches the chopping ground and commences his daily work. Glancing toward his home he sees it in flames and majestically rushes to his loved ones, whom he fears are in danger. The wife now re- gaining consciousness rushes to the door in an effort to escape, but finds it locked, to her horror. The husband is seen nearing his home where the wife and child are madly trying to batter down the sec-ured door. The husband finally arrives and bursts open the door and rescues his beloved wife and child, followed by his blood and his blood. No mere noise or gnaws at his heart until he is forced to retire for his serious crime, and the other restraining learns that his supposed victims are safe. Falling upon his knees before the wood-cutter he begs his forgiveness, but is refused by the husband, who is about to strike him when the wife intervenes and pleads with her husband to allow him to go and profit by his instruction. Length, 750 feet.

CENTAUR FILM COMPANY.

JOHNNY AND THE INDIANS.—Johnny Jones, a typical novel-reading lad, tries to beat his way into independent fame by the Wild West and cowboy line. His first scene shows the show tent, with Indians, cow-boys and Western girl. Johnny is caught and fired out. He knocks over Big Chilo, who is about to kill him, when Arlivan Nell takes a hand and saves him. From this date he makes up his mind to become an Indian. The Chief tents himself with kissing Johnny out of sight. Johnny gets even by heading his baseball bat over the Chief’s rear end. The Chief draws a huge knife and goes after Johnny’s way. Johnny reaches home late and his old maid aunt sends him supperless to bed. But hunger and a
**CQD**

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**THE SEASIDE GIRL**—At the beginning of this film we observe a pretty girl reading a book on the beach. She is interrupted by two men, who apparently know her, and they throw a rock at her and she is hit. They are rejected. She also attracts the attention of other boys, and is the subject of the same question. They are also rejected. She then turns away from them and continues to read her book until they are doing so, the girl escapes. They notice this and decide to follow her. We next see them at the beach, and having realized that she is the only one that is on the beach, the men run towards her. The girl is then pursued by the men and escapes.

**DUMB SAGACITY**—Dealing very vividly in the surrender of a dog, which possesses no doubt, after seeing some animals, the human beings now have. A young girl, about 15, is taken by her parents to the country, where a little girl is notified by them that there is a house with a short distance from the house, and that she leaves of her parents to go, who gladly comply with her request. We next see her on her way, and also a dog that she takes. She paddles in the water a while, and decides to sit upon a large rock, which is a very distance from the shore. The neat comes about the water is only a few feet from the surface of the rock. She makes several attempts to get out, but seeing that the water is deep, and which she cannot swim, she galloped her intention and which is a dog, which gives her assistance. We next see the dog swimming to shore, and after reaching it, runs home to notify her. The next see her on the shore, where she runs outside, runs ahead of her, the horse following, and the direction of the young girl. They reach the shore and the horse swims out to the girl, upon which the horse get up on his back. The film ends by showing the girl patting and kissing the animals.

**A NEW POLICEMAN**—This film starts by showing us two pretty girls talking to a disappointed looking creature, who is apparently asking them where the nearest police station is. As the girls are instructing him an officer appears, and he is officially instructed. We next see him inside of the police station telling the captain his wants. He is examined, and is found to be in a peculiar and mentally good condition. We next see him emerging from the station in his new uniform, and on duty, in which he creates a sensation of very amusing.
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Length 950 Feet

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First Release, Friday, May 21st—DISINHERITED SON'S LOYALTY

DISINHERITED SON'S LOYALTY.—Jack and Tom the two sons of a retired merchant. Tom induces the old man to drown Jack through false statement of his character, thereby securing the entire estate of his father to the latter, turning back Tom's property to him. His father, now old and lives with him, and when Tom is married the poor old dad is always in the war, and is turned out by Tom, and is about to be sent to the Poor House, when through a messenger his son Jack is informed of the action, and is in time to save his father, whom he finds praying at his wife's grave. Jack who has prospered after 5 years, and is now the owner of a saw mill, takes the old man in an automobile to his own home, where he is cared for and loved during his remaining years. Approximate length, 850 feet.

Second Release, Friday, May 28th—ROMANCE OF A FISHERMAID

ROMANCE OF A FISHERMAID.—Grace, the daughter of Captain Miles, is loved by Weed. Jennings, a pretended friend and wealthy City chap is also in love with Grace, butes her to a lonely hut, attacks her, and to save her honor she fights Jennings and escapes through a window, breaking the glass with a chair. Jennings swears vengeance on both she and Weed. He meets Weed, draws Weed's own knife and tries to kill him, and places the knife in the possession of another. Later is shown where Jennings is taken into the custody of the police and proven the guilty party. Weed then wins the girl.

This picture shows scenery of the arrival of a merry fishing party on a sail boat anchoring at the landing, and entering Captain Miles' house.

We ought to add that this is one of the best pictures of its kind ever shown. Approximate length, 800 feet.

Third Release, Friday, June 4th—"DAVY" CROCKETT IN HEARTS UNITED

DAVY CROCKETT—IN HEARTS UNITED.—"Davy" Crockett, whose motto was "Be Sure You're Right, Then Go Ahead." Story opens with Davy's home. Next we see Blake and Anna, who arrive to save daughter's life. Davy, a backwoods man meets his lady, while the young lady reads a poem of young Lochlavar to him. They fall in love with each other. Later Davy's sea storm arises, and follows them. They are about to be lost in the storm, when Davy rescues them and bears them to his home, after finding them exhausted. Later is shown where Anna is about to be married on the lawn of her father's house to Blake, whom she now hates, when Davy rides in, spurs Anna, pulls her on the horse and rides away to a Country parson's house, marries Anna, takes her horse to his own cabin, and says, "Mother, I have brought you a Daughter." Approximate length, 835 feet.

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A Full Description of these Subjects will be Found on Another Page

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RELEASE, TUESDAY, MAY 25, 1909.

Drama. Approximate Length, 648 Feet.

Magnificent scenes, beautiful settings, rich costumes, combined with perfect dramatization.

A rich man, living in a splendid palace in the city of Jerusalem, with his daughter and many servants, surrounded by every possible luxury, but blind, is healed of his affliction by Christ. Having regained his sight he does not make known his household, but quietly observes them for a time and sees how his servants rob him and even his daughter imposes upon him. Discouraged at his findings he goes out upon the highway where he again meets Christ, but this time He is carrying His cross and being led to Calvary. The sight of the suffering Saviour teaches him to forgive his offenders.

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RELEASE, WEDNESDAY, MAY 26, 1909.

Comedy. Approximate Length, 604 Feet.

With any number of bills to pay and no money for the purpose and no prospect of securing any, Mr. Jones is in sore straits. One collector after another calls and failing to secure the amount due him reclaim the goods sold to Jones. As a result he loses his suit of clothes, hat, shoes, etc., and is obliged to don an evening suit at midday.

After several escapades which enable him to secure an overcoat and a meal for himself and pet dog, he strikes upon a novel idea of clearing his indebtedness at one stroke. He disguises himself and then posts a death notice at the entrance to his house. Collectors calling to make their claims seeing the notice of Jones’ death close their accounts. Jones watches the performance in disguise, chuckling cheerfully at his cleverness and starts life over again with a clean slate.

“THE ACCUSING DOUBLE”

RELEASE, SATURDAY, MAY 29, 1909.

Drama. Approximate Length, 691 Feet.

At a gaming table at Monte Carlo, a young man loses his fortune, which is won by an American gentleman. Discouraged, the young man saunters in front of the casino deploiring his ill-luck, when he meets the American strolling along towards the seacoast.

A cheerful conversation is held whereupon the young man regains his losses, and he promptly proceeds to execute it. When he observes that the coast is clear he draws his pistol and with it kills his companion, whereupon he robs him, and then takes the body in a boat out on the high seas, where he throws it overboard.

The disappearance of the American is apparent and a search instituted. A renowned detective at once begins work in unravelling the mystery. Disguised as the American the detective makes his appearance in public. He is prompt to seize the effect this has upon all he meets and before long he is on the trail of the guilty man.

He interrupts an impending engagement and succeeds in securing a confession of guilt.

This subject teems with interest and excitement and will also be appreciated for the photographic quality and detail.

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RELEASE, WEDNESDAY, MAY 26, 1909.

Sporting. Approximate Length, 327 Feet.

This film gives a perfect idea of the difficulties encountered in a hunt for one of the most subtle and ferocious beasts of prey making its haunts in the Jungles, the panther.

The dense forest with its masses of undergrowth is clearly shown; the hunters winding their way along the trail in search of game. They endeavor to beat the animals from his lair and then set their traps to capture him.

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Telephone call, 1344 Gramercy.
Edited by J. P. Chalmers.

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 2 cents per word, cash with order.

Transient rates $2 per inch 1/2 inch col. $3. per inch 3/4 inch col.

G. P. VON HARLEMAN, Western Representative.
315-317 Schiller Building, Chicago, Ill.
Telephone, Central 3763.

Entered at the General Post Office in New York City as Second Class Matter.

Vol. 4 MAY 22 No. 21

Editorial.

Moving Pictures in Stereoscopic Relief.

As the subject of moving pictures in stereoscopic relief is again attracting attention it may be desirable to point out some of the fundamental difficulties which have to be overcome before the problem is solved. Long before moving pictures became commercially practicable the subject engaged the attention of experimentalists and the path of invention is strewn with futile efforts to reduce theory to practice.

We will not go so far as to assert that a moving picture cannot be presented to the eye in a stereoscopic relief, but we do say that it is an exceedingly difficult piece of work to carry out. The only successful stereoscopic pictures in relief that have been shown were produced by John Anderton, of Birmingham, England, some sixteen years ago. These were stationary photographs. The two halves of a stereoscopic transparency were projected on the screen nearly overlapping line for line. In other words, the total effect when viewed with the unaided eye was that of duplication of treatment. Now the spectator in a hall viewed this picture through an eye piece or holder, in the left ocular or eye piece of which was a prism set at a certain angle, whilst in the right eye piece was set another prism mounted at a different angle. This is a rough and ready description of the viewing apparatus. When the picture on the screen was viewed through this eye piece the resulting effect was that there was presented to the left eye the left picture on the screen, and to the right eye the right picture on the screen, and so the brain, in conformity with the laws of binocular vision, received two dissimilar views of the same subject, and therefore the effect produced was that of relief, roundness, depth, distance; in other words, the illusion of reality.

Every student of stereoscopic photography knows that these are the necessary conditions of stereoscopic picture making. Mr. Anderton’s results were strikingly good, but they had one obvious drawback; namely, great loss of light.

In adapting stereoscopic relief to moving pictures, it is imperative that the first principles of the subject as we have here briefly outlined must be closely followed, otherwise success is a physical impossibility. However taken or projected there must be shown on the screen two pictures of the one object or scene taken from different points of view, the distance apart of the latter being, roughly, the half of the distance between the human eyes. All authorities on binocular vision from the days of Euclid, Leonardo Da Vinci, down to Sir David Brewster, the most eminent writer on the subject, are agreed on this fundamental principle, in which practice entirely supports them.

The second condition essential to success is, that the unaided vision alone is not sufficient to enable the brain to produce on the mind the sensation of stereoscopic effect on the screen, consequently some sort of eye piece, ocular, viewing glass or spectacles must be employed. The eyes cannot do this themselves. The left eye must only see the left hand picture on the screen; the right eye must only see the right hand picture. There must be no confusion between the two. This latter condition inevitably arises without the use of some such device as we have outlined.

Attempts to overcome this difficulty are numerous. One of the commonest of devices is the repeated presentation to the eyes of alternating left and right hand pictures; an ingenious idea, but no good in practice. Attempts have been made, and, in fact, are being made at this moment, to devise some sort of screen or curtain which in itself by careful contrast of light and shadow shall give a picture projected upon it the effect of roundness of relief. This is also clever in inception, but practically useless.

Cameras for taking stereoscopic moving pictures are fairly common. One, indeed, was described in a contemporary only last month. It uses two lenses instead of one. The taking of the pictures, as any intelligent photographer knows, is a simple matter. Their projection is merely a matter of careful optical and mechanical adjustment. The whole crux of the matter lies in the viewing end of the business. Just as it does in ordinary stationary stereoscopic photography in which a stereoscope is essential to the proper realization of the effect of relief or solidity.

We think it well that attention should be once more directed to the real difficulty of producing stereoscopic moving pictures. A great deal of misconception on the subject is prevalent, to which we may possibly recur on a future occasion.

Superior critics in the press are denying moving pictures the possession of any pictorial merit whatsoever. The charge is so sweeping that it can only proceed from writers who never look at moving pictures or at any rate do not keep track of the rapid progress that is being made in their qualities. We shall deal with this subject in detail on another occasion, meanwhile, some of the work of the Edison’s, such as the “Little Shepherd of Tumbling Run,” and many of the Kalem, Pathé and Biograph films are, as it is commonly said, “as pretty as pictures,” in other words, in composition, lighting, sentiment and treatment, they comply with the principal canons of pictorialism. And the masterpieces of the world’s greatest workers in monochrome can do no more than this.
The Modern Way in Moving Picture Making.

By Thomas Beding, F. R. P. S.

CHAPTER XI.

Photographing Outdoor Subjects.

At the conclusion of last week's article I promised that hand coloring and other branches of my subject would form the theme of another article. This I will remit to a future date, now that outdoor work is becoming prominent. It must always be remembered that besides the regular film manufacturers there are a large number of moving picture photographers who use their cameras for a variety of purposes. It is chiefly the needs of these that I have in mind this week. Hitherto this series of articles has treated on the making of the picture in the studio. Nothing has been said about outdoor work. This is a field wherein the moving picture camera finds very great use. The time of year is quite appropriate for inserting in this series some information upon the uses of moving picture cameras for taking outdoor subjects. Recently a movement on the part of the film manufacturers to facilitate the exhibition of topical subjects has been made. This should induce a larger production of topical incidents and occurrences than has hitherto characterized the industry in this country. They should be very popular as special features for moving picture theaters. Let me illustrate what I mean: In March last the Inauguration of President Taft, at Washington, was exceedingly well received wherever it was shown. Here you have a typical topic of the day. In like manner consider the popularity of Wilbur Wright's Aeroplane. True, this picture was made in France. For the purposes of my argument, let us suppose it was made in this country. The conclusion to be drawn from the fact would I think, strike the reader as being just as strong.

So let us have topical subjects as much as possible and then a step will have been taken to prevent the Summer slump in the business; for we never tire of news. In England the moving picture supplement the daily news more than in America. It is true that America is a country of vast distances, but this should not interfere with the supply of the demand which I think exists for films illustrating the chief events of the day as they occur.

For the information of American readers who are unfamiliar with the state of things in England, let me explain how it is that in that country the topical picture is such a valuable item in the moving picture situation. Great Britain that is England and Scotland, though it contains about 40,000,000 people, about one-half the population of the United States, is a very small place. From end to end it is about 800 miles; at its widest part about 300. My American friends are constantly telling me that it could be comfortably tucked away in a corner of the great State of Texas. No doubt, but judged by density of population, it leaves Texas well behind. In moving picture work, as in so many other things on this earth, it is the number of people appealed to that counts.

London, the greatest city in the world, is situated in the southeast corner of England. It is only a few hours from Paris and continental Europe. On the southern coast of England, Portland, the greatest naval arsenal in the world, is situated. Within a few hours of London are the Royal Palaces, great military centers, race tracks, yachting grounds, athletic grounds, crowded rivers, scenes of pageantry in public life, and the great cities of Liverpool, Birmingham and Manchester, Leeds, Edinburgh and Glasgow in which there always "something doing." Indeed, scarcely an hour of the day passes in which there is not something of national importance taking place within a few hours of London. Now, all this renders it comparatively easy for the enterprising moving picture maker to make his exposures, develop the negatives and positives on the train and show his pictures in the London music halls the same evening. I can assure the readers of the World that these pictures are enormously popular and form permanent features of the programmes. Now it is not feasible, taking New York as a typical city, for the moving picture man to photograph base ball games, yachting in the bay, racing at Brighton, incidents at Cony, the ocean liners and other subjects within a radius of 200 miles from New York and show his pictures at the vaudeville and moving picture theaters the same evening? There are possibly reasons why this class of work is not cultivated, but at any rate the suggestion occurs to me as worthy of consideration.

To attempt to tell the user of a moving picture camera how it is to be handled for outdoor work in all circumstances that arise, would be foolish of me. The uses of the camera outdoors are so manifold that in the present series of articles I can only deal with the subject in a general way. At some future date I will deal with particular classes of work.

By outdoor subjects I mean those which are not specially rehearsed as in the dramatic pictures that are so popular just now. Take for example a procession, a street scene, or an athletic contest. Point of view is everything. The man behind the camera should have some eye for effect. He should not plant the instrument down at any haphazard point. It is necessary for him to know something about the elements which go to make up a picture. The people should not be too near the camera, or they will look unnaturally large on the screen. Again the right time of day should, if possible, be chosen. Midday, with the sun at the zenith, is that, when the sun is exactly overhead, is not the best time of day, for the reason that the picture is not illuminated to give the best effect of relief and contrast. Afternoon is the most suitable time, for then the shadows lengthen and the lighting is more harmonious.

Again, the light of day is that lighting which is natural. If the lighting is artificial the scene will be unnatural. The best artificial lighting is that lighting which is adjusted to the natural surroundings.

In謀ing the light of day should be considered. The operators are constantly asked how much light is required to make a good picture. It is impossible to give a definite answer. It depends on a variety of circumstances. The best light of all is the light of the daytime itself.

When using a moving picture camera there are many difficulties to be overcome. It is true that the modern camera is provided with a large number of adjustments that facilitate the work, but the shooting of a moving picture is not a haphazard process. It requires experience and practice to master the art of the hobby. To know the elements of the art is not enough. It is necessary to be able to use these elements to advantage in the representation of the subject. The operator who is an expert at photography must also be an expert at composition. The composition of the scene is as important as the lighting.

The next article will be a continuation of the subject of outdoor shooting. I shall endeavor to give some practical advice to the students who are interested in the art of the moving picture.
Plain Talks to Theatre Managers and Operators

By F. H. Richardson, Chicago.

CHAPTER IV.

SWITCHES.

Those attempting to pass an examination will find it quite essential to know considerable about switches, especially the correct names of those in most common use. To this end illustrations of some of them are incorporated. Fig. 6 shows a single throw, double pole knife switch such as is almost invariably used for light circuit service switches, also for the projection arc lamp circuit. This is the switch most commonly encountered, but it comes in many forms. The "snap" switches which are enclosed in a small, round metal case and operate with a button are one form of this switch. A, Fig. 6, is arranged for link (A, Fig. 10) and B for cartridge (Fig. 9) fuses. Fig. 7, A, shows the triple pole, single throw knife switch; Fig. 7, B, the single pole, single throw knife switch, and Fig. 7, C, the double pole, double throw knife switch. Fig. 7, A, is arranged to carry cartridge fuses (Fig. 9), while Fig. 7, B and C, must have link fuses (A, Fig. 10) or plain fuse wire.

Switches should invariably be mounted either horizontally or so that the switch handle will hang downward when the switch is open. This is of importance, since if mounted the other way there is always liability of the switch lever accidentally falling into place, thus closing the switch, which might not to get some unpleasant shocks, and even, under certain circumstances, do other and much worse damage. The fuse end of the switch (where the fuse is attached to the switch base) should always be the "dead" end. This is to say: binding posts 1 and 2, Fig. 6, A, should be the "live" end, and not posts 3 and 4. The "live" end means the end attached to the supply, the other end being "dead" (not charged) when the switch is open. In the case of the operating room arc lamp switch the live end would be attached to the wires coming from the main house switchboard. In the main house switch it would be the end attached to the wires entering the building.

Contacts D-O, Fig. 6, must be kept as tight as may be without unduly binding the action of the switch. Unless these contacts are kept snug they will heat more or less, moreover the switchbars will "wobble" and won’t strike contacts C-C squarely when closing. Always keep the connections between the handle crossbar (E, Fig. 6) tight. A loose, wabbly switch indicates a sloppy workman. In purchasing switches LOOK CAREFULLY TO THE LAST NAMED CONNECTIONS. In some makes of switches this joint is very poorly made and causes constant trouble, particularly in the smaller switches.

INVARIABLY OPEN A SWITCH WITH A QUICK JERK, especially if it be one carrying heavy current. This reduces the arcing. Arcing roughens and injures the contacts and the less there is of it the better.

Triple pole switches are, of course, used only on the three-wire system. A switch enclosed in a casing of sheet metal is called an "enclosed switch."

SWITCHBOARDS.

It is not designed to go deeply into this subject, but merely to give you some ideas from which you will be able to trace out ordinary switchboard connections for yourself. In most theaters where there is a switchboard it will be found arranged about as Fig. 8, A or B.

A, Fig. 8, is a two-wire board, a-a being the feeding mains,
In some cities it is required that extra lights be operated with non-explosive oil burned in suitable lamps. If electric light is allowed for exit lamps the circuit should in all cases be controlled from the box office, never from the main switchboard, and this circuit should in no case be controlled by the main house switch. There is no telling what a blanked fool will do when excited. He might pull the main house switch at an alarm of fire, thus throwing everything, including the exit lights, in darkness. Tap in your exit light circuit ahead of the main house switch (i.e., between the switch and the street mains) and run it directly to a switch located in the box office, where proper fuses should be installed. Thence run the service wires to the various exit lamps. Exit lamps should be enclosed in a box with ground glass front on which the word "EXIT" has been blocked out in translucent red, the letters not less than five inches in height. These signs should be placed over all exits and the lights in them be kept burning at all times when an audience occupies the auditorium.

It is desirable that one of the auditorium circuits, preferably the ceiling lights, be controlled from the operating room, as well as from the main switchboard. This is accomplished by running the circuit service wires from the main switchboard service switch through the operating room, bringing them past a position on the wall DIRECTLY IN FRONT OF THE OPERATOR and in easy reach from operating position. Install a sub-service switch so that the operator can reach both it and the dower at the same time. Now when the signal is given the operator to start, all the circuits except that controlled by him are pulled from the main switchboard. The operator, when ready to start, pulls the above described switch with one hand as he pulls the dower or starts the machine with the other. The effect is to darken the house and throw the picture at one and the same instant. In stopping the order is reversed and the picture is off and the lights on simultaneously. It is NOT advisable to have all circuits handled thus, since the man at the main switchboard should be able to light the auditorium instantly, in case of alarm, which he could not do were all circuits controlled by an operating room switch, until the operator threw in his switch. The main switchboard service switch of the circuit controlled by the operator is not touched at all—is left shut at all times except when the house is closed.

Extra Light Circuits.
STAGE SWITCHBOARDS.

Stage switchboards should all be assembled at one point, preferably just to the right of the proscenium arch—the right as you face the auditorium from the stage—bound or insulated, non-combustible material. Each circuit must have its own service switch, as: "1st border," "2d border," "Foots," etc., and each switch should be plainly labeled with the name of the circuit it is to be used for. ALL CLOSED FUSE SHOULD BE ALLOWED ON A STAGE UNDER ANY CIRCUMSTANCES. Plug fuses (B, Fig. 10) or cartridge fuses (Fig. 9) are proper fuses for stage use. Ensure the proper kind of fuses. Fuses are inserted in accessible wireways. There should be no fuses in wireways, except at each circuit and switch, and wire joints tight to prevent any heating, and especial care must be had that the insulation of wires, switches, etc., is perfect.

Observations by Our Man-About-Town.

The switching of the fight against Sunday shows charging prices of admission, to Coney Island, is a source of both relief and gratification to the exhibitors in the boroughs comprising the remainder of the greater city. The persistent aggressiveness against them shown by the authorities has been a severe strain upon both their nervous system and pockets. Indeed, their own admissions with the authorities would carry the anti-Sunday show war into the Island, but now all doubt on that score has been brushed aside by the action taken there by the police on Sunday night.

The city exhibitors claim that Coney Island is the best place on earth to have a decisive test of the Sunday shows. They say the city fellows have been battling all winter and it is nothing more than that the season shows should bear a little of the testing busines, and if Coney Island can beat out the authorities in court on the question at issue, the city exhibitors will have no fighting to do in the Fall, as the precedent will be a strong one.

In many quarters the situation at Coney Island is not taken very seriously. Some people who appear to keep in pretty good touch with actual conditions incline to the belief that the police activity on the first Sunday of the season was more in the nature of a play for moral effect. However, that may be, all eyes are turned upon the Police Commissioner and his police. Their ready answers to the story that the Sunday shows and exhibitions will be the keynote for a bunch of injunction suits that will keep the lawyers busy. Nearly all the moving picture shows on the Island charge no prices of admission. The police have since gone up and it is intimated that they will continue rising. It appears that the lawyers have concluded that injunctions are indispensable and the exhibitors who want to do business must have them, regardless of cost.

The legal fraternity will probably find they are mistaken on this score. It was hinted several weeks ago in these columns that the agitation against Sunday picture shows would gradually die out, and conditions to-day indicate a certainty of such a result. During the past three months there has been a striking change of sentiment in behalf of moving pictures. This change has been brought about in a number of different ways, of which the decided and practically all the Independents have been the key factors.

The supervision of film subjects by this organization has attracted the attention of people who would not attend the picture shows because they feared offense in some manner or another in the season. Thousands of these people are now regular patrons of the picture houses and are enthusiastic in their support of them. Of course, all credit is not due the Censors' Board. The supervision of film subjects has also contributed to the establishment of confidence in a source of amusement that seemed doomed by the policies of undesirable management.

A gentleman who has just concluded a season on the road with a theatrical combination that embodied moving pictures in its program, declares that the pictures are now more popular than they have ever been and he can see no indication of a decline. "As far back as six years ago," said he, "I was like many others. I looked for the pictures to be translated with the close of the season, was then closing a vaudeville program with one reel of film. Almost every time I flashed the announcement slide I could see people in groups leave the house. During the tour I have just completed, I have visited houses I played in these houses. These houses are now picture places and doing good business. Right here in New York I find houses in which the pictures were looked upon as a joke, packed to the doors. The pictures have a solid hold on the people throughout the country and anybody who entertains views to the contrary is ignorant of the real situation."

Another party who has just come in off the road gives a good account of exhibitors in the city of New York. He claims that Eastern States various enterprising exhibitors occasionally introduce what they call serial weeks. Once every two or three months they set aside one week for pictures based on works of certain well-known writers. For instance, they advertise "A Week with Dickens" and get their exchange to reserve all the pictures they can secure in that line. Another week there is a theatrical series and another "Past and Present Novels," "A Few Nights with Shakespeare," "A Week of Travel," etc. Judgment is required in such undertakings, or there may be falling off in business. No one show is given up entirely to the kind of pictures. Only one reel is shown, and show and time subjects are changed daily. The balance of the show comprises the regular run of films. In other words, the specializing is done in creating in other subjects and not advertised if they were put on without the special announcement. The plan is reported as meeting with big success. It may be better understood by citing a plan adopted by one of the Bay States. Some time ago the manager gave his first run subjects proper display on his billboards and at the same time reserved suitable space for the announcement. "Tragedians' Week—Virginia's To-Day." His third reel, which he sandwiched between the two advertised, was a commonplace one. The ingenious method of advertising proved a great hit. This same manager has already announced "A Week in Dixie," which he will feature each day one of the many Civil War stories that have been told in pictures. He is also arranging to have a selection of Southern melodies played with each subject, this program also being changed daily.

This idea is one of the best heard of in some time in connection with the arrangement of nickelodeon programs. It is perfectly simple and inexpensive and creates an irresistible impulse in the minds of old subjects and new, which makes them appear new, or makes the audience feel pleased to see the old faces again. The idea is also a stepping away from the monotonous "Everything New To-Day."

A film renter, speaking of the matter, grew quite enthusiastic. "That's just what we want. I hope all exhibitors will see the point and grasp it. They will save themselves and us a great many sleepless nights. Millions of people have some old films that have not been used in their places, when we haven't got new ones to supply them. New films can only be had with money, and exhibitors who cannot afford to pay the price cannot expect to get what those who can pay receive. The next best step is to adopt the specializing plan. It would not do to operate it week after week, as it would become monotonous and kill the novelty, but it is a great idea for occasional introduction."

OLIVER.
I

Advertising has become so general that it is needless to dwell upon the necessity of publicity in any line of business. But while all agree in this estimate of its value, few know how to apply it to their particular requirements.

Take, for example, moving pictures—a form of amusement that has earned the applause, respect and support of the general public. The strides this industry has made within the past few years have astonished the pleasure-loving world. It is not my purpose to go into discussion or history of the business. We know that the moving picture theater is here to stay, and it is up to the manager to attract the public to his house.

As the demand for this class of entertainment has grown, so has the supply of theaters increased. Competition has become so strong that the manager must be constantly on the qui vive in order to keep the public interested. Here is where the man with ideas, originality, push, energy and a knowledge of advertising forges to the front.

From time to time I may offer suggestions in this column, on the general methods of advertising a moving picture theater. But what I wish to impress upon the moving picture theater owner now is, the necessity of a good front and artistic signs and posters. This is the most essential part of the theater.

With the exception of a few of the larger theaters in every town, which have secured the services of professional letterers, the front of the average nickelodeon resembles a meat market or cheap grocery store.

I have also discovered, through personal investigations, that the inferiority of the signs is not due to a deficiency of competent sign writers, but rather to the desire on the part of the exhibitor to save a few dollars each week.

Mr. Exhibitor, stop and think a moment. Your house may be beautifully decorated, your programme well selected, your help courteous, everything may be run in shipshape style, but it will avail you nothing if the public is not properly apprised of what is going on inside. You have to get the people inside by your exterior.

During the past ten years or so I have been obliged so often to answer that idiotic and silly argument, "Oh, any old sign will do, as long as the people can read it," that I will not offend you by insinuating that it is necessary to answer the argument here.

Take a walk through your streets and observe the signs of any moving picture theater. The color schemes are usually incongruous, the lettering amateurish and in many cases almost illegible.

If any kind of signs will do, why do the larger houses hire permanent sign writers by the week when some porter or switchman could scribble out the announcements? It is a mere trifle to save two or three dollars a week on signs, a larger concern of, say, ten, times the size, can naturally save twenty or thirty dollars per week by using cheap signs. This is the answer to the question. As soon as a man's interests increase, his scope broadens in the same ratio.

In emulating the methods of successful business men, do not neglect the minutest detail. The public appreciates art. The first impression the passer-by receives is from the signs. They should be clear, neat and artistic, but devoid of "gingerbread," so that he who runs may read. The main thing to remember is, that the general effect is what counts.

If you cannot afford to hire a good letterer permanently, make some agreement with the best sign painter in your locality, whose reputation for artistic workmanship is without question. Arrange to have him do your work for a certain specified sum, and if he is fair minded and anxious to please, you will be the gainer. Don't haggle over a few dollars. Make it interesting for him to use his brains as well as his hands and sign points and keep your standing.

Above all take an interest in the work yourself and remember that a cheap man in any capacity is always the most expensive in the end.

In this article I have endeavored to impress upon the reader the general advantages and the absolute necessity of good signs. In subsequent issues I will give more detailed information on the subject. I will offer suggestions and ideas with sketches on how to build your front.

I wish you would write me personally, giving your opinion of this innovation. Suggestions at any time will be welcomed.

Lastly, I want to get in touch with you, to give you the benefit of my knowledge, and experience, for the general benefit and uplifting of the business.

New York Exhibitors and Their Political Power.

By Justinian.

"Confusion worse confounded" continues to be a phrase accurately describing the moving picture situation in New York City. The moving picture business might be cartooned as a donkey on which the mayor and his subordinates are driving, and every time the club descends on his ribs and a hollow sound and a groan issue from the donkey the city rolls and shouts, "See what a brave boy am I!"

The latest blow fell last Sunday when the police descended on Coney Island and shut up the shows. The Coney Island shows are licensed as "common shows," under the same rules as moving picture shows, and a blow at one is a blow at the other.

Then the Mayor went off on a trip, but before leaving he ordered that no moving picture shows be licensed unless they agreed to stay closed on Sundays, and, furthermore, left the exhibitors in doubt whether they would not be closed by the police next Sunday, license or not.

So the persecution goes on. How many tens of thousands of dollars have been lost by New York exhibitors in the past year through this persecution? How much longer, if it lasts, can the business stand up under it? And when, oh when, will the New York exhibitors wake up to their political power and begin to use it?

New York has an Association of Motion Picture Exhibitors. What has this Association done? It has financed the Board of Censorship for one thing. This is a fine work, and this whole country has profited by it, as you know, of New York exhibitors. What else has the Association of Exhibitors done? It has employed legal talent, has secured injunctions, and has fought the city, on the whole, successfully to date. The Mayor has been enjoined from revoking all moving picture licenses with one stroke of the pen. He has been enjoined from refusing seven-day licenses, but this will be carried to higher courts and, in any case, the Mayor is still refusing to grant seven-day licenses to common (moving picture) shows. This is well and good; the laws are abominable, unjust, impossible if the business is ever to become a staple business, and the Association of Exhibitors has done its best by legal means to keep the shows alive under these ruinous laws.

But What Has It Done to Get Better Laws?
Notable Film of the Week.

"The Actor's Mother."

Late one night in the Seven Dials, London, which is the Bowery of that city, I saw a poor old woman standing helplessly against a lamp-post. A well-dressed man stopped and offered the woman money. "I know the sound of her voice, I suddenly struck the man as familiar, as he started to question her. Her reply removed his doubts. I was the accidental witness of a real trick of life. The poor old woman was the well-dressed man's mother. They had not met for years. I saw enough to enable me to fill in the previous acts for myself. I passed on my way with the reflection, that occurs to most of us, that, though the truth is stranger than fiction, and that the incidents of real life are far more dramatic than those shown on the stage.

This reminiscence occurred to me as I sat the other day in a theater that had screened the Gaumont film released within the past week. The last act of this play is almost the exact counterpart of the incident in real life which I witnessed. Indeed, we have long had this incident in mind for the purpose of turning it into dramatic effect. The relationship of a mother and son does not often attract the pen of the dramatist. When it does, in the present case, it tells a story that appeals to all hearts. For, few things are so impressive, or so familiar to us, as one of those things that passeth all understanding. It can never be analyzed, defined, explained or subjected to diagrammatic treatment like any other emotion. In our opinion, therefore, goes the story of "The Actor's Mother," which makes it the notable film of the week, for it is a simple story, clear, dramatic, logical and natural, that makes a universal appeal. Consider for a moment: The stage-struck French peasant woman who, after the momentous event, goes on the stage to make a name before the footlights. After he has gone, she is turned out of her home, because she has not the wherewithal to pay the rent. Then in a series of very naturally developed scenes how the old woman drifts into begging. We admire the reticence of the dramatist in not insisting too much upon this gruesome side of the story. We also admire the prettiness of the French scenic background. Indeed, the realistic figure of the old lady is shown. Meanwhile the son has succeeded in his profession and has become a star actor. Quite by accident, the old lady runs across the theater outside which the playbill advertising her son is shown. She endeavors to gain access to the theater in order to see him, but is unsuccessful. Then she traces him to his home, where he has the society of gayly-dressed ladies, and she is still unsuccessful in meeting him. Finally she falls down exhausted in a public place, as the result of a push from her own prosperous looking son. Stooping down to raise her, he recognizes his own photograph which he holds. Discovery, reconciliation and for the course, follows. There is nothing new in this story, nothing particularly morbid, gruesome or heartrending. It is all simple, natural and unforced. If it contains any lesson, it is a lesson that, whatever race and creed, the emotions of humanity he is always successful in that appeal, provided he does it naturally, and that is what the Gaumont Company does in this picture.

From a photographic aspect the film is excellent, although we may be pardoned for pointing out that there might be more contrast in it. Gaumont pictures are inclined towards low tones and flatness. This sort of thing makes for artistic praise, perhaps, but such an overuniform mixture of the lights and shadows, while it does not like excessive contrast. A happy mean is the thing to aim at. We are all the more pleased to single this film out for special mention because we have here and throughout consistently criticised the Gaumont films for their somewhat sad endings. Sad endings cannot, of course, be wholly eliminated, but we think they might be fewer. Life itself is made up of pain and shadows; but we think that the Gaumont film makers might keep this fact in mind when sending out their goods.

ANOTHER KEITH & PROCTOR HOUSE FOR PICTURES.

Keith & Proctor's 12th Street Theater, that has for years been the home of refined vaudeville, has been converted into a moving picture show, thus leaving only one of the K. & P. New York houses, the Fifth Avenue, and this appeal to the The Fifty Street Theater has been equipped with two of Power's latest model Cameragraphs.
THE WEEKLY COMMENTS ON THE SHOWS.
By Our Own Critic.

The Eden Musee, on Twenty-third street, New York City, furnishes an exhibition of the stage picture as one could wish. The Musee, as all the world knows, is a high class show place, situated in one of New York's most popular, prosperous and best frequented centers. It is a costly indoor theatre, to which Mrs. Washington, when she came to New York, gave a search of the daintiest things in clothes, and so there is always a floating clientele on hand to patronize the Musee; its wax groupings, its pictures, its music, its stereoscopic pictures, and other attractions. The moving pictures are shown in a large and spacious theater at staid hours of the day, and there is always a constant eb and flow of good class audiences. The place is beautifully conducted, the attendants courteous and solicitous. You may have credit for the administration of one of New York's high class and most refined places of entertainment. The Musee, moreover, boasts what is probably the largest moving picture screen in the city or elsewhere. You have never heard of a larger picture than 30 feet. That is the size of the Musee screen. There is a skilful operator, who knows how to show the pictures; the result, therefore, is satisfaction to the audience. The screen is placed somewhat high above the little stage, upon which an orchestra discourses sweet music, between the acts, so to speak. It might with advantage be lower, but I presume there are difficulties; one of them may be the gallery, which runs round two sides of the hall.

On the occasion of my visit this week, I was entirely pleased by finding myself one of an audience of refined and interested lovers of the moving picture. Such an audience in any other opera house would be present. This is as it should be. The Great Northern Company's "William Tell" and "Swiss Views" attracted great attention, and much interest was shown in the fine, sensational pictures of "The Great Camel," which has been shown these last few months in the chief cities of the United States. Indeed, the marvelous escapades of the camel men and their horses in that wonderful picture held the audience in a grip throughout the management all through. The quality of the films shown was uniformly good throughout and found favor with the Musee patrons.

But what has the management of the Musee been about that it produces so forth with its most excellent inventions and attraction which should draw all New York to see and hear it? What have I done, Mr. Musee, that I, who am so much interested in this subject should only discover its existence by accident? Why have you treated me thus? Why have I not heard of this marvelous, this amazing Fotophone of yours before? For here in the Musee is a really splendid combination of the singing and moving picture with an absolute perfection that has never been seen on the stage or in the movies. It is a combination of perfect synchronization of the phonograph, phonography, light, sound and movement. Picture it all with suitable musical accompaniment and you have probably the most convincing, realistic and successful reception of the moving picture on Broadway. The City and the Country is now coming away in the Twenty-third street Musee. Why, this thing deserves to be featured in the very center of Broadway at Forty-second street! It has been said in these pages over and over again that the future of the moving picture is bound up with that of the phonograph; in other words, the pictures must apparently talk and sing as well as show movement. A necessary condition of this development is perfect synchronization. Well, you have them at the Eden Musee; besides that you see the finest possible pictures, as I have endeavored to tell the reader, and when to this you add the fact, which I venture to repeat, that you may sit at your ease in a handsome room, as distinct from the semidarkness in which one is usually compelled to sit in the Musee, the visitor may comfort himself (or herself) with the assurance that he or she is having the best which the moving picture field can offer. I like the Musee, and I like the performance. But I think the public may be a little more interested in the fact that accident has taken me there once, design will take me there many more times with my sisters, my cousins, my aunts—or somebody else's.

Spokane, Wash.—The Western Film Exchange has been incorporated with a capital stock of $25,000. The incorporators are L. W. Hutton, E. G. Sherman and others.

Atlanta, Ga.—Geo. B. Carter, formerly secretary of the Foreign Film Company, has taken rooms at 30 Peachtree street, from that company and intends to show vaudeville with moving pictures.

"THE GIRL SPY." 

War dramas are always popular when they are served up in a style that can satisfy any one's craving for the daintiest things in clothes, and so there is always a floating clientele on hand to patronize the Musee; its wax groupings, its pictures, its music, its stereoscopic pictures, and other attractions. The moving pictures are shown in a large and spacious theater at staid hours of the day, and there is always a constant eb and flow of good class audiences. The place is beautifully conducted, the attendants courteous and solicitous. You may have credit for the administration of one of New York's high class and most refined places of entertainment. The Musee, moreover, boasts what is probably the largest moving picture screen in the city or elsewhere. You have never heard of a larger picture than 30 feet. That is the size of the Musee screen. There is a skilful operator, who knows how to show the pictures; the result, therefore, is satisfaction to the audience. The screen is placed somewhat high above the little stage, upon which an orchestra discourses sweet music, between the acts, so to speak: It might with advantage be lower, but I presume there are difficulties; one of them may be the gallery, which runs round two sides of the hall.

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"THE INDIAN TRAILER." 

The headliner attraction at Keith & Proctor's Bijou Dream on Wednesday night was a threadbare story of hatred, revenge and rescuer. There were stronger and more finished productions on the programme, notably, "Pere Milon," a gruesome war film which Pathe, but no number elicited so loud and unwonted applause as "The Indian Trailer," the scenery and action of which is of the best. There cannot be a faithful representation that were overlooked or unnoticed by a critical audience. The route of the dog which carries the message to the bearded father and the apparent readiness of the man who takes the message are points of which rather weaken an otherwise thrilling production, but, on the whole, it is a film that is far above the average, and, as we said before, its power to interest the average audience was strikingly manifested.

"THE THEATER UNIQUE." 

This palace of photography on New York's moving picture mecca, Fourteenth street, has lately added a balcony which increases its large seating capacity by several hundred, and on Saturday afternoon one evening this week to see a special film of the Polar region's which was announced, but for some reason not shown. Still we had no reason to complain of the quality or length of the programme, and do not object to old films either, when such a good selection is made. In fact, in this instance, we were particularly thankful as it gave us the opportunity of seeing "The Cord of Life," an intensely dramatic Biograph film which we had missed on its release date in January. We owe a belated compliment to the Biograph folks for this natural and graphic representation of the life of the Italian, bringing out, as it does, in dramatic contrast the strong paternal affection and the warm-hearted, good-natured nature of the Sicilian. But for the Biograph trade mark we should have said this film was produced on the European Continent, as it shows some of the overdone action and grimaces which in some foreign films often appear monkeyish. This may have been a studied effect to lend color to the scenes, which are dramatic from start to finish. The interest rises to a high pitch when the revengeful Sicilian hangs a basket containing his real love and wife out of a high window so that the basket will fall if the window is raised. The climax is reached when the father, after a mad race, enters the room and cuts the upper sash, reaches down and saves the baby from almost certain death. A burst of relief went up from the audience at the Unique and loud applause showed their appreciation of the film. Sandwicched in between the start was a couple of vaudeville acts of greater merit than is usually seen in a moving picture theater.
A SOUTHERN RENTER.

Mr. R. A. Boone, of the Theater Film Service, Birmingham, Ala., visited us the other day, and after a long and interesting interview, gave us some idea of the status of the moving picture in the South. The Theater Film Service does a large business in licensed pictures. The demand chiefly existing amongst exhibitors is for American productions and especially Biograph subjects, which are very popular in Alabama. Films dealing with foreign subjects are not very highly appreciated. There is, indeed, a strong demand for pictures with American themes. Mr. Boone said that he did not call in regard to the license question. Like other bright men engaged in the film business, his outlook is distinctly an optimistic one. He sees no dimmension in the moving picture industry. Seeing more shows abroad in Birmingham and vicinity and the song slide is popular. We were glad to meet Mr. Boone and to have evidence of the very intelligent way in which he handles his business. Many more such as he would contribute towards the prosperity of the industry.

CARL LAEMMLE TALKS TO US.

Interview with the Greatest Film Renter in the World.

"Carlshad in a month and the London Crystal Palace Moving Picture Exhibition in July," said Mr. Laemmle to us as he took a seat in our office one morning this week, "that is my programme." Mr. Laemmle, "tell us, Mr. Laemmle, your opinion of the outlook from your standpoint." And before our visitor had time to reply we took occasion to compliment him upon the extreme pungency and cleverness of his advertisements, which elicited an appreciative smile on his well-advertised countenance.

"The business of Carl Laemmle," said the owner of it, "has never been better. I find that every year this business is very well pleased indeed with the International films, which are of very high quality. Foreign humor, however, is not quite understood by American audiences, and it would be a good thing if the plots and scenarios were furnished from this side of the Atlantic and made into moving picture by English film manufacturers.

"No, I am not going into the song slide business myself, but the business has been taken in the last year, out far more successfully than I had expected. Indeed, my sales astonish even those who have been in the business much longer than myself. I am very well satisfied indeed with my relations with Mr. Murdock, who, in a wonderfully short space of time, has mastered many of the technical details of this business.

"What about your Summer business, Mr. Laemmle?" we asked.

In reply Mr. Laemmle supplied us with figures which show that in the present month he is doing far more business than he was doing this time last year, and, moreover, that the normal July and August of last year, as compared with the other months of the year, is so slight as hardly to be worth notice. From all this, and from the fact that this year, with the outlook of Mr. Laemmle in the moving picture business is distinctly hopeful. Nay, more. We drew from him an impression which we find to be general, and is confirmatory of our own views, that the future of the moving picture is one we might say of almost limitless possibilities. Mr. Laemmle should know. He has his hands on the pulse of the business more tightly probably than any other man in the world.

He foreshadowed to us several plans which we are not at liberty to mention, which, when they are made public, will cause as much surprise as his recent public announcements. He continued, for his own success and the betterment of the moving picture.

There is no more alert mind in the moving picture field to-day than that of Carl Laemmle, upon whom we recommend all interested—and there are many thousands—to keep an eye. For Mr. Laemmle is very much alive, indeed, and has a keenness and breadth of mind which are valuable factors in the moving picture situation, and in themselves supply the best possible rebuttal of the rather absurd attacks of which he has recently been made the object.

Wm. H. Swanson & Co. have engaged as their special representative in the States of Virginia, West Virginia and the Carolinas that prominent film man, Chas. L. Young. Mr. Young left for Richmond recently and will start immediately an extensive campaign in the Swanson interest. Mr. Young is a "jolly good fellow" as well as being a prominent Mason, Elk and Eagle.

THE MOVING PICTURE WORLD

ON THE SCREEN

By Lux Graphicus.

Readers of the criticism on last week's notable film of the week will observe that a point was made of the originality of the story, "The Hunter's Grief." Originality in this connection, of course, is a comparative and not an absolute term. Absolute originality in anything to-day is hard to find. A writer named Solon Oliver, who wrote the story, says that there was nothing new under the sun. Solomon knew a thing or two. He solved the affinity question for a time, as we all know. But that is another story.

Originality, or rather freshness, of subject is one of the features of Pathe's films. I do not see one of their pictures which may be fairly classed as having a hackneyed story. If the story itself is not actually new, it is handled in a fresh manner. In short, it has originality of treatment. Comic film is, if it is not new, at least being absolutely new in order that its effect upon the minds of the audience may be that of freshness and originality. The whole question, in short, is one of clever dramatic treatment.

Many recently introduced films deal, I perceive, with very hackneyed themes. The writers of the stories are quite un-familiar with the literature of fiction, and their work shows the pretense hand of the aspirant for literary fame. The people who choose to move stories for moving pictures treatment are also incompetent critics. The result of all this is that just now the market is stocked with subjects of a certain kind, which, judged from a reasonably high standard, are doomed to failure.

Then again, 'even amongst the older firms, I perceive a tendency to plagiarism. It is apparently easier to convey than to invent. This is a pity. For if you cannot always invent, you, at least, can vary. There are only 56 notes of music on an ordinary piano, out of which a duffer can get a certain number of tunes. Consider, however, how tremendously the trained musician can improvise on one theme alone! So it is with painting, poetry, literature, and all branches of art. The mind of the trained worker can always produce new fruit. In every instance it may not be of a masterly kind, but it is at least good and finished. In short, it is artistic.

Don't you think that all this applies to the writing of moving picture plays? Of course it does. Several weeks ago I pointed out that ten or twenty dollars would not buy a moving picture play. Some moving picture workers doubt my word, and have bought the good so-called stories at those prices or less. The results are being shown in moving picture theaters at this moment and the audience is well disappointed. The dullest, dullest romance started in to kill the early efforts of some of the new entrants into the moving picture field. The work is slobbed and slurred over, and money has been wasted on the one hand and stints on the other.

Thomas Constable, the noted English landscape painter, once said that a good picture could be seen at a glance. Much the same applies to a good story on the moving picture screen. Come to think of it, good moving picture stories are scarce. Not that they are not written or offered for sale, but that those who set themselves up as picture story editors are not qualified to make the selection. This is a real evil, as any intelligent friend of the moving picture industry knows, and the sooner some of the new entrants into the moving picture field recognize it, the sooner will their films stand a chance of success in the open market.

A SHIPPING BOX.

While in Philadelphia we saw at the Eagle Film Exchange a very ingenious shipping box. The box is made of solid galvanized tin with a strong paper handle, and the inside is divided into two compartments; one for two or three reels and the other for slides. The advantage of this box is to insure perfect safety in the transmission of films. No more ruined damaged film slides, and the same time is a great saver of time to the shipping clerks. As these boxes are made to last, their moderate cost is soon repaid in the saving of packing paper, twine, etc. Messrs. Jonas & Kane, two enterprising young men, of 1237 W. Columbia avenue, Philadelphia, Pa., are the manufacturers of this very convenient shipping box.
THE BOARD OF CENSORSHIP.

The Board of Censorship of Moving Pictures and the People's Institute gave a "model show" last Saturday morning in the Nickolaud Theatres building on Third avenue. Their idea was to show what the Board of Censorship had accomplished by gaining control, through the consent of the Association of Moving Picture Show Men, of all the moving pictures being shown in the city, and what they aim to accomplish through this control.

The audience was made up of public school teachers mainly, with some others who were interested in the work. The picture of being shown was a former light enough for the reading of a newspaper. This change, the Board of Censors believes, does away with one of the criticisms of the old theaters. In place of the cloth screen on which the pictures were projected an aluminum screen was used which allowed the pictures to be shown in a lighted room.

In place of the old colored "illustrated" songs, which represented girls in blue dresses saying farewell to soldiers, there was a moonlit lake or in a rose garden, there were reproductions of classical statues, paintings, and architecture—the "Marble Faun," the "Mona Lisa," and "St. Peter's," for example. But these, it was explained, are not intended entirely to take the place of the songs.

Many interesting films were shown, including several of a Biblical nature, in order to convince the audience that the moving picture was worthy of public esteem.

The audience seemed to enjoy the entertainment.

THE MARSHAW SLIDE CO.

Letters still come to us complaining of the tardiness of the Marshaw Slide Co., of Kansas City. The following is a sample:

"Aurora, Ill., April 10, 1909.

"The Moving Picture World:

"Gentlemen—On February 1, 1909, I sent a small order for slides to the Marshaw Slide Mfg. Co., Kansas City, Mo. I sent a check covering amount of the order. The check was cashed and returned promptly, and that was the last heard from them. I have written three letters to them and received no reply to any of them yet.

"I therefore appointed myself a committee of one to write you asking for an investigation of this Marshaw Slide Co., and also that you give your readers and subscribers the benefit of your investigation as to the scheme of this company. It is evident that they are driving hard, so that their career either will be ended or just begun, according to the way they will show up under the limelight.

"Yours for the right,

"A. A. LINDSTROM."

Another reader writes that he only heard from them after he had lodged a complaint with the post office authorities. This, we suggest, is the proper action to be taken by all those who have not received their goods or answers to their letters.

A GOOD IDEA.

If every exhibitor paid the same care and attention to the minor details of his business as he does to the selection of his films a good many picture houses would be earning bigger profits than they are at present. For instance, if a manager insisted upon using only illustrated songs and, if necessary, went to a few dollars' extra expense each week to secure good slide service, his patrons would certainly appreciate this feature of his program and would naturally attend more regularly and bring their friends. The slight cost of first-class slide service would therefore prove a good investment and bring excellent results. The Novelty Slide Company, of 221 East Fifty-third street, New York City, handle songs and slides and practically all makers and exhibitors supply exhibitors with slides for all the very latest songs as they are issued. They are buying from twelve to fifteen new sets every week, and can easily keep the largest house supplied regularly without repeating. Their stock is complete and includes a recent minute, consisting of nearly 1,000 different sets. Courteous treatment and careful study of each customer's individual requirements have earned them the title of "The Slide Service that Satisfies."

Hickman, Cal.—Bert Dallas has opened a new moving picture show in Hall Herman's pavilion.

Hanover, Pa.—The Crouse Amusement Company, which has been showing moving pictures and giving vaudeville, in the Hanover Opera House, closed for financial reasons.

Wm. H. Swanson & Co. have engaged as their manager in Decatur, where they are operating at Powers Opera House, that hustling manager, Thompson Kress, who this season handled the business end for "The County Chairman."

A USEFUL ADJUNCT TO THE OPERATING ROOM.

Moving picture machine operators throughout the country will be much interested in learning that the Nichols Power Company, 115-117 Nassau street, New York City, have just placed on the market a compact kit of tools suitable for their special requirements. The set includes every tool necessary for the proper handling and care of the moving picture machine and film, including the film cement, which for the first time is put up in collapsible tin tubes which will not break. Every tool has been selected with care, due consideration having been given to its usefulness, lasting qualities and price. The result is a neat looking kit, weighing about 35 ounces, 9½ inches long by 3½ inches in diameter, which can be carried in a pocket or one corner of a grip and which answers every requirement whether the operator is traveling or not. One very valuable feature which should be appreciated is that each tool has its separate place in the roll, so that when through using the operator can tell at a glance whether or not all of his tools are in place and thus reduce to a minimum his chances for loss on account of misplaced tools, which is often a considerable item. The price is within reach of all and the tools cannot be duplicated in quality elsewhere for the same money. In the operator's tool kit the Nichols Power Company have maintained the same high standard which has brought their Power's Cameragraph into such popular demand.

As "first aid" to the successful operation of a moving picture machine, every owner or manager should see that his operator is equipped with the proper tools, and Power's tool kit certainly "fills the bill." It is expected that the film exchanges will benefit by the addition to their regular lines of this tool business, which has heretofore gone to the hardware stores.

The Nichols Power Company will gladly furnish to the film exchanges, upon application, circulars describing the tool kit, with complete prices, which they can distribute among their customers.

THE CLAMOR FOR CHANGE A MENACE TO THE BUSINESS.

A prominent film renter in this city is quoted as saying:

"There is coming a better day in the near future when all films rented will have to be arranged on the circuit plan, and the changes will be only two a week. We have a number of towns on our list where we have contracts with four out of five or six of the theaters they contain, where the owners refuse to take a film that the other subscribers in that town have or have had. And then they want a change of films every day for a slight advance over two changes a week. It's got to be stopped and if it isn't it's going to kill the moving picture business. We cannot get the films to furnish five separate theaters in the same town with different films with one change every day, which means thirty new films per week for that one town. Nix, those fellows have got to come off their horse and be content with the same films in the near future and to take films that have been used. They have got to do it or the hogs will find their business gone and the moving picture show business will go back to the one show in a town, or the traveling show."

WARNING.

So many complaints have reached us as to the trashy nature of the text books advertised in several papers by the Driben Pub. Co., London, Ont., Can., that we again warn our readers not to purchase these books unless sent on approval.
SOUND EFFECTS FOR MOVING PICTURES.

There are several things that make for the success of a moving picture. Besides the moving picture itself there is the music, there is the projection end of matters, the environment of the picture, and, above all, the sound effects. These are not the least important. Lyman Howe, that prince of moving picture exhibitors, owes much of his success to the excellence of his effects. The effects are marvelously correct in imitativeness. Why, at this moment, we recall the very vivid fidelity to nature which which the barking of a dog was imitated as he scampered across the screen at the Hippodrome last February. But how are these effects produced, and where can they be obtained?

Yerkes & Co., 53 West Twenty-eighth street, New York, N. Y., make them, and make them extremely well. Quite recently we had the opportunity of hearing many of those effects, and of some of the barn-yard sounds were so realistic we almost imagined ourselves a hundred miles out of New York City.

Yerkes & Co.'s list, which should be in the hands of every exhibitor, gives details and prices of over thirty instruments, etc., for producing these wonderful sound effects. At random we mention from it the rooster crow, the duck quack, the water splash and rain effect, the wind machine, etc.; in fact, their list is very complete. We repeat that every reader of The World should get a copy of this list, and we hope he will for his own sake, for ours, and that of Yerkes & Co.

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THE OPERATOR'S DREAM.

A Fantasy On the Titles of Films Issued Since April 1, 1909.

By W. H. Gunby (of Gunby Bros.).

I saw “A Drunkard's Reformation” on “The Road to the Heart” trying to get away, but she had her hold on “A Risque Hostess,” who was taking part in “Schneider's Anti-Noise Crusade” for the “Winning Coat.” “Lady Helen's Escapade” gave her “Confidence” in “A Sound Sleeper,” but she took off “A Troubadour’s Satchel” with her “On the Road.” “Tis an Ill Wind that Blows no Good,” so “Lucky Jim” and “The Twin Brothers” caught “The Eavesdropper” at “The Suicide Club” by “The Note in the Shoe” and they had “One Busy Horse,” which ended in “A French Duel.” “Jones and the Lady Book Agent” received “The Jilt,” and “A Baby’s Shoe” brought about the “Resurrection.” During “Father's First Half Holiday” “On the Western Frontier” “The Little Shepherd” and “Tumbling Run” complained that his was “Unappreciated Genius” and that “The Other Fellow” was “A Woodchopper's Child” in “The Days of Witchcraft.” “The Doctored Dinner” gave “To the Pony Express” by the “Lonatics in Power” was “An Unsuccessful Substitution”; for “A Somnambulistic Hero” woke up on “The Interrupted Joy Ride.” “The Rube and the Bunco Men” found “A Pair of Garters” belonging to “The Bachelor's Wife.” “The Indian Tomahawk” told “A Tale of the Werd” to “The Chapelet” and “A Mexican's Gratitude” in “Old Heidelberg” was “One Touch of Nature.” “Charles Forced to Find a Job” was “Under Suspicion” that he had seen “A Policeman in Action.” “The Life of a Vision” was “The Museum’s Advice.” “Before and After” caused him to be “Sentenced to Death.” “The Cyclone Sneeker,” who was “The Actor's Mother,” gave “Vice Old Claptrap,” which “The Worlds Hoax” could “Lose Her” while “The Policeman Sleeps.” “A Bachelor’s Persistence” “Inviting His Boss to Dinner” “On the Brink of the Precipice.” “The Squire and the Noble Lord were “Forgotten” until they were “Found on the Rocks” by “The Fish Pirates.” “The Queen of the Ranch” and “The Yiddish Boy” started “A School for Lovemaking” after “A Fatal Flirtation,” but “Boys Will Be Boys”; that’s “Why the Moon Was Late.” “The Rights to Labor” on “The Resignations of a Luminat in the House of Terror” was one of “Love's Triumphs.” “The Maritain Leave Home for a Week” was the result of “The Schoolboy’s Revenge.” “The Kiss of Judas” was “A Contemptuous Shot.” “Here You Can't Be a Tough” so “Ponto Runs Away with the Milk Cart,” but was “Moonstruck.” “Paul Has Decided to Marry” “A Pair of White Gloves” and it only shows “There Is No Fool Like an Old Fool.” “The Clever Reporter” was found to be no only “A Love Sick Barber” “Hunting the Hipopotamus” with “With Wright's Aeroplane,” but he suffered “The Hunter’s Grief” on “The Way to Happiness,” but “Blessings Sometimes Come in Disguise.”

PHOTOGRAPHY AT GREAT DISTANCE.

Edward Belin, a young scientist of Lyons, France, has resumed his interesting experiments of telephotography, or the transmission of photographs at a great distance, with some improved apparatus. Instead of using a private experimental line, he was able to use a real line from Paris to Lyons, placed at his disposition by the administration of the telephones. In eight minutes the photograph of the Mayor of Lyons, Mr. Herriot, was transmitted to the laboratory of the French Society of Photography, in Paris. In the other direction, a view photograph was transmitted in the same condition from Paris to Lyons, where Edward Belin was at the reception post. We remind the reader that the system of stereotelephotography in question lies on the exploration of the infinitely delicate reliefs of a photograph enrolled on a red-glass cylinder by means of a needle point, allowing the cavities and sallies, the needle, by means of an articulated lever, introduces in the telephonic line some variable electric resistances. The photograph is then printed on a telephotograph line by using series of small paper weights of a tripling intensity, as it would be printed by means of very fine and delicate brushes and paint. A glass tube filled with a liquid color and placed over the receiving plate serves to outline the image. Mr. Belin hopes to transmit in two or three minutes, to the greatest distances, a picture of the carte-de-visite size. —Physico-Cine Gazette.

Wm. H. Swanson & Co. have closed a contract with Geo. Gates, manager of the Grace Hayward Company, to furnish the film service which will be used as a feature during the fifteen weeks' Summer engagement at the Oliver Theater in Lincoln, Neb., commencing May 24, 1909.
Comments on Film Subjects.

"Free Champagne."—A Gaumont comic which has no element of dramatic quality. It is horseplay purely, and closes with a roughhouse and a hose loose, pouring water into the crowd. The audience laughs, which proves it to be funny.

"A False Accusation."—In this story of paternal devotion the picture has some merit. The howling has also some dramatic situations which are worth seeing, though the whole picture by no means measures up to their standard. The acting of the father when the police seizes his pockets and discovers the tiny bundle he has placed there to carry home his little daughter is beyond criticism, but that is the climax and the rest is merely commonplace. The congratulations when his story is learned and the diamond is found elsewhere are merely perfunctory. As the picture progresses the complications are good acting, too, basing the declaration upon the supposition that guests who undertook to congratulate a poor entertainer would do it in that way. The ending is happy, and when the picture ends with the little girl certain of a new and influential friend everyone breathes easier. Photographically the film is uneven, though perhaps it might be contended that even photography in the mixed lighting required is impossible, but the staging should be such that there can be no uneven lighting. It doesn't necessarily, and it detracts from the attractiveness of an excellent subject.

"Dime Novel Dan."—Those who have watched messenger boys in the New York slums upon whom large street duties pertain will realize this bit of humor from the Vitagraph studio. It is a clever bit of acting, the principal character reproducing accurately the characteristic swagger and indifference of the average young boy. And unskilled as the picture may be, the picture assumes increased interest in the main the photography is good, though there are places where it could be improved. Some Vitagraph films look dense and heavy and this could not be if the positive is over printed, or else the negative is under exposed. It ought to be easy to correct a fault of this sort.

"Bridge on Strike."—A Vitagraph comic skit which gives an account of the doings of a young couple when Bridge left them. Of course it is exaggerated and a whole lot of absurd things are done. Nearly the entire picture in clear photographically, and it is considered funny by the audience.

"Teddy in Jungle Land."—Whoever in the Vitagraph combination conceived this delicious bit of humor deserves the heartiest congratulations. Not for a long time, if ever, has there been a picture which contained so much genuine humor as this. While no one believes that personal characters should be travestied, still Mr. Roosevelt's personality is so well known that a picture which exaggerates them in such a delicate way deserves to be seen by his admirers and by the men of the silent screen. It impersonates Mr. Roosevelt so realistic that it seems almost as though he were there himself. The photography is clearly superior in quality.

"The World Upside Down."—A Gaumont comedy which is photographically good, but which seems to lack point. Some magical effects are introduced but in the main it looks like a pipe dream.

"He Couldn't Lose Her."—A picture from the Gaumont studios which has no point, unless there is something humorous in a motor-cycle with two occupants running into everything they could knock down. Some picturesque scenery is shown, the color and tone of the film is pleasing.

"The Spilt Child."—A Hepworth in which the photography is poor in places. It seems to have left little beyond a bit of burlesque, which is good.

"For Honor's Sake."—A Lux in which an invitation to a generally expected man at night is made from the basis of some dramatic situations. If one doesn't know how this practice is frowned upon abroad this picture seems senseless. Americans will scarcely be able to comprehend why a man should have any luck with a girl to make her fall in love with him. The man who finds the note is natural enough, and seems in harmony with the subject. The figures are not natural in their movements. They go much too jerkily, a part of which is due to the manner in which the film is pictorially, but does not hold the interest of the audience.

"Neptune's Daughter."—In this Great Northern the familiar ballet maidens are introduced, and the picture makes a good impression at the box-office. It is fair.

"The Viking's Love."—A drama from the Great Northern studios which is good as a play, but in working it out the interest has not been maintained throughout. The scene at the bridge should be stopped. It is a farce now, the bridge is so small. The costuming and staging are both striking, and the lighting in most instances is good. Only occasionally is it over lighted.

"The Temptation of John Gray."—The dangers of the gambling table are pretty well and practically everyone understands. When John Gray discovers that his mother is dying he regrets exceedingly at having lost his money gambling. Up to this point no criticism need apply. The Centaur people seem to have adopted some device to carry this story through.

"Taming a Husband."—An Elclair comic which has plenty of horseplay, and that is about all there is of it.

"Making Steel Rails."—One of those excellent industrial films from the Pathes which clearly represents the methods adopted in making rails. After one sees this picture one has to remember the clear idea of the process and the different processes through which the ore is carried to transform it into steel rails. Perhaps the most peculiar appearing feature of the operation to American eyes in this Pathé picture is the women working at the same hard work as the men. This is common abroad, but not common in this country. As an educational film this one has had few equals. The technical quality is beyond criticism. In another words, it is the best of the Industrial Pathé.

"The Faithful Old Horse."—A Pathé film in which the sagacity of a horse is made to do interesting service. A little boy is left in the cold while his elders go after fagots in the forest. His fire goes out and he starts the horse along, but he finds that the horse could not do it, it was the original place and induces the men to follow him to the spot where the little fellow has fallen exhausted by the wayside. As a representation of equine intelligence this is a good picture. But there are some things about which do not work out. For example, the boy falls bentumed with cold on a clear day. The men find him buried in snow, yet so far as can be seen no snow has fallen in addition to what was already on the ground. This is a small thing, but the Pathés are usually so careful about details that it seems incredible that they should have made this error.

"The Pony Express."—An Edison picture purporting to represent the trials of a pony express rider. A love story is woven into it which becomes somewhat mixed, and it is difficult to determine which is the girl's accepted lover some of the time. The main feature is that the express rider is worsted by Indians and is rescued by a cavalryman, and the express rider is shot by the Indians, but manages to get to the house where the express rider's sweetheart lives and informs her of her lover's danger. She immediately rallies the cowboys and the express rider is rescued. The picture has plenty of life and action, but does not seem to represent very faithfully the life of a pony express rider. Conditions vary, of course, in different parts of the country where these operations are held. In some places the operation is the same, and this did not seem quite convincing. The quality of the film is good. The riding is good, but there is something about it which makes it appear patched up. Perhaps this is the best film of its kind which has been made. It is usual with these to please the average audience because there is a good deal of life in it, but it is so good that one wishes that it might have been made just a little better.

"Pinkerton."—Another interesting picture in the series of the Great Northern is putting out, depicting the exploits of Nat Pinkerton, a famous detective. In this picture he is shown meeting wits against a band of anarchists who are attempting to assassinate the Governor, and being foiled in that, dig an underground passage to the Governor's house in which they place a bomb, but before they can explode it the detective and his policemen are upon them and they are all captured. This picture has plenty of action in it, and what is better than that, it has no killing. The anarchists are hurried away to prison, but no bloodshed occurs to mar this interesting picture. The operator hurt it some by hurried it, but otherwise no fault could be found with it.

Mitchell, S. Dak.—C. D. Adams has sold his interest in the Standard Amusement Company, which owns the Olympia Moving Picture Theater, to Frank Welch and Joseph Hopp, of Chicago.

Jacksonville, Ill.—The North Iowa and Company of Insurance, Iowa, has leased the Grand Opera House in this city to L. P. Anderson, of Springfield, who will soon take charge.

Baltimore, Md.—The Engineering-Contracting Company has been awarded the contract for the erection of the new moving picture theater, at 24 West Lexington street for Thomas O'Neill.
NOTES OF THE TRADE.

Trenton, N. J.—Michael Crowe is having a $600 addition built to his moving picture theater at Broad and Dye streets.

Rockford, Ill.—The Lyric Theater, located in the Woodruff block, is to be greatly enlarged.

Guthrie, Okla.—Bill Brooks has purchased the interest of Chandler McKennon in the Airdome.

Logansport, Ind.—Fred Smythe has opened a new moving picture show here.

Warrensburg, Mo.—F. C. Britt has been granted a permit to erect an air dome on South Holden street.

Chillicothe, Ill.—J. F. Lynch and his son Fred have purchased the Orpheum Theater here of D. Meckel.

Fulton, Iowa.—W. E. Baum, of Sabula, has purchased the Finch building and will open a new moving picture theater.

Mason City, Iowa.—A. M. Beltz and H. N. Newell will erect an air dome theater here.

Logansport, Ind.—Krotz & Rife are making arrangements to open a new theater here. It will be known as the Grand. Lincoln, Ill.—Chris. Marker has sold his 5-cent theater here to Jesse King, who has taken possession.

Lisbon, Iowa.—Dr. Markham, of Mt. Vernon, is making arrangements to open a new moving picture theater here.

Oconomowoc, Wis.—Leslie T. Downey, of Chicago, has leased the Crystal Theater here and assumed charge.

Ocean City, N. J.—Leon A. Ferrandini is making arrangements to open a new moving picture theater here.

Logansport, Ind.—Fred Smythe has completed arrangements for the opening of his new theater here.

Chicago, Ill.—J. Levinson has taken a permit for the erection of a one-story theater at 972 Garfield boulevard.

Slaton, Mo.—George Fletcher has purchased the Star Theater from W. T. Harelin and has taken possession.

Bennington, Vt.—James H. Whitney will erect a vaudeville theater on North street.

El Reno, Okla.—Fortner Brothers are making preparations to open a new moving picture theater here.

Des Moines, Iowa.—Clarence U. Phillely will open an air dome at the corner of Tenth and Walnut streets.

Temple, Ariz.—G. S. Wieder and T. L. Harden, of Phoenix, will install a moving picture show in the Goodwin building.

Ainsworth, Neb.—Dr. G. D. Shipperd is making arrangements to open a new moving picture theater here.

Nebraska City, Neb.—Frank S. Morse has purchased the Fairyland Theater here and is now in charge.

New London, Conn.—Walter Davis is erecting a new moving picture theater on Bank street.

Peoria, Ill.—Thomas H. Webb has purchased the West Theater, on Fulton street.

Minneapolis, Canada.—P. Mineck is erecting a vaudeville theater at the corner of Dufferin and King streets.

Philadelphia, Pa.—Edward Fay & Son are figuring on plans for a moving picture theater at 917 Market street.

Chrisman, Ill.—J. W. Kontz is contemplating the erection of an air dome here.

Eaton Rapids, Mich.—Guy Woodruff is planning to open a new moving picture theater here.

Auburn, Neb.—Ed. May has opened a new nickel theater here. It is known as the "New Lyric."

Lisbon, Iowa.—Markham & Terry, of Mt. Vernon, have leased the Leyh building here and will open a moving picture theater in it.

Sioux City, Iowa.—O. E. Dunn is erecting a new moving picture theater on Jackson street.

Wheeling, W. Va.—The Air Dome Amusement Company, of Washington, Pa., have commenced the erection of a new moving picture theater here.

Bowling Green, Ohio.—Ernest Hodgson is making arrangements to open a new moving picture show in the Brown block.

Philadelphia, Pa.—Estimates are invited by Architects Stearns & Castor for a moving picture and vaudeville theater at 913 Market street.

Aurora, Neb.—Ed. M. May, of Falls City, has purchased the Elite Theater here from Til Bailey and will soon take possession.

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Gallatin, Mo.—A. C. McCoy, of Hamilton, has purchased the moving picture theater here from W. L. Hare and has taken possession.

Pocatello, Idaho.—W. H. Hodkinson, of Ogden, Utah, is making arrangements to open a new moving picture theater here.

Waynesboro, Pa.—Cashier W. H. Gelb, of the Citizens Bank, has contracted with A. R. Warner for the building of a new moving picture theater on Center Square.

Bloomfield, Iowa.—J. H. Newell, of Fort Dodge, is making arrangements to open a new moving picture theater here in the Wishard building.

Sedalia, Mo.—James A. Capen has opened a new moving picture theater on East Fourth street. It is known as the Lyric.

Peru, Ill.—Anton Schlaugh, of Wyanet, has completed arrangements for the opening up of a new moving picture theater in the Germania Park.

Nebraska City, Neb.—Frank S. Morse has purchased the moving picture show of Reasoner & Son, known as the Fairyland, and has taken possession.

Sioux Falls, S. Dak.—C. D. Adams has decided to open a new moving picture theater in the Geelley building on South Phillips avenue.

Birmingham, Ala.—M. Mc Ardle has leased the O'Brien Opera House and is fitting it up as a vaudeville and moving picture house.

Ft. Wayne, Ind.—The Minuet, a new moving picture theater at 121 Washington Boulevard, East, opened its doors to the public.

Walhalla, S. Dak.—John Piler, proprietor of the Bijou Theater at Grafton, is planning to open a new moving picture show here.

Grand Forks, N. D.—Architect J. W. Ross was awarded the contract to make extensive improvements to the Bijou Theater here.

Donora, Pa.—Hopton & Evans have had plans prepared for the erection of a new theater here. It will be known as the Star.

Ogden City, Utah.—The Progressive Motion Picture Company has purchased the Globe Theater here, on Washington avenue.

Springfield, Mo.—Capt. George H. Peabody has leased the building at 307 College street and will remodel it into a moving picture theater.

Tacoma, Wash.—The Princess Theater Company is making arrangements to open a new moving picture establishment at 907 C street.

Audubon, Ia.—A. L. Bliven and Geo. Fuller are making arrangements to open a moving picture theater on lower Broadway.

The Chronophone

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Released, May 18, 1909
A Somnambulistic Hero
No. 6459
Code, VENTURIOUS
Approximate Length, 900 feet
A prettily worked up picture showing how a young man ordinarily lacking
in bravery became a valiant rescuer of a lost child while walking in his sleep.

Released, May 21, 1909
The Sandman
No. 6460
Code, VENUSIA
Approximate Length, 695 feet
This film is descriptive of the pranks played by the Sandman, in putting people
to sleep at inopportune times. It will please the children.

LITTLE MISS MOFFIT and SIMIAN STONE
No. 6461
Code, VENULOSE
Approximate Length, 315 feet
This also will find favor with the little folks. It is a picture of a little Miss and
a trained monkey. They have breakfast together, the monkey is given a lesson in
reading and then both are shown at play.

NEXT WEEK'S SUBJECTS

Released, May 25, 1909
Brothers In Arms
No. 6462
Code, VENUS
Approximate Length, 292 feet

Released, May 28, 1909
A Child's Prayer
No. 6464
Code, VENUNDERBAT
Approximate Length, 666 feet

Professor Fix Fixed
No. 6465
Code, VENULEBUS
Approximate Length, 346 feet

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TWO MEMORIES.—Memory often lifts the shadow that time casts over the buried past, and sometimes it makes us long for the yesterday, and at others makes us wish we had never been. It is often a specter clothes to regrets. Henry Lawrence and Marion Frauds were youthful lovers and a spirit of jest around his jaunty.

THE FLIGHT OF EDDISON.—Mr. Edison has developed into a cold-blooded woman of society, ever in the vortex of the social whirl, where her tender sensibilities become blunted into absolute nonchalance. Henry, meanwhile has fallen into some sort of neglect, and feels the lack of his absence not far distant, so reading in the newspaper of March 24, 1899, a note from Eddison to call that he might see once more the face of the woman he loves. She is agreeably surprised at the visit, arrives, so laughs it to scorn, but her company of friends drive her to go, which she does, accompanied by them. What a sight greets her. There in the chair sits Henry, clutching her portrait, where she bade him never go. Length, 335 feet.
EDISON MANUFACTURING CO.

BROTHERS IN ARMS.—A military drama.
Brothers in friendship though they were, they would not suffer the same girl to be rejected, the other the smiles of triumph. Yet they remained as loyal friends as before and went to the same armory to arm themselves for the volunteer company; the one with smiles in his heart and the other with griefs in his soul as sergeant. Separated by technical rank, still they were brothers in the same cause.

On a bloody field Captain Hawley felt wounded while making an attempt to overcome a much stronger foe. A shot and shell, Sergeant Carroll helped him back to safety only to fall victim to an exploding shell himself and his three friends. A Medal of Honor was awarded.

Amid the horrors of a field hospital they parted and managed to recover. Some years later, found sleeping in an unfinished house, was restored to a semblance of himself. After some months of convalescence he returned to the land of his birth.

Unwilling to return to his native village because his love for the captain's betrothed stilllive...
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CHICAGO, ILLINOIS

CALEHUFF

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Headquarters for only the best of latest FILMS and SONG SLIDES. No junk.
MACHINES, SUPPLIES, ETC.
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30 Reels 1000 feet, In perfect condition, $15.00 per Reel

MAYER SILVERMAN
322 Fulton Building, Pittsburgh, Pa.
THE MOVING PICTURE WORLD

The young couple take her in charge and proceed to follow the doctor's instructions and the subsequent incidents which take place are extraneous to the story and are a part of the spirit with a will.

There is a trip on a bicycle, during which she gets a few good falls, but this does not daunt her spirit. She returns home, a changed woman, and is ready for another turn. They next go to an athletic club, where she challenges the winner in a race to take her horse for a horseback ride, and is victorious. Finally they take her for a horseback ride, and somewhere on the way she gets down from the tree, and the horse returns home without her, but the young woman is determined, and is ready for another turn. This altercation, for she is presented with two prizes.

Finally they rig up a pulling machine and so stir her up that the partition between the two apartments breaks down. The young woman, who has made short work of her task, is not in such sedentary condition, due to her training. As it is, she stands up at arms and sees that the young woman is Length: 561 feet.

MARRIAGE.—Here we see a young man who has a most disagreeable task before him and that is to ask his aged uncle whom he considers a bore for a wedding present. The old man, after hearing what his spotty nephew has to say, does not offer to give the young man any presents, but promises the young man if he will marry a nice young woman, she will give him a couple of dollars as a wedding gift. This proposition meets with the approval of the young man, but he is at once informed that the very person he has to ask to be his bride, some acquaintance to choose for a life partner, so hastens to the office of this same acquaintance young doll as his future wife. The job is at once accepted, and forthwith and while going down the street they seem to be the most enamored couple to act as their witnesses. The whole party crowd into a car and proceed to the Justice of the Peace, where the marriage is solemnized. The young man treats his guests to a square meal in honor of the event.

Going then to the home of uncle he presents him with the marriage license, and uncle is at once for her affectionate ways and he signs the wedding record. Then follows the period after which the happy young couple start on their way to the merriest of all life.

The last picture shows the home of the couple one year later, where great excitement reigns, for having for a wedding present a baby, the happy father holding three kicking little creatures with a chilly refult from her existing parents, while he approaches them with the proposition that he would not have marriage and the baby as a gift. Determined to win her at any cost he goes to the woman and it is the result of a long, long explanation, the latter consents to help him win her. They next follow her to the island where the young man alone as a hypnotist with him, whom he introduces to the lady and she accepts him as a hypnotist with him, whom he introduces to the lady and he accepts him as a hypnotist with him.

Upon hearing of his wonderful talents the people all come to see the wonders of his powers. His power to hypnotize, to his friends, and more and more people demand the demonstration of his powers, which he gladly explains. A vision of her face becomes his special target and he hypnotizes everyone in the room except his pal and the young man, the latter reviving herself of the opportunity, carries away with the hypnotist while the dupe remains mesmerized at the expense of the hypnotized crowd, who are going through all sorts of droll performances. When the hypnotist at one point8'considers the young man and he is on his way back home, and his friend telling him that he has fallen in love with the man, the man at once for the woman and he bids him to go. The young man is now determined to carry home for the woman and he bids him to go. The young man is now determined to marry this woman and he marries him and takes his wife to the castle, where he becomes a hypnotist with him. We then see the woman and the young man and they are on their way to the police station to settle up matters. Length: 371 feet.

PROFITABLE MARRIAGE.—Here we see a young man who is in love with a pretty maiden and hopes to someone else. The next scene shows a marriage reception and the young man holding a chilly refult from her existing parents, while he approaches them with the proposition that he would not have marriage and the baby as a gift. Determined to win her at any cost he goes to the woman and it is the result of a long, long explanation, the latter consents to help him win her. They next follow her to the island where the young man alone as a hypnotist with him, whom he introduces to the lady and she accepts him as a hypnotist with him.

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AN OBLIGING FRIEND.—A young man who is in love with a pretty maiden and hopes to someone else. The next scene shows a marriage reception and the young man holding a chilly refult from her existing parents, while he approaches them with the proposition that he would not have marriage and the baby as a gift. Determined to win her at any cost he goes to the woman and it is the result of a long, long explanation, the latter consents to help him win her. They next follow her to the island where the young man alone as a hypnotist with him, whom he introduces to the lady and she accepts him as a hypnotist with him.

Upon hearing of his wonderful talents the people all come to see the wonders of his powers. His power to hypnotize, to his friends, and more and more people demand the demonstration of his powers, which he gladly explains. A vision of her face becomes his special target and he hypnotizes everyone in the room except his pal and the young man, the latter reviving herself of the opportunity, carries away with the hypnotist while the dupe remains mesmerized at the expense of the hypnotized crowd, who are going through all sorts of droll performances. When the hypnotist at one point considers the young man and he is on his way back home, and his friend telling him that he has fallen in love with the man, the man at once for the woman and he bids him to go. The young man is now determined to carry home for the woman and he marries him and takes his wife to the castle, where he becomes a hypnotist with him. We then see the woman and the young man and they are on their way to the police station to settle up matters. Length: 371 feet.

VITAGRAM COMPANY.

THE EMPTY SLEEVE: Or, Memories of By- bees were long ago the stars of the theater, old G. A. R. Veteran, and his wife are observed in a romantic spot by the road. Despite their age, they are still very attractive. The young man and woman, who are visiting an old trying place of their youth, are watching in that direction. They are walking in that direction, when sudden a large American, front into a future.
dances down the street and around the corner, where he falls into an old of the old cottages for a moment, then begins dancing himself. Further along he come upon an old maid. Wallower abandons the old man and commences dancing with her. In front of a display store they are doing things when the Indian Virgins are standing in front get the fever and start. A series of the Indian Virgins is standing before a fur store also gets under the spell and dances with the Indian. A piece of music makes the customers register the habit and jolly the merrily through. They all dance around until they clear the counters, entering, the customers get the habit and before long the place is a total wreck.

Back to Wallower’s apartments. He is seen: tip his chair backwards, his pipe drops from his mouth; he picks it up, and is obviously out and only finds no fire. He then sits in the chair with an attitude of despair, realizing that he has had a pipe dream. Length, 400 feet.

CIGARETTE MAKING: From Plantation to Con- sumer.—A well done colored short film deals with the making of the cigarette, opening with a scene on a Turkish tobacco plantation, then a trip through the Hassen factory of the American Tobacco Company, in which we have brought before us the different stages through which the tobacco goes before it reaches the smoker; blending and drying, cutting, cutting, drying, cutting, dressing; also the wonderful automatic cigarette making machines, preparing of the cork tips, and cigarette tips, the boxes, the making machine, the machine packing, stamping, etc. Length, 425 feet.

OLD COMEDIANS: A Joke in Smoke.—A young man enters his own library, sits in his chair, and before the fireplace he lights a cigarette from the table and, leaning back, dreams of his sweethearts of former days. He sees in turn a summer girl, a winter girl, and a companion him to the tennis court; then at a fancy ball and finally on the stage. This is a picture lighting under the palm in the conservatory, where he promenades and is in the syrte. Now he is sitting in the woods to keep an appointment with a plump little country girl. They meet and dance in a pretty love scene. Next he makes love to a laughing girl; then his dream changes to the way of expansion, the cigarette on the table hop from the box and execute all manner of fancy stunts. A young fellow awakes with a start, looks around the room, realizes it was all a dream. He picks up his cigarette and dusts off once more. A lady enters the room, tips her hat to him and leaves one hand over his eyes. He feels for the wedding ring, guesses who it is and fondly embraces his wife. Length, 355 feet.

INDEPENDENT FILMS.

GREAT NORTHERN FILM CO.

THE FARMER’S GRANDSON.—Inspector Brown at the estate in a wicked and brutal purge who is always quarreling with the workmen; but at the same time, so engrossed by it, that only enough to ingratiate himself to the old farmer. He is seen bringing his daughter, the Squire’s daughter, to his home. Brown is of the Squire’s daughter, but just as brunt to him as he was to the workmen; he is not even so. He gives up on the same idea and is the Squire’s daughter, having just been confined with a child. This money he spends on lod web.

Twelve years have passed. Brown has been living in town since left Elsie, who is engaged and soon becomes the favorite of the old Squire.

One day Elsie is taken ill, and the Squire takes him to his own room and puts him to bed there. A little later, a night person and a disagreeable individual, sneaks into the place with the intention to murder the Squire. Charles hears a noise, looks out of the window and it is once equal to the occasion. Instead of giving the alarm to the Squire, he starts a revolver, which is always lying on a small table beside the bed. But does as far as his revolver will allow. Mrs. Brown, a few moments later, breaks over the old gentleman’s bed with the knife in his hand. Charles fires the revolver and the rascal falls to the floor severely wounded.

Charles gets permission for his mother to come and see him, and to this effect he writes a letter home. Elsie, the better of the well-known address she believes her father has forgotten, seizes the letter and starts off to her old home. But the meeting between father and daughter is not expected. The old gentleman does not want to have anything to do with his daughter, but as his little novice puts his father’s daughter’s hand in each other, she cannot resist any longer. She forgives her and is now happy to have her two dear ones near him.

Old Association Stuff Cheap.

DELTA FILM CO.

CIGARETTE MAKING: From Plantation to Consumer.—A well done colored short film deals with the making of the cigarette, opening with a scene on a Turkish tobacco plantation, then a trip through the Hassen factory of the American Tobacco Company, in which we have brought before us the different stages through which the tobacco goes before it reaches the smoker; blending and drying, cutting, cutting, drying, cutting, dressing; also the wonderful automatic cigarette making machines, preparing of the cork tips, and cigarette tips, the boxes, the making machine, the machine packing, stamping, etc. Length, 425 feet.

Old Comedians: A Joke in Smoke.—A young man enters his own library, sits in his chair, and before the fireplace he lights a cigarette from the table and, leaning back, dreams of his sweethearts of former days. He sees in turn a summer girl, a winter girl, and a companion him to the tennis court; then at a fancy ball and finally on the stage. This is a picture lighting under the palm in the conservatory, where he promenades and is in the syrte. Now he is sitting in the woods to keep an appointment with a plump little country girl. They meet and dance in a pretty love scene. Next he makes love to a laughing girl; then his dream changes to the way of expansion, the cigarette on the table hop from the box and execute all manner of fancy stunts. A young fellow awakes with a start, looks around the room, realizes it was all a dream. He picks up his cigarette and dusts off once more. A lady enters the room, tips her hat to him and leaves one hand over his eyes. He feels for the wedding ring, guesses who it is and fondly embraces his wife. Length, 355 feet.

American Seating Company.

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Branches in every principal city in the United States.

A Better Show a Better Chair

And 10 Cents Admission

That is what the live ones are bringing about.

Throw out your old chairs and put in stronger and neater ones—not necessarily expensive.

We carry good chairs in stock for prompt shipments. Write for Booklet T 13 and prices.

American Seating Company.

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ELECTRICAL THEATRE SUPPLY CO.

We handle everything pertaining to the Moving Picture Business. Electric Film Service—Edison License—Power's and Edison Machines. Halberg Economizers always in stock. Operators send $1.00 for our Reliable Four-in-One Test Lamp.

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Successful Exhibitors

insist upon using the Best Machine and Film Service. We sell the best. We are special agents for the {Motograph, Powers, Edison and other machines.

There’s a big difference in Motion Picture Machines but our book entitled “The Motion Picture Theatre” tells all you want to know about the motion picture business and it’s yours for the asking.

Are You Satisfied with your Film Service?

If not, write us. We get at least one copy of each of the 15 reels produced by the licensed manufacturers each week.

We feel sure we can improve your service.

Tell us your requirements and we’ll submit you prices.

THEATRE FILM SERVICE CO., 85-87 Dearborn St., Chicago, Ill.

OLD ASSOCIATION STUFF CHEAP.
THE BEGGARMAID.—Maggie meets Dr. Holmes as she stands bridging the hedge trying to get a lift to town. The doctor defends her against some young fellows, who are waiting for the train. Maggie has a chance to see her circumstances and see her home, but her sick mother has kept her back.

Maggie becomes housekeeper to the doctor, and after having managed his home for some months in this capacity, she accepts an offer of marriage out of gratitude and becomes his wife. Maggie feels that her life is a series of two quite different emotions, and as one of the doctor's patients is a man named Bill, she begins to have change of heart toward him. To her joy, he happens along, guides his feet as he comes, and they pass on their way to feelings and run away with her, leaving her a beautiful heart. Happily she discovers that she has trusted a very untrustworthy person. They quarrel, and Maggie has to return to her old home near the sea.

She now goes through all the phases of a miserable and unhappy life. She has four children, and is allowed to bear in the streets as before. One day she meets her husband, and they quarrel, and she is taken to prison, but as he passes on she rushes away to throw herself in the river. At the last moment Dr. Holmes rescues her, and they are happy. Maggie is taken unconscious to her old home, where her poor mother is still living. As she nears the old roundings the remembrance of her mother's words becomes clear, and she at the same moment the doctor stands before her. She shuns down under his kind and earnest gaze, hardly daring to touch his hand. The high-minded man6...
Prize $5.00 Prize

We offer ten (10) beautiful colored "BRAYTON" announcement slides, or five (5) special "BRAYTON" advertising slides for the best brief words or verse to take the place of the words in this slide which has never been equalled. Verse or words must be in by June 10th, 1909

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ESTABLISHED 1892
122 East Randolph Street, Chicago, Ill

Economy Lamp Regulators

Saves from 60 to 75 per cent. on current consumed.

Adjustable 90 to 125 volts. Made also for 200 to 250 volts
Weight, 80 pounds, boxed. Operator can increase or decrease light during show. This cannot be done with any other machine. Write for full information and prices.

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"FABIUS HENRION" CARBONS

ABSOLUTELY NOISELESS ON ALTERNATING CURRENT

Write for Samples and Full Information

THE EDWARD E. CARY CO., Inc.  SOLE IMPORTERS
59-61 PARK PLACE, NEW YORK CITY

Advertisers Please Note. All copy must be in hand by Wednesday for insertion in the issue of that week.
INDEPENDENT FILM

American Talent  American Scenery  American Productions Absolutely
One Reel a Week—REGULAR RELEASE DAY, FRIDAY

Do not fail to see our all American films. Remember we are by no means amateurs in the business, having secured the best talent to pose for our pictures. Photography of quality, scenery unexcelled, using modern facilities which enable us to produce pictures of durability, steadiness and high class workmanship. All our film is tinted and toned throughout.

First Release, Friday, May 21st—DISINHERITED SON’S LOYALTY

DISINHERITED SON’S LOYALTY.—Jack and Tom the two sons of a retired merchant. Tom induces the old man to disown Jack through false statement of his character, thereby securing the signature of his father to paper, turning over his entire wealth and property to him. His father now has nothing and lives with him, and when Tom is married the poor old dad is always in the way, and is turned out by Tom, and is about to be sent to the Poor House, when through a messenger his son Jack is informed of the action, and is in time to save his father, whom he finds praying at his wife’s grave. Jack who has prospered after 5 years, and is now the owner of a saw mill, takes the old man in his automobile to his own home, where he is cared for and loved during his remaining years. APPROXIMATE length, 847 feet.

Second Release, Friday May 28th—ROMANCE OF A FISHERMAID

ROMANCE OF A FISHERMAID.—Grace, the daughter of Captain Miles, is loved by Weed. Jennings, a pretended friend and wealthy City chap, is also in love with Grace, lures her to a lonely hut, attacks her, and to save her honor she fights Jennings and escapes through a window, breaking the glass with a chair. Jennings swears vengeance on both she and Weed. He meets Weed, draws Weed’s own knife and tries to kill him, and places the knife in the possession of another. Later is shown where Jennings is taken into the custody of the police and proven the guilty party. Weed then wins the girl.

This picture shows scenery of the arrival of a merry fishing party on a sail boat anchoring at the landing, and entering Captain Miles’ house. We might add that this is one of the best pictures of its kind ever shown. APPROXIMATE length, 799 feet.

Third Release, Friday, June 4th—“Davy” CROCKETT IN HEARTS UNITED

“Davy” CROCKETT—IN HEARTS UNITED.—“Davy” Crockett, whose motto was “He Sure You’re Right, Then Go Ahead.” Story opens with Davy’s home. Next we see Blake and Anna, who arrive to have sabre girth mended. Davy a backwoods man mends girth, while the young lady reads a poem of young Locohvar to him. They fall in love with each other. Later Davy’s see storm arising, and follows them. They are about to be lost in the storm, when Davy rescues them from the wolves, after finding them exhausted.

Later is shown where Anna is about to be married on the lawn of her Father’s house to Blake, whom she now loves, when Davy rides in, grabs Anna, pulls her on the horse and rides away to a Country parson’s house, marries Anna, takes her home to his own Cabin, and says, “Mother, I have brought you a Daughter.” APPROXIMATE length, 836 feet.

TO EXCHANGES:
Send us your standing order at once. Local Exchanges can see our film at our office. All shipments will be made subject to examination and shown on screen. Yours truly,
N. Y. M. P. CO.

TO EXHIBITORS:
In keeping with the “BISON” Film from your Exchanges. It is the best. Do not fail to send us your name and address for posters, full description and synopsis of our pictures, which will be mailed to you for our weekly release.

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Don't Order another announcement slide until you have seen some of our high-class work. Be sure and write us TODAY for our free illustrated pamphlet.

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If you're from Missouri, we'll show you that our claims are backed up by our excellent line of goods. If you're game, come on INVESTIGATE AT ONCE.

NOVELTY SLIDE COMPANY
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We also rent the very latest song slides and lecturettes; write for our list and terms.

RELEASED, MAY 24th

OFFICER McCUE
A thrilling story in which a police officer is the hero. He succeeds in winning the hand of the banker's daughter notwithstanding many objections.

Length 695 Feet

MR. INQUISITIVE
He puts his foot in everything, our Mr. Inquisitive, until at last he puts his foot into a loop of a rope attached to an automobile. Now he butts in everything, but most unwillingly.

Length 248 Feet

RELEASED, MAY 27th

A BRIDE WON BY BRAVERY
The city folks visit their uncle far out in the wild west. The young lady falls in love with one of the cowboys. The uncle objects to the cowboy's attention and discharges him. Finally, however, through many acts of bravery, he is rewarded with the hand of the fair lady.

Length 835 Feet

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Shipmen May 29th

SCRAPPY BILL
A comedy of funny scraps, the action is fast and funny, watch the prize fight.

Length about 850 feet

SEND FOR BULLETINS AND POSTERS

SHIPMENT APRIL 5th

A Nevada Girl

CENTAUR FILM CO.
1873 Park Avenue  New York City
EALEM COMPANY.
April 2—The Fish Pirates (Drama). 240 ft.
April 5—The Yellow Cat (Drama). 328 ft.
April 8—Ruth and the Egypt (Drama). 328 ft.
April 14—The Orphan's Child (Drama). 266 ft.
April 15—The Price Between Right and Wrong (Drama). 360 ft.
April 20—A Man's Work (Drama). 298 ft.
April 21—The Happy Awakenings (Drama). 328 ft.
April 22—The Drive For A Life (Drama). 340 ft.
April 23—False Alarm (Drama). 228 ft.
April 29—The Old Man of the Mountain (Drama). 384 ft.

LUBIN MANUFACTURING COMPANY.
April 11—An Unusual Trip (Drama). 100 ft.
April 12—A Visit To A Castle On The Water (Drama). 336 ft.
April 15—The Man With No Name (Drama). 110 ft.
April 17—The Miss of a Bad Thing (Drama). 196 ft.
April 22—An Attack On A City (Drama). 150 ft.
April 24—A Man of Mystery (Drama). 140 ft.
April 26—A Man Of Mystery (Drama). 140 ft.
April 27—The Man of Mystery (Drama). 140 ft.
April 29—Her Husband (Drama). 140 ft.

PATHE FRÈRES.
April 15—Claude Bernier (Drama). 278 ft.
April 16—The General's Flannee (Drama). 220 ft.
April 16—The Teamster's Daughter (Drama). 220 ft.
April 17—We're Backing Up (Drama). 220 ft.
April 17—Jack's Successful Bluff (Comedy). 220 ft.
April 18—A War-Time Tale (Drama). 220 ft.
April 19—The Legend of the Forget-Me-Not (Drama). 220 ft.
April 19—Paul Has Decided to Marry (Comedy). 220 ft.
April 21—A Pair of White Gloves (Drama). 220 ft.
April 21—A Pair of White Gloves (Drama). 220 ft.
April 21—The Life Of A Poor Old Man (Drama). 220 ft.
April 22—Marriage (Drama). 220 ft.
April 22—Hungary (Scene). 220 ft.
April 23—The Tiger's Tail (Drama). 220 ft.
April 24—The Clover Reporter (Drama). 220 ft.
April 25—The Fairly's Present (Scene). 220 ft.
April 26—The Suspicious Fishing-Master (Drama). 220 ft.
April 27—The Dog's Gone (Scene). 220 ft.
April 30—Playing Patience (Scene). 220 ft.

ESKAY FILM MANUFACTURING COMPANY.
April 7—A Tale Of The West...1000 ft.
April 11—The Rabes and The Bunco Men (Comedy). 430 ft.
April 12—A Visit To A City...1500 ft.
April 21—A Pair of Carters (Comedy). 230 ft.
April 21—One Touch of Nature (Drama). 230 ft.
April 28—Old Heidelberg (Drama). 1000 ft.
April 5—A Mexican Sketchbook (Drama). 1000 ft.
April 15—The Bachelor's Wife (Comedy). 1000 ft.
April 20—A Child's Play (Drama). 1000 ft.
April 25—A Mother's Guilt (Drama). 1000 ft.
April 28—Mr. Flip (Comedy). 450 ft.
April 28—The Indian Woman (Drama). 268 ft.

GAUMONT.
George Kleins.
April 14—Policeman In Action (Comedy). 300 ft.
April 17—The Way You Do It (Comedy). 188 ft.
April 21—Too Much Advice (Drama). 276 ft.
April 21—Sentence To Death (Drama). 276 ft.
April 22—The Automatic Monkey (Comedy). 242 ft.
April 25—Eskay's Short Story (Drama). 242 ft.
April 25—The Elusive Man (Drama). 242 ft.
April 28—Before and After (Comedy). 242 ft.
April 28—Caught On the Snares (Drama). 242 ft.
May 1—Two Ladies and a Beggar (Comedy). 490 ft.
May 1—The Relief Sprints (Drama). 310 ft.
May 4—New Pellet Killer (Comedy). 370 ft.
May 4—Four-Footed Hawkshaw (Drama). 380 ft.
May 4—A Road To Love (Drama). 360 ft.
May 4—An Unseen Keel (Drama). 708 ft.
May 11—The Cat's Cradle (Comedy). 340 ft.
May 15—The Actor's Mother (Drama). 743 ft.
May 17—The Honesty Of Don (Drama). 900 ft.
May 18—The World's Picture (Drama). 228 ft.
May 18—The Squatting Don (Drama). 328 ft.
May 18—The Policeman's Story (Drama). 344 ft.
May 22—Justice Or Mercy (Drama). 490 ft.
May 22—The Great Rangers (Drama). 470 ft.
May 25—A Visit To A Castle On The Water (Drama). 470 ft.
May 25—The Bimbi Man Of Jerusalem (Comedy). 418 ft.
May 29—In The Aetna Double (Drama). 801 ft.

URBAN-ECLIPSE.
George Kleins.
April 7—On the Brink Of the Deep (Drama). 362 ft.
April 7—Inviting His Boss For Dinner (Comedy). 362 ft.
April 10—A Pilot Pulled (Drama). 334 ft.
April 17—The Brink Of The Deep (Drama). 362 ft.
April 24—The Squat And The Noble Lord (Drama). 490 ft.
April 28—The Clock And The Camel (Drama). 490 ft.
May 5—Forgotten (Drama). 490 ft.
May 8—To The Great World (Drama). 490 ft.
May 15—A Tinted Apparition (Drama). 601 ft.
May 22—The Magic Of The Window (Drama). 195 ft.
May 22—Bamboo Pole Equilibrist (Sporting). 108 ft.
May 29—Outlaws And Outcasts (Drama). 450 ft.
May 29—Objections Overcome (Drama). 430 ft.
May 26—Panther Hunting On The Island Of Java. 357 ft.
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The Finest Motion Pictures in the World
UNSURPASSED IN ORIGINALITY PERFECT IN PHOTOGRAPHY

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Drankoff, Russia
Eclair, France
Germania, Germany
Hepworth Mfg. Co., Ltd., England
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GREAT WESTERN DRAMA

"THE FLIRT"
A TALE OF THE PLAINS

Shipped from New York, May 24, 1909

This film has the unique distinction of being highly sensational, and yet clothed with a moral, that will rank it with the best of efforts emanating from the pulpit; in fact, a story acceptable to man, woman or child, in any walk of life. This production is from the pen of a prominent American Author, and it enjoys the tribute of being a most able photographic reproduction of the sentiments of its author.

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NAMES OF FILMS SHIPPED THIS WEEK

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Unprofitable Experiment 372 "
Louis Misfit — — 528 "

Two Pickpockets — Length about 305 feet
The Attack — — 622 "
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This is the greatest illustration of
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skates, rides a cycle with a degree of
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in each case behaving without prompt-
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We have secured the rights of
publication of this subject at a
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MR. EXHIBITOR! Insist on getting this picture in your programme. "A Show in Itself."

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Licensee under the Biograph Patents. All purchasers and users of our Film will be protected by the American Mutoscope & Biograph Company
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has demonstrated a thing or two—business is almost beyond our control.

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Our headquarters can take on a few more second and third run accounts. You Exhibitors who find it necessary to reduce your Summer expenses begin now—make money renting as well as showing pictures. Let our Chicago Office have your request and we will show you how you can get films for almost nothing. Get busy, you wise fellows.

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Also repair and supply parts which we will sell you at discount of 20 per cent. from the list price of the manufacturer.

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A WORD TO THE WISE
Successful Moving Picture Exhibitors Use
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The best results with alternating current are obtained with
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SEND FOR CATALOGUE G AND CIRCULAR A
NICHOLAS POWER COMPANY, 115-117 Nassau Street, New York
Here's something I don't like to say but it goes just the same:--I have already had to refuse to serve several customers in small towns because I have all the customers I can serve in those particular localities. I hesitated to say this because it sounds like one of the film trust's notorious bulldozing threats. I don't mean it that way. I simply tell it to show you that the independent movement is a veritable whirlwind and that you ought to get in now while the getting is good. After one week of good, honest independent pictures, you wouldn't think of going back to the kind you're using now. I've got the goods, whether you want American or European, and once you flash them in your house you'll make your licensed competitors look silly. Cut out the license nonsense. Don't imagine that the trust will be content with $2 a week. The men who are running the trust think you are rolling in money. They don't know how hard some of you have to scramble to make both ends meet. They figure that if you will stand for the $2 a week game, pretty soon you'll stand for $5 a week and then $10 a week. The minute they find that you can't get independent films because your territory is already taken by your competitors, they'll milk you to a fare-ye-well. And if you are shrewd enough to run a successful moving picture business, then you are shrewd enough to know that I am peddling out the honest truth no matter whom it hits!

CARL LAEMMLE, President

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Owing to the unnecessary cut in prices of other Film Exchanges to obtain business, I am now offering 3 Reels, 6 changes per week, and 6 sets of Song Slides for $1.00.

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We handle everything pertaining to the Moving Picture business. Highest quality Film service—Edison License—Power’s and Edison Machines. Hallberg Economizers always in stock. Operators send $1.00 for our Reliable Four-in-One Test Lamp.


WANTED—POSITION
Can furnish latest up-to-date Edison Machine, Arc Regulators, Chairs, Piano, whole outfit, if wanted. Will sign contract for six months or longer. Prefer position in South Dakota, Wyoming, Nebraska or Colorado. A No. 1 Operator. A. L. BROWN, Owner of Outfit and Operator. C. E. BOONE, Operator, Lock Box 219, Bellefourche, South Dakota

75 Reels of Fine Films, $15.00 Each Reel Edison 1908 Model Exhibition Machine, Latest Fire Shield, etc., new. 500 Sets of Song Slides, 10c each Slide.

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H. ROSENBAUM
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There's a big difference in Motion Picture Machines but our book entitled "The Motion Picture Theatre" tells all you want to know about the motion picture business and it is yours for the asking.

Are You Satisfied with your Film Service? If not, write us. We get at least one copy of each of the 18 reels produced by the licensed manufacturers each week.

We feel sure we can improve your service. Tell us your requirements and we'll submit you prices.

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We buy Machines and Films. Must be in First-Class Condition. We do not handle "junk." Let us tell you what Curtainyline is

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The clearest and best colored slides on the market
$4.00 per set, cash with order or will send C.O.D.

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For One Year Will Buy A
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Its use may increase the receipts Several Dollars per Day.
After Two Years of Phenomenal Success and Still Gaining it has been further improved with 20 New Features and

The Motiograph
New Models 1909 in two styles

The King and the Prince of Motion Picture Machines are now ready at prices from
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The Motiograph is truly a Wonderful Machine. Chicago, Boston, New York and 'Frisco approved, and is Licensed.

SUCCESSFUL EXHIBITORS are learning that PERFECT PICTURES mean a MOTIOGRAPH in the Operator's Booth

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with the right kind of tools

Good film subjects are your tools. A reputation for delivering the

Highest Grade of Film Service

at no higher cost to you, is our principal tool.

Think it over—
and be quick with that inquiry

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STOP

and consider what you really are running in your theatre. Your long suit is First Run Film. You never stop to consider that with a junk set of slides along with a first run film that it’s going to take the good effect off the film.

THE ONLY EXCLUSIVE SONG SLIDE EXCHANGE IN THE COUNTRY

RATE: 50c A SET PER WEEK
Weekly Supply in 1 Consignment

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Call and see us, and satisfy yourselves that we are buying everything issued by Independent manufacturers. We can give you for your money a better selection of film and better service than you can get elsewhere.

DROP IN AND TALK IT OVER

Kalem Films
UNSURPASSED IN QUALITY

Release of June 4, 1909

A CHILD OF THE SEA

For the week of June 4 we announce an exceptionally attractive reel made up of three subjects, as follows:

1. A Child of the Sea (Romantic) 456 ft.
2. The Omnibus Taxi cab (Trick) 300 ft.
3. $5000 Reward (Comedy) 170 ft.

We believe all nickelodeon managers will regard this as a particularly well balanced and usable reel, just the thing for crowded Saturday and Sunday shows.

KALEM CO., Inc.
EASTMAN KODAK BLDG.
235-239 W. 23d St., New York City

BIOGRAPH FILMS

Owing to an error on the bulletins issued covering the releases of the week of May 31st, the dates were misleading in the fact that they were reversed, and should have read "Released on May 31st, 'What Drink Did,' and on June 3rd, 'Eradicating Aunty, and 'His Duty.'"

Released May 31st, 1909

What Drink Did
A Powerful Moral Lesson in Biograph Pictures

This is a most interesting subject with a strong moral. It shows how easy it is for a man to fall into intemperance through the thoughtless invitation of his friends.

One drink starts him on the downward path, making a veritable brute of him; failing to realize his loathsome sinister condition until during a saloon brawl he is the cause of the death of his own child.

Length, 913 Feet

Released June 3rd, 1909

Eradicating Aunty

A very funny comedy in which a newly married couple is enabled to rid themselves of the odious presence of Aunty and her friend, the Minister, with the assistance of a theatrical comedian friend. The situations are extremely funny, yet logical.

Length, 545 Feet

His Duty

One of the strongest short dramatic subjects yet produced, depicting the story of a young policeman whose duty it became to arrest his own brother for burglary.

Length, 429 Feet

Release days of Biograph Subjects—MONDAY and THURSDAY
Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY
Licensee of the Motion Picture Patent Co.
11 EAST 14th STREET :: NEW YORK

NOTE—The corporate name of American Mutoscope and Biograph Company has been changed to BIOGRAPH COMPANY.

A Full Description of these Subjects will be Found on Another Page
“The Cripple’s Marriage”
RELEASE, TUESDAY, JUNE 1, 1909.

Comedy. Approximate Length, 522 Feet.

The principal characters of this remarkable comedy hit are a cripple minus his legs, and a tall splinter. The cripple falls in love with the lady but is scorned by her. His devotion is so great, however, that he performs a very daring feat, which argument is so strong that her objections are overcome and she consents to a speed marriage. The wedding march, the court room scene, the supper and the return to the new home are all features bound to create boundless hilarity.

“Saved from Conviction”
RELEASE, SATURDAY, JUNE 5, 1909.

Drama. Approximate Length, 812 Feet.

A Strong Feature Subject

The woodman engaged at his labor meets with an accident, suffering a cut on his hand. His son bringing the noonday meal to him is spreading the lunch while the father goes to the creek to wash his hand. During his absence a tramp steals the ax and through threats prevents the boy from making an outcry.

The accident to the father’s hand is worse than at first appeared to be the case and he returns to his home with the boy. Soon after it is discovered that the town collector has been felled and robbed. The weapon with which the crime was committed is found on the ground and proves a clue to the murderer. The woodman denies all knowledge or participation in the affair, but the accident to his hand, the blood on his trousers, all taken as circumstantial evidence upon which a case is built up and vigorously prosecuted. The woodman’s son has faith in his father and goes to Paris to appeal to the higher authorities. No one takes interest in the little fellow’s troubles and tired and discouraged he lies down on a park seat to rest. He is rudely awakened by the police and a number of sympathetic people gather to hear his story and among them the sharp eye of the lad detects the disguised features of the man who stole his father’s ax. He makes the accusation and the man is taken into custody. At the station they find other evidence on his person that he is guilty of the crime charged to the woodman. The police telephone the home town of the boy and the Perfect rushes into the court room just as the judge is about to pass sentence upon the innocent, convicted prisoner.

Intensely Exciting—Well Dramatized
Unexcelled Photographic Quality

“Tender Cords”
RELEASE, WEDNESDAY, JUNE 2, 1909.

Drama. Approximate Length, 628 Feet.

The little daughter of an artist falls from a window and is killed. With the life of the child happiness also passes from the once cheerful and happy home. Richness becomes straitened, the husband, disconsolate, seeks comfort in the drinking bowl and the heartbroken wife is thrown upon her own resources for a livelihood. The burden weighs heavily upon the woman and she is finally compelled to seek separation. The couple conclude to divide the household effects and are assorting the clothes when an argument over the garments of the dead child touches the tender heart-strings of both, and anger once more gives way to love. The estranged are reunited and the memory of the departed lovers about the home like a dove of peace.

Perfect dramatization and photographic quality.

“Magic Carpet”
RELEASE, WEDNESDAY, JUNE 2, 1909.

Magic. Approximate Length, 357 Feet.

Amusing and entertaining throughout. The opening scene is in the Orient, and shows the Turk seated on a carpet, which magically carries him through the air to his destination. A vagrant steals the carpet and for his folly is spared almost to death by the magic-powers exercised upon him. Numerous very exciting experiences are made by the police, a maid, and others before the carpet again comes into possession of the Turk, who, greatly elated, soars away on his instantaneous and magic steed. Some very bewildering effects are produced and everyone will be pleased with the entire presentation.

George Klein
Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill.
19 East 21st Street, New York
Glass Plates for Moving Pictures.

Celluloid, as a substitute for glass, long ago established itself in both stationary and moving picture photography, and now, startling as it may look, glass is talked of as a substitute for celluloid in the latter class of work. Recently we had an inquiry as to the feasibility of some such system. A manufacturer complained to us that the cost of making moving pictures in celluloid was exceedingly high, the risks of failure many, and, above all, the possible accidents from fire so great that the hazards of the business far outweighed and outnumbered its reasonable chances of success. The matter was put to us in all seriousness, and at this moment we are aware of experiments being made with the object of bringing about the substitution of sheet glass both in the making of the negatives and positives for moving pictures instead of rollable celluloid.

No doubt to many this will come in the nature of a great surprise, especially to those who have come into the business during the last two or three years. It will, therefore, be news to them, and probably to others older in the moving picture field, that the glass plate has actually been used for the making of the negative and the positive in moving pictures by L. Kamm, an ingenious mechanician, who is still engaged in the business. The results we saw some years ago were distinctly promising. We do not think that the idea is actually being employed in practice at the present time, but it is perfectly feasible, as was demonstrated. It is obvious that if you could make your moving picture in a series of parallel rows on a large glass plate and from that negative make a positive and devise a suitable mechanical means for projecting the rows of little pictures, you would immensely cheapen the cost of production. In Mr. Kamm's invention, which was for moving picture spiral cameras and projectors, the plate was intermittently rotated by a screw and traversed by a cog on the end of its axle rolling along a rack as the plate rotated. If we remember aright, the pictures were made on 10 by 12 glass plates, and the results shown on the screen were excellent.

It has escaped general attention in this connection that some years ago Nelson, who, we believe, was an American inventor, also devised a spiral camera for the same purpose as Kamm. The plate was contained in a light-tight case having the lens midway on its vertical line. In other words, it looked like an ordinary box camera with a lens on its front and the crank or turner at the side. In this system the plate was moved from right to left across the lens by means of a screw on the driving shaft. At the same time it was intermittently rotated through a broken screen and the result of these combined movements was the projection on the plate of a spiral series of small views; roughly, we will say about one-eighth of the size of an ordinary single picture on a celluloid film.

Of course, the dimension of the plate limited the number of views on them. For example: On a 10 by 12 plate you would only get 240 pictures of half-inch size. But, then, this would be no barrier to the continuous projection of any number of plates of a moving picture subject. Roughly, a dozen 10 by 12 negative plates and a dozen 10 by 12 positive plates would give you the equal of a very long film; you would have many, many hundreds of small pictures on them.

An obvious difficulty suggests itself, namely, that of enlarging these small pictures. Theoretically there should be no more difficulty in enlarging to the proper size a half-inch picture than there is about a one-inch picture, provided that the original definition of both is excellent. It all depends upon the picture and the optical system employed. Anybody familiar with the projection of microscopic objects on the screen will know what this means. By way of illustration we will refer to Mr. Martin Duncan's celebrated Microcinematographic specimens of very minute organisms, hardly perceptible to the eye in the moving picture positive, and yet showing clearly on a 20 to 30-foot screen in a London hall.

In this article we have endeavored to answer the inquiries of several of those interested in moving picture work who have asked us whether it is feasible to employ a plate camera for the work. It isn't, of course. But it is well within the powers of some clever inventor to so adapt the lateral and intermittent movement of the plate behind the lens which will give a series of views on one plate that when projected by a similar system will show high class moving pictures on the screen produced at a fraction of the cost of pictures made on roll celluloid.

We publish this week some important news items regarding the position of the Patents Company towards the alleged infringers of its patent rights. For some time past much natural curiosity has been shown as to when the company would proceed to vindicate those rights by legal means. The first step was taken last week and a preliminary injunction has been obtained against one company. In all, so far as can be ascertained, there are about twelve other manufacturers open to the same legal process. The other documents which we publish are copies of letters signed by the Company's attorneys and patent lawyers to these twelve companies. These letters amount to a warning, of which, no doubt, proper notice will be taken. The publication of these news items sets at rest many doubts which were quite natural in the circumstance that the company has been in existence five months before taking legal action. However, the latest development of matters certainly clears the air.
The Modern Way in Moving Picture Making.

By Thomas Beding, F.R.P.S.

CHAPTER XII.

Photographing Outdoor Subjects. (Continued.)

Not the least interesting of the outdoor subjects of which moving pictures may be made are those which deal with natural history. Last week I specified street scenes and outdoor views generally. Now I come to a department—animal life—which never fails to excite wonderment and interest. I mean, of course, animal life in all its phases. We have only to realize how popular the Great Northern Company’s picture of the “Copenhagen Zoo” was to get an idea of the wide field open to the moving picture maker in this respect. Then Mr. Selig’s very attractive ad for the film “Hunting Big Game in Africa,” part of this ingenious production, shows us the noble lion in what seems to be his natural surroundings. It is rare, indeed, that one has the opportunity of sitting in a theatre and looking upon such a photograph as this. Still more remarkable, perhaps, is bird life in moving pictures, made by the Brothers Kearton. These clever naturalistic photographers some little while ago succeeded in making an absolutely noiseless moving picture camera. With this they penetrated to the remote haunts of some of the rarer fowl of the country. They actually succeeded in making moving pictures of birds in their nests—birds in fact living their own life unaware of the proximity of human beings. This must be regarded as a great feat in moving picture work. It demonstrates at once the possibilities open to really clever operators, and at the same time offers the public some idea of the many subjects that skill and ingenuity can obtain for their amusement.

Mr. Roosevelt’s sporting expedition to Africa attracted to that country a friend of my own, A. R. Dugmore, probably the best photographer of animals in the world. His work has recently appeared in Collier’s. I am sure that if Mr. Dugmore realized the value that would be attached to moving pictures of the interesting fauna he has photographed he would have gone provided with a moving picture camera. An instrument of this kind probably figures in the baggage of the ex-President—at any rate it is to be hoped that this opportunity is not to be missed. Wild animal photography demands a combination of skill, nerve and knowledge rarely possessed by the ordinary crank turner, but when it can be exercised, and successfully, the high value of the results should bring great money rewards. Some of our manufacturers might, with advantage, keep their eyes open for opportunities such as I have mentioned. But, to come nearer home and to choose less hazardous opportunities for making moving pictures, such places as the New York Bronx Zoological Park offers many comparatively easy opportunities. When an aquarium is found, as in the splendid building down at the Battery, the opportunity should not be neglected. Photography of fish in an aquarium is difficult but not impossible.

Such subjects as horse races, rowing, athletic games and the like were mentioned last week. There are also fish, birds, reptiles, insects and other feræ naturæ—the whole of the animal, bird and insect kingdom. For example, at my hand as I write this is a circular from that enterprising firm, the Warwick Trading Company, advertising a very unique series of pictures. This is called “The Bees’ Eviction.” It shows, by means of moving picture photography, seven views of a farm, illustrating the eviction of the bees from an old house and their removal to a new home. Do you not think that if this picture was shown on a screen in any moving picture theatre in the country it would greatly interest an audience? I most certainly do. There should be great scope for this and similar kinds of work in place of the somewhat senseless subjects which form the staple moving picture entertainment.

Of course, as I have pointed out, all this kind of work demands a higher order of intelligence than that of merely turning a handle in front of a pre-arranged scene. A moving picture man must, indeed, be something of a specialist to be able to photograph it properly. Your naturalistic photographer in stationary work is usually something of a naturalist, etc. So it should be in moving picture work, but the talent is to be had on due inquiry, as is amply demonstrated by some projections that are shown in this country. A common subject not often dealt with, but one with a never-ending interest to the public, is life on a farm or on land where fruit and flowers are under cultivation. Life in the fields is comparatively easy to photograph, and, when shown on the screen, especially if there is interwoven in that life a real human story, as the Kalem Company so very cleverly prove for us week by week, most fascinating food for the moving picture camera is offered. One of the most interesting series we can call to mind illustrated Canadian life and scenery—harvesting, salmon spearing, lumber cutting and handling, and generally the outdoor life of the great Dominion. These pictures, though professedly taken for the purpose of attracting emigrants to Canada, yet interest a general audience.

The reader will perceive in this short chapter that I have endeavored to point out the uses of the moving picture camera in depicting outdoor life and costumes. Of course I have in mind the inculcation, on the part of the users of the camera, of a desire to take advantage of the opportunities that lie, as it were, at their very doors. It is not necessary to go to Africa to find suitable subjects; they literally abound at all points of this country. Nor are the last chapters of this series addressed to the manufacturers alone. There must be, aside from the manufacturers, many users of moving picture cameras who could take such subjects as I have referred to, when opportunity offers. Then the negatives could find their way into the hands of the manufacturers in the ordinary manner. By these means the public, chiefl y on whose behalf I am writing, would have an opportunity of seeing the life of their native country shown on the screen.

It does not appear to be generally known that in New York there is a law which limits the seating capacity of newly erected moving picture theaters. You cannot build a place which seats more than 300 persons. This, on the face of it, is absurd. Of course, such a law clearly calls for amendment. But how is this to be brought about? The only representative body in New York City is the Exhibitors’ Association, which is doing good work. If this Association were more numerous and better supported, then the law might be changed—if it is desirable to change it. It is a common reproach that New York does not possess such handsomely commodious moving picture theaters as other cities. This may be the explanation. You can build an ordinary talking theater at which all the putrescent immorality of debased minds and bodies can be presented to thousands, but you are debarred from building a theater with which the moral, cleanly and elevating moving picture can be shown to as many people, which, as Euclid observes, is absurd.
Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER V.

On page 667, last week, the letters A, B, C, designating the various switches were accidentally transposed. The cut as reproduced below should be referred to in connection with last week's chapter.

FIG. 7

B C A

FUSES.

As has been stated, the electric current generates heat by electrical friction as it passes through the wires. A short circuit, ground or overload, might cause such large quantities of current to flow as would heat the conductor red hot, thus causing innumerable fires, or an excess of current might burn out large numbers of incandescent filaments were it not for the protection afforded by what is called the "fuse." This latter is a short piece of soft metal possessing very high conductivity (current carrying capacity), but which fuses (melts) at about the same temperature as does lead, of which metal it is largely composed. Hence, inserting a short piece of fuse wire in a circuit protects both lamps and wires from excess of current since the instant the current flow increases above the capacity of the fuse it "blows out" (melts), thus automatically breaking the circuit and stopping all flow of current until a new fuse has been installed, which cannot be done until the cause of excess has been removed. It follows, however, that the size of fuse used on any given circuit must be proportionate to the current used on that circuit. To install a six-amperé fuse on a circuit carrying but three amperes would not protect the lamps or circuit except to a limited extent, the lamps practically not at all. To install a fuse of greater carrying capacity than the wires it is designed to protect would be almost as bad as not installing one at all. It is not desirable, however, to put in fuses barely large enough to carry the current flow of a given circuit, since, if this is done, there is likely to be excessive and needless blowing of fuses, but it must be borne in mind that fuses ordinarily will carry about 20 per cent. overload. In the smaller fuses it is well to allow just a little leeway over even this, but not too much. Use common sense and judgment. The lamps and wires must be fully and adequately protected, still there is such a thing as excess of caution. The writer knows of nothing in this wide world not capable of being overdone. The novice will do well to proceed cautiously in this matter; however, until he knows just exactly what he is doing. He would better be too safe than not safe enough. In time he will learn just how far he may go without encountering the danger signal. There are several types of fuses in common use besides plain fuse wire, which latter is simply attached between the binding posts the same as you would a piece of copper wire. Before going further, let me caution you on one point: never, under any circumstances, put a piece of copper wire, or anything else but the proper size fuse, in place of a fuse that has blown out! Have an ample supply of extra fuses at all times. When a fuse on an independent circuit blows out it is a pretty certain indication that something is wrong. If you install another and it blows as soon as you close the switch you may begin to hunt for a ground or short circuit at once.

Fig. 9 shows two types of what is commonly known as "cartridge" fuses. These are reliable, quickly and easily installed and emit no visible flash when they blow out. They are in every way excellent. Fig. 10, A, shows the "Link" fuse, which is installed by simply compressing the hooks under the binding post terminals. This type is an excellent, inexpensive operating room fuse. Fig. 10, B, shows the "plug" fuse and receptacle, the whole being commonly known as a "plug cut-out." This form of fuse is in very general use and is most excellent for circuits of moderate capacity, say not exceeding ten amperes. For heavier current he prefers one of the other types, though the plugs are made to carry as much as fifty amperes. They are easily and quickly installed, and the contacts are excellent. Be sure, however, that you screw the plug in tight. There is no possibility of fire from this type, as the fuse wire is entirely enclosed by the brass, or mica, cap. Switches may be had with this type of fuse receptacle if desired. All things considered, this type is perhaps best to install on your switchboard unless you care considerably about extra fine appearance, in which case Fig. 9 style might be preferred. Plug and cartridge fuses are the only ones which should be allowed on a stage.

The operating room projection lamp circuit is a thing in itself. It is subject to heavy and frequent fluctuations of current and must be fused accordingly. There is absolutely nothing about a projection arc lamp which momentary excess of current, within reasonable limits, can in the least injure. The writer uses No. 6 wire for his operating room projection circuit and fuses with fifty amperes fuses. He has never experienced the slightest trouble through so doing. Of course, where lighter wires are used, a smaller fuse must be installed. A good rule is "fuse ten amperes over the current you pull under normal conditions." Be careful, however, that the main house fuses (fuses attached to main house switch) are equal in capacity to all cross-fuses, plus your operating fuses, else they might blow and leave everything in darkness. Link fuses (Fig. 10, A) are excellent for operating fuses, as they are cheap and easily installed.

When using plug or cartridge fuses remember to throw them away when they blow out. They are of no more use to you or any one else, and, if they get mixed with the good ones, it simply causes aggravation. Keep the various sizes separate and the whole lot in some handy place near the switchboard.

Be sure and have your fuse connections tight. Loose connections heat and very little heat will melt a fuse. A dirty contact is equivalent to a loose one.

WIRE SYSTEMS.

There are two wire systems in general use in incandescent lighting: the multiple arc and the three-wire. But there are some others occasionally encountered, viz: the multiple double and series multiple. To this must be added the high potential system, which is, in practical use, a multiple arc. What is known as a series arc system is used exclusively in arc lighting and is of no interest to the operator except that he be able to know it when he sees it, so that he will let it severely alone. A projection arc lamp cannot be connected into this system under any circumstances.

In the following diagrams the circle represents the dynamo and the X lamps; + indicates positive and — negative.

FIG. 11.

Fig. 11 is a diagram of the series arc system. This system comes about fifty volts per phase for the lamp in the circuit. A twenty-lamp circuit would have about 1000 volts. Each lamp must carry the entire pressure and all the current, which latter seldom exceeds ten amperes. You cannot connect a projection arc lamp to this system under any circumstances.

FIG. 12.

Fig. 12 is a diagram of the multiple arc system of wiring, illustrating the method of connecting a projection lamp thereto. You may connect in anywhere, simply attaching one wire to one wire of the light circuit and the other wire to the opposite, being
sure that the wires, switches, fuses, meters, etc., are large enough to carry your current. Before connecting ascertain the voltage of course, and arrange the amount of your rheostat resistance accordingly. In practice lamps are not usually attached between the main wires, as is shown in the illustration. Light circuits are run from the mains, as shown, and are called “service circuits.”

Fig. 13 shows the three-wire system, which is used mainly for direct current. In this system two dynamos are run in series, producing a pressure across the outer wires of 220 volts (usually) or a pressure of 110 volts between either the outer and center (“neutral”) wire. As has been said, the main reason for the use of alternating current lies in the fact that it can be generated at high voltage, carried to the place desired at that pressure and there easily transformed to lower voltage. This cannot be done with direct, or at least it is not practical to do it. Direct current is to be preferred but for this one objection that the three-wire system was evolved as a means of carrying relatively large quantities of direct current electro-motive force without prohibitive wiring cost. The diagram shows two methods of attaching a projection lamp to this system. In one we attach to the two outer wires and will get the full pressure at all times. In the two dynamos, usually (practically always) 110-volt machines, which will be 220 volts, and we must provide rheostat resistance for that pressure. The other and usual method is to attach to the center (neutral) and one outer wire, which gives us the pressure of one dynamo, usually 110 volts. Incandescent service circuits are run by attaching to one outer and the neutral wires and using 110-volt lamps. Service circuits may be attached to the two outer wires, however, by using 220-volt lamps, but it is not desirable to do so, since the high resistance lamp is not so efficient. In this system the center wire is called the neutral, and is both positive and negative. In practice the service circuits are run from both sides and kept as evenly balanced as is practical. The lamps of the circuits on the two sides burn in series, and the neutral only carries current equal to the difference in the load on the opposite sides. If the load of the opposite sides is evenly balanced there will be no current at all flowing in the neutral. It is possible, therefore, for the fuse of the neutral main to blow without affecting the lights of the system at all. As a matter of fact, however, it is seldom or never that a system is thus evenly balanced. You may cut your projection lamp in on any service circuit, which is heavy enough to carry the load by simply attaching, as instructed for Fig. 12 system. You may also attach directly to the mains if desired.

Fig. 14 is a diagram of the multiple series system of wiring, not much in use, however. In this system a very considerable range of voltage is possible, the lamps being burned in series. To ascertain the voltage of the lamps by looking at the tag pasted on them and multiply the voltage of the lamp by the number of lamps in the series, and the product will be the total voltage carried to the mains. Thus, if you find the lamps are 110-volt and there are two in series multiply 110 by 2. If there are five 50-volt lamps in a series multiply 50 by 5 for the line voltage, etc. You may attach a projection arc lamp, as shown, by providing rheostat resistance according to the line voltage.

**SERIES MULTIPLE.**

The series multiple system is a very bad form of wiring and is so little in use that it is hardly worth while describing. A projection arc lamp may easily be connected to it.

**HIGH POTENTIAL ALTERNATING SYSTEM.**

The high potential system is a two-wire system, in effect the same as the multiple arc system. It is always alternating and the mains carry pressure from 2,000 to as high as 20,000 volts, usually about 2,000, however. With the mains we have nothing at all to do, since they must be handled only by an expert electrician. Never attempt to touch, handle or meddle in any way with the mains of a high tension system, unless you hanker to reach the hereafter by a very expeditious route.

In this system there is what is called a “primary” and a “secondary” current. The current on the mains is high tension, but is, by means of a transformer (Fig. 15), reduced for commercial use, usually to 110 volts. The secondary current is taken from the secondary coils of the transformer on two wire service circuits, which are the same as the multiple arc system (Fig. 12), and your connections are made exactly the same as directed for that system. A full explanation of the transformer will be given under the head of “Resistance Devices” further on, but for the benefit of road operators and showmen the following instructions are given:

Fig. 15 shows a transformer attached to a pole. That is where you will usually find them. 1—1 are the high tension wires, which you must, on no account, touch since they will probably be charged with a pressure of at least 2,000 volts. 2—2 are the secondary wires, carrying usually 110 volts, to which you may attach your arc lamp wires. A—A are the fuse boxes, sometimes set in the sides of the transformer and sometimes, as in this case, isolated. The fuses are carried in iron plugs, which may be pulled or screwed out. For ordinary service circuits these fuses will be very small. The reason is this: they carry high tension current, being located between the mains and the transformer. One amper of current at 2,000 volts becomes about 10 amperes after it is reduced to 110 volts pressure, so that a three-amper transformer fuse on a 2,000-volt system will carry what will become 30 amperes at 110 volts after passing through the transformer. In many places it will be found that the wires entering the building (oftimes a church) where the show is to be given are not large enough to carry projection arc lamp current, and it will be necessary to run your own temporary transformer. First ascertain from the light company whether or not the transformer is large enough to carry your current plus whatever else it must take care of. This is important, since, if too small, you might burn it out and have to pay for it. Commercial transformers will stand a pretty heavy overload for two or three hours without damage, but this is easily overdone. Next, be sure that the transformer fuses are large enough to take care of your current plus the other load they must carry. These two points taken care of, you may climb the pole and attach your wires to the secondary wires (2—2, Fig. 15), just as close to the transformer as you think safe. The investigator, scraping the wires perfectly clean and wrapping the well-cleaned ends of your wire around very tightly five or six times. Run your wires through your switch, fuses and rheostat to the
lamp in the usual way. Of course this direction is for a temporary job, to use one or two nights only. Your wires may be supported on temporary insulators in any convenient, safe manner. But critics may say "How are you going to connect them to the board?" and here you can attach to them just as you would to the multiple arc system (Fig. 12), but in all cases ascertain whether or not the transformer and its fuses are large enough or you may have trouble. The main difficulty is to keep the improper work and a fool with, and unless you are very certain you know just what you are doing you had better let it severely alone. Sometimes, however, the operator on the road is practically forced to do these things, and the coming into the trade may be of great assistance. (To be continued.)

The Making of Signs and Posters for Moving Picture Theaters.

By Wm. I. Sachheim

CHAPTER II

Last week I drew attention to the unsuitability of the average nickelodeon signs and the need for their improvement. But criticisms, no matter how just, are seldom of much material benefit. They usually create dissatisfaction and havoc. It is my purpose to try and lead you in the proper direction of the subject. Mr. Kleine a special instructor of the art of sign making has written to us some hints, suggestions and illustrations to aid the most untaught to acquire a sufficient knowledge of the art of making signs to be of practical service.

The operator, agent or other employee may add to his income, as well as enhance the appearance of the house he is connected with, by following the directions set forth in these articles. Before proceeding, let me correct an impression that sign writing requires special talent or ability.

It is true that the man with an inclination for art can master lettering more rapidly than the untaught. Still few artists are good letterers. The formation of the letters of the alphabet is purely a mechanical operation, and therefore perfection can only be acquired by study and practice.

Devote at least one-half hour to one hour each day to diligent study of letters two or three years you will be surprised at your own improvement. But if you have no liking for the work you had better not attempt it, for labor without love is merely a waste of energy. After becoming interested you will find the work very fascinating. Don’t try to accomplish too much at the beginning. Content yourself with the instruction of the minutest detail, though the lessons may appear simple, intentionally made them so.

In my experience in teaching sign writing I have observed that the student usually wishes to paint a complete sign before he has mastered the alphabet. As I cannot come in personal contact with every one who takes up this study, I must impress upon you the necessity of attempting no more than what I advise.

Signs for Moving Picture Theaters.

The rules that govern lettering in general apply to moving picture signs, but as the latter are seldom permanent, perfect or accurate work is not absolutely necessary. Grace, neatness and style are more essential. I do not mean to say that accuracy is not desirable. But do not sacrifice "snap and artistic effects for perfect workmanship.

The signs should not appear "stiff" and stilted. Notice the theatrical lithographed posters that are plastered on your fences. You will get an idea of what your bulletin should look like. As moving picture signs serve a different purpose to the average sign, in that they are merely temporary announcements, they require no binding, and I have therefore devised a system of instruction and a series of alphabets especially for moving picture work.

Umbrellas.

The first thing necessary in starting the work is to provide yourself with the proper tools. These are not numerous. Usually the tools used by professional card and sign writers differ widely in the height and the tilt of their work tables, your individual taste and comfort should govern you in this matter. I have always found a flat table about 30 inches in width with a slight tilt or slant to it, the most satisfactory for this class of work, which is similar to show card work. For lettering muslin flyers or large signs on oil cloth, wood, sheet iron and the large bulletin boards in front of the theater, an upright position of the material will be found more advantageous. As this branch of the work will be treated later further mention is unnecessary at present.

A large board, three or four feet in width and any desired length, placed upon two wooden horses will answer the purpose of a table. Next secure some white or manila wrapping paper. A round piece a yard in diameter which to mark your lines, a yard stick, a T square, some turpentine, varnish, three or four brushes, and paint complete your outfit for the present.

The signs for moving picture theater boards are usually made on paper or cardboard and later tacked or pasted on the bulletin board. The beginner will find it rather difficult to paint upon the boards in an upright position. Therefore some sort of the flat table and the sheets of paper, and mounting the sign on the board after completion. Even professional letterers find this method the most practical. Colors ground in Japan, which can be purchased in any paint shop can be used with much better results than black or inky.

The brushes and method of using the paint I will describe in my next article.

PICTORIAL EFFECT IN MOVING PICTURES.

Last week we rebuked several writers for denying pictorial qualities to moving pictures. The writers who have taken up this proposition, as we pointed out, simply show their ignorance of the subject. It is with singular opportuneness, therefore, that we find amongst recent Gaumont films released here a series which proves the argument. Our contention that moving pictures of very high pictorial quality may be and are produced and are actually presented to the public.

This is a lovely picture called the "Dawn of Sunset." The Gaumont photographer knew what he was about. For, though he is dealing with inanimate nature, he tells a very beautiful story indeed, and he tells it pictorially; that is, in a series of well-composed, well-chosen, well-phrased shots in which all we have the effect of twilight almost sensuously shown. One seems to feel indeed, in the words of the poet, "the shades of night are falling fast." Then we see the setting of the sun, the last of the last rays, and finally the sun going down, showing the sea bathed in moonlight. Precisely how these effects are made is it not necessary for us to specify. What we are concerned with are the results, and certainly this film is a perfect study, appropriately toned, no doubt, in development, and conveying to the spectator all the delightful impressions of the actual phenomena of sunset.

In the whole world of nature nothing is more beautiful to look at than this. The film is a very fine bit of Gaumont photography and Mr. Kleine should be busy in supplying the demand for it.

NEW PENNSYLVANIA BOOTH LAW.

A new law with respect to moving picture theatres comes into effect in Pennsylvania. The letter was published in the State Theatre Journal last week.

The law requires that in future the booth in a moving picture theatre shall be constructed of fire-proof and rust-proof lumber, riveting to an iron or steel post to have an automatic closing shutter, automatic closing door and must be provided with a ventilating pipe. Two shelves will be permitted in the booth for the use of the operator, and those shelves must be of special construction. The law further requires that there shall be a permanent booth for use in moving picture theatres and a portable booth to be used in churches, halls and by traveling exhibitors for occasional entertainments. It will be seen that this is a very important law, which we understand is to be vigorously enforced.

Messrs. Williams, Brown and Earle, of 918 Chestnut Street, Philadelphia, Pa., advise us that they are prepared to supply these asbestos iron booths, and recommend the owners or managers of moving picture theatres, and we recommend the owners or managers of these latter to enter into correspondence with Williams, Brown & Earle without delay. These booths are packed flat for shipment, and they can easily be erected by a skilled mechanic.

ACTORS SEE THEMSELVES ACT.

Manager Lawrence, of the Bijou Theater, Edmonton, Alta., Canada, writes us that the members of the Theodore Lorch Company, which are presenting the sketch "Flirtations," were over the other night at a moving picture performance in which they appeared. He states that it appears that this company was employed by the Selig Phonoscope Company last Summer when they produced "A Mountaineer," "Shamus O’Brien" and other Selig films in Colorado. Mr. Lawrence learned that the company playing at the Orpheum had taken part in the production of these films and secured them from his rental agency, much to the gratification of the members of the Theodore Lorch Company.
The Patents Company and Its Rights.

IMPORTANT LETTERS TO ALLEGED INFRINGERS.

The following letters have been sent out by the legal representa-
tives of the Patents Company to every unlicensed film-
using motion picture machine user in the United States.

The first letter issued and sent out on May 26th from the
offices of Kerr, Page, Cooper & Hayward, Singer Build-
erg, New York City, has to do with the picture projecting
machine and is as follows:

"We are informed that you are at the present time using
a motion picture projecting machine which infringes one
or more of the following United States Letters Patent
issued to our client, the Motion Picture Patents Com-
pany of New York City, namely:

"Patent No. 578,185 dated March 2, 1898.
"Patent No. 581,749 dated April 12, 1897.
"Patent No. 675,992 dated May 14, 1901.
"Patent No. 707,934 dated August 26, 1902.

"You are hereby notified that your use of this machine is
in violation of the exclusive rights reserved to the Motion
Picture Patents Company by the Letter Patents enumerated
above, that failure of you, or any person in your employ, to
discontinue such use, or to obtain a license from the Company under the patents
named, will subject you to a suit for an injunction and
accounting for profits and damages arising from your infringe-
ment.

The second letter issued and sent out on May 26th is in
reference to films.

"Law Offices: GIFFORD & BULL.
"Washington Life Building, 141 Broadway, New York.

"We are advised by our client, the Motion Picture Patents
Company, that you are using and have used motion pictures
made in infringement of reissued United States Letters
Patent No. 12,192 granted to Thomas A. Edison, January 12,
1904, and owned by it; and are requested to notify you that
unless you forthwith cease such infringing acts, we are
instructed to protect its exclusive rights under said patent by
suit in the United States Courts and account for the
profits arising from such infringements and for an injunction
to prevent the use of such motion pictures without the license
of our client.

Yours very truly,
"GIFFORD & BULL."

PATENTS COMPANY'S INJUNCTION AGAINST THE MUTOSCENE COMPANY.

The application for a preliminary injunction by the Motion
Picture Patents Company against the Oklahoma Natural
Mutoscene Company came up for hearing before Judge
Wright in the Supreme Court of the District of Columbia on
Friday, May 1, and on the affidavits and arguments presented
by Melville Church, Esq., the counsel for the Patents Com-
pany, Judge Wright granted the injunction and signed an
order restraining the Mutoscene Company from making,
using or selling moving picture cameras in violation of the
patent granted to Thomas A. Edison for such camera.

In view of this order this company will be in contempt of
court if it should attempt to use the infringing camera any-
where within the United States, and undoubtedly the Patient
Company will immediately press for a final decree and an
accounting for damages sustained by it in this infringement
of its rights.

Following is the text of the order granting a preliminary
injunction against the Mutoscene Company, filed May 21,
1909:

"In the Supreme Court of the District of Columbia—Motion
Picture Patents Company vs. Oklahoma Natural Muto-
scene Company. In Equity. No. 28,533.
"This case coming on to be heard on complainant's mo-
tion for a preliminary injunction and on the affidavits of
Frank L. Scott, Thomas Armstrong, General counsel for the
company, and the exhibits annexed to said affidavits in support of said
motion, and on a certified copy of a decree of the United
States Circuit Court for the Southern District of New York
in the case of Thomas A. Edison vs. American Mutosceme
and Biograph Company, dated March 25, 1907, also
exhibited in support of said motion, and on proof of service
of said affidavits and decree upon the defendant herein, and
having been argued by Melville Church, of counsel for com-
plainant, and considered by the Court, it is now, by the Court,
this twenty-first day of May, 1909, ordered, adjudged and
decreed that the said motion be and the same is hereby grant-
ed, that it is further decreed that the said preliminary
injunction be issued out of this Court against the defendant,
Oklahoma Natural Mutoscene Company, enjoining and re-
straining the said Oklahoma Natural Mutoscene Company,
its officers, servants, agents, employees, workmen
and confederates, and each and every of them, until the fur-
ther order of this Court, from directly or indirectly making,
constructing, using, vending, delivering, working or putting
into use any infringing camera or apparatus or any infringing
or imitating the invention set forth in the Letters Patent to Thomas A.
Edison, reissue No. 12,037, dated September 30th, 1902 (as
particularly claimed in Claims 1, 2 and 3 of said patent), re-
straining the said company from the business of making, using or
vending the apparatus (or any apparatus similar thereto), designated in the
complainant's moving picture papers as the Warwick Camera, and described in detail in
the complaint against this company by Frank L. Dyer and Thomas Armat herein
above referred to.

"WRIGHT, Justice."

FOOL LEGISLATION.

After September 1 it will be illegal in the State of New
York to admit to a kinetoscope or moving picture show
anything which is "a most desirable and salutary law," Perhaps.
But good may come of evil, and different view of the
subject. From our point of view it looks like the making of all
the numerous samples of fool legislation of modern times.
The moving picture show can be mischievous, or it can be
educational, just as the authorities of a town where one is
interpreted may decree. Many pictures show scenes of
life in foreign lands that are not only entertaining, but
instructive. Sometimes a single set of these films will give
the young person a better idea of a foreign country and its
people than could be obtained by reading volumes of descript-
ive matter.

The moving picture show needs regulation undoubtedly.
But the temper of today is such that it would probably be
made clean enough so that every young person could receive
benefit from attending them. Legislation that forbids the
poor child from gaining information and amusement that
may be found in the moving picture show, information that
he would probably never be able to gain in any other man-
ner, gives another evidence that the thirst for lawmaking has
banished common sense from the heads of too many alleged
statesmen these days.—Tribune.

THE MARSHAW SLIDE CO.

Half-a-dozen or more victims of the unbusinesslike meth-
ods of the Marshaw Slide Co. again tell us of their experi-
ences this week. Mr. LeRoy Bickle, manager of the Thea-
torium in Bingham, Vermont, got a cheque for $250 for
a cancelled check cashed by them weeks ago, that he never
received his slides and they "admit injury by ignoring his
letters." We have had dozens of similar complaints from
the young person who return the books to us, provided that they
ordered them through the advertisement that appeared in this paper.

"HALLBERG'S" NEW INCANDESCENT LAMP ECONOMIZER.

The great success of the Hallberg Economizer for moving
picture lamps has led Mr. Hallberg to invent a new incan-
descent electric lighting system with a special economizer, by
means of which users of electric signs and incandescent
lighting will save a saving of 50% on their bills. As has been the custom with all devices put out by
Mr. Hallberg, this new system is fully guaranteed and full
protection is given to the user of these devices.

Mr. Hallberg will exhibit his electric economizer, flaming
arc lamps, spot lights, fans and new incandescent lighting
system at the convention of the National Electric Light Asso-
ciation, of which he is a member, at Atlantic City during
the coming week.
**WEEKLY COMMENTS ON THE SHOWS.**

**By Our Own Critic.**

The smiling lady in the ticket booth of Mr. Jacobs' Bronx Theater, at the Southeast corner of Wenderow and Park avenues, Bronx, refused my nickel the other evening when I called there, because she said she knew I was coming. Evidence of this was spread around and wide. I remonstrated with the lady for being such a bad business woman as to refuse money, but she was firm, and so I enjoyed the luxury of a free show. When it was all over and I was saying good-bye to her and Mr. Jacobs, she said more nice things about me, remarking that I was looking as if a Broadway theater was more in my line. But I "got back" by retorting that it was always a pleasure to me to visit the well-furnished moving picture house; which Mr. Jacobs' theater certainly is.

In the first place, it was specially built for the purpose so receive these latter-day immemorial patrons of the house. The Bronx Theater is situated in a thickly populated district, which appears to be prolific in small children of diverse nationalities. These and their mothers, together with many bird fanciers, appear to make up the average audience of the house. And with what rapt attention they follow the pictures on the screen! I sat like a human island entirely surrounded by a sea of small children, and while I was interested in what I was watching their little faces. They were a study in wonder and concentrated interest. The effect made upon their childish minds can only be surmised. I, for one, think it makes for the permanence of these moving picture pictures, a settled form of amusement. Poor is it not true that what we like as children we most retain an affection for all through the various stages of our lives? What are we, after all, as Carlyle puts it, "but children of a larger birth?"

One of the principal items in the program was the Humanoscope, or talking photograph. There was a Selig picture of "Rip van Winkle" and the people in the screen room and acted all through with such conviction that although I had seen it in many other forms, such as play, opera and condensed drama, the dear old story was just as fresh and absorbing to me as ever. And what was true of "Rip" the other night at the Bronx Theater was true of the other pictures shown. Everybody was deeply interested in them. And when a nice lady sang a nice song to a nice colored set of babies, why, we all joined in the chorus like a great family party!

There was a little feature the other evening which deserves special mention. On Tuesday evening of each week the ladies who are the attendants of the picture apparatus are given a number of tickets which entitle them to a chance for a prize that is offered. A small child draws the number from a basket, Mr. Jacobs calls it out, and if any lady present has a ticket corresponding to that number she signifies the same in the usual manner and is awarded the prize. This took place the other night, and, bless me, how pleased the woman looked to get her silver-mounted jug! Upon my word, I quite envied her as she proudly walked off with her prize. Thursday evening the gentlemen have their chance. Wonder if I shall draw the lucky number if I ever present myself at the Bronx Theater some evening? Think I should, Mrs. Ticket Office? As in the case of the ballot, a moving picture theater can be conducted to please all reasonable demands in a crowded neighborhood of working people, the Bronx Theater deserves commendation. If all other moving picture theaters which I have visited in and around New York City were as well conducted as this, there would be no call for the irrational and vexatious interference with the business that has recently taken place.

**THE PROGRESSIVE MOTION PICTURE COMPANY.**

The Progressive Motion Picture Company is the successor of a film exchange called the "Twentieth Century Film Company," formerly located at Ogden, Utah. The Twentieth Century Film Company formerly held an exchange license issued by the Patent Company. The Progressive Motion Picture Company, has been licensed by the Patents Company to conduct a licensed exchange at Ogden, Utah. In this business they have always been exclusively connected in the business of renting films, and neither of them have ever manufactured motion pictures.

**MOVING PICTURES AS NATURE STUDIES.**

This week the Great Northern Company released two subjects which merit special notice, less on account of their photographic qualities, which are excellent, than of the subjects. They deal with the animal kingdom. One of them is called the "Humane Films." The other film shows how highly an ape can be educated. The one in this picture behaves so nearly like a man would in similar circumstances that it is hard to believe one is not looking upon the picture of a human being in disguise. But we are not. We have seen educated apes before on the stage and have been impressed by the cleverness of their actions. This one is clothed like a man, eats like a man, drinks like a man, plays like a man. He also undresses and puts himself to bed. His keeper or mentor is present all the time, but does not prompt the animal. It is really a picture of the kindling of animal spirits, interest wherever it is shown. Children, in particular, will appreciate it. The other Great Northern film is of greater sympathetic interest—at least, according to our taste. It illustrates the natural history of animals, chiefly the latter. You see how the creatures watch over and tend their young. Is there anything so beautiful as the affection of a mother for her young? Women are proud of it, but they alone, it seems, do not have a monopoly of the maternal instinct. The cat, the dog, the horse, the rabbit, the fowl, the bird, the zebra, the elephant and others are here shown in their natural surroundings looking after their little ones in their own particular way.

**AN OLD RENTAL CONCERN, BUT PROGRESSIVE.**

While Chicago is acknowledged the center of the Independent movement, the exchanges in that city licensed by the Motion Picture Patents Co. are not complaining relative to the business. Messrs. Geo. K. Spoor Co. report an astounding increase in their business during the last couple of months and assure us that they are still staunch adherents to the well-known business policy of "The right film at the right price."

If it is possible to ascertain the worth of a principle from the results attained through a strict adherence to the same, we should say that the Spoor Company is a success.

They further inform us that in spite of extraordinarily keen competition rental prices are remaining substantially the same as before the advent of the Independent movement and that the rental business in their territory, generally considered, cannot be termed otherwise than satisfactory.
Notable Films of the Week.

BROTHERS IN ARMS. (Edison.)

Frankly, excellent as this picture is, we look upon it more as symptomatic of the type than as indicative of the top notch of possibilities that lie before the Edison Company. It is far away head of this company's recent productions, and yet here and there it falls short of that achievement which has been produced since an average of the film in that direction. Perhaps most of the minor technical defects of white and dark spots and splashes which mar the excellence of a picture and which we think greater care in the work-rooms would prevent, and which we think is a sorry defect.

It is that of two friends who parted after one of them had made a successful appeal to the heart of a girl whom they both love. They pass through some very stirring war experiences which must have cost the Edison Company a large sum toward the end of hard work, to record a scene and present. Indeed, when looking on these scenes wherein all the glory, all the excitement, and all the horrors of real war are graphically shown, one feels as if one was looking at an actual conflict. As time progresses one of the men, who has been made a captain, becomes a judge, the other a crippled tramp. The fate of the latter is to be arrested and brought before his one-time comrade-in-arms, not before, however, but after the former's little daughter, from death by drowning. Discovery at the trial in the court house occurs, and the judge sentences the prisoner to the best room in his house. The film ends by showing the trial of the principal characters, no Fiber in the way in which it was worked seemed to please the audience this week wherever it was shown. Dramatically it is perhaps not so closely knit as it might be, but this is a poor objection to make to a film which is well acted and photographed, too, as we have said, it is excellent, with the exception of the few blemishes which we have pointed out.

HUNTING BIG GAME IN AFRICA (Selig).

For topical interest this Selig picture certainly ranks rank as one of the films of the week. It is a clearly audacious mixture of the real and unreal, although there are many, no doubt, who would accept it as natural in the general character. The earlier scenes show Mr. Roosevelt and his party in Africa as one may roughly imagine them to have been when they got to their after a much-travelled journey, and there was there a mixture of Indian and African costumes in the dressing of the natives, but the whole thing is full of movement and shows great resource on the part of the producers. The ex-President shoots a lion, and the dead king of the forest is carried away on poles by willing natives. It is all very cleverly done. The real interest of the film centers, however, in the photograph—whatever was presumably done at Chicago—of a real lion. To get a shot of a real lion is no small feat. Mr. Roosevelt, as we understand it, has his shot out of another part of the African continent. At any rate this part of the film seems to have been taken with care and with a real interest in the subject. The pictures of the lions are excellent and are evidently carefully taken.

"THE SMUGGLER'S DAUGHTER" (Lubin).

Stories of the sea are always popular with moving picture audiences if they are well and naturally told. Who amongst us has not pored over an exciting narrative of smuggling life? In such cases the romance of maritime life drew half its inspiration from the stories that were told which were told about the smuggler's cave. This is one of the best pictures which Mr. Lubin has produced. We emphasize the word picture. He places the scene of the story on a very rocky coast with the waves beating and lashing themselves into clouds of spray. The eyes are delighted with these very fine photographs of coast characteristics. The story is a simple one, and it does not try to develop any great theme, but the girl, after landing his boat is neatly discovered by an ineptitious revenue officer. His daughter, however, prevents his arrest, and that revenue officer falls in love with her. With this in mind we see the scene before the girl returns to her work and is again shielded by her daughter. She shields her father only too well; the revenue officers are out for the delinquent. The girl assumes her father's hat and cloak and is shot in mistake for her father. She is lying wounded in her bed when the father discovers her plight, and so he very properly takes the blame upon his shoulders and gives himself up to the officers. The girl is left in the care of her revenue lover, and we are left to assume that she recovers and marries him. This is the outline of the story which is told against a very fine background of sea and rocks. The story is not unduly long and is given a swift and forceful treatment. It certainly pleased the audience before whom we saw it shown. On these grounds, therefore, we consider it entitled to a place as a novelty of the week. Photographically speaking the picture is fine, the photographs and tints are strikingly good. We will not term hypercritical, however, in pointing out that Mr. Lubin's atmosphere might have been made a bit more light and a fewer light and dark spots on it. Those are the technical drawbacks on the picture. But still it is a minor matter. The point we want to bring home to Mr. Lubin is this, that sea pictures of this quality are not as common as the usual run of subjects. Smuggling is by no means dead around these coasts, and the deviation of a daughter to her father is a very pretty theme to handle.

THE RESURRECTION (Biograph).

Step by step the Biograph Company is making for itself a unique position among American film manufacturers. Within the last few months its reputation among exhibitors and the general public has increased by leaps and bounds. We doubt whether the company will ever show the degree of popular interest in the Biograph pictures so much. It is sufficient for them that they like them and want more. The good photographic qualities of the pictures are now taken as a matter of course. But good photography our time is said to be taken for granted. There must be something more, and we think we know what that something more is.

It is the dramatic qualities of the pictures that convincingly appeal to the exhibitor and interested the public. The Biograph picture of the month is unexcelled for its dramatic and photographic qualities. In the former of these qualities it is very evident in "The Resurrection," a recent release. We were curious to see how the Fourteenth Street Company interpreted it. The melancholy struggle of the film for the public on the film when we saw it echoed our own interest. As the picture started to move, there was a sudden hush in the theatre, which always indicates concentrated interest. And that hush continued right to the end of the film, when the afflicted girl kneels at the foot of the cross on the Siberian steppes. In these same scenes, where the fallen girl is on her way to Siberia in company with other unfortunate, and is knouted by Russian soldiers, there is an aspect of unreality, excessively sharp modeling and not particularly convincing snow, which we suppose could not be avoided owing to the exigunity of space at Fourteenth Street. But in the preceding scenes, in which the peasant girl and the prince are shown, the effect is of real life. The scene of the penitential punishment for the girl, and the unmolested freedom of her betrayer, the Biograph staging is quite as convincing as that of an ordinary play. And then the acting of the leading woman is as the princes of the profession could present it. The excellent latter! We do not know the lady's name, but certainly she seems to us to have a very fine command of her emotions and to be able to express these emotions before such an unemotional thing as a camera. A very ordinary person indeed can act before a crowded house of interested men and women, but it takes a genius to do so with real feeling on a moving picture stage. For there is no easy, sympathetic audience of thousands before you there, but only the staff of the company or the matter-of-fact person who turns the handle and exposes so many feet of sensitized celluloid per minute on the players.

"Resurrection," of course, is a moral lesson; so were "Faust" and so were many other great tragedies. We think it really wonderful that the Biograph Company should handle such a theme with such fidelity and conscientiousness. The story is kept clearly in view through its closely-acted, well-costumed scenes, and it goes without saying, is well-photographed. The film should increase the popularity of Biograph subjects, as in all respects it is most noteworthy. As we have said before, the hushed atmosphere which precedes it is in our eyes the best criterion of its many merits.

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GREATER PITTSBURG FILM CO.

305.6 Berger Building
Comments on Film Subjects.

"Cigarette Making."—A Vitagraph educational picture, showing the process of cigarette making from picking the tobacco in the fields to the finished cigarette, with its fragrant curling smoke. The picture is good naturally it is extremely difficult to make perfectly clear photographs of machines in motion. The lighting where they are located is not always the best, but in this film most of their technical defects have been overcome and the picture shows really what it claims to be, a faithful representation of the processes of cigarette manufacture as practiced in the factories of the American Tobacco Company. Static electricity markings were very noticeable in this film.

"Old Sweethearts of Mine."—In this Vitagraph film the former Blind Man of Jerusalem is again presented. He is rather bombastic in his delivery and the picture, when the former blind man watches Christ pass, bearing his cross on the way to crucifixion, are so impressive they are not soon forgotten. One's attention is held irresistibly as the film builds up to a climax with the Master to whom he gave him sight to see the wickedness of the world, as exemplified in the dishonesty of his servants, the unfaithfulness of his daughter and the cruelty of those who crucified the Saviour and whose sight over his sufferings as it broke through his darkened vision, and he forgives. No description can convey the dramatic power of this picture. It must be seen to be appreciated. It is toned brown, and in the main this process alone is responsible for this excellent representation. It is a pity that it could run but one day. It ought to have a long run.

"Glories of Sunset."—Anyone who has ever attempted to catch the fleeting glories of a sunset should see this picture from the Gaumont studio. The success with which the colorings of this film are reproduced is remarkable. The coloring, the toning and the entire picture portray with remarkable fidelity the beauties of departing day and returning night. When it ended the audience showed their appreciation by applause.

"The Bondman's Fate."—A Pathé which is scenic rather than dramatic, the landscapes shown being especially fine. There is too much cold-blooded cruelty and an outright murder of a girl which make the picture depressing rather than entertaining, and the close seems to be without particular point.

"Cured by Gymnastics."—A Pathé which presents numerous funny incidents, but which inclines toward coarseness and is, therefore, rather undesirable than otherwise.

"Mr. Inquisitive."—A Lubin, which, like all the Lubin comedies, is funny and creates a good deal of sport before it closes.

"Officer McCue."—A Lubin which tells an interesting story in a species of dime novel manner. There are some climaxes, but they are not really dramatic. Technically the film is good, though some little things look queer. For instance, the policemen all have long coats inside. They march in and have on short ones when they arrive outside. Inside only one has white stripes on his trousers. Outside they all have them on. Of course these do not mar the story, nor the funny situations, but one wonders sometimes why it happens.

"Two Memories."—A drama from the Biograph studio which affords their star actress an excellent opportunity which she develops in a perfectly satisfactory manner. The acting in the technical department is good and admit that here indeed is true dramatic art. An actress, who can make events actually live before the audience, deserves the highest commendation. Technically the film has scanty flaw, hence the dramatic power can be enjoyed to the utmost.

"Eloping with Auntny."—One of the cleanest bits of comedy which has come from any studio in many a long day. The humor is worked out in a novel way, and while it has no particular dramatic feature, it is so cleverly funny that the audience laughs continuously. The technique could scarcely be improved, hence the picture deserves a long run.

"Jephthah's Daughter."—A Biblical subject which has been costumed and shot to bring out all the dramatic events of Japhir's daughter, and which, in capable hands, lends itself very readily to thrilling reproduction. In the hands of the Vitagraph Company this subject has been admirably worked out, and the result is a satisfying one. Much of the staging, which includes the costuming, must be taken on trust, but it would seem that the work has been well done. The priestly garb, the soldiers and the other figures to be costumed are given an adequate interpretation of modern scholars. In the acting, Ada Jephthah's daughter, the central figure of this tragedy, does her work as well as is possible. Jephthah is admirably acted, though the figures rising after he has refused mercy to Japhir's daughter appear a little more like the products of their parts. The others are merely accessories, and their work calls for no extended review. The film is toned brown, excepting the sacrificial altar just before the fire is lighted, which is a brilliant red, like the glow of a fire. Both changes heighten the effect and improve the picture. As a whole this effort is to be warmly commended. It is a film well worth seeing, and indicates the earnestness with which the Vitagraph people approach their work.

"Justice or Mercy."—A Gaumont which exerts a depressing influence, even though mercy, not justice, prevails and the beggar is permitted to go with his unfortunate daughter. By far the best bit of this film is the encounter at the pocketbook. This exemplification of mercy justifies the film's existence, and perhaps, one might say, makes it worth while.

"A Guest's Predicament."—A Gaumont comedy which is well acted and has several highly amusing situations, which are admirably worked out with close attention to details and a reasonably even technique.

"Cartouche."—A Pathe film d'art which is admirably staged and photographed. It is, in a way, an attempt at an historic reconstruction, since it would be scarcely possible for any individual outside a novel to perform the deeds credited to Cartouche. As king of thieves he is an admirable character, and he does his work so easily and naturally that he is believed, and it is his attitude when he is led away to torture is so compelling that one is almost constrained to admire him for his very indifference to his fate. The film is beautifully colored. While the subject is not entirely pleasant it must be confessed that it is thrilling and forces one to overlook the depressing features in the development and appearance of Cartouche.

"Vaccination Against Injuries."—A Lux which reproduces the character picture of one of the last surviving soldiers who have gone before. It has a good deal of rough humor, yet it develops a good many amusing situations and rouses liberal laughs as absurd after absurd situation passes. As a whole it is a heavy picture, but it might have been handled with a lighter touch to lend it a happy ending to serious trouble. The little boy, the principal character, is satisfactory and convincing. It would be difficult to do his work better. The grandfather is also good, and as the others are merely assistants their individualities scarcely exert much influence upon one. In the main the photography is good, but there are places where it might be improved. As a whole it is a satisfactory film. A touch of tragedy is given in forcing the Commissar to shoot his wounded horse, and then let him be carried away, who, as yet, looks upon him as a stranger. It is, perhaps, this touch which transforms the whole into an admirable film. Otherwise it's dramatic qualities are scarcely more than commendable to strike the fancy.

"In Sardinia."—An Itala picture which has two climaxes of dramatic interest which are well handled, but is otherwise rather commonplace. Nor is the photography even, varying from careful lighting effects to the harsh looking absolute dimness in some places. The appearance of a ghost just as the father is separating the young couple is well managed and the acting at this juncture is excellent. It must be admitted that the film is handled with considerable care and skill.

"Somnambulistic Hero."—An Edison picture which introduces a somnambulist doing a heroic piece of work which won for him the hearty congratulations of his friends. The interest is chiefly in the novelty of the idea, the sleep walker is sufficiently attractive to arouse interest, and in this particular instance the picture is applauded. Dramatically it lacks situations which can be called
ON THE SCREEN.

By Lux Graphicus.

Ever kissed or been kissed, reader? Of course you have. You remember the first you gave her or she gave you, don't you? Of course you do. The art of osculation is inherent in all created beings. Some, I believe, kiss by rubbing noses. Animals kiss. Ever see two dogs at the game, or cats? There is a great deal of human nature in man, still more in woman, and considerably more of it in animals.

Now what has all this to do with moving pictures? you ask. Wait and I will tell you. The other evening I sat out an entertainment in a New York house. The pictures were everything good and this is about what I remember about them. There was a story of an Indian to trail a kidnapper. In photography this picture is a great advance upon some turned out by the Essanay people and emphasizes, by comparison, what they are capable of doing.

"Caught On the Cliffs."—An Eclipse film which is more scenically and narratively interesting, which is given in the style when the baby falls over the cliffs, and another when the child is restored to his parents and his foster father turns to leave him. The principal interest is excited by the excellent re-production of mountain scenery, which includes rocks and cliffs that actually look like what they represent. In the main the photography is good, only here and there touches of dimness are noted. It is interesting but does not hold by its dramatic power.

"Objects Overruled."—An Eclipse which has some dramatic elements which cannot be said to have been developed as emphatically as they might have been. Where the turned away musician lover tells the soldiers of his passion for the girl. Or something, a little boy engages in a duel with the leader is another, but otherwise the acting is commonplace. In places this film is of poor quality, while in others it is good. The Eclipse pictures are generally so good it seems a pity that they should fail in any degree. The staging is quite in keeping with the subject, and while the humor is of the broad, suggestive kind it cannot be called unpleasant.

"Pere Milon."—In this reproduction of an episode of the Franco-Prussian War the Pathes have emphasized the brutality of the soldier at the expense of the Germans. This is a drama which has few elements to make it attractive, even though the Pathé actors are admittedly as good as can be obtained for pictures of its type. The reason why is where Pere Milon is recognized and shot because he has worked such havoc in the ranks of the Prussians, sixteen deaths standing to his credit. This may be an interesting subject for the French, on the same principle as a dime novel is interesting, but a film in which nineteen deaths are either shown or suggested is much too bloody to be tolerated in America. Good staging, good acting and a smooth running film cannot atone for these defects. It should be suppressed.

"Blessings Sometimes Come in Disguise."—A semi-humorous film from Pathé which mechanically is quite up to the Pathé standard. Possibly a young woman finding a husband through the loss of a dog makes a story worth all the elaborate puissance and staring of a waste of effort. It means nothing when it is done, and one follows the development of the story with a listless interest only.

THE KIMBLE ELECTRIC CO. HAS SOLVED THE PROBLEM FOR VENTILATING MOTION PICTURE THEATERS.

The point is being agitated that theaters should be ventilated, but the question arises how to do away with the everlasting humming of the fan? The Kimble people come to the rescue with a fan that is absolutely noiseless. Their fan has been successfully tested in other parts of the country, controlled by two hanging chains, any gradation of speed, between the maximum and the minimum, can be had. See their announcement on page 407.

This fan is usually run at high speed during intermission and reduced to a lower speed during the performance, thus keeping a constant circulation of pure air. The cost of running this fan is greatly reduced because the current consumption is the same with the fan in use, although it is run at very simply constructed and shipped in one piece, all ready to be installed. A child could run it, as it is stopped, started and regulated by the two chains. These chains can be put in the operator's booth or at any place desired.

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THE PATHE STANDARD.

Editor Moving Picture World:

Dear Sir:—Your edition of May 15th reached me this a. m. and, as usual, I thoroughly read it. I would like to contest a little a statement you said was made by the American manufacturers that they are constantly threatening that their films will shortly reach the Pathé standard of quality, but have not reached there yet. I found this under "Notable Films of the Week." I admit that "The Hunter's Grief" was by far the finest film of the week, but I also think that one company has attained the Pathé standard—I mean the Biograph Company. I'm thinking of the recent output of the two companies when I make this claim, noting comparing each particular film with each other. 

I wish for your opinion on the subject because I consider yours to be the very best and most conclusive journal that is dealing with motion pictures. If you will favor me with a reply, I will esteem it a favor.

ARTHUR H. ROSENBAUM.

Star Theatre, Boston, Mass.

[The American manufacturers to whom we referred are recent entrants into the moving picture field. We should have been more precise in our references and have said "some" manufacturers. Only the other papers of high grade, the companies' productions appears this week in "Notable Films of the Week."—Ed. M. P. W.]

AN INVITATION.

Editor Moving Picture World:

Dear Sir—Enclosed please find our check for two ($2.00) dollars to cover renewal cost of one year's subscription for Moving Picture World from May 1, 1909. Enclosed also please find two passes, which will explain their object and the location of our houses.

We would be delighted to meet your own critic at our especially built theaters, the "Imperial," in the Bronx, and our "Grand," in Brooklyn, and escort him (or her) down our carpeted aisles to a comfortable upholstered opera seat and see all the pictures the same week they are released, accompanied by a talented orchestra of ladies at our "Grand" and a male orchestra at the "Imperial.

Would be pleased to explain our system of ventilating the auditorium and our spacious machine room. From your weekly comments on the shows we see you have not as yet discovered these two palaces. We hope you will introduce you to us whenever you chance to be in these localities.

Why, we have some of the houses you have so far commented upon beat to a "fizzle," as the Moving Picture World says. We have no commentaries or parodies, and in our papers we have no code.

Trusting to have the honor of a visit from either yourself or representative in the near future,

Sincerely yours,

MCKENZIE & LANE.

1870 Bathgate avenue,


[Our own critic] selects his own shows for comment. In response to the foregoing invitation, he has chosen the house with the "talented orchestra of ladies" for an early visit.—Editor M. P. W.]

INDEPENDENTS AND THE CENSORSHIP.

Editor Moving Picture World:

Dear Sir—While the licensed manufacturers show a real disposition to abide by the Board of Censorship, in eliminating suggestive or too highly sensational films, the Independents seem to rely on sensational productions to build a name and a market for themselves.

It is true that at one time all the manufacturers got the wrong impression that the public was demanding and was craving for sensational films. That was wrong the work of the censors, but fully illustrates. Such demands have not been made by the public but by uncultured and unsuspicious exhibitors who, unable to judge themselves of the taste of the public followed their own low morals, believing that anything questionable was the right thing to draw an audience.

The Independents (American manufacturers) of to-day seem to follow the same course. They want to enter the market with audacity or quick demand for their productions, believing that they will not overpower the local element.

To fairly judge of this question I closely watched the admission to the Little Theater, on Fourteenth street. It is needless to state that such a theater is always well patronized, consequently it is a good place at which to form an opinion of the wishes of the public. On Saturday and Monday, May 15 and 17, I saw 12 new releases. The old films from the different licensed manufacturers showed that the manufacturers have enough good subjects illustrating the better sides of life, without haviing to ransack the slums for scenes depicting the ugly sides of humanity.

"The Jilt," "The Actor's Mother," "A False Accusation," "A Woman's Heart," "The Beggar's Coin," were five highly dramatic, well treated subjects, which kept the audience in their seats from beginning to end. In the other cases some very sad scenes depicting some of our weaknesses, going direct to the heart of the spectators; but at the same time we have some remarkable scenes, showing that even in our wickedness we have room for good scenes. These five films are free from any bad or immoral desires.

I wish we could say the same of the Independents. Such is not the case. Of three new films released by Independent manufacturers, the one, "The Death of a Son," is the product of a son. If such a man in the United States should treat his father in such a manner he would be quickly lynched. In the two other films, both of them have a similar scene—of a woman locked in a room at the mercy of a villain. One of the manufacturers, after giving a very vivid description of the struggles between a married woman and an intruder, adds in the circular: "We are forced to admit that the above is but a meager description of this powerful picture."

I am sorry to see the Independents adopt such a poor policy, and if they persevere in this direction they will soon find that they can not make a success with such highly sensational films. The Independent manufacturers should bear in mind that if in large cities they can find a few places where they can exhibit some suggestive films, they will find great opposition in the suburbs and the rural places.

Many suggestive scenes are sometimes necessary to fully and clearly illustrate a picture, but in such cases the respectable manufacturers do not dwell heavily on them. In "Mr. Myer's Mother" the manufacturer shows that the son, captivated by the members of his stage profession, forgets his mother, but the manufacturer does not show us any sensational or suggestive scenes. The presence of the actrees to give a right for the character of the son a mere neglect, as the last scene proves us that he still loves his old mother.

To resume my experience at Keith's Theater, we had two films which greatly pleased the audiences, "Animal Sagacity," "The Doings of a Poodle." Both are old films, but they were received with as much pleasure as if they had been new releases, as both depict the intelligence of animals and show us that often these dumb friends have better qualities than ourselves, at least more good will. The wonderful work of the dog, who after failing to arouse the house for help, goes to the stable and gets the horse to take him to the mother's house, thrills the heart of the spectator more than any of these suggestive scenes and does more good. The clever work of the poodle, snatching his master's pocketbook from the hands of the thief, caused much genuine laughter.

We had two historic films which made a good diversion and encouraged the patriotic feelings of many of our young citizens. They were "The Deadwood Days" and "Little Caesar." The balance of the programmes of the two days was made of seven comic films, some of them very clever and void of long chases and foolish tumbles. Yours, etc.,

L. M. BRADLET.

THE HISTORY OF SONG SLIDES.

Editor Moving Picture World:

Dear Sir—In a recent issue Mr. D. C. Wheeler states that illustrated songs were first used by Myer Cohen some twenty years ago. San Francisco, "Six Great Slides," states he saw them in London thirty years ago. They are both many years short of the origination of illustrated songs. In the year 1873 I suggested to Mr. Toby Foy of the idea of having a number of pictures made by artists and he after some thought evolved the idea of illustration by stereopticon, and commissioned me to purchase the machine, which I did of Peck & Co., 514 Broadway, New York City, with gas for making the gas, the old-fashioned way. John F. Poole wrote the song and I purchased from
Peck a number of portraits of historical Americans and such scenes as Washington taking leave of his army; the signing of the Declaration of Independence; Abraham Lincoln and his cabinet, etc.
Frank Girard worked the pictures and Billy Barry, the comedian, sat on the gas bag, in the absence of sufficient weight, on the first night.
Mr. Pastor took the song on the road on his annual tour and there must be many living to-day who can testify to this. The original pictures, I believe, are still in the possession of Mrs. Pastor.

Truly yours,
H. S. SANDERSON,
Manager for Tony Pastor,

May 20, 1909.

NOTES OF THE TRADE.

Leola, S. D.—A. M. Pierce, a local capitalist, will erect a modern opera house.
Waterloo, la.—Busby Brothers are erecting a new airdome on South street.
Mt. Pleasant, Mich.—Ramsey Byers is preparing to start a new moving picture theater.
Yorkville, Ill.—The W. W. Church Company has opened a new moving picture theater.
West Chicago, Ill.—The Jones-Thomas Company, of Chicago, will open a 10-cent theater here.
Charleston, W. Va.—Louis H. Ramsey, of Lexington, Ky., has opened a new vaudeville theater here.
Middletown, Conn.—Spink & Aichler have purchased the Scenic Theater here and taken possession.
Springfield, Mo.—Captain G. H. Peabody is making arrangements to open a moving picture theater here.
Nebraska City, Neb.—Frank S. Morse has sold the Fairyland Moving Picture Theater to Walner & Schnitzen.
Dubuque, la.—M. H. Cooley, of Herscher, has bought a part interest in the Princess Theater, on Court street.
Gallatin, Mo.—A. C. McCoy, of Cameron, has purchased the moving picture theater here and has taken possession.
Urbana, Ill.—J. A. Sternad, of Chicago, owner of the Elite Theater here, has decided to make extensive improvements.
Cerro Gordo, Ill.—W. I. Taylor is making arrangements to open a new moving picture theater in the Minnick Building.
Chicago, Ill.—Zeman Brothers have taken out a permit to erect a new moving picture theater at 800 Twenty-sixth street.
Champaign, Ill.—John W. Lyman, of Hastings, Neb., is making arrangements to open a new moving picture theater here.
Charles City, la.—Beckman & Brechmer, of Waterloo, are making arrangements to open a new moving picture theater here.
Scheneectady, N. Y.—Plans and specifications are being prepared for the remodeling of the Orpheum Theater, on State street.
Cincinnati, Ohio.—The Queen City Amusement Company will erect a new moving picture theater at 1036 Freeman avenue.
Asheville, N. C.—Satterfield & Co. have leased the skating rink at Riverside Park and will convert it into a moving picture show.
Lafayette, Ind.—Charles Jones has sold the Arc Theater to Louis A. Klein, of Fort Worth, Tex., who has taken possession.
Macomb, Ill.—Skinner & Thompson, managers of the Dreamland Theater, are making arrangements to erect an airdome here.
Hagerstown, Ind.—Pleasant and Gates Davis are erecting a new theater here, which is to be used exclusively as a moving picture house.

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Note what particular men of long experience in the Moving Picture business have to say about it.

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115 Nassau St., New York.

April 2nd, 1909.

Dear Sirs,—

We hereby give you the facts regarding the two Powers’ Inductors placed in service at our Imperial Theatre at Third Avenue, near Tremont Avenue.
As you know, we have had five $100.00 economizers in service for some time at our other houses. Comparing the Power’s Inductor with these, after a thorough trial, we have this to say: the current saving is satisfactory.
The light is more steady and one does not have to feed carbons so often, this saving in carbons is about 35% we find.
The adjustment switch is a valued improvement over our other saving devices.
Perhaps the best recommendation we can forward at the present is our order for two more Power’s Inductors to be delivered to our new house at 47th St. and Third Ave., Brooklyn, which we expect to open by May 15th, 1909.

Yours truly,

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Gladstone, Mich.—W. H. Needham and Clarence McLauren have purchased the moving picture theater of Habermann Brothers and taken possession.

Dickenson, N. D.—R. F. Warren has disposed of his interests in the Unique Vaudeville and Moving Picture Theater to Walter Junkin, who has taken possession.

Sheboygan, Wis.—E. J. Shlay has purchased the Lyric Moving Picture Theater, located in the Traster Building on North Eighth street, and made extensive improvements.

Pana, Ill.—The Delmar Theater has discontinued vaudeville and will in future show only moving pictures.

The White Palace still produces a good program of moving pictures each night. It has proven that a moving picture theater properly conducted is what pays in Pana.

Indianapolis, Ind.—The Orpheum, the newly appointed theater on Washington street, is meeting with great success. The theater is placed in a central location, and every feature of the audience and pictures and courteous attendants, is the key to its success.

Evansville, Ind.—William Burns, manager of the West Side Amusement Co., is busily engaged preparing for the grand opening of the Colonial Theater, in the West End, which when completed will be one of the handsomest vaudeville and moving picture houses in southern Indiana. He will use nothing but Independent films, as he objects to paying the $2 weekly license which is demanded for the use of Trust films.

Newport, Ky.—The "Nimo" Theater (an abbreviation of Ninth and Monmouth streets) is one of the neatest and most modern moving picture houses in this town. It was opened February 21 and made such a hit with the Passion Play on Good Friday that it was repeated by request last week. Miss Valentine Tresser is pianist. Mr. Burbank works the trap drums and effects, and Mr. Wyley, formerly with Davis' Cincinnati house, puts on the pictures. Messrs. Hennegan & Stopper, the proprietors, are justly proud of their place and the popularity it has attained.

THE ILLUMINATION OF THE THEATER.

J. Berthiaume & Co., who are proprietors of a high-class picture show in Spencer, Mass., and are about to build another place, are much interested in our report about the use of our issue of the 15th inst. in reference to lighting the show while the picture is on the screen. This matter was touched upon again on page 674 of last week's issue, where our reporter visited a theater where the illumination of the Colonial theater in the Near West Side, which being given of the aluminum-coated screen patented by A. L. Simpson, of slide fame. The object of this screen is to increase the reflecting quality, so that the amber-tinted electric light bulbs which are kept burning around the room do not interfere with the brightness of the picture on the screen.

We can point to another theater where the ordinary untinted lights are kept burning during the performance and where the reflector of the underpaint is kept, so good that we can read with ease the small type in the stories of the films in the pages of the Moving Picture World, while the picture on the screen is brighter and better than in some theaters that are almost in darkness. This comfortable illumination is obtained by a system that was first suggested in the Moving Picture World some time ago. The lights are arranged on the ceiling, especially over the aisles, but they are shielded so that the incandescent bulbs are not visible from any part of the screen nor in the line of vision of anyone looking at the screen. The light shines down direct on the heads of the audience and in the aisles, and as the seats are a dark red and the aisles are carpeted in red, there is no reflected light to dull the picture on the screen. The class of people who frequent this theater shows that the prevailing brightness is appreciated. In some other places we have seen the lights arranged so that they are shaded from the curtain, but as they are not shielded from the eyes of the people sitting behind, the effect is irritating and tiresome to the eyes. As we have said before, it would be a simple matter to arrange inverted V-shaped shades of tin which would reflect the light downwards, the outside of the shades to be painted a greenish or some dark color. In this way there is hardly any limit to the amount of light that may be allowed in comfort and safety.
OPERATORS.
By F. H. Richardson.

In the Moving Picture World, May 15th issue, appears an article under the caption "Poor Operators," the text of which follows: There's the current, the machine and a film put on the machine, close the switch, turn the crank and you have a show." Idea. Of course any one could do these few simple things, and, were it not for the fire danger, a ten-year-old boy could manage as well as any one. Lord, yes! The article in question is all right so far as it goes, but it has the wrong heading. It is a roast on operators who speed up, but the writer thereof fails to realize that this is one fact for which the operators sometimes should not be blamed, except in so far as one blames him for obeying the order of a manager or owner who is excited because the house is full and would rather ruin the show than lose a few nickels, though he will lose them anyhow, usually as a result of his action, but the loss will come later on; he will get the nickels that night, and that is as far as too many owners and managers are able to see.

The poor operator gets blamed for many things, and is to blame for many, but, if that is true, how much more is it true that the owners and managers are at the root of the evil? This "turn-the-crank" operator idea has done more to injure the motion picture business than the average exhibitor realizes or would care to admit if he did. The operator is the man who puts on the show, and you might as well say that a cheap barn-stormer can play Hamlet as well as the best talent as to assert that the cheap, careless, ignorant operator can put on a creditable show.

Speed is quite an important item, and in some films requires very close attention on the part of the operator, but it is by no manner of means follows that, as the writer of the article says, the machine should always be run at the same speed as was the camera which made the pictures. Very frequently the careful, intelligent operator is able to bring a roar of laughter or burst of applause from the audience by speeding up on some scene which would fall utterly flat if run at camera speed. Very often, too, camera speed may be greatly reduced in the machine, especially with heavy dramatic or religious subjects, with excellent effect. But in love stories there is an operator capable of discriminating nicely in such matters? and in those houses where real operators are employed how many of them have any encouragement in doing really fine work? I pause for reply.

But, after all, speed is only one small item in the turn of knowledge required to make a really first-class operator. He must thoroughly understand carbons, have a good working knowledge of electricity, thorough knowledge of the action of the electric arc, a working knowledge of optics, understand several electric wiring systems, and be a good mechanic, since parts of the machine require very close adjustment. In addition to all this, he must have some of the attributes of the salamander and be willing to work in a little 2 x 4 inclosed coop stuck up in any corner that an intelligent owner or manager decided was no earthly use for anything else. One prime requisite is that he shall be content with and exceedingly grateful for a salary equal to about half the wage of a hod carrier; in fact this is the first consideration with the average manager or owner, the little matter of ability being taken up only after the wage question has been settled. If the wage is low enough some managers are so well pleased that they forget the other trifling item (ability) altogether. "He can surely turn a crank," the intelligent—may I be forgiven for the lie in that word?—muses, and the ex-section man is hired. He is conducted in triumph to the "operating room" (God save the mark!), where he finds a bottle of six-month-old cement, a pair of broken shears, a ten-cent cast-iron gas plier and a ditto screw-driver. That's the "kit." (Of course he has no tools of his own; he wouldn't know how to use them, so why use any?) He also discovers a machine in more or less bad condition, a lamp he will need a crowbar to move, connected with a cable a size or two too small, the ends badly burned and several unsoldered joints in it. His resistance will consist of a rheostat just as small as will handle the current when it is all "in" and red hot. He will also find a five or ten-cent bottle of cheap oil kicking around somewhere, and it looks to him as if our "operator" closes the switch and touches the lamp house and it promptly knocks him down for the familiarity. The whole thing is charged, of course. He gets the film on, starts his "light" and puts on the "show." (Oh, he, he, he!) Our intelligent manager is tickled plumb to death. It's rotten, of course, but it is C—H—E—A—P, and nothing else counts.

The foregoing is a word picture of an extreme case—and no worse than the writer has seen time and again with his own eyes—but the conditions named obtain to a greater or less degree in an amazingly large number of motion picture theatres. The whole truth of the matter is, the average manager or owner

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doesn’t know enough about the business to know poor work when
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operator, and give him a chance to do his work right. He sees
the difference, but attributes it, nine times in ten, to everything
but the right cause.

Stop roasting the operator for a while, and hand a few bunches
to those who deserve it, just for a change. There is not one
motion picture theatre out of a hundred, the country over, in
which the best possible work is being done. That is a bald-
headed fact. Operator salaries are too low to induce many
really capable men to take up the work. Operating room condi-
tions are in thousands of cases simply wretched. Managers as a
general rule are so slow to recognize excellence by way of the
pay envelope that even the men who are doing good work become
discouraged and degenerate into sloppiness. If the manager
would look first to ability and then to the pay end, and if, when
they found they had a good man who was careful, painstaking
and delivered the goods, they would say, “Here, old man, I’m
going to spring your salary a couple of dollars,” or even a
dollar a week, and do it voluntarily, they might find the service
would be of the best all the time, provided always that the
outfit and operating room be such that good work could be done.

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It not only led at the start but has maintained its position by sheer force of superiority.

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The Edison Kinetoscope and Edison Films are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

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No. 644
Brothers In Arms Code, VENULUS Approximate Length, 972 feet

A Military drama. A film of extraordinary interest, with a virile, soul gripping story, tense in action, startling in situations and climaxes, all interwoven with a military display of majestic magnitude. A peerless presentation, powerful and picturesque, throbbing with heart interest, brilliantly acted and magnificently mounted with artillery roaring and cavalry dashing in actual action. A film that will increase your receipts by pleasing your patrons and attracting new ones. Have it included in your film service.

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No. 645
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A touching story of how, upon seeing a child kneeling in prayer, a jealous fishermen was induced to rescue her father whom he had assulted and put to sea in an open boat. A subject always in favor among the patrons of motion picture exhibitions.

RELEASED JUNE 1, 1909

No. 646
Professor Fix Fixed Code, VENULIEUS Approximate Length, 300 feet

Professor Fix, among other things, is a ventriloquial performer at county fairs. He came to grief, however, when some boys stole his dummies and he substituted live men for the latter. The live subjects forgot their lines and began to talk together when the Professor’s back was turned. The audience then caused things to happen.

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NEXT WEEK’S SUBJECTS
RELEASED JUNE 1, 1909

No. 645
The Curfew Bell Dramatic, Code, VELENGREL Approximate Length, 450 feet

RELEASED JUNE 4, 1909

No. 646
A Wife’s Ordeal Dramatic, Code, VERLEPPING Approximate Length, 360 feet

No. 647
The Hold Up Held Up Comedy, Code, VERLERNE. Approximate Length, 240 feet

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WHAT DRINK DICK.—A powerful moral lesson in Biograph pictures. "Oh, that men should put an enemy in their mouths to steal away their brains; that we should, with joy and gladness, transform ourselves into beasts!" That there is a wealth of truth in the alluring lines of the immortal bard Shakespeare is undeniable, for drink is the general of most of the world's woes. And yet, despite the warnings, we plunge headlong into the bottomless seething pit of intemperance. With joy you sell that drink for the downfall of a truly good fellow." With revol! Yes, for the portal of disaster is wide open. How will the millions and six and the other eight—see are enjoying their morning meal prior to his departure for work. A well known animal, working at his bench he strongly contrasts the drones, whose lives are a seething mass of dissipation. At noontime luncheon is served, and bitters of beer is brought to become a reviving becomes a butt of ridicule on account of his robust limbs, and after a deal of persuasion is prevailed upon to take just one drink. This was his undoing, for he likes the taste, and when work in over it takes but little encouragement to make him yield to the invitation to go to the saloon. Servants persuade, and make him linger so leisurely waiting for him at home, into whose presence he finally rears in an awful state of intoxication. Oh, what an awful sight the scene presents. The amased and almost heartbroken wife, with frightened children. Well, the seed is sown, and the noxious weed, nurtured by drink, is ready for the hilt of the knife and the cradle of the baby, the crib of the infant. With a horrid, heretical expression of nature, turning the heretofore good-tempered man into a veritable fiend. He comes home more the beast than human, until one evening he harps the little girl, and the little girl recalls that search of him. From tavern to tavern she goes until at last she finds him, but her pleading is in vain, she is driven out by the drunken father. However, she returns and makes her last plea for the father cursed by drink. Her tears and the little girl's tears, and the poor little child falls against the lust. This note awakens the sympathy of the woman, who reproaches the father for his brutal assault. The father resembles the interloper, with a blow, and the knife, and a pistol, he kills his wife, the baby, and the drunken father. The woman is cursed of the crowd. Yet, the scar is still perceptible. He has resolved to live right, and the woman calms the tears of the faithful wife and remaining child. Length, 913 feet.

ERADICATING AUNTY.—A-radi-cate—to root out, remove, exterminate; abash,—Webster's Dictionary. Well, that is practically what it means as the title of this Biograph picture. Tom Norton married Flossie, the niece and young ward of Miss Matilda Scroggins, and in a moment of indiscretion a good humor writer Aunty to visit them at their villas. Of course Aunty comes, and is accompanied by the handsome Josiah Whittington, the gentleman who has done the deed for the young couple. No sooner have they locked doors on the place than the trouble begins. First of all, Aunty and the revered gentile man object strenuously to the candied affection indulged in by the young couple. They proceed to ruin things to the hilt. The cook does not furnish the table to suit them, so there is trouble in the kitchen; the servants are not select enough, so they fall in for a share of the interlopers' despotism; and soon the household is in a total wreck. The couple have a last fling at light breaks in upon the dark and stormy situation which is the person of the attractive and popular young clerk from 

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HIS DUTY.—Duty is above all consequences, and often a crime of careless attention, is made to throw them overboard. It commands us to look neither to the right nor to the left, but straight forward. These were the noble principles instilled in the makeup of Jack Allen, the policeman. Jack.
Blinded for life the artist determines to prosecute to the limit and the stone cutter faces the possi- bility of his own death in battle. One day he is locked in one war, for the wife to confess the husband had committed murder, and he is forced to live secure sympathy for him from the jury. Swayed by anxiety to save her husband she yields to the jack to escape for the revenge. He is tormented in his prison cell with visions of his wife living with the artist and on the exhibition platform. When they are expose they kill her. He finds her, however, earning a living as a lawyer certifying to her innocence adds to the woman's despair.

The husband believes to discover anything but what the artist has told as a witness and goes to prison for a year. The poor wife is put away in an asylum. Carried in prison. Length 490 feet.

EDISON MANUFACTURING CO.

THE CURFEW BELL.—Cromwell’s time was a period of blood and iron, yet the gold thread of compassion ran through the scenes of the dramatic epoch. Such is the story of the little curfew bell. It is the story of a gentle lady, and the curfew bell.

A curfew bell is a favor to the gentleman’s suit and to meet must have appointment at a public inn. Here an accident occurred to have his wealth and a fair turned his into question by a roundhead officer and the gentleman defended his happiness that he had drawn for his life.

The place on a mighty rain was discovered by Cromwell’s men under circumstances which, false though they were, caused the gentleman to believe that the little curfew bell was his maid. The officer was greater the short shrift at the inn, he showed to her her prayers fell on deaf ears. Vainly she sought to keep the curfew bell for her fate he foresaw that night, but he was Optional. Despairing for the bell, tumbled the officer’s horse and prevented that seller from sending forth its signal of danger, and alone she stood. In the sky blue there she stood, the curfew bell was away back and forth she clung and stayed its tongs.

Brushed and torn she staggered down to find Cromwell returned and from him, touched by her wounds, restored to her the curfew bell which it had been desired to return to the gentleman.

It is one of the most beautiful stories in English literature. It is told in this splendid film. Approximate length, 960 feet.

THE HOLD UP HUPP—The Lures and Penalties of the Mountain Life. Dial

The Hold up Hupp is the story of a man and his wife. The man is a miner in the mountains. They thought they were going to hold up a store and make a lot of money, but they were caught and sent to prison.

The film is about 960 feet long. It is a story of the lives of the people in the mountains. It is told in a very sentimental way. There are a lot of beautiful shots of the country and the people.

THE WIFE'S INNOCENT RIVAL—A Jaunt on the Mississippi

The film is about 300 feet long. It is about a man who is trying to make his way on the Mississippi River. He has a rival for the affections of a young woman. The story is told in a very romantic way. There are some pretty shots of the boat and the water.

THE Cripple's Marriage. The principal characters in this remarkable comedy hit are a crippled man and a pretty girl. The cripple falls in love with the lady but is scorned by her. However, he perseveres and he performs a very daring feat, which is really beyond the limits of human possibility. The story is told in a very humorous way. There are a lot of funny shots of the cripple and the girl.

The film is about 450 feet long. It is a very amusing picture. The scenes are well shot and the acting is excellent. It is a picture that everyone will enjoy.

SAYED FROM CONVICTION. —A strong feature subject. The film is about a young man who is accused of a crime. He is put on trial and he is found guilty. He is sentenced to prison. The young man is innocent, but there is not enough evidence to prove his innocence.

The film is about 400 feet long. It is a very serious picture. The acting is good and the story is very well told. It is a picture that everyone should see.

URBAN-ECLIPSE. (George Klein)

TENDER CORDS.—The little daughter of a great man is ill. Will the life of the child the happiness also passes from the once cheerful and happy home. Relations between father and child are strained, the child seeks comfort in the flowing bowl and the heartbroken with hard labor to get the child.

The burden weighs heavily upon the woman and she is finally compelled to seek separation. The couple decide to divide the household and one of the servants, who is a favorite, takes charge of the children. The little girl is kept busy with the servants, and the weeks pass without anything happening. But one day she goes to the window and sees a cloud moving across the face of the sun. She runs to tell her mother, who is sitting at the table, and she runs to tell her father.

The film is about 500 feet long. It is a very moving picture. The acting is excellent and the story is very well told. It is a picture that everyone should see.
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way to love. The estranged are reunited and the memory of the departed lingers about the home like a dove of peace.

Perfect dramatization and photographic quality. Approximate length, 628 feet.

MAGIC CARPET.—Amusing and entertaining throughout. The opening scene is in the Orient, and shows the 'Shah' on a magic carpet, which is lifted magically through the air to his destined goal, a young prince. The carpet passes away in the heart-broken prince's arms. The latter feeling his recreation to such an extent that he sees her face and sits in her lonely home thinking of her dear departed one, and although his blind husband is well, he is not able to divert his mind from the memory of her great sorrow it is without effect, for the stricken woman is beyond aid. The doctor gives her up as a hopeless case, but tells her husband that she might be saved if she could deceive her by replacing the deceased child with another, but this seems entirely out of the question, until one day while going down the street the doctor comes upon a little ragamuffin who resembles the dead child very much. After giving the youngster a little change he induces her to accompany him to the home of the invalid, where the wife is dressed in the clothes of the dead child. Going then to the stricken woman they lead her into the room where the child stands. The prince is now overjoyed, and for its desired effect, for the happy woman regains her reason and claps the little one to her heart.

At the home of the little wail the poor old parents are beginning to worry about her prolonged absence and are at their wits' end, when suddenly the door opens and there stands their child dressed in beautiful clothes and accompanied by her benefactors, who, after explaining the situation to the people, receive their consent to adopt the little one to take the place of their dead darling. The weary stricken couple are made comfortable for life through this just deliverance and receive a very large sum of money. Length, 712 feet.

MAKING TAMBOURINES.—The use of tambourines in many different ways makes the manufacture of these instruments a very important and lucrative industry. In this picture we get a vivid idea of the skill required in making them. We see the process from the beginning, thus showing the time that the frame is cut from the rough wood and shaped, and the material for the bows, etc. Some are extremely plain, while others are very artistically decorated and display great skill in workmanship. The last picture shows how they are used in sunny Italy where we enjoy a beautiful view of the streets and the effects of the tambourine on the ballad keepers. Length, 500 feet.

ADVANTAGES OF AVIATION.—This fine picture is a clever satire upon the possibilities of using the aeroplane as a means of travel. Length, 522 feet.

A BRUISED HEART.—A young man and his fiancé enter the tailor's shop. He is driven to a fashionable cafe where it is their custom to spend their evenings in search of diversion. As they enter the place the young woman catches sight of one of her old admirers and without letting her companion see her, she bows slightly to the man and passes on to the dressing room. When they have removed their wraps the young man asks some of his friends in the conversatory while the maiden enters the drawing room to greet some of her acquaintances. The young man happens to look through a window and there, to his amazement and horror, he sees his fiancée over to the stranger, who is seated at a table, and like old friends, their greeting is most effusive, and the man takes the young woman. So terribly is the young lover affected by what his eyes have just seen that he sells his horse from the place, leaving his unfaithful one with the one whom she loves.

We next see the heart-broken youth some time later when he is struggling to forget his loved one, and while out strolling with some friends he happens to meet her in the company of his rival. So furious does he become that he strikes at the man, only to receive harsh treatment in the latter's hands and to have his old love turn her back in scorn upon him. So trying is the ordeal that he leaves his friends and wanders away to a remote part of the town where, pulling a gun from his pocket, he tries to die. The bullet, however, only inflicts a serious wound and he is removed to his home where, in his bitter despair, he calls for his faithless one. She is summoned and when she reaches his bedside her presence has the wondrous influence over the wounded lover and he immediately revives and explains the cause of his rash act to the tearful and penitent woman who, calling him a tramp, promises only to love and honor him in the future. Length, 492 feet.

CARNIVAL AT NICE. 1909.—This great carnival is a yearly event and is held the week preceding the beginning of the Lenten season, the magnitude of which can only be appreciated by seeing this annual event which was taken during the big parade. A vast amount of money is expended in making this celebration an epoch in the history of the city and prices are offered the different participants, who are all dressed in costumes, some beautiful, while others are extremely grotesque.

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SOLDIER'S HEART.—A young lieutenant is betrothed to a pretty maiden and during the reception given in her honor, the groom receives a note, and without explaining the contents, anonymous flowers, and a note. He jumps to the conclusion that there is a woman in the case, and goes to another admiral, who, in his locale, finds to his surprise, but after explaining the nature of their visit, their curiosity is soon satisfied. The girl youth produces the note, which is a line from his mother, stating that she is coming to town, and asking her son to meet her. To give the declaration he calls the old lady from the next room and the letter comes forward and is introduced to her future daughter-in-law, while the lusty detective, who is turned out of the place. Length, 490 feet.

GAMBLER'S HONOR.—A rough-and-ready fellow sits at the gambling table until his last cent is gone, and already believing in debt to one of his friends. His credit is no longer good enough, and the place and gone home. Arriving there he meets with another gambler, and the two of them gọn, from which the gangsters remove their treasures and remonstrate with him. In the best of the alteration, a third figure enters, with a mask and a domino-wearing wife, and the two men are left, but without success; at last he spiles the clock and candlesticks and fills upon a scheme whereby he will make himself. He takes the goods and climbing out through the window goes to a pawn shop where he pledges them for a small sum after which he returns to the gambling den. In the meantime, a young woman has found her way into the room when she discovers the loss of the ornaments she believes stolen by her husband. Coming to the gambling den she thinks she will give him a dose of his medicine, so sitting herself at the table orders up a lot of drinks and enjoys herself at her heart's content until finally the husband, realizing his great mistake in treating his wife so shamefully, leaves the place with her, vowing to turn over a new leaf. Length, 250 feet.

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THE LOST HEIR.—The coverers takes the little girl for a walk. While sitting on the water's edge she talks with a girl, who is cornered. She is the girl who accompanies the volunteer detective to the lieutenant's apartment and take the boat, and the girl discovered where the youth produces the note, which is a line from his mother, stating that she is coming to town, and asking her son to meet her. To give the declaration he calls the old lady from the next room and the letter comes forward and is introduced to her future daughter-in-law, while the lusty detective, who is turned out of the place. Length, 490 feet.

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FIGHTING BOB.—Lieutenant Robert Willard, known to all his friends as "Fighting Bob," meets the daughter of a wealthy merchant, while his ship is at anchor in one of the small Mexican ports, and is struck by her beauty and spirit. In love with her, he arranges for her marriage, and when his ship goes away and a chase follows as novel as it is funny, at a lost Indian. The battle is fought. He jumps through a chink in a bedroom and conceals himself in a folding bed. Six policemen, who are chasing him, close in on the prisoner and carry him away. On the street the bed breaks through the Indian detective, who is engaged in helping the young man in triumph to the station. Length, 345 feet.

Oliver Twist, by Charles Dickens.—Miss Ella Prosper leads in the part of Oliver Twist. Scene 1. Interior of English Workhouse.—The matron's room, Mrs. Twist, carrying only, knock. Door opens by itself, Twist goes in, offered for shelter, Sally conducts her and the baby to the war. Scene 2. Wardroom.—Mrs. Twist in bed, asks for her child. After blessing him, falls back dead. Sally takes wedding ring and locket from corpse. Scene 3. Mrs. Twist's room.—Oliver and Mrs. Corney talking and drinking as Susie enters, tells that Sally is dying and asks for Mrs. Corney. Scene 4. Wardroom.—Sister in bed, patients singing as fast as they can out of danger. Scene 5. Busy Kitchen Fifteen Years Later.—Fireproof Theatre-House.—Fillmore, one of the men, Oliver goes to Bumble, who is at the cadets, asks for Mrs. Bumble, and Bumble and the girls tabling and drinking as Susie enters, tells that Sally is dying and asks for Mrs. Corney. Scene 6. Country Road Near Barnet.—Artful Dodger spies Oliver walking alone weak and tired. He follows him, takes off his hat and offers to which Oliver agrees. Scene 7. Farm.—Fenim fire cooking, others sitting around smoking and drinking as Dodger sits down on the veranda. Scene 8. Bill Sykes' room.—Bill snarls away on the bed; Nancy, his wife, mending his coat.

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Scene 9. Fagin’s Den.—Fagin calls the boys together and instructs them in picking pockets. Scene 10.—The boys gather round and break the book and while reading, Dodger picks his pocket.

Scene 11. The Street.—Oliver arrested for the crime.

Scene 12. Police Office.—Oliver brought in by officer; he is taken to the station and questions.

Scene 13. Brownlow’s Sitting Room.—Oliver sent on an errand.

Scene 14. Outside London Tap Room.—Fagin and Sikes send Nancy for Oliver. Oliver appears and is taken to the office.

Scene 15. Fagin’s Den.—Fagin brought in and his money that Brownlow had taken from him is restored.

Scene 16. Brownlow’s Home.—Brownlow and his wife receive Oliver, and he pilots his return to London.

Scene 17. Fagin’s Den.—Sikes and Fagin plan to rob Brownlow.

Scene 18. Toby Cratchit’s crib.—Sikes and Oliver enter, talking with Toby, leave with cudgels, dash home.

Scene 19. Rear of Brownlow’s Home.—Oliver forced to leave the house. He finds the landlord, another shop assistant, and an inner shop assistant.

Scene 20. Collar of Brownlow’s Home.—Oliver creeps toward the stairway, is seen by Brownlow, who fires upon him. Oliver takes refuge.

Scene 21. London Bridge.—Nancy meets Brownlow and Rose and gives them a paper. Fagin observes the scene.

Scene 22. Sikes’ Room.—Nancy asleep as Bill enters; they meet and she is roused.

Scene 23. Prison.—Fagin’s death.

Scene 24. Interior Sikes’ Rooms.—Sikes hanging by the rope, dead.

The Moving Picture World

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MIRACLE OF LOVE.—Picture shows a happy family, father, mother, and two children. Father has a good time, while his little girl gets sick. He takes her to the hospital, where the doctor assures her of the danger; then the father finds her intoxicated. He tells her that she is not his daughter. He, being a doctor, restores the child’s health.

LIFE OF A WOODANT.—This is a very interesting picture, showing how ants live, also some training. Length, 400 feet.

GRAND STAG HUNTING.—Shows his Majesty going out hunting and his wonderful dogs; how they manage to catch the stag. Length, 450 feet; trained. Beautiful scenery makes this one of the most interesting pictures of this kind ever seen. Length, 400 feet.

POOR LIFE.—Shows a poor family. The father takes the children out of the house one day and treats them brutally and they run away from him. The next day he is looking for them, and takes them to some friends, who pick them up and take them back in, and give them a home.

GREAT FLOOD IN INDIA, SEPTEMBER 1906.—Shows the greatest flood in India and its terrible destruction.

THE ARTIST’S DUMMY.—Shows how a dummy is made out of five mannequins, but it is then destroyed, but is finally returned to the artist. Some very wonderful tricks, which keep one laughing. Length, 300 feet.

HENRY FARMA, THE KING OF THE AIR.—This shows the wonderful flights of this famous aviator. Length, 500 feet.

HOME OF THE ARABIAN.—Shows the home of the Arabian, his tent, 150 feet.

GREAT FLOOD IN INDIA, SEPTEMBER 1906.—Shows the great flood in India and its terrible destruction.

DESERVED PUNISHMENT.—The man takes his wife and children, and leaves them in the fields. A tramp comes along and takes his clothes and puts them on, and, finding himself two gentlemen. They take the wife and children, and leave them in the fields. The tramp goes away, but being too honorable to keep the notes and money, he throws them away.

SWEETHEART’S BOUQUET.—A lover buying a bouquet of flowers for his sweetheart. The flowers are so beautiful that the boys put some sewing powder in the bouquet, and when the girl presents it to her, he gets put out of the house. Length, 98 feet.

STRONGER THAN DEATH.—A girl alone in the fields, and a man takes her. The girl makes the man take his wife and children with him in the fields. Both are in love with her. She promises to marry the man, but he finally marries her. Length, 750 feet.

THE NEWLYWEDS.—Shows a newly married couple buying furniture. The first furnishing shop is a lot of furniture and glassware before they are finally settled down. Length, 300 feet.

THE ORIENTAL MYSTIC.—Miss Wenthurn, a maiden of oriental mystery, is interrupted in her work by an unexpected visit. He is a young man who has a strange attraction for her. He is rich, and evidently meditated by her beauty. The girl becomes entranced and is possessed by thoughts of him. Her lover, who comes upon her, is a young man who is determined to follow her. He is able to break the spell. She falls asleep, and the young man takes her to bed, and she is carried through the hallway, stoves before a ball rack and disappears from view. The officers search the entire house, but are unable to find them. A servant in the furniture comes to the sick woman and is found guilty and arrested. Length, 545 feet.

GRIP IN THE FAMILY.—A whole family having the grip. The doctor prescribes some medicine which is inspiring to all who use it. Very fascinating. Length, 500 feet.

TROUBLES OF A FISHERMAN.—Two fishermen are fishing in a brook. One of them has poor luck and is discouraged. He goes away, leaving his line to carry him. He is surprised to see a fish come along and carry him. He is rescued and thrown out. Length, 400 feet.

MURDER AT THE MEETING.—A woman and her husband are attacked and murdered by a man. Length, 300 feet.

MIRACLE OF LOVE.—The boy catches a tram and drags it out of the street. The man catches it and drags it to the driver. He turns round and round against the wall leaving a Turkish pattern in his wake and at the same time disappearing. The officers are again called, roll up the latest and finally secure the engine. They are then able to see who are the hucksters on and start to drag him off when again he disappears, leaving only his clothes behind. Length, 300 feet.

BIS McKEE.—A man is rescued from the lake. He is very entirely frightened as he is saved from the water. He is then taken to the hospital and treated. Length, 300 feet.

SWEETHEART’S CHRISTMAS.—A young man: attractive young man, who meets his sweetheart and she promises to marry him. He goes to get money from a bank. He returns and the tramp gives him a good beating. Length, 325 feet.

JOHN AND MARY.—The boy catches a tram and drags it out of the street. The man catches it and drags it to the driver. He turns round and round against the wall leaving a Turkish pattern in his wake and at the same time disappearing. The officers are again called, roll up the latest and finally secure the engine. They are then able to see who are the hucksters on and start to drag him off when again he disappears, leaving only his clothes behind. Length, 300 feet.
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Good Operators out of work may have their names listed free in this column.
Notify us when you have secured a position.

Ira E. Bolts, Acampo, Calif. Operator, experienced, sober and reliable, will go anywhere.
Bert Levy, 827 Third avenue, New York City, wishes position as operator; has had five years' experience; willing to go on any road. J. A. King, 1245 W. Hazzard street, Philadelphia, Pa. Experienced licensed operator, electrician and manager; 5 years' experience; references; gas or electricity; go anywhere.

Harry H. Waterman, 4 Locarno street, Boston, Mass. First-class electrician and operator, 8 years' experience; has license; will go anywhere, cash player or cashier. Giffen-edge references. Do own repairing; full set of tools. Will go anywhere. WANTED—A position as demonstrator of machines or films at the exhibition to be held at the Crystal Palace, London, Eng., in June-July next. Six years' experience, both English and Canadian. Address Electrician, Box 161, Ingersoll, Ont., Canada.

Geo. A. Cortis, 32 North street, Pittsburg, Mass. Operator; Massachusetts licensed; 3 years' experience; best references. At liberty, moving picture operator, refined entertainer, musician, piano and tenor soloist. Piano and Judy performer. B. E. Beal, 1104 Dean street, Brooklyn, N.Y.

Licensed Operator wishes position, willing to go on the road; also take a steady city job. Address Neil Johnson, care this paper.

Singer wishes position; can furnish up-to-date illustrated songs. Address Theo. West, Box 230, Madison Square, New York City.

E. B. Hicks, Franklin, Ind., P. O. Box 571. Experienced operator and electrician; seven years' experience; single, sober and reliable; go anywhere. Reliable Moving Picture Manager who is an expert operator and electrician, and one who can deliver the goods. Years of experience, sober and reliable, gilt edge reference. O. B. T., 725 Brook St., Louisville, Ky.


G. A. Cram, 269 E. Blackwell St., Dover, N. J., A-1 operator; 5 years' experience. Desires position in or around New York.


Glade R. Linnstruth, Carthage, N. Y.; operator; 6 years' experience; first-class projection guaranteed. Reference, Moline Film Service, Syracuse, N. Y.

Chas. C. Dawson, 705 Lyons St., Des Moines, la. Operator and electrician, experience with all kinds of gas appliance. Will go anywhere.

James Bult, P. O. Box 154, Lake Charles, La. Operator and electrician, desires permanent position.

Grady Fletcher, Dothan, Ala. Experienced operator, good habits, desires steady position.

Carl Butts, 220 Wood street, Titusville, N. Y. Experienced operator, sober and reliable, seeks position, desires steady position.

G. Leslie Palmer, Box 507, Sidney, N. Y. Experienced operator, reliable, with best references, wishes position. New England or Middle States preferred.

W. H. Green, 533 East Seventeenth street, New York City. Experienced operator, electrician and lecturer, would like position. Three years' experience, New York City license, non-smoker and non-drinker, highest references. Any offer with reliable people accepted.

L. G. Sherman, care of Moving Picture World, experienced operator and manager; 12 years' experience, all sources of light. Will go anywhere.

C. C. Durysa, Nunda, N. Y., operator, references. Sober and reliable, will go anywhere.

C. W. Gray, Leon, Iowa. Three years' experience as operator and manager. Will go anywhere.

A. V. Weaver, 2 South Clinton street, Poughkeepsie, N. Y., wishes position as operator; can furnish best of references; sober and reliable; can repair machines. Will go anywhere between New York City and Albany.


SOONER OR LATER

You're bound to use
LEVI'S SLIDES
You might as well begin NOW
The brightest, breeziest and snappiest Song Slides on earth, as fresh and wholesome as a breeze from the prairie
Price, $4.50 Per Set with Music
“SEE THE DIFFERENCE”
LEVI CO.
26 Union Square, New York
U. S. A.

If You Want to Make Money
READ THIS!
And if you are wise you'll follow our advice

(1) You must be “Independent”

(2) You must use our Film Service which is entirely different from the others

(3) You must ask for our Special Summer Service, that is better and cheaper than any other

(4) You must learn by heart our address, 138 3rd Avenue, and Phone, 2775 Stuyvesant

(5) You must tell all your friends to take their Film Service from
Italo-American Film Exchange

FIRE-PROOF BOOTHS
For Moving Picture Theatres

Built According to the New Pennsylvania Law

We build the Standard Booth, as required by law, in all sizes and both Fixed and Portable pattern. We guarantee our booths to pass inspection.

The law allows but a limited time to install the new pattern, all old pattern booths must be discarded

ORDER PROMPTLY TO AVOID INTERRUPTION OF YOUR BUSINESS
WRITE FOR PRICES AND INFORMATION

Williams, Brown & Earle
INDEPENDENT FILM
ONE REEL A WEEK
REGULAR RELEASE DAY FRIDAY

Next Issue Friday, June 4th
“Davy” Crockett in Hearts United
Length 836 Feet
BIG FEATURE COMING
The Squaw’s Revenge
The most powerful and thrilling story of its kind ever produced in this or any other Country. For particulars see next week’s advertisement.

Previous Releases:

NEW YORK MOTION PICTURE CO. Manufacturers of “Bison” Life Motion Pictures
Phone 4084 Madison Sq.

Did You Get a Copy of “THE FLIRT,” and Wasn’t it a Revelation?

NEXT POWHATAN ISSUE

“Early Days in the West”
is a logical sequence to “THE FLIRT,” abounding in the thrills of a period when blood corpuscles filled the veins of men and when women were not dolls, but factors in the struggle. A story, strong of action, pictured with a force true to life. A film from every technical point up to the standard. A full reel feature. A positive hit. Guaranteed for quality and finish.

FILM IMPORT AND TRADING COMPANY
145 East Twenty-third Street, New York City

2,000 TICKETS IN A ROLL—NUMBERED
Have on hand 5c and 10c Tickets which we can ship same day order is received. Special Tickets made to order at short notice. Write for prices CASH MUST ACCOMPANY ALL ORDERS
C. E. ROBINSON, 60 Middle St. Lowell, Mass.

HALLBERG’S ECONOMIZER
J. H. HALLBERGER, 28 Greenwich Ave., N.Y., U.S.A.

BLACK'S FUNERAL - Length about 468 feet
Unprofitable Experiment " 372 "
Tom's Misfit - - " 528 "
Two Pkpickpockets - - " 305 "
The Attack - - " 622 "
The Flirt - - " 1000 "

Black Coated Brigands, Length about 305 feet
End of Two Famous Bandits " 280 "
Triebulations of a Lover " 594 "
Fishing Industry " 410 "
Early Days in the West " 875 "
GRAND PRIX
Awarded First Prize and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908

NEXT ISSUE
The Hasty Tempered Father or The Blacksmith’s Love
Unique Dramatic Production
Length about 558 Feet

Motherly Love of Animals
Artistically Finished With Our Celebrated Double Tint
A subject that will appeal strongly to every audience
It Must Be Seen to Be Appreciated
Length about 280 Feet

GREAT NORTHERN FILM COMPANY
NORDISK FILM COMPANY, COPENHAGEN
7 EAST FOURTEENTH STREET, NEW YORK CITY
Licensee under the Biograph Patents. All purchasers and users of our Film will be protected by the American Mutoscope & Biograph Company

The Best Independent Film Service
CAN BE SECURED FROM
HARSTN & COMPANY
Established 1897
Harstn Building, 138 E. 14th Street, New York, N.Y.
Telephone 3812-3813 Stuyvesant

New England Film Exchange, 611 Washington St., Boston, Mass.
Phone Oxf. 21022

Keystone Film Supply, 303 Lackawanna Ave., Scranton, Pa.

“Granit” Film Company, Burlington, Vt.

North American Film Co., Suite 7, Bennett’s Theatre Building
Montreal, Canada
M. P. Theatres—Managers

The Views and Film Index, a pamphlet owned by two Trust Film Manufacturers, states that Swanson has quietly folded his tent and disappeared. Not so—merely too busy handling business with

Independent Film

the finest of the world’s products—to bother with you. Can’t be annoyed. He further says that the Independents are “making good” with Trust film secured before going Independent. What a joke. We only use their film for our very cheapest service, and if you can use them and will write us, we will rent you Six reels a week for $20.00, and allow you to sub-rent to one other exhibitor and allow you to earn whatever you can get; also will allow you one-half of rentals on all extra customers you get in addition to the first one. Isn’t that getting money pretty easy. This offer is only good from our Chicago office.

Do you notice our price offerings on supplies and accessories. And remember we handle only the best quality of supplies.

WE HANDLE ALL MAKES OF MOVING PICTURE MACHINES

Also repair and supply parts which we will sell you at discount of 20 per cent, from the list price of the manufacturer.

SWANSON FEATURES.

Condensers.
High grade condensing lenses, “A” quality, each, 75c. SWANSON, non-breakable, pure white condensers, each, $2.00; pair, $3.00.

Curtainline.
Paint your curtain with this preparation. It improves your picture 100 per cent. and makes the figures look real. Enough to cover one hundred and fifty square feet, $3.00.

Rheostats
Swanson’s Rheostat, 110 volts............................ $15.00
"  "  " 220 ".................................. 20.00
These are the best rheostats on the market, and are made of one-piece best CLIMAX wire. It is impossible for connections to burn out.

Send for Special Circular

Tickets.
Stock tickets, any style, color or quantity, per 1,000, 10c.
Special tickets with the name of your theater, per 1,000, 18c.

Carbons.
The famous Fabius Henrion carbons, for alternating current, do not buzz or hum, each, 4c.; per 100, $3.75.
Electra carbons, per 100, $4.00.

Swanson Lamphouses and Lamps
The Swanson Lamphouses and lamps are the highest grade produced, the workmanship being the very best and the lamphouse patented as FIREPROOF.

Send for Special Circular

WE CHANGE EDISON TWO-PIN MACHINES TO ONE-PIN MOVEMENT, FOR $20.00

WM. H. SWANSON & CO., 160-162-164 Lake St., Chicago, Illinois

WE HANDLE ALL MAKES OF MOVING PICTURE MACHINES

AMERICA’S LARGEST FILM EXCHANGE

WM. H. SWANSON ST. LOUIS FILM CO. 200-202-204 North Seventh Street, St. Louis, Mo.

WM. H. SWANSON OMAHA FILM CO. 106 South Fourteenth Street, Omaha, Nebr.
SUCCESSFUL EXHIBITORS are learning that It Pays to Investigate and that

**The Motiograph**

is truly a WONDERFUL MACHINE

for MOTION PICTURES and

STEREOPTICON VIEWS

and that where there’s Perfect Pictures there’s A MOTIOPGRAPH in the Operator’s Booth

Chicago, Boston, New York and Frisco approved

It projects Wonderfully Brilliant, Steady and Flickerless Pictures and is absolutely fireproof

THE MOTIOPGRAPH IS LICENSED

under the Patents of the

MOTION PICTURE PATENTS COMPANY of New York

The RHEOSTATO Current Saver saves 60 to 75 per cent. on Electric Bills

The MODEL “B” Calcium Gas Outfit is the only satisfactory substitute for Electric Light

Our Catalog tells a lot of interesting things

Write for it

Enterprise Optical Mfg. Co., 83-91 West Randolph Street

CHICAGO

CURTAINYLINE WILL IMPROVE YOUR PICTURE 100°.

A $3.00 carton covers a surface of 150 square feet.

ALL EXCHANGES CARRY IT IN STOCK. Ask your exchange about it.

CURTAINYLINE CURTAIN COMPANY :: 401 Ashland Block, Chicago

The Eagle Film Exchange is handling the products of the International

Projecting & Producing Co., Film Import &

Trading Co., Great Northern, etc.

Dealers in all makes of Machines, Carbons, Cement, Tickets, Condensers, Fort Wayne Coupensare.

BRANCHES: Mauch Chunk, Pa., Oscar Bittner, Figr.,

Baltimore, Tid., Carl Joues, Figr., 314 W. Lexington St.

143 N. 8th Street, Philadelphia, Pa

A WORD TO THE WISE

Successful Moving Picture Exhibitors Use

**POWER’S CAMERAGRAPH**

The best results with alternating current are obtained with

**POWER’S INDUCTOR**

SEND FOR CATALOGUE G AND CIRCULAR A

NICHOLAS POWER COMPANY, 115-117 Nassau Street, New York
Come Out of It, Mr. Exhibitor!

Bitterly sore because they have

seen me pass them in the race for supremacy and become the largest and best film renter in the world, several film exchanges are now making an attack on me. They haven't any more nerve than the Lord gave little kittens, so they confine their attacks to personal letters, marked "confidential." And what do you think the frightful charge is that they lay against me? Picking pockets? No, worse than that. Robbery? No, worse than that. Murder? No, far worse than that. Then what on earth is this horrible accusation? Listen, here it is: They say "Laemmle is a hot-air advertiser." Isn't it awful? Doesn't it curdle the very gizzard of your soul? Do they charge that my films are not good? No, because they know that you know better. They know that you know that I am now the greatest film renter in the world solely because of quality. And who are the people who charge me with "hot-air advertising?" Why, they are simply the folks who used to be a big power in the film field until I jumped into the game less than three years ago and put the kibosh on them. Since I turned independent, I have increased my business 90 per cent. It is the most terrific demonstration of faith ever given by the exhibitors of America to any renter. They have taken my word that the independent films are masterpieces of photography, ingenious in conception and perfect in execution. They have taken my word that the license game is but a trick of the Trust, and a most palpable trick at that. If any one writes you a letter, lying about me, please ask him why he hasn't the nerve to come out in the open. Ask him to lay his finger on any one single blot in my whole career as a renter. Ask him if he is doing as much for the exhibitors as I am. Ask him who it is that has given the Trust some jolts that it will never forget. Ask him if he really thinks it is possible to give a better service than the Laemmle offices are giving. And then ask him if hot-air advertising alone would build up the greatest film renting business in the world in less than three years' time. Meanwhile ask yourself this one question: "Am I going to pay $2 a week every week I am in the business for the right to run my own theater and use my own goods?"

CARL LAEMMLE, President

THE LAEMMLE

Headquarters: 196-198
MINNEAPOLIS
MINN.
PORTLAND
ORE.
EVANSVILLE
IND.
DENVER
COLO.

FILM SERVICE

Lake Street, CHICAGO
SALT LAKE CITY
UTAH
OMAHA
NEB.
WINNIPEG
CAN.
MONTREAL
CAN.
PATHÉ PROFESSIONAL OUTFIT

Made in France

Many New Features

1909 Model

Built for Long Wear

COMPLETE OUTFIT, $225.00
Approved by the New York Board of Fire Underwriters
For Sale by all Leading Film Exchanges in the United States

PATHÉ FRÈRES

NEW YORK
41 West 25th Street

CHICAGO
35 Randolph Street

NEW ORLEANS
815 Union Street
Carl Laemmle Becomes a Film Manufacturer, Organizes a New Company to Be Totally Separate from The Laemmle Film Service. Will Make a Tremendous Specialty of American Subjects.

I am going to manufacture films. I will make American subjects as my specialty. To do this I have incorporated a new company to be conducted entirely separate and distinct from the Laemmle Film Service. Those of you who have read between the lines of my advertising in the past few years have probably long suspected that manufacturing has been my ambition.

About a year ago I was making arrangements to open a manufacturing plant in Canada, but was stopped by a threat from the film trust to the effect that if I became a manufacturer they would discontinue selling films to the Laemmle Film Service. At that time the Independent movement had not been heard of, so I did not dare jeopardize my film service and its customers. So I dropped my project temporarily.

I am now ready to go ahead, not on a half-hearted basis, but with all my heart and soul. Permit me to state here that I have no stock for sale in my new company.

Now, then, there are several things I want everyone to read.

TO MY MANGERS.

I want the highest salaries in order to secure the services of the best experts in the world. I want the best moving picture photographers, stage managers and professionals in the world. I offer the chance of a lifetime to those men who enter my employ. I will not only pay unexcelled salaries, but I will give the right men an interest in the business. I will give them stock in the new corporation and let the stock pay for itself out of the profits.

You know a success I have made of the renting business. You know there is not a parallel to it in the whole history of motion pictures. I am going to do the same thing in the manufacturing end and I have all the resources I can possibly make use of.

Write to me and I will keep your communication absolutely secret, no matter whom you are working for now, and no matter whether we close a deal or not.

I don't want you unless you are the best in your line, and you don't want me unless I give you a better proposition than you now have.

I WANT GOOD MANUSCRIPTS.

I want the best moving picture playwrights to submit their manuscripts and scenarios at once, with the distinct understanding that I will pay the highest market price for all I accept. Understand also, that I want strong, virile American subjects or typical American comedies. I am going to make American ideas my strong play.

MY EUROPEAN CONNECTIONS.

I am about to visit Paris, London, Berlin and other centers of Europe in order to make arrangements for marketing my product there as well as in America. I will employ regular representatives at all those points, if necessary, and make it a worldwide movement.

NOTICE TO FILM EXCHANGES.

I give my word of honor to all independent film renters that I will deal with them, as a manufacturer, precisely the same as I shall deal with the Laemmle Film Service.

I will run the two companies on their own separate bases. I will charge the Laemmle Film Service exactly as much for film as I charge you and will fix a simultaneous release date on all subjects. This is the only way I can hope or expect you to handle the product of my manufacturing concern. As an evidence of good faith, I am not even going to use the name Laemmle on the films I manufacture. Naturally I would like to, but I can see why renters would not care to peddle out films bearing the name of a renting competitor.

Those of the renters who feel friendly toward me will not be asked to buy films on any basis other than pure merit. I am going to exert herculean efforts to produce films that you will be glad to handle. And I see no reason why I can't do this as well as anyone else.

I WANT A GOOD COMPANY NAME.

I am incorporating under the name of "Yankee Films Company," but I believe the name can be improved upon.

So I will pay $25 for the best suggestion for a company name. Your suggestion must reach me by June 15th at latest.

In sending your suggestion remember these points: That the name Laemmle must not be part of it; that I am going to feature American subjects; that the name should be as short as possible and easy to remember.

This contest is open to everyone who reads this advertisement, man, woman or child, whether connected with the moving picture business or not. All I want is a name, but even if I don't get a good one from the suggestions sent in, I will pay the $25.00 to whoever sends in the best one, paying for it whether I use it or not.

Very sincerely yours,

CARL LAEMMLE

IMPORTANT:—All communications in answer to the above should be addressed "Carl Laemmle, 196 Lake St., Chicago" and marked "PRIVATE."
Call and see us, and satisfy yourselves that we are buying everything issued by Independent manufacturers. We can give you for your money a better selection of film and better service than you can get elsewhere.

DROP IN AND TALK IT OVER

FIFTY CENTS A DAY
For One Year Will Buy A
MOTIOGRAPH MOTION PICTURE MACHINE
Its use may increase the receipts Several Dollars per Day.
After Two Years of Phenomenal Success and Still Gaining it has been further improved with 20 New Features and

The Motiograph
New Models 1909 in two styles
The King and the Prince of Motion Picture Machines are now ready at prices from

$150.00 up

The Motiograph is truly a Wonderful Machine. Chicago, Boston, New York and 'Frisco approved, and is Licensed.

SUCCESSFUL EXHIBITORS are learning that PERFECT PICTURES mean a MOTIOGRAPH in the Operator's Booth

Write for Catalog

ENTERPRISE OPTICAL MANUFACTURING CO.
83-91 W. RANDOLPH STREET :: :: CHICAGO
SAUCY SUE
Sue is a mischievous country girl. Her parents are very much delighted when Uncle Doctor, from the City, invites her for a visit. Her stay in the City is of short duration and now she is back again in the Country.
Length 620 Feet
A CORK LEG LEGACY
In a cork leg was hidden a check for $100,000. The husband in his anger threw the cork leg out of the window. Now he has to chase after it.
Length 340 Feet

IT'S EASY TO MAKE MONEY
with the right kind of tools
Good film subjects are your tools. A reputation for delivering the
Highest Grade of Film Service
at no higher cost to you, is our principal tool.
Think it over—and be quick with that inquiry
Pittsburg Calcium Light & Film Company
EASTERN OFFICES:
WESTERN OFFICES:
Des Moines, la. Omaha, Neb. Cincinnati, O.

THE FILMS OF "QUALITY"

TUESDAY, JUNE 8
A Friend in Need is a Friend Indeed
An officer clerk, whose wife dies, is reluctantly granted a few days leave by his manager. The hardhearted employer is moved to generosity by tender memories of the past, and sends the clerk a letter of condolence and a check for a substantial amount. Length, 555 ft.

Mr. Physical Culture's Surprise Party
Mr. Physical Culture is a man of decided athletic tastes. His friends plan a surprise party, and his wife endeavors without success to get him to change his tram costume for his dress suit. The visitors arrive, catch him in scanty clothes, much to his chagrin and their amusement. Length, 415 ft.

SATURDAY, JUNE 12
A Romance of Old Mexico
A Spanish Bullfighter is jilted for disregarding the wishes of his sweetheart. The following day he is injured in the arena; the girl hastens to his side, forgives him and nurses him back to health. Length, 530 ft.

Caught at Last
Little Willie, whose father has just explained the meaning of "circumstantial evidence," starts out to put it to the test. After several demonstrations satisfactory to himself but disastrous to others, Willie is caught and justly punished. Length, 460 ft.

VITAGRAPH FILMS
THE VITAGRAPH COMPANY OF AMERICA
Released June 10, 1909
Code Word, Moon—Length, 1000 Feet

The Moonstone

"A MELO-DRAMA!" of the higher order and so correctly staged, and so carefully thought out and acted by players of merit, that "THE SELIG POLYSCOPE" again challenges criticism. A picture that exhibitors will be asked to show again and again by their patrons, in fact a picture destined to live.

THE SELIG POLYSCOPE CO., Inc.
45-47-49 Randolph Street
Chicago, Ill., U. S. A.

Kalem Films
UNSURPASSED IN PHOTOGRAPHY

Release of June 11, 1909

THE LITTLE ANGEL OF ROARING SPRINGS

For the KALEM release of Friday, June 11, there will be another excellent double subject reel.
The Little Angel of Roaring Springs, 565 ft.
A most brilliant and unusual story of child life in a western mining camp.
The Mystic Swing, 383 ft.
A trick comedy of bewildering action and most laughable theme.
We have been almost overwhelmed lately with complimentary letters from exhibitors regarding our recent subjects, and we take this opportunity to thank our friends for their kind words. Our lectures seem to be making the biggest kind of a hit. We send them to all exhibitors who apply, free of charge.

KALEM CO., Inc.
EASTMAN KODAK BLDG.
235-239 W. 23rd St., New York City

BIOGRAPH FILMS

Released June 7th, 1909

The Violin Maker of Cremona
The Powerful influence of the Greater Love

This subject is particularly high quality as story, acting and photographic quality, the story being intensely interesting and acted in such a convincing manner as to place the picture in a class by itself, while the photographic effects are marvelous. The scene is laid in Cremona, Italy, the home of the violin, and shows the self-sacrificing love of a cripple violin maker, an expert in the art, who rather than make the girl he loves unhappy, smashes to bits the result of his handwork, thereby yielding the hand of the girl to the one she loves. Despairing at his loss, he is contented with the thought that he had made her happy.
Length, 963 Feet

Released June 10th, 1909

The Lonely Villa

A very thrilling picture in which a band of crooks by trick get the man of the house out of the way, leaving the wife and children alone, and then proceed to depredate the home. An accident to the man's auto fortunately intercepts and apprehends the thugs, who are locked up.
Length, 750 Feet

A New Trick

This is a very funny short comedy showing how two Rah! Rah! boys regained a stolen purse for a pretty young girl, by a very clever scheme.
Length, 223 Feet

OELSLAEGER BROS.
110 East 23rd Street, New York
Importers of OPTICAL GOODS
Condensing Lenses
Objectives for Projection Lanterns
Tubes & Jackets for Moving Picture Machines.
Supplied to the Trade Only. Write for prices

Please mention The Moving Picture World when corresponding with advertisers.
GAUMONT FILMS
GEORGE KLEINE
Licensed by Motion Picture Patents Co.

“A Mother’s Choice”

Drama. Approx. Length, 806 Feet.
RELEASED, TUESDAY, JUNE 8, 1909.

In a beautiful villa, at the Riviera, a young and attractive widow and her son make their home.

The attentions of a gentleman caller are being accepted by the young woman, and when the latter proposes marriage he is looked upon with favor. The little lad, however, cannot bear to think of another taking his father’s place and shows a marked lack of confidence in the gentleman. Accordingly a distant cousin is suggested and the little fellow taken therein for his education. One night the boy leaves the institution to return to his home, where he arrives foot-sore and almost starved. The father is about to eject him when the mother appears and intercedes herself. Forced to make a definite choice the woman chooses her son and the man departs. Non and mother are again left to share their joy and sorrow. Excellent action and well dramatized.

“A Strong Diet”

Comedy. Approx. Length, 508 Feet.
RELEASED, SATURDAY, JUNE 12, 1909.

Having served a sumptuous meal the hostess announces to the guests that she has served them bull-steak. One of the guests, seeing an opportunity for some innocent amusement, appropriates a pair of mounted horns, which he attaches to his head. Consternation overtakes the party and all hasten from the room, upsetting everything in their anxiety to get out of horns’ way. On the street the man creates wild excitement by his actions and the police, unable to apprehend the fellow, telegram to Spain and a “cuerdailla,” a corps of bull-fighters, is sent on to Paris. A novel feature is that the message as transmitted over the wires is in full view of the audience. The bumeñista makes a stubborn fight but finally gives up.

Full of splendid action and perfect quality and detail throughout.

“Historical Fan”
COLORING EXTRA, $7.25
Panoramic. Approx. Length, 376 Feet.
RELEASED, SATURDAY, JUNE 19, 1909.

A delightfully pleasing and beautifully hand-colored series of panoramic views, giving the history of the fan. A large ostrich feather fan opens and closes alternately, showing each time a different scene and the various styles of fans in use throughout ages and by many peoples. Scenes illustrated are: Adam and Eve—The Egyptians—The Greeks—Romans—Sixteenth Century—Modern Use.

HIGHLY INTERESTING THROUGHOUT

URBAN-GEORGE ECLIPSE FILMS
GEORGE KLEINE
Licensed by Motion Picture Patents Co.

“Two Heroes”

Drama. Approx. Length, 104 Feet.
RELEASE, WEDNESDAY, JUNE 9, 1909.

This story is very beautifully rendered. The characters are well represented and the subject treated with intense interest.

The daughter of a noble earl is in love with a young man of the town, but because he does not occupy an exalted position in the army he is objectionable to the earl. This causes the brave young fellow to enlist and seek the republican homes. In the meantime another suitor appears and this time meets the parental requirements, but is refused by the young lady. Her heart beats only for the one, and because she cannot have the man of her choice she enters a monastery.

Several years later the soldier returns and visits the monastery, but the lady now refuses him and is faithful to her vows. Later the war breaks out and after a battle the young lady in the discharge of her duties as a nurse of mercy visits the battle field where she finds her lover wounded.

As the two endeavor to pick their way from the scene of battle a shower of steel from the enemy’s camp brings both down and they lie clasped in each other’s arms, heroes in a noble cause.

“The Race Course”

RELEASE, WEDNESDAY, JUNE 9, 1909.

This series of views was secured at Buitenzorg, a city of the Dutch East Indies, capital of a province having a population of about 110,000 inhabitants. It is the residence of one of the Rajahs, which Holland still maintains, nominally at least, at the head of the population of the Isle of Java. These views are very interesting and curious, especially the horse race, a spectacle never before witnessed by the American public.

The order of views are: The Official Grandstand—The Arrival of the Horses—The Race Course—The Obstacle Race—The Race of the Oxen—The Winners.

George Kleine
Importer of Gaumont and Urban-Eclipse Films
52 State St., Chicago, Ill. 19 East 21st Street, New York
Moving Pictures by Tele-Photography.

Supposing a moving picture photographer found himself on the top of the Metropolitan Life Tower in New York City, and wanted to get a photograph of the ships coming up the bay. Or supposing there was a street scene or a procession, let us say one-quarter or one-half a mile from his camera. With the ordinary lens and the camera that he uses, the picture of the ships or men would be so small that they would be practically useless for enlarging on the screen. To put it in another way, the ordinary lens and camera are useless for taking photographs at great distances.

Tele-photography, as applied to stationary work, means such a modification or adaptation of the lens that it will enable enlarged views of distant objects to be made in a camera of practically the ordinary size or very little larger. In other words, what the photographer does is to place at the back of his lens another lens which magnifies the original image. In stationary work it is comparatively easy to photograph objects at ten or twenty miles distance from the camera, provided there are no intervening obstacles and the atmosphere is quite clear, a necessary essential to success in tele-photographic work. We, ourselves, have photographed by tele-photography hills, etc., distant ten miles from the camera.

Now, is tele-photography practicable in moving picture work? We think it is, although, of course, it is accompanied by some drawbacks. *These, however, are not fatal. The first of them is the fact that the combination lens system works at a comparatively small aperture, say F 10, which is, roughly speaking, four times slower than an ordinary lens. In other words, the picture would require four times the exposure. Then, again, there is the difficulty of getting a perfectly clear atmosphere. Again, the camera would have to be specially adapted for the purpose, and so would the lens. But none of these difficulties are insuperable. They can all be overcome. Therefore we raise this matter in the interest of manufacturers and others with the promise that if it arouses sufficient interest, we will deal with it in greater detail on another occasion.

The advantages of tele-photography, or the photography of moving objects situated at a great distance from the camera, are obvious. You can get distant views and scenes of an enlarged size. In the photography of animals, too, it is desirable to get as far away from them as possible. So to have objects comparatively near, you can get an enlarged picture of them, from the same standpoint as will give you a comparatively small picture. Let us illustrate what we mean by a concrete example. Last week we were examining at a New York theater an interesting picture of a ball game. This was a very good photograph of its kind, but even as it appeared on the screen the figures in the game were not nearly so large as they should have been, and it was, therefore, not easy to follow the course of the play. The effect upon our minds was that of witnessing the game a-far off.

Now, by tele-photography, that is by producing a larger image of the game from the same standpoint as the small picture, you would limit the angle of the field, that is, show less of it, but you would get larger pictures of the players, and so they would appear larger on the screen. Had that been done in this case we should have had the sensation of looking upon the real thing, instead of a very small rendering of it.

We trust that we have said sufficient in this short article to set the minds of moving picture makers at work. Tele-photographic moving picture making offers a very large field, which, so far, has been very lightly touched upon. But it will be seen that it offers unlimited possibilities for producing very interesting work. All that is required, of course, is sufficient intelligence on the part of the camera user to insure the co-operation of lens makers and camera makers.

Fire Insurance and Moving Picture Theatres.

We pointed out last week that the State of Pennsylvania has passed a law enforcing the use of asbestos made booths for projecting machines. Massachusetts has adopted a similar law. It is evident that throughout the country there is a disposition on the part of the authorities to exact rigorous conditions in respect to the safety of moving picture theaters, and, above all, the people who patronize those places. We may expect all the States to be increasingly particular in the matter. The whole question of the handling of moving picture films was dealt with some time ago by Edward O. Torbolm, inspector of the Home Insurance Company of New York, in a lengthy paper which he contributed to our companion journal, Insurance Engineering. He epitomized that paper into a series of recommendations applicable to manufacturers, exchanges, moving picture theaters and theater owners. We think it a good opportunity to reproduce those recommendations for the information and guidance of all concerned:

Division 1. The equipment of film picture manufacturers may be accepted for insurance (under similar conditions) with the same freedom as would be ordinary dry plate photographers; provided, (1) there be no theatrical hazard present: (2) the quantity of celluloid film and handling of same do not transcend the limits of ordinary prudence; (3) negative film be very carefully stored in metal boxes placed in non-combustible closets or in steel safes. The value of a negative film is undoubtedly the cost of the production of the play it portrays and may be a very considerable amount.

Division 2. Film exchanges should conform to the following requirements: Tight wooden closets lined with lock-jointed tin over asbestos should be provided for all film in reels (not already enclosed in heavy metal boxes) in excess of, say 10,000 feet. The amount stored in each closet should be limited to 50,000 feet; and if more than one closet is required, a space of at least 15 feet should intervene between closets. Storage of film in special steel safes, or in properly insulated steel document safes, will, in the long run, prove more efficient and more economical. Where the total
amount of film does not exceed 30,000 feet, the same may be stored in ordinary wooden closets, if first enclosed in solderless metal boxes.

Projecting machines should be operated under the same safety requirements as are those in moving picture shows. The booth may very properly be excepted.

Sand and water in pails should be installed and one or more reliable chemical extinguishers provided as well.

Rubbish should be kept only in standard metal cans, for daily removal; and only approved heating and electric lighting (incandescent or enclosed arcs) permitted.

Smoking should be absolutely prohibited.

Division 3. Moving picture shows may be considered of relatively low hazard provided the equipment is in conformity with the requirements of the National Board of Fire Underwriters.

One or more chemical extinguishers should be inscribed upon (close to the operating booth); and rubbish, heating and lighting have the same treatment as recommended for film renters.

Sampling in or about the machine or film store room, if not elsewhere, should be prohibited at all times and not merely while pictures are being shown.

Non-heating rheostats should be used in preference to the usual rheostats which not infrequently become hot red.

The matter of proper and sufficient exits in places of amusement is not usually considered seriously by the fire insurance inspectors. Whether or not they hear upon the business nevertheless. Since the first duty of the fire department is to save life, any building faulty in its exits may suffer undue exposure to fire while the firemen devote their attention to the human element.

The Modern Way in Moving Picture Making.

By Thomas Beding, F.R.P.S.

CHAPTER XII.

Photographing Outdoor Subjects (Concluded).

The sun is an outdoor subject. Some years ago when this orb was undergoing an eclipse moving pictures were taken showing the various phases. Of course the immense size of the sun's disc allowed this being done and a reasonable size image obtained. Most of the other heavenly bodies are, comparatively speaking, far too small. Perhaps this chapter is best devoted to a recapitulation of the general phases of the sun, not previously touched upon, to which the moving picture camera can be put in the more serious affairs of life. There are, for example, naval and military operations, the launching of war ships and the like.

Moreover, the moving picture has been recommended as a sort of educational agency in the training of naval and military recruits. Its uses in educating the eye in the precise way in which tactical movements are carried out are obvious. But let us glance at the use of the camera in horticulture and agriculture. You can trace, as has been pointed out, the life of an insect by the moving picture camera: its evolution from the egg and the evil-and activities of its life in damaging crops. Such knowledge as this is of distinct value to the farmer. In purely botanical work, too, the moving picture camera steps in. It can show a germinating seed at intervals until the seed's leaves appear, the swelling of the earth, the shedding of the seed coat, the emergence of the seed leaves, and, finally, the full leaves themselves can be illustrated. In fact, plant growth from stage to stage can be photographed by means of the moving picture camera and illustrated on the screen.

So it will be seen that the moving picture camera can be pressed into the recording of practically every branch of outdoor life as it is lived to-day. In America the value of the instrument as a recording agent has not been so fully realized as I think it might be. Unless, of course, I am imperfectly informed. I will illustrate what I mean.

In England there is a public-spirited man of wealth and position, Sir John Benjamin Stone, who has devoted much time and money toward seeking photographs of current events of importance during his life, and, above all, moving picture records of innumerable quaint old English customs, habits, observances, costumes, pageants, ceremonies and the like. Everything, in fact, which illustrates the special characteristics of English national life of to-day. Now, what do you think he has done with these photographs and films? He has deposited them in the British Museum, which is one of the greatest reference libraries and archives, for the information of those who, at a future date, may desire to consult them. They are practically imperishable records, and they tell history with an accuracy that only photography possesses.

My readers can, of course, appreciate the value of all this if I draw a few suppositions. Supposing patriotic Americans could see authenticated moving pictures of George Washington at the various stages of his career, or Andrew Jackson, or Abraham Lincoln, and various incidents of the Civil War, for example; indeed, any of the chief events in the creation of the United States as an independent nation and its developments during the one hundred and thirty-odd years of its existence; would they not be eagerly scanned by students? Assuredly.

Then we should get illustrated history first hand, instead of having to rely chiefly upon the imagination of contemporary eye-witnesses.

Possibly some depository in this country exists for pictures of this nature—maybe at Washington, I don't know; at any rate, I think the suggestion is worth making in connection with the idea of using the moving picture camera outdoors. It is a matter that might well be taken in hand by the various States; more especially as there is an evident disposition to use the moving picture camera for educational purposes. Even as I am writing this article, I notice a reference in the press to a meeting which was held this week at which the moving picture, for educational purposes, was brought to the notice of a large gathering of teachers and scholars.

In concluding this section of the subject, I would like to say that I know of a large number of users of moving picture cameras who are employing them outdoors this season of the year for scientific, industrial and illustrative purposes, as well as for the preparation of lectures. I feel, however, that this branch of work is only in its infancy in this country, and therefore I thought it well to devote so much space to it.

Finally, there is another phase of the matter which occurs to me, and that is the use of the moving picture camera by the amateur pure and simple. Attempts were made some years ago to popularize small and portable forms of moving picture cameras carrying relatively short lengths of film—say 100 or 200 feet or so, the pictures being only one-half an inch along the base line. These were made for amateur use. Developing and printing outfits were supplied. To the novice, who, in the quietude of his own home, could have an exhibition of moving pictures prepared by himself for the edification of his home circle. This is a branch of the work which does not seem to have been cultivated in the United States, but the field is open, and, I think, money is to be made out of it. The Biokam and the Birtac were the types of portable moving picture cameras especially constructed for amateur use. Neither, however, was put upon the market with any great spirit, and they appeared moreover at a time when the moving picture itself was in its very early stages. Now, however, with its renaissance and consequent growth of the moving picture in public favor, the means to be employed should be more and the number of portable cameras of the type I have in mind. They need not, in fact, be much larger than many hand cameras which are in use to-day.
Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER VI.

METERS.

When on the road one must frequently hitch up on wires controlled by a meter. Let me caution you that you must in all cases ascertain positively that the meter is large enough to carry your projection current plus whatever else it must take care of or it will burn out. If too small, arrange with the light company to allow you to hitch on ahead of the meter and pay a flat rate for the current used.

RESISTANCE DEVICES.

Resistance is perhaps the one most important thing to the operator, and many have been the heated arguments as to the relative merits of various types of machine made for this purpose. Generally speaking, resistance devices may be divided into four classes, viz.: rheostats, transformers, choke coils and arc rectifiers.

The rheostat is the oldest form of projection resistance, and for certain currents is the only one available. Resistance is necessary from the fact that the carbons of a projection arc lamp form a dead short circuit when brought together. Means must therefore be provided to allow of but a certain limited quantity of current passing through the circuit when the lamp is shut off. Otherwise the wires would burn up instantly were it not for the fuses, since the lamp would take far more current than the fuses and wires would carry. In fact, such could a condition be maintained, the only limit to current flow would be the capacity of the dynamo feeding the system. To prevent this, resistance is inserted in the circuit, and we will first consider that form known as the rheostat. Different metals possess different degrees of conductivity and ductility necessary, and at the same time not too costly. On the other hand, an alloy of certain other metals possesses high resistance to current, and wire made from this alloy is used in rheostats. The resistance device is to the electric circuit exactly what the valve is to the water pipe. If you wish to get a certain quantity of water from a water pipe you don't take the cap off its end—you install a valve and open it just enough to let through the desired quantity. If you wish a certain quantity of current—say forty amperes—from a wire charged at 110 volts, you cut the wire and connect in a certain length of resistance wire calculated to allow 40 amperes to pass at a pressure of 110 volts. If the pressure were suddenly raised to 220 instead of 110 volts, you would have to insert more resistance wire or you would get more current and your resistance would heat unduly. The more resistance wire of a given size you put in a circuit at a given pressure the less current you will get, and the less resistance the more current will go through. The higher the voltage the more resistance you must have to get a given number of amperes. The rheostat is nothing more nor less than a case carrying a certain number of feet of resistance wire wound into coils to save space and mounted on insulators. Some are so arranged that a part of the coils can be cut out or cut in by moving a lever or changing a connection. In the non-adjustable rheostats there are two binding posts, one being attached to the end of the first coil and the other to the end of the last coil, the current thus being obliged to pass through the entire length of all coils in the machine. Now, if a binding post be attached to the end of the fourth coil of a rheostat containing six coils and one of the wires be attached to that post instead of the one at the end of the sixth coil, two of the coils would be "cut out," thus decreasing the resistance by one-third and correspondingly increasing the resultant current. When you see a rheostat with more than two binding posts, it is that kind of an arrangement exactly. One post is always a "permanent" and one wire must always be attached to it, but you vary the arrangement according to which post you attach the other wire. The adjustable rheostats, which have a sliding lever, amount to the same thing, each contact being in effect the same as a separate binding post as above described. The coils of resistance are connected with each other, as shown in A, Fig. 16. Taking A, Fig. 16, as an example: 1 is the permanent binding post to which one wire is always attached. 2 is the binding post at the other end, 3, 4 and 5 being intermediate posts and A and B wires. Now, if you attach the binding post 2 and 2 of course, will see that the current must pass through the entire resistance, and you will thus be cutting down your current all you can with that machine. If, however, you were to attach a wire to binding post 3, connecting it with wire B, with a switch at X, you would "cut out" half of one coil when the switch was closed, since the current seeks the line of least resistance. If you attach in the same manner to binding post 4, with a switch at X, you cut out two whole coils when the switch is closed, but cut them in again (compel the current to pass through them), when it is again opened. If you attach in the same way to binding post 5 with a switch at X, you would cut out three coils when the switch is closed. I have sketched this out to show you that you may connect your wire anywhere, even in the center of a coil and cut in or out as much resistance as you desire; also to show you the principle on which the adjustable rheostats operate. B, Fig. 16, shows a type of rheostat often encountered. In this sketch we are looking down at the top ends of the coils. You will observe that the two rows of coils are connected at one end but not at the other, binding posts being placed at 1, 2 and 3. Now, if you connect your wires at 1 and 2, it will readily be seen that the coils are all placed in series and the current must pass through all. If connection is made at 1 and 3, you will be using just half the machine, the other half being idle. If you connect at 1 and 3 and then connect binding post 1 and 2 together with a piece of copper wire (jumper it is called) as per the dotted line, you will have placed two halves of the rheostat in multiple and will get approximately twice the amount of current you would get by the first-named connection, in which all coils were in series.

Right here let me explain the terms "series" and "multiple." This is something which confuses many, but which is, in reality, very simple. Series, as applied to rheostats, means that all current which reaches the lamp must first pass through all the resistance in two or more rheostats one after the other, Fig. 17.

I think this is simple and plain enough to require no further explanation, except to say that adding rheostats in series reduces the current. Multiple puzzles many, however, and I will explain it fully.

Fig. 18 is a diagram of two water pipes connected together with two valves, and the effect is precisely the same as connecting rheostats in multiple (Fig. 19). By opening both valves you get

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Fig. 16

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Fig. 17

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Fig. 18

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Fig. 19
just double the quantity of water through into pipe No. 2 that
you would with only one valve open, just as you get additional
current to the capacity of each rheostat added to multiple. I
think a little study of Figs. 17, 18 and 19 will make this matter
clear to you. It certainly ought to.

Some rheostats are composed of a number of separate "cells,"
each cell being in itself a complete rheostat. They are really
two or more complete rheostats enclosed in one case. One of
the best known of this type is the "Chicago Stage Lighting Rheo-
stat." This type of machine is quite flexible, as the cells may,
by means of "jumpers," be connected in any desired manner,
both series and multiple, or each cell may be used separately.

The Making of Signs and Posters
for Moving Picture Theaters.

By Wm. L. Sackheim.
CHAPTER III.

The beginner should supply himself with a red or black
table-pointed lettering brush; a No. 5 or No. 7 will do. This
brush works to a point or can be used flat. It is principally
used for outline work or for small lettering and is not used to
any great extent in making moving picture signs, but I
advise its use for practice work, as it will enable you to mas-
ter the strokes of the alphabet.

Elementary Strokes.

Fig. 1 gives you an idea of the strokes, which should be
practiced daily until you can make the brush do your bidding.
The arrow shows the direction of the stroke. The lines,
whether perpendicular, horizontal, oblique or curved, must
be of uniform thickness. The learner will find a little diffi-
culty at first in manipulating the long-haired brush, but with
a little practice will gain the desired control over it. Hold
the brush lightly in an almost upright position, as in Fig. 2,
resting the third and small finger and the palm very lightly
on the paper. Do not hold the hand stiffly, but make the
strokes with the movement of the forearm and not the fingers.
Practice the exercise without dipping the brush in paint, at
first. After you have mastered the method of holding the
brush and the movement of the arm necessary in the making
of the strokes with a dry brush, you are ready for real prac-
tice.

How to Mix the Paint.

Secure a pound can of coach black and some turpentine.
Take a portion of the paint, which will be too thick for use
in its natural state, place in a cup or glass, and add turpen-
tine, a little at a time, continually stirring with a stick until
it is of the proper consistency for work. If too thin add
more paint. A little experience will enable you to judge
correctly the amount of turpentine to be used.

Now take a sheet of manila or white wrapping paper of
any desired size and fasten it to your table, with thumb or
carpet tacks. Rule lines across the sheet with a piece of
charcoal or a lead pencil about \(\frac{1}{2}\) inches apart. Dip the
brush in the paint and practice the strokes in Fig. 1. As
the letters of the alphabet and the numerals are merely dif-
f erent combinations of these elementary, lines, it will
readily be understood how important they are.

No matter how far you may advance in lettering a half
hour's practice of Fig. 1 will prove beneficial.

One thing I must caution you about. Don't try to make
letters or attempt to paint a sign until you have mastered
the elementary strokes.

After you have finished the exercise for the day always
cleanse your brush thoroughly in turpentine, then rub a little
vaseline into the hair of the brush, gently smoothing it with
your fingers. This prevents the brush from becoming stiff,
and is ready for use when required.

Speed.

Try to make your lines as rapidly as possible in continuous
and uniform strokes. Painting by light taps, however, will
be completely the point only glides along the paper, you will be surprised
what can be accomplished with confidence, and as rapidity
is very essential in making moving-picture signs it is need-
less to be too careful of the trust. The independence has
been obtained by securing the patent rights of an invention by
which the films are moved without sprockets, but by a tight
belt method. The motion picture trust controls the sprocket
method. The company has also secured the American rights
of Lumiere's non-inflammable films.

Natural Color Films.

Mr. Lewis Ingram, of the "Illustrated London News," is
interested in the formation of a limited company to place on the
market self-colored films obtained by a newly-discovered
process which materially differs from those already intro-
duced. The inventor has for many years been engaged in the reproduction of "still life" from art photog-
raphy, and has erected a spacious experimental studio "up
the river." By means of the most recent process a single negat-
ive film is obtainable with a special positive film in a
special projector obtained a full, and faithful reproduction
of the colors of nature. The natural complexion of the hu-
man model, for instance, can be shown with absolute fidelity,
but where the model resorts to pigmentary preparations to
enhance her natural charms the camera reproduces these
traits with far greater accuracy than the original.

A GOOD IDEA.

Another Film Renters' Protective Association has been formed—this time in Chicago.
Let us hope that its sphere of usefulness will be broader and its result more benefi-
tious than any of its predecessors. As we go to press we have only the names of the large Chicago independent
renters as associated with the movement. No doubt it is intended to make the association national in scope.
Conducted on broad lines, inviting a full attendance of manufacture-
rs, renters and leading exhibitors, a national conference
would be of great benefit to the trade at present.
Observations by Our Man About Town.

I see quite a discussion is on in The Moving Picture World regarding the question of illustrated song slides in this country. A claim is made that one Mr. Cohen first used them some twenty years ago in San Francisco. This claim will hardly hold water as, unless my memory is grossly at fault, I think it is, Mr. Thomas, the present official operator for the Board of Censors of New York. If Mr. Thomas can be induced to write or speak on the subject I think he will be able to do away with the discussion once and for all. As a matter of fact, Mr. Thomas and a singer who was in search of a novelty worked upon and perfected the first illustrated song as it is known to-day. It was originated in Brooklyn by a popular singer, M. Schiltz, a native New Yorker, and has antedated the Royal theater. In this a well-known business man, made it her stock in trade for many weeks, Mr. Cohen, I am sure, fell into line after M. Schiltz. So many years have elapsed since that time that I will vouch for the fact that any subject is an intensely interesting one, and I would like to hear what Mr. Thomas has to say concerning it. The venerable Harry Sanderson, for so many years manager for the late Tony Pastor, claims he originated the illustrated song in conjunction with the departed manager. I believe Mr. Sanderson is to right an extent. His claim does not hold good, however, as an originator of illustrated songs. He declared during the period Mr. Sanderson speaks of slides of a patriotic line run in during the singing of "My Country 'Tis of Thee," but the words were not made for the slides, nor were the slides introduced as appropriate incidentals, and not as a rearrangement part of the song. I can distinctly remember attending performances at the Pastor houses when they were opened. The slides were introduced as a part of the acts and performers, but cannot recall illustrated songs as they are now known. I have seen patriotic slides run when certain parts of patriotic songs were being sung, but they were not made for the slides, nor did they partake of the illustrated song slide character as a portrait of Roosevelt would to-day if flashed during the chorus of "Teddy on the Hunt." The illustrated song act of to-day bears the same relation in the same sense as the business man in the musical line as the moving pictures do to the forgotten panorama. The newer styles and methods partake of an originality the older ones did not. By this I do not mean to say that the illustrated song slide character as a portrait of Roosevelt is offensive, but I am limited in my present line to special posings for slides to be used for particular songs. In this respect Mr. Cohen's use of slides anathedates the claims of Mr. Sanderson, and I believe Mr. Thomas distances both.

Well, although the daily press has devoted columns to the effect of the Illustrated Song Slides, the Police Commissioner Bingham proposed to clean up Coney Island and stop the picture shows, nothing has been hatched. Last Sunday was a big day at the Island and everything was on the wing. There were a number of hazy ideas, but an intimation that existing show licenses will be renewed only for six days of the week and applicants must sign an agreement not to open the shows on Sundays. This looks serious for the Island exhibitors, but it is hardly as serious as it looks. As some of the licenses will expire during the latter part of this month we will not have long to wait and find out whether the latest report is based upon official information or idle talk. In all the bluster that has been made thus far only one moving picture exhibitor on the Island has been molested, and he was discharged by the magistrate in time to park his last Sunday's harvest.

It is reported that the New York Exhibitors' Association proposed inaugurating a plan by which the signatures of all adults in favor of moving picture shows on Sunday and other days may be secured. The idea is a good one. The working people would be almost as apt to sign such a proposition as they should have put in operation long ago to give the general public some idea of the vast popularity the pictures have gained. If petitions amount to anything the Sunday closing will soon have the desired by this I mean a hard case. The timidity, though, that the Exhibitors' Association has not enough animation at the present time to give the movement the proper impetus. It is said the active membership has declined recently, and that a number of the members have deserted the association. Are fears at play? If the idea is that nothing can be done during the Summer months, and an organization is ineffective when the regular season is not on, it is a mis-taken one. Now is the time that plans should be made for the securing of rights and protection when they are most needed. Every dollar put into the treasury will form a purse for the future when its value is readily assessed when it is time to act. "In time of peace prepare for war." If the agitation from which the exhibitors have suffered die out by the time the next Fall and Winter seasons are here then the great movement of the time can be devoted to some other good cause. The time and money spent in holding together will not be wasted. The film manufacturers and the moving picture machine operators have been suffering a large share of the desertion, and it is asserted they will continue to be impoverished, and the public will not be benefited by the agitation as it is coming on." In the face of this and many other convincing circumstances it seems strange that the spirit of organization among the exhibitors should slacken to the extent it has. Grant, persecution, injustice and discrimination have been constantly complained of, and in no way can they be guarded and fought against except by joint conference and united action, and even with such action they cannot be suc-curing it is arbitrated with by representatives of both organizations. This is another argument in favor of the exhibitors maintaining a good organization. The question raised is only one of dozens of like character that arise every day. Where the affairs are decided solely by the employer and employee the former frequently loses a man who is cheap at almost any price and the latter loses a job that is not picked up very often.

A conversation was overheard the other day on a similar subject. It was to the effect that the anti-Sunday exhibitions movement has the heartiest support of employees in that line of work. Originally the regular performers and house employees agitated the movement and gradually the motion picture machine operators have fallen into line. It is claimed that six days comprise a week's work and double pay should be allowed for Sunday if working seven days I don't think he should ask more than $18 for working six days—$3 a day.

Unfortunately this department is not conducted as a board of arbitration. The question is left solely between the exhibitor and the operator. If the latter is a union man and the exhibitor an association member there would be little difficulty in bringing about an amicable adjustment of the matter by having it arbitrated by representatives of both organizations.

This is another argument in favor of the exhibitors maintaining a good organization. The question raised is only one of dozens of like character that arise every day. Where the affairs are decided solely by the employer and employee the former frequently loses a man who is cheap at almost any price and the latter loses a job that is not picked up very often.

A well-known operator said that the anti-Sunday agitation did not come from the operators. All of them would rather work six days than seven. The seventh day is not the main source of complaint. The operators claim it is too much to require one man to work all afternoon and until late at night, with only the supper hour as a breathing spell. Before the ordinance was passed, these operators were performing five or six days a week. When the ordinance was passed they were relieved of the Sunday work and felt it was responsible for much of the anti-Sunday crusade. He also stated he believed one of the objects was to provide, in the form of substitutes, employment for the people who had been sufferings, and eventually two men will be engaged to do the work now done by one. In such an event, he said, the surplus labor would be taken care of, but a reduction of wages would probably be made so as to increase the pay roll little above what it was when one man did the work.

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OLIVER.
THE ESSANAY COMPANY'S NEW PLANT.

Entertaining Chicago Motion Picture Firm Moves Into Its New Quarters.

The manufacturers are erecting plants of colossal proportions in order to supply the demand for more and better quality films. The Essanay Company, of Chicago, is moving into its new quarters, which are being erected on a few acres of ground. The plant will be a fitting home for this enterprising motion picture firm. The writer went there a few weeks ago to see the plant. The general president of the company, George K. Spoor, first showed him through the company's handsomely furnished offices. They are models of neatness and system.

We next went into the studio. Here we found G. M. Anderson, youngest and one of the most prominent men engaged in America to-day in the manufacturing of motion pictures. "And yet," he says, "one is led to believe that future Essanay productions will be very equal to the output of other manufacturers either at home or abroad."

Immediately to the south of this excellent indoor stage and studio is a day-lighting studio. This will be utilized at all times when the weather is suitable for outdoor work.

Take all together, both the indoor and outdoor studios are the marvel of perfection. Every up-to-date appliance, mechanism and time-saving device, and to assure the best results, has been installed.

Adjoining the indoor studio is the carpenter shop and paint frame. Skilled artists were busy on the bridges above. Two or three stage carpenters were building a padded cell for a scene from a story soon to be released, "The Curse of Cocaine." It was not the usual painted upholstery, but the real thing. Indeed, the solidity and finish of the construction of scenic effects, the proportion and cleanliness of work, would surprise one who has not been "behind the scenes."

The property room is handily adjacent. We find here, if one is permitted to use the old-fashioned word, everything that the most fastidious director could possibly desire. Here is material for any sort of a scene from a drawing room in a Fifth avenue mansion to a corner in a boiler factory.

We went to inspect the photographic department. The spotless cleanliness of these workrooms, so indispensable to the art, was prevalent. In the dimly-lighted developing room a dozen or more white-gowned young ladies were busy putting all the demands of feet of celluloid street to the necessary baths, or chemical processes, necessary in the developing of the films. The washing and drying departments, capable of handling 20,000 feet of film an hour, were thoroughly inviting. The process here is a simple but delicate one.

The Essanay Company, indeed, is to be congratulated. Its facilities for turning out more and better films will insure the everlasting the name an approving public has given it, as the one "House of Comedy Hits."

THEATRES NOW INSTALL BOX BALL.

Novel Bowling Game That Proves Winner with Many Moving Pictures Shows.

Moving picture men have often found difficulty in securing certain locations because of the constant piano playing. But now the problem has been solved by some of the more clever exhibitors on the part of their patrons, and not with the store next door or the flat upstairs and putting in Box Ball alleys.

These alleys are very much like the regular bowling alley, but the balls are much lighter and both men and women can play. They also have a lever arrangement for setting the pins and avoiding the annoying delay for the pin boy to do his work. The alleys are elevated from the floor, so there is less space in the room. They are fitted with a small bar.

One of the most attractive features of the game from the exhibitor's point of view is the elimination of expense. The players set their own pins with the lever and the balls are automatically returned. The only expense is for the equipment which can easily collect the money and manage as many as ten alleys.

Some theatres have adopted the plan of giving free tickets to the crowds before they go out of the theatre. These tickets are good for the first game and almost everyone who gets a ticket plays at least one game. Many become so fascinated that they return almost every night and play for several hours, as the game provides both the player and the house with an enthralling entertainment.

The success of those who have tried this plan is fast leading others to adopt the same idea and before long we may expect to find that most of our nickelodeons are equipped to provide Laemmle, this is to enter a solution to many cases where locations cannot be had without taking the second floor or the space next door in addition to their theatre. Summer parks will no doubt be the largest field for this game during the next few months. The playing is so handily enjoyed by the patrons that the parks have been closed five-cent theatres in this season. With this new double equipment it is only reasonable to suppose that the profits of these exhibitors will be more than double.

Many have already begun their installation for next season, and those who will exhibit at the summer parks are now at work preparing for the harvest of the present season. For further suggestions for making these additional profits address American Box Ball Co., 1800 Van Buren street, Indianapolis, Ind., who will gladly co-operate with any one interested.

LAEMMLE BECOMES A MANUFACTURER.

"He foreshadowed to us several plans which we are not at liberty to mention, which, when they are made public, will cause as much surprise as his recent public announcements. Moreover, they make, in our opinion, for his own success and the betterment of the moving picture business."

This is a quotation from an interview we had with Carl Laemmle, which we published in the "Moving Picture World" of May 22d. The gist of that interview was ridiculed by the ignorant, but they are right to be put in their place, for they do not know what we know. And what we know appears in the Laemmle advertisement in the outer pages of this week's issue of the "Moving Picture World."

The advertisement, in fact, is to enter the manufacturing field, and he is to set about the business in the best possible manner—that is, a business-like one. He will have the best equipped plant and the best available talent for working it. He will also produce American films, by American writers. Moreover, he will personally supervise the production of the pictures. We said on May 22d that Cari Laemmle had an alert mind. The evidence of that alertness is before us. Moreover, he will be alert enough not to use any camera against which the claim of infringement can be made. Laemmle will leave for Europe in a few days, and he will return, we believe, laden with a vast amount of information as to the European methods of moving pictures. He will be a great step forward in the film business.

Laemmle now has a New York branch at No. 1416 Broadway. Laemmle's advertisements are always stimulating reading. The one we are printing this week well sustains the reputation of the series.

THE PATENT COMPANY'S THREATS.

By J. J. Murdock.

The action of the Motion Picture Patents Company in sending circular letters to exhibitors, threatening them with suit, is not looked upon seriously by J. J. Murdock, president of the International Projecting and Producing Company, who is in New York at the present time. Mr. Murdock says: "The world is appalled by this mass of litigation, but picture people would be accustomed to these tactics. The only people it can scare are the newcomers into the field who are not familiar with the past history of the moving picture business."

"The fact of the matter is that there was a stormy meeting of the Trust several weeks ago. I am told. Several of the manufacturers threatened to withdraw unless something was done. The 'terrible silence' which was described by one of the exhibitors was just what the pictures were frightened into doing. They expected sharp action. They were compelled to pay the $200 a week for their exhibitors who were being threatened. The threat was a mere holding-up. They were compelled to do something. They can still the growls of discontent amongst their own ranks by starting a few suits. I would not be surprised to see them filed. If
only costs a few dollars to start a suit and they even spend eight or ten of the $2.00 licenses they have collected.

The press department of the Trust must earn its salary and it is exceedingly well paid. It will be noted that the circular is dated May 12; but was only sent out a few days ago. The press agent had better watch out, as he nearly made the error of not sending them out at all. The editor of the Tribune was told that by March 1st. The circular was signed by February 10th; then this was extended to the 20th; then to the 30th; then again and again. The sucker’s money not coming in fast enough, a few framed-up suits were commenced with much blowing of trumpets. The result, however, was disastrous. In the end the only thing they could do was to secure possession of some of their own duped goods. What has become of all the noise and hurrar shall have some time in the future.

There is one thing certain and that is that the Trust will not dare interfere with International Projecting and Producing Company films. As to their action in regard to other films we can not say and have no interest, but we will undertake to defend an attempt to interfere with our own goods.

The entire matter is too much of a burlesque to consider seriously. A number of manufacturers have recently entered the field who have no affiliation or connection with us and they will have to speak for themselves and protect themselves.

“Summer is coming on with the natural drop in business and, naturally, the Trust will attempt to force as many $2.00 fees as it can. It will make a big pack up.

“The notice is simply the regular press bulletin. We must give the Trust credit for the unique manner in which its bulletins are circulated. First came its own dictums, which fell as flat as any other of the published press, which was not accepted, and, now, they resort to a new method of circular letters, vaguely intimating and threatening upon the letter head of a firm of attorneys. It’s the same old bag in a different form.

CHICAGO NOTES.

By F. H. Richardson.

The Viascope Company has a camera and projecting machine of its own invention made for the taking and projection of film without perforation. The President of the company, Mr. Pink, showed to the writer samples of film made with the camera. I have also examined the projection machine, which is the Viascope with a feed mechanism adapted to non-perforated film. The film samples appear to be perfect and the projection mechanism looks practical, but so far it is all ‘looks’ and ‘talk,’ which really don’t count for much along the way. Mr. Pink, in his report is that the operator would have to give the machine very close attention while it was running or the picture would get out of frame.

Exhibitors showing independent film are comparatively few and far between. In my report is that the independent exchanges get a great deal (all they want, some say) of licensed film. If this is true and the writer has the statement from persons who certainly are in position to know whether they deal or not then the independent exchanges are in a position to take their pick from both markets—a very deuced advantage.

There are some exhibitors who have discovered a fine, large, juicy lemon tree in Chicago and have partaken liberally of its fruit. Sixty-third street looked good to them and five houses in a row exist on that thoroughfare, between Wentworth and Halsted streets, in as many months. Two have given up the ghost and the others would like to let go if only they knew how. Just another case of loading up on something because it looks ‘gimmicky’. The fool and his money are soon in the divorce court.

The writer has read with much interest, in the Motion Picture World, of the situation in LITTLE OLD NEW YORK. Here is Chicago we at least have a definite law governing motion picture theaters, our main trouble being the facility with which “tool” laws are put through the Council. For a territory movie picture theater owner was literally being blown out by the Devil and the deep sea, not knowing what to expect next. Things seem to have settled down somewhat, however, and he now believes he knows fairly well where he is at.

Of course there have been days of some of these tools being passed, adding fresh and unnecessary burdens, but this is scarcely an eminently danger now.

On the whole, however, there has not been so very much to complain of. Our authorities have been much more reasonable than have those of New York. The ordinances governing the operating room contain some rather foolish provisions, yet, on the whole, they are not so bad. As a matter-of-fact it would be to the ultimate good of both operators and owners if the inspectors were made more rigid. At present inspections are made on a schedule which might be termed “semi-occasional,” and when they are made the observation of the writer is that they don’t amount to much from the practical point.

This is not altogether the fault of the department or its inspectors. The Electrical Department makes the inspection and it is handicapped by lack of sufficient men to properly perform its work. The inspectors themselves are perfectly competent electricians, but to intelligently inspect an operating room one must be an electrician and a PRACTICAL OPERATOR as well.

The electrician inspector will kick on something the operator knows does not amount to a row of bent pins, and not even look at another thing which the practical operator well knows is dangerous. This gives the operator a contempt for the whole proceedings and the electrician inspector has been honest enough. He has meant well, but has failed through lack of knowledge of practical operating room conditions.

It is unquestionably, both Mr. Carroll, City Electrician, and Mr. Bayle, Chief Inspector, wish to do, and are doing, the best they can under the circumstances. If the operators would themselves co-operate with them, instead of too often trying to “run” men and hinder, the net result would be very much better.

The Spring has been remarkably backward. The parks have been open for some time, but owing to chilly weather are not doing much business. Of course all this spells dollars to the motion picture theater men.

It is seldom one finds a man against whom no one has a gripe. In Chicago has been the case. Samuel Levine, manager of the Orpheum, Chicago’s largest and finest motion picture theater. Mr. Levine is that rare combination of a hard worker, competent manager and good fellow. This is not only the very best of every one who knows him, his employees included, and the man who can exact good service (as Mr. Levine most certainly does) and at the same time retain the liking and good will of his employees is indeed rare. The retail designed as flattery, a “puff” or soft soap, but merely as a word of commendation to one who thoroughly deserves it.

The Chicago branch of the Edison Manufacturing Company, sellers of Edison films and machines, has removed to better and more commodious quarters at No. 90 Wabash avenue. Manager Hardin, the genial pilot of the destinies of this particular link in the Edison chain, apologizes for the move by quoting the old, threadbare, “it is for a higher purpose.” It is for a purpose designed as flattery, a “puff” or soft soap, but merely as a word of commendation to one who thoroughly deserves it.

The Haymarket, another of our big vaudeville houses, has adopted motion pictures, for the summer at least. This leaves but one vaudeville house in all Chicago—the Majestic.

The George K. Spoor Film Exchange is adding business rapidly. This is not without a moral purpose. In giving the Devil his dues (all film exchange men are supposed to be Devils. Huh?) it must be said that this exchange keeps its films in remarkably good repair. Its inspection department is the best the writer has ever seen.

The Bijou Dream, on State street, is to be remodeled in July or August. Plans are now in course of being prepared. The house will be completely rebuilt as to its interior and front. The floor between the up and down stairs houses will be removed, thus making one theater of what is now two. The decorations and appointments will be very fine, rivaling the magnificent Orpheum next door. Vaudeville, motion pictures, admission 10 cents.

Messes, Jones, Linick & Schaefer will open a splendid new 1,100-seat vaudeville-motion picture house on Wilson avenue, near Clark street. This company owns most of the loop houses, several fine outlying theaters and many park attractions and theaters. They are decided the “big guns” of the Chicago motion picture world.
There are quite a number of the new "Standard" machines being installed in Chicago. It is a little too early yet to pass judgment, but the writer has heard no adverse comments on them to date. It is the "no rewinding" feature which makes the hit with this machine.

There has been quite a general shifting of Chicago amusement park managers this season. Mr. Paul D. Howe, who has been general manager of the Glen Cinema for the past 14 years, has been succeeded by Managing Editor of Daily News, Mr. Sans Souci. There are many new and novel park attractions this season.

Manager Faller, of the Bijou Dream, State street, takes a month's vacation soon. Manager Faller is another of our Chicago Nickel Theatre managers who is in the "good fellow" class and is the right man in the right place. Indeed, the Jones-Linck-Schafer Company seems to have the faculty of getting really good men on their payrolls—possibly for the reason that they know a good man when they get him and how to treat him after they have gotten him. Adapting a contrary course is why many employers fail down. They fail to realize that really good men—who are men—won't accept any old kind of treatment handed them. They give good service and expect and demand decent treatment in return, and this is what the Jones-Linck-Schafer employees get.

Mr. W. R. Cozart, for so long owner and manager of the Electric Theatre, the second oldest still-in-existence North Side theater, has deserted theharted to New York. Cozart expects eventually to land in Roswell, N. M., and there enter the nickel show business, but first will lead the life of a traveling exhibitor for a while. He was secretary of the Chicago Exhibitors' Association while the poor things lived. He took a splendid outfit for road work with him. Success attend you, old man.

With the approach of summer the usual bunch of nickel theatres is for sale, some of them for almost any old price at all. Many reasons for selling are given, but usually it really is bad location or mismanagement—perhaps both.

The new quarters of the American Film Exchange are commodious and mighty nice. How under heaven the American managed to transact the volume of business it did in the three small rooms occupied by it for so long will ever remain one of the interesting mysteries of the film business. There are those who swear Van Ronkle used to hang the cuspidor out of the window to make room.

The writer takes this opportunity to thank the machine companies who have sent, or offered to send, machines, ribbons, transformers and other apparatus to the writer for inspection and to aid in the preparation of matter for the series of articles titled "Plain Talks to Operators and Managers." The almost universal courtesy extended is highly appreciated. I might add that the articles in question will be put in book form later.

NOTES OF THE TRADE.

Bangor, Me.—Augustus G. Perro is making arrangements to open a new moving picture theater here.

Morris, Ill.—C. C. Shirley, of Chicago, has opened a new moving picture show here.

Sheffield, Ill.—Mr. Vose has sold the moving picture theater here to Peter Schlaf, of Wyant.

Sterling, Ill.—Clifford Van De Mark has purchased from Lux Brothers the Gem Theater, and has taken possession.

Neillsville, Wis.—A. Muth is making arrangements to start a new moving picture theater here.

Pekin, Ill.—M. Dittmer will open a new moving picture theater here.

Tucson, Ariz.—P. F. Linnen is erecting an airodrome on North Avenue, and has purchased the Sun Circuit, will erect a large theater here.

Chisholm, Minn.—O. G. Tucker, of Hibbing, is preparing to erect a new theater here.

Stoam Lake, Ia.—N. Sletten, of Merrill, Wis., has purchased the business of the Moving Picture Theater here, and has taken possession.

New hope, Wis.—J. W. Hommel has sold the Electric Theater to J. H. Smith and C. A. Ayelsworth, of Sparta, who will make extensive improvements.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

The next time I visit MacLane's Moving Picture Theatre on Third avenue, Brooklyn, I hope I will be more fortunate in the entertainment. Let me explain. I am, as readers of these criticisms should know, by this time, a man of mirth. I like smiles and laughter like any other fellow. If I had to be perfectly serious for three consecutive hours in any one day I should die. I was born with a smile and I hope to die with one. When I came out of MacLane's I longed the other night. I've looked at it, I feel the passers-by must have taken me for an undertaker's man off duty.

My luck was out and all on account of the unfortunate sequence of pictures which it was my destiny to have sit upon a long chair to begin with. I don't mean that anything happened on the screen. Everybody knows that by this. And then I distinctly object to the illustration of Bible stories by moving picture. The themes of Holy Writ, in my humble opinion, are distinctly out of place in an amusement house. They have no right in the church. I have no wish to sit on Wednesday night, when I had to sit through the "Judgment of Solomon," and "Jephthah's Daughter," and finally to again swallow "The Resurrection." Beautiful as these pictures are, nobody in his wildest dreams will claim that they are particularly humorous. In point of fact, there is not a single, solitary smile in all three of them. They saddened me and they saddened the other members of the audience. The most of them were set to use while the other pictures show should avoid monotony in their programs.

I got one smile, however, and that was when the musical accompaniment for the picture of Solomon turned out to be a roll of "Good King Henry." I finally pushed The MacLane Amusement Company evidently know how to run a moving picture house. The one I visited was a beautifully fitted place, and it was packed with an appreciative audience. The only bit of music I noticed was a snatch of "Dittmer's Hits." The music is, however, well shown after by courteous attendants. Indeed, it seemed as if Brooklyn sent its very best representatives to patronize the show, for around me were a set of high-class looking men, women and children such as would not be out of place in New York's most fashionable talking theatre. The house is well provided with exits, seats are comfortable, the operating booth is substantially built, and the total effect one of brightness, brilliancy and warmth. The pictures are too well shown, you hardly hear the machine and there is very little movement perceptible on the screen. On the whole, it is a handsome, well-conducted, prosperous looking moving picture theatre.

MacLane Amusement Company also serve up vaudeville. I object to vaudeville in any shape or form in a moving picture theatre; it interferes with my appreciation of the pictures. I want pictures, and only pictures. A自治区ment also played a violin. The only artistic card for in a moving picture house is in the orchestra. I think that if moving picture managers would provide a small orchestra of stringed instruments to accompany the pictures the instrumental would not be out of place. They are not.

The announcement slides at this house might be more elaborate and artistic. They struck me as being somewhat crude and lacking in finish. To conclude: MacLane's Amusement Company is evidently on the right track in conducting its moving picture houses, and I think it deserves every encouragement in its efforts, which are apparently successful, to attract the support of a good class in the community.

"LA TOSCA."

On June 9th Pathé's released a film on the subject of "La Tosca," as we foretold would be the case in the "Moving Picture World" several weeks ago. This lurid tragedy of Roman life in the early part of the last century formed the theme of one of Victorien Sardou's most celebrated plays. It was a colossal failure, contrary to popular opinion, the subject in itself is one that must appeal to moving picture audiences on account of its simplicity and tragedy of theme.

The Climax View Co., 133 W. 23d Street, are not unknown to moving picture men through their business of supplying stereoscopic views to amusement parlors. This connection should stand them in good stead when they are embarked in the business of making sound slides. We have seen two songs for the first two songs and must say that they are well posed, tastefully colored and possess an originality that is a welcome change from the usual thing.
Comments on the Week’s Films.

A Child of the Sea. (Kalem.)

Kalem stories are never involved or intricate. Their plots are usually easily followed, and the sentiment of them is generally simple and touching. These are the predominant qualities of the very strong story which formed the subject under notice. The first scene is an exceedingly striking one. We have seen it in real plays—notably Charles Reade’s “Scuttled Ship.” Again, “Along on the Sea” is a common scene in sea stories. So “A Child of the Sea” starts very powerfully. On the wide waste of waters a raft is seen. Upon it are a man and a woman. We can enter into their sufferings, for we see the man rise and shake a white flag. It is the old signal as if escaping approaching per- venance. But when the deliveries arrive they find the man dead and his wife also no more. When they reach the raft they also see beside the dead bodies the live one of a child. This is, as it were, the prologue of the story. Fifteen years pass and we see the child grown into a girl, who attracts the attentions of a banker’s son living in her neighborhood. She yields to his embraces. It is soon evident that she is not sincere in his protestations, for he seeks the hand of another girl more his social equal. Then the fisher-lad lover of the girl witnesses the banker boy’s sickle act and subsequently both young men quarrel over the sea waif. She, however, inter- feres and pardons the exiled Company is rapidly attaining to the grave of the girl’s parents, over which the banker’s son tells the girl of his approaching marriage to another woman. On learning this news the girl swoons across the grave of her parents, and emerges the next day in the night- fisher lover. Dan. The little story ends with the mutual embraces of the lovers, who, it is to be assumed, are never more to be parted.

Sufficiently all conscience, but nevertheless a positive relief to many more pretentious stories that are just now being shown on the screen. It is a boy and girl subject and it will please the lovers, a large number of whom always make up the audience. It is not difficult to understand, and if there is nothing particularly novel in it, it is at least clearly and convincingly told.

The photographic part of the work has been extremely well done. The Edison Company is rapidly attaining a very enviable position in technique. Moreover, the scenes against which the story is photographed are beautiful, natural and pleasant to look at. Here are no painted clothes or made-up buildings, but just the scenes of pretty actuality. The film is cleverly tinted in parts, and altogether “The Child of the Sea” is just one of those pleasing subjects, naturally acted and skillfully photographed, which, we are sure, will successfully appeal to moving picture audiences wherever it is shown.

The Curfew Bell.”—From the Edison studio comes a beautiful film, beautiful in conception and beautiful in technical execution. It is likely that everyone knows the old story of the curfew bell and how it saves people. In the Edison Company have reproduced this with sufficient power to make it live before one. All the intense dramatic power and interest of the story has been retained, and as Cromwell tells the heroic young woman that her lover shall live one can see the tremor which runs over the audience. The actors all do their work exceptionally well, and the principal character, the girl who prevents the bell from ringing, is particularly strong. Technically the film is up to the Edison standard, even though the subject was particularly difficult to photograph satisfactorily.

The Cripple’s Marriage.”—A comedy from the Gaumont studios has a sufficient interest to make the player laugh. It is a story which introduces a travesty on mistletoe which never fails to make the audience laugh. The film is good technically and the difficulties which beset those who buy mistletoe are funny. Nothing more need be said.

“Oliver Twist.”—The Vitagraph people have sent out a film under the above title which is deservedly popular. Nancy Sylvester, who is Olvia, and the other parts, form a whole which leaves nothing to be desired so far as the acting and the interpretation of dramatic possibilities is concerned. A long description is scarcely necessary, for the film tells the story. Olvia has sympathized with him in his difficulties. They will do so more than ever after seeing this picture. The acting is unusually good, and, with the exception of a few points, the photographic quality is quite satisfactory. The picture is sure to please critical audiences everywhere and is a sufficiently noticeable achievement to mark the company among the leaders in the business.

What Drink Did.”—A moral lesson is taught in this excellent Vitagraph film. This story of a dramatic quality of a tempestory story are generally very powerful, and the Biograph actors seem specially fitted to emphasize the dramatic possibilities without weakening what- ever moral strength the story has. In substance have made the most of their opportunity and the picture is very strong. The climax, when the father realizes that his little daughter is dead, is a strong piece of acting, and the emotions of relief incidentally escapes the audience a scene changes. The photography is clear and good, like all the Biograph work. The film could be used to advantage by church and temperance organizations.

The Lost Heiress.”—A Lubin which has some elements of comedy, even if it is supposed to be dramatic. And when all the unfortunates who happened to be near the place where the child was lost receive their dubbing she is discovered asleep, just where she had been all the time since she disappeared. Technically the film is good and the subject is put without its interest.

Father’s Glue.”—A Lubin comedy which represents two boys, who do things with glue. Like all the Lubin comedies this is quite funny and has a unexpected ending, so the boys are paying the penalty for their adhesive pranks by getting a good licking.

An Uninvited Guest.”—A Pathe which serves to fill in between heavier pictures is its interesting in novelty. Mistaking a thief for an invited guest at a fancy dress ball is a unique conception, and in this picture the most possible is made of it. But the thief gets his desert and is put into prison.

Advantages of Aviation.”—A satirical piece which represents in exaggerated way some of the possibilities of aeroplane navigation. It keeps the audience laughing during the entire time. It is not the two understand, but is, on the contrary, completely repugnant.

Visits to the London Zoological Gardens.”—A Pathe record film which has all the pictorial qualities of the Pathe productions. Pictures of this character add immensely to the program of traveling shows, or to the programmes of those them who have no opportunity to visit distant places. The London Zoological Gardens are among the largest in the world, are fully equipped and contain very many rare animals and birds. In this film they are shown at close range and the characteristic movements are faithfully reproduced.

Bottled Up.”—A Pathe comedy which contains some novel elements. A chemist succeeds in compound a fluid which transforms everything it touches to a liquid state. The novel consists in getting the liquid of a thief, the man from whom he stole money and a policeman all in a bottle together. He successfully restores them to their former state and the thief is promptly arrested. Even though this is a comedy it is a considerable drama, for the latter is anything to his normal condition, is confronted by his accuser. The technical quality is up to the Pathe standard.

The Empty Sleeve.”—A war picture suitable for the Memorial Day season acted with all the vigor and dash of the Vitagraph Company. Like all the pictures of the war time this has numerous thrilling scenes, in some of which there is great dramatic power. There is something in these pictures in which the war scenes are enacted before one that has a strange appeal and it is difficult to criticize. Sometimes there doesn’t appear to be anything to criticize. The actors seem to enter into the spirit of the scenes so sympathetically that criticism seems to be harsh and unnecessary. The change from an old couple who is passing down the street to the couple of forty years ago is excellently managed, and the change back, after the war scenes are over, is quite as good. The appearance of the veterans, the speech, and finally the fraternal handclasp of the Union and Confederate soldiers are all strong features and add interest to the picture.

He Couldn’t Dance, but He Learned.”—A Vitagraph comedy which introduces a novelty in teaching an awkward young man how to dance. The hypnotic influence is invoked and the results are funny. Though this film finds the pathos and the humor in the same way that the Vitagraph Company always have, it has the best of them. A wooden Indian, a stuffed bear and other impossible things get the same hypnotic fever. The climax is reached when the wall flower wakes up and realizes that her partner has sympathized with him in his difficulties. They will do so more than ever after seeing this picture. The acting is unusually good, and, with the exception of a few points, the technical quality of the film is good, and the action is lively and interesting.

Panther Hunting in the Island of Java.”—An Eclipse record picture which gives a reasonably clear idea of the
methods employed in hunting pachyderms, as the title of the film has it. The scenery in the jungle and elsewhere is interesting, but a tendency to soothe and whitewash, indicating under-exposure in the negative, is noted, and it is so serious in some places that it mars the picture. The photography is unusually good and even though the movement is rapid in all instances the picture is perfectly clear. It closes with a tender story of the meeting of two comrades after twenty years’ separation, the dying in each other’s arms and the final closing of the film.

Technically and dramatically this film meets all requirements and it was applauded so vigorously that a repetition seemed almost necessary. It is recommended to manufacturers as an educational picture, reproducing actual battlefield scenes.

"Miss Faust."—This travesty upon the well-known Faust of Goethe is a beautiful film technically and it has some comic features about it, but there are other things which deserve censure. For instance, Miss Faust goes to Paradise. The film is marked by the ingestion of accepted ideas of Paradise. Then why introduce ballets? It seems quite out of place. In other words, the association of ideas is incongruous and will shock a great many people in Paradise, and it is exceedingly bad policy to offer them their films, this would not be true, but it certainly would be here. The conception, aside from that, is well worth seeing. The difficulties of the Devil in satisfying Miss Faust are humorously and most excellently worked out.

The coloring is faultless and the introduction of clever magical effects and some catchy ballets add to the attractiveness, with the exception mentioned. Ballets are scarcely the thing for spiritual meditation.

"Alphonse Gets in Wrong."—A comedy from the Pathes which illustrates the adventures of a convict and gives, in some detail, his experiences in escaping. There are some funny situations, yet the picture, as a whole, seems to lack point.

"Cricket on the Hearth."—It has come to be well understood among patrons of motion picture theaters that when the Biograph Company undertakes the reproduction of some well-known novel, it will be done with distinction, and that the British-Born "Cricket on the Hearth," adapted from the favorite story of Dickens, is no exception. In this reproduction the characters seem to live again the story before one’s eyes and all the hopes and wishes, the emotions and the heartrending drama of death to be re-played.

The photographic quality is better than most of the Kalem films which have gone before. There are but few weak points, and in the main the lighting is soft and even. The work of the actors is smooth and seems to be more natural than is sometimes the case with motion-picture films.

"A Pig in a Poke."—A bit of comedy from the Kalem studio which introduces some, novelties in leaping fences and other high obstructions and in getting over the latter after coming under the electric current smoothly and even.

"The Child’s Prayer."—In this film from the Edison studio the company has achieved a marked success in the beauty of the photographic quality and in the scenic effects. Some of the pictures and scenes would have been even more effective on the projection picture film and the delicate tones of the sky and the waves are reproduced with fidelity. The power of this picture lies in the simple prayer of the child for her father, who was in the water in an open boat, bound hand and foot, and at the mercy of the wind and tide. The little prayer softened the heart of the criminal, saved the mother from murder and the father from a horrible death, yet it seemed so natural that there was no forcing apparent. It is one of the best films the Edison people have ever put out, and while a portion of it is depressing, the ending is happy and the disturbing influences are removed. The Edison people have sold this picture and even the negatives and the finishing of the positives. ‘No European’ manufacturers, with all their practice and their thorough understanding and appreciation of the requirements of films, have been unable to do exactly as the Edison people do. The picture shows the same care in the technical quality. The acting is also improving, indicating that progress is the watchword of the management of that department of the Edison enterprise.

"Prof. Fíx Fixed."—A comedy from the Edison studio which represents some good acting on the part of two boys. They create a good deal of disturbance for a fake professor and the result is that they come out better off than they would in a perfectly natural way that one would think the boys were actually at work before. The technical quality is good, but the swift movement of the characters in some places detracts from the picture.

"Brothers in Arms."—Many manufacturers have attempted to picture the actual scenes on a battlefield, but none have ac-

completed it so well as this picture from the Edison studios. A detailed description is unnecessary, but an actual battlefield scene is reproduced, including a battery going into action, the hospital corps, and officers riding like mad here and there. The photography is unusually good, and even though the movement is rapid in all instances the picture is perfectly clear. It closes with a tender story of the meeting of two comrades after twenty years’ separation, the dying in each other’s arms and the final closing of the film.

Technically and dramatically this film meets all requirements and it was applauded so vigorously that a repetition seemed almost necessary. It is recommended to manufacturers as an educational picture, reproducing actual battlefield scenes.
the picture. There is a battle scene which deserves commendation, though the detail of nurses caring for the wounded afterward is left out. In fact, not many were killed or wounded in sight of the audience, a restraint which is to be commended rather than otherwise. The photographic quality of the film is excellent. The scenic features are maintained at a very high standard and the lighting throughout is well managed. The swinging bell is really the only weak point in the lighting, and that the swinging feature is dramatically, so perhaps the weak lighting will be overlooked. While no direct assertion is made that the court martialed prisoner escaped detection, a pioneer family is shown several years afterward which the audience is left to suppose is the same one. The picture is good and was liberally applauded in one well-filled house.

**Fighting Bob.**—The principal dramatic interest in this Selig picture is the love story which it illustrates. There is the usual accompaniment of an unwilling father, a rejected lover, whom the father wants the girl to marry because he is rich, but the Yankee lieutenant outwits the whole set of Spaniards and marries the girl. Succeeds in getting the police and the rest of the rescue party thrown into the water, while he escapes to his ship in a launch. The story is interesting and holds the attention of the audience as long as the film is running, but there is really no great dramatic power attached to it. Fighting Bob is a type of American seaman and does his part well. His men are likewise interesting types and their parts are well acted, and there is liberal applause as the film ends.

**His Duty.**—The Biograph people have produced a film which has intense dramatic interest and holds the attention closely from the beginning of the plot until the last. The story is dramatic in the development, which forces a policeman to arrest his brother for theft while the brother is celebrating his birthday. The facial expression when the officer finds his brother's cap by the opened safe and, again, when he confronts the brother with the evidence of his crime and declares that he must make the arrest, is well worthy studying. It is intensely dramatic. One can scarcely realize that the face can be made to say so much. The picture has all the characteristics for which the Biograph films are popular and the close brings a round of applause for the officer who did his duty regardless of who was affected by his doing it.

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**EXHIBITORS BE NOT ALARMEED**

Read the following telegram

Chicago, Ill., June 2, 1909

Empire Film Exchange,

150 East Fourteenth Street,

New York.

We hold some patents that Trust has, and our goods cannot be interfered with; it is the other goods you are handling they are trying to reach by intimidating; Trust will not attempt to touch ours.

International Projecting & Producing Company

**WE ARE FULLY EQUIPPED TO TAKE CARE OF YOUR INTERESTS**

If you want an Exclusive Independent Film Service call on us

We are Buying 20 New Reels Every Week

Empire Film Company

150 East 14th Street

Cor. Third Avenue

New York City

---

**"CAB NUMBER 519."**

A Strong Dramatic Story by Great Northern.

A well-told detective story is always sure of success either in book form or as a play. We all love mystery; we all love plot; we all love to see how it is woven, and above all things, we all love to see mystery unvailed. Our appreciation of this kind of dramatic writing rises in proportion to the naturalness of the various incidents that make up the story. The famous Sherlock Holmes series of stories, that owe their origin to the brain of Sir Arthur Conan Doyle, are popular because Holmes, after all, is only a clever man of the world with highly developed reasoning powers. He is not a mere stage detective looking preternaturally wise and relying only upon time-worn expedients. No, he goes about his work in an ordinary matter-of-fact style, plus, of course, a little permissible exaggeration of acumen, and this is why the Sherlock Holmes stories are popular.

In the film under review we are treated to a very melodramatic story, very skilfully worked out, which we think will be popular with all classes of audience. The picture is full of excitement from start to finish. A young man suddenly inherits a fortune. The man's friend decides to make himself master of that fortune, and so by the aid of an unscrupulous assistant he manages to kidnap his friend, to impersonate him, and to actually obtain the money. Now, to reach this point a number of startling adventures have to be gone through. The real owner of the film is lured into a cab, and is dragged in that vehicle. He is taken on board a ship and placed in a cabin in charge of one of the villains of the piece. But Holmes has been busy. Early on in the game he gets the number of the cab and traced it in its wanderings to the house in which the unconscious victim was temporarily placed. Holmes runs the cabman to earth, binds his arms and renders him helpless. Then he starts in pursuit of the ship. He gets on board. Then he comes to a cabin next to that in which the drugged victim lies, and just at the moment when the latter is to be thrown overboard by the man in whose power he is Holmes appears, effects a rescue and knocks the villain down. The final scene of the play shows the impersonator taking possession of the money, when, just as he is handling it, the real owner appears. The impersonator, after denials and struggles, is arrested, and all ends happily, thanks to the skill of Sherlock Holmes. The story is handled clearly and explicitly throughout. It is told against a number of well-chosen scenes and the excitement rises to its greatest height on the deck of the steamer, while the body of the unconscious victim is to be thrown overboard. The drugging in the cab is also an exciting moment. Few love plays is highly dramatic throughout. The photographs are well executed and the acting all that is required in a piece of this kind.

Melodrama such as "Cab Number 519" does not call for much variety of dramatic interpretation; it all has to be plain, decisive and incisive. That is what we get in this story. The film is of the best of its kind. Holmes works on very slender materials; he also works rationally and naturally. There is no strained expression on the minds of the audience is that of a logical series of incidents leading up to the conventional defeat of villainy and triumph of virtue. And when a story worked out on these lines holds the interest of its audience from end to end, then be sure it will receive the stamp of popular approval.
CORRESPONDENCE.

TO ALL EXHIBITORS AND USERS OF GREAT NORTHERN FILMS.

We are advised that patent litigation is threatened to the users of certain films and wish to notify each and every one of our customers that Great Northern films are fully protected from such threatened litigation. We have engaged counsel, Mr. Louis F. Solomon & MacDonald, No. 50 Church street, New York City; R. B. Cavanagh, Oural Building, Washington, D. C., and McDonough, McDonough & McDonogh, of So Wall street, New York, and Louisville, Ky., to handle all litigation brought in connection with the use of our films. We do not believe our customers will be harassed by such litigation, but, in ease they are, they are instructed to immediately notify our main office in New York City, and steps will be taken to protect their interests.

The above applies to Great Northern Films only.

GREAT NORTHERN FILM COMPANY.

Inyvald C. Oes.

INDEPENDENT EXCHANGE WITH NEW FILMS.


Editor The Moving Picture World:

Dear Sir,—In your issue of May 8 you had a letter from Mr. Spurrier, of the Savoy Epoch, to the effect that I was altogether wrong in stating that we have an Independent exchange in Seattle, buying the output of the International Projecting and Producing Company as well as several others of Independent exchange.

We have absolutely no old junk, either licensed or independent, that we have renovated to handle the trade. Every reel of our stock is brand new. We believe that one of the things that will kill the moving picture business more quickly than anything else is this habit which some men have of buying a few reels of old junk, advertising them as independent and then disappointing the trade.

One of the greatest enemies of our business when we have approached exhibitors has been, "How old is your junk?" and we have in some instances had difficulty in convincing them that we are handling only new goods.

Yours very truly,

PACIFIC FILM EXCHANGE.

THE BOARD OF CENSORSHIP.

Editor Moving Picture World.

Dear Sir:—The Board of Censorship seems to be another institution which has been organized for the sole object of giving employment to certain persons and for handicapping the industry of the rest of us.

Is the Board honest in its efforts or are its members incompetent to judge of the subjects? Recently they passed a certain picture in which a fisher maid is locked in a room at the back of her house by her son; fight, attempts to save her honor, she manages to break a window and to escape. The scene is entirely too repulsive and I fail to see why they allowed it.

The Board of Censorship passed on a revolting scene of a bar-room picture where the father, under the influence of liquor, fights a barkeeper and sees his little daughter fall at his feet dead from the discharge of a revolver. The excuse of the Board is "strong moral lesson." In this case the Board should not object to the burning of a negro at the stake as a "strong moral lesson" for the brutes who violate women. Under the excuse of "strong moral lessons" most of the worst crimes could be shown on the screen. As long as the Board allows a bartender to murder an innocent child as a "strong moral lesson" and to reform a drunkard the Board opens a wide door to show crime.

The Board of Censorship, in passing on another film, describes this as a "well-told story": A man who disinherits his son, takes his whole fortune and property, including a saw mill, over to his old son. The benefited son is not yet satisfied; he beats and curses his aged father. In the worst manner, kicking him, throwing him on the floor to rob him of his last pennies. When the benefitted son has everything and is a father, in his old days, is penniless, this brute, who should not be allowed to have the right of way to convey his aged father to the almshouse. Shame! Shame! This brute, after receiving the wealth of his parent, has not a great deal of respect for his father, and the Board of Censorship tells us a "well-told story."

Such a picture is unnatural and I doubt if with all the criminality credited to New York we could find such a brute of son. As we do not believe that such a son can exist we do not believe that the Board of Censorship is right in allowing such a bad example to be shown to our children, to teach them after having been raised and provided by kind parents, to rob their parents and mothers, to ill treat them, to abuse them, to rob them and at last to send them to the poor house and to the potter's field. Has the Board of Censorship been instituted to inculcate such bad examples to our young generation?

No Board of Censorship would be preferable than a careless Board, as then fathers and mothers would not rely on the work of the Board of Censorship, but would themselves investigate the pictures, before allowing their children to view the shows.

AN EXHIBITOR.

A SUGGESTION.

Editor The Moving Picture World:

Dear Sir,—Hardly a week passes that I don't read your publication, "The Moving Picture World," and, believe me, it is with great pleasure that I do so. Your edition of May 15 contains some of the best articles I have had the pleasure of reading for some time in regard to singeing of illustrated songs and operation, and I enjoy them most because I am both a singer and m. p. operator.

One article in the edition mentioned above is extremely interesting to me. It is in regard to "The Value of Lantern Slides on Stereoscopic Pictures," and I may say that I wholeheartedly agree with the author of that article. There are few more gallant singers in the United States to-day, and I don't want you to think that I am boasting, for I have sold some of the songs that I have made good for $2,500 and right here in Peoria I can truthfully say that I have sold for the different publishers hundreds of copies of sheet music, songs of class, or rather the high-class ballads. For instance, there was "Picture of the Sea," and the publisher of "If My Heart Could Only Speak," and he can vouch for me that I have, by singing the song here, sold over a hundred copies for him, and I only sang it two days, for we are required to change our songs every two days.

There is one suggestion that I would like to make to you, for you are a writer and I am not. The suggestion is this: I would like to see an article from your pen in regard to publishers employing good singers in their productions in the first-class picture shows of the country; not in work shops, but in the good houses. This can be done, and at a great profit to the publishers and the owners of the houses where the songs are sung.

I am really surprised that publishers of songs don't take such action with their songs; for instance, I can sing ballads, and when I say sing, I mean sing, but when it comes down to roon songs and Indian songs I am not there. I get by with them, but I know that I can't be beat rendering—which means to butcher and cut up the eccentric songs that are sent here to the house by the exchange. And publishers make a great mistake by not taking up this part of the song business.

So if you will kindly consider the above for the interest of the publishers and the good singers I know it would be appreciated by all.

Wishing you and your magazine the greatest success and prosperity, I am,

Very truly yours,

JOHN B. DILLON.

Peoria, Ill., May 25, 1909.

[We will adopt your suggestion, friend Dillon, at an early opportunity.—Ed. M. P. W.]

WARNING TO WOULD-BE OPERATORS.

Editor The Moving Picture World:

Dear Sir,—Enclosed find slips cut out of the evening editions of the Boston American advertising for men to learn to operate moving picture machines. There are dozens of operators out of work in and around Boston. The chief cause of it is these school-learned operators, of which there are a great number, find that when they get a license there are more operators than customers to satisfy. The last season when business was at its best. When a chance of a job comes along they go and offer themselves for $10 or $12 a week. This makes it so that when a decent operator applies for a job and is paid around $20 a week he is laughed at and told that there are dozens of operators who will work for $12 a week. I know this to be the truth, for I applied myself a few weeks ago and found that two weeks of seven days, to run continuous Saturday and Sunday, and I was told the same thing. I know of several
other operators who have been told the same. In one instance one operator offered to work for $12 a week, and that to the owner of three houses, two seating over a thousand and one seating five hundred, and doing a great business, too. Just think it over, some of you operators, a man offering to work for $12 a week for a man who could well afford to pay the union wages. Who is to blame for this? Nobody but the operators themselves. Then, again, the union ought to do something to combat the advertisements inserted daily in the Boston evening papers for men to become operators at the beaches and summer resorts. What I would suggest is this: The Operators’ Union to insert an ad, something after the style of the following, viz: “Warning to all intending to become M. P. operators. The M. P. O.’s Union wish to be known that there are hundreds of efficient operators now out of work through the closing down for the summer of more than half the picture houses in the State of Massachusetts alone.”

I think that would have a tendency to decrease the number of students in the schools (3), because when they do succeed in getting a license they find it hard to get a job owing to lack of experience. In nine cases out of ten they will agree to go for work for $10 or $12 a week to enable them to get the experience. I think the best way to remedy the evil would be for the operators of Massachusetts to have a grand rally in Boston, both union and non-union men, as far as possible, for all to attend throughout the State. I say “throughout” because of the fact that there are not 10 per cent. of the men outside of Boston in the union.

I am a non-unionist myself, but I would willingly join if all the operators would get together, so that something could be done and officers and delegates elected to do the work that would be necessary for the organization. As there are about one thousand operators in Massachusetts alone a strong union could be formed to combat these schools and cheap operators. The way things are going operators will soon be working for $6 or $8 a week. I have been looking for a job for the last six weeks, and wherever I go I am met with the same old gag, “We can get operators for $12 a week.” I am just about getting disgusted, for I might as well hunt for a needle in a haystack as look for a job at anything over $12 or $15 a week.

Hoping that you will find room in your valuable paper for this letter, I remain yours truly, AN OPERATOR.

Lawrence, Mass, May 25, 1900.

[The advertisements to which our correspondent refers are as follows: “Men to become moving picture operators; $20 weekly; Summer season opens in two weeks. Moore Amusement Co., 220 Tremont street; open evenings.”]

The Chronophone

TALKING PICTURES

Gaumont Co.
124 East 25th St., New York City.

NOTICE

AUTOMATIC TICKET PRINTING MACHINE

Patent No. 468,200 will be issued to us dated June 22nd, for a machine that will print admission tickets, any wording, at a cost of ONE and ONE-HALF CENTS PER THOUSAND, prints as you use them, at the Theater.

Will sell outright or make satisfactory arrangements for promotion. We haven’t the time to devote to it.

CRESCE NT AMUSEMENT COMPANY
30 EAST 23rd STREET :: NEW YORK, N. Y.

Box Ball Doubles the Profits of Your Theatre

$800 a Month With No Expense But Rent!

Moving picture shows pay out big money every week for employes, grind schools and film rental. Box Ball is a business that often brings in $800 in six days, yet has absolutely no expense but rent. One customer with four alleys took in $1,858.20 in 30 days.

Customers who spend only five cents in the theatre spend more than a dollar at Box Ball. Crowds are quickly fascinated with this new game. They never tire—the more they play the more they want to keep on playing. No one wants to quit loser, so he plays game after game—often spending hours when he first intended to spend a few minutes.

When the crowds are in your theatre give them free tickets for the first game. Every one will stay at least once and many will become regular customers. Women and children play as well as men—they form teams and celebrate and often spend a whole afternoon or evening.

Install one of these money-making machines in connection with your theatre. Rent the room above or get the street next door. Put in two or more alleys and you will be simply amazed at the wonderful profits. Your only expense will be rent. Your only trouble is with the loss of the balls which is automatic. One man can collect the money is all you need, and he can care for as many as ten alleys.

One game usually lasts six minutes with two alleys. At 5cents each that’s $0.60 an hour from every alley, you can house the profit yourself. With ten alleys plus two alleys will bring you $30 a day, or $480 every six days. You can double your profits and learn how you can own one of those great money-making games for only a few dollars down and the balance payable from your profits. Remember—yes pay a few dollars down, and your profit the very first month should more than pay the entire cost of the outfit. Write for booklet at once. Address

AMERICAN BOX BALL CO., 1800 Van Buren Street, Indianapolis, Ind.

Anti-Trust Film Co.

Very Latest and Best Motion Picture Films for Hire

All Makes Motion Picture Machines

ANTI-TRUST FILM CO.
77-79 South Clark Street :: CHICAGO
The Reason Why

OUR

FILM SERVICE

cannot be compared with others is, that we purchase from one to three copies of every subject manufactured by the Licensed Manufacturers, and you can get what you want when you want it. :: ::

Write to-day for our

Special Service Proposition

O. T. CRAWFORD FILM EXCHANGE CO.

(licensees of Motion Picture Patents Co.)

1401-5 Locust Street St. Louis, Mo.

421 Fourth Avenue Louisville, Ky.

314 Carondelet Street New Orleans, La.

We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and probably than by ordering a set of lenses which will

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment.......................... $15.00

No. 1 Stereopticon Lenses.......................................................... 18.00

No. 2 Stereopticon Lenses.......................................................... 29.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state size of your screen and length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY

808 Clinton Ave., So. Rochester, N. Y.

ON THE SCREEN.

By Lux Graphicus.

On May 22nd, apropos of moving picture stories, I wrote: "Good moving picture stories are scarce... Not that they are not written or offered for sale, but that those who set themselves up as picture story editors are not qualified to make the selection." This innocent remark has got me into trouble. People are saying unkind things of me. They say I have a grouch against the manufacturers because I wrote some moving picture stories and they were rejected. This is absurd.

As a matter of fact I did write two moving picture plays. Three manufacturers saw one and sent it back to me. The second piece I wrote was sent to a manufacturer about two months ago. It is either lost, stolen, or strayed, and the result of all my efforts to get it back is an expression of regret and a promise to search for the missing document! I shall probably never recover it, but I am waiting anxiously to see if the story, which is at least original, makes its way on the moving picture screen. Such things have happened before. Here ends my experience in writing stories for moving pictures. I shall not trouble about the matter any more. It does not pay, except in respect of getting experience; and that doesn't swell my bank balance.

Now, the strictures I made a fortnight ago were made in respect of some newer entrants into the moving picture field, of whom I wrote from personal observation. These people are very green at the game. They are either vamping up old stories or buying them at $10.00 rates, and the results are hardly uplifting. In other words, they are not getting the best stuff available. It is to be had, but, as I have pointed out over and over again, not at $5.00 or $10.00 a time.

A BAD BARGAIN.

So many complaints have reached us as to the trashy nature of the text books advertised in several papers by the Driben Pub. Co., London, Ont., Can., that we again warn our readers not to purchase these books unless sent on approval.

Now—honest—when you are in doubt as to the best

Independent Film Service

Try the only Service that is different from your neighbor's

Write to-day for our

Summer Proposition

HARSTN & COMPANY

Established 1897

138 East 14th Street, New York, N. Y.

Telephone 3812-3813 Stuyvesant

Please mention The Moving Picture World when corresponding with advertisers.
"Will sell half interest or less in fully equipped-motion picture manufacturing plant; will also consider an offer for entire plant. What are we offered?"

MOVING PICTURE WORLD (125-W).

**SONG SLIDES**
The clearest and best colored slides on the market

$4.00 per set, cash with order or will send C.O.D.

**Special Notice**
(From JUNE 1st to JULY 1st)
In order to introduce our Song Slides to Film and Song Slide Exchanges, not yet acquainted with our Slides, will send any three set selected from our list for $10.00 cash or C.O.D.

See List on another Page

THE PREMO CO.
934 Arch St., Phila., Pa.

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Slides now Ready
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FOR---

"REDHEAD"
Sung by MISS IRENE FRANKLIN
Published by LEO FEIST, New York

"POSSUM"
THAT BILL TAFT POSSUM SONG
The Slides are the greatest you have ever seen

MUSIC FREE

Slides $5.00 per set—10% discount for cash

Get on our mailing list

CLIMAX VIEW COMPANY
133-137 West 23rd Street :: New York

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**THE BAUSCH & LOMB**
Projection Lens

For fifty years the Bausch & Lomb Optical Co. have been manufacturing lenses of all kinds and all sizes. They produce more high class optical goods than any other factory in the world. Their Projection Lenses are the accepted standard for moving picture machines and stereo-opticons and are found on every high class screen. Every dealer will sell only Bausch & Lomb Lenses if it were only a question of quality and not profit.

The exhibitor has a right to demand the best obtainable; if he does this and gets it his machine will be equipped with a Bausch & Lomb Projection Lens. Send for Projecting Lens Booklet.

PRISM is our little lens projector. Send for copy D, free on request.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO LONDON ROCHESTER, N.Y. FRANKFORT

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**STOP**

and consider what you really are running in your theatre. Your long suit is First Run Film. You never stop to consider that with a junk set of slides along with a first run film that it's going to take the good effect off the film.

THE ONLY EXCLUSIVE SONG SLIDE EXCHANGE IN THE COUNTRY

RATE: 50c A SET PER WEEK
Weekly Supply in 1 Consignment

THE CHICAGO SONG SLIDE EXCHANGE
NINTH FLOOR
Masonic Temple :: Chicago

ST. LOUIS SONG SLIDE SERVICE
FIFTH FLOOR
Holland Building :: ST. LOUIS, MO.

Please mention The Moving Picture World when corresponding with advertisers.
Simpson's Celebrated Song Slides
The Finest Made. $5 per Set All of the New Song Hits.
A.L. SIMPSON, 113 W. 132 St., New York City

AHEAD OF COL. ROOSEVELT TO AFRICA

Set of 12 Beautiful Stereopticon Slides with descriptive matter $5.00

WM. EVANS & CO.
112 Court Street
Los Angeles, Cal.

HOME OF THE FAMOUS "KOLORED-KUTOUT" SLIDES

First-class camera man, who can also take charge of developing and printing room. Can give best references as to ability to produce first class work. Address, Cameraman, care of Moving Picture World.

INDEPENDENT FILM
ONE REEL A WEEK REGULAR RELEASE DAY FRIDAY

Next Issue Friday, June 11th

THE SQUAW'S REVENGE
A Story of the West as It Was Twenty Years Ago.

This is a story of love and revenge, dealing with the adventures of a cowboy and his sweetheart from the East. The first scene shows the cowboy's shack in a clump of trees. He has just received a letter from his sweetheart and her mother, who are coming from the East. He and his sweetheart, Helen, have parted, through a lovers' quarrel, for several years, between West and East, in his loneliness he has taken up with an Indiana girl and has become a squaw man. Upon receiving the letter he tells her (but she will have to go back to her people. She pleads to say, but he drives her away). The party from the East arrive, escorted by his cowboy friends. The squaw sees him welcome the white girl and vows revenge. She returns at night with an Indian, Indians and guns-take the girl and places her in a house, and starts for the Indian camp. The cowboy, upon finding that she has been captured, starts in pursuit, showing a chase over the prairie to the river bank, where the squaw forces the girl into a canoe. The cowboy, arriving in the scene, tries to borrow a canoe from an Indian, who refuses him. He fights for it and wins, takes the Indian's canoe and starts in pursuit. The squaw has arrived at the Indian village, where a war dance is in full way. The prisoner is tied to a stake. The Indians restrain the dance. The squaw returns to the landing place and meets the cowboy as he arrives. She laments him and tells him that the girl will be flayed as a squaw. He binds her, takes her shirt and blanket, creeps into the Indian camp and rescues the girl. Then there is a chase through the woods to the river bank into a canoe. The Indians follow, showing a canoe chase down the river. Then is shown the cowboy landing and the fight on horseback back to the shack. The mother is found anxiously awaiting their return. The stage arrives and we next see them on their way back to the East, his cowboy friends giving a hearty good-speed in true Western style.

This is one of the strongest and best Indian pictures ever turned out by any motion picture company.

NEW YORK MOTION PICTURE CO. Manufacturers of "Bison" Life Motion Pictures
429 SIXTH AVENUE, COR. 26th ST., NEW YORK CITY, N. Y.
ROLL TICKETS
10c per 1,000

HALLBERG'S ECONOMIZER

"FABIUS HENRION" CARBONS
ABSOLUTELY NOISELESS ON ALTERNATING CURRENT
THE EDWARD E. CARY CO., Inc.

Any Time You want GOOD FILM SERVICE—go to the Calumet
Any Time You want GOOD TREATMENT—go to the Calumet

ANY TIME

ANY TIME you want SPECIAL SERVICE—go to the CALUMET
ANY TIME you want to CHANGE SERVICE—go to the CALUMET

ANY TIME you want the Real Goods ALL the time

WRITE TO THE
CALUMET FILM EXCHANGE
1609-10-11 Masonic Temple
Chicago Illinois

Agents for Ajax Film Cement—Write for Sample Any Time
The Edison Kinetoscope
And Edison Films
are essential features to a safe, attractive and profitable motion picture exhibition.

If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letterhead.

EDISON FILMS
NEW SUBJECTS
RELEASED JUNE 1, 1909
No. 865 The Curfew Bell
Code, VERLENGEL Approximate Length, 90 feet
A well portrayed reproduction of the story from Cromwell's time of the girl who saved her lover sentenced to be shot when Curfew should ring one night, by swinging from the clapper of the bell in the belfry, and thereby preventing the bell from ringing, as was its nightly custom.

RELEASED JUNE 4, 1909
No. 866 A Wife's Ordeal
Code, VERLEPPING Approximate Length, 88 feet
A story of a husband's unfounded jealousy, his murderous assault upon the supposed lover, the efforts of the wife to save the husband by giving false testimony, the husband's sentence to prison, his release and final discovery of his wife's innocence.

No. 867 The Hold Up Held Up
Code, VERLEKNEN Approximate Length, 78 feet
"Buck" Malloy, a thief, holds up Mr. Shaughnessy, a wealthy pedestrian. "Spider" Burke, another crook, forces Malloy at the point of a gun to give up his spoil. Mr. Shaughnessy however, turns the tables on both by getting possession of Burke's revolver. He gets back his money and causes the thieves to be locked up.

NEXT WEEK'S SUBJECTS
RELEASED JUNE 8, 1909
No. 868 The Legend of Sterling Keep
Romantic Drama, Approximate Length, Code, VERLEKS 1000 feet

RELEASED JUNE 11, 1909
No. 869 The Boots He Couldn't Lose
Comedy, Code, VERLETSSEL Approximate Length, 600 feet
No. 870 Buying Manhattan
Historical Incident, Approximate Length, Code, VERLETRBAR 490 feet

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THE VIOLIN MAKER OF CROMERNA—The powerful influence of the greater love. True, unselfish love is as rare as rubies and much more precious, as it is the one quality that lifts the mortal to the celestial and sanctified. Men have become martyrs, sacrificing even life for that love. In this Biograph picture is shown a demonstrate of this that is positively thrilling. In the Little Italian city of Cromerina there dwelt Teddeo Ferrati, a violin maker and student of Andrea Amati, the most famous of the Cremona brothers. Ferrati's present work was beloved by one of his apprentices, Sancho, Filippo, a crippled youth and the best violin maker in Cromerina. He also loved the girl, only with affection that is more spiritual than material, but realizing her unattainable character, he suffers for his hopeless passion with resignation. Yearly there is a prize of a precious chain of gold awarded to the maker of the best violin, and all the apprentices strive to win it. On this occasion, however, the band of Grannawin is to be bestowed upon the most proficent craftsman, and this induces the lad to make extra efforts to win. Sancho fully appreciates the rare talent of Filippo and feels sure his wonderful skill will win her sweet heart from him. Crushed and despairing he seeks out his competitor who is known for his qualities of kindness and understanding, acknowledging the strength of his reasoning. While thus occupied they are overheard by Filippo, who sees what was his success would mean for her. His only wish is to win her love, and thinking only of her happiness, through his love for her he makes a great effort to win. Going to his room he takes his instrument and goes and plays it in Samo's box, taking Sandro's violin and putting it in his own. Sancho, however, swarths the good intentions of Filippo by exchanging the instruments, not knowing what Filippo had done, thereby upsetting the planned happiness of the girl. When the instruments are placed in competition, and the prizes are about to be awarded, Sancho's unattainable desire gives way to the cry of the cripple and, confessing his deed, Filippo buries his instrument in the earth, not realizing the damage he had done, and now spoils it all. Judgment is passed and Filippo is, of course, the victor. The chain is placed about his neck, and the band of Grannawin placed in his. But also, he feels the needs, and thinking only of her happiness, he crushes his violin over his knee, thereby killing his desire and making his dream a broken one. Yet the villain is not done. He then places the chain about Sandro's neck, and handing the girl over to him, he throws the chain from the hall. They finally leave him alone in his room, crushed and deplored, yet contented in the thought that he has won the prize that he coveted, 963 feet.

THE LONELY VILLAGE—There is something spotlight like in the title of this Biograph subject, but we hasten to say that the incidents are of a decidedly material nature, and also the story is the most intense thrilling, gripping the spectator from start to finish. Mr. Robert Collison resides in a very beautiful country village, far removed from the usual scenes of the courts and the cities. The idea is to visit a friend of his mother, who is residing in the city, and return the next morning. The intelligence is learned by a couple of crooks, who plan to get Collison away over night by sending him a false letter by an apparently idiotic country bumpkin who reads; "Robertl—Have taken an earlier train. Will arrive in New York 10:30 P. M. Meet me with ear of corn. He gets off train at 10 o'clock, and while he is bidding adieu to his wife and three young children, the bumpkin is standing in the place and the pretense of doing in the doorway. Realizing he is leaving them alone, he warns his wife to be sure to hasten the doors and windows securely, also leaving her a revolver from which the disguised bumpkin will strip the cartridges. Off he goes and is not out of sight when the crooks begin their work. Bursting in the front door with a bang they alarm the folk and throw them into a dreadful panic, as they depart helpless. On the road we see the husband speeding further away from them, when suddenly his machine breaks down, and as his wife is obliged to halt at a roadside inn. Here an idea strikes him to telephone his wife of the possible delay, when in answer he receives the alarming cries of his wife. He then rushes down the road, and thus finds that the wife is dead, and the husband riding away, thus escaping punishment. The crooks then go to the inn and learn that the wife is a virile woman, and before exposing her husband the whole story is told, and it is seen that the crooks are caught at last, and the husband is left to face the law.

THE NEW TRICK—This is one of the cleverest bits of comedy the Biograph has yet turned out.
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TEN NIGHTS IN A BARROW.—This story is based upon the celebrated drama of that title, a story ten-tentative lecture ever derived from rostrum or peal of bell. The story is replete with the most thrilling and diverse records, and for a full half century it has enthralled and educated the vast multitude of the entire English speaking world. Above all, it makes a record of its own, and its effect upon those who have not the power or fortitude to combat its tempests.

Joe Morgan, an honest young workman, beloved by all for his grey uniform and friend, held in the highest esteem by his employers. His wife and sister, and the boy, right. He shunned the saloon as one would shun a serpent.

The story tells of his terrible downfall, when upon one day he is lured by two "friends" to take his life. He only suffers the illusion of him, he becomes intoxicated and reckless, and his employer, reading his plight, takes him home. The wife is horrified and grief stricken. His music is the same, the one song again to yield to temptation. But the poison is in his nerves and the next day finds him again at the barroom. The patient wife, waiting for his return, suspects the cause of his absence and sends her little seven-year-old daughter to the saloon. Here follows a most pathetic scene. The child enters the barroom and the rankly-taunted chair to strike another drunken bowler. The little one an Angelic lad, whilst his cry shows the innocent little one to lead him away and take him home. More promises are made, but, of course, not kept. The boy sinks lower and lower, until, discharged by his employer, he becomes a drunkard and constant haunt is the barroom, and the wife and child suffer the results. This pitiful episode of these nights in a barroom is kept alive and entered into the place to coax his father home, when, in the midst of a usual barroom fright, the child is struck with paralysis. He is so severely soiled, and taking the child in arms staggers out into the street.

He is now a nervous wreck and beneath the dread and terrible barroom terrors. Thanks to the patience and devotion of a loving wife, he and the children are nursed back to health.

Morgan has had his lesson; it has been a bitter one. He is warned away from this ruinous path and a new and more evil compelling to the house of love. He is re-established and advanced in the business. He is saved and their home is saved. It hard work to get rid of them until, in violent rage, he ordered his butcher, with a threat of losing his business if he did not return again. The butcher did his best, but he had experienced lingering failure in his effort to hold it not been for the presence of a pair of open slipper-boxes near the scene of the accident. It was the spot where the animated boots were thrown by the butchers hands. The sperers slipped, the butcher rushed out to save them, and remained to woo—Mr. Scruggs and his pleasant home scene.

It is an interesting picture, one of the "trick" variety, full of sentiment and the plains of the scene on which it has never been seen before. App. length, 600 feet.

BUYING MANHATTAN.—It is three hundred years, exactly, the capacitv of the Indians, their amount of little craft, the Half Moon, past Manhattan Island and up the river that now bears his name. His were the first European's eyes to gaze on what was afterwards to become the site of the second greatest city in the world. This narrow, rocky island held in the embrace of river and bay. Hudson had nothing whatever to do with the settlement of New York, yet it is fitting that in this, the year marking the three hundredth anniversary, the Hudson should be celebrated by a film production dealing with an event to which his discovery directly led—the purchase of Manhattan Island by the Dutch by the Dutch. It is fitting because the growth of New York is the most thrilling adventure.

No force of arms was employed against the peaceful Manhattan tribe which inhabited this island. The Dutch saw what they wanted and went about securing their object. They undertook to out-man the Indians and in a business class were worth forty-two dollars in our money. The value of New York now is increased a million times, yet the Manhattan thought they had gotten the best of the Dutch in their bargain.

It is this event portrayed in the film. Leaving the Dutch settlement, Peter Minuit sailed up the Island shore and met the Indians, who negotiated with the Indians around their council ring over the purchase of that island, which now is worth twenty-four dollars in our money. As the party and all hasten from the room upstairs everything in their ancient language, and for a time all appears to be happy. One of the women in the party is sent for her father and he comes thereto for his education. One night the boy leaves his place to return to his home, where he finds his father and mother are about to eject him when the latter discovers that he has been wronged and the next day the son chooses his mother's son and the man departs to return to his home, and the joy is restored. Length 806 feet.

A STRONG DIET.—Having served a summons meat the bastards of New York, a quick guess that she has served them bull-steak. One of the guests, well known to the representative of the establishment, ups and down a pair of mounted horses, which heštitches up, and the two men are minus the party and all hasten from the room upstairs everything in their ancient language, and for a time all appears to be happy. One of the women in the party is sent for her father and he comes thereto for his education. One night the boy leaves his place to return to his home, where he finds his father and mother are about to eject him when the latter discovers that he has been wronged and the next day the son chooses his mother's son and the man departs to return to his home, and the joy is restored. Length 806 feet.

HISTORICAL FAN.—A delightfully pleasing and beautiful hands-colored series of panoramic views giving the history of the fan. A large ostrich feather fan opens and closes alternately, showing each time a different scene and the various styles of fans in use throughout ages and by many peoples. It is a very attractive and interesting series—The Egyptians—The Greeks—Romans—Sixteenth—Modern Use. Length, 278 feet.

URBAN ECLIPSE. (George Kleine.)

TWO HEROES.—The daughter of a noble earl is married to the son of a noble Duke in the Earl's country house. All seems right until the day the young lady, visiting the adjacent estate of her husband, is horrified to find that her husband is married to another young lady. This causes the brave young lady to threaten and seek to force the other woman from her husband and the meantime another suit appears and this time some other requirements, but is refused by the young lady. Her heart breaks, she now seeks further if she cannot have the man of her choice she enters a monastery.

Several years later the soldier returns and visits the monastery where she is and is faithful to her vow. Later the war breaks out and the young lady in the discharge of her duties as a sister of mercy in the battle field where she finds her lover wounded. As the two endeavor to play the piano, of battle a shower of shot from the enemy's camp picks up a book and starts to read. He becomes so engrossed he does not notice she has ceased playing, and when she turns and finds him reading, she turns instead of listening to her playing, she becomes interested in the book and begins to read it, andativa of him of his fair charmer each time he tried it, but a failure this he was tried if on his side.

KALEM MFG. CO.

THE LITTLE ANGEL OF ROARING SPRINGS. (R. W. Lake.)—A story through Western mining camp. No church has ever been built, but all the services have ever been held. The miners are阵ly to make a church, but all that, but not much given to piety. One day a man comes into town, and finds his way to the old West, wanders into the camp, and finding so church that be that the meeting to begin under. He accordingly advertises an open house and the minister will be taken for a new church. The meeting is held but it not a meeting and the propiation and there is not a single reason taken away from the Rev. Mr. Lake, who goes a lonesome dollar into the bat. The next scene shows the evangelic saving the life of the little boy, who has fallen over a precipice. This is the end of the story, and over the shoulder of the minister with more than enough money, the preacher receives his first dollar from the little boy most of all others.

THE MAGIC SWING shows how Mr. and Mrs. Hoots are going to keep the old West. They are stopped in the stopping the old lady and how he went through a little adventure and is in the hands of a bright youngster and quickly discovers the reason for this. The young man continues to persevere and to persuade him to call upon the girl and ask for a swing, but is not quite willing to do so. The idea is that he has told her, and the next morning he finds him at his office, and the girl having to go to the office. The young man loves the girl, and the next morning she finds him at his office, and the next morning he finds him at his office, and the young man loves the girl, and the next morning she finds him at his office, and the young man loves the girl, and the next morning she finds him at his office, and the young man loves the girl, and the next morning she finds him at his office.

LUBIN MFG. CO.

THE LITTLE PEACEMAKER.—The opening scene shows a young man calling upon his sweet-heart. He requests to her to play the piano, and while she is rendering a favorable selection he is interrupted by the arrival of a new baby. He becomes so engrossed he does not notice she has ceased playing, and when he turns and finds him reading, she turns instead of listening to her playing, she becomes interested in the book and begins to read it, andativa of him of his fair charmer each time he tried it, but a failure this he was tried if on his side.

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and he starts out with the intention of making Bum Soap famous throughout the city. The result; Bum Soap is advertised on men's hats, the sidewalk, horses, and, in fact, everything in his path is labeled "Bum Soap."

SAUCY SUE.—Sue is a mischievous kind of a country girl. She plays tricks on all with whom she comes in contact, not even forgetting "Paw" and "Maw." Receiving an invitation from the uncle in town to come and sit in the leaves for town. Her city cousin is very much pleased to see her—she. Auntie tries to dress her in city clothes, with disastrous results. When Sue butts in with the patients, the doctor thinks it is time for her to go. He sends her home again, but his troubles do not end until the train has pulled out.

A CORK LEG LEGACY.—The wife died and left a will in which she states that all the real estate belongs to her daughter, while to the husband she leaves her cork leg to reward him for his loving affection. The husband is furious. He takes the cork leg and throws it out of the window, where it is picked up by a passing tramp. Hardly has he done this when an envelope is brought to him which has just been found in his wife's writing desk. In this envelope is a note, stating that the cork leg contains a check for $100,000. Immediately the husband visits to look for the leg, but it has disappeared. Vainly the tramp tried to offer the leg to poor sufferers. When he sees there is no value attached to it, he throws it into the rubbish pile, from where it is removed by the salman and carried to the dump. The excited husband follows the trail of the tramp. When he finds him at last and tells him of the lost treasure, the tramp faints dead away. They return to the dump and arrive just in time to be covered with a load of ashes, but the leg has been found and so has the check.

THROUGH JEALOUSY.—EllsWalker receives a visit from a mother, who is coldly received, however, as her heart belongs to Tom, her father's secretary, who is secretly in love with Ells, but thinking her so far above him does not dare to show his love. Ells visits the office and at an opportune moment offers dances to Tom, which he politely accepts and lays upon his desk. Ells thinks herself slighted and leaves in anger.

Tom writes a letter to his mother:

My Dear Old Sweetheart,

I can hardly write. I shall be so glad to see you again. Enclosed hundred dollars, part for the trip, part for your dear self.

Let me know at once when I shall hold you in my arms and kiss the sweetest of all Places. With love,

Your devoted,

TOM

The mother immediately sends the following answer in reply:

My Darling Tom:

Just received your letter. You are the dearest boy on earth. I will be there in ten days. How long to kiss your true eyes.

In haste, with a thousand kisses,

YOUR OLD SWEETHEART.

Tom receives the letter in his office. While he leaves his desk, Ells enters. She happens to receive the letter and reads it. Here, she thinks, she has found the explanation of Tom's coolness. Raging with jealousy, she leaves the office.

But then she finds that the letter has bought a new pistol, which he shows Tom. Going back to his desk, he guesses the receiver, the trigger snaps and a bullet strikes him in the head. The shot brings Ells to the scene. She just enters the door as the pistol falls from her father's hand and as Tom jumps up from his chair to aid her employer. The ring of the shot brings some others to the scene—two policemen and some employees. Driven by jealousy, Ells accuses Tom of having shot his father. Tom is arrested and placed in jail.

The mother arrives and is informed that her son is in jail for attempted murder. She swears the idea, especially after the letter she received, which shows how Ells. Now Ells sees her mistake; this is the sweetheart of whom she had been jealous. She confesses to the policeman that her boy was hurrying to the District Attorney's office, where they explain matters.

Tom is given his freedom. Ells confesses her jealousy, the lovers are united, and Ells promises never to be jealous again.

PROFESSOR WEBER'S BRAIN-SERUM INJECTION.—Professor Weber has discovered a new brain serum and immediately starts out to try it. He succeeds beyond expectations. At the end he is given a dose of his own medicine.

PATHE FRERES.

THE BLUE LEGEND.—A devoted couple are living happily in their simple country home. The man, being a violinist, passes his lifetime playing for his loving wife, who always manifests a deep appreciation for his efforts to amuse her while she is attending to her household duties. The bright rays of happiness are soon darkened by the black clouds of sorrow, for one day, as the good wife is going through a hou squad road in the mountain, she is attacked by two robbers. The frightened woman fights hard to protect herself from her assailants, but after taking her few little trinkets of value they leave her back to her house, where the unfortunate woman is unable to survive, and while the loving husband plays her favorite tunes on the violin, she peacefully passes away.

In this instance Tom and Maria come upon the scene, and, being friends of the accused man, plead with the heartless wretch to have mercy and release Volume. Scarpia, hungry for revenge, pays no heed to their
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A FRIEND IN NEED IS A FRIEND INDEED.—

A number of clerks are busily engaged in their duties and none of them appears to notice the lady who stands on the side of the street. Suddenly, she approaches the door of the building and asks for help. The clerks do not seem to notice her, and observe that one young man is missing. Turning for a moment to the absent clerk, the lady inquires if she can find his wife. The young man is doing his best to complete his work, but he is distracted by the news and has no idea where she can be. The lady says she has been walking up and down the street, calling for help, but no one seems to notice her. She is visibly upset and asks if anyone can help her. The clerks continue to work, but eventually one of them decides to follow the lady's lead and starts searching for the missing man. He finds the man and brings him to the clerks, who are able to persuade him to return to his wife. The lady thanks them and continues on her way.
THEATER FOR SALE—In Great Falls, the ham¬
mer town of the West, a picture house, stage and
seats for vaudeville; seating capacity, 400; popu¬
larion, 25,000; only one picture house in competition.
A veritable gold mine for the right party. Reasons for
selling, disagreement of partners. O'Ney, De¬
vine & Co., Dreamland, Great Falls, Mont.

We are now prepared to rent the
Singing and Talking
Pictures
Will put one outfit on the road for one week
stands only, with Raymond McQuaide, who has
been operating for the CAMERAPHONE Co. for
a year, with three changes of film (3 reels). $17 for
the week and R. R. fares for the operator, or will
play on percentage.
PERFECT SYNCHRONISM
If you are near Norfolk, come and see it in opera¬
ation at the Star Theatre. Week of June 14 and
following weeks open.
C. E. LINDALL, Southern Film Ex-
change, 245 Main St., Norfolk, Va.

Theatre Managers Have You Tried
Souvenirs? You Will Be Surprised
At the result if you do so.
For this week as a give
away article we secured
to a lucky purchase,
a large quantity of rich Im.
Cut Glassware; over 30
styles and patterns and offer
them at the low price of
$3.50 per thousand pieces
or $1.50 per hundred pieces.
One half cash must accom¬
pany order.
FREE Souvenir Catalogue FREE
FREE Sent Free to You FREE
H. C. Wood & Co., 112-114 Th Ave., Chicago, Ill.
Dept. W.

“ANY ICE? No”
“ANY SLIDES? Yes”
What Make, “LEVI’S of
Course”
Don’t ask such foolish ques¬
tions, you ought to know what
slides everybody is using now
That’s what they all say
Send for list and catalogue

LEVI COMPANY, Inc.
24 Union Square, East
New York, U. S. A.

WANTED
AGENTS to present our proposition of
fire and liability insurance to licensees of
the Motion Picture Patents Company.
Commission only.
MINGLE & WOOD, 165 Broadway, New York City

BLANK LEADERS FOR SALE
$15 per thousand feet
H. ROSENBAUM
116 Nassau Street, New York
(Room 1021)

A BETTER SHOW
A BETTER CHAIR
And 10 Cents Admission
That is what the live ones are bringing
about.
Throw out your old chairs and put in
stronger and neater ones—not necessarily
expensive.
We carry good chairs in stock for prompt
shipments. Write for Booklet T13 and prices.

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BRANCHES IN EVERY PRINCIPAL CITY IN THE UNITED STATES

The Talk of New York
ITALO=AMERICAN
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138 THIRD AVENUE
’Phone, 2775 Stuyvesant

Our Independent Film Service is
the kind of service you want.

Call, write or ’phone, at any time,
in any language, from any place.

Satisfy the Exhibitors and the
audience is the secret of our success.
Get 227% interest on your investment

You can if you buy a GENERAL ELECTRIC MERCURY ARC RECTIFIER for your Moving Picture Theatre instead of rheostats or choke coils.

The Rectifier will take alternating current from the supply circuit and change it to direct current at just the right voltage for the arc. With the Rectifier you do not have any trouble with red-hot rheostats, your incandescent lights do not flicker when you start your arc, and you are not troubled with spots and "ghosts" on the screen. The entire outfit operates smoothly, safely and satisfactorily. Your patrons will be better satisfied because the pictures are better. You will be better satisfied because you are actually saving money. Assume that you operate your lamp 6 hours per day, and that you pay 10c. per kw. hour.

A glance at the following operating costs will show just exactly how much you can save in a year.

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<tr>
<th>Operating Costs</th>
<th>Cost 1</th>
<th>Cost 2</th>
<th>Saved in one year</th>
<th>Comment</th>
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<td>Direct Current and Rheostat, 26 amps. on the arc.</td>
<td>$515.00</td>
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<td>$375.00</td>
<td>$420.00</td>
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When you buy a General Electric Rectifier, you buy a device that will not only give you better pictures but will actually pay for itself in a short time.

Our nearest office will gladly give you full information regarding the Rectifier.

General Electric Rectifiers are fully approved by the Underwriters.

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GRAND PRIX
Awarded First Prize and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908

Managers of
Films of Quality
Photographic Excellence Unexcelled

NEXT
The Convict
Dramatic Production of Our Usual High Standard
Length about 500 Feet
The Brothers Laurento
Length about 334 Feet

ISSUE
On Wednesday, June 2d We Released
Cab No. 519
A meritorious subject in every respect. One of the finest detective stories. Holding the interest continuously from start to finish.
Length 1105 Feet

GREAT NORTHERN FILM COMPANY
NORDISK FILM COMPANY, COPENHAGEN
7 EAST FOURTEENTH STREET, NEW YORK CITY
Licensee under the Biograph Patents. All purchasers and users of our Film will be protected by the American Mutoscope & Biograph Company

THRILLING FEATURE
Next Powhatan Issue
EARLY DAYS IN THE WEST
APPROX. LENGTH, 875 FEET

PHOTOGRAPHICALLY PERFECT
is a logical sequence to THE FLIRT, abounding in the thrills of a period when blood corpuscles filled the veins of men, and when women were not dolls, but factors in the struggle. A story, strong of action, pictured with a force true to life. A film from every technical point up to the standard. A full reel feature. A positive hit. Guaranteed for quality and finish.

| Tribulations of a Lover, Length about 410 feet | The Flirt, Length about 1000 feet |
| End of Two Famous Bandits | 594 | 408 |
| Earthenware Industry | 280 | Unprofitable Experiment | 372 |
| Happy Man | 185 | Tom's Misfit | 528 |
| Lost in Snow | 756 | Two Pickpockets | 303 |
| Black Coated Brigands | 628 | The Attack | 622 |
| Eagle's Prey | 756 | Game of Hearts | 176 |

Early Days in the West, Approx. Length, 875 feet

We Want Every Exhibitor in the Country on Our Mailing List

FILM IMPORT AND TRADING COMPANY
145 East Twenty-third Street, New York City
WARNING TO EXHIBITORS

Do not be intimidated by the latest trust circular, this time in the form of a letter, issued by a firm of attorneys to give it the semblance of legality. The trust must issue a circular every month in an endeavor to force the exhibitors to submit to its dictates, which up to the present time it has found impossible. The trusts knows full well that it dare not interfere with International Projecting & Producing Co. film, and exhibitors and exchanges need have no fear as far as our film is concerned. To those handling other film we cannot guarantee protection, but we will legally defend an interference with International Projecting & Producing Co. film.

Advise us promptly if any attempt is made by trust agents to intimidate users of OUR GOODS in any way.

INTERNATIONAL PROJECTING AND PRODUCING COMPANY

Schiller Building : Chicago
THE MOVING PICTURE WORLD

M. P. Theatres—Managers

The Views and Film Index, a pamphlet owned by two Trust Film Manufacturers, states that Swanson has quietly folded his tent and disappeared. Not so—merely too busy handling business with

Independent Film

the finest of the world’s products—to bother with you. Can’t be annoyed. He further says that the Independents are “making good” with Trust film secured before going Independent. What a joke. We only use their film for our very cheapest service, and if you can use them and will write us, we will rent you Six reels a week for $20.00, and allow you to sub-rent to one other exhibitor and allow you to earn whatever you can get; also will allow you one-half of rentals on all extra customers you get in addition to the first one. Isn’t that getting money pretty easy. This offer is only good from our Chicago office.

Do you notice our price offerings on supplies and accessories. And remember we handle only the best quality of supplies.

WE HANDLE ALL MAKES OF MOVING PICTURE MACHINES

LATEST BLUFF BY THE TRUST CALLED

See the full page ad. in this issue, of the New Association formed to protect the interests of legitimate Independent Film Exchanges and Exhibitors. Stand pat—Pay no attention to the intimidating letters of injunctions served on Independent Exhibitors.

We desire to thank the Editor of this Publication for holding back his press in order to cover this latest move on the part of the Independents. Would have more information to give in this ad., but next week will make them sit up and take notice.

STAND PAT—DON’T BE BLUFFED

WE CHANGE EDISON TWO-PIN MACHINES TO ONE-PIN MOVEMENT, FOR $20.00

WM. H. SWANSON & CO., 160-162-164 Lake St., Chicago, Illinois
AMERICA’S LARGEST FILM EXCHANGE

WM. H. SWANSON ST. LOUIS FILM CO. 200-202-204 North Seventh Street, St. Louis, Mo.

WM. H. SWANSON OMAHA FILM CO. 106 South Fourteenth Street, Omaha, Nebr.
Mr. Exhibitor:

You will receive a letter directed to you by a firm of New York lawyers representing the Motion Picture Patents Co., commonly known as the Trust, suggesting that you are liable to become a party to an infringement Action and Injunction Proceedings.

Our inference is that they are in desperation endeavoring to force you into patronizing the so-called Film Trust and fearing that any of the exhibitors using Independent film or prospective users of Independent film are liable to be intimidated by such tactics, we have organized a NATIONAL PROTECTIVE ASSOCIATION and have retained the services of the best legal talent available. The object of this Association is not only to defend and to protect all of its members, but likewise extend its good offices and legal services without charge to any user of Independent film patronizing its members.

We are confident that a concerted action at this time will call this latest bluff of the so-called Film Trust and put a stop to its harassing methods. We will not only be able to protect the interests of members and exhibitors using Independent film, but we invite definite action against us or any of our members by the Trust. This is to be a National body and we invite the legitimate Independent Film Exchanges to become members. A call for a National Convention will be issued in the near future.

Whether you decide to become a member or to act independently of it, our Secretary will, at all times, be pleased to furnish exchanges and moving picture exhibitors with any information they may desire in connection with this movement.

We request the Independent Exhibitors who may be annoyed in any manner by the Trust representatives to get in connection immediately with our Temporary Secretary providing him with full details.

Stand pat—don’t be bluffed by the Trust

The Laemmle Film Service
The 20th Century Optiscope Co.
Madison Film Exchange
Royal Film Service
Columbia Film Exchange

Wm. H. Swanson & Co.
Eugene Cline
Globe Film Service
U. S. Film Exchange
Unique Film Co.

Address all Communications to A. F. Powers, Temporary Secretary
SUCCESSFUL EXHIBITORS are learning that It Pays to Investigate and that The Motiograph is truly a WONDERFUL MACHINE for MOTION PICTURES and STEREOPTICON VIEWS and that where there's Perfect Pictures there's A MOTIOPHAPH in the Operator's Booth Chicago, Boston, New York and Frisco approved It projects Wonderfully Brilliant, Steady and Flickerless Pictures and is absolutely fireproof THE MOTIOGRAPH IS LICENSED under the Patents of the MOTION PICTURE PATENTS COMPANY of New York The MODEL "B" Calcium Gas Outfit is the only satisfactory substitute for Electric Light Write for it

Our Catalog tells a lot of interesting things

Enterprise Optical Mfg. Co., 83-91 West Randolph Street CHICAGO

The Eagle Film Exchange

is handling the products of the International Projecting-and Producing Co., Film Import and Trading Co., Great Northern, etc.

Dealers in all makes of Machines, Carbons, Cement, Tickets, Condensers, Fort Wayne Compensarc Branch: MAUCH CHUNK, PA., Oscar Bittner, Mgr.

Southern Branch: BALTIMORE, MD., 314 W. LEXINGTON ST.

143 N. 8th Street, PHILADELPHIA, PA.

A WORD TO THE WISE

Successful Moving Picture Exhibitors Use

POWER'S CAMERAGRAPH

The best results with alternating current are obtained with

POWER'S INDUCTOR

SEND FOR CATALOGUE 0 AND CIRCULAR A

NICHOLAS POWER COMPANY, 115-117 Nassau Street, New York
I don't blame those exhibitors who were inclined to worry a little because they received threatening letters from the film trust last week. I will confess that I was fooled myself for a short time, but it didn't take long to uncover the game. The full force of the monumental bluff revealed itself when I found that these letters were not only sent to exhibitors who are using independent films, BUT ALSO TO USERS OF LICENSED FILMS AS WELL! In other words they are threatening their own customers in a roundabout manner, trying to make them believe that if they ever do quit using licensed films, they will be drawn, quartered and made into human hash. This is only another instance of the blundering methods of the worst managed trust in all America. I have some respect for a good bluffer, I have some respect for a smooth liar. But I have infinite contempt for any man who tries to make a bluff and hasn't brains enough to carry it through. This last effort of the worst managed trust in America is proof enough that we have got them on the run. If I did not know just where we stand, do you suppose I would have announced last week that I am going to become a film manufacturer as well as a renter? Do you think I would invest thousands of dollars in a film manufacturing game if I did not KNOW POSITIVELY AND CERTAINLY THAT THE INDEPENDENT MOVEMENT IS AS SAFE AS GOVERNMENT BONDS? Get into the Laemmle band wagon in time for the next big release of new independent subjects and see how it feels to breathe free air again! By the way have you paid $2 for a license to kiss your wife this week?

CARL LAEMMLE, President

Mary had a little lamb
Whose Fleece was white as snow,
Whenever Mary came around
The Fleece was sure to go.

THE LAEMMLE FILM SERVICE
Headquarters: 196-198 Lake Street, CHICAGO
Portland, Ore. Minneapolis, Minn. Salt Lake City, Utah. Evansville, Ind.
The Biggest and Best Film Renter in the Whole World.
PATHÉ PROFESSIONAL OUTFIT

Made in France

1909 Model

Many New Features

Built for Long Wear

COMPLETE OUTFIT, $225.00

Approved by the New York Board of Fire Underwriters
For Sale by all Leading Film Exchanges in the United States

PATHÉ FRÈRES

NEW YORK
41 West 25th Street

CHICAGO
35 Randolph Street

NEW ORLEANS
815 Union Street
SONG SLIDES  
PEERLESS SONG SLIDES

THE KIND THAT ALMOST TALK
Ever Imitated. NEVER EQUALED

Let us place you on our mailing list.

Full line of ANNOUNCEMENT SLIDES
SEND for SPECIAL PRICE LIST

Set of 20 plain, $4; colored, $8. Set of 35 plain, $7; colored, $14

NORTH AMERICAN SLIDE CO., 142 N. 4th St., Philadelphia, Pa.

CURTAINYLINE WILL IMPROVE YOUR PICTURE 100°.
A $3.00 carton covers a surface of 150 square feet.

ALL EXCHANGES CARRY IT IN STOCK. Ask your exchange about it.
CURTAINYLINE CURTAIN COMPANY :: 401 Ashland Block, Chicago

ROLL TICKETS
10c per 1,000

2,000 TICKETS IN A ROLL—NUMBERED
Have on hand 5c and 10c Tickets which we can ship same day order is received. Special Tickets made to order at short notice. Write for prices.

CASH MUST ACCOMPANY ALL ORDERS
C. E. ROBINSON, 60 Middle St. Lowell, Mass.

HALLBERG'S ECONOMIZER

SAVES THE MOST
LASTS FOR EVER
GIVES THE BEST LIGHT
TAKES OUT THE GHOST

J. H. HALLBERG, 28 Greenwich Ave., N.Y., U.S.A.

"FABIUS HENRION" CARBONS

ABSOLUTELY NOISELESS ON ALTERNATING CURRENT

Write for Samples and Full Information

THE EDWARD E. CARY CO., Inc. SOLE IMPORTERS
59-61 PARK PLACE, NEW YORK CITY

INDEPENDENT FILM

ONE REEL A WEEK
REGULAR RELEASE DAY FRIDAY

NEXT ISSUE FRIDAY, JUNE 18th

A Terrible Attempt

DRAMATIC—A strong, sensational melodrama, full of heart interest and thrills. Length, about 550 feet.

Why Mr. Jones Was Arrested

COMEDY—This is a very funny story and a laugh from start to finish. Length, about 450 feet.

Previous Releases:

Friday, May 21st—DISINHERITED SON'S LOYALTY
Friday, May 28th—ROMANCE OF A FISHERMAID
Friday, June 4th—DAVY CROCKETT—HEARTS UNITED
Friday, June 11th—THE SQUAW'S REVENGE

NEW YORK MOTION PICTURE CO. Manufacturers of "Bison" Life Motion Pictures

'Phone 4084 Madison Sq.
SAVES BETWEEN 50 AND 90 PER CENT.
We have saved money for others, why not for you?
Write for special discount price
SPECIFY VOLTAGE WHEN ORDERING

The United Economizer

Philadelphia Film Exchange
14 North 9th Street

438 Sixth Avenue
New York

8 Light Street
Baltimore, Md.

Call and see us, and satisfy yourselves that we are buying everything issued by Independent manufacturers. We can give you for your money a better selection of film and better service than you can get elsewhere.

DROP IN AND TALK IT OVER

FIFTY CENTS A DAY
For One Year Will Buy A
MOTIOGRAPH MOTION PICTURE MACHINE

Its use may increase the receipts Several Dollars per Day.
After Two Years of Phenomenal Success and Still Gaining it has been further improved with 20 New Features and

The Motiograph
New Models 1909 in two styles

The King and the Prince of Motion Picture Machines are now ready at prices from

$150.00 up

The Motiograph is truly a Wonderful Machine. Chicago, Boston, New York and Frisco approved, and is Licensed.

SUCCESSFUL EXHIBITORS are learning that PERFECT PICTURES mean a MOTIOGRAPH in the Operator’s Booth

Write for Catalog

ENTERPRISE OPTICAL MANUFACTURING CO.
83-91 W. RANDOLPH STREET :: :: CHICAGO
RELEASED, JUNE 14th

Through Shadow To Sunshine.

Lord Avalon lost his fortune in mine speculations. Accompanied by his daughter and a friend he goes to the California mountains where after years of hard labor, he succeeds in making the mines pay. An interesting story of love and hatred is interwoven with this subject, making it intensely dramatic.

Length 885 Feet

RELEASED, JUNE 17th

Curing A Jealous Husband.

With the aid of a lady friend the young wife cures her jealous husband. The milkman, the baker, the letter carrier and many others take part in the proceedings and help to make the film a screamer.

Length 605 Feet

Flossie’s New Peach-Basket Hat.

An up to date comedy full of action.

Length 275 Feet

LUBIN'S MARVEL, UNDERWRITERS' APPROVED MODEL
Complete, $150. The Machine You Want

LUBIN MANUFACTURING COMPANY
926-928 Market Street, Philadelphia, Pa.

The Right Balance

The Exhibitor whose discretion and foresight enables him to see the advantages in using our Premier Association Film Service will be sure to find the balance on the right side of his ledger at the end of the year.

Let Us Prove It

Pittsburg Calcium Light & Film Company

EASTERN OFFICES:
Rochester, N. Y.
Wilkes Barre, Pa.

WESTERN OFFICES:
Cincinnati, O.
Des Moines, la.
Omaha, Neb.

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

TUESDAY, JUNE 15

The Foundling
A Dressing Room Waif

Ruth Hodgson leaves home to marry against her father’s wishes. Left with a tiny baby girl she appeals to her father to forgive her and take her home. He refuses and cast her out with her child to starve or beg. She wanders around aimlessly, finally leaves the baby in the dressing room of a theatre where it is found and adopted by John Redmund, an actor. Ruth goes on the stage and some years later joins the same company with Redmund. Mother and daughter are reunited and Ruth eventually marries Redmund. Length, 1,000 feet.

SATURDAY, JUNE 19

The Plot That Failed

Two speculators discover traces of rich ore on an old farm. They try to buy the land, only to find that it has just been sold to an old farmer. They offer him a big price for the farm, and failing, determine to impersonate ghosts and scare the farmer into selling. He sets a bear trap, catches the men and deals out a good beating. Length, 460 feet.

A Maker of Diamonds, or Fortune or Misfortune

Von Bellin, an old chemist, discovers a process of making diamonds that cannot be distinguished from real gems. A broker who buys one becomes suspicious and sends his clerk to follow the old man. He finds the chemist at work and when he leaves the laboratory the clerk enters and wrecks the plant. Length, 460 feet.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau St.
CHICAGO, 169 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Saint-Cecile
In the Sultan's Power

"A MELO-DRAMA" of the higher order and so correctly staged, and so carefully thought out and acted by players of merit, that "THE SELIG POLYSCOPE" again challenges criticism.

"A COUNTRY GIRL'S PERIL"—June 24th

THE SELIG POLYSCOPE CO., Inc.
45-47-49 Randolph Street
- - -
Chicago, Ill., U. S. A.

Kalem Films
UNSURPASSED IN PHOTOGRAPHY

A PRIEST OF THE WILDERNESS

FATHER JOGUES' MISSION TO THE IROQUOIS

"A Priest of the Wilderness" is a great historic film, telling the story without variation of Father Jogues' famous mission to the Iroquois Indians in the Sixteenth Century. The New York Board of Censorship say of this film, "A fine subject deserving much praise." LENGTH 735 FEET. Also

MARDI GRAS IN HAVANA

A stunning picture of the great Cuban pageant of the present year.

Send for complete lecture—no charge

KALEM CO., Inc.
EASTMAN KODAK BLDG.
235-239 W. 23d St., New York City

THE MOVING PICTURE WORLD

Released June 17, 1909

Code Word, Sultan—Length, 1000 Feet

If You Want Results
Get in Touch with Your Film Exchange Quick and Order Selig's Next

BIOGRAPH FILMS

Released June 14th, 1909

The Son's Return
Almost fatal result of his arriving incognito

The son of a rural boniface leaves home to fight for fortune. Arriving in the metropolis he secures a position in a banking house. By dint of assiduity he attains in time a standing of importance and financial ease. When he left home he declared he would not return until he had made a name for himself; but in the meantime his parents have fallen into sore straitways and their little inn is in danger of being sold over their heads. Pride forces them to keep this condition from the boy, and his sweetheart sends him the sad news. To surprise them he conceals his identity, having grown a beard, and when the old folks see the roll of money he has on him, their poverty makes them unconscionable and they almost effect the murder of their own unknown son.

Length, 993 Feet

Released June 17th, 1909

Her First Biscuits

This comedy depicts the woe that is wrought by the cooking schools, showing how a young wife, who is seized with an insatiable desire to emulate mother, bakes some biscuits and nearly kills the community, who are unguarded enough to partake of them.

Length, 514 Feet

The Faded Lilies

A very pretty short story of a highly strung musician who mistakes a floral tribute for an expression of love. Upon finding his affection unrequited he is thrown into severe illness, which proves fatal owing to his refusal to take the doctor's medicine.

Length, 481 Feet

Please mention The Moving Picture World when corresponding with advertisers.
GAUMONT FILMS

GEORGE KLEINE

Licensed by Motion Picture Patents Co.

"Hunted to the End"
Drama. Approximate Length, 717 feet.
RELEASE, TUESDAY, JUNE 15, 1909.

On the terrace of a café a braggart boasts of his adventures to a number of his companions. A journalist in passing accidentally touches the central figure in the group and thus provokes a quarrel which results in a challenge to a duel.

The next day the seconds sorrowfully report the result of the encounter and the woman's grief knows no bounds as she learns she is a widow. A friend of the family vows vengeance and at every opportunity he confronts the slayer of his friend and ultimately causes his arrest and conviction.

"A Paying Business"
Comedy. Approximate Length, 285 feet.
RELEASE, TUESDAY, JUNE 15, 1909.

A CLEAN COMEDY WITH A CLEVER CRITICISM ON THE VANITY OF MANKIND.

A professional beggar, who has imposed upon the public by pretending to be blind, finds his income is decreasing to a very great degree, and, in search of some plan by which to enlarge his receipts, he and a companion purchase an old photographic outfit, which they carry to the beggar's old stand on the public square.

Here the beggar kneels in his usual attitude of asking aid, holding his hat extended for coins. His companion impersonates a photographer, placing his camera in such a position as to make it appear he is taking a picture of the beggar in his sad plight. People who would ordinarily pass with no thought of charity, seeing what they believe an opportunity of having themselves photographed in the act of giving alms, contribute very liberally.

After gathering a very considerable harvest, the accomplices leave arm-in-arm, rejoicing. Well rendered and excellent quality.

"The Cry from the Well"
Drama. Approximate Length, 812 feet.
RELEASE, SATURDAY, JUNE 19, 1909.

A young carpenter falls in love with a charming gypsy girl and seeks her hand. The poor fellow has had a sad existence with his little sister, who was of melancholic disposition.

Married, life, he hopes, will bring happiness to his home and also be a blessing to the unfortunate sister. Things run on smoothly for a time, but soon the wife becomes tired of the care of the little girl and conceives a desire to spirit her away. The sweet melodies of an accordion in the hands of the woman lure the girl on to the ledge of a well and the inevitable accident occurs.

Later the brother seeks, but fails to find, his sister, and upon retiring he has a vision of the sad catastrophe befallen her. He forces his wife to accompany him to the well and there learns the truth of the disappearance of the poor unfortunate girl.

A REMARKABLE FEATURE SUBJECT.
EXCELLENT QUALITY AND DETAIL.
ALL ORDERS FOR EXTRA PRINTS SHOULD BE WIRED PROMPTLY.

URBAN-GEORGE

Licensed by Motion Picture Patents Co.

"The New Footman"
Comedy. Approximate Length, 569 feet.
RELEASE, WEDNESDAY, JUNE 16, 1909.

A HIGHLY AMUSING AND WELL-RENDERED STORY OF WINNING A WIFE UNDER DIFFICULTIES.

The suitor for the hand of the general's daughter does not receive encouragement from the object of his love and resolves to win by strategy. Learning through an advertisement that the general is in need of a Butler, preferably a Negro, he has his beard cut and a coat of black applied to his white skin, and with the conventional garb of a professional he applies. Together with another applicant (white) he is taken on probation. An anonymous letter to the general advises that a daring plot is to be executed to win his daughter and his suspicions immediately rest upon his new servants.

The colored servant is exceptionally good and the other so awkward as to cause much trouble, and even precipitates a quarrel with the master, from which the latter is rescued by the colored servant. In the mix-up, however, the general acquires some of his servant's coloring and the entire party makes a woe-begone sight. The lover is recognized and his cleverness so appeals to his sweetheart that he is accepted.

"Modern Algeria"
Travologue. Approximate Length, 396 feet.
RELEASE, WEDNESDAY, JUNE 16, 1909.

In the Oasis of Zihans, Algeria, a delightful series of views, bringing before the public eye one of the most beautiful spots of the Eastern continent.

George Kleine
Importer of Gaumont and Urban-Eclipse Films

52 State St., Chicago, Ill.
19 East 21st Street, New York
Moving Picture World  
Copyright, 1908, by  
The World Photographic Publishing Company,  
125 East 23rd Street (Beach Building), New York.  
Telephone call, 1344 Gramercy.  
Edited by J. P. Chalmers.  

Subscription: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.  

Advertising Rates: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 3 cents per word, cash with order.  

Transient rates $2 per inch 2½ inches col., $3 per inch 3½ in. col.  

G. P. VON HARLEMAN, Western Representative.  
915-915 Schiller Building, Chicago, Ill.  
Telephone, Central 3762.  
Entered at the General Post Office in New York City as Second Class Matter.  

Vol. 4 JUNE 12 No. 24  

Editorial.  

Wanted: A New F. S. A.  

Third Article.  

Our articles of April 17 and May 1, under the above heading, have borne fruit. There is considerable activity in the organizing field. In other words, the new F. S. A., which we pleaded for seems about to take shape. To begin with, the old F. S. A. announces its convention for Atlantic City, on July 16, 17 and 18. The exact nature of the business that will be before this body is not known, but we believe it will be decided there or beforehand whether the membership shall consist of licensed exchanges only, or of a mixture of licensed and Independent. Upon the decision of this point the future of the old F. S. A. will, of course, depend. The next step towards the formation of our ideal Film Service Association was taken last week in Chicago. In the World for June 5 we remarked as follows:  

"Another Film Renters’ Protective Association has been formed—this time in Chicago. Let us hope that its sphere of usefulness will be broader and its existence more harmonious than any of its predecessors. As we go to press we have only the names of the large Chicago independent renters as associated with the movement. No doubt it is intended to make the association national in scope. Conducted on broad lines, inviting a full attendance of manufacturers, renters and leading exhibitors, a national conference would be a great benefit to the trade at present."  

We concluded the second of the before mentioned articles in the following words:  

"We look upon the renter as the most important factor in the film situation at the present time. It is he who should control the output, regulate prices, suppress duping, prevent price cutting, eliminate undesirable theaters, limit the number, look after the legislatures in their dealings with the moving picture industry, and generally take a constant and active interest in everything affecting the progress of the moving picture industry. These matters should be left neither to an extraneous company, a few manufacturers, or to widely scattered exhibitors. They should be in the hands of a strong and authoritative film service association representative of renters all over the country and officered by powerful and level-headed business men. Now who will take the formation of this association in hand? Swanson, Miles, Laemmle, Lieber, it is up to you. The eye of America is upon you and you are looked to to give the moving picture field an association, active, strong, militant and progressive, worthy of the mark. Will you do it?"  

Evidently, then, all the men to whom we so pointedly appealed have got busy and the result is seen in the existence of two film renters’ associations, each fighting under different banners. In the immediate future much work remains for these associations to do in looking after the interests of their members. The old F. S. A., so far as we can gather, has little or no programme. The new association, however, certainly starts out with a definite object in view. That object is the protection of its members against anticipated infringement actions and injunction proceedings. So far, then, the situation seems pretty clear. But, it will be asked, is there really room for two associations? Do not all the needs of the time point to the necessity for one great Film Renters’ Association, which shall be truly national in scope? Can the two associations work in harmony or are they to be necessarily antagonistic? What is to be the outcome of these latest movements on the board?  

The Moving Picture World, as we have pointed out over and over again, stands for the best in moving pictures, without fear or favor. Consequently it is our policy to support any movement which seems calculated to promote that end. The interests of renters throughout the country are or should be identical, therefore, common sense demands they should unite for the preservation of those interests. "United we stand, divided we fall."  

The new Independent Film Renters’ Association certainly makes a good start; it is well officered and well supported, and its progress will be watched with interest. Meanwhile, what of the exhibitors? They, too, are not very well organized. They might take a lesson from what the renters are doing and combine for purposes of mutual protection. It is true they are doing so in various States, but there is no national organization. There is certainly room for one. As we pointed out on May 8, there are three great interests to be conserved. The manufacturers, the renters and the exhibitors. The first group can very well take care of themselves. The second is less able to do so, and the third equally less. That defines the exact position. The third body, however, is showing signs of activity in its own interest which should induce number three to follow suit.  

A careful study of the situation in the moving picture field, convinces us that in the long run the present unsettled state of affairs will prove an ultimate advantage. The industry as a whole will benefit; it will settle down as a definite factor in the commercial scheme of things. We can plainly see the time ahead when there will be neither Trust nor Independent, but an industry well organized on broad, equitable and profitable lines, when the manufacturer, the renter and the exhibitor will be able to trade satisfactorily and logically in films and the public will have an excellent qualitative market to choose from. That time is not yet, however. The industry is straightening itself out. It must do so, and it is bound to do so. In a sense the new Film Renters’ Protective Association is a valuable factor in assisting this forward movement. A combination between it and the old F. S. A. is by no means an improbability. A working agreement between the associated manufacturers, the International Company and other Independent importers and manufacturers is also not improbable; at any rate it is well within the sphere of practicability. It will only be by some such agency that the worst feature of
all of the present crisis, namely, price cutting, will be pre-
vented. For price cutting and under selling are real
evils at this moment on both sides. That sort of thing
cannot last indefinitely, if the film business is to be a
money making one. It is the duty of the old F. S. A.
and the new F. P. A. to handle this matter, and we hope
they will do so at their forthcoming meetings.

**Fooling the Public.**

“You can fool some of the people some of the time,
but not all of the people all the time.” For the word
“people” in this condensation of Lincoln’s famous saying,
read the word “public.” Time after time we have
pointed out that the real film battle is one of quality, that
the public, the last court of appeal, has the decisive voice
in this matter. We have said, until we are almost tired
of seeing the words in print, that so long as you give
the public good pictures they will go to see them. But
when you start giving them bad ones, they will stay
severely away. This is one of the laws of supply and
demand which admits of no discussion.

“Quality! Quality!! Mr. Manufacturer!” we have
cried, and to do him credit the manufacturer recognizes
that we have taken up the right standpoint in this mat-
ter. A little while ago there was a distinct spurt in the
quality of the films shown. Their photographic, dra-
matic and scenic properties were the theme of general
admiration. Then all of a sudden a distinct set-back is
apparent. Why is this? Why is it, in short, to take
one instance which occurs, that the unities of the drama
are flouted by both Independent and Licensed manu-
facturers alike? Do they think the public is really in-
different to these points? Do they so under-rate the
average of intelligence of moving picture audiences as
to be indifferent to glaring absurdities in their pictures?
Let us illustrate what we mean.

We have been cognizant for some time past that
moving pictures purporting to be representations of life
in the Far West have been made in the peaceful sur-
roundings of New Jersey and suburban New York. We
pointed out this fact to individual manufacturers. We
urged that they were bringing about their own undo-
ing. Our remonstrances fell on deaf ears. What has
been the result? Exhibitor after exhibitor is re-
using their films. We were not alone in making the
discovery that the public would not stand for the rep-
resentation of dramatic action against obviously wrong
scenery. In other words, we saw that the incongruity
of showing a Texan adventure played by half-trained
Broadway actors against a suburban background would
surely provoke derision. So it has, and so it will. To
emphasize our point we abstract from the pages of the
New York Dramatic Mirror the following two criticisms
of recent films:

**INDEPENDENT.**

“This picture was looked forward to with consider-
able interest, as it was strongly advertised and the in-
dependent field has felt great need of American produc-
tions. Unfortunately, the picture has proven a great
disappointment. The photography is very poor, the
story, or such of it as can be understood, is childish and
the acting is of the cheapest melodramatic character.
To make it worse, many scenes are dragged out to in-
terminable lengths and the backgrounds purporting to
show scenes in the Far West are located somewhere
around New York, entirely destroying any illusion of
reality. In one particular alone, the picture has merit
and that is in the quality of some of the horseback
riding. The cowboy lover of the ‘flirt’ kills a man in
a card game and the girl succeeds in helping him to
escape from prison. Further than that we despair de-
scribing the plot. It is to be hoped that other issues
by the same company will prove more satisfactory. This
sort of films will never put the licensed product out
of business.”

**LICENSED.**

“If the —— Company would only recognize the fu-
tility of attempting to produce wild Western drama in
Pennsylvania or New Jersey farming country, it would
remove one of the most frequent grounds for criticism
of ——’s pictures. Cowboys, Indians and Mexicans
must be seen in proper scenic backgrounds to convey
any impression of reality, and these backgrounds are
extremely difficult to find in the East. ‘Thus hand-
capped, this story, which is of puerile construction at the
best, is of little account, excepting in the excellent riding
of some of the people. A girl on a visit to her uncle,
an Arizona ranchman, falls in love with a cowboy. The
uncle discharges the cowboy and determines to ship the
girl back home, but Mexicans, who appear to exist in
this class of films, solely to make trouble, waylay the
uncle and the girl and her brother. The discharged cow-
boy now has his opportunity, and in a well mounted
ful rescue party, thereby winning the girl for his own.”

Surely the persons responsible for the making of
moving pictures will no longer commit these errors,
which, if persisted in, are bound to work disastrously
for the business. Some manufacturers have openly
boasted to us that they do not visit moving picture thea-
ters. For their own pockets’ sake, we wish they would.
It would do them good to hear the comments of in-
telligent spectators on the absurdities, incongruities
and anachronisms of many of the pictures, which according
to the very latest announcement are “the highest type
of pictures in the world.” We would much rather be
writing articles of a different nature, but we feel that it
is our duty to once more specifically call the attention
of the manufacturers and their employees to the urgent
need for producing moving pictures strictly according
to formula which have been printed in these pages these
last few months. But if they do not, if they will persist in
turning out patchwork of the kind animadverted upon
in the critiques quoted, then they and the business are
bound to suffer.

There still appears to be a lot of old junk on the film
market. Exchanges are loading up exhibitors with worn
out pictures, instead of ordering new ones from the manu-
facturers. Some of the Independent manufacturers and
importers are complaining of this state of affairs. They
argue that it is the duty of the exchange man to support
them. They also point out that if the exchange man fails
in this respect, the business as a whole is bound to suffer.
This is quite true. We are aware that the events of the
last five months brought out a heap of rubbish which has
been put into business. It is about time it was called in
or destroyed, so that the business may proceed on le-
gitimate lines.

There is an old-fashioned rule in newspaper offices
which is that no notice is taken of anonymous contribu-
tions. Will the author of the typewritten document
headed “To Those Who are Suffering from the Powerful
and Almighty Blood-thirsty Embraces of the Film Trust”
please note this? Other persons who also waste their
time and labor on anonymous communications should
also take notice of the fact. Our pages are open to any
reasonable expression of opinion, if they are either signed
or authenticated by the authors of them. A man who dare
not fight in the open is beneath notice and, besides, we
are old birds and not to be caught by chaff.
The Modern Way in Moving Picture Making.

By Thomas Bedding, F. R. P. S.

CHAPTER XIII

Moving Pictures in the Home.

In the preceding chapter I pointed out the uses which the moving picture camera can be put to in amateur hands. One of these days the amateur photographer may be as common in the land as the amateur photographer, and there is no reason why he should not be, for the trouble of making short lengths of moving pictures is not very much greater than that of a number of lantern slides. It all depends upon the enterprise of manufacturers. If they will supply the camera and other necessary, I am confident they will find a ready market.

Indeed, the part which the moving picture is destined to play in the home is probably a very important one. It has done so before, and there is no reason why it should not do so again. We have already had the Mutoscope and the Kinora, the moving picture book and other obvious modification of the underlying principle of moving picture making, namely the presentation to the eye of a rapidly shown series of pictures of moving objects taken from a fixed standpoint. A little reflection shows that this can be applied to flexible film, to paper cardboard and other supports, and, as has been pointed out, in the cycloramic or book form.

There is one development of the idea to which reference is often made both in print and by word of mouth, namely the production of portrait photographs by moving pictures. In other words the use in a photographer's studio of a moving picture camera for making "living" instead of still portraits or groups. From time to time I hear that this is being done in Paris. I don't know whether this is so or not: at any rate, it is well worthy of practical trial.

I have had by me for some time the translation of a short article, which describes the method of carrying this out. I here append it, as it will probably be of interest to many who desire to experiment with the subject:

"We all know how difficult it is to seize the true expression of the face, that which gives the characteristics of the subject. Generally one is photographed in a formal pose, with a forced smile, which betrays the sensation of uneasiness felt on hearing the traditional 'Don't move!' A wooden expression, which is rarely lifelike, appears on the face. Therefore when you examine a score of portraits, especially of ladies, you will hardly find two that are satisfactory to the subjects; they generally think their friends' photographs successful, but never their own. In fact, when we consider a friend's face, it is not a single expression that we see, but a series of expressions which succeed each other rapidly and are blended by the eye as the photographic objective can not do; and it is this series of expressions that gives us the real physiognomy.

"The thing to do is evidently to take a cinematographic portrait, which will be still more clear if we add the stereoscopic relief. In order to effect this, Mr. Reynaud has designed a new praxinoscope in which the successive images, taken from points of view sufficiently removed to satisfy the laws of stereoscopy, are placed respectively at right and at left, in the interior of two dish-like receptacles turning together about a horizontal axis. Plane mirrors are placed at the center, as in the original praxinoscope, but with a new arrangement, which, by displacing the images sidewise, enables the observer to view them under normal conditions with the aid of a pair of stereoscopic prisms. They may also be projected on a screen by replacing these prisms with two object lenses. Moreover, the two series of images are so arranged that they are presented successively to the eyes without any cessation of continuous vision in the case of either eye. This disposition has the advantage of doubling the number of poses from the cinematographic point of view.

"In its practical form the 'stereo-cinema' has all the essential parts already indicated; they are supported by a leg, and the axis on which the dish-shaped wheels revolve is set in motion by hand, by means of a crank. A special support, of variable height, carries the eyepiece, and, by means of a sliding-piece and a screw, may be placed at any desired distance.

"Mr. Reynaud makes his negatives himself, either at his studio or at the subject's home, and prints his positives on bands of paper that fit easily into the wheels. The device is then turned toward the window or toward a lamp, to light the pictures well, and the crank is turned, whereupon the observer sees before him a living and moving image of the person represented."

"In my opinion this is practical. Many of my older readers will remember the cabinet stereoscope in which one viewed either paper slides or glass transparencies. Something of this kind would be wanted for the moving end of the moving picture portrait. The cabinet stereoscope is still marketed and seen, although it is a bit out of date. Nevertheless it was once an ornament in the home which always interested visitors of the domestic circle, and delighted permanent residents of it. The adaptation of moving pictures to some such system as this would not be a difficult matter. All that is needed is sufficient enterprise on the part of clever manufacturers to make the moving picture portrait cabinet as prominent a feature in American homes to-day as the cabinet stereoscope was years ago.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER VII

RHEOSTATS.

In the matter of rheostats their design is almost legion, but the really good ones are limited. The writer would like to personally recommend a few he has found to be strictly first class, but in a work of this sort it is manifestly impossible. Moreover he has not tried or even seen all kinds and might do an injustice to some excellent machines with which he is not acquainted. In view of this circumstance he has concluded to confine his remarks largely to the rheostats sent out with and as a part of machine outfits.

In setting up your rheostat be sure to insulate it thoroughly. True, the coils are insulated from the frame, but this insulation is not always to be relied upon. A coil may weaken and swing out against the casing or other things may happen to produce the same effect. If the casing itself is not insulated this will mean serious current loss unless the "ground" be heavy enough to burn itself out, blow a fuse or otherwise evidence its existence. Set your rheostats on heavy asbestos board, slabs of marble, slate, glass or other non-combustible insulating material. If they be placed near a wall other than stone, brick or tile protect the wall with sheet asbestos with air space of one inch back of it. Never set rheostats near anything inflammable, as they are liable to become very hot, especially if overloaded—as rheostats too often are. Be sure to connect your wires tightly, setting the binding-post screws down with pliers. Don't overdo this, however, and twist the screws off. Use a little judgment and common sense. Don't let the pliers slip and "bugger" the screw tops up—that is an evidence of carelessness and sloppiness. Clean the wire thoroughly before inserting it in the post. A dirty connection is almost as bad as a loose one. If the wire is too small for the post (and most rheostats have binding-posts with too small a hole in them—manufac-
rheostats take notice) use a copper terminal, cut of which will be shown later. If the wires of the rheostat show red the machine is overloaded. If the coils are all in and show red the machine is too small for the work and you should install a larger one. If not all in cut them in and add another rheostat in multiple. It is very, very poor economy to overload a rheostat. It won’t last very long with that sort of usage and will waste much current through excessive heating while it does last.

When using an adjustable rheostat with sliding contacts keep the contacts clean and see to it that the contact is tight, otherwise they will quickly become roughened by almost in- visible arcing. Should this happen, remove the lever and carefully, with a fine file, smooth up the contacts and face of the lever contact and fix the latter so that it will make firm connection with the contacts. Remember this; a poorly con- structed rheostat is the most expensive article you can buy. By all means get a good machine. It will save you money every hour you run if you are on metered service. For motion picture work it is best to get one with which more current than is normally used may be cut in by the operator. You will occasionally get a very dense film and if the oper- ator is able to increase his current strength in such cases it is a great help. Unless required by local law the rheostat should not be located in the operating room in Summer unless there is a hood over them connecting with a vent pipe to carry off the heat. They may be placed in a dry base- ment, being very sure that they are thoroughly insulated from the ground and protected from contact with anything inflammable. In Winter one rheostat may be placed in the ticket office, where it furnishes heat without extra bother or expense. Unless for more temporary use the best rheostat is always the cheapest in the long run. A poorly constructed one is an abomination and makes for heavy current bills and poor light. Without good light you won’t have a good show and without a good show the nickels will—well, if you don’t know what they will do, experience (the fool’s only teacher) will demonstrate the matter in course of time. Some rheos- tats are made with cast metal resistance instead of wire coils. The writer has had no actual experience with this type of resistance, but sees no reason why it should not be all right if made of proper alloy. Possibly it might even be some better on alternating current, since it ought not to have the vibration so frequently present in wire coil machines when used on alternating. These machines are, however, consider- ably heavier (some I have seen are excessive in weight) than the wire coil rheostats and this is very objectionable in road work. In purchasing a rheostat see to it that the machine complies fully with requirements of local law; that its coils are well separated, well insulated, well fastened to the insulators and are not loose and “flabby.” See to it that the bindings posts will accommodate wires the size you pro- pose to use—and that should be No. 6 if used on motion pic- ture lamp. It adjustable, with sliding contact, see to it that the contacts are ample in size and that the contact is such that it will not open “out of line”—this may give the two hours of the utmost im- portance.

Don’t look at the price half as closely as you do the machine. With direct current the writer prefers connecting the rheostats on the negative wire, since this gives a some- what lower voltage at the lamp. The effect will be the same whichever wire the resistance is on, but if you get a “jolt” (electricians’ name for shock) it won’t be quite so heavy. Without making either wire the same. How to determine which is the positive and which the negative wire will be fully explained later on. The rheostat cuts the voltage down somewhat since resistance always causes drop in voltage. The more voltage the greater the drop. The rheostat is supposed to cause a drop of 40 volts through internal re-
jumper, set lever against stop post on the “220 out" side. Connect one wire to both binding posts and the other to both the eighth and ninth contacts. The “220 out" side will be adjustable but not the other. There are eight coils on one side and six on the other but the wire is different gauge so that the resistance of the two sides is essentially the same. With the two contacts inside the circle you need not concern yourself. At that point two coils are cut in or out instead of one, though for what reason the writer himself is unable to understand.

May be used on alternating also. The contacts are good and the machine in every way well made, complying with Underwriters' requirements. There are but two binding posts. Attach a wire to each, set the lever to “in," then turn on current and adjust to suit. The larger machines of the cast metal grid type and the company claims for it great excellence. It gives a maximum of 40 amperes on 100 to 125 volt current. It is adjustable, with excellent contacts inside being copper plated. The top and bottom is covered with perforated, and the back, front and sides with solid sheet metal. No instructions are necessary. Connect the wire to either binding-post, set the knob around to "in," turn on current and adjust to suit.

Fig. 22 shows the very flexible rheostat put out by the Viascope Company (Chicago) with the Viascope machine. On 110 volts one may get 10, 20, 25, 30, 35 or 40 amperes by manipulating three switches—a very nice arrangement for the operator. The machine complies with Underwriters' rules and may be used on any voltage from 52 to 220. The resistance wire in this machine is all in one piece, which is an advantage in some ways but makes it difficult to replace coils, should such an operation be necessary. The coils are in two rows, the rows joining at binding-post 1. By connecting one wire to post 2 and the other to post 3 the two sides are in series (switch 4 being open, of course). When using the machine thus be very sure that switch 4 cannot be closed, as that would cut out all resistance, making a dead short circuit. By connecting at posts 1 and 2 or 1 and 3, with switch 4 open, you use one side singly, the other being idle. Close switch 4 and the two sides are in multiple. Switch B cuts in five additional amperes when in lug 4 or ten amperes when in lug 5. Switch C in lug 6 adds 15 amperes, in lug 7 it adds 20 amperes.

Fig. 23 shows the two excellent rheostats put out with the Edison machines. The smaller is an adjustable, climax wire coil machine, each coil being independent and quickly removed by loosening two set screws. The coils, terminals, contacts, etc., are well insulated. The machine supplies a maximum of 25 amperes on 110 to 125 volt direct current.

The makers of the Motograph machine put out three rheostats with their machine. The writer has, at the request of that company, very carefully examined these machines and in justice must say that they certainly are well constructed machines. All comply fully with Underwriters' rules. Their "A C R Dandy" is similar to the "Universal" (Fig. 24), but non-adjustable, and 25 amperes on 110 volt pressure, either direct or alternating. It has but two binding posts. Attach a wire to each. Fig. 24 shows the "Universal," which has a capacity of 45 amperes. It is in effect two separate rheostats in one case. The two cells may be used singly, in series or in multiple. By different connections you may get, on 110 volt pressure, 12.25 or 45 amperes. There are four binding-posts located on bottom of machine. There is one cell in each end of the machine and the two binding-posts opposite each other across (the thin way) the machine belong to the same cell. By attaching your wires to either of these two sets of posts you will be using one cell singly and get a little less than 25 amperes. By attaching one wire to both posts on one side the long way of the machine and the other wire to the other two posts the two cells will be in multiple and you will draw 45 amperes. By adjusting one wire to either of the four posts and the other wire to the post at opposite diagonal corner and connecting the other two posts with a jumper (piece of copper wire) the two cells will be in series and you will get about 12.5 amperes. All the above refers to 110 volt pressure.

Fig. 25 shows the "A C R Adjustable, Underwriters' Model." This machine has two binding posts, one of which connects, of course, directly with adjustment lever. Connect a wire to each post. Move lever clear over to "in," turn on current and adjust to suit. The contacts are excellent. Keep them clean. In case the contact spring should ever get loose remove the lever and bend the spring down a trifle. The adjustment is on a slate base, located under a heavy metal cap. The machine is quite light and the contact arrangement being so well protected it is an excellent rheostat for road work. Capacity 45 amperes on 110 volts or 25 amperes on 220 volts. All these machines are protected by perforated sheet metal casing. The coils are independent of each other and are very easily removed and replaced. The coil connection is through machine turned lugs, the coils being held in place by two set screws. As a matter of plain justice to the Motograph people it must be said that their rheostat construction is very fine.

The rheostat put out with the Standard machine is of the metal grid type and is very light in weight. It complies fully with Underwriters' requirements. The makers claim it will supply 75 amperes, although built for normal load of but 25. This is rather a large claim, it seems to me. Has but two binding posts and is non-adjustable.

Kankakee, Ill.—Mrs. Julia Seybert, of the Bijou Theater, has leased the Electric Park Theater and will soon take possession.
Observations by Our Man About Town.

Although the summer season has not quite arrived, either by arrangement of the calendar or weather conditions, it has a strong forerunner in the effects on business. All the picture houses are complaining of a falling off in receipts and many local exhibitors in the vicinity of sites for open-air places are particular complainers. The aerodromes are multiplying fast and making a strong bid for the patronage of people who care for outdoor amusements only during the cooler season. Many such places have been opened during the past week, and the proprietors report good business. The open-air places have many advantages over the closed-in places of exhibition, and the proprietors of the latter find that they have already been stirred up to a spirit of activity against them. Complaints have been made by the scores and demands for protection against the open-air lot are made upon both film rental exchanges and the manufacturers.

The aerodrome is not a new thing. It has been operated for the past two or three summers, but this year is probably the first in which the regular exhibitors have evinced so much hostility towards it. The exhibitors who pay license to the Motion Picture Patents Company are especially active in the protests, and their complaints have not been in vain. In several instances the Patents Company has refused to license open-air places and have notified the licensed exchanges that they have no places in that section. The refusal is based upon the presence of exhibitors who have been in business all winter and have complied with all the Patents Company's requirements, that it is unfair to them to be compelled to take out anew and for the Patents Company should not license such places. The regulars contend that, in the summer, picture places in the cities are run at a loss and the little business secured should not be taken from them. In other words, the open-air exhibition, while good for his good money and makes business good for the exchanges and manufacturers. He is entitled to some recognition for this and should not be deprived of the stipend he looks for in the summer time by the open-air man, who is lost to view when weather conditions put the open lots out of working order.

These complaints are certainly worthy of some consideration; but, of course, conditions govern, as in all other cases. Where the open-air enterprise comes in direct competition with a permanently established house it is not unreasonable for the proprietor of the regular house to demand protection, particularly when he is led to believe it can be given him.

It cannot be denied that the closed-in house has an uphill game to play when the good, old summer time rolls around and the open lots have them at a great disadvantage. The feeling on the part of the former, as against the latter, seems more keen this year than at any previous time. This is accounted for by the fact that more of the better and larger houses should keep open this summer than in any previous similar season. The activity of the Building Department the past year, with regard to requiring more respect for the regulations bearing upon ventilation and exits, has led the regulars to believe that their places are suitable for summer resorts, and hundreds of places that in previous years closed upon the approach of the hot weather will remain open this year.

A party who is apparently pretty closely identified with the administrative department of the Motion Picture Patents Company, but who declined to be quoted, stated that his company will give all regular exhibitors all possible protection against competition from the aerodromes. He said the company would see that such temporary competitors would not be licensed to operate within certain distance of a regular licensee; in fact, several had been refused licenses. Of course, if the regular exhibitor closed his house for the summer the aerodrome complying for all conditions would naturally be entitled to recognition.

The party in question was asked if he believed the refusal of a license would stop the competition. To this he replied with a decided positiveness. He said that was not the point at issue. "Our patrons look to us for protection by withholding licenses under certain conditions. We do not claim that our refusal to grant a license will put any man out of business; but we do claim that when we refuse a license the rejected party will not get licensed film service. There our work ceases. We cannot stop him from opening the place and getting independent service. Our patrons cannot hold us accountable for that."

While on this topic, I asked the gentleman if it was true that the Patents Company dare not bring suits for infringement against exhibitors, because, as stated in a recent publication of the company, they have not been adjudicated in the courts and until they have they were forbidden to proceed.

"This is a unique evasion, I should say," was the reply. "Or, perhaps I should call it by its proper name—a mis- taking. Infringement suits are tests of the legality of patents, which can be adjudicated until they are brought before the courts."

Carl Laemmle, of Chicago, announces that he is going to manufacture moving picture films. That's just like Carl. He is so wrapped up in the cash in hand that he is not afraid to swim in every branch of it. He certainly has the same right as anyone else to jump into the manufacturing field, if he so wishes. I have read his prospectus and it makes me feel good. He says he will pay the highest salaries for the best photographers, stage managers and professionals in the world, and in like manner he asks for manuscripts. Laemmle is a hustler and he has hosts of friends, who wish him success. His newest wonder is to be used to take the worry away from the coming events that are foreshadowed by his latest venture. The more the manufacturers multiply, the more sure it becomes that the middle man—the film renter—will go to the wall, and the exchanges with the manufacturers, with ultimate direct control of the exhibition field by manufacturers, will develop. There are to-day, both in the licensed and independent fields, more subjects than most rental agencies can handle, and there is remunerating compensation for the amounts paid out. All over the country renters are complaining of the slaughter of rental rates. This cutting is gradually working towards the manufacturers, because it is not the orders. The exchange is the best. If service cannot be maintained at cut-rate prices, because the exchange must have a good working capital to keep purchasing the new films as they come out. Not having this, orders are cut down and the manufacturers find the production gradually shrinking. Self-preservation being the first law of the jungle for the exhibitors then set about to find a way by which they may get their goods into the exhibiting places and increase their productions.

I have heard some exhibitors say it would be a blessing to them if the renters were out of business and rentals could be made direct from the manufacturers. I do not agree with them. I maintain that the rental system is a safety buffer. The centralization of power of the exhibition field is kept open, and the rental system prevents exploitation. The exhibitors would gradually lose ground, one by one the nickelodeons would be absorbed, the poor-paying ones to be closed and the profitable places continued in operation as direct outlets for manufacturers. The exhibitionists' chances of survival if its features are no more funny than those that attend the gigantic theatrical manipulations that have full sway throughout the United States. The modern systems of circuits and chains work wonders. I have had some experience in the moving picture business, and have watched events closely. Unless there is more unity of spirit between the three great factions involved something is going to happen. If the exhibitors do not organize and remain so, and the film renters do not organize and co-operate with them, the great, big bow-wow is going to chew them up. I say this in an advisory spirit, not as an extremist, or one desiring to brew trouble. It is my belief that these branch established in the air are not in the nature. The manufacturers should consult and be able to bring into consultation the manufacturers, with a view to pointing out and promoting the interests of the business as affecting all. The trouble is that more dignity than acumen and diplomacy governs most of us. The best year of the moving picture industry in this country was 1907-8. More troubles were buried at the festive board than all the courts combined could settle. Those were the good old days.

OLIVER.

The United Manufacturing Company, 335 Broadway, New York, ask us to say that they are prepared to supply parts for Edison, Powers and other machines at very low prices. They also manufacture a current-saver, for alternating current, which thins the electric bills and allows the exhibitor to keep the market and which actually saves its cost to the exhibitor in a short time, besides giving him a steadier and better light.
THE FUTURE OF THE FILM.

By Archer McMackin.

I heard a cry lately from Mr. Knocker, the gentleman with the yellow streak, that the motion picture as a source of amusement is becoming less popular. The protest was as absurd as it was feeble. It was drowned out entirely by the handclapping of an approving public that crowded the capacious nickel theatre, while a throng outside stood patiently waiting their opportunity to enter. I am not a friend of Mr. Knocker's. I am one of those who have stood in the theatre and heard the remark addressed to a friend. It was an hour and fifteen minutes since I entered. I had seen 4,000 feet of magnificent film, and I felt exceedingly guilty of having cheated the public of the seventy-five cents I paid ten cents for the seventy-five minutes of enjoyment. The program started with a soul-stirring little melodrama. A couple of short comedies followed. There was an illustra
tion of the feeling that an automobile ride up the boulevards of Paris, after a film d'art picture ended the performance.

Mr. Knocker's remarks, I must confess, worried me a little, so I decided to look into the matter. As a starter I questioned a number of nickel theatre proprietors.

"Business is good and getting better," one remarked. "I can't begin to accommodate the crowds that come, and I am opening a place next door."

The interview given by Professor Frederick Starr, of Chicago, the motion picture's source of income, and instruction should be sufficient to denounce for all time the sneerer. The hearty approval of other eminent men of the country should further increase the confidence in the stability of the public's patronage of the nickel theatre. Great men have said that it is good. Then it has come to stay.

The future of the film is greater than can be pictured here. Comparatively it is the same with the film as is the simple daguerreotype to the art work of the leading photographers now. I see the day fast approaching when the film d'art theatre will take its place between the two great institutions, the art gallery and the theatre. Then we will have the story written by some G. Bernard Shaw, Tolstoi or Ibsen, in which some latter-day Bernhardt, Irving or Mansfield will take the principal role.

Mrs. So and So will inquire of her friend: "Have you seen Irving in Ibsen's 'Hedda Gabler' at the Art Theatre?"

I questioned some leading moving picture men about the ultimate destiny of the photographic side of the motion picture. Among them was Mr. George K. Spoor and G. M. Anderson, of the firm of Essanay.

"Will it be possible to make pictures as ideally artistic as in—well, stationary photography?" I could think of no other way of putting it.

"The limitations of the camera; especially the motion picture camera, as it is to-day," Mr. Spoor said, "are great, yet I believe that we shall be able to get the maximum and will and will do can be duplicated by the moving picture camera."

As an art the motion picture film will take its place equally with the other arts, and the epigram quoted in the instance of painting also applies to the motion picture photography as well.

"All passes; Art alone endures."

AN OPERATORS' SCHOOL.

Harry H. Lamount, who is well known in theatrical circles, has started a training school for operators in this city. This is an institution which has been much needed, to judge from the number of theories that are in vogue. Under the able tutelage of Mr. Henry Kelly, it is proposed to give such practical instruction as will enable any man of ordinary intelligence and education to become an expert moving picture operator. The learner will be taught how to make slight repairs to his machine; how to get the best light; the names of the different parts of the machine, and where they belong and what are their functions. Many times a machine is badly sat up at the repair shop because the operator doesn't know enough to make slight repairs, which usually can be done on the premises in a few minutes. We learn that operators who are at present holding positions are taking advantage of the practical instruction under Mr. Kelly.

There is no lack of operators, but there does seem to be a need for more experts, and Mr. Lamount's school therefore deserves encouragement. It is located at No. 467 Eighth avenue, near Thirty-fourth street, New York City.

TONED AND TINTED PICTURES.

There is much scope for chemical ingenuity in the toning and tinting of moving picture positives, as has been several times pointed out in these pages. Toning or tinting, or a combination of both, produces effects that are always appreciated by audiences, especially when those effects harmonize with the colors of the original subject. The World Film Manufacturing Company of Portland, Oregon, has received some success in the tinting direction and they send us for our inspection twelve specimen films, toned and tinted. These include various shades of green, red, brown, and sepia. All are exceedingly good and please not only ourselves, but other persons in the film busi
ness who have seen them. We particularly like a reddish brown color which the World Company has worked out for their production. Also, the sepia browns included among the films sent. These colors when seen on the screen must look very pleasing, and we desire to encourage the World Company in their efforts to popularize this kind of colored film.

INDEPENDENT EXCHANGES NOT BUYING.

Important Interview with an Independent Manufacturer.

"How are films selling?" we inquired of an Independent manufac

"Fairly well," he answered. "But nothing like they ought to." "Then the Independent exchanges are not heavy buyers?"

"Well, I should say not; with a few exceptions the others seem more intent on buying up second hand stuff and renovating it."

"Are we to infer from this that they do not like the quality of the new art product?"

"Oh, no; they praise our work, but do not encourage us by placing orders. The independent movement will never succeed if the exchanges and exhibitors are satisfied to run any old stuff instead of encouraging the independent manufac

"What do you think is the reason why the exchanges are not more liberal purchasers of new films? You ought to be selling more than —— copies, you cannot make it pay. There are many more than —— Independent exchanges."

"Yes, and I believe that just strikes at the root of the trouble. There are too many exchanges. If half of them were eliminated I believe we would sell more films. I base my belief on the fact that exchanges in sections which are not overrun with competition are the best customers we have. There are a while lot of pikers in the film exchange business who are not making films for themselves and spoiling the chances of others making any."

"How can the conditions be altered for the better? Of course, if these fellows are not making money you cannot expect them to buy new films."

"Oh, they will buy new film fast enough—but at their own price. But if new productions do not have a fixed commercial value at the beginning, the manufacturers will not buy at a fixed price. The independent manufacturer and must be sold at a fixed price else he will not be reimbursed. I notice that a new Inde

"Yes, indeed, that would be a great scheme, but who is to carry it out? Each manufacturer, no matter how small, thinks himself bigger or of more importance than the next one; besides they would hold their plants at high valuation and I am afraid the machinery would be sold at present."

"And there the conversation ended."

Mattoon, Ill.—Extensive improvements are to be made to the Lyric Theater here, of which Nathan Stein is manager.
COMING HEADLINERS.

Before July 4th, during which week it will no doubt be in phenomenal demand, the Vitagraph Company will release in series "The Life of George Washington," a high art subject on which this company has been actively engaged for many weeks, if not months. We have been hearing that this feature will surpass their "Life of Napoleon," and when we recall the praise which was bestowed upon that double reel in this country and which was only a tithe of the appreciation that it has received in the customer's opinion, we are bound to look forward to a rare treat in their rendering of the early life and struggles and final success of the greatest figure of American history. To present such a subject with historical accuracy, a due discretion and proper concentration on its possibilities, is indeed a pretentious undertaking, but their past record leads us to believe that the Vitagraph Company will do it full justice. Every American man, woman and child will want to see this series for itself, but we are sure that the public will anticipate with interest the appearance of this film, which will go far beyond the high-water mark of any film that this company has ever produced. The first reel, treating of the early life of Washington, will be released June 29, and another, showing his military exploits, on July 3.

"Washington Under the British Flag" is the title of the first reel. The second, "Washington Under the American Flag," is the best reel of the two. In this Mr. Gleichman, the character of Washington is impersonated by a noted Broadway actor and the inspiring scenes cannot fail to arouse the enthusiasm of the spectators to the highest pitch.

This week the Pathes release a film d'art representation of Victorien Sardou's "La Tosca" by a company of talented French actors. This will be followed next week by another of equal power, and one each week to follow. Still setting the pace in the Marathon race for film quality, Pathes are finally ready to release their film of this week an meritorious review, which we will receive in our next issue.

The Kalem Company are also at work on two feature productions. We have seen a section of a film which they will release next week, "A Priest of the Wilderness," illustrating the life of Father J oge among the Indians. This is a historical subject and the company is taking every precaution to make it an accurate representation and fidelity to details. Mr. Marion, of the Kalem Company, also confided to us that they would shortly produce a military drama representing a peculiar event in the railway war between the two coun-tries.

A SUCCESSFUL FILM EXCHANGE.

Nothing can better illustrate the tremendous growth of the Film Exchange business than to trace back that of the National Film Company of Detroit, who have just moved into an splendidly furnished building at 60 water street. This company came into the field two years ago and opened an office at 100 Griswold street in one room. They started on a small scale and did a very nice business, giving to the film industry a big break. The National are to be congratulated for getting into the new building the very best that was on the market. They only handled a few customers, but every one was a walking ad. for them until they were compelled to add another office and buy more films. During all the hard times their business kept increasing and their purchases were double what they were originally. It became a by-word, "Once a National customer, always one. Today they are occupying the lower floor in one of the finest buildings in Detroit with a floor space by 60. Here they fitted up the most luxurious quarters of any film exchange in the country. As you come into the big double doors you are received by a clerk, whose office you step into and who is there to listen to your troubles. Off from this office is the spacious office of Phil. Gleichman, the manager of the company, whose courteous treatment has made possible the big business being done by the National. Any one who acquires of comfort and impresses a stranger at once with its air of hospitality. Off from this is a spacious room which is used for display purposes. Here is a sample of every machine, motor, and equipment furnished by the National. The whole is the perfect moving picture theatre. Back of this is a large room used for shipping and examining films together with a plant for renovating films. The entire offices are finished in white and gold, with gold leaf on cornices and mahogany furnishing. We wish the National are to be congratulated for getting their quarters equal to the service which is conceded by their customers to be excelled by none.

ACCESSORIES FOR MOVING PICTURES.

There is great art in properly dressing the moving picture. We mean the selection or painting of the scene, and if it be an interior, such as a room or a hall, the choice of proper furniture, ancient or modern. Some producers appear to think that the success of the motion picture comes from the clever way in which the stage is made up. We believe that is not so. The careful producer will fit his furniture to the period of his story, and moreover he will select suitable furniture and accessories. If the story deals with incidents of the Middle Ages, he will not choose a modern desk, table, or chair. He will look for furniture of the period. If a library is to be shown, even the most modern books are uninteresting. No modern book would be found by the characters in a story of the sixteenth or seventeenth century. If a library is to be shown, the books must be selected that are used in books of those periods. The greater stage producers have always paid particular attention to this point, which is often neglected by those having the charge of making moving pictures. We think this is an error, and that the producer should give his attention to this point. Critics and audiences nowadays are getting so exacting that it is a dangerous thing to have anything out of place in the moving picture, or the wrong thing for the right occasion. This is especially true of the sets, room, etc., and what may be called the accessories of the picture.

A MODEL MACHINE FACTORY.

Recently a Moving Picture World man had the pleasure of inspecting the plant of the Enterprise Optical Company, makers of the Mr. Roebuck, under personal command of Mr. A. C. Roebuck, president of the company. Mr. Roebuck is very proud of the plant, as well he may be. The visitor was literally astonished at what he saw. Not only was the Motographic plant made here, but he also saw other motion picture apartments put out by the company. Every single act of manufacture is done at these shops except the casting. The machine shops, pattern shops, buffing rooms and finishing departments of the large building, two sides of which are almost solid plate glass, are filled with machines like being out of doors, as far as light is concerned. On this floor is an immense vault, 20 x 60, I think Mr. Roebuck said it was, in which are thousands upon thousands of finished pieces, as well as hundreds of valuable tools. But it was the machine equipment which filled me with surprise—surprise that the manufacture of motion picture appliances could justify so immense an outlay. As is well known, gear-making in machines is very, very expensive. The company has different types. Another very expensive machine was the automatic milling machine, on which sprocket and all the other small shafts of the Motographic are made. This machine works in thousands of an inch. There were four or five automatic screw-cutting machines, a whole row of fine drill presses and lathes and other machines galore, all of the finest. That the manufacture of one motion picture machine costs as much as or more than the average of another machine, or in some cases of a machine for another picture, is very true; the Kate and Field, for instance, charge $3500 for a single machine, while a machine with a similar appearance can be had here for $600. The advantage of having the factory under one roof, says Mr. Roebuck, is that it permits of direct inspection and constant driving, which makes the enterprise a success. The notoriety of the company is due to the fact that no other company has more experience in the field of motion pictures, and that the Enterprise Optical Company has more scope than any other company in the United States.

A NOTABLE FILM PRODUCER.

Chicago takes a just and pardonable delight in the size of its buildings, the vastness of its business enterprises and the success achieved by many of its progressive citizens. The daily papers of that city are more liberal or more patriotic than those of Eastern cities in exploiting the business enterprises of its leading men, and W. N. Selig, his wonderful studio and the tremendous gigantic splendour of the scenes in the film producing field has come in for a large share of this newspaper publicity.

True it is that the record of the Selig Polyscope Company has grown within a few years from feet to miles. Rapid growth of an industrial enterprise scarcely attracts attention here in America. We have come to look upon rapidity of development as an inherent right, and so it is. No country that the sun shines upon to-day can compare with ours for natural resources, climate, amount of work, etc., as an sphere of opportunity. Capital seeks new friends constantly. The vogue of motion pictures, the poor man's natural amusement and privilege, has probably grown more rapidly than any other field of business and the amount of money that has been made to date, and still the giant stride it has made was the natural outcome of supply and demand and therefore a natural and not a forced development. In the city of Chicago in the short space of eighteen months has grown what is said to be the largest motion picture plant in America, headed and pushed to its present magnitude by a native Chicagolander—W. N. Selig.
Mr. Selig became interested in the possibilities of the motion picture industry about five years ago, and acquired a practical knowledge of the mechanical features of the making and producing of feature films.

Ground broken for the factory site now occupied by the Selig Polyscope Company, at 1500 South Laflin street, covers a whole city block, and the plant has shown such growth now that it has been forced to take an option on several other acres in that vicinity. The Selig Polyscope Company has the reputation that it produces anything on earth in the motion picture line, as they have the scenery, the properties, horses, vehicles of every description and animals of all kinds. They have also arrangements to bring to Chicago at different periods from the reservation, with their tepees and all their trappings, and have shown in their pictures the real Indian chieftains who took part in Custer's last fight.

The artificial lake and lakeshore grounds which covers 100 x 150 feet, with banks so arranged that in a few hours it can be scenically equipped to represent a body of water in any part of the globe. It is one of Selig's adjuncts, and in a shed near this, accommodating a miniature lake, is stored water craft of every kind and description, from a motor boat with a six-horse-power gasoline engine to the bireh bark canoe of the primitive red man. All these boats are convertible. The set scene artist and his aids, the carpenter and property master, can turn out anything from a battlefield to a pond, and do it whenever called upon.

No plant in the world to-day could be more completely stocked than the production plant of the Polyscope Company, owned and controlled by Mr. W. N. Selig, a native Chicagoan, and a man who can point to his almost Allahadin-like success with deserved pride. Certainly Chicago can well be proud of a man who has helped to develop the picture industry and made our city the metropolis of the motion picture world, for which he received the gold medal of the World's Fair at St. Louis. The city of Chicago is well satisfied with Mr. Selig, and his Selig Polyscope Company is the acknowledged king of the picture industry.

A PROGRESSIVE SLIDE CONCERN.

Evolution is an important feature of the picture show houses. Within the past year a pleasing change has developed in the quality and character of the still pictures and more especially in the announcements and advertising slides shown in the nickel theaters. In time past the slide maker interested in a picture made little trouble over the possible subjects entrusted to him. Now things are different and while this is largely due to competition it is also largely due to the survival of the fittest and the fact that some of the newer aspirants in that field are more eminently fitted to raise the standard of quality. Foremost among these are the Brayton Manufacturing Company, of Chicago, whose advertising slides have opened up a new field for remuneration to the exhibitor. They have spent time and money in perfecting this idea and in popularizing the advertising slide and have now a large clientele among the exhibitors who are rapidly adopting this legitimate means of popularizing their screen product and increasing their profits. In this connection it is but fair to say that it is a pleasure to read the many letters of appreciation this firm receives from its satisfied customers. Some of these letters complain that their slides have reached us as to the tardy, if not dishonest, methods of some song slide makers and one in particular, whose name still continues to be mentioned in letters of protest.

FEATURE FILMS.

Among the recent and coming releases of the International Projecting and Producing Company are some films that deserve the widest exhibition and more than passing attention. "The Birth of a Big Gun," an industrial subject by the Martin Art Company, Wars of England, is a film of very great interest. Others of importance are "Skinner of the Italian Army," "Italian Artillery," "Airship Zeppelin," "The Convict," "Squaw's Revenge," and "The Great Northern." Some independent exchanges claim that they are not able to obtain films of the desired subjects, and indeed it would be pleasant if they were not satisfied with those we have mentioned and many others that are now on the market. The American manufacturers are improving rapidly. The Eastern exchanges have not as yet exploited the fine productions of the Polyscope Company, of Portland, Ore., but we hear from our correspondents in the Far West that the work of this concern is meeting with the best success. As they are located where the home addresses of Nature is at its best, we echo the wishes of many Easterners to have a peep at some of their work, which, to judge from some small samples that have been sent us, is indeed of very high photographic quality.

ON THE SCREEN.

By "Lux Graphicus."

Maude Adams objects to being moving pictured. I don't blame her. She probably has her reasons. I think I can guess one. If I were a celebrity and somebody wanted to hand me down to posterity on celluloid I should want to make sure that the celluloid represented the best possible me. Miss Adams' objection possibly lies round this aspect of things. If she could feel confident of being done justice to she probably wouldn't mind. There is one thing that every woman knows. That is that what pleases her. The man who offered the actress $50,000 to be allowed to take Maude Adams' moving picture clearly didn't please her. It isn't every man who can please every woman: or vice versa.

Pity the American horse didn't win the English Derby. There would have been some crowded audiences in the American vaudeville houses if it had. Unfortunately the English King was the victor, and London went mad with excitement. London is a stodgy place mostly but when it breaks out, which is not often, it has Broadway on New Year's Eve badly beaten. The English Derby is the oldest and most coached horse race in the world. I hope an American horse will win it next year. The pictures of the race AND the crowd of 500,000, would form a fine subject for American screens. Sorter Coney Island.

I notice the Essanay people are putting their pictures on the English market. Kalem, Vitagraph, Biograph, Edison, Selig, Lubin are already represented there so that American producers will have a hard time of it. But they should be very popular. A friend writes me this week that the moving picture theater in Britain has become a craze. I know what that means. Simply this: that moving picture can have a larger place than ever before. They are here. American manufacturers will find it to their interest to specially cultivate the British market. There is money there for good American productions.

 Few people in this country realize how popular American productions are in Britain. The Eastman Kodak Company's photographic preparations and cameras predominate throughout the British patent medicine houses; in the importation of furniture; watches; canned goods; musical instruments; oil; clocks; sewing machines make mountains of money there. The phonograph pervades the entire land; so does the automobile; so does the roller skate. All these things are in origin. The same success awaits the moving picture there if it is intelligently marketed. The "electric theater," as the m. p. house is called in Britain, owes its present success to American enterprise.

Of course films are cheaper in Britain than in America: 6 and 8 cents a foot. At those prices the British manufacturers are making money. British producers are advised that the trade is in a very bad way—so bad, that many collapses are imminent. No wonder. "Fools rush in where angels fear to tread." The making of moving pictures is no child's play. It demands great skill, foresight, care. The Know-it-all, who knows nothing, is as prolific the other side of the Atlantic as here, with the usual result—failure.

Most of the American made subjects that I have seen are suitable for the British market. I count out "hold-ups;" wild West dramas; Civil War episodes; historical scenes and incidents. The average production is extremely indifferent to all these. Coon or nigger subjects are popular with him. He hates sentiment or emotion; he likes comedy; farce; drama; tragedy; humor. He likes pictures of the Biograph; Kalem; Pathe kind; and those of Edison, Essanay, Lubin, Selig productions which deal with the broad aspects of things instead of purely American themes. I hope I make myself clear.

For I would like to help the American manufacturer to sell his films, not only in Britain, but elsewhere. The markets of the world are open. But those markets must be studied, of course. That is one of the elements of business. The other is why the theatrical exchanges in London are so limited and the entertainments offered. "The Chorus Girl" with Rose Stahl is a success. Why? The people understand it. "The College Widow," an comedy, is an instance. The notices and details of American college life are not understood in London. People there don't know what a "fair co-ed" is, so Elsie Janis wouldn't go at all. Comprenez vous?
Another hint: American made pictures on English subjects would provoke smiles. Dickens' plays, for example. If American producers would try and realize Bret Harte, Mark Twain, Uncle Tom's Cabin, America of the best kind of the present day success would follow. In Britain, Mr. Briton has heard of New York, Niagara and the Yellowstone Park, and he has seen illustrations of them in the paper. And yet, in New York, Mr. Briton can see replicas of Fifth avenue and Broadway with Indians, and scraggy necked galoots smoking long cigars and expirating violently. By the average Briton I mean the patron of the Majestic, visiting pictures, where a great deal of the American film manufacturers to enlighten him on the real state of things!

**Weekly Comments on the Shows.**

**By Our Own Critic.**

The conversion of the Majestic Theater into a moving picture house is an event of first rate importance, for the Majestic, which is situated on Columbus Circle, is pretty well in the heart of New York City and it is a high-class theatre, ranking with the best. Presumably the Shuberts, not wishing the house to remain dark in the Summer, are trying an experiment at the Majestic in giving exhibitions of moving pictures sandwiched between chunks of vaudeville. The result of the experiment will, of course, be watched with interest. If it succeeds, then we may expect other Broadway and uptown theatres to follow suit.

The Majestic is a very large theater and it takes a great number of people to fill it. It is also a beautiful theater. Its situation is unrivaled for taping a vast section of New York City, and there is little wonder that often when we are through with our neighboring moving picture house, I suggested that the district of Columbus Circle is one in which a first-class moving picture theater could be profitably placed. I wonder if the Shuberts have added my suggestion? If they have and they read this column, they will probably be glad of a few hints as to how to run their theater on a profit-paying basis.

When I visited the house the other day there was a fairly sized audience. The programme consisted of vaudeville, songs, moving and talking pictures. The vaudeville was just tolerated. It is true that I was present in the afternoon, when things are generally flat and dull, but the audience was sufficiently small to cause me to feel that a certain amount of opposition was regarded this innovation in the Majestic. Their interest chiefly centered in the pictures. These, however, I was sorry to observe, were a month or two old. Nevertheless, the Biograph and Pathe subjects attracted great attention, and, more remarkable still, a phenomenon in the moving picture theater, occasionally elicited considerable applause.

It is a moot point whether the Majestic is not too large a house for pictures. I believe the back of it are a long way from them. Still, the enterprise of the Shuberts should not find any difficulty in filling the place. What is wanted, of course, is less vaudeville, or none at all, and pictures of better subjects, but somehow the vaudeville屈屈 owners. Then the manager might try the effect of a little orchestral music, instead of the simple unaccompanied piano.

Experience shows that the Keith & Proctor houses are successful in showing moving pictures alone, and there is no reason why the Majestic should not be as successful. Between Columbus Circle and 125th street, on the West Side, there are a large number of people who would, no doubt, be interested in pictures of good subjects, but if the vaudeville屈屈 owners. Then the manager might try the effect of a little orchestral music, instead of the simple unaccompanied piano.

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Eradicating Aunty.—A Biograph comedy in which a newly married couple introduce some novel devices in their honeymoon. The acting is in perfect keeping with the subject and the technical quality of the picture is beyond criticism.

**The Dog and the Sausage.**—An Essanay film in which there is a good deal of difficulty caused by a small dog and in the other some sausage. They get to the wrong places and all kinds of trouble ensue. The comic features are emphasized and the film is rewarded with hearty laughs.

**Comments on the Week's Films.**

Instead of singling out any one film of the week for special mention, it is the intention to refer to a variety of subjects. Present public interest was very high and more even than usual. In spite of the warm days and evenings, the metropolitan shows were well patronized and marked appreciation paid to the program of each day.

Several excellent pictures were, no doubt, responsible for this, and it was remarked that there was little of the sameness prevailing that has been seen in the past. The subjects ranged from grave to gay, from lively to serious, and the day's release stood out as a strong attraction. The well-acted drama, "What Drink Did," is still holding the attention of the public in the smaller shows and in teaching the lesson of temperance forcefully and effectively, the producer's remarks heard among the spectators. The production of such a subject was a bold move on the part of Biograph, and capable company of actors did their best for full justice. Lubin provided the necessary comedy to relieve the strain of the day's program. "The Crelw Bell" (Edison); a rendering of Dickens' famous story, "Oliver Twist" (Vitagraph), and two good comedies by Gaumont made an excellent Tuesday day program. Wednesday's show was strong in drama, with "Tender Cords" (Urban-Eclipse) and Pathe's "Saved by a Wait." Variety was supplied by a clever magical picture, "The Magic Carpet," also by Lubin, and two of the usual funny Essanay skits. Industry was represented by Pathe's "Making Tambourines." The releases of the 3d contained a masterful, though short, emotional drama by Biograph, "His Wife." Variety was supplied by an amusing and effective "The Light of the Sea" kept up the average in the issues of the 4th, supported by a strong drama by Edison, "A Wife's Ordeal," and offset by comedies by the same makers that were quite out of the ordinary run. "Saving from Conviction," a Gaumont film which was well produced and held the interest of the spectator. "The Oriental Mystic," a magical comedy by Vitagraph, introduced some fresh ideas into the field, and "The Horsemen of the Apocalypse" (Pathe) are a welcome day of the past week contained at least one specially strong dramatic subject, and the other releases were sufficiently good to create a favorable impression in the minds of the public.

"The Hold-up Held Up."—An Edison comedy which offers a novelty in hold-ups. The two highwaymen are greatly surprised when the man who was robbed turns the tables and not only gets his money back, but leaves his two captors hanged in cells. The film is short, but lively, and the technical qualities are quite satisfactory.

**A Wife's Ordeal.**—A picture from the Edison studio which shows strong dramatic possibilities that are not developed out. One cannot help noticing the entirely pleasing, though good acting, even in somewhat unpleasant subjects, is always interesting. The dramatic possibilities are numerable and the story is too good to have more than one. It is better to have one, or at most, two, while in this picture there are a number which might be called dramatic situations, and each one performs its part in detracting from the interest of the climax, when the husband discovers his mistake, realizing at the same time the sacrifice the wife made for him. That he takes her back is a fitting close to a powerful drama. The inference is that the author wished to convey the impression that the artist's mistakes were wrong since he allowed him to be afflicted with permanent blindness. Photographically the film has much to commend it. All the recent Edison films are technically excellent, the tone values of the print being most admirable.

"A Soldier's Heart."—A Pathe drama which holds the interest of the audience. Perhaps its best feature is the lesson it gives to meddles. It presents a tender picture of filial devotion when this boy who is the artist's model weeps, as we will, for that is to be commended. The technical quality is excellent. Some of the interiors reproduce the face hangings so faithfully that they look almost like real ones. Without mawkish sentiment, they give a genuine impression of the lives they represent. This picture will add to any programme in which it is included.

**Protector of Animals.**—A Pathe comedy in which the real or fancied insincerity of the Society for the Prevention of Cruelty to Animals is admirably caricatured. Perhaps the
NOTES OF THE TRADE.

Lowell, Miss.—Mr. Duclos, of Greenland, will open a new moving picture theater here.

Cooks, Mich.—Fred Burkle has opened a new moving picture theater in the Eagle building.

Thompsonville, Conn.—Henry DePathy is planning to go into the moving picture business.

Morrison, Ill.—Mr. Shiry is making arrangements to open a new moving picture theater here.

Stromsburg, Neb.—Soule & Batterton have sold the Elite Theater to Messrs. Shroder & Zimmer.

Trenton, Mo.—Johnson & Curran will open a new picture theater here, to be known as the Genn.

Hastings, Fla.—E. J. Seymour is making arrangements to erect a new moving picture theater here.

Marked Tree, Ark.—E. Ritter is making arrangements to open a new moving picture theater here.

San Bernardino, Cal.—New air dome theater is to be opened by Mr. Leonard the middle of this month.

Lawrenceville, Ill.—W. E. Dalrymple and C. W. Staninge are planning to erect an air dome here.

Kearney, Neb.—Mr. F. J. Moran is making arrangements to start a new moving picture theater here.

Bogalus, La.—John B. Humphreys is back of a scheme to erect a new moving picture theater here soon.

Wichita, Kan.—The Orpheum Vaudeville Theater has been sold by Mrs. J. F. Waterbury to F. A. Davis.

Pittsfield, Ill.—The Criterion Film Company will open a moving picture theater in the Opera House block.

Fort Morgan, Col.—Mr. E. Rudolph has purchased the Idle Hour Theater here, and taken possession.

Canton, N. D.—Norman Rogers is making arrangements to open a new moving picture theater here.

Farmington, Iowa.—Leo Hassler has purchased the Orient Theater from Guy M. Carr, and taken possession.

Post, Ohio.—Arthur Buck has purchased the Majestic Theater from Ira A. Wright and taken possession.

Kenosha, Wis.—Adolph Allery is making arrangements to open a new moving picture theater on Main street.

Osseo, Ia.—C. W. Osborne, has opened a new electric theater here in the Stirton Building.

Salina, Kan.—Matt Price has sold his moving picture theater here to William Storm, who took possession.

Philadelphia, Pa.—Mr. M. Shore will erect a new moving picture theater in Woodward avenue, to cost $5,000.

New Haven, Conn.—It is stated that building near Semon's at Morris Cove has been secured for a nickelodeon.

Middletown, Ohio.—John F. Schrader and J. R. Kessel, of Hamilton, have purchased the Dreamland Theater here.

Findlay, Ohio.—The theater at the Auditorium, Riverside Park, is to be opened on June 6 by Manager DeMora.

Pocono, Ioa.—Ira A. Wright has made arrangements to open a new moving picture theater at 606 Walnut street.

Hutchinson, Kan.—The Star Amusement and Film Company, of Chicago, will open a new nickel theater here.

Chillicothe, Ill.—I. F. Lynch and W. J. Brenner, of Rock Island, will open a new moving picture theater here.

Birmingham, Ala.—R. D. Burnett has purchased the Hippodrome Auditorium on Third avenue, and taken possession.

Mason City, Ia.—A. W. Ackerman, of Springfield, has leased the Lyric Opera House here, and is now in charge.

Villa Grove, Ill.—P. A. Root, of Newman, has leased the Heacock Building here and will convert it into a theater.

Trenton, Mo.—Manager Hall and J. R. Kessel, have arranged for the opening of the new air dome on the Henry lot in the near future.

Trenton, Mo.—S. D. Johnson, of Excelsior Springs, is making arrangements to open a new moving picture theater here.

Umatilla, Kan.—W. H. Rands, has leased the Elite Moving Picture Theater to Messrs. Lederman & Amos, of Omaha.

Baltimore, Md.—N. E. Parsons & Son are contemplating the erection of a new moving picture theater at 910 Third avenue.

Rochester, Minn.—J. E. Reid has opened a new moving picture theater at 121 South Broadway. It is known as the Majestic.

Chattanooga, Tenn.—The Airplane Theater Company will build an air dome at the corner of Jefferson avenue and Third street.

San Bernardino, Cal.—Manager Leonard is planning to improve the Unique Theater here and will install new chairs, etc.

Gladstone, Mich.—Messrs. Will Needham and Clarence McClarin are making arrangements to open a new moving picture theater here.
Villa Grove, Ill.—Paul Root has opened up a new nickelodeon here.

Cairo, Ill.—Richard R. Henderson has opened the Airdome Theater here.

Connersville, Ind.—Mrs. H. W. Hendricks has sold the Vendette Theater, on Central avenue, to W. H. Montgomery, of Chicago.

Kearney, Neb.—J. P. Bear, manager of the Crescent Theater here, has purchased an interest in the Lyric Theater, at Grand Island.

Rich Hill, Mo.—Messrs. Frank Kilts and William Pontius have purchased the Star Theater here from C. S. Terry, and take possession.

Baltimore, Md.—Theodore Denkos and George Konstant will erect a new moving picture theater at the corner of Fulton avenue and Francis street.

Mesa, Ariz.—Charles H. Peck has purchased a half interest in the moving picture and vaudeville theater controlled by John Vance.

Manitou, Co.—L. E. Cummings, of Colorado Springs, and G. H. Blake, of Denver, have leased the Majestic Picture Theater here, and taken possession.

Houston, Tex.—Messrs. Wood & Deewes have opened the Lyric Moving Picture Theater at the corner of Capitol avenue and San Jacinto street.

Washington, D. C.—The Eastern Amusement Company is having plans prepared for a moving picture theater, to cost about $10,000.

Philadelphia, Pa.—James G. Doak & Co. are erecting a two-story moving picture theater at 917 Market street for George H. Earle.

Pocatello, Idaho.—T. F. Terrell has a contract for a new amusement hall and moving picture theater on North Main street, to be erected soon.

Philadelphia, Pa.—Paul E. Bertrand has completed plans for a $20,000 vaudeville theater to be erected at the corner of Third and Girard streets.

Rushville, Ill.—Messrs. E. Jackson and B. R. Phillips have commenced the erection of a new moving picture theater on East Lafayette street.

Springfield, Mass.—Messrs. Van Zant and Babcock have sold the Palace Moving Picture Theater on Masonic street to George Bishop and John Torpey.

Albuquerque, N. Mex.—New moving picture theater and vaudeville house is to be opened at 122 West Silver avenue by Lindemann Bros., of Memphis, Tenn.

Jacksonville, Fla.—Ground has been broken for a new moving picture and vaudeville theater to be erected on Laura street, near Buv, by G. D. Jackson and A. B. Hoyt.

Baltimore, Md.—Architect H. C. Aiken has completed and is receiving bids on plans for a new moving picture theater to be erected at the corner of Eastern and Milton avenues.

St. Louis, Mo.—The Grand Avenue Amusement Company has been incorporated with a capital stock of $10,000. The incorporators are James H. Ricker, R. H. Bailey and others.

Clinton, Mass.—The new Star Theater in the Phelps block, will open about the middle of August. Henry Sorel and Walter J. O'Toole are the managers.

Everett, Mass.—Broadway Theater has had a change in ownership, C. F. Rollins having purchased the interests of Messrs. N. Parentin and G. W. Vaughn. Improvements to be made.

Wilmington, Del.—Mgr. William L. Dockstader of the Garrison Theater will remodel and improve the theater here soon, and it is stated that $30,000 will be expended for this purpose.

Philadelphia, Pa.—Plans have been prepared for a new one-story fireproof amusement hall to be erected at Forty-ninth street and Woodland avenue for Arthur Blackburn and Lynch Brothers.

Syracuse, N. Y.—T. G. Thompson Company, which runs the Savoy Theater on Warren street, has incorporated with a $50,000 stock, and Thos. G. Thompson, Jr., Peter Eckel and others, incorporators.

Boston, Mass.—It is stated that new plans are under way for a new amusement park for this city at Revere Beach, and it is stated that the National Amusement Company, of which H. H. Patee is manager, is back of the scheme.

Brighton, Mass.—Frank C. Cutter, of 236 Washington street, has the contract for renovating the Palace Theater on Sudbury street for the Automatic Vaudeville Company, care of Arch. Northcutt, 46 Cornhill, Boston, Mass.

Yankton, S. D.—The Yankton Auditorium Association has recently been incorporated with $25,000 capital stock by W. J. Fante, Arthur Donaldson and others for the purpose of erecting and maintaining a large auditorium here for amusements, etc.
THE BOARD OF CENSORSHIP.

June 7, 1909.

Editor The Moving Picture World,

Dear Sir,—In your issue of June 5th "An Exhibitor" writes of certain pictures which the Censorship Board has allowed to pass, and cries "Shame, Shame!" Then, as jealous or idle-minded people like to do, he speaks of "graft." The "graft" part of the letter we can put aside, as the make-up of the Censorship Board and its work to date speak for themselves. But as a question of honest judgment, it is quite likely that the public will sometimes condemn what the Censorship Board approves. The public might like what the Censorship Board condemns. Not all the members of the Board themselves agree on every picture, and the time will never come when all the public are equally well pleased. We would only ask, that the public form its judgments, not from printed descriptions of pictures, but from the pictures themselves, for almost any picture can be so described as to seem innocent—or to seem abominable.

For the rest—criticism is to be welcomed—sincere, honest criticism the more the better. The "Exhibitor" whose letter occasioned this letter, is perhaps not sincere, but it is a good time to answer a question:

What are the standards of the Board of Censorship? Manufacturers have sometimes asked for a complete list of the things the Censorship Board objects to. We have never furnished the list. We have heard of censorship boards that had such lists, but it's beyond this board. No, "killings," they say in some cities out West; so a certain French film d'art, the story of Louis XVI. culminated in a swift and decently-done, bloodless decapitation, an entirely harmless theatrical shadow on the screen. We passed it with hearty approval, but out West they decapitated the picture. In Omaha they "killed" a film because it brought disrespect on the police; in Chicago, I am told, the representation of any crime, in any connection, be it crime of crime's sake or an accident in a noble plot, is condemned. We do not condemn the representation of any crime: crime for its own sake we condemn, pictures whose chief appeal is to morbid appetite we condemn, bad taste where it becomes vulgarity we condemn. We condemn anything that seems dangerously suggestive in its tendencies. But barring indecent and barking-goulishness, there is hardly any incident in life or drama that may not be so treated—presented with such a purpose shown in such a connection, as to be acceptable to a board of censorship which recognizes this fundamental fact:

The motion pictures are a legitimate form of the drama and that the motion picture is entitled to draw WITH DISCRIMINATION on any field of human interest for its themes.

The New York Board of Censorship takes its stand on that proposition. Now, for the detail: It is a matter of careful weighing and judgment. The board is composed (the sub-committee that does the censoring) of two district superintendents of public schools, two editors, two exhibitors, and the writer. In censoring, we put ourselves as far as we are able in the place of the audience, and ask, How will the picture affect this element, or that element, of the audience? Many pictures are well intended but crudely done, but where the effort is purely artistic in nature the Censorship Board leaves the matter to the public, which is final arbiter. Where the picture is in bad taste of a sort that would outrage the public, the board condemns it. Where crime is so represented as to seem likely to be contagious (suggestive), to leap from the screen and result in actual crime, it is condemned. Sometimes a powerful, sweeping plot carries the audience rapidly over many incidents that, if magnified out of proportion, or if represented for their own sake, would be objectionable; but the sum total of effect, the unified effect, is powerful and harmless, or good. There have been themes of exceeding gruesomeness favorably passed by the Censorship Board—witness a French film recently approved but not yet issued, an episode of the Franco-Prussian war, where a father avenges his son. These are hanging and poison in the picture, but the effect is moving, solemn and profound. The picture is admirable—it is great—and to condemn it would be to put a ban on the creative effort, to restrict the essential property of the motion picture as a form of entertainment. Yet there are hanging scenes we have condemned—poison scenes we have condemned. And so it goes. How, in common intelligence, can a censorship board catalogue its objections and then stand by the catalogue? The first good picture that comes along is likely to knock the catalogue into bits.
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In other words, the Censorship Board acknowledges no other standard than its own judgment—the common sense judgment that a wise pater familias would apply to a show which his children frequent. Obviously this judgment is likely to err, and there is not a member of the Censorship Board who is not convinced that it has erred for this picture or that. The important thing is, that as the Censorship Board has assumed a sympathetic and co-operative attitude toward the motion picture business, so the public should assume an attitude, critical but sympathetic and co-operative, toward the Censorship Board.

For the results: Has the quality of motion pictures improved notably since the Censorship Board began to operate? The exhibition answers itself. Has the general public assumed a more tolerant attitude toward motion pictures since the Censorship Board began to proclaim that motion pictures have a great present and greater future? Answer the question, Editors of the Trade Journals. And may we be assured that one moving picture competitor is not going to be allowed to use the censorship as a club with which to give his rival a black eye. And may the critics of the Censorship Board be stern and watchful, but sincere.

JOHN COLLIER, Secretary.

THE SINGER AND THE SONG.


Editor Moving Picture World:

Dear Sir—Have read your article in May number of Moving Picture World about song slides and singers, and would like to say that a singer who has but one song to do a week has no excuse in not having that one ballad committed; should be able to sing it perfectly with flood light effect as well as with slides. However, we do not find many managers in moving picture theaters nowadays who think a singer is earning even $2 per week unless they sing from two to six songs in that time, even a "two-note" singer should do one song per week fairly well at least. I have found that the managers who expect singers to do one song a week pay more and appreciate the work more than those who call for six songs and then wonder why the songs are not committed.

Yours for more quality and less quantity in illustrated songs and singing.

VERA STANLEY.
Illustrated Singer.

CHICAGO NOTES.

How many people pay admission to the Loop theatres is not known, but the total must be enormous. It is of record that the Bijou Dream has handled 1,140 people in a single hour, in the upstairs theatre alone. This policy, however, leaves seriously worked material injury to the goose that laid the golden egg, since shows were of necessity very, very short.

This thing of cutting the program down beyond reasonable limits will in time permanently injure any house. Especially is this true of theatres catering to semi-regular trade. Many managers will, when the house is full and people waiting for admission, issue orders to rush the film through, or to cut out part of the program. They thus make a few additional dollars that day, granted, but at the cost of a time comes a time when there are no more crowded houses. The "get-the-money" manager then curses loud and deep, attributing the loss of business to everything under the sun except the true cause, viz: his own foolish policy.

Managers of theatres located in a business section, like the Loop, assert that their trade is all transient. The writer begs to differ. Except as to a comparatively insignificant, but one of our own cities, it is but a very small percentage of "transient" trade in the true sense of the term. The man or woman who comes downtown on business and "drops in" a nickel theatre is not a transient in the true sense, for the reason that he or she will, in all human probability, do this same thing from twenty-five to a hundred times in the course of a year. If he or she sees a short, or rotten, or both together, show it is remembered, and the next time that particular house is passed by, "Moreover, it is quite likely the words will be told in course of conversation. This may not be felt much for a time, but sooner or later chickens come home to roost.
Wrinkles for Operators.

SOME QUESTIONS.

3317 Indiana Ave. Chicago, May 11, 1909.

Editor The Moving Picture World:

Dear Sir—I am a practical electrician, but have been an operator only a short time, and I have noticed a great difference of opinion among operators on almost every question, and also a great difference in their work.

I heartily endorse the article of Mr. F. W. Sweet in the issue of May 8, on "Advice to Operators," but would have liked it better if he had been more definite in stating clearly just what his conception of "good work" was. I hope he will put much more "light" on that point, as he seems to have plenty of it.

In accordance with your invitation to operators to exchange their views through your publication I would like to ask some of "the experts" a few questions that I think will be of general interest.

What is the proper relation or proportion that the back focus should bear to the front objective focus to get the best results?

Suppose I wish to project a 12-foot picture 60 feet with 30 amperes, direct current and a pair of 6½-inch condensers, what distance must they be set from the film? Also the same size picture at 40 and 90 feet.

What are the best combination of condensers to use under these various conditions: Alternating current and calcium lights? Also will the same combination of condensers give the best possible results for the stereopticon under same conditions? Or will it be better to have a different combination? And why?

A. L. VOORHEES.

WATCHING THE CARbons.

By F. W. Sweet.

The space in your journal which in future you propose to devote to the interchange of ideas and experiences of operators, will certainly prove a boon to the craft, and with proper support from them will undoubtedly become an important factor in the general uplift now going forward in the moving picture industry all over the country. To obtain good results upon the screen it is absolutely necessary to have good men in the operating booth, and to become proficient in their work they should be trained in a thorough manner, just as in other lines of trade. Your special column opens a grand field through which this may be accomplished in a speedy and business-like manner, but to make this feature of your journal a success it will be necessary for you to have the hearty co-operation of the best class of men in the business from all over the country, and it seems to me that anyone who is in possession of any ideas of value along these lines should be willing to bring them to the notice of others in order that the business may be improved and put upon a higher plane than is the case just now; the other allied interests seem to present to be doing all in their power to bring this end about and it seems only fair that operators should be willing to do their part as they are sure to benefit from any improvement upon the present conditions.

Your generous spirit in opening up a way to bring this about is deserving of a hearty response all along the line and I trust the boys will look at this matter in a business-like way and that the influx of brainy ideas will start at once. I feel certain the interest will increase and the success of your plan be achieved. To start the Wrinkle Column off, I will submit an item which, while it may seem of little importance at the first glance, will, I am certain, be appreciated by every operator who tries it on his machine. The best part of it is that it does not cost anything.

I do not claim any credit for this as I found it out purely by accident and have taken advantage of it for the past six weeks. Its greatest value lies in the fact that it has a twofold purpose, one is to obviate the necessity of looking at the arc light, in feeding the carbons or making any adjustments of the same, thus saving a good deal of the strain on the eyes; the other is that it insures a better illumination of the screen, giving no excuse for dark spots due to the flickering of the arc when the distance between the carbons becomes too great, as the points of the carbons are always in plain view of the operator and their relative distance from each, by this means the carbon may always be fed at just the proper time without any decrease in the illumination, and all this may be done without even looking at the lamp.

One day while replacing a cracked condenser I put the mount back on the lamp house in such a manner that one of the ventilating holes in the mount was on the upper side.
those of the same and a little to the left of the center, or toward the operating side of the machine. In starting up my picture I noticed a beam of light of a rich, mellow hue on the front side of the booth. At first I paid no attention to this, but on looking a little later I saw the points of both carbons very clearly defined on the exact spot where the light had at first appeared, and on turning the hand wheel could see the exact movement of both carbons. This set me thinking, and at the close of my lecture I started an investigation and found that by turning my condenser mount I could get the spot at almost any point I wanted it on the front of the booth, and now I always arrange to have it fall just beside the lookout window of the booth and in this position I can watch the screen and my arc lamp at the same time.

If one is operating without a booth the light will fall on the ceiling of the theater and can always be depended upon to tell the truth regarding the condition of the carbons and the way they are burning. Any one using a Motograph machine can demonstrate this to his satisfaction in one minute, but in a mount which is fixed to the lamp house it might be necessary to drill an extra hole in the carbon to perhaps a little larger. A very little experimenting will determine the proper location of same.

I found that this condition was caused by the light being refracted from the convex side of the front condenser. This is proved by the fact that the points of each carbon as shown on the front of the booth are edged by the colons in the spectrum, and is much more pronounced when using direct current alternating current. So try this gag and if you don’t think it a good one write to the editor, so that I may know about it. Next!!

[As mentioned in The World for May 8, we invite short, pithy hints from this column for our operator readers—pointed, plain and practical. Send along your experiences for the benefit of all in the craft.—Editor M. P. W.]

THE DUTY ON FILMS.

The Board of United States General Appraisers decided on March 19 that cinematograph films have the right to enter this country as "photographs," dutiable at 25 per cent ad valorem. General Appraiser Fischer, in quoting the decision of the Board, said: "That such positive is pictured on a strip of celluloid and not on a strip of paper is immaterial. In either event it is light written and therefore a photograph. To say that the method of making these pictures was not known when the act was passed and therefore could not be covered by it is to beg the question."

It is now stated, however, that the Government intends to appeal this decision, and the matter will come up before the Supreme Court between now and July; at any rate, before the Court rises. It will be interesting to know whether the Government will be successful in its appeal. The occasion is one which calls for active endeavor on the part of the film importing firms to prevent the imposition of an advanced duty.

TRADE NOTES.

Colorado Springs, Col.—Plans are under way for a new moving picture theater to be erected at the corner of Huerta- fano street and Nevada avenue by P. E. Hewitt and F. M. Fishback.

La Crosse, Wis.—The New Majestic Theater Company has been incorporated with a capital stock of $5,000. The incorporators are Frank Kappelberger, W. W. Corgill, W. R. Hyde and others.

Philadelphia, Pa.—James G. Doak & Co. have been awarded the contract for the construction of a $100,000 moving picture and vaudeville theater at 917 Market street, which a syndicate, headed by George H. Earle, will erect.

Peru, Ind.—The Schiller Amusement Company, of Chicago, has leased the Wallace Theater here for moving picture purposes.

Woosneck, R. I.—Mansville Opera House at Mansville, has been purchased by John S. Blondin, of this city, and William O. McLean. of Mansville, who will improve and arrange for a high class of entertainments.

NOTICE OF REMOVAL.

On account of the increasing demand for lecturettes and the immediate success of the lecturette line, the GUNBY Bros. have been compelled to seek larger quarters, which are located at 199 Third avenue, New York.

They have also installed an up-to-date plant for the making of artistic film titles.
Savannah, Ga.—During the past week the Kings' Daughters gave a "Tag" day here; more than $700 was cleared. Each man, woman or child who had a ticket was let in free at the Criterion and Superba Theaters, owned by the Bandy Bros., who have become so popular of late with the people.

At the Orpheum boxes have been put in, and every night the place is crowded.

A roof garden is planned by some of Savannah's most prominent citizens. Paul Canada is at the head. The place will be built over his store, which is located on Bull street, Savannah's most popular street. Moving pictures and vaudeville will be the star features.

OHIO NEWS.

Mr. Chas. Reark, manager of Theatorium, one of the up-to-date picture theatres at Sandusky, has contracted for first-run association pictures, eight changes a week. Reark will guarantee his patrons the most select subjects of association makers. Mr. Fred Brown, operator and electrician of Theatorium, called upon a friend last week at New Castle, Pa., who is operator at the Electric in that city. Mr. Brown has had long experience in the picture line. He has invented a new flickerless shutter that has proven a success. Proprietors of moving picture theatres throughout Ohio who have visited Mr. Reark's cozy theatre state that he has the brightest and clearest pictures in the State. Ushers seat the patrons, a new light system has been installed, and no expense is spared to give the amusement goers of Sandusky the best of entertainment at this theatre for five cents admission. Mr. Reark has installed five Hallberg arc lamps, turning night into day in front of the theatre.

Mr. W. C. Kunzmann, who has been connected with the Sandusky Theatre during the season of 1908-09, will take a week's vacation, after which time he will be open to accept a position with a summer park theatre or a city theatre which will remain open all summer. Mr. Kunzmann has had wide experience managing vaudeville and picture theatres, as well as an up-to-date roller rink, and any owner of enterprises of this nature looking for a hustler will do well by addressing him at his home in Sandusky, Ohio.

The Star Theatre, Sandusky, under the management of Bungarten & Trautkin, has secured the services of Miss Josephine Henderson to sing illustrated songs.

The Sandusky Theatre, which has been running vaudeville and pictures with a seating capacity of 1,300, has been closed to be remodeled for next season. Mr. R. P. Stoddard, the manager, will remain in Sandusky for his vacation. This theatre has had a most successful season under his management.

The Royal Theatre, under the management of Mr. Carl Bitzer, formerly vocalist at Theatorium, is without doubt the most beautiful pleasure palace in northern Ohio. It has been remodeled throughout, and new arches with white and gold trimmings have been placed in front of the theatre. Mr. Bitzer has contracted with the Kent Film Exchange for first-run service. The double dissolving stereopticon used at this theatre is a feature and something new to people in Sandusky, being the only one used in that city. The feature vaudeville act at this theatre last week was an act written by Mr. Bitzer called "Bargain Day in a Second-hand Store." It was a scream from start to finish. Mr. Bitzer took the part of a Jew, while Mr. Clyne, the lighting artist, assisted Mr. Bitzer, playing the Rube. The extra attraction at this theatre on Sunday afternoons and nights is music furnished by a three-piece orchestra.

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Gentlemen:
Your shipment of Advertising and Announcement Slides, filling our order of the 31st, ult., received, and we wish to thank you for your usual prompt attention.

The slides were up to their usual high quality on which we have built a very large side business. Our customers, after having had your goods, will talk about them.

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THEATRE FILM SERVICE CO., W. R. SMITH.

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Dear Sir:
Advertise slides received, and thus far certainly bear out your statement. They certainly are very fine. I thank you for the very prompt manner in which you have filled my orders. Enclosed find copies for others. I am beginning my display on June 1st, and will continue nightly, except Sundays. Will you kindly rush these orders to day and oblige. Check for the entire account will follow.

Yours truly,
F. MINNEL.

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Dear Sirs:
Your favor of the 22nd.

Not for a long time have we hit on any one who has handled an order of ours in the manner in which you are taking care of the special advertising slides, order for which was given you a short time ago.

We could not help but be pleased with the idea that you have suggested and there is no doubt in our mind whatever, but our customer will be equally as well pleased with his slides as we are in having you make the suggestion. We trust the good work will keep up.

Yours very truly,
W. R. SMITH.

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All Edison Films are approved by the New York Board of Censorship, a Board that has been organized to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letterhead.

EDISON FILMS
NEW SUBJECTS
RELEASED JUNE 8, 1909

No. 6498
The Legend of Sterling Keep
Code, VERLIES.
Approximate Length, 200 feet.
A romantic drama of the Twentieth Century. The scenes are laid in England. The Legend of Sterling Keep averts that whoever shall sleep in the keep room, shall sleep fifty years, or awaken in the morning to find his road clear to a kingdom. A bridegroom on the eve of his marriage to the daughter of Lord Sterling scorns the legend and sleeps in the keep room. His allied bride with the aid of friends plays a practical joke upon him by changing the furniture, hangings and other features of the room so as to give him the impression when he awakens that fifty years have elapsed. A slab in the wall giving the date of the death of his bride adds to the deception. The bridegroom loses his mind because of the joke but in later years it is restored. A striking and beautiful picture.

RELEASED JUNE 11, 1909

No. 6499
The Boots He Couldn't Lose
Code, VERLETSEL.
Approximate Length, 560 feet.
Mr. Scroggins attempts to dispose of a pair of tight boots, but like the cat that came back, they return to their owner as fast as they are thrown away. The boots return unaided and as if they had life. It is an interesting reproduction of trick photography.

No. 6500
Buying Manhattan
Code, VERLEKBAR.
Approximate Length, 560 feet.
A splendidly worked up picture descriptive of the incidents surrounding the purchase of Manhattan Island from the Dutch by the British. The Island is shown as it existed when the purchase was made and by way of contrast, a panoramic view is given as it is to-day.

NEXT WEEK'S SUBJECTS
RELEASED JUNE 15, 1909

No. 6471
A Rural Tragedy
Code, VERLETZEST.
Approximate Length, 1000 feet.

RELEASED JUNE 18, 1909

No. 6472
How the Tramp got the Lunch
Code, VERLETZ.
Approximate Length, 900 feet.

No. 6473
Closed on Sunday
Code, VERLEZUUNG.
Approximate Length, 360 feet.

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THE MOVING PICTURE WORLD

water towards the doctor's skill and slowly and stubbornly refuses to return to the world of eternal night to which we all fly for relief and lay our burdens down." Length, 451 feet.

EDISON MANUFACTURING CO.

A RURAL TRAGEDY.—The roar and rattle of flames, the crash of falling timbers, the hoarse shouts of the men as they work at work and the screams of a woman, caught apparently beyond hope of escape in burning house, the eager fire lapping almost at the very door, and the forest he once knew, never-to-be-forgotten climax of this powerful drama.

There is nothing artificial about this scene, or rather, serviceable part of it, and genuine construction, deliberately destroyed by fire, and the detail and story directed to the full and vivid real scenes of real danger. When the heroine, a small actress, managed the early fires of death from a daring rescue the danger is vivid and true and not merely of stage construction. It is no mere piquod smoke, but flames, the roaring volume of fire, that eat and destroys before the very eyes of the audience, and the family who suffer so much the tragedy of life. In thrilling and dangerous danger around the actors the fire scenes in this picture have not been produced. The story leading up to these wonderful scenes is full of strength. Tells the love of two brothers for the same girl, how she coquets with one, but finds both in love with her, the brother who loves and loses who plays the hero at the end of the story from the flames at the cost of his own life. Too much praise can be given him; it will be a sensation to all who see it on the screen.

LENGTH, 600 FEET.

HOW THE TRAMP GOT THE LUNCH.—He was a very jovial tramp, but his joviality didn't win him his lunch. He had long been acquainted with it on the workman with the fat bundle ofunchineen and Trench and Trench and Trench, but the workman was decidedly blind to Handson's qualities as a good fellow. In fact, an anonymous tramp, who assured him that Trench, the fat fellow, had felt his annoyance distinctly. Not being satisfied with the food and drink by fair means he determined to secure all of it at the expense of a workman. He stowed the workman, when that individual was deep in a nap, in the back of the truck and literally rolled him away. The luncheon and the drink was his, but not for long. As he moved away from there, trying to perform the triple feast of eating, drinking and running at the same time, he met a harrowingly surprised and aching body with his back on the cast down hill, released his co-laborer from the embrace of his arms, and joined another who's enjoyment was speedily terminated. The food was spilled, the drink was drunk, and who had been summoned to the tram was an excellent replies in miniature of what would have been his fate had he been bought in the same circumstances. Handson's tramp was very quick to swiftly vanish when the workman had recovered and the worthy son of toil that felt that he had some remembrance of his gratitude. The end of the troubles of a bad quarter of an hour in the arrest. Length, 457 feet.

CLOSED ON SUNDAY.—Here is one continuous volley of laughs that will make anyone who sees the film forget there is such a thing as care, that will put old Dr. Blues on the hastiest start he ever knew and send depression to the shelf with a bound. It's a laugh, a scream, a roar. The miser most robbed of his gold would find myth in this film story, and the man who has been gloomy ever since Wall Street dented his purse will remember only for a moment to be gloomy at the thought of the onlookers. If a party of relations are coming to repeat a monthly visit at the table, they may say dinner as "Closed on Sunday" and all else but laughter is heard.

Bill Redfern, a drummer with a chronic thirst, arrives at Milwaukee, a copper-riveted, iron bound sand hill town. He has no clothes but the parched skin in his throat and an idea that nothing but something with a cold drink can irrigate that throat properly. The landlord proffers his soddenest bottle of cheap spirits to the pedicҐents by which the Sunday law is dodged, and Bill is always just "Too bad," but he doesn't feel the way this happens is what creates the laughs. In the end, when Bill thinks he has been taken, he finds himself accidentally in possession of the gun and holds his captors at bay, forcing them to reveal the history of the backwoods and the ruffians to the station while the happy old captive learns there is no key and shows his deep appreciation for the service the handsome man rendered him. Length, 659 feet.

CURFEE'S FOUR DARTS.—In this beautifully colored film we are presented with an interesting fairy tale. The hero is a child of unusual amount of darts to go forth into the world and bring happiness into the hearts of those whom he meets. He gets the idea, and when he fires one of his darts at the man, immediately he becomes a most formidable being and showers his affections upon every one. The same thing happens to his mother; then a child who is cruel to a little dog. Finally, a man who has a beard of a cold heart who is forever quarreling with his son, the first shot he changes completely and is kind and loving for his fair share. An old couple are destitute of receiving the love.
What was thought impossible has been accomplished

New Independent American Made Films Can Now Be Obtained

This is the result of our untiring efforts for the Independent cause, and the films we have secured are not only the very highest class, but those that appeal more to the public than any other American Made Films. They are the products of the *Phoenix, Tiger* and *Carson* factories and consist of subjects portraying the most interesting scenes in everyday American Life. Foremost among them are:

**WESTERN PICTURES**

Not the kind usually exhibited, but an entirely different class that show real life on the plains, such as *The Indian Mail Carrier, Russian Romance, A Conspiracy, Victim of a Crisis*; anyone of which will pack your house.

**INSIST UPON GETTING SUCH FILMS THROUGH YOUR EXCHANGE**

If you can’t—write us and we’ll furnish them. The above subjects have just been released, others will be released weekly. It is this class of American Films, together with the European goods we are constantly releasing that enables us to furnish a films service you never before thought possible to obtain. Send for synopsis of both our New European and American Films.

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dart, but poor little Candi is unable to aid them as his supply is exhausted and he returns to the castle in a most dejected manner. Length, 262 feet.

THE RECKONING. Film D'Art.—In this wond- derful picture the public enjoys the privilege of witnessing one of the greatest pieces of acting ever presented on the screen.

We have been fortunate in securing the services of Mr. Krause, who is one of the foremost dramatic actors on the French stage today. (At the present time he is playing the part of Fluibone as leading man for Miss Sarah Bernardt in 'La Ligue.') In the present drama he plays the role of the Injured husband, the central figure of the piece, and, playing a strenuous part, he has finished the work without losing his coolness and with great success. He displays great intelligence in handling the part, entrusting his spectacles and holding their interest to the very last.

The opening scene of the drama reveals the in- terior of the beautiful home of Mr. and Mrs. Martin, who are holding a reception for their many friends. Mr. Martin, the young husband, has heart trouble and is therefore somewhat of an invalid and unable to go about to any extent with his beautiful wife. The latter, nevertheless, manages to enjoy herself and does not lack admirers. One of her male acquaintances in particular has made quite an impression on the tiny little woman with his many attentions and complimentary speeches; and we see him there to-night among the other guests at the Martin home. Still, although the young husband becomes indisposed, and not wishing to disturb his friends, invites a retired spot and endeavors to conquer his weakness. He partsake of some refreshments and tries to smoke a cigar, hoping to ward off the attack, but his efforts are in vain and he soon collapses and falls heavily to the floor. A servant passing through the room sees the master of the house as he lies there helpless and, becoming terrified, gives the alarm. Soon all the guests rush into the room and when they see the condition of affairs they hurriedly take their departure, leaving the young wife and her infant child. In short, the apparently lifeless body of their host. The youth pours words of sympathy into his companion's ear in a few minutes we see them in a tender embrace, evidently relieved that there is now no obstacle to their union. At this juncture Martin regains consciousness and takes the situation at a glance, but is too weak to give any aid. The lepers are so taken up with each other that they have not noticed that the man has come to. Mrs. Martin now leaves the room to change her gown and her companion remains to watch. He covers the face of the still figure beside him with a handkerchief

and then turning in his chair, so as to avoid the greenish light, settles himself to read.

Presently the sick man summons his strength and, seeing his rival seated near, he rises to vain to arise, but is unable. Convulsively he draws himself from his position and crawls like a dead man across the room to the spot where his false guest is seated, reading. Although his body is dropped with pain and shuddering with horror, the en- ergized man has the strength to stand before his rival without warning; he seizes his rival round the throat with a grip of steel and strangles him to death. The deed accomplished, he throws himself exhausted into the chair but, a moment ago his victim occupied. Presently the wife enters the room, and thinking that it is her lover still seated there, and finding it empty, she quietly and discreetly leaves. It is her horror when she discovers that it is her husband, who jumps to his feet and seeing the terrified woman, forces her to press her lips to the distorted face of her dead lover. Length, 695 feet.

STRENUOUS SNEEZE.—A man suffering from a severe cold in his head has his own share of troubles, caused by his constant sneezing, which is a most nervous nature that he knocks over everything in his path. He is going along the street when he sneezes violently, and blows over a lamp post; then a man gets in his way and with a good whiff he is knocked down also; and so he continues, making life uncomfortable for everyone, until he finally gets back to his room. One heavy blow of his sneeze causes his clapping down on his head, and he falls in a helpless heap on the floor. Length, 250 feet.

MIXED IN HIS DINNER DATES.—This very funny picture shows a fellow who is seated in his home when suddenly he remembers that he has an engagement to take dinner with a friend, and mixing his dates he mixes his lands to his un- doing. Length, 625 feet.

LOOKING FOR HIS UMBRELLA.—A man re- ceives an umbrella from his wife as a birthday present, and shortly after he starts out to have a walk. He, however, carries a cane which he loves and thinks it is the umbrella. Length, 551 feet.

POOR LITTLE KIDDIES.—A little boy, the son of wealthy parents, goes down to the seashore with his governess and while the latter stops to talk with a friend, the young rascal steals away and ropes himself into a small boat to have a little sport. Soon, however, the tide takes the frail craft out to sea, and the little fellow not having the strength to manage the sail demands help. A couple of aristocrats on the shore hear his cries and one of them dives in and swims out to the child and rows him safely to shore. The fellow who is waiting, upon seeing the fine little fellow, takes him in his arms and carries him off to the camp, although the youngster tries hard to escape from his clutches. The little fellow is stripped of his fine clothing and dressed in the conventional gipsy garb, after which he is put to work with the other children to make his living. One day about six months later the boy and one of the little girls from the camp are going along the street selling baskets, when all at once the youngster catches sight of his parents driving by in a carriage. They have their waves and start in pursuit of the rig and after running for a long distance the little girl becomes exhausted and falls on the road, but the boy keeps up the chase. Finally he catches up to the rig and rushes up to his overjoyed parents, who take him in their arms and after an affectionate greeting he is again taken to his old home. This is the first appearance of his little companion's plight and immediately the maid he sent out to find the child, which she soon does and bringing the little one to the beautiful home, she is made one of the happy family to grow up as a sister to the little boy whom she has grown attached to. Length, 443 feet.

GOOD BIRTHDAY PRESENT.—This comedy which abounds with many funny situations shows us a fellow who receives a note from the express company stating that there is a large case in their possession which he must come and claim at once. It being a beautiful day he naturally jumps at the conclusion that it is a present from some relative, so forthwith he hires a taxi cart and goes after the box. What is in it and how he gets it home makes rich comedy. Length, 328 feet.

MAKING LACE.—This is an exceptionally in- teresting picture, inasmuch as it gives a very vivid idea of the lace industry in the country provinces of France, where the people are noted for their wonderful hand-made lace which is such an important acquisition to feminine attire. We see the little girls who are taught the art very young and some of their specimens are indeed wonder- fully artistic and beautiful. Length, 197 feet.

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IN THE SULTAN'S POWER: A Picture that Will Interest the World.—Jack Thornton, an Amer- ican actor, strikes Europe as the daugh- ter of an old French nobleman and falls in love with her. He is persistent in his suit for her hand, but outside of a seemingly cordial friendship the lady apparently does not return his affection. There is a reason for this.
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From an educational standpoint this is undoubtedly one of the most interesting series of pictures in American cinema. The story of a false match which is followed by a duel, is acted out. The scene shows Cyano making an affectionate farewell to his wife, and in the street one of these makes fun of him longingly, and Cyano promptly offers to fight him. The challenge is accepted, and a duel is staged for the King's service. A duel scene is a typical street duel in which the scams are carried out by one of two his "trustees," meets his opponent by the river, and the rapier fight begins in earnest. The fight is declared when the two combatants in the narrow street fight the two men fight several rounds and are finally overcome.
baskets, he hurries away for assistance. Meanwhile, every one, the tramp arises, steals the two baskets of food and runs away. He finds a secluded spot in a lovely field and sits down to indulge himself with all the good things which the two baskets contain. But his enjoyment is interrupted by a party of farmers, who have been summoned by the peasant. Armed with pitchforks, they march to the tramp away from the village lompat.

ACHILL’S ROCKY SHORES (Pictorial).—A pictorial masterpiece, for which, perhaps, no more brilliant and picturesque hand could have been chosen than the famous Island of Achill. Scenes along the rocky coast, where the sea beats itself into a latherous form; views of the famous cathedral, many of which are splendidly tinted, bearing scenes on the dangerous rock-ribbed coast, and pictures of the cliffs are arranged in excellent sequence calculated to win and hold the enthusiastic interest of any audience.

HOW JONES GOT A NEW SUIT (Comedy).—Jones returns home after a "night with the boys." He has much difficulty in finding the keyhole. He removes his shoes so as to enter his bedroom without disturbing his wife. But his wife has been anxiously awaiting him for some hours, as well as the family dog. When Jones attempts to enter the bedroom, he stumbles over his own feet, which arouses the dog, who in turn arouses Mrs. Jones. Mrs. Jones promptly administers a severe beating to the late-arriving Jones, and, finally getting him into bed, she conceives the idea of punishing him further by taking his clothes and pawing them, which she does. When Jones awakens he discovers that both wife and clothes are missing. He calls the dog and explains that he must have some clothes. The dogorie a tramp, and is first seen taking a hat from a man who is standing talking to a friend with his hat in his hand. The dog brings the hat to Jones. Next, the dog goes up to a tailor shop and steals a dummy which is fully dressed in a suit of clothes. This he brings to his master. Then Jones and dog start out for a promenade, but the dog runs away and finds its mistress, whom it follows. All the dog’s victims, seeing the dog following Mrs. Jones, believe she is the cause of the thefts, and hence she is arrested, which the stupendous feels sufficiently revenged.

IN QUEST OF HEALTH (Warriors).—That a man may be destined to death is readily conceded by those who have depended too much upon doctors and less upon their own natural resources for the regaining of their weakened or pain ridden bodies. This shows a business man in his office suffering from a pain in his back, a friend appears and offers him a remedy. He accepts the pills but believing that if the prescribed dose will help him a little the entire box will do him more good, he consequently takes the entire box at once fell swoop and as a result he suffers a pain in his stomach as well as the original pain in his back.

He goes home where his women folks, assisted by trained nurses, carry him to bed and after a severe rubbing put a large mustard plaster on his back. In order to avoid the terrific pain of this plaster he jumps into the bath tub. He is next shown at the door of an open air sanitarium. He

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811

is admitted into the secret precincts of this institution and is treated to such a course of doctrine as few men have ever known. He is sent out into the world as a paid assassin to destroy the lives of American citizens. He is soon to be seen all over the country, working his evil will, with the ability to escape the law. He is a dangerous man, and we must beware of him.

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The CONVICT FOR LIFE.—James is getting married and all the village is taking part in the festivities that are being held for the young couple. His new wife is beautiful and happy, but she soon realizes that she is not free. Her husband is a convict and is not able to make her happy. The story ends with James going off to prison, leaving his wife behind.

RELEASE OF GREAT NORTHERN PRODUCTIONS.

April 5—Nat Pinkerton...500 ft.
April 11—Sailor's Life...600 ft.
April 14—The Lady of the Lake...450 ft.
April 17—Magic Pure...500 ft.
April 21—Sailor's Life...400 ft.
April 25—A Walk Through the Zoo...350 ft.
April 28—The Artful Dodger...350 ft.
May 1—Winter Sports and Games at Stockholm...450 ft.
May 5—Boxing Match...350 ft.
May 7—Keeping the Elephant...350 ft.
May 8—Neptune's Daughter...350 ft.
May 12—The Beggar Maid...350 ft.
May 18—Winter in the Austrian Alps...700 ft.
May 22—Marsee...350 ft.
May 19—The Farmer's Grandson...350 ft.
May 21—Winter Landscapes Around Stockholm...350 ft.

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A week later a mining expert, accompanied by Devoe, a serpentine-looking, rich vein of silver ore on the Harding farm. Frank and his father find the ore and follow the two men to the farm house just in time to prevent the Hardings from selling the farm with the ore on it. They take possession of the ore and thus acquire a valuable property.

The story is true to life and is of thrilling excitement. The audience is electrified by the acting of the principal actors, and the film is a great success.

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This applies only to brands of film distributed by us, and does not affect the Independents. We GUARANTEE INDEPENDENTS TO BE THE ONLY INDEPENDENT FILM CO. OF GREAT NORTHERN FILM CO., and are exclusive authorized renters of protected products, and buy more Film than any Exchange in Baltimore.

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- The General and the Scoundrel (Great Northern), 10 ft.
- Life in Mount Sinai (Great Northern), 20 ft.
- Squaw's Revenge (Bison), 20 ft.
- Consequence of a Bad Argyle (Lux), 20 ft.
- Only a Dart (Walturdaw), 20 ft.
- Man with the Cut Throat (Stella), 20 ft.
- Special License (Bison), 20 ft.
- Schill's Rocky Shores (Paul), 20 ft.
- Too Clean a Servant (Rogues), 20 ft.
- False Friend (Walturdaw), 20 ft.
- Man of Deeds (Aquila), 20 ft.
- Killarney's Lakes (Paul), 20 ft.
- How Jones Got a New Suit (C. & M.), 20 ft.
- Dream of the Blue Riders (Stella), 20 ft.
- Clingendael Village Life (Bison), 20 ft.
- Man Housemaid (C. & M.), 20 ft.
- The Conocite (Great Northern), 20 ft.
- Brother Laurence (Great Northern), 20 ft.
- Davy Crockett in Hearts United (Bison), 20 ft.
- Face to Face (Italia), 20 ft.
- Cat Came Back (Bison), 20 ft.
- Airship Zeppelin (Well), 20 ft.
- Firemen's Interview (Lux), 20 ft.
- On the Zuider See (Raleigh & Roberts), 20 ft.
- False Piano Professor (Deutsche Blume), 20 ft.
- A True Friend (Ambrosio), 20 ft.
- Legend of the Evening Star (Kermit), 20 ft.
- Trollhatten in Winter (Walturdaw), 20 ft.
- Roselle Film Co., 20 ft.
- Debots of the Alpinist (Lux), 20 ft.
- Gypsy's Child (Bison), 20 ft.
- False Piano Professor (Deutsche Blume), 20 ft.
- David's Daughter (Bison), 20 ft.
- The Millionaire (Aquila), 20 ft.
- Game of Hearts (Film Import), 20 ft.
- Black Coated Brindz (Film Import), 20 ft.
- Cab No. 510 (Great Northern), 20 ft.
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Life's Disappointment . . . . . . . . “ “ 495 “

THIS WEEK'S ISSUE OF
POWHATAN FILM
Hobo's Dream . . . . . . . . App. length 260 ft.
Episode of Cuban War . . . . . . “ “ 477 “

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Send for a list of our film in stock and choose features never before shown in your territory
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Do not be intimidated by the latest trust circular, this time in the form of a letter, issued by a firm of attorneys to give it the semblance of legality. The trust must issue a circular every month in an endeavor to force the exhibitors to submit to its dictates, which up to the present time it has found impossible. The trusts knows full well that it dare not interfere with International Projecting & Producing Co. film, and exhibitors and exchanges need have no fear as far as our film is concerned. To those handling other film we cannot guarantee protection, but we will legally defend an interference with International Projecting & Producing Co. film.

Advise us promptly if any attempt is made by trust agents to intimidate users of OUR GOODS in any way.

INTERNATIONAL PROJECTING AND PRODUCING COMPANY
Schiller Building : Chicago
M. P. Theatres—Managers

The Views and Film Index, a pamphlet owned by two Trust Film Manufacturers, states that Swanson has quietly folded his tent and disappeared. Not so—merely too busy handling business with Independent Film

the finest of the world's products—to bother with you. Can't be annoyed. He further says that the Independents are "making good" with Trust film secured before going Independent. What a joke. We only use their film for our very cheapest service, and if you can use them and will write us, we will rent you Six reels a week for $20.00, and allow you to sub-rent to one other exhibitor and allow you to earn whatever you can get; also will allow you one-half of rentals on all extra customers you get in addition to the first one. Isn't that getting money pretty easy. This offer is only good from our Chicago office.

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See the back page in this issue guaranteeing protection to exhibitors using Independent film. The International Producing & Projecting Co. also add their tremendous weight of legal talent to the disposal of exchanges and exhibitors using their films. Exhibitor—stand pat—pay no attention to any so-called precedents of suits gained by the Trust. I will show you before long where they have in all cases manufactured a "Dummy" film plant or theatre—brought suit and got confession of judgment from them by crooked use of the courts.

If you are a Liberty-Loving Man and not a Mouse—Stand Pat—and let us go to a finish with the blood-sucking Trust.

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Mr. Exhibitor:

You will receive a letter directed to you by a firm of New York lawyers representing the Motion Picture Patents Co., commonly known as the Trust, suggesting that you are liable to become a party to an infringement Action and Injunction Proceedings.

Our inference is that they are in desperation endeavoring to force you into patronizing the so-called Film Trust and fearing that any of the exhibitors using Independent film or prospective users of Independent film are liable to be intimidated by such tactics, we have organized a NATIONAL PROTECTIVE ASSOCIATION and have retained the services of the best legal talent available. The object of this Association is not only to defend and to protect all of its members, but likewise extend its good offices and legal services without charge to any user of Independent film patronizing its members.

We are confident that a concerted action at this time will call this latest bluff of the so-called Film Trust and put a stop to its harassing methods. We will not only be able to protect the interests of members and exhibitors using Independent film, but we invite definite action against us or any of our members by the Trust. This is to be a National body and we invite the legitimate Independent Film Exchanges to become members. A call for a National Convention will be issued in the near future.

Whether you decide to become a member or to act independently of it, our Secretary will, at all times, be pleased to furnish exchanges and moving picture exhibitors with any information they may desire in connection with this movement.

We request the Independent Exhibitors who may be annoyed in any manner by the Trust representatives to get in connection immediately with our Temporary Secretary providing him with full details.

Stand pat—don't be bluffed by the Trust

The Laemmle Film Service
The 20th Century Optiscope Co.
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I want you to remember one thing always, namely, that I built up the biggest and best film renting business in the world by catering to the so-called "little fellows." In other words I owe my success to them more than anyone else. And if you think I am the sort of a fellow who will forget it, you've got me sized up wrong. Now then, I am going to protect my customers, big or little, through thick and thin. I am not going to let any man suffer because he does business with me. No one has ever suffered for it yet, and no one is going to. If you have more confidence in the film trust than you have in me, don't give me your patronage. Let me tell you once for all that the film trust people know that the International Projecting & Producing Company and the Laemmle Film Service have "got the goods on them" and that there is no possible way of stopping the grand march of progress of the independent movement. You've got to take my word of honor for these facts temporarily and those who do so will come out triumphant and smiling. The independent films are causing a sensation wherever they are shown, and they'll do that same thing for you from the very day you begin to use them. Meanwhile quit paying that $2 per week for a license to live. For every $2 you pay out now you'll kick yourself later on. Write to any of my eight big offices and climb into the independent prosperity wagon.

CARL LAEMMLE, President

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VITAGRAPH FILMS

THE FILMS OF "QUALITY"

TUESDAY, JUNE 22

The Duke's Jester or a Fool's Revenge

Antonio Bordiga, a deformed notary, whose wife stabs herself to escape a dissolve Nobleman, leaves town with his baby vowed vengeance. Fifteen years later he becomes the Duke's jester and in this disguise watches the man who wrecked his home. In carrying out his revenge his daughter is carried away instead of the one intended. The jester, gloating over his success is stabbed by the nobles, his daughter unharmed is restored to her lover. Length, 945 feet.

SATURDAY, JUNE 26

The Troubles of an Amateur Detective

A screaming comedy, picturing the vain attempts of a rural detective to gain fame and renown. After being mauled and beaten by his prospective prisoners, they chase him to the station house where he surrenders his badge and returns to the farm. Length, 430 feet.

The Old Organ

A pathetic story of a young widow who leaves her baby girl with her mother and seeks fortune in the gold fields. Accidentally blinded by a dynamite charge, he is rendered helpless and forced to beg. Years later, wandering about led by a dog, he hears a familiar tune played by his mother years before. He is overcome and finds a girl appears at the window. She helps him inside, the old lady at the organ recognizes him as her long lost son. The old organ has reunited mother, son and daughter. Length, 347 feet.

Next

VITAGRAPH HIGH ART FILMS

Week

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FAMINE IN THE FOREST
745 Feet
An Indian subject of a different sort, a story of real heroism and devotion, done under the direction of the Leading Indian Authority of America, Absolutely accurate in costuming and properties and superb in photography.

NEVER AGAIN
125 Feet
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BIOGRAPH FILMS
Released June 21st, 1909
Was Justice Served?
Showing what might result from circumstantial evidence

How often do we hear of the poor unfortunate victim of circumstantial evidence, who, after spending years of incarceration is found to be innocent of the deed for which he was convicted. Worse still, a life has often been given to excape a crime committed by another. The theme of this Biograph subject shows how easy justice may err. An ex-convict has determined to start a new life, but by a cruel trick of fate is almost returned to prison through convincing circumstantial evidence, superinduced by his past record. A gentleman drops his well filled wallet, which is picked up later by another party who extracts the money and throws the pocketbook away. This is found by our friend just as the owner returns in search of his loss. Appearances are certainly against him and he would have been sent up had not, by a singular coincidence, the finder been impaneled on the jury, and saves him by returning the money.

Length, 882 Feet

Released June 24th, 1909
The Peachbasket Hat
This is a very funny Biograph comedy in which this latest feminine fancy figures in an apparent kidnapping case. What is more reassuring to our patrons is the fact that our old friends Mr. and Mrs. Edward Everett Jones are the leading characters, and we might well add that Jones, Jr., is by no means a small factor in the fun making.

Length, 866 Feet

The Mexican Sweethearts
A short dramatic subject which is an exhibition of the very acme of pantomimic art. It is a vivid portrayal of the impetuous nature of the Latin type, from the fact that the leading character is played by a native born Spaniard.

Length, 309 Feet

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY

Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY
Licensee of the Motion Picture Patent Co.
11 EAST 14th STREET :: NEW YORK
A Good Hearted Policeman
Drama. Approximate Length, 572 feet.
RELEASE, TUESDAY, JUNE 22, 1909.

"It never rains, but it pours," is illustrated very forcibly in this series of cinematographic views.
Out of work and sickness in the family is not an unusual condition, but the measure of sorrow would certainly appear to be full when in order to have the prescription filled the mother borrows money from a relative and when she is about to pay for the medicine finds herself arrested for passing counterfeit money. An investigation reveals the destitute condition of the family, whereupon the officer is so moved to compassion that he substitutes a perfect coin for the false one and that causes the vindication of the woman.

A pathetic situation, well dramatized and of perfect photographic quality.

The Troublesome Lamppost
Comedy. Approximate Length, 357 feet.
RELEASE, TUESDAY, JUNE 22, 1909.

This is unquestionably the greatest spectacular comedy hit. One scene excels the other in production of action and effect.

A lamp-post on the back of an inebriate citizen is accidentally ignited and produces most remarkable effects in pyrotechnic display. Numerous configurations ensue and the fire department is given ample opportunity to display its skill.

The Wrong Medicine
Drama. Approximate Length, 502 feet.
RELEASE, SATURDAY, JUNE 26, 1909.

A chemist prepares a prescription, but when later he finds on the bottles a poison label he becomes gravely concerned as he fears that the patient will be poisoned. He gives chase in every possible manner and reaches his destination, shortly after a dose of the medicine is taken. An antidote is administered and every measure to avert a catastrophe adopted. When later the concoction is analyzed it develops to be water and all are happy to be relieved of the anxiety.

Exciting and well rendered.

Stung By A Bee
Comedy. Approximate Length, 377 feet.
RELEASE, SATURDAY, JUNE 26, 1909.

Spending a week-end holiday in the country, the city chap fails to observe that he is preparing for a nap in close proximity to a bee-hive. He soon discovers the fact to his sorrow. His nose swells and directly acquires enormous proportions, causing a very ludicrous appearance. All possible means to remove the unsightly appendage proving unavailing, a miner is finally induced to try his handwork. He places a charge and sets off a fuse which results in the removal of the troublesome nose.
Moving Picture World

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Edited by J. P. Chalmers.

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Vol. 4 JUNE 19 No. 25

Editorial.

Why They Are Not Buying.

"Eastward the course of business takes it way," to paraphrase a familiar reference. The American fashionable exodus to Europe commenced several weeks ago, and now the common people are wending their way thither. The reader will probably rub his eyes and ask, "What has this to do with moving pictures?" Let us tell him. Amongst the people leaving these shores for Europe just now are many men prominently identified with the American moving picture industry. They are going to Europe partly for pleasure and partly for business. They are going to Europe to buy goods, which they cannot get in this country although they are made here. Notwithstanding the fact that there are twelve Independent manufacturers of moving picture films in the United States of America at this moment, the exchange man and others to whom we refer, and they are very important men indeed in the business, are going to scour Europe for suitable films for American moving picture theaters.

Why are these men going to Europe to buy films—foreign films—when American made films can be had here in great numbers? We put the question point blank to some of these European pilgrims, "Why go 3,000 miles to buy goods, go to so much trouble and expense, waste of time, and pay heavy import duties, when you can buy the goods right here on the spot?" The answer came swiftly and to the point: "The pictures are not good enough. The public won't stand for them. We are open to buy, but with few exceptions the Independent films of American manufacture are not up to the standard. Good films are made here, but they are few and far between."

Last week, many weeks before, and indeed long before the Independent movement took shape, we told the then existing manufacturers that the battle amongst themselves and against the threatened importers was one of quality. We say the same to the Independent manufacturers. Their chief obstacle to success is want of quality. It is easier for an exchange to buy good old junk, than different new goods. What does it matter to him? What does the public care? With both, the things are either good or bad, whether they be new or old, and some of the new goods are lower in quality than some of the old goods. That is quite evident to anybody with eyes to see.

If any Independent manufacturer complains of lack of business he has only himself to thank. The Pathé or Biograph standard is not to be reached in a hurry. Anybody who starts in the business of moving picture making, and who is not perfectly equipped for the work, has got all that business to learn, and it is not learned in a few months. The delights of authorship, especially young authorship, are so great that they sometimes obscure the judgment of the individual. One is so pleased at having produced something that one is apt to be blind to one's own shortcomings. This, we fear, is the case of many of the newer entrants into the field of moving picture making.

This article is the sequel or corollary of last week's article, "Fooling the Public." Then we pointed out the cause. Now, we indicate the effect. Your exchange man who can only get pictures of Western subjects against Eastern backgrounds is wise to the game. So he goes elsewhere—that is, abroad—for the foreign article. He would much rather stay at home; we would much rather he did. We want him to stay at home and buy of those engaged in the home industry. We do not want to see American money going into foreign pockets, but so long as lack of necessary intelligence amongst the manufacturers exists, so long will Mr. Renter go abroad and spend his money. We wish all the Independent manufacturers, and all manufacturers, to settle a sentiment which we find in a recent film manufacturer's bulletin. Says he: "We present only Western film stories, made in the real deep West." Mark the words: "The real deep West." Let your pictures be all REAL, Mr. Independent Manufacturer. Then you will have no reason to complain that the exchanges are not buying your films, and the money that goes abroad will go into your pockets and not into the foreigners'.

A National Board of Censorship.

First Article.

The problem of a National Board of Censorship for moving picture productions has been solved by the People's Institute of this city, which has undertaken to provide whatever financial support is necessary. The initial expense of the Board was borne by the Exhibitors' Association of New York, but there was no reason why the expenses of a public body, whose work is in the interests of the public at large and national in scope, should be supported by the exhibitors of this or any other city. In fact, it is for the better that it is now entirely divorced from any affiliation with the trade, although trade influence has in no way affected their deliberations.

The necessity for a National Board of Censorship, whose decisions will be final and accepted in every city of the country, is evident from rumors that censorship is being discussed or undertaken in several cities. In Chicago it is in the hands of the police, and we have more than once been compelled to remark on the absurd rulings of the minions of the law in that city. There is a saying, "The nearer the Church, the farther from God," which, while it may appear irreverent, yet has subtle meaning which is borne out in the verdict of the Chicago police inspectors that "The Lonely Villa" must not be exhibited within the confines of that city. Now this film called for the warmest praise from New York audiences and we hear excellent reports on it from all over the country. It is a bloodless drama in Biograph's best style, and there is nothing in it that could offend the most sensitive or instil evil thoughts in the mind of man, woman or child. On the contrary, it teaches a strong lesson that honesty is the best policy, which may not always be a wholesome doctrine.
The representative list of civic bodies which are associated with the People's Institute should remove any doubt as to their efficiency to provide a proper censorship of moving picture programmes. And after all, what is censorship? Properly exercised it is the consensus of public opinion. Police censorship is a farce. Censorship by the manufacturers, or even exhibitors, would be impractical and inoperative. Censorship by any one body of men would be unsatisfactory, but where it is rigidly conducted under the auspices of ten civic bodies, separately engaged in looking out for the moral and educational welfare of the community, its influence cannot but be beneficial and their decisions are of sufficient weight to be national and final.

We have before us the following letter signed by four exchanges in San Francisco. It is possible that the Board of Supervisors of that city have not learned of the very efficient work that is being done. It is none to their discredit that their services have been forestalled, but we trust that when their attention is called to the very able manner in which the censorship is already being conducted that they will see the uselessness of a separate Board of Censorship and confine their good intentions to co-operation with the National Board in so far as offering suggestions, which they welcome from all sources.

Possibly you have already been advised that the Board of Censors of the City and County of San Francisco has recently passed an ordinance providing for the appointing of a Board of Censors whose duty it shall be to pass on all motion pictures. The ordinance provides that this Board, composed of appointees from several departments of the city government, the Society for the Prevention of Cruelty to Children, and the Exhibitors' Association, shall have full power to reject any pictures that in its judgment should not be put out. The fact that these pictures are supposed to be passed on by a Board of Censors in New York before they are put on the market cuts no figure with them.

They are just getting matters in shape to begin work. Our object in writing to you at this time is to call this matter to your attention and to say to you that in order that there may be no unnecessary delay in our putting the pictures out on release dates it would be advisable that you send all films to us hereafter so that they will reach us two days before the release dates. We do not know just how this ordinance will affect the business, but when the Board gets in working order, and it should give drastic in its judgment, we shall naturally take this matter up with you again.

Novelty Moving Picture Co.
Miles Bros.
T. C. Dahmen.
Theatre Film Service Co.

Next week we will publish a statement from the Board of Censorship and enlarge more fully on the importance of their rulings being generally accepted.

To the list of regular theaters in New York City which make moving pictures the sole bill of fare in the Summer months, must be added the name of the Majestic, on Central Park West. It is also proposed to interpolate the pictures with vaudeville. This makes the fifth regular New York theater which has gone over to the moving picture for the Summer. Probably this example will be followed in other directions. It is the thin end of the wedge. The past dramatic season in New York City has been an extremely disastrous one. The records show that there has been nothing but change upon change. Little money has been made and much has been lost. The moving picture comes at a time when the manager of a house can avoid going dark at a comparatively small expense, and rely upon the support of a very large public, who will pay 5 or 10 cents for a good show of pictures, while they hesitate to disburse five or ten times that sum for a dramatic entertainment, the quality of which has to be taken very much on trust.

The Southern Pacific Railway Company use moving pictures to advertise their line. They exhibit the pictures of their road in all parts of the country, and as they illustrate the characteristic features of the land through which the great railroad passes, farmers and others are thereby attracted to take up the land near the railroad. So enterprising is the Southern Pacific that in London at this moment they have an exhibition of other pictures with the object of advertising the road in England and presumably of attracting intending settlers to the Far West.

In this chapter, with such a conspicuous example before me, I intend to urge the claims of the moving picture as an advertising medium. I think it will be conceded that it is not made so much of as it might be. Yet American business men have the reputation, and it is a well-deserved reputation, for being the best and most enterprising advertisers in the world. The stranger to this country is lost in admiration at the ingenuity and variety of the newspaper and public advertising that is displayed. Nothing is sacred to the advertiser. The most beautiful bit of country, the most majestic building, the handsomest thoroughfare, succumb to his insidious wiles. At night time the illuminated advertising signs in any large city are very wonderful. New York City, for example. The cleverness and effectiveness of the nocturnal advertisements seen between Fourteenth and Fifty-ninth streets constitute in themselves quite an entertainment. I, for one, am never tired of looking at them. Yet, wonderful to relate, nobody has ever thought of utilizing the moving picture in this manner. I have thought out the suggestion in the hope that somebody will see fit to adopt it.

Quite recently I noticed on Broadway a big business house which invited the public to come in and see moving pictures of its works and machinery shops. The public responded in large numbers. I wonder if it has ever occurred to the gentleman who has his salesroom in New York, and who so strenuously advertise their respective roads, that moving pictures of those roads would be far more effective than mere stationary photographs. Steamship lines might also adopt the same idea. We hear much just now about the Alaska-Yukon Exposition. Is it too late for the authors to arrange for moving pictures to be taken of various points and shown in the country? Then there are the great agricultural districts to be advertised in a similar manner; in fact, there is hardly an important branch of industry which, it will be seen, could not be brought to the notice of the public by means of the moving picture. For the picture tells the story in the best possible way. It shows life actually as it is being lived, and that is what we all want to see. Works in progress, such as a skyscraper, or a bridge, or the diminution of the building. For manufacturing in all its branches, the moving picture offers itself as a positively inexpensive means of securing an accurate record of the state of affairs at the moment the photograph is taken. Architects, engineers and others know that it is occasionally of the utmost importance to show directors, capitalists and others, pictures of those works actually in progress or at different stages of completion. Stationary photography is mostly relied on. How much more effective and convincing it would be if moving pictures were substituted.
This leads me to a further suggestion. It is this: That within my knowledge no film manufacturing house lays itself out specially to do moving pictures for commercial and industrial purposes. Somebody with the necessary enterprise may see the suggestion and may take up the work. There is certainly a very great demand for it. Moreover, large corporations having control of plants, works in progress, manufacturers should certainly find it profitable and helpful to them to have a moving picture plant operating in their equipment, so that at any moment they may secure a record of manufacturing or structural progress. The ordinary stationary photographic outfit is used in this manner very frequently; now surely it is the time and opportunity for the moving picture.

I am surprised that some of the great newspapers do not install permanent moving picture shows as part of their nightly system of advertising; they are enterprising enough to give you the news in headlines, after the paper has gone to press, or while it is actually passing through the machines. I wonder if it has ever occurred to them to use moving pictures for recording some of the events of the day. There seems to me to be no obstacle in the way. Of course, these uses of the moving picture are less picturesque than that of making stars' plays or Wild West shows in the romantic glades of New Jersey, but in a sense they are of not less importance. Ever since moving pictures became popular, the industrial uses of this branch of photography have been unconsciously kept in the background, and yet it will be seen they are very great. For, generally speaking, it may be said that wherever the stationary camera can be made a use, there, also, the moving picture camera could find a use. Indeed, there are branches of work in which the latter quite transcends the former in utility. In other words, it will come to this, that wherever it is sought to photograph motion, a moving picture camera will be indispensable. If the trend of affairs in this latter direction could be quite realized, then I am sure the moving picture camera in its industrial applications will have a very useful future before it.

Non-Inflammable Film will be in General Use in a Few Months.

Chemists of the Eastman Kodak Company have been working for many months on the perfection of a non-inflammable celluloid, and if we may judge from the sample before us the success of their efforts to produce the long-wished-for article has been realized. For the past month or more the licensed film manufacturers have been experimenting with the photographic qualities and durability of the new product and it has proven highly satisfactory. Films of the non-inflammable stock have been issued to the exhibitors without their knowing it was such, and there is no apparent difference, except that the nitrate film seems to be more pliable. This is one thing that the exchanges and exhibitors should note, however, and that is that a special cement is required for jointing the new film. This can be obtained from the Eastman Kodak Company or any of the licensed manufacturers. This cement will also serve for the old stock, but it, and it alone, will make joints in the new film; therefore the exchanges should at once provide themselves with a supply. It will be several months before the Eastman Kodak Company will be able to supply enough of the new material to meet the demand, but we may expect to see it in general use before the close of this year. The importance to the moving picture industry of this progressive step on the part of the Eastman Kodak Company must be evident to all concerned.

Plain Talks to Theatre Managers and Operators.

By F. H. Richardson, Chicago.

CHAPTER VIII.

RHEOSTATS (Continued).

As regards the rheo-stats put out with the Lubin machine, cuts are in process of making, but not yet available. There is a rheo-stat put out by the Chicago Stage Lighting Company and another of the same type put out by the Kleine Optical Company which are in such general use that they must be mentioned, though not put out with a machine outfit. These machines comply with Underwriters' rules and consist of a number of cells of any case, they are well made and in every way first class machines. Each cell is in effect a separate rheo-stat and the various cells may be used singly, in series or in multiple. The five-cell rheo-stat is an excellent machine for road work.

TRANSFORMERS.

The use of the rheo-stat form of resistance on alternating current is out of date. Too much power is wasted in heat, besides which they do not furnish the perfection for current saving through their use are probably somewhat exaggerated, but that they are very much more economical than is the rheo-stat is beyond question. There is, however, a very decided difference in different makes of these machines and you will do well to investigate carefully before purchasing, especially as they are somewhat expensive in first cost. Their weight renders them undesirable for road work. In ordering it is well to state the number of cycles of the current it is to be used on. A good transformer used on the current cycle it is designed for is absolutely noiseless and you should be able to lay your hand on it anywhere, at any time, without feeling undue heat. Usually they are adjustable within about three different amperages, ranging from 30 to 50, 35 to 55 or 40 to 60 in different machines. It is quite possible to get practically as good projection light from 60 cycle alternating current, by the use of one of these machines, as from direct current, but very close attention must be paid to setting the carbons, as will be explained further on under different headings.

The current you get from a transformer has no kind of mechanical contact with the street mains. It is not the same current as that with which they are charged, but an induced current of much lower voltage. The transformer operates as follows: Within a soft iron core (shell type, Fig. 26), made up of laminated plates of soft iron, are four coils of insulated wire, two of which are called the "primary" and two the "secondary" coils. The two latter (I am speaking now of the projection transformer, though all transformers operate in essentially the same manner) are connected directly with the projection lamp. The relative number of turns and size of wire in the primary and secondary coils will determine the pressure and amount of current you will get from a given line voltage. The secondary coils will have a less number of turns of larger wire than will the primary. Were this condition reversed the machine would then be a "step-up" transformer, furnishing current of higher voltage than that of the line. Should you connect your line wires to the wrong set of binding posts this precisely the condition you would establish and fireworks would be due real soon. When current is switched on the primary coils the iron
plates become magnetized and a current is induced in the secondary coils to which your lamp is attached. Those who will the induced current you should consult standard electrical works at their public library.

In Fig. 26, P' are the primary and S', S" the secondary coils. Wires a, c would connect to the binding posts marked "P." Shell type transformers are the kind exclusively in projection work. Transformers cannot be used on direct current under any conditions. In making connections you will find, on most machines, two binding posts marked "1 line," "2 line," or "line," (either one) to lamp binding post and the other to the other lamp binding post. Some machines have but two binding posts, they being marked "Line." Run wires from operating room ceiling to direct current box. That is all there is to it. Other machines have four line binding posts, connections being made to different posts for different voltages. Indeed, with most of them, the problem of connecting is simply that of picking the right wire to go to the right place.

A well built transformer, used on the current it is rated for, will last indefinitely. If at any time there is smoke or odor of burning insulation coming from the machine it indicates that the insulation is starting to break down, that is, increasing the damage. Transformers should be set on insulating the same as directed for rheostats. Cuts of the various machines may be seen in the advertising columns of trade journals to show a clearly numerical list of manufacturers changing their machines so often that it is not advisable to run cuts of them in this matter, which will afterward be made into permanent form. The Nichols Pole Company, New York, the Aladdin Lamp Company, New York, the General Electric Company, Chicago; General Electric Company; Electric Appliance Company,—any one or all of them will send you full information about their machines, all of which are standard, well made and efficient.

**MERCURY ARC RECTIFIER**

This is a new device put out by the General Electric Company. It is too new to the trade to be well known as yet, but the company claims big things for it. This machine transforms alternating current into direct. The machine operates somewhat as follows: In the first place it is not attached directly to the street mains, but behind a transformer, which is used in its primary circuit to hold in the glass bulb with two wings sticking out on each side, near the bottom, to each of which the alternating wires are attached. At the bottom is a short tube in which is a small quantity of mercury which may be classed as a conductor of very high resistance, its appearance being due to its quickly increasing the damage. Transformers should be set on insulation the same as directed for rheostats. Cuts of the various machines may be seen in the advertising columns of trade journals to show a clearly numerical list of manufacturers changing their machines so often that it is not advisable to run cuts of them in this matter, which will afterward be made into permanent form. The Nichols Pole Company, New York, the Aladdin Lamp Company, New York, the General Electric Company, Chicago; General Electric Company; Electric Appliance Company,—any one or all of them will send you full information about their machines, all of which are standard, well made and efficient.

**THE OPERATING ROOM.**

Below in taking lamps, carbons, lenses, machines, etc., we will work with the operating room, the greater portion of it, at least, comes from the operating room, and to expect an operator to produce the best possible results on the screen when cooped up in a little 2.24 yard room, with cracks, is something more than just a guess. The very least permissible operating room dimensions should be 7 feet square by 6 in clear from floor to ceiling. The writer well knows it is often difficult to get the latter dimension, but any operator who insists on a head room below floor thickness and 6 feet above is not fit for a theater. A 13-foot ceiling will do it easily. In building the operating room, therefore, be sure and get the floor perfectly level. The greatest vibration produced by the projector and its effects on the curtain, especially when the stereo picture is on. The writer has seen an operating room floor so loose that every time the operator walked over it the curtain in the room, the picture would jump. The walls may be built of 3 or 4-inch hollow tile, set in rich cement mortar, plastered inside and out; or they may be made of wood and fireproofed with sheet iron and asbestos, covering floor and ceiling with the fireproofing also, of course. Where studding walls are to be covered with iron and asbestos they should be first covered with rough lumber. Nailing the iron and asbestos directly to studding is very objectionable from any point of view. Cover walls, floor and ceiling completely with sheet asbestos, which should be at least ¾ inch and preferably ¾ inch thick. Bending the iron with nuts and bolts, with joints well maitled down. This latter is very important, as otherwise the seams will buckle and open up with the heat of a fire. If the walls, floor and ceiling have been completely covered with asbestos and the room properly fireproofed, the room will be fire proof without material damage. Where depth is limited by reason of lack of head room below 2 inches may be made to answer for floor thickness instead of the usual 5 to 7 inches. It is good practice to run 2 X 6 plank, sized on the length you want your operating room. By length I mean from front to back. Ship-lap them ½ to ¾ inch and lay them side by side with plenty of dowel pins between. The back may rest on a 2 X 6 log screwed to inside of room wall. At other end, on top and flush with ends of planks lay a good, sound 2 X 4, to which fasten each plank with two ½ X 4 inch bolts. The walls can be supported from below or hung from the ceiling joints with one ½ inch rod every 3 feet. The floor will be solid if you have used plenty of dowel pins and set them in tight, and will be just 2 inches thick. It may be covered with sheet metal below and painted or covered with canvas and papered. If the planks are more than 8 feet long there should be some rod hangers in center of floor. Use dry, seasoned lumber or cracks will open. In the smaller cities it is not usually required by law that operating rooms be made fireproof. Better do it anyhow, however. It may save your whole house from destruction. By thoroughly fireproofing the operating room above it is possible to make a 24 feet by 24 feet room, or even two of them, and the audience hardly know of the disaster. To accomplish this, however, you must protect the lens and peep holes, which may be done with small, iron, brass or steel shutters fastened into grooves, or shutters hinged down in grooves, or hung from a hinge. The latter method is not so good, however, as the shutters will not close tightly. All must be held up by one cord which must be so arranged that the operator can reach it and instantly close all shutters. The cord should be carried directly over the machine head so that the fire will reach and never it quickly should the operator lose his head. Another and better way is to hang a large piece of iron or asbestos on the operating room wall. This sheet should be wide enough to cover all holes and be stiffened so that it will remain perfectly flat. Hang with cord running into room, so arranged that operating room is instantly shut off. In addition to this there must be a large vent pipe from the ceiling of the operating room to the open air. This pipe should be not less than 1 and preferably 2 feet in diameter. With this an operated room, the films may burn and the audience scarcely know it. Where a large vent pipe is impractical an ordinary stovepipe, with firmly riveted joints, run up near the ceiling and covered on the outside with ornamental lattice (the false window detracts from the appearance of the front). The door to the operating room should be open outward, being held shut by a latch. The door of the room above is used it should be not less than 30 inches square.
Observations by Our Man About Town.

Somebody is responsible for an unwarranted scare among the moving picture exhibitors in New York as to their future, and the matter should be painted in its proper color to disabuse the minds of the misled exhibitors and relieve some well-meaning people of quite unpleasant charges.

On several occasions recently these people have given moving picture entertainments to select gatherings of people engaged, or, to a more or less extent, interested in the various educational institutions. They have been given gratis, the sole object being to get people interested in the pictures many people who in the past have failed to become interested in them. Up to a very recent date these people have been opposed to the pictures on account of prejudice created in various quarters by the utterances from standard papers of immorality. This campaign has been neither promoted nor conducted by people directly interested in the picture field, but by representatives of the institutions which have assumed the responsibility for raising the standard of the pictures and the places in which they are exhibited. They are the people who constitute the Board of Censors and those that created them.

This campaign of conversion has been going on quietly for many weeks. It has been a gratifying success. Many who looked upon the pictures as an agency through which the younger and weaker minds were being deluged with improper notions as they have witnessed crime have, by the campaign referred to, been made firm supporters of animated photography. Six months ago the clergy were almost unanimous in their condemnation of the pictures. Now the attacks were so bitter and sweeping that replies charging those making them with improper motives were freely hurled back.

The present situation justifies the statement that many of the attacks that came from the pulps and the sources were under misapprehension and without investigation of declarations that had been made by thoughtful writers.

In conducting the campaign the promoters have confined their programmes to educational, historical and biblical subjects. They have proved revelations to the audiences. Those who have heretofore believed, in the absence of personal observation, that the makers of the pictures took their topics from the poor grade of comic and dramatic subjects. More recently, and with much greater dramatic subjects now concede that the field of animated photography embraces many features of a much higher standard and from an educational standpoint has a scope to which there is almost no limit.

The persistency with which the promoters have worked to enlighten their deluded educators has resulted in suggestions on the part of these educators that such exhibitions should be given in all the public and parochial schools. In several instances the enthusiasm has prompted much more forcible suggestions, one of which is that every school should have a little of the romantic pictures portraying parts of the world, historical pictures and views bearing upon the various indoor and outdoor industries. Several influential people are now engaged in compiling a list of such subjects now in existence for any arrangements to be made, the idea being to incorporate the exhibition of such subjects in each day's course of study in the various schools. Discussions bearing upon these suggestions have gradually gained outside circulation, which accounts for the following communication, received this week:

"I understand the city officials are going to give free motion picture exhibitions in all the schools. How many more things are they going to do to us? They have driven me almost to desperation by their regulations for exits, sanitary measures, licenses and Sunday closings, and now they want to drive us out of business altogether. Let me tell you, Miss Smith, that with men with all their small capital invested in a legitimately conducted business a chance to earn an honest living."  

Not wishing to depend entirely upon my own version of what the people advocating the school exhibitions aspired to, I sought an interview with a gentleman eminently qualified to talk on the subject. He said: "Your correspondent has not accurately described the movement, for our movement is not directed against moving picture exhibitors as such. I will admit that a few months ago our people were condemning them quite generally, but now, too, have become educated, and now we, as a body, face the question of how to defend our pictures against the attacks of the immature and against such pictures and such picture places as do not conform to morality and propriety. I will go forward a step and say that in this work we try to be as conservative as each case will allow. I am pleased to say that immorality has not manifested itself to anywhere near the extent we were led to believe it existed in the moving pictures. I will also add that impropriety has been almost entirely eliminated from them and the makers of the subjects are exercising commendable zeal in this direction.

"I mention these matters to emphasize the fact that the critics, censors, manufacturers and exhibitors of the pictures are now working in more harmony than during any preceding period and there is no desire on our part to do any injustice to anyone. Your correspondent is misinformed as to the intentions of the city authorities. I assume that if the authorities undertook to have the exhibitions given in the public schools the matter would come under the jurisdiction and supervision of the Board of Education, and I am sure that the school authorities feel that the Board has not yet had the proposition under consideration. I believe and hope, however, that the day is not too far distant when it will, and I am confident that the proposition will receive cordial support and be adopted unanimously."

"Now let me say that if we succeed in getting the suggestions adopted the regular exhibitors will not suffer. The school exhibitions will not partake of an entertaining character. For a time they will be a novelty, no doubt, but they will soon settle down to the sphere outlined for them—a process of education. The pupils will become absorbed in the pictures as objects of study and for entertainment they will go elsewhere. Our idea is to introduce all features both primary and the comic and dramatic leaving the pupil to seek such things at the regular places of entertainment.

"The suggestions thus far made are that each school be supplied with a complete set of the subjects we have in mind. The same subjects will be used over and over again, as often as they will last. They will be treated as books, maps, etc., their use being the supplying with more effectiveness points that we books and maps do not quite adequately convey to the mind. You may teach a child the spelling of the name of some bird or animal and spend much time in describing the appearance of some place or creature, but the true effectiveness of the teaching is never reached until the original or a picture has been shown. The more fortunate students who can travel to foreign lands may not appreciate our work in this line as those who are not so favored. The medium of the moving pictures is ideal for many of such journeys. It is to bring these in closer touch with what they have been studying, and send them out into the world with a more clear conception of what it contains than is conveyed by the cold prints of the books and maps, that we desire to introduce the moving pictures into the schools."

OLIVER.

LICENSED MANUFACTURERS DETERMINED THAT THE PUBLIC SHALL NOT BE DECEIVED.

The film manufacturers licensed by the Motion Picture Patents Company are determined to protect their rights and trade marks, and exhibitors will do well to be honest in their advertising.

Biograph Company, one of the foremost film manufacturers in the world, has begun action against Herbert L. Clark, of the Gorman Theater, of South Framingham, Mass., for $25,000 damages for unlawfully advertising Biograph features.

It seems that Clark has been conducting the above mentioned theater and recently advertised Biograph pictures. People are daily recognizing more and more the merit and quality of Biograph films, and naturally locked to this Gorman Theater believing that they were going to see some of these excellent subjects.

But the pictures shown were not made by the Biograph Company. In fact, they were made by exhibitors who are not licensed by the Motion Picture Patents Company.

Clark, an exhibitor, who is not licensed by the Patents Company, was using the word Biograph in his advertising to attract the people to his house.

The word Biograph is a trade mark belonging to the company of that name, and, of course, is an asset of untold value to them, and when an exhibitor advertises that he is going to show Biograph pictures, and then fails to do so, it is known in the legal phrase as "Unfair Competition in Trade."

The Biograph Company commenced action for $25,000 damages, filing a bill against him and got service of same on Clark last Friday, June 11.

A trade mark that has been universally recognized as a sign of quality is valuable, and when it is used unlawfully as a false pretense to secure business, it is a serious matter.
ON THE SCREEN.

By "Lux Graphicus."

Arthur McMackin, I salute you. You and I are of one mind. With one slight exception; that I thought and wrote ten years ago, whereas you didn't. It seems to me to be very evident that you predicate the time when the Film d'Art Theater will take its place between the two institutions of The Gallery and the Drama. In that time, you say, we will have the story written by Will G. Bernard, Shaw, Tolstoi or Ibsen, in which some latter-day Bernhardt, Irving or Mansfield will take the principal role. If you will turn to the pages of the Moving Picture World for March 13 and 20, last year, you will find exactly the same sentiments expressed.

That this is no dream and that we are perceptibly advancing towards the much desired goal, is evidenced by some recent published and unpublished efforts to improve the Camera. From among the many actresses who earn good money in New York City in front of the moving picture camera as good money as they do on the moving stage. As time goes on there will be more, for Pathe, Biograph and other firms I can see are directing the public to a very high standard, indeed, in acting; below which standard in the near future it will be dangerous for any manufacturer to fall.

I wish I was assured, however, that the Shaw and Ibsens will be called upon to write the stories. There seems at present little tendency to substitute the writer of the play. When the least sign of that disposition is available, I, for one, will give it every encouragement. It will have to come to it, for the present habit of buying amateur stories at $10, $15 or $20 each and then working them up at the film factory is bound to lead to disaster, as the pages of the Moving Picture World demonstrate every week. If you get first-rate actors and actresses, you must give them first-rate matter to interpret; otherwise, they cannot do justice to themselves. This is logic. It is also the Pathe habit, as shown in "La Tosca."

The McMackin interview on the future of the film which I quoted above contained much other hopeful matter that I was glad to read. G. K. Spoor is the author, and G. K. Spoor says things which incline me to think that the Essanay people have a clear outlook as to the future of the moving picture. He says Spoor: "I thoroughly believe that what the other camera has done and will do, can be duplicated by the moving picture camera." Well, "the other camera," that is, the stationary camera, produces pictorial photographs, which in New York City, London, Paris and elsewhere are publicly exhibited side by side, with the works of the greatest painters of the time. Pictorial photography, in fact, has been admitted to an equality with the other graphic arts. This satisfactory state of things has not come about, but as the result of years of hard work and years of struggle.

Spoor, like a wise man, is no doubt prepared to incur the sacrifice. If the work is to establish any relation among all makers of moving pictures, then we are in for a very successful time indeed in this class of photography. The Wild West photograph made in New Jersey will soon be a thing of the past. To make a beautiful inspirational photograph and you want to make a Wild West photograph go to the Wild West. If you want to make a naturalistic, that is, a pictorial, moving picture play, the recognized canons of art can be consulted in its construction. In accordance with these principles, then you will get a pictorial moving picture. You won't get it by trial and error or by mixing a lot of people's brains together and relying upon the result to be "pictorial." Just as the painters have brains to rely on, so have people relying on a variety of brains for their moving picture stories. God help those stories, I say.

Pictorial moving pictures can only be made strictly according to rule and formula. Just as the other parts of the work—exposure, development, printing, etc.—are made, so must motion pictures be plotted. I think, the earliest American film manufacturer to publicly recognize the possibilities of the moving picture, and I hope his words will carry the weight they deserve to.

THE WAGES OF WOMEN WHO COLOR SLIDES.

There have been many complaints lately concerning the quality of lantern slides turned out by certain establishments in this city. The people, of course, who make the complaint do not realize that the remedy lies in their own hands by refusing the patronage to the concerns who turn out the poorly colored slides. They want slides for less than it costs to make good slides and they will persist in buying them. But they will find that they are not cheap, while what they want is $10.00 slides for $3.00 per set.

But the complaint does not all lie against the cheap establishments altogether. We know some of the slide establishments who make the first-rate copies of the girls are based entirely on their speed, but not on their quality, and where they are compelled to keep up a speed of coloring forty slides per day for $7.00 a week and sixty slides a day for $10.00 a week. That, if a person will take a pencil and figure, means what: Why, that the girls get just 2 cents and 6 mills per slide, one-tenth of a cent more than two and a half cents per slide. Perchance some of the girls do more than sixty slides per week and do not get any more; and some do enough to pull down the price to $5.00 per set. The fact has been established by actual investigation and inquiry.

Now, what is the result? The result is that all artistic efforts have been dropped out. The girls do not try to do good work, but only try to see how many slides they can get through when the day's work is done. Another result is that skillful colorists quit the business, leaving only incompetents to do the new work.

I have before me now two slides made by one of the largest slide establishments of this city. One of them was made ten years ago. It represents a landscape and is a wonderful one. I have another slide of a beautiful landscape made by this same firm recently. It is quite the same. The first slide was made when song slides brought $10.00 per set and the latter one came out of a $4.50 set.

It would not be customary on the art of slide making that lantern slides containing artistically painted scenes to be sold to-day for $4.50 per set. There isn't an establishment in America to-day making slides that gets more than $7.00 per set. What some men expects to make strictly first-class lantern slides, artistically colored, for 25 cents each, and turn out just as good work as he did when he got 75 cents for them.

They also know that they are running sweatshops, where they are taking their lost profits out of the girls who color slides, to recoup them in a measure for the difference in prices which has prevailed since the slide-making business was first entered by concerns knowing little or nothing about the art. They also know that they sacrifice and that there are very few competent colorists left to-day and that the very few women employed are that of poor copyists, instead of colorists. In other words, they know that they are not working with as much as one-tenth of the talent that they did before the strike, for they do would have been rejected as unfit to be sent out ten years ago.

Apart from of that remark, I wish to state that women apply to work nearly every day for work coloring slides, bringing in very beautiful samples, saying that they have been working for such-and-such a firm, but when you entrust them with work you find that the same thing as at one of their work and the work which they are capable of doing is absolutely worthless after it is done. Of course, it is plain that the prices which slide makers can afford to pay to-day for colorists is what was before the strike absolutely impossible. Were a working colorist I would not do good work for the prices paid.

Now, who is to blame for degrading this noblest of illustrative arts? Simply nobody. Simply the manufacturer and the public. My opinion and practice has always been to not do business with any publisher who holds up the argument that because he has to give away slides to singers I should cut my price down or make the best you pay. What I always insist on is that the amount he pays for advertising. Must I help him pay his advertising bills by giving him the profits on the goods I manufacture? I think not, but that is just what a lot of lazy slide makers do, giving away a lot of music publishers to browbeat them into prices so low that they could not get sufficient money out of their business to make competition anything but destruct-
tive. Then they have tried to square themselves by rob-
ing the girls who color slides.

Every slide maker in the United States knows that mate-
rial enough, but it requires more experience to make sure that slides cannot be made as cheap to-day as then except by the constant pressing down of wages. Yet the slide making establish-
ments are increasing by the dozens. Ninety per cent of the slides are being made by the larger firms, but the old-time handi-
work of the art, to say nothing about the betterment of the industry, and perhaps I may be among the number. I have many per cent of them are incapable of turning out a decent set, and are higher in price than they should be. The art of making slides is a very costly business, but the man that makes and sells them can make and sell them as cheap as he chooses. I am not considering myself as a manufacturer, as I do but little new work outside of my own publications, but I know whose slide sells from my shelves, and I know the concerns also, which is responsible for the sale of the slide. The publisher is the responsible for the trash with which the country is littered and encumbered to-day, and he is also responsible for the degradation of the art and the cutting of prices to the bone, because his business is to make as cheap a slide for 25 cents as he will for 50 cents, and no man will as good a slide for 50 cents as he will for 75 cents. And even so few slide makers cannot make a good slide at any price, yet the good shops have placed themselves on a level with these upstarts by listening to the music publishers bow for lower prices.

The latest thing is that a certain slide maker in this city is now offering the music publishers to illustrate any song they want pictured and offers to buy 1,000 sheets of the music, if they will give him the exclusive privilege of pic-
turing their songs. He agrees to give ten sets of finished slides in full color for the publisher's song and the publisher's song will be made, and the rest in cash and agree to put twenty-five sets of slides out where they will go through sixty theaters inside of six weeks.

The music publishers sell their music as low as sixty dollars per thousand, and while at eighty dollars this man is selling his ten sets of slides $1.00 per set, when he strikes a publisher who sells his music at sixty dollars per thousand has a chance at forty dollars per slide. Then also.

Now this man should know the law as well as anybody and he should know that any music publishing house cannot give him or any other slide maker the exclusive right to illustrate his songs, and that publishers will not be willing to advertise in the name of any slide maker as having illustrated his song without authority from the publisher's firm he sub-
jects the publishing house to a suit for damages because it does not require any authority from them for any man to make pictures for a song.

Now this slide maker, as the bargain is understood, makes and circulates 35 sets of song slides for which he does not receive one cent except half of the 1,000 sheets of music. He will of course reduce his colorists' pay again to help out in this ridiculous scheme to destroy what little profit there is left in the slide business.

H. B. INGRAM.

BACKGROUNDs FOR SONG SLIDES.

Mr. J. F. Bull, a noted English background painter, gives, in The Kinetograph, the following hints on the preparation of artistic slides. "For practical purposes in studio work, I think many slide makers are mistaken in pos-
ing their life models in front of ordinary scenery executed in various colors. Your own experience will doubtless tell you that a really satisfactory result cannot be obtained by these means. No matter what background is wanted, whether a sylvan glade, a seascape, a rich interior, a street scene, or a crofter's kitchen, to get a good result let it be painted in malachite green with a background, thoroughly stretched, and not submitted to the gaze of the camera until it is abso-
olutely dry. Take care not to dress your models in unsuitable colors, the first frocks of the period which come to hand at a rush are often quite unsuitable. Let the tints be sober, but be very careful to secure graceful drapings and natural pose; then take your photograph rapidly and properly fixed, have your slides colored by hand, allowing an artist of genius to finish them to his own satisfaction when given absolute carte blanche! This simple method will be found to give the best results even in these days of iso-chromatic discovery. I fear one or two of your previous correspondents have overdone the cost. I cannot see why really excellent original slides to illustrate a new song, for instance, cannot be bought at $3.00 to $5.00. They should be quite unlike the originals, or proof copies! Now few songs need more than eight slides so £3.00 ought to provide a full set and if at this figure a slide dealer cannot make a good thing of slides without some profit, I am rather inclined to think there is something wrong with slide making. Many slide dealers are unable to do any thing at all. As to screens, most of these are now required

SONG SLIDE NOTES.

We hear that the young lady pianist at the moving picture theater at or in the neighborhood of 116th street who pro-
ounced Miss Henrietta Markstein's compositions "Punk," has lost her job. The story is "that her employer gave her the square, and then alyse, and then alyse, and then alyse Without Words" to play as a prelude, and she fell off her chair and had a fit. In justification to her we wish to say that it is also reported that her employer was induced by Mr. Rosenthal to do so. It is a good thing to ask for some first-class classical ragtime productions and a German clerk recently imported by the house of Schirmer from Swabia gave him the above-mentioned pieces. Hence the catastrophe.

The person who engages in the manufacture of any article and cuts the prices of established firms in the same line of goods at once admits that he is turning out an inferior article.

There is no reason why any man who makes just as good an article as any competitor cannot get just as good a price. If he cannot get the standard price he does not make just as good an article. There is no philosophy in bidding for patronage by trying to undercut prices. The song slides made for "I Wish I had a Girl," for $3.50 per set were of the "just as good" kind, but when Jerome H. Remick got the slides made at $5.00 per set by DeWitt C. Wheeler for the same song he discarded the other. It's always safe to trust the bridge that carries you safely over.

The man who publishes a boastful, dishonest, misleading advertisement lives next door to the thief, and is an acces-
sory to the crime of the thief before he is guilty of it.

It is not necessary for a man to do business any longer in Chicago or New York to prosper. Many of the most prosperous moving picture exchanges are in the second and third class cities. It is only necessary to show the moving picture exchange in the town where you know you can gain in express charges and other incidental expenses by patronizing home concerns when they leave the exchanges operating in the big cities.

The Chicago Song Slide Exchange is reporting a steadily increasing business. The illustrated song has become indis-
ispensable with the well-conducted theater, and a good singer and beautiful slides are to some the chief attraction on the program. Exhibitors all through the country are beginning to see the importance of this and are booking their songs just like their film service, through firms that make a specialty of this line. Film exchanges used to carry slides as a side line, but it seems the film people didn't give the attention to this entertainment that it deserves. This fact was early recognized by Messrs. Honeck, the originators of the song slide exchange in the West, and these gentlemen opened an establishment for renting of song slides for a small rental fee a week. The idea met with tremendous success from the very start and hundreds of theaters all through the country are now getting their weekly supply of song slides from this firm. The success of the Chicago Song Slide Exchange, of which Messrs. Rosenthal and DeWitt are the managers, is largely due to the enterprise and hard work of the two brothers that run the Chicago office, Messrs. C. E. and C. R. Honeck. Mr. R. C. Honeck, their father, president of the concern, has been compelled to abandon their St. Louis office since the establishment made in the last few weeks accumulated in the Chicago office.
FOOL AND FREAK LEGISLATION.

By F. H. Richardson.

The writer is aware that the above title is strong, but firmly believes the acts of certain legislative bodies, both State and city, fully justify even more severe names. New York's law-makers, like those of any other city, are not averse to making the public take a hand. Then be it said, if New York State Legislature deems that no child of less than sixteen may be admitted to a motion picture show, presumably when unaccompanied by a parent—or even the Solomons which compose New York's legislative bodies would concur that the public take a hand if a parent took his or her child to a moving picture show, though, as a matter of added safety, they might require that both the maternal and paternal ancestors be along, with maybe a grandparent thrown in for added safeguard. But these wise legislators kindly allow children of even ten years to roam the streets of the city at any hour of the night. Selling papers and in pursuance of their "business," or with no business at all, these lads may and do visit the moving picture houses. Of the cases of the Pathe—particularly Saturday night, when the Sunday papers are on sale. The writer has with his own eyes seen boys—yes, and girls, too—with a bundle of paper, on the streets at 2 A.M. That these children, and their number is great, learn more devilment in one night on the streets than they would learn in a year, or in ten of them, in nickel shows, so sane man will deny. But the legislative oval faces don't throw any fits over the moralizing of these children, do they? Then, too, these same wise, WISE law-makers allow the children to work in factory and store below the age of sixteen, don't they? They allow them to go to the "family" theaters, melodrama with all its lurid color, murder, Dick, murder, robbery, arson, plays are set forth with every possible gruesome detail.

But the nickel theater—horrors! and then more horrors! They must not go there, for the managers and company and community trust is so little, that all children are suspected to be bad, and all bad to be children. Is it really the children or the theatrical trust they are so solicitous about? Don't all answer at once! I wonder which it is. I'm not making any assertions, mind you, but I have the impression that they all I please, and is the earth who is more willing and anxious to protect the children than is the writer, who, by the way, has four of his own, and he can absolutely prove having spent both time and money in running curling clubs.

The legislator who calmly allows children to run the streets at all hours of the night without let or hindrance, who allows nickel and ten-cent novels of the worst, most lurid type to be sold, and who allows all the newspapers and cycle wire service to be filled with murder, robberies, kidnappings, arson, burglary and all the news, also in the crime to be depicted on the stages of theaters avowedly catering to women and children—I say, allows all this and much more—and then suddenly grows exquisitely virtuous over a nickel show displaying nothing but films censored by a board which all recognize as high class, reminds me very much of the lines:

"We strain with mighty straining
At a measly little gnat.
And swallow a rhinoceros
And not an eyelid bat."

Such legislation is not honest. It is not good gospel, and is rightly named WISE. The purpose of this great law on the face of the earth is no other than the moving picture theater is named. The writer believes the law could be overturned on the grounds of class legislation.

But the New York law-making body has no monopoly on "legislation.
The legislature of Pennsylvania (where an Epworth Band of Hope built the capital) also has been heard from in no uncertain tones and mighty is its roar and great is its wisdom. When Solomon alive he would have known at such display of subtle penetration, acumen and almost human intelligence. One provision of a law governing theaters (I believe it is all kinds of theaters in this case) recently passed by the Pennsylvania legislature is to the effect that the law would allow only two and one center aisles, each four feet in the clear. Now the writer is operating in a State street (Chicago) theater which cost many thousands of dollars and of which the showman has no control, and the Pennsylvania legislature into fits. This house has the record of having handled 1,000 people in a single hour, and it is just 18 ft. 3 inches wide, very long. Now, according to the accumulated wisdom of the Pennsylvania oracle, this house would be allowed just four seats to each row and it would have twelve feet of aisle space. Six feet three inches of seat to twelve feet of aisle. Hav! hav! hav! Do you imagine property costing this much could be thus compelled to fool law like that? Not on your life!—unless our courts have gone mad, too. Had the legislature said there could be but so many seats in a row unbrokcn and with asles of certain width, I might make the seat number and aisle width reasonable, they would have been passing a good and sensible law.

Notable Film of the Week.

"La Tosca" (Pathe).

"What acting!" said a man sitting in front of us at the conclusion of the Pathe, "La Tosca," which we witnessed the other day at the Capitol, "It is impossible for people can do it." No more striking piece of criticism could be passed on this film, than that of our friend, whom we quote. He was an intelligent man, and when the other pictures were over, he turned to us and the remark, "Nothing anything like so good as that French one." Pathe Freres are evidently getting down to the best line of moving picture making to cultivate: that of the modern dramatist and the historical and the romantic. The play was regarded as Victorien Sardou's masterpiece of dramatic construction. Consider for a moment what splendid opportunities for acting this piece affords! Maria Tosca, the Roman singer, is beloved by a young artist, Mario Cavaradossi, during the war time in Rome 109 years ago. The Chief of Police, Baren Scaria, also loves the woman and determines to possess her. Mario unwisely interferes on behalf of a noble statesman, and consequently is imprisoned. La Tosca in his lover by torturing Mario in her presence when the agonized woman reveals where the concealed culprit is hiding. Mario is ordered to be shot by Scaria; to save his life, he gives up the name of his love. This are to be used. Secretly, however, he countermands the order. He also gives La Tosca and Mario a passport. This is his opportunity. He importunes the beautiful singer to give him shelter. He has no means of support, and is free of her lover, as well as herself, she stabs her enemy to death and escapes only to find that Mario has been shot in real earnest. All that is then left for her, is to cling herself to the battle of the castle, and so the trifle tragedy ends.

Now this, it will be seen, is a very simple story which can be followed without the aid of a book, although it is not of course, that the audience should be already familiar with it. As a film, unquestionably ranks as a masterpiece, flawless from end to end. Consider the acting; it is by some of the most renowned artists in the world; for if La Pravvy, Alexander and Cecile Sorel came to New York, they would draw all the town. They are the most celebret the kind on the stage to-day. The piece affords chances for the display of the most tragic emotions, and as you sit and look at the front of the dram, you are totally unconscious of a film moving in front of you. It looks for all the world as if the actual incidents themselves were taking place before you, so convincing, so intense is the feeling. It is a favorite form of entertainment when excitement is not at fever heat. No useless pause, no padding, no superfuous movement—everything has been perfectly rehearsed and the result is a stage playcenexcellent the filml something more than a stage drama. It goes without saying that the picture is superbly mounted. That is to say, the costumes, the scenery and the appointments are reproduced with Pathe's well-known fidelity to the originals, and have been done before it was flawless.

And, again, it has been carefully photographed. The film we saw didn't show a single technical defect. The tints and tones of the picture harmonize with the various scenes; in fact, you get a very good picture through the whole. The actress's face, the mwb in the streets, the prison cell, the castle battlements, nothing could possibly be finer. And then, again, the steadiness of this picture on the screen was simply wonderful; we were absolutely unconscious of the slightest movement. Presumably a very steady camera was used; the film accurately perforated and ideal care exercised in the printing. The result seems to be that on a good projector nearly ideal steadiness is assured. We would say to those who wish to see the high water mark of moving picture drama on the screen, that the Pathe "La Tosca" gives them a chance which should not be missed. It is unquestionably the finest moving picture that we have seen.

Lafayette, Col.—Simpson & Morgan are making arrangements to establish a new moving picture theater here.

Alta, Ia.—Sagar Brothers are preparing to open a new nickelodeon here.
Coming Headliners.

"THE JAPANESE INVASION" (Kalem).

It was obvious that sooner or later "An Englishman's House," which at present is running in two London theaters, would suggest the handling of a similar theme from the American standpoint. "An Englishman's House," it may be explained, is a running comedy by the English officer who alone deals with a comedy form with the every-day facts that are likely to be happening at the moment when the unexpected invasion of Britain by Germans takes place. By a mixture of comedy and tragedy it brings home the average citizen an imminent danger which is as real as any material fact in comedy and tragedy it brings home to the average Briton and Germany is not an impossibility. Unfortunately, however, the American audience, which means to say, a preponderance of the population, does not realize this fact, and so Major Du Maurier, in order to bring the danger home to the comprehension of the "average ass," wrote a play of "An Englishman's House." This play was produced in New York City, and it failed because an average New York audience does not understand the situation of matters in Britain.

It is customary for the Kalem Company to have outstripped every competitor, every dramatist, and, we believe, every author in handling the possibility of a Japanese invasion of America. A fresh, and quite as interesting, is that taken up by Major Du Maurier. And the Kalem Company, if we may say so, have gone about the business with an intelligence not inferior to that possessed by the British military authorities, and have gone as far as they could to the story they unfold is an eminently feasible one, which no doubt will appeal to the practical instincts of American people. It shows the feasibility of an invasion, and, what is more, a suitable defense of the United States against the Japanese. True, it leaves the issue in doubt; at the end of matters you don't know whether the Japanese won or Uncle Sam won. Of course, every one hopes and believes that the United States of America could not, or would not, lose.

The story shows how a Japanese spy is disguised as a butler, enters the service of an American general at Santa Barbara, and from him and his circle of army dispositions and movements are conveyed to the Japanese forces. With this information the Japanese land on the Pacific Coast. They intercept telegraphic communication and then in a fine series of incidents within what at first seems to be the camouflaging of the American forces by the Japanese, a hand-to-hand set-to between the soldiers of both armies, and finally the heroic defense of Old Glory by three of our bravest sons. The picture ends indelicately, and we imagine that on this point there will be much discussion. In Britain the Germans are always beaten off, for tales of this kind are by no means new; they, in fact, to our knowledge are over twenty years old. However, the heroes of the Kalem film have exercised their discretion in ending with a note of interrogation—a discretion which we do not feel justified in questioning. So much for the story and the reflection upon the American military administration. What of the photography of the picture? Speaking of the latter, it is hard for the ordinary layman to imagine that there could be any other way of accounting the soldiers, conducting the military movements, the elaborate machineries, the battle and the hand-to-hand conflict. It all looks so real—so real, indeed, that it recalls to us in parts some moving pictures of the Japanese War that were shown in London, and which had been obtained by a chance risk of his own life, for he penetrated right within the firing line and braided the crossing shells. But, aside of our own impressions of the realism of these pictures, we have the evidence of the Kalem Company, and all the details, down to the enacting of the piece by real Japanese, have been provided by expert help. In other words, the piece has been shot accurately and conscientiously stage managed. The acting, or rather the action, if we may so term it, seems to us to be above criticism, it was so spirited, so earnest, and just what we might expect in a state of real war. Of course, the public little knows what real war is like. Those actually engaged in it are too busy to concern themselves with what is going on outside of their own sphere, and it is rarely the privilege nowadays of any outsider to get within miles of an actual conflict.

The photography is uniformly fine throughout. The scene in which the Japanese officers discuss the proposed invasion is very pretty and picturesque—Japanese, of course; at least, we assume they are. The particular scene where the Japanese cavalry are seen traversing the peaceful fields is also a very fine piece of accurate photographic translation. Indeed, simply in respect of the photography the Kalem Company have gone up in our estimation immensely, for they show that they have absolute command over the technical side of the subject.

Altogether, "The Japanese Invasion" is a piece of work which calls for the very highest praise. The skill, the entering into the spirit of the thing, and the handling of the actual pieces of photography, the Kalem Company have a moving picture firm of unbounded ambition. The picture will assuredly be a phenomenal success wherever it is shown. It is really so marvelously handled, and it has made a thorough grip of the enormous possibilities that yet lie before the moving picture, that our sincere appreciation of this fine piece of work does not prevent us asking the Kalem Company, How long? When are you going to make another? This will be a very hard thing to do, but we think the Kalem Company will do it.

ANOTHER FILM D'ART.

"The Grandfather," by M. Edmund Gueroulit, which will be issued by Fate next Wednesday, is a powerful rendering of a tragic episode in the Franco-Prussian war. Well-known actors from the Comedie Francaise and Theater Rejane, in Paris, portray the leading characters in a most artistic manner.

WEEKLY COMMENTS ON THE SHOWS.

By Our Own Critic.

An energetic person was energetically thumping the piano in the front entrance of the Comedy Theater, on Fourteenth street. The following afternoon he was anxious to escape the torrid heat, the energetic person's musical invitation had the desired effect, and, having parted with my nickel, I was soon in possession of a front seat in this temple of the moving picture drama. I had no sooner sat down when a young lady started to sing a song to one of my friend's, Levy's, highly colored song slides. According to the title, it was a love song, though the young lady appeared to have a good voice and to be able to use it, but did catch what she sang, because there was another energetic person at another piano thumping so energetically on the unoffending instrument that the pianist was inaudible. I don't think to say the least of it, was rather unchivalrous. They evidently believe in loud music on Fourteenth street. I don't. I hope the piano that I go there will have the soft pedal on the instrument.

Curious to tell, the theater was crowded. I suppose with people who, like myself, sought half an hour's cool retreat at the small charge of a nickel. No doubt the Comedy is popular, as people seem to be going in and out all the time. It is one of the few moving picture theaters with a "rule" on it. That is, the floor slopes down from the back of the hall to the orchestra, and no one in the audience on that floor can hear the break in front. It is well provided with exits and it is safe and well conducted.

The pictures shown at the Comedy seem to be three or four weeks old, but, that, I suppose, is by arrangement. Considering the severe competition that is on Fourteenth street, it must be considered something of a phenomenon to find any one moving picture theater crowded on a hot June afternoon. It says mean for the popularity of this form of entertainment. Possibly there are persons who walk along Fourteenth street with a handful of nickels and dimes, patronizing each show in turn. I have heard that there were such people, although I have never met one.

You see, a "dose" of moving pictures, as was pointed out in these pages a few weeks ago, is an unfailing specific for brain fog. Would you believe it, that when I went to the Comedy on another day I was struck by the phenomenon of being superinduced by having to endure the lengthy recital of the woes and worries of a fellow man in whom I do not possess the smallest scintilla of interest. "I love my fellow man—but oh! you bore." Well, when I had taken my seat in the Comedy Theater and the pictures got in motion, the mental absorption so caused quite refreshed me, notwithstanding the athletic performances of the two energetic pianists, so that when I came out I met another man and felt quite good.

I had almost forgotten to mention the one outstanding feature of the Comedy entertainment, for which it certainly deserves a word of praise. I allude to the prompt and efficient usher who swept the floor. A man who was a "gentleman on Tuesday last lectured whilst the Biograph picture, "The Son's Return," was being shown, and he did his work exceedingly well. As good lecturers are scarce, this one is eminently entitled to high commendation. My one regret is that he had such a disagreeable subject to talk about. I think the audience shared my opinion.
Comments on the Week's Films.

"THE LONELY VILLA" (Biograph).

"Thank God, they're saved!" said a woman behind us at the conclusion of the Biograph film bearing the above title. Just like this woman, the entire audience were in a state of intense excitement as this picture was being shown. The mystery, more or less, is saved: another mystery is disposed of. The father of the family is decoyed away by this bogus message, and in his absence the burglars enter the house, to the evident alarm of the lady and her children, who even go so far as to hide themselves in room after room, which are entered by the miscreants. Meanwhile, the automobile of the father has broken down on his journey, and we see him communicating by telephone and telegraphed that he is tel, to get back and deliver her children and her from peril. But the burglars have got wise. They cut the telephone wires. All seems lost. Another thrilling scene shows us the husband driving frantically along the road in a gipsy wagon. Yet, apparently his efforts are in vain, for the next scene shows us his poor wife and children beaten back in their defense. At this moment the villains break into the room, commence to strip the lady of her jewels and ransack the place. A dance scene is right in the nick of time. The husband enters with police help. The burglars are arrested and the situation is saved: to the manifest relief of the audience who have followed the picture, as we have said, with the greatest possible interest and excitement.

Indeed, when we saw the picture at Fourteenth street, the house literally "rose" at the story, it is so closely, effectively and convincingly told. Again, a picture worth a thousand words. Picture us at the Biograph just about as usual these days, somewhere in the middle of a Hollywood scene. We see Mr. Selig, looking out of a window, with a remote, serious look on his face. "I've got a monopoly," he mutters, the man's voice is the mysterious in fiction; in some respects he may be regarded as the great exemplar for Sir Arthur Conan Doyle. In other respects he resembles Edgar Allan Poe. In any case you start one of his books, he hands you a mystery for hundreds of pages, he keeps your mind always on the alert to know how it all ends, and even his last pages don't tell you. The unrelieved is a gradual and scientific process. So you must not skip any part of his books, you must read it all.

Now in this very fine film, gorgeous with oriental draperies and costumes, we seemed, as we watched its progress on the screen, to be amongst the gods of ancient India, amidst the glories of the court of the Indian diamond. "The Moonstone," its adventures in London and its final recovery and restoration. We were curious to see if Mr. Selig had succeeded in producing anything of the same material atmosphere that the story was full of. He is an accomplished actor, the most marvellous, the most plausible, the best actor in his way. His mystery is a perfect mystery, especially at the telephone, whilst the Biograph heroine is as handsome and graceful as ever. We thus inclined to kick out of the regular routine of TV again, and we see in this picture that he is the fair lady's neck. "Lonely Villa" is another Biograph success.

"THE MOONSTONE" (Selig).

The conversion of Wilkie Collins' famous novel into a moving picture film interested us greatly, for we have read nearly every line that Collins published in novel form. "The Moonstone" is not the least of our favorites. Very few pictures could so very perfectly catch the real fascination of the book with its story of the theft of the moonstone. It is a story of the Indian diamond. "The Moonstone," its adventures in London and its final recovery and restoration. We were curious to see if Mr. Selig had succeeded in producing anything of the same material atmosphere that the story was full of. He is an accomplished actor, the most marvellous, the best actor in his way. His mystery is a perfect mystery, especially at the telephone, whilst the Biograph heroine is as handsome and graceful as ever. We were thus inclined to kick out of the regular routine of TV again, and we see in this picture that he is the fair lady's neck. "Lonely Villa" is another Biograph success.

"THE CLOISTER OR THE HEARTH" (Urban-Eclipse).

Last week's Urban-Eclipse release contained a passage which, in our opinion, makes it to this day the very keystone of a great production. It should start as a pure piece of lofty sentiment conveyed by means of the moving picture. The story is that of a girl, who prefers to enter a nunnery rather than marry the man whom her father has decreed she should marry. He has chosen for her a man of his own choice, and in the story he decoys her from the veil. In after years, however, a favored lover finds her out in the nunnery grounds, and endeavors to induce her to break her vows. But this she refuses to do. We have never seen a more beautiful picture than that in which the heroine returns from her lover and walks away from him through the sunlit cloister, without flinching from her duty. As a stage picture it is excelled. The acting of both characters was first rate. Urban-Eclipse's photography of the picture is absolutely perfect. The story might fittingly have ended here, but the author of it has thought fit to attach a climax, so as to bring about something like the conventional happy ending. Years have been passed and the heroine is still a nun, but the picture is wound up for the field of battle, and there he is discovered by the Sister of Mercy to whom he is only temporarily reunited, for both are victims of an exploding shell and die in each other's arms. A very telling story. The part which particularly appealed to us was that which illustrates the conventional calm of the cloister. Urban-Eclipse films have, however, late, if not promulgated forward as they might have done. Photographic beauty is perhaps more necessary, but however admirable it is, cannot but give Mr. Klein every confidence that he is handling a line of film which deserves to be the most prominent position in the moving picture field to-day.

"THE SON'S RETURN" (Biograph).

The latest release of the Biograph Company would seem to point to the fact that their scene of operations has been shifted from Fourteenth street to the country. Presumably, when this picture was made, the staff had not settled down to its work, for the result can hardly be said to be equal to the very high standard which the Biograph has recently set. Some of the earlier scenes of the film are, we think, idyllic. The meeting of a girl and her lover amongst the fruit blossoms, for example. The remainder of the film, however, is far below this and the cinematography rendering of it and slight. A boy leaves home, he has a secret, but he is a boy who makes his way in the world, and after five years is successful. He returns home in disguise and stays at the very inn kept by his parents, whom, we are asked to believe, fail to recognize him. The parents are about to be turned out of their home because they cannot pay their rent, so in their dilemma the father resolves to rob the sleeping stranger—his own son. The score of the film is that a young man who has been seen to rob the innkeeper's house, makes his way to London, and as a woman, he sneaks into the house of his parents, whereupon the old man knocks him senseless with a blow. Then, in company with his wife, they take the body and dump it in the street. A plot to relate, is found and taken to the home of his sweetheart, who has been waiting for him these five years. Renmore, however, has seized upon the imaginary murderer. He goes to the home of the parents, where the preparations for the recovery of the man are made, and the parents and son recognize each other. The son at first declines to forgive his parents, but finally does
so, and all ends happily. If such a series of incidents in real life could be said to end happily, Of Course, and has the same unex-

sionably improbable. It is inconceivable that after a lapse of five years a man and a woman in full possession of their faculties could fail to recognize their own son, especially when he was asked. Except, even though he appeared to be a little old of the hand, if it is conceivable, it is straining the probabilities too far. The whole story is unpleasant, and we regret that the Biograph Company has been made to suffer because of it. Nevertheless, the picture is good, and possibly minor defects should be overlooked.

“Caught at Last.”—A comedy from the Vitagraph studio which illustrates the pranks of a mischievous boy and em-

phatically the uncertainty of circumstantial evidence. But even though this unclearchy is admitted, there is little or no certainty about what happened to Willie when in the last scene his father is represented as cutting, trimming and care-

fully disposing of a substance which is now.

“Historical Fans.”—A beautiful film from the Gaumont illustrating the history of the fan. Its chief objection is that few will understand the meaning of the panoply pictures shown. Adam and Eve appears to be understood by every-

one, but the Egyptians, the Greeks, the Romans, the sixteenth century and modern use are all alike somewhat obscure, and a larger proportion will never know what the pictures mean. A legend explaining each one would have made the series much more interesting and technical quality and the color-

ings are alike beyond criticism.

“A Strong Diet.”—A rather rough-house film from the Gaumont studio which shows what might occur from eating bull meat. The destruction which accompanies the action is to be commended and is beyond doubt well-merited, but the picture does not possess the delicate humor which is a characteristic of many Gaumont comedies.

“Buying Manhattan Island.”—An Edison historical film with the time limit, the three hundred and fourtieth anni-

versary of Henry Hudson's discovery of the Hudson River. The dramatic episode of purchasing Manhattan Island for $24 and the ill-concealed joy of the Indians at obtaining so many goods for so little value is convincingly illustrated, but the panoramic view of New York to-day, which shows what the Dutch really bought, is a missed opportunity.

“Cupid's Four Darts.”—A beautifully colored film from the Pathes; with the scenario remarkably impressive and attrac-

tive even for the Pathes. The steps of the temple with the massive columns rising to the roof of the porch, and the grouping of the figures makes a particularly engaging picture.

“The Dog Detective.”—A Pathé which affords opportunity to exhibit a trained dog. But even though some interest attaches to this feature of the picture it must be admitted that the dog's action is not convincing. Fortunately there are no murders, though a man is abducted and the criminals are in the scene. The staging and photographic quality are alike pleasing, but the picture has not so many of the Pathé qualities as some others.

“The Little Angel of Roaring Springs.”—A Western drama from the Kalem studio which has elements not heretofore seen. The principle scenes are typical. Where the rough miners refuse to give the evangelist money for his church they are representing what would probably happen under similar circumstances. When they reward the evan-

gelist's charity in saving the little boy's life with almost unlimited money, they are equally natural. The emotional features of the wild life in such environment are clearly depicted. Technically the picture is an improvement on some of the Kalem productions.

NOTES OF THE TRADE.

Manhattan, N. Y.—The contract for the erection of the new Marshall Theater here has been awarded to George Hopper, of this city.

Duluth, Minn.—The Superior Theater Company is completing arrangements for the rebuilding of a theater, on the site of the Grand Opera House.

Seattle, Wash.—The Washington Amusement Company is erecting a new theater at Fourth avenue and Seneca street.

Sioux City, Ia.—David Beecher is contemplating erect-

ing a new theater here.

New York, N. Y.—M. G. Ferguson has had plans prepared by architects Harrison & Sackheim for a moving pich-

ter theater to be erected at 110th street and Manhattan avenue.

Beloit, Wis.—H. G. Helgerson has sold the Colonial The-

ater on East Grand avenue to D. W. Parkinson.
HERE'S THE VERY LATEST.

Have you tried the newest fad at your theater—a real Baby Show? The largest picture houses have, with great success. From all reports this is positively the best hot weather attraction ever introduced in a moving picture theater, and managers who have tried same report it a certain "money-getter." If you want the mothers, their little ones and their many friends to pack your house day after day, just start a baby show; you'll get plenty of free advertising out of it and without question make money in the bargain. For full information and particulars write to the Novelty Slide Company, 227 East Fifty-third street, promoters of moving picture baby shows.

The regular meeting of the Picture Machine Branch Local 35, I. A. T. S. E., was held at Gallagher's Hall, 528 Eighth avenue, to an overflowing attendance. Fifteen new members were enrolled, while twenty-four are to take the examination on next Monday night at the union rooms, 408 Eighth avenue. Mr. Cartwright, the president, will represent the operators of New York and vicinity at the convention to be held at Springfield, Ohio, on July 5, 1909. The Greater New York Film Exchange, we are informed, will employ only union men. At the last meeting the proposition of candidates was held.

Fort Slocum, N. Y.—The Post Exchange at Fort Slocum, on the Sound, has installed a moving picture outfit. The shows are exceedingly popular with the soldiers at the post and will serve to furnish many a pleasant and instructive hour's entertainment while they are off duty. As will be seen in our advertising, they want the services of a singer and piano player for two evenings a week.

Annapolis, Md.—The Annapolis Amusement Company have leased the Criterion Bowling Alleys on Main street and are remodeling same at a cost of about $8,000. When completed, the building will contain a moving picture theater with seating capacity of 350 on the ground floor, and bowling alleys and poolrooms in basement. Mr. J. Boyd Dexter is manager of the new enterprise.

The Brookside-Fulton Amusement Company is the title of a new firm operating with Samuel Bullock as manager and Herman Spilnner treasurer. Mr. Bullock has successfully conducted The Grand, opposite Lorain avenue market house, for two years, and is well and favorably known among the fraternity in Ohio; incidentally, Sam is the author of the big song hit, "Billy Boy, the Kidnapped Child." The firm opens a new Summer theater, "The Brookside Air-dome," June 16th. The office is 304 Superior building, Cleve-
l
dland, O.

The Chicago Song Slide Company is making sad inroads on the rental customers of some of the dispensers of junk in the East. No less than sixty moving picture theaters between New York and Buffalo formerly renting their song slides in New York now take service from the Chicago concern.

OPEN AIR THEATERS FOR FIFTH AVENUE.

Planks have been filed with Building Superintendent Murphy for two open air theaters for moving picture exhibitions to be built for A. W. Rasmussen and A. S. Underwood respectively on the two vacant lots on Fifth avenue, one at the northwest corner of 12th street and its companion at the northeast corner of 116th street. The drawings in each case show rows of seats ranged in front of platforms containing fireproof booths for the shelter of the operators and the picture machines, before which fireproofed sheets will be stretched. Theaters of this sort will be a novelty in Man-
hattan.

Kearney, Neb.—Morn Brothers have opened a new moving picture theater here.

Hanover, Kan.—Wm. Schropp has purchased the interest of Doc Jones in the Electric Theater.

Philadelphia, Pa.—Harry P. Schneider, builder, is taking estimates on an amusement hall for Forty-ninth street.

Wymore, Neb.—J. D. Kite, of this city, has purchased the Majestic Moving Picture Theater at Washington, Kan., of F. X. Holting of this city, and has taken possession.
CORRESPONDENCE.

THE EDUCATION OF OPERATORS.

Harry H. Lamont Company,
Moving Picture Operators’ School,
427 Eighth avenue.
New York, June 11, 1909.

Editor Moving Picture World:

Dear Sir—If you can find space in your valuable paper and space to publish the following, perhaps it may do some good towards improving the present conditions and ability of all first-class picture operators. As you perhaps know, nearly all exhibitors and renters are complaining of poor operators and both in regard to poorly projected pictures and the daily destroying of valuable film through ignorance or carelessness of these same operators. The operator that has the ability to properly assemble and keep correctly adjusted his machine, does not strip sprocket holes for from so to 100 feet of first run film and does not have jumpv or flickery pictures, is badly wanted. I suggest that our Hon. Mayor take the same steps as did the State licensed commissioner in Massachusetts, which was that all present operators’ permits be called in and declared null or void, then have each and every operator pass a new examination before a board of practical and expert men in the operating line. There are a number of such men in New York working every day that could and would do the examining of these young men to the satisfaction of all and for the benefit of all. There are positions open at all times for these kind of men with a good salary attached. Why is it that a man of seven or eight years’ experience at both road and permanent, when he applies for a permit in New York is turned down on the excuse that there are too many operators in the market looting, so they do not care to grant any more permits? Why is it that some of the largest rental exchanges make personal inquiries for operators and advertise in daily paper for operators, when at almost any time in the day from five to twenty young men with New York cards are looting around the film department of these same exchanges? The answer is, they will not trust their film or machine to “Crank Turners” so-called, because they do not know how to protect their film from injury and in case of machine breakdown do not know what to do in regard to the repairing of same.

Hoping some other operators will say a word on this subject soon, I am,

Yours truly,

P. S.—I think a few words on this subject by F. H. Richardson, whom we all know by his excellent lessons, would be appreciated by all operators.—H. K.

[No doubt friend Richardson will respond with a few words.—Editor M. P. W.]

THE WAGES OF M. P. EMPLOYEES.

Editor Moving Picture World:

Dear Sir—Is there any way to reach operators so as to enrol them as adherents to a uniform salary schedule? In the eyes of the Electrical Department and the Board of Fire Underwriters an operator must be A MAN, intelligent, capable, qualified, responsible. He cannot get a license unless he is of proper age and has a knowledge that qualifies him to give efficient service.

If the operator holds a responsible position, if the safety of the audience and perfect results upon the canvas count for anything, he should get a living salary. He must pay rent, have clothes, keep up the living expenses of his family. How can this be done if he is not recognized according to his actual value to the show?

A bureau sent an operator for a situation to a high class show house in this city, people who do a standing room business. The success of every show and the hang-up on future business is dependent on the care, intelligent, scientific work of the man at the machine.

Listen to the conversation between the carefully groomed gentleman in charge, and the man with the years of training and years of experience to make the work on the screen as perfect as knowledge, training and experience could make it.

“Your name is Mr. C.—?”

“Yes. I have called in reference to position as operator, sent by such and such a bureau. The position pays but $12.00 per week. What is the highest wage you pay head operators?”

“Fourteen dollars.”
The Reason Why
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FILM SERVICE

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Write to-day for our
Special Service Proposition

O. T. CRAWFORD FILM EXCHANGE CO.
(Licensees of Motion Picture Patents Co.)
1401-5 Locust Street St. Louis, Mo.
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314 Coroendelet Street New Orleans, La.

We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitably than by ordering a set of lenses which will

IMPROVE YOUR PICTURES?

NEW PRICES
M. P. Projection Lenses any size with our improved jacket with spiral adjustment.................. $15.00
No. 1 Stereopticon Lenses............... 15.00
No. 2 Stereopticon Lenses............... 20.00

WRITE FOR OUR NEW CIRCULAR
When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the reference:

CUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

DO YOU MAKE SLIDES?
I MAKE MATS
Samples and Prices upon Request
JESUS A. SIERRA
190 W. 4th Street - New York City

Song Slide Company of America
613 OGDEN BUILDING, CHICAGO

Manufacturing to Grades of Song Slides
We claim the Chicago Slides at $3.50 per set are the best made for the money, and Imperial Slides at $5.00 a set are the equal of any slides made. Give us a trial order.

MOVING PICTURE WORLD ADVERTISING RATES.

ADVERTISING RATES: $2.00 per inch; 15 cents per line. Classified advertisements (no display), 5 cents per word, cash with order. Transient rate $2.00 per inch 2½-inch col. $3.00 per inch 3½-inch col.

“I cannot accept such wages; my salary has been $25.00 and $35.00 per week.”

It is certainly a cruel wrong to skilled labor for a great show company like the one mentioned to refuse to pay for value received. It is a fierce setback to every operator in the business to have the price, a beggar’s pittance, set by a single firm to be followed by thousands of exhibitors or managers of amusement halls and theaters.

Self-preservation is the first law of life.

If operators get together and sign a schedule of $18.00 for six days, $21.00 for seven days, $25.00 on the road, it will be a fair living. If operators refuse to work until their schedule is complied with a better day will come for the operator. As he now stands greed has him by the throat. This is a long and the conditions under which he works uncomfortable and unhealthy.

Let a representative of the Board of Health try to stand in a booth one day and they would be convinced that the exactions and restrictions safeguarding an absolutely fireproof machine are ridiculous.

But such restrictions and exactions are needful to enable a cheap service to life, also to give work to the kindergarten operator who knows only to turn a crank after a scientific mechanician has made ready everything. Operators, real operators, must get together, must have self-protecting laws enacted, must require a fair, just salary for safe skilled labor.

Listen now to a concluding word. Who is to blame for theater managers and owners growing wealthy out of beggarly pay for their artists’ services.

Pianists and singers and operators, listen to the answer: You are to blame. Who made Standard oil kings? The people who bought the oil. The people did it. Who makes the humble wage you receive? You fix the price. The people hate the trust with its oppression, yet they made it.

The people cry out in amazement over the number of great popular show houses, yet the answer is for you to make. Do you want decent wages? Then don’t make scandalous wages possible by accepting them.

This is up to pianists, singers, operators. The answer: Get together, fix your wage scale, stand by it if the heavens fall. It is your duty to yourself. These facts cannot be disregarded as idle reflections. An organized army safeguards the country, so organization which reaches every operator, pianist, singer will adjust the wage scale to just compensation.

NOTES OF THE TRADE.

Chillicothe, Mo.—Reece E. Thompson is planning to erect a new air dome here.

Monee, Ill.—Mr. Louis Markay has opened a new moving picture theater in the Laflin building.

Elkhart, Ind.—R. O. Rogers, of South Bend, has purchased the Royal Theater on South Main street.

Pottsville, Pa.—John Hersker, of Mahanoy City, is planning to erect a $30,000 vaudeville theater here.

Columbus Junction, Ia.—G. G. Peck and A. Wecott, of Marshalltown, will open a new moving picture theater here.

Batavia, Ill.—Irvin Robinson has purchased the Fairfowl and Marion Picture Theater, and will make extensive improvements.

Watska, Ill.—Lewis S. Frith has bought the interest of J. H. Mowry, in the nickelodeon and vaudeville house on Main street.

Pendleton, Ore.—At the Grand Theater plans for moving the front and adding a large balcony are rapidly progressing.

The Dime Theater has recently been converted into a nickelodeon.

Tacoma, Wash.—The Star Theater was recently destroyed by fire.

Plans are progressing for the erection of a moving picture theater on South C street, which will be one of the finest on the coast.

Tacomaans are justly proud of their moving picture shows, which are noted for their size, beauty and perfect appointments, rather than their number.

SITUATIONS WANTED.

At Liberty—Moving picture and vaudeville theater manager; 6 years’ experience, can furnish first-class references. Would consider any position in the East or central part of the country. Could furnish limited expense for good houses. W. H. Thorneley, care New Senate Hotel, Johnstown, Pa.

I. Feuer, 63 East 4th St., New York City. Experienced operator; willing to go out of town as helper.

W. H. Conner, 739 West Wyoming St., Hazelton, N. J. Willing to go anywhere; holds a New York license.
LANTERN PROJECTION DISTANCES.

By H. W. Griggs, Portage, Wis.

The usual published tables of size of disc for a given distance from screen with a 3-inch slide for different focus lenses in projection are perhaps near enough for all ordinary exhibition purposes, but not sufficiently so for accurate projection calculations. The tables give a constant ratio between the diameter and focal distance, to which a constant best ratio would give, whereas the conjugate focus of an objective naturally increases the distance greater than the distance calls for, amounting to nearly 18 inches for a 21-foot disc with a half-size objective, as per the table herewith from actual measurements by the writer. The 73-foot floor of the Portage Armory was selected and experiments made through the courtesy of Company F, Third Regiment, some of the members of which kindly assisted with the measurements. The alternating to-ample arc lamp was used in the lantern. The objective was half size, 1/4-inch equivalent solar focus according to the one-fourth equal image distance formula.

Table of Lantern Projection Distances

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The slide was a hymn with words and music full field, having a 3-inch mat exact, focusing sharp at half way from center to edge. As a slide with a 3-inch mat opening is a rarity, and 2-and-1/4-inch horizontal the almost universal width, a column is also given for discs from this width, which ranges tolerably close enough to the usual tables for ordinary purposes. The ratio of slide to focus should be the same as disc to distance, and is closely so.

MOVING PICTURES OF THE INVISIBLE.

Our European contemporaries record some experiments, made at Dresden, in photographing rapidly moving objects in the moving picture camera. There are many movements, particularly those of certain parts of machinery, so rapid that they cannot be seen, and far less analysed by the naked eye. For the purpose of studying the phases of such rapid movements—more particularly those of projectiles such as bullets—attempt have been made to secure records by means of the kinematograph camera, but owing to the fact that they cannot work beyond a certain speed the results have not been satisfactory, a rifle bullet covering some 20 meters in the time required to take a single picture in the kinematograph camera. So far, therefore, the actual process by which a bullet splinters a bone or penetrates a target had not been recorded graphically.

At the exhibition in question the Military High School of Charlottenburg send a number of kinematograph records taken at a speed so much in excess of anything previously recorded that the photographing of the invisible may be said to be an accomplished fact.

"The ballistic kinematograph," as the instrument which makes these results possible is called, is the invention of Privy Councillor Czar of Berlin, and takes no less than 5,000 pictures per second. The secret is the use for illumination purposes of the electric spark, as it is already used for high speed photography, each spark representing a fresh picture. The pictures are, of course, in silhouette; but they give, nevertheless, a wonderfully clear idea of the rapid movements of the objects photographed. A correspondent thus describes the reproduction of "ballistic kinematograph" records of a bone being penetrated by a rifle bullet fired at normal speed:

"First we see the bone hanging free. The bullet seems to approach it gradually, pierces the bone, and proceeds on its path. We see as a slow process the splitting of the bone; out of the rifle close by we see the powder gases issue. Another exhibition is given of firing into a bladder filled with water. "The bladder extends monstrously in the direction of the shot and finally bursts." Other displays show parts of the
powder gases leaving the mouth of a gun before the shot.

The practical value of the invention is in the clear way in which it shows defects in firearms and ammunition. To give only one instance, it shows grains of powder which escaped combustion issuing from the muzzle. How rapidly the mechanism works is shown by the fact that thirty distinct pictures were taken of a hand moved as quickly as possible through the air before it had covered a distance of 1.9 centimeters.

The individual films are of the same size as those used in the ordinary kinematograph, and the pictures are described as having perfectly clear outlines. The apparatus may be used for speed-testing purposes and for ascertaining the dynamic loss caused by impact of projectiles with obstacles. An extended use promised is in examining machinery for defects which militate against smooth working. Apart from such mechanical uses the new kinematograph promises to be of value in abstract science, for studying the rapid movements on the wings of insects, and in various physico-chemical processes which take place at a speed too great for examination by the naked eye.

**2500 SECOND HAND OPERA CHAIRS**

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In good condition. Immediate delivery

**Low price to quick purchasers**

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**INDEPENDENT FILM**

**ONE REEL A WEEK**

**REGULAR RELEASE DAY FRIDAY**

**NEXT ISSUE FRIDAY, JUNE 25th**

**Cowboy's Narrow Escape**

A thrilling western story with genuine Indian man and woman as leading characters. Also a leading Cowboy who held the roping champion of Oklahoma for five years.

**SYNOPSIS**

A troop of cowboys dash up to a Western saloon. An Indian boy comes in and they treat him to whiskey. His sister, who is in the bottle from his hand. Bad Bill is shot to strike him, when one of the cowboys, who is something of a gentleman, interferes and takes Bad Bill's gun from him. They all leave, and Bad Bill, who has taken Tom's gun from him, returns and robber the proprietor of the traveler, leaving him for dead. The Indian boy, who has returned for more whiskey, sees the crime through the window. Bad Bill discovers that he is seen and starts after the Indian boy, leaving and draws him to a cliff, bids him his in and throws him over. Tom, the gentleman,Reese, also returns to the saloon for more whiskey and discovers the proprietor apparently dead. He finds the gun alongside of him. The other boys arrive and ask him what he has done. He is dazed and cannot answer. They take him out, drag him to a tree and hold a short trial. A bag of money is found on him which he has picked up outside of the saloon, and an empty shell discovered in his gun. They place a rope around his neck and start to hang him, when the Indian, who has been rescued by his sister, arrives and cuts him down. The Indian then accuses Bad Bill and tells how he saw the crime through the window. Then the Indian girl arrives with the proprietor of the saloon, who luckily was only slightly injured.

**EXCHANGES HANDLING OUR PRODUCTIONS**

The following exchanges are handling our productions and will furnish exhibitors with lithograph posters and effearents containing synopses:

- Anti-Trust Film Exchange, 77 South Clark St., Chicago
- Cincinnati Film Exchange, 214 West 35th St., Cincinnati, Ohio
- Crystal Palace Film Exchange, 141 Yonge St., Toronto, Ontario, Can.
- Chicago Film Exchange, 46 Jackson Blvd., Chicago, Ill.
- Dixie Film Co., 720 Blanche Street, New Orleans, La.
- Empire Film Co., 150 East 14th St., New York City
- Eagle Film Exchange, 143 North 5th St., Philadelphia, Pa.
- Electric Film Exchange, 185 East 23rd St., New York City
- Eldred Film Service, 28 Ernest St., Chicago, Ill.
- Film Import and Trading Co., 125 East 23rd St., New York City
- Gruen, W. E., 259 Tremont St., Boston, Mass.
- Glove Film Service Co., 197 East Madison St., Chicago, Ill.
- Great Eastern Film Co., 32 East 15th St., New York City

**NEW YORK MOTION PICTURE COMPANY**

Manufacturers of "BISON" LIFE MOTION PICTURES

426 SIXTH AVENUE, cor. 26th Street New York City, N. Y. Phone 4054 Madison Square
Films for Sale and Rent
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Suite 511 - 32 Union Square, New York

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And Advertising Slides

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EDISON FILMS

NEW SUBJECTS

RELEASED JUNE 15, 1909
No. 6471 A Rural Tragedy
A Drama of Action. Approximate Length: 1000 feet.
Code, VERLETZET.

RELEASED JUNE 18, 1909
No. 6472 How the Tramp got the Lunch
A Character Comedy Sketch. Approx. Length: 176 feet.
Code, VERLETZET.

RELEASED JUNE 18, 1909
No. 6473 Closed on Sunday
A Film of Fun. Approximate Length: 890 feet.
Code, VERLETZUNGS.

Bill Stebbins, a drummer arrives at a Probation town on Sunday. The efforts he makes to get a drink and the obstacles he meets at every turn make up a story full of fun. Strangers who have been compelled to spend Sunday in dry towns will readily recognize many of the scenes in this film.

NEXT WEEK'S SUBJECTS

RELEASED JUNE 22, 1909
No. 6474 The Lost Invitation
Comedy. Approximate Length: 1000 feet.
Code, VERLEUREN.

RELEASED JUNE 25, 1909
No. 6475 The Whole World Kim
A Drama of Childhood. Approximate Length: 500 feet.
Code, VERLIEFD.

RELEASED JUNE 25, 1909
No. 6476 An Affair of Art
A Merry Farce. Approximate Length: 500 feet.
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THE PEACHBASKET HAT.–There is invariably a penalty attached to being popular, whether it be animate or inanimate things. The popular man will have his host of enemies, who are making trouble for him; the popular man has his other, some thorn; also the popular lad or fashion is eternally brooding trouble. No more popular lad has ever stuck the feminine fancy than the peach- basket hat. This is a creation of headgear that for the last years has enjoyed a regime designed by the disordered mind of the modiste. As a "sky-peeker" it is a "skyscraper," and in its most elegant form a combination horticultural and food exhibition. Nothing like it has manacled the feminine world with the avidity of a boy for his first baseball suit. It is only natural that our friend, Mrs. Jones, should experience this obsession, and what woe it presaged! The Jones family are seated at breakfast. Mr. Jones is reading the morning paper. An account of a kidnapping by gypsies excites his attention, and he gapes with horror at the anticipation of the possible abduction of his young hopeful, a baby one year old. He tries to impress Mrs. Jones on the point, but she is fascinated by the millinery "ads." The situation for Jones becomes more serious when on going outside he sees a couple of the odious gypsies with a child. Mrs. Jones takes herself off in her peach-basket, leaving baby in charge of the nurse, who, being of a roguish nature, collides the revolver with intention to tell her fortune. Mrs. Jones returns and almost catches the nursemaid, who is quite helpless at her near discovery. Mrs. Jones places the baby in the cradle and goes back to her peach basket, the hat on the table, while the
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Cyrano de Bergerac, " Pasquali & Tempo, 933 feet
Officer's Revenge, " " 750 feet

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AN AFFAIR OF HONOR.—A young spinster with a heart as tender as a baby’s, fell in love with a very young woman, and being impressed with her innocence and purity, she determined to enter into a conversation with her, but she will have none of him. Not to be discouraged he follows her for some days, and at last, when he has gained her confidence, he boldly plants himself beside her and tells her of his intention of opening a conversation. The young lady is taken aback and takes a seat upon the same bench, and before long becomes the object of his worship. Her, who indignantly repulses him for his extraneous, womanish advances. The young man, determined to continue the fight, sits under the tree near by and wins her respect by his conduct. She eventually does, and through the intercession of the young man’s friends, and all become good friends. Length, 410 feet.

AN ASSORTMENT OF AEROPLANES.—This picture is quite the prettiest time when so much is being done to further the possibilities of aerial navigation. The Wright brothers seem to stand first in the ranks of pilots, as will be readily seen in this picture, when one steps to compare their great achievements with other so-called wonders. In the first picture we see the wonderful Monocycle, which is the most of the aeroplanes were made. Next we see Santos Dumont, Kapprter and Ardecheon assisting each other in the exploration of Delagance, and it is interesting to note the different types of machines. We then get a good view of Farnham’s aeroplane in flight, also Breugel’s and Antoinette’s, all considered master-
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sands of human lives each year, despite the spirit against it.

"The Curse of Cocaine" is a powerful dramatic story on this great subject, bearing upon the sale of this drug in a moral way.

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Repeated trips to the medicine cabinet holding the vial which gives her the drug, and the fear of being discovered when Dr. Harris again has occasion to use the drug, add to the woman's curiosity. Not daring to suspect his wife or the servants, he leaves the mystery unopened and goes out, half MAD, exposing his absence to his wife, goes to the case, but, to her dismay, finds the nerve whither has been exhaled. Her husband enters at this moment and the mystery of the vanishing cocaine is immediately made clear. She confesses and a deep personal friendship. She scolds her severely, warms her of the devil's valley she is entering and makes her to be never to touch the drug again.

The great danger of the drug, however, proves more powerful than her resolution, and finding that her husband has hidden the deadly vial and its contents, she resolves to substitute, forge a straw, her husband's name to a prescription for cocaine and brings to a drug store. On presenting the prescription the cocaine is given her and she leaves the store. Later she is found in an alley, apparently intoxicated, and is taken to the police station. Dr. Harris is notified and calls for her.

The unfortunate woman is next removed to a sanitarium, locked in a padded cell and left alone to pay the penalty of her woman's error. After three days of horrible suffering the drug releases its deadly hold on her and she is on the road to health. A month later the curse of cocaine is lifted and she is restored to her husband, a wiser and more prudent woman.

This is perhaps one of the strongest stories of its kind ever portrayed in motion picture. The artistic handling of the story by clever actors, the splendid settings and scenic work, and the superior photography, make this latest Essanay release one of high art value. Length, 895 feet.

**VITAGRAP COMPANY.**

**THE DUKE'S JESTER; OR, A FOOL'S REVENGE.**—Anthony Bordega, a deformed notary and his wife and babe are living happily together. Malatesta, a dissolute young noble, falls in love with Anthony's wife and carries her off to his palace. She sits herself on his body and leaves through the streets and into the street and leave it there. Anthony finds her, as she is dying she tells him that it was Malatesta who carried her off. Anthony swears revenge and takes his baby leaves the story.

Fifteen Years Later,—Anthony has become the Duke's Jester. In this guise he is finding Malatesta, who has married a very young wife. The Jester urges the Duke to carry off Malatesta's wife and takes the woman's revenge, but one of the Duke's followers has seen the Jester's daughter and comes to the Duke and tells him the beauty. The Duke and his follower watch the meeting between the Jester and his daughter. The Duke falls in love with her and determines to carry her off. The poet, Dell Aquilla, overhears this and determines to save the Jester's daughter. He carries her to the house of Malatesta for safety, unknown to the Jester. The Duke and his followers find Malatesta's daughter and take the Duke to the hall of the Duke's palace. The Duke proposes to have a banquet for the fair lady.

The Jester brings the Duke's wife to listen at the door so that she see the Duke is false to her. The Duchess, in a jealous rage, enters, hears a woman's voice and points the wine that is being taken into the banquet. When Malatesta appears, the Jester scolds at him, tells him that his wife is inside with the Duke. Malatesta strikes him and says, "My wife is here." The Duchess tells the Jester that Malatesta lies—"Let this bring her wife here." Malatesta brings in his young wife. The Duchess starts to go, but she is stopped, then demands him to accept and leave. The Jester then tries to find out who it is that is in the room with the Duke. Dell Aquilla, the poet, hastily comes in, tells the Jester he has been searching for him to tell him that he has saved his daughter; that he carried her to the house of Malatesta where she has been addicted to the evil. The Jester realizes the frightful mistake; that it is his own daughter they carried off; that his wife has been poisoned and she is in that room with the Duke,—possibly dead. They force the doors and come into the banquet hall. The Duke has
poisoned—dead; the Jester's daughter is in a faint. They ask, "Who poisoned the wine?" The Jester says, "It was I." He pushes them towards a door, through and he falls at the feet of his daughter, who is there waiting for him and she is placed in the arms of her lover, Delia Aquila.

Malatesta comes on, the dying Jester tells Malatesta that 15 years before he stole his wife and in revenge killed the Duke and Malatesta's wife. He has usurped Heaven's vengeance and will now kill his rival, which recoils on his own head, and he dies.

THE TROUBLES OF AN AMATEUR DETECTIVE—An old, unattractive individual of the rural type comes down the steps of a police station holding his coat wide open displaying an immense star, a detective's badge. He is ever on the alert for lawbreakers or disturbers of the peace and at night we see him watching a man who has been detained at his office until very late, making vain attempts to dislodge him from his hiding place. The officer grins for him behind the man turns and walks into the street just as the wife opens the door and helps her tired husband inside. He spits a child playing in front of a house as a man passes, gives her a stick of candy and leads her down the street. He is sure this is a kidnaping affair so endeavors to rescue the girl, but in doing so gets a good beating. Passing a grocery store our detective sees a woman picking articles from the different baskets and immediately plucks her under arrest, thinking her a sneak thief. She gives him a good slap, pays the candyman for the articles and walks away very indignantly. Another officer stretches his arm on a stepstool and, with a kit of tools, is just prying up a pipe when a man on a police ladder drops down, the man pulls him good and hard and then proceeds to repair the wash. A prospective customer, having over a suit of clothes displayed on a dummy, the detective observes it, thinks it a holding promise and goes on ahead. Again he finds a woman brushing her husband's trousers and he takes a whole handful of them from the pocket he starts to make another arrest. He starts with the woman for the police station but before he can reach her she is rescued by a group of friends who chase the detective until he runs to the station house for protection. All hands tell their troubles, the detective is set upon by the mob and this time is almost beaten to a finish. Length, 420 feet.

THE OLD ORGAN—The story opens in the simple and humble parsonage of a country home. The old mother is playing at the organ, the young wife is sitting on the sofa chatting, while her little daughter of five years is playing with her doll on the floor. Presently John gets up and goes to the window and as he goes out he is struck by a fishpole from a fishing trip. He sits in the boat smoking his pipe while his wife is absorbed in knitting. Suddenly a tug on the line excites his wife and anticipates a good prize, she jumps up and the boat capsizes. John grabs his wife, shouts for help and the fisherman who is taken on board, a doctor summoned but too late to save her life. John is heartbroken over her bereavement, sees a new rabbit and a visitor calling on man to go to the gold fields. Leaving his little girl with his wife for the West, fortune smiles upon him, he strikes ore, but while prospecting with fellow miners is he accidently blinded by a charge of dynamite. Berith of his eyesight, John determines to return East. We find him wandering through the country led by a dog, begging from door to door and meeting with little success. Years pass by and he is trudging along a country road the blind man hears someone speaking in the organ. He immediately recognizes the tone as one his mother used to play in bygone days. He is so overcome that he drops to his knees in joy of recognition. At this moment a little girl appears at the window, sees the blind man, runs outside, helps him to his feet and leads him into the house. The old mother is still playing and she turns to look at the stranger, she immediately recognizes him in her son John. A joyful reunion takes place and the unfortunate man is happy with his mother and little child. Length, 327 feet.

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COWBOY'S ROMANCE.—A settler, accompanied by his wife and little girl, who are making their way through the wild Western country in search of a spot in which to build their home, are attacked by bandits. The little girl appears at the window, sees the blind man, runs outside, helps him to his feet and leads him into the house. The old mother is still playing and she turns to look at the stranger, she immediately recognizes him in her son John. A joyful reunion takes place and the unfortunate man is happy with his mother and little child. Length, 327 feet.

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June 15—Street Life in North Weston, ...... 339 ft.

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June 2—The Bribe, .................. 1105 ft.
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Adjustable 90 to 125 volts. Made also for 200 to 250 volts. Weight, 80 pounds, boxed. Operator can increase or decrease light during show. This cannot be done with any other machine. Write for full information and prices.

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GRAND PRIX
Awarded First Prize and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908

Manufacturers of
Films of Quality
Photographic Excellence Unexcelled

NEXT ISSUE
Release Saturday, June 19

LESSON IN CYCLING
Comedy

THE ART OF FENCING

NOTICE TO EXHIBITORS: Ask your Exchange for our large feature film posters. Will absolutely increase your receipts.

GREAT NORTHERN FILM COMPANY
NORDISK FILM COMPANY, COPENHAGEN
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Licensee under the Biograph Patents. All purchasers and users of our Film will be protected by the American Mutoscope & Biograph Company

FILM IMPORT and TRADING COMPANY
145 East 23d Street, New York City
FEATURE FILM SECOND TO NONE

Film advertised for release week of June 12th being delayed will be released in near future, of which due notice will appear in all papers.

PLACE YOUR STANDING ORDER NOW
All films sold by us will be shipped to any exchange in the country subject to examination.

Every film exchange and exhibitor in the country should be on our mailing list
Send for a list of our film in stock and choose features never before shown in your territory
HERE THEY ARE AT LAST
New Independent American Films
(PRODUCTS OF)
The Phoenix, Tiger and Carson Film Manufacturers

Absolutely New, Different and the Best American Films
Ever Manufactured

The kind that every Motion Picture patron wants to see and the kind you can depend upon to fill your house. By all means get them. You ought to have them. Fact is you must have them if you want to do your share of the business. Everyone of these films is unsurpassed photographically and subjects similar in detail have never before been shown. Here is a brief synopsis of

SHIPMENTS JUNE 16th and 17th

THE BRAVE GIRL ON THE FIFTEENTH FLOOR
Phoenix No. 100 Sensational Approx. length 875 ft.
Photographically this film is unsurpassed. It thrills with interest from beginning to end and every detail is beautifully portrayed. It is the kind of film that depicts one of the daily occurrences we read about. The story of a brave stenographer, the employee of a wealthy broker, who repulses the attention of the dishonest bookkeeper, but encourages those of the son. The father discovers the two are in love and denounces his son for taking up with a working girl. They finally become reconciled with the heretofore irate parent, which was brought about through the daring deed of the girl to prevent robbery of her employer.

IT TAKES GASOLINE TO WIN A GIRL
Phoenix No. 101 Comedy Approx. length 875 ft.
This film is full of humor from beginning to end. It tells the story of the troubles of two rivals who try to win the favor of a coquettish maiden. The rivals are continually playing tricks upon each other, finally procuring the service of a typical "Weary Willie." This is beautifully portrayed to the last scenes of the film.

JUST RELEASED

WEP-TON-NO-MAH. THE INDIAN MAIL CARRIER
No. 1000 Carson
Length 875 feet
Tiger No. 501 Melodrama
Length 865 feet

A CONSPIRACY

WATCH THE FOLLOWING TO BE RELEASED LATER

THE STOLEN PRINCESS
Tiger Melodrama Approx. Length 1000 ft.
This is the most extraordinary subject ever produced from a film. It is highly instructive and interesting, portraying scenes never before projected on the screen.

THE DELAYED TELEGRAM
Phoenix Roaring Comedy
Length 950 feet

Send for Complete Synopsis

The public are crying for this class of Subjects. Therefore insist upon getting them through your Exchange.—IF YOU CAN'T, WRITE US

We are releasing new subjects right along, and it will pay you to keep posted about them, so as to be the first in your locality to exhibit them. Therefore write us NOW so that you will be among the first to get the synopsis of the extraordinary big attractions we will release later.—They're the best yet.

PHOENIX FILM COMPANY
(Not Incorporated)
Manufacturers and Importers, Motion Picture Films
Phoenix, Carson and Tiger Products

700 McClurg Building
CHICAGO, ILL.
M. P. Theatres—Managers

The Views and Film Index, a "pamphlet" owned by Trust Film Manufacturers, states that Swanson has quietly folded his tent and disappeared. Not so—merely too busy handling business with INDEPENDENT FILM

the finest of the world's products—-to bother with you. Can't be annoyed. He further says that the Independents are "making good" with Trust film secured before going Independent. What a joke. We only use their film for our very cheapest service, and if you can use them and will write us, we will rent you Six reels a week for $20.00, and allow you to sub-rent to one other exhibitor and allow you to earn whatever you can get; also will allow you one-half of rentals on all extra customers you get in addition to the first one. Isn't that getting money pretty easy. This offer is only good from our Chicago office.

Do you notice our price offerings on supplies and accessories. And remember we handle only the best quality of supplies.

WE HANDLE ALL MAKES OF MOVING PICTURE MACHINES

See the back page in this issue guaranteeing protection to exhibitors using Independent film. The International Producing & Projecting Co. also add their tremendous weight of legal talent to the disposal of exchanges and exhibitors using their films. Exhibitor—stand pat—pay no attention to any so-called precedents of suits gained by the Trust. I will show you before long where they have in all cases manufactured a "Dummy" film plant or theatre—brought suit and got confession of judgment from them by crooked use of the courts.

If you are a Liberty-Loving Man and not a Mouse—Stand Pat—and let us go to a finish with the blood-sucking Trust.

WE CHANGE EDISON TWO-PIN MACHINES TO ONE-PIN MOVEMENT, FOR $20.00
Edison Co. Charge $25.00

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WM. H. SWANSON OMAHA FILM CO. - 106 South Fourteenth Street, Omaha, Nebr
Mr. Exhibitor:

You will receive a letter directed to you by a firm of New York lawyers representing the Motion Picture Patents Co., commonly known as the Trust, suggesting that you are liable to become a party to an infringement Action and Injunction Proceedings.

Our inference is that they are in desperation endeavoring to force you into patronizing the so-called Film Trust and fearing that any of the exhibitors using Independent film or prospective users of Independent film are liable to be intimidated by such tactics, we have organized a NATIONAL PROTECTIVE ASSOCIATION and have retained the services of the best legal talent available. The object of this Association is not only to defend and to protect all of its members, but likewise extend its good offices and legal services without charge to any user of Independent film patronizing its members.

We are confident that a concerted action at this time will call this latest bluff of the so-called Film Trust and put a stop to its harassing methods. We will not only be able to protect the interests of members and exhibitors using Independent film, but we invite definite action against us or any of our members by the Trust. This is to be a National body and we invite the legitimate Independent Film Exchanges to become members. A call for a National Convention will be issued in the near future.

Whether you decide to become a member or to act independently of it, our Secretary will, at all times, be pleased to furnish exchanges and moving picture exhibitors with any information they may desire in connection with this movement.

We request the Independent Exhibitors who may be annoyed in any manner by the Trust representatives to get in connection immediately with our Temporary Secretary providing him with full details.

Stand pat—don’t be bluffed by the Trust

The Laemmle Film Service
The 20th Century Optiscope Co.
Madison Film Exchange
Royal Film Service
Columbia Film Exchange

Wm. H. Swanson & Co.
Eugene Cline
Globe Film Service
U. S. Film Exchange
Unique Film Co.

Address all Communications to A. F. Powers, Temporary Secretary
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and that where there's Perfect Pictures there's A **MOTIOGRAPH** in the Operator's Booth

Chicago, Boston, New York and Frisco approved

It projects Wonderfully Brilliant, Steady and Flickerless Pictures and is absolutely fireproof

**THE MOTIOGRAPH IS LICENSED** under the Patents of the **MOTION PICTURE PATENTS COMPANY** of New York

The **MODEL "B" Calcium Gas Outfit** is the only satisfactory substitute for Electric Light

Write for it

Enterprise Optical Mfg. Co., 83-91 West Randolph Street

CHICAGO

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Branch: MAUCH CHUNK, PA., Oscar Bittner, Mgr.

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143 N. 8th Street, PHILADELPHIA, PA.

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Successful Moving Picture Exhibitors Use

**POWER’S CAMERAGRAPH**

The best results with alternating current are obtained with

**POWER'S INDUCTOR**

SEND FOR CATALOGUE G AND CIRCULAR A

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SOMETHING NEW
TO SAVE MONEY FOR YOU
HALLBERG
ECONOMIZER
and Incandescent Lamps
Give the same Candlepower and
SAVE 60 to 70% on Bill for
SIGN AND LOBBY LIGHTING
and give YOU a WHITE LIGHT of GREAT INTENSITY

This new "HALLBERG SYSTEM" can be applied to your present fixtures and wiring in an hour's time. Thousands of Hallberg lamps are now burning on economizers, saving current users from 50 to 60 per cent, on D. C. and 60 to 70 per cent, on A. C.

WRITE NOW for FREE Circular No. 1-W. It tells you all about it

The well known HALLBERG Automatic Electric ECONOMIZER for M. P. lamps has saved M. P. men over $100,000 in the past year. Here is your chance to save as much on incandescent lighting.

J.H. HALLBERG, 28 Greenwich Ave., New York, U.S.A.

I have been notified by the film trust that I can have any or all of its new subjects that I might want, in spite of the fact that I am the biggest customer of the International Projecting and Producing Company. Did you ever hear anything to beat that? Did you ever expect such positive proof that the trust cannot stop the International people—and knows that it can't? This astonishing offer came direct from men who, to my absolute knowledge, are employed by film trust manufacturers. Of course they swear by all that's good that they are acting independently of the trust, but that's as transparent as glass. If they think it is dishonorable in me to publish what they told me "in strict confidence," let them remember that I gave public warning to everybody that I would expose the innermost insides of the film situation every time I got hold of facts worth publishing. My whole purpose is to rip things wide open, let the exhibitors know precisely what is going on and trust to them for my patronage. I don't want any exhibitor to hesitate about using my films for fear of disastrous consequences. I want him to know exactly what's what! And if anyone doesn't like my methods of exposure, he knows what he can do.

CARL LAEMMLE, President

The Laemmle Film Service
Headquarters: 196-198 Lake Street, CHICAGO
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For Sale by all Leading Film Exchanges in the United States

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Artistic furniture, statuary, draperies, rugs, bric-a-brac, historic costumes, arms, armor, paintings, tapestries, prints, mirrors, mantels, andirons, art objects of all periods and countries. Especially rich in genuine antiquities of Colonial times. Estimates, sketches and photos supplied for complete equipment for single scenes or complete moving picture plays.

Mr. S. M. Jacobi, of Paris and London, has charge of the collection. He is also well known as a stage director, scene artist and costume designer, press and pictorial photographer, and is prepared to submit plans and superintend building of up-to-date moving picture skylight and artificial light studios, dark rooms and workrooms, and controls some novel labor saving devices for moving picture manufacture. Improve your pictures, increase your output, lessen your cost by seeing or consulting JACOBI.

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LET US QUOTE ON YOUR REQUIREMENTS

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Exceptional Inducements
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The best film service—the largest, newest stock? The real special service—the most popular stock.

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The hot summer weather is here and you must have something exceptionally attractive. Our enormous selection of films enables us to give our numerous patrons A-1 service. We absolutely guarantee to save you 50 per cent. on your present service. We know you are anxious to find out what we have to offer, so just drop us a line asking for "SCHILLER'S SPECIAL SUMMER RATES."

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For One Year Will Buy A
MOTIOGRAPH MOTION PICTURE MACHINE

Its use may increase the receipts Several Dollars per Day.
After Two Years of Phenomenal Success and Still Gaining it has been further improved with 20 New Features and

The Motiograph
New Models 1909 in two styles
The King and the Prince of Motion Picture Machines are now ready at prices from $150.00 up

The Motiograph is truly a Wonderful Machine. Chicago, Boston, New York and Frisco approved, and is Licensed.

SUCCESSFUL EXHIBITORS are learning that PERFECT PICTURES mean a MOTIOGRAPH in the Operator's Booth

Write for Catalog

ENTERPRISE OPTICAL MANUFACTURING CO.
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The Right Balance

The Exhibitor whose discretion and foresight enables him to see the advantages in using our Premier Association Film Service will be sure to find the balance on the right side of his ledger at the end of the year.

Let Us Prove It

Pittsburgh Calcium Light & Film Company

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Next Week Vitagraph "High Art" Films

Tuesday, June 29th

Washington Under The British Flag

Picturing the life of Washington in his early manhood—His loyalty to the British flag during the French and Indian War. His meeting with and marriage to Martha Curtis. Length 990.

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Elaborate Settings—Magnificent Costumes—A Select Cast

The Greatest Patriotic Films Ever Presented to the American Public

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NEW YORK, 116 Nassau St. CHICAGO, 109 Randolph St. LONDON, 23 Cecil Court. PARIS, 15, Rue Sainte-Cécile
The Largest Sellers in the World
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NEXT BEN'S KID ISSUE
Code Word, Kid Length, 1000 Feet
THE SELIG POLYSCOPE CO., Inc.
45-47-49 Randolph Street Chicago, Ill., U. S. A.

Kalem Films
UNSURPASSED IN PHOTOGRAPHY
Issue of July 2, 1909
COMING!
The Biggest Hit of the Year

THE JAPANESE INVASION
Length 950 Feet
THE JAPANESE INVASION has been pronounced by the newspaper critics and the censors as the most magnificent and startling production of the year. Positively the most daring conception of the decade.

FULL DESCRIPTIVE LECTURE FREE

Any Moving Picture House that fails to feature this film will lose the biggest opportunity in the history of the business.

KALEM CO., Inc.
EASTMAN KODAK BLDG.
235-239 W. 23d St., New York City

FOR SALE
Pana's Leading Vaudeville and Moving Picture Theatre in city of 8,500, fitted complete; a house that has cleared over $1,500 so far this year; best of reasons for selling; a bargain if taken at once. Address the
Delman Amusement Co.
Box 51 Pana, Ill.

BIOGRAPH FILMS
RELEASED JUNE 28th, 1909.
THE WAY OF MAN
This subject certainly upsets the old maxim, "Beauty is only skin deep," for it clearly shows that appearances are everything. No matter what our virtues and accomplishments are, if we are homely we are simply out of the game. This is especially true with a woman, for an ugly woman, sad to say, is an aversion. Tom Herne is engaged to Mabel Jarrett, and goes West to fight for fortune to be the more worthy of her. During his absence an accident befalls Mabel—a lamp exploding, disfiguring her face for life. The sight of the poor girl is a great shock to Tom, and although he makes an effort to dissemble, Mabel realizes her feeling and, pretending to commit suicide, buries herself in a charitable institution, caring for homeless foundlings. The self-sacrifice is made that Tom may marry Winnie, her pretty cousin.

Length, 986 Feet.

RELEASED JULY 1st, 1909.
THE NECKLACE
A Powerful Story of the Reward of Vanity.
Vanity, the foundation of the most ridiculous and contemptible vices, is often the cause of woe and disaster, and this subject proves the conclusiveness of the assertion. A young married woman, yearning for ostentation, is invited with her husband to a reception at which several of the nobility are to be present. In moderate circumstances, she feels she hasn't the raiment befitting the occasion, so her husband Pawn's his watch and chain to procure her a gown; also further humiliating himself to borrow a necklace to adorn her shoulders. During the ball the jewels are stolen, and they price a substitute to replace it. Twenty thousand dollars is the figure marked on the apparent duplicate. To raise this they mortgage their very lives, borrowing money on notes. Meanwhile the thief has tried to dispose of the necklace and finds it a worthless imitation. Five, ten, fifteen years later we find them toiling, toiling, but still in bondage. Their hair white, their bodies bent, their strength ebbing. Twenty years and the necklace is paid for, but at the expense of their lives, only to find out that the one they lost was paste and worthless.

Length, 969 Feet.

A Full Description of these Subjects will be Found on Another Page

Release days of Biograph Subjects—MONDAY and THURSDAY
Get on Our Mail List and Keep Posted. Write for Our Descriptive Circulars

BIOGRAPH COMPANY
Licensee of the Motion Picture Patents Co.
11 EAST 14th STREET :: NEW YORK
SAVED FROM THE FLAMES
RELEASE, TUESDAY, JUNE 29, 1909.
Spectacular Drama. Approximate Length, 453 Feet.
An elderly lady has as her boon companion a pet dog. The visit of a grandson causes the woman to lavish her attentions upon him and neglect the dog. This causes the dog to seek revenge upon the boy and he enters the bed-room of the latter, where he upsets a lighted lamp and causes a fire. When the mistress returns and finds the house afire she is greatly excited and worried lest the boy suffer harm. The dog goes to the rescue of the lad in the nick of time. This puts him in favor and he is fairly idolized for his brave act.

NO APPETITE FOR DINNER
Comedy. Approximate Length, 430 Feet.
A civilian had invited his friend, an army officer, to dine with him on a certain day.
On the date set the officer has just concluded dinner in his own apartments and is glancing over the paper when, from the date thereof, it occurs to him that he has forgotten about his engagement. At the home of the prospective host the appointment had also been overlooked and, as the officer is announced, the family are about ready to leave the table. A second meal is prepared and both make every effort to elish the food, but as a matter of fact both feel satisfied after the first meal. Finally a mutual confession is given and all join in the hearty laugh-ter.
The acting of this story is very good and will meet with universal approval.

THE HAND BELL
RELEASE, SATURDAY, JULY 3, 1909.
Comedy. Approximate Length, 420 Feet.
A highly amusing subject. A fairy story of modern type. An old lady is seen begging by the wayside and the kindly disposed gentleman gives her a coin, but she proves to be a fairy, the last surviving member of the legend, "Thousand and One Nights," and rewards his kindness by presenting him a handbell that simulates very mysterious qualities. With it he can surmount any nature of difficulty; silencing the janitor, secures attention at the post-office and insures protection from attack, but he is unable to appease the anger of his wife's mother, and, discouraged, he discards the talisman for which his subdued antagonists now attack him the more vigorously.

THE SUNNY SOUTH OF FRANCE
Travelogue. Approximate Length, 535 Feet.
Excellent photographic detail and perspective.

THE PHANTOM SIRENS
RELEASE, WEDNESDAY JUNE 30, 1909.
Drama. Approximate Length, 727 Feet.
TINTED, NO EXTRA COST.
A pretty picture-story of the fabled sea-nymphs. Grand marine effects. Fishermen depart for the fisheries. En route they are attracted by the Sirens, who invite them on to the rocks, but the alluring women vanish each time they are on the point of being overtaken. The men return home disconsolate, neglect their sweethearts, think of nothing but the Sirens, and go back to Hyppo. The female folk invoke the aid of the Statue of the Virgin and proceed to the Isle, where they present the Holy Cross to the Mermaids, who thereupon magically disappear in the sea. The girls take their places and the spell is broken—the sailors, on approaching, recognizing in the supposed Sirens their own lasses.

RULERS OF THE WORLD
Novelty. Approximate Length, 265 Feet.
TINTED.
A decidedly novel method of presenting a number of the foremost rulers of the world.
The nations represented are England, Germany, Russia, France, Spain and United States.
SURE TO PROVE A HIT.

George Kleine
Impoter of Gaumont and Urban-Eclipse Films
52 State St., Chicago, Ill.
19 East 21st Street, New York
Moving Picture World

The Moving Picture World, as the representative organ of the trade, to encourage all enterprises within its field that are conducted along legitimate lines. The boosters for fictional elements can be excused for their mud-slinging and the knocks handed out to each other's backers. It is their only mission. As long as a new manufacturer is not interfered with it may be inferred that he is acting within his legal rights; which is some more food for thought to the self-appointed champion of other interests, and whose sphere of influence may be indicated by 0. If, in the opinion of the Moving Picture World, the work produced by any manufacturer is of such quality as is calculated to elevate and promote the moving picture business, it is our duty, as well as that of our critic, to encourage, such effort.

Current Saving Devices

"I love a fair critic, but Oh you knocker," to paraphrase a popular slang phrase of the day. Our attention has been called to a published diatribe against moving picture machines in general and current saving devices in particular that caps the climax as an expression of egotism and ignorance. The ridiculous statements therein might have been passed as a merry jest if they had not been prefaced by the following false assertions:

"We wish emphatically to say that there is hardly a current saving device on the market to-day that is any good. We have examined, tested and watched the working of all the various devices that are now on the market, which, in our opinion, are mere catch-pennies. The exhibitors who use these devices simply lose their money and have to throw away the appliances in the end."

Now we venture to say that there are hundreds of our readers who can testify to the absurdity of the first statement, while the text of the whole article shows that the writer thereof was not qualified to judge, even if he had "examined, tested and watched," which assertion is also open to doubt.

Statistics count. "Facts are chieft that winna ding." But facts are never looked for in the paper that published the article in question. A hasty canvass of exhibitors using current saving devices in this vicinity has shown savings which amounted from 40 to 80 per cent. Such great variation in the saving was found to be due to the fact that some of the exhibitors stated the amount of their entire current bill before and after the installation of the saving device. It is plain that the figures could not produce a more uniform showing, as these devices are only installed for the moving picture lamp and do not influence the current bill for the incandescent lamps. After eliminating the latter expense the figures then showed plainly the difference between the cost of running the m. p. arc on a rheostat and on a current saving device. They averaged up fairly well and showed a saving of from 60 to 80 per cent.

Take one example of a show running 150 hours a month and projecting a good picture on the screen 70 feet from the booth. The current bill was $135 running on a rheostat. An equally good picture was obtained by feeding through a current saver at an expense of only from $30 to $45 a month. The price of even the most expensive current saver would therefore be saved in a short time and the exhibitor pocket a nice profit every month thereafter, as the standard current savers are practically indestructible as long as they are used on the circuit for which they are constructed.

In smaller towns or cities where the moving picture machine is in use a lesser number of hours per month, the bill is correspondingly lower. The current bill in a small city or town for moving picture lamp current with
THE MOVING PICTURE WORLD

Partisan Error

The partisan and the zealot have always been menaces to progress. They are so blinded by their prejudices that they fail to see that each question has two sides. In olden times two knights once met; a shield was suspended in the air. One knight remarked that the shield was golden and the other knight said that it was silver. Then they fought, and in their extremity, for they died, each got to the other side of the shield and recognized that one side of it was golden and the other side silver.

Our advocacy of a National Film Service Association has evoked the biased retort that it is an impossibility because it is an economic fallacy. The fallacy, of course, lies in an untenable assumption. That untenable assumption is that it is possible to conduct an industry without the intervention of a middle man or distributor. Any person with half the intelligence which our critic ought to have, but unfortunately does not possess, who takes a walk through any of the New York streets and looks at the shops or stores, or surveys the down town commercial district, will recognize that facts are against the assumption. It is the case, as we have pointed out before, that the wish is the father to the thought.

Apparently, however, our critic is interested in the concept of the independent exhibitor. If he were entirely so, then what further need is there for the hundred or so exchanges on whose behalf he pleads? He does not seem to realize that if even all those, on whose behalf he does violence to his reasoning powers, went out of business to-morrow, the moving picture business as such would still go on.

And that is our point. We have the moving picture business as a whole, and its interests, at heart—not any section of it; consequently our commentator's forced arguments fall to the ground. We are more interested in the matter than he is, because we are disinterested, and he is not. We stand for, as he properly recognizes, better films and better prices, and in our philosophy the latter part of the matter can be as well handled by the distributor as by the producer, or, at any rate, by both in agreement. It is so in other industries throughout the world, so why not in the moving picture business, which, after all, is of mushroom growth and therefore stands urgently in need of disinterested regulation?

The partisan platitudes evoked by our articles on the new F. S. A. supply no noticeable reason why we should depart from the attitude on this matter, which we took up on January 9th, last, before the moving picture field was enriched by the presence of a writer who has derived so much information and benefit from these pages. "The renter is an indispensable factor in most branches of
trade, and certainly so in the moving picture industry." [Page 29, January 9th.] But whether the renter himself is fully alive to the value and importance of his position in the matter is entirely for his own decision. If he chooses to allow himself to be dispensed with, well and good. But if so the business as a whole is bound, as any common-sense person with more than a newspaper acquaintance with the conditions of modern commerce ought to know, to suffer in more ways than one.

A National Board of Censorship.

SECOND ARTICLE.

Supplementary to our first article of last week we have been at considerable pains to ascertain the steps that have been made, and are being made, in order to establish a National Board of Censorship on lines that will be satisfactory to all interested in the welfare of the moving picture industry. We desire to acknowledge the courteous co-operation of Mr. John Collier in enabling us to present the following facts to our readers, which also embody the official views of the censorship authorities on the subject.

The problem of financial support for the censorship has been solved by the People's Institute, which has undertaken the sponsorship for the work on the financial side. The People's Institute has espoused the cause of moving pictures, and believes that censorship, considered nationally, is the most important work to be done just now. The People's Institute will invite contributions from every section of the trade—exhibitors and manufacturers alike; but these contributions will go into the general fund of the People's Institute. The censorship is thus given permanent security on the financial side and is made independent of the trade, for the People's Institute is large and well established enough to be free from the charge of graft.

There are other points which will interest our readers. In the first place, all shades of public opinion are represented, and the Censorship Board will be retained in the new arrangements. The governing Board of the Censorship will become the Executive Committee of the People's Institute on moving pictures. This Board is made up of the representative of the Public Schools and the following organizations: The City Vigilance League, the Ethical-Social League, the Federation of Churches, the League for Political Education, the Neighborhood Workers' Association, the People's Institute, the Public Education Association, the Public Schools, the Society for the Prevention of Crime, the Women's Municipal League, Association of Moving Picture Exhibitors of New York State. It will be further enlarged to include the names of individuals known throughout the country.

What about the work which the censorship has to do? The first thing to emphasize is that merely censoring pictures is only a part of that work. The Board will continue to censor all the pictures shown in New York, and will make every effort to nationalize the censorship. At present, the Motion Picture Patents Company is applying the censorship nationally, and the People's Institute is negotiating with the various Independents, and hopes that they will soon agree to submit their pictures nationally. It is clear that the only way by which to protect the public from bad pictures is to make the censorship national, for the simple reason that the supply of pictures is national. At present the whole country seems to be getting busy to establish a local Board of Censorship. Every one of these Boards may be as wise as the New York Board, and they may be wiser, but their standards of censorship are certain to vary from New York's and to vary from each other. How will it be possible for any manufacturer to adapt his product to all these Censorship Boards? The manufacturers do not object to censorship, and there is no reason why they should. They ask nothing better than the Censorship Board, whose methods they can familiarize themselves with, and will thus produce pictures that will go anywhere in the country. But they cannot make their pictures to suit numerous Censorship Boards located all over the country. This without regard to the question of graft or political influence which will creep into the various Boards; so the New York Board, which looks at things from the standpoint of public interest, and the manufacturers, who look at things from their own standpoint, agree on at least one proposition—that there should be one Censorship Board for the whole country.

All the same, there are local conditions in each city that need to be remedied. Here the vaudeville is in a bad way; there the sanitary conditions in shows are bad, etc., etc. We cannot expect that the different cities will lie down on this situation. On the contrary, they insist on remedying them.

We suggest that they co-operate with the New York Board in their censorship of pictures, and act on their own initiative only with regard to local problems. The main value of any Censorship Board is not in the things that are cut out, but the influence it has on the future output of pictures. Moving picture making is an art and a form of the drama with an enormous future along artistic lines. The duty of a Board of Censorship is to guide and stimulate the manufacturers so that the pictures they produce will appeal to the best intelligence of the widest possible public.

In another direction the Censorship Board means to take hold of the local situation. The past two years have proved conclusively that on the present situation of license and the laws governing moving picture shows very little satisfactory work can be done. We cannot regulate the shows, and the shows cannot feel any security.

At present this city is left free to grant or refuse a license practically at will. It may revoke a license when it seems fit and has only to name the cause—not to prove to a court of law that it is right. At this moment there exists one local ordinance regarding moving picture shows—the ordinance restricting the admission of children—which has itself been superseded by a State law. But there are so many regulations of various departments that nobody has ever made a list of them, and this is the trouble. The over-regulations are not codified or even published. They are subject to change over night; and a license which may involve an investment of $10,000 may be revoked without notice by the license bureau. Think of that situation. A license involves property that may represent all a man has in the world, and through the license this property may be virtually confiscated without notifying the man before hand. Under this condition, responsible men and large capital are certainly not going into the moving picture business. Further than this, the license bureau for the last two years has been subject to sudden whims. It has changed its mind, and with great explosions of virtue such as occurred last December, when the Mayor revoked all licenses at one stroke of the pen. Under conditions like these it cannot be expected that the exhibitor is going to care much about being virtuous, for if he is going to stay alive, it must be by other devices than the devices of righteousness.

Here, again, the Censorship Board and the trade want pretty nearly the same things. The Censorship Board insists that the license shall be regarded as property, that the regulations shall be made public, and shall not be subject to change without notice; that a license shall not
be revoked except by due process of law, and that the whole subject shall be taken out of the realm of caprice and favoritism. Whether all this can be accomplished is another question, but the Board of Censorship and the organizations that are members of it will find out. An ordinance will be introduced covering the points above outlined, laying down reasonable but strict regulations governing moving picture shows. An effort will be made to push the issue to the fore in the approaching political campaign and to get results either from the present administration or from the administration soon to be elected. To carry on this twofold work—national censorship and local regulation—two secretaries will be employed. The Censorship Board will keep its present offices at 96 Fifth Avenue.

The New York situation with regard to the license is not merely a local situation: to a greater or less extent, the same condition is found in other cities, and to work out the plan in New York will greatly help those who need to work it out in other cities. It is most important that everyone in the trade should recognize that the Censorship Board is at this moment a keystone of the moving picture arch. It represents a community of interest, between the exhibitor, the renter on one hand, and the right hand public on the other. It means cooperation in place of persecution. The public needs entertainment of the best indoor form, and it goes without saying that moving pictures need the public.

Censoring pictures is about the hardest job that could be put out to any man. The Censorship Board have tried to be as liberal as was consistent with public interest, with the result some people think they have been too liberal.

The Modern Way in Moving Picture Making.

By Thomas Beding, F.R.P.S.

Chapter XV.

Educational.

Heretofore I have only glanced at the educational possibilities of the moving picture in a casual way. Of course, all moving pictures are "educational," but I mean educational in a sense of which we hold education itself to be of the utmost importance. I allude to primary and secondary education; that is, education in the school for youths and adolescents. The map, the blackboard, the lantern slide, the demonstrator's table have done duty for hundreds of years, but must yield the preference for real effectiveness to the moving pictures. The latter is the only sure way of appealing to the intellect through the eye. Other methods only show one position or phase of an object, or a series of objects, illustrated. With the moving picture, however, you are enabled to show the thing itself, as it is commonly said, like life. If it be an industry, then you show the industry actually in progress; if it be natural history, the animal or bird is shown living its life in a natural way. If it is desired to illustrate the manners and customs of a foreign country, or the growth of plants, or travel; if it be required to demonstrate the physiology of a living object; if it be desired to teach history by showing moving pictures of historical scenes; then the moving picture camera will be found to do all this far more effectively than it can be done by stationary photographic or other graphic representation. In short, in this respect the moving picture camera is a perfect substitute for the real thing itself, whatever that real thing may be.
ON THE SCREEN.  
By "Lux Graphicus."

"When Adam delved and Eve span, who was then the gentle- 
man?" Not much dignity in the Garden of Eden, as anybody 
can realize who thinks out the situation for himself. Dignity, 
as Carlyle says, only belongs to the man who works, and as all 
work is dignified, why then we arrive at a real basis of equality. 
Everybody is dignified who works, and he who does not work 
has no right to be considered dignified. So now we know what 
dignity is.

* * *

I see that a writer in a theatrical paper is discussing the ques-
tion whether an actor sacrifices his dignity in doing moving pic-
ture work. Actors, or some of them, are very "dignified" per-
sons. They talk and write very largely about their art and the 
mission of the drama, don't they think any good of it? Don't you 
think, and I will have sincere in all this. It is just so much dust thrown in the eyes of an ig- 
orant public. A public which, by the way, in its own ignorance, 
makes far too much fuss over the successful actor or actress.

I know, and have known, some very prominent actors. Here, 
in this city, I have met quite a few of them in their dressing 
rooms when the usual whiskey and soda and "How do you do? 
my dear?" procedure. They are the prerogatives of good unequity. "These actors. They do not talk much of "dignity." It is with them 
simply a question of "How much per," plus, of course, an honest 
edvantage to do their work to the satisfaction of their employer. —
that is, the public, and the public may be empty-headed, but 
danger and toady to them, it hardly is expected that, human 
nature being what it is, these same actor men should not give the dear but foolish creatures what they ask for.

* * *

I have heard Irving, Wyndham, Tree, Hare, Toole, Mansfield 
and other noted actors talk largely in public about dignity, art 
and all the rest of the stock in trade of the insincere orator. For 
these people are insincere, regard to their public utterances. 
Privately they look upon themselves as just what they are—tradesmen, workers or what you will, who offer their goods to 
the public for sale at "so much per."

* * *

An actor may conceivably lose caste by mumming before the 
moving picture camera, but he can hardly lose dignity. Caste 
is one thing, dignity is another. Caste is an artificial state of 
demand, due to the fact that Society resolves itself into sets of 
sets of people, which do not intersect. If I am a very casty per- 
person myself, for example, I would not, if I could help it, be 
found dead in a ditch with the 400 or some other sets of New 
York city. As to a question of dignity, we are governed in terms of equality. The work in their war and I work in mine. 
That is all there is to it. They don't admit me to their set, and 
I strongly object to their presence in mine. That is a question 
of caste.

* * *

So it may be with the actor or actress, if it is known that they 
do moving picture work, although I should doubt if the matter 
ever reacts unfavorably on them. One thing is quite clear and 
beauty. Their work should not be criticized, for they are going 
be working, which is the very best thing that either man or 
woman can be doing. There is another aspect of the matter which 
calls for notice, and it is that, moving picture drama- 
work is a great leveller in so far as the public is concerned. 
It is not the question of a star character with all the others in 
the piece revolving around it at a respectable distance. Oh, no! 
On the silent stage all are on an equality so far as the public is 
concerned. Their work is the moving picture theater is therefore a great democratizer.

* * *

I hope no Broadway actor or actress has really felt that her or 
his dignity was impaired by working in a moving picture the-

The Baby Show as a Summer 
Attraction

The baby show scheme, which was first inaugurated by the 
Brayton Slide Manufacturing Co., of Chicago, has proved so 
successful as a money-getter for the local store owners, that 
to be the fad of the summer among the little theatre. Slide 
makers in other sections of the country have taken up the idea 
and several exhibitors have written to us for information as to 
how to work the scheme. The prize should be a substantial one, 
and it may be obtained from some local dealer who will be glad 
to donate it for the advertising he receives. One manager got a 
go-cart for the first prize from a furniture dealer and a jeweler 
donated the second prize. In return for this the exhibitor dis-
played a photograph of a picture of the baby, who gave it, and 
pointing where it can be seen. As this gives the merchant adver-
tising on the theater screen for a month, it is well worth to him 
the cost of even a very superior article. The Brayton Slide 
Algol furnishes information to all merchants as to the following particulars which were given by their manager to our 
Chicago representative may be of interest to our readers:

The first thing in importance in arranging for a Baby Show 
is to award prize to a lot of empty. The merchant can use any 
Any merchant in your town will be only too glad to supply the 
prize. It may be a baby carriage, a gold watch, a sewing ma-
achine, any article of furniture, or dishes; in fact, anything which 
stimulates the sale. The merchant will be glad to do this for advertising on your screen.

The next in importance is a place to display this grand prize. If of convenient size, your box office is the place. If not, 
have it placed in the merchant's window.

The next, and one of the most important moves, is publicity. In 
our experience the most successful way to give wide public-
ity to a coming contest is as follows: Place over your en-
trance or upon your bulletin board as large and as conspicuous 
bulletins or banners as possible, such announcement as seems 
best to you. At the same time commence throwing the follow-
ing announcement upon your screen, in the following words, 
many schemes, to be the best and most effective means for 
starting the contest:

The Baby Show Contest will commence here June 20th. 
See your Prize for the handsomest Baby, displayed in our 
Box Office.

Immediately following this slip throw upon the screen a picture 
of a baby, upon which is the following: "Chicago's Prize 
Winner. Can you beat it?" These two slides we furnish 
at the following prices: The first one $1.00, the second one, 
the baby, 50c. plain, 75c. colored. These two slides should be 
thrown upon the screen at every entertainment during the 
entirety of announcement, which should not be less than a 
week or ten days prior to the commencement of the contest.

Now you see what is really needed to conduct this contest 
成功fully is the grand prize, the two slides, with other public-
ity material, such as your bulletin and advertisements in your 
local newspapers and coupon tickets, which you can procure from 
us or from any film exchange.

All the people in your community, of course, are not patrons 
of your show. You should try to reach every one in your town. 
and we think the newspaper is the best medium outside of the 
murals named above for reaching all of the people. If you 
can afford it a band or some other attraction on the street is 
good. These noise is apt to be unpopular, and of itself will attract large crowds; and you know crowds 
generate enthusiasm, and enthusiasm for any cause loosens the 
purse strings.

Very soon after you have made your announcements you 
will be called upon to explain how the contest is conducted. It 
will be necessary for you to either announce from the stage or 
get printed matter to instruct the people as to how to enter the 
contest. This, of course, is very simple and should be 
conducted in your own language about as follows:

Did you see the baby picture on the screen? Bring us a photograph of your baby and we will have it shown on the screen, to that, which we will give you when the contest is over. Each 
of these baby pictures will be numbered, so that it can be seen 
plainly when thrown upon the screen. At the ticket office as 
the baby slides in order the screen will show up the announcement—showing your inquirer the coupon ticket—saying: "This part of the ticket will admit you, and on the other you mark the number of the 
baby for whom you wish to vote: the people in the audience make the choice and marking the number on the ticket and 
vote as they pass out."

After having induced the party to enter the contest and 
and having received the money for the slide say to her: "Now you must remember that the winner in baby contests are the 
two who get the greatest number of votes. Vote for the 
handsomest baby, and the great interest and enthusiasm which 
always attend a baby show are because of the friends of the con-
testants, creating enthusiasm, inducing them to attend the contest and vote as many tickets as they 
fee like buying for the favorite baby." There arises a spirit of 
rivalry which seems to have no bounds at times. This is about 
that all is needed to get parties to enter the contest.
Comments on the Week's Films.

THE FOUNDLING (Vitagraph).

The story of "The Foundling" is one of the best of a week of good productions in which all manufacturers have scored above their average. Not even in its high art films, in which the Vitagraph Company displays its talent for elaborate staging, has it ever produced a film which has surpassed the group of three moving picture theatregoers. As we watched the effect that this film produced on a crowded house, we could not help feeling that the silent drama had come into its own as a substantial and permanent form of entertainment.

The film starts with a touching scene which shows the death of a man who is about to marry the woman he has wronged. Left alone with her, she seeks the aid of her father, who reluctantly enters the room. The group of the actors is thorough and skilful, and there is an element of deep pathos in the situation. The film is arranged so perfectly that it will be hard to excite or to keep up to its standard.

LOVE WINS (Centaur).

The Centaur Company has taken a bold step in entering the comedy section of the moving picture field—a step which we think, after seeing their latest picture, "Love Wins," will be perfectly well justified. For at all points of the game, this film is a marked improvement over the work which the company has so far turned out. That improvement has, of course, come with experience. It is gratifying to us to find that the company possesses the necessary intelligence to profit by their experience, as they are obviously doing. It is not every manufacturer of moving picture films that does, or can, do this. We feel that the Centaur Company have definitely got on the right track of the work, and we also feel that a successful career is before them.

In "Love Wins" we perceive the practised hand of the skilful dramatist. At every turn we recognize the craftsman, the man who knows how to write a moving picture and an interesting one, and how to rehearse and stage it. There is not a crude moment, not a moment of hesitation in this pretty little story, which we think will be popular with moving picture audiences wherever it is shown. The dramatist does not overload his canvas at the start. There is a lover and his lass, of course. The land upon which the girl is living suddenly acquires great value, because silver is found here. The old people are almost persuaded to part with the land for a mere song, when the lover opportunistically intervenes and saves the situation. The sudden enrichment of the old people decides the ambitions mother to marry the girl to a wealthy suitor. The scheme, when they get in their new and "tony" surroundings, promises well, for the old lover is made, by means of a forged letter, to appear faithless, so the girl gives her hand to number two. But there is many a slip between the teeth, so the old lovers is found to be the true one. The ambitious mother, not to be foiled, still interferes, but she is finally squelched, and the happy pair are united by a congenial druggist. Now, here the Centaur Company shows their permanent and unchanging ingenuity and makes of a simple story well told—a story which the average moving picture audience can understand and like. And we certainly think they will like this one. It is extremely well photographed, and there is a freshness in their setting and movements, although here and there the transition from one movement to another is somewhat rapid, but that is inevitable in a moving picture. Moreover, the picture has been extremely well photographed. "Love Wins" produces a very pleasing impression on our minds, and we think the Centaur Company will be successful in the new and agreeable vein of picture making which they have struck.

THE LOST INVITATION (Edison).

The Edison Company does not often break out into pure comedy, and when it does its work is worth watching, for all around it is showing marked improvements, and whatever comes now, how good it is, we are persuaded, as we said a few weeks ago, only symptomatic of much better to come. "The Lost Invitation" the present show has handled in a very splendid manner. A lady is given a fancy dress ball, and she invites a friend of hers, who, in accepting, says that he will come as a tramp. So he does. But the lordly lackeys refuse to admit him into the house because he has lost his invitation. Meanwhile, a real tramp has picked up that invitation and, dourly resolving to have a good time, he bravely presents the card to the lackeys, who admit him to the house. The impostor certainly enjoys himself. He might have got through unnoticed had not the real guest been fortunate enough to overcome his difficulties and gain admission into the house in propria persona, whereupon the impostor was promptly ejected from the presence of the gaily-dressed masqueraders. Finally we see a picture of the hobo, who is assuring himself and us that he does not propose to keep up his society experiments.

This picture causes great hilarity, but it does not, in the language of the critic, play "closely enough." Occasiona, too, the characters walk and dance at funereal rates. Then, again, the photographer and editor have left the movements of the characters inconveniently slow in places which should not have been there. These, however, are minor blemishes which we feel this particular company can obviate on future occasions. In the course of the piece nothing more serious was seen than the episode of a picture which was arrested by a policeman for not paying his cab fare. When he was presented in court to the magistrate, the removal of his wig showed him to be a real judge to the astonishment of all. So, as a whole, we like the company and the performances there are many ingenious touches like these, showing that the Edison Company has command of very high-class producing ability.

Before we come to the photographic end, there is a distinct improvement week by week in this, although there is room for the elimination of many minor technical defects, such as light and dark spots, irregular patches and the like, which are probably due to lack of necessary attention to details in the positive end of the work. The toning and tinting of the picture are excellent, and, on the whole, we have pleasure in according this film very high praise indeed.

A GOOD-HEARTED POLICEMAN. (Gaumont).

The policeman is the butt of civilization. Here in New York city a good-hearted and eloquent policeman was a picture. In London they joke at him, but they respect him; in Paris they don't joke at him, but everybody respects him. Generally speaking, however, the policeman is regarded as the unemotional embodiment of law and order. He is popularly supposed to have no heart. Very often the vox populi is wrong; and the Gaumont Company has done well in making the policeman the hero of a pretty little piece of dramatic comedy as we have recently seen. A young couple has a sick child, but no money to buy the medicine which the doctor prescribes. The woman appeals to her relatives and they reluctantly part with some money, which, when the woman goes to the druggist for the necessary medicine, and offers it to him, he discovers to be false. The druggist, who is a hard man, gives her in custody of a policeman. She is taken to the police station and detained for inquiries. The policeman who makes the inquiries has a tender heart, and he finds out that her story is true. So, when he returns to the station he gives the druggist good money for the bad; the woman gets her medicine and the little family is made happy. The final scene of the play shows the woman thanking the policeman and offering him some of the money, and the sentiment. The good-hearted policeman deprecates excessive thanks, and, with a shrug, passes on his way as if assuring himself that he had done nothing particularly good. The picture is quick, gripping and entertaining, and it is a moving picture story. Again we congratulate Mr. Kleine on having got hold of a really splendid film. The photography is exceptionally good, while the acting of the various characters is thoroughly natural. A "Good-Hearted Policeman" is a distinct success.
THE DUKE'S JESTER (Vitagraph).

The source of the "book" of this picture is Italian, and the story itself has been made the basis of opera, novel and play (time will tell if there is a very popular one). Yet in its story and presentation it is a simple one. A man's wife is torn from him and killed, and the child afterwards becomes a beautiful girl at the court of which her own father is jester. The father nourishes revenge, and in carrying it out he sacrifices the heart's desire of a woman to the lust of a villain, and discovers, when it is too late, that it is his own daughter who is the victim of his vindictiveness. This is the main thread of the story, which the exigencies of dramatic construction, either in novel, book or operatic form, occasionally allows to be varied. In selecting the subject for film treatment the Vitagraph Company has shown very considerable judgment. A boy Character who has been unfolded in a series of elaborately mounted scenes. There are innumerable characters, all richly garbed, and, on the whole, with the series of pictures of Italian court life, the eye is undoubtedly pleased. It is a trial, of course, for American actors and actresses to attempt to simulate the manners, customs and emotions of Italian people of a past century; in fact, it is an enterprise of a very hazardous character. For the Italians, like the French, are born actors and actresses, which makes it all the more difficult for persons of a non-Latin origin to enter into their feelings; hence the extremely daring experiment of the Vitagraph producer. On the whole, he has come wonderfully well through an exceedingly difficult task. He has even been fortunate enough to be somewhat by crowding his canvas. There are, we venture to think, too many persons in these gorgeous court scenes. The work involved was surely not less than that which would be demanded by the production of a legitimate Broadway theater. The wonder is, therefore, that the producer of this piece did so well with the enormous amount of material at his command. Here and there we thought that the action flagged; here and there, too, individual characters walked through rather than acted their parts. Murder and abduction were played in a very simple and unexciting way. But little minor deficiencies of this kind are inexcusable in a production which contains two minutes of acting which has held the greatest stages in the world for an entire evening. Operatically and dramatically, "The Fool" has given some of the best acting and singing. Their most serious shortcomings. The "Duke's Jester" shows that the Vitagraph Company is in real earnest in grappling with the problems that lie before the maker of moving picture films, and determines to place itself in the front rank by sheer force of quality. Scene, photographic and other good qualities are visible in this splendid picture. It is so good that we are justified in looking for yet further improvement in the dramatic and producing departments from the capable hands that have put this ambitious "Duke's Jester" before the public.

THE COWBOY'S NARROW ESCAPE. (N.Y. M. P. Co.)

The producers of this interesting picture have gone about the work of making it in such a common sense fashion that hypercriticism is disarmed, and we should think that the picture is thoroughly as fully a merit of the large class of lovers of Indian subjects. The book has been written by an Indian author, and in the piece itself there are Indian characters and a man who followed the profession of cowboys. This is carrying out our last week's suggestion and going straight to nature. The story is roughly that of the robbery by a cowboy, Bad Bill, from a Western saloon, the proprietor of which also suffers at the hands of said Bill. An Indian boy witness to this double crime suffers for his unfortunate knowledge by being lassoed and hung over a cliff. He is rescued from death by a brave Indian girl, his sister. Another cowboy who discovers the saloonkeeper dead also suffers at the hands of Bad Bill. He is rescued by the girl. Bad Bill is run to earth on the testimony of the Indian and all ends happily, so happily indeed that the saloonkeeper was only injured. This is a rough outline of a very simple, probable story, written by one who has a personal knowledge of the life illustrated. We were pleased to notice some very powerful and convincing bits of acting in the piece, the Indian, his sister and Bad Bill being especially fine in their characters. The booking of the Indian was extremely well managed throughout. And as the photographic end of matters was carefully done, the picture giving every evidence of careful printing, we think this will be a very popular subject with the faithful readers of Picture Theater. The underestimation and changes should encourage the New York Motion Picture Company in their work. They are evidently engaging the right kind of talent, and we think that they have all the capacity for making a great success of their pictures.

VITAGRAPH'S WASHINGTON PICTURES.

Apart from the excellent technique, the first reel, "Washington Under the British Flag," possesses no greater interest, as the possibilities for dramatic excellence were limited in the subject. This has been redeemed in the second reel, "Washington Under the American Flag," which is a masterly production and brings out several events in the life of the Father of Our Country with convincing clearness and remarkable success. In this the part of Washington is taken by an actor of international fame who bore the honors of the part to perfection. Even in the minutest details it is evident that the Vitagraph Company has spread itself to make this film historically accurate and pictorially perfect. The toning of the various scenes is tastefully done, and in one scene a double treatment is produced, which has almost the effect of hand coloring. It is doubtful if the demand for a historical subject will bring to the Vitagraph Company sufficient extra orders for this film to warrant the evident expense and time that were spent upon its production. We hope that it will meet with the demand that it deserves, but if disappointed it will at least serve to well advertise the fact that the Vitagraph Company is in the front rank of producers, and that nothing is beyond their ambition or powers to perform.

A WOMAN OF THE PEOPLE. (Great Northern).

The producing staff of the Great Northern Film Company are to be congratulated, for they have placed before the public the only publication of its kind in the world devoted to the moving picture, which consists week by week upon the employment of a definite formula in the making of moving pictures, namely (to run the risk of repeating ourselves), a good story, simply and clearly told and well photographed. This is the secret of success: the secret of the creation of an international moving picture drama. In other words we mean production of plays which are understood at a glance by people in all parts of the world. Think of it, now! This Great Northern picture was made in far off Copenhagen, the capital city of Denmark, and, to us, in the ultra modern metropolis of the New World, the action of the piece is as clear as daylight. Now, that is what is wanted in moving pictures, to enable us to tell the story to our attention and the "Woman of the People" is another Great Northern success, simply because it fulfills the formula above quoted. Here is the story: A rich manufacturer falls in love with one of his girl employees, but the father, who is also an employee, objects and is disliked by the girl. The complications, and love scenes between the manufacturer and the girl, who subsequently is cast off and satisfied, it would seem, by means of a payment of a sum of money. The father is very angry on discovering the source of this money, and the girl bitterly for her indiscretions. Meanwhile, the rich manufacturer, in a very charming scene of ambrosial pleasure, is beheaded and he has just kissed the new girl to whom he is engaged, when the father of the wronged girl appears and denounces him. A footman tries to eject him and is promptly knocked down, a very fine piece of acting. There may be a number of scenes in this production, but without a fire ruins the manufacturer and he is deserted by all his former friends. An invention makes the discharged workman wealthy. Now comes his turn to heap coals of fire on the head of his former employer, but the proffered money is rejected. Finally a media is sought by the direct intervention of the discarded girl. This paves the way for a reconciliation between the girl and her former lover, and the
picture ends happily, as all pictures should. The photography of this picture is up to the fine standard which the Great Northern Company have set for themselves, the tints and tones being judiciously chosen. What we like about it, however, is the action. Every gesture of the principal characters in this piece is a master-piece of carefully studied histrionics. This is another case where the illusion is so perfect that one seems, if it were, to be sitting right there in it. Great Northern films which are going from success to success, have a polish and finish about them which give them that distinction of quality which lifts the moving picture onto the plane of the pictorial.

The Little Peacemaker.—When the Essanay people attempt to make a comedy they usually produce something so different from the others that the public having every one cringe before them. And when he walks away from before the leveled rifles free he does it so nonchalantly that the audience applauds. The story goes on to include the capture of the Sultan and the release of the girl, but, after Jack's release, the rest of the play is tame. The staging is reasonably good, and the lighting of the various scenes is, perhaps, as good as could reasonably be expected. The picture is well worth seeing and deserves a long run.

"Flossie's New Peach Basket."—A Lubin comedy which cleverly represents the vicissitudes of a peach basket that brought to the house untrammled. After being used for almost every purpose for which a hod is available, it is finally trimmed and is seen resting upon Flossie's head, the embodiment of modern womanhood.

The Energetic Advertiser.—A comical skit from the Essanay studio which gives outdoor advertisers some points in developing their business. While it might not be either safe or desirable to undertake a repetition of this outdoor man's methods, it will be interesting to see if an attempt is made to do this picture represents he would get a class of advertising like this. The acting is grand, and as most of the action occurs out of doors the staging has plenty of room. The photography alone could be improved.

"Modern Algeria."—An Eclipse picture representing various scenes in Algeria. Most of the scenic work is sufficiently pictorial to be attractive, and a few interesting features, such as the climbing of palm trees and two street scenes, are especially good. The quality of the picture is good. The tints are maintained, and even with all the movement in the street scenes, little blurring occurs.

The New Footman.—A comedy from the Eclipse studio which is good photographically, but represents scarcely anything therein that is new. If a man is producing himself into the family as a servant is not new, and no important new feature was connected with it in this instance. Such elaborate staging and such good photography should not have been wasted on this inconsequential subject. That the new footman finally marries the daughter does not add materially to the interest of the picture.

The Reckoning.—A film d'art from the Pathés which presents stronger dramatic possibilities and development than any film at the Nescia. Mr. Krause, who acts the leading part—that of the injured husband with a weakened heart—is well worth seeing. His acting speaks from the screen, and one can hardly believe he discovered it perjury was quite the same with him. Supposing him dead, his wife and her lover proceed with their amours in the room with the body. His face, when he comes to himself and comprehends the situation, will never be forgotten if this film is produced. The lover dies, and the girl, finding him and strangling the body into the chair he himself previously occupied. The strangled man's features are horrible enough to shock the most callous nerves. Then, as his wife returns, he forces her to kiss the lips of her dead lover and buries his senseless to the floor, and, turning, rushes from the room. It is one of those splendid pieces of work which the Pathés turn out. Dramatically it could not be improved, and it is likewise really picturesque.

"Faded Lilies."—One of those pathetic dramas by the Biograph company which grips the heart and actually forces one to follow the story to the end regardless of whether one likes it or not. The death scene is so realistic that the audience scarcely breathe when the man is passing through the mental agony attendant upon his discovery of the deception which had been worked upon him and the physical agony of approaching death. The woman's part was taken by one whose face is new in the film picture, and was a surprise to those who would have such parts before, but her acting was good and she correctly interpreted the part. Photographically little was to be desired. The lighting appears a bit harsh in places, but in the main it is quite intelligible.

"Her First Biscuits."—A Biograph comedy in which is con- cealed a moral for brides, or those about to become brides, and a sort of back-hand slap at cooking schools. It is none the less funny, even though it is realized that both features are not quite natural for a studio. A practical example of this is shown. The biscuits are varied, but all express one thing—pain. Photographically the film is good, though the lights and shadows are all rather strong. They are good blacks and whites at any rate, and em- ployed colors are better than the gloom which sometimes charac- terizes motion pictures.

"The Strenuous Sneezer."—A Pathé comedy, representing the serious consequences from the forcible sneezes of a power- fully built man. It serves to break the strain after looking at great Nord. The staging of this picture is better than the one before it, both in staging and acting. By far the best piece of work in this one is the acting of Jack, which is so coldly self-reliant that it startles those Orientals who have watched every one cringe before them. And when he walks away from before the leveled rifles free he does it so nonchalantly that the audience applauds. The story goes on to include the capture of the Sultan and the release of the girl, but, after Jack's release, the rest of the play is tame. The staging is reasonably good, and the lighting of the various scenes is, perhaps, as good as could reasonably be expected. The picture is well worth seeing and deserves a long run.

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"Curing a Jealous Husband."—A Lubin comedy which shows what happened to a man who was so jealous of his wife that he even thrashed the postman for handing her a letter. But, after the arrival of a friend, the tables are turned, and the hus- band is protected in a way that is most unexpected. There are unpalatable experiences. But the cure was complete, and the audience applauded the wife for arranging her graded lessons so cleverly.

"The Out of an Alpinist."—In this Lux film the panorama of the Alps, or what represents the Alps, is well conceived, but photography is poor and the pictures are far too weak to be impressive. It may be that this would be accepted as comedy abroad, but to see even a man dressed in skirts tumbling about upon stilts is not for one here. The subject is, of course, for the average American audience, and the picture gets scarcely a semblance of a laugh. Such pictures are not enjoyed by American audiences, and are merely tolerated when shown. Nor is it necessary to descend to vulgarity in preparing a picture of mountain climbing, even when some comedy is intro- duced. The Lux people have clearly made a mistake in this picture, and should correct it before they send any more such films to America.

"Count of Monte Cristo."—This film was seen at an inde- pendent theater and showed no manufacturer's mark. Whether it is new or old does not appear from any lists available. It is the story of the Count for the English version, and we feel that the real manufacturer should proceed with all possible dispatch if it is an original film the work was very poorly done. In scarcely any place was the photography up to the standard. Perhaps that the picture may be modified for the English version by the tone values which they should be. The rest of the film was poor; in some places so dim it was practically impossible to distinguish objects not in the immediate foreground. In the act- ing there was fairly good work of the actors showed spirit or any life. When it is considered that the story from which this film was made offers many dramatic possi- bilities as any story ever written the picture is a disappointment. The American has done it better if he had read the book before staging the play.

"Weary Willie Wheeling."—A Wrench film which offers to American audiences another of those broad foreign concep- tions of humor which it is difficult to appreciate. Why the foreign humorists insist upon representing women in such a sug- gestive way is beyond comprehension. Women can do funny things without descending to anything coarse and suggestive, and that occurs far too frequently in this picture. The whole conception is weak and the fun seems far-fetched and requiring explanation. The photography is poor. It is succeeding pic- tures a pity that the excellent technical quality should be wasted upon such an unsatisfactory and trivial subject.

"A Good Birthday Present."—A comedy from Pathé which has some elements of fun, though it must be confessed that, as a whole, it is disappointing. The attempt to get the case home is funny enough, but to smash everything in his own and his neighbor's apartments is too silly to be laughed at even. And then, when the case is opened, to dis-
cover that it contains an elderly woman, evidently the gentle-
man’s mother-in-law, offers no particular humorous feature.
Scenes of her laying, and her being fatigued by the poor,
interesting a sight of a child and its parents, which ends happily in the restoration

of the child to his mother and the rescue of a little girl who had
been his companion in captivity. Technically the film is almost
flawless, but the story possesses comparatively little interest to
most observers.

"The Plot That Failed."—A Vitagraph film which tells a
novel story in an interesting way and holds the attention of the
audience throughout. To drive away the occupation of a farm
by constructing a series of ghosts is certainly novel enough to be
interesting, and where the acting has the snap and go which
is put into the work by the Vitagraph players it is all the better.
And the fact that it cannot be followed upon being the trick of
the farmer to trap the ghosts because he discovered their
footprints. The kicking the pseudo-ghost received after he was
released from the trap will probably be a vigorous memory to his
audience, such as this whom the monotony of that long list of gloomy subjects by foreign man-
ufacturers and cause one to believe that there is something really
funny in the world.

"The Diamond Maker, or Fortune and Misfortune."—A Vitag-
graph drama which they discover the source of the supply is
unquestionably a faithful reproduction of what would occur under such circumstances, and the entire picture is a graphic evidence of how easy it is to destroy the work
of years. The actors seem to interpret the feelings and passions of
the characters interested with reasonable accuracy, and the film is
technically good, with the exception of weak photography here
and there.

"The Cry from the Well."—One of those depressing pic-
tures which contains a murder and leaves one in a disturbed
state of mind. The photography is exceptionally good, and little
fault can be found with the acting, but the subject is too depress-
ing for the enjoyment of the average audience.

"Hunted to the End."—A Gaumont picture which illustrates
a novel method of dealing with duelists. Perhaps it may have
spread the idea of the gaming table into the duelling classes
and become a thing of the past. Two features deserve commen-
tation: First, the suggestion for the treatment of silly duelists,
and second, the fact that the audience is spared the sight of
the whole affair. Photographically and pictorially the film is
quite up to the Gaumont standard.

Curse of Cocaine.—This is a very impressive story and well
told and well acted by the Essanay Company. Although it
reaches a strong moral lesson, the question has been raised by
some whether the suggestion would not have a more evident influ-
ence on some minds. This is a matter that we prefer to leave in
the hands of the Board of Censorship, whose duty it is to go
deeper into the ethics of the problem they have in hand. What
such critics as we have to deal with the presentation and action of this is wholly satisfactory—all except
the photography. We have elsewhere remarked that one may
forget that he is only looking at a picture when a perfect mimic drama
is on the screen. This can only happen when the
photography is so good that we are not rudely reminded by the
imperfection that it is a photograph. The white patches that were
so apparent in this film were quite enough to show that we charitably supposed it must have been a "dupe."

"A Rural Tragedy."—Something in this drama from the
Edison studio which will appeal to every lover of good pictures
combined with a good story. Sometimes one tires of these
stories, but this one is an exception and the story ending, with the
rape of the child, must die. It seems as though these stories might be made
just as interesting without the necessity of someone dying. Several good features are introduced into this film. One is the
scenery, another the way of improvised fire-fighting, but the
most wonderful is the way of stopping the blacksmith at the
end of the country. This scene represents one phase of life in the
country very clearly. Dramatically the film is good. This

particular company is setting a standard for dramatic quality
which makes some of the Edison films especially attractive.
They are all shot simply, but the values maintained throughout and an almost total absence of uneven lighting. Love stories are always interesting, but in this one
part it is so skilfully handled that the reader is lost in the
young men. The best acted part in the play is the blind girl.

"Stolen by an Eagle."—A Le Lion film which goes to the
limit of naturalism. It makes the audience catch its breath when an eagle swoops down and carries away the child
in its talons. The only thing that makes this photograph-pear
is the long climb to the top of the mountain. One gets nervous
about the baby long before the searchers reach the eagle’s
nest. This is perfectly handled, and a photograph as excellent, in only a few places is the lightning quick or harsh, which is commendable.
The picture is really a model, and the difficulties are remembered this seems
remarkable.

"Land of the Pharaohs."—A Hepworth which gives a fair
idea of life in Egypt, but is marred by poor photography.

"France at War in Morocco."—A Warwick film which
grabs the heart and does not lose it. The story is centered around a
woman who borders on the masochism of the ancient Romans
in camp constitute the whole of the picture. Photographically it
is below standard. The lighting is poor, dim in some places and
harsh in others. This house has done better many times and should be able to do better in a picture of this sort.

"Good for Nothing Nephew."—An Itala which presents a
few elements of comedy in a nephew who spends his patri-
monic wealth when he is made a widower, before the
woman in a certain place, pulls down the ceiling, which is found
to be lined with bank notes. Photographically the film is
good, but the story is without much point.

"A Mother’s Choice."—A picture from the Gaumont studio
which grips the heart and was much more vigorously applauded when seen by the writer than any which has come out in
some time. The climax is not reached until the very last,
when the mother finally decides to retain her son and allow him
to marry his heart’s desire, and the picture is made a
success. There is no sense in the picture that the story
could scarcely be improved. The tones are good and there
is a strength in the picture which makes it very satis-
factory to look at.

"Friend in Need is a Friend Indeed."—A Vitagraph illus-
tration of this old saying which is much too sober to be really
attractive, though possibly the eleven hour change of heart of
the grocer’s manager, represented in his contribution of
some degree for the enjoyment of the average audience.

"Mr. Physical Culture’s Surprise Party."—A short comedy
from the Vitagraph studio which illustrates the plight of a
physical culturist found himself in when he refused to dress
and a surprise party swooped down on him to celebrate his
birthday.

"The Violin Maker of Cremona."—When the capable Bi-
graphic Company undertakes to tell a love story they tell it
so forcibly, and yet so tenderly, that it lingers in the
memory like some sweet dream. Here is a tale of love and sacri-
cifice that is more sensuous than many that only the
imagination of the onlooker has to work with. What
would win the fair girl’s hand, so that his rival, whom he
loves, can win, the intensity of anguish which
bursts forth in that blow will not soon be forgotten. The
picture is the work of the Vitagraph studio, where the
criples exchanges the violins to make sure the rival
wins, and again when the rival, not knowing what has been
done, exchanges them again, thereby cutting off every possible chance of winning. Technically, the film is good, with an artistic grouping of characters and faithful tonal rendering of interiors. The technical quality of the Biograph films is steadily improving.

"The Legend of Sterling Keep."—An Edison film which tells an interesting story allowing scope for some good acting. The acting of the knight on whom the company played the joke rises far above the ordinary, particularly in that portion where the sight of the false burial tablet temporarily decides his course. The rest of the film's action, which pictures the movement and gayety, is not especially strong. The pictorial quality of the film is exceptionally good and the tone values are maintained at a high level throughout, even the darker portions having depth and richness to the tones that adds greatly to the strength of the picture and makes it a pleasure to look at.

"Saucy Sue."—A Lubin skit which amusingly shows a very lively side of the girl. The story is a series of prototypes which finally drive her relatives to send her back to the country to prevent an attack of nervous prostration.

"The Blue Legend."—A pathetic picture from the Pathes which is another page in the book of gloom that has been the rule this week. The acting goes well with subject and the technical quality is good. But it is not a picture one would care to see again.

"The Pulverizer."—One of those Pathe magic films which utilizes the fantastic to good effect, but, after all, it is a skit and does nothing else.

THE STAGING OF THE PICTURE.

It is astonishing to note how rarely the moving picture is accurately staged. It is easy enough to depict details as regards details of scenery, dress, furniture, etc. Only the other day we saw a great picture, the scene of which was laid in a distant foreign country, and yet the furniture in an interior scene belonging to American colonial days. Now this, as well as the anachronism pointed out in these pages, is an example of what is known as a glaring anachronism. How rarely the pictures are correctly produced, correctly lighted, etc. These are the very things that make the work of Mr. S. M. Jacobi, the art director of the Genuine Antique Shop, 34 East 30th street, New York City. The Genuine Antique Shop has retained Mr. Jacobi's services in a new capacity, which we think, should be of great value to moving picture film makers.

Mr. Jacobi, a trained artist and authority on artistic matters generally, has had wide experience in theatrical producing, and also in supplying the furniture, dresses, costumes and accessories for notable productions. The Genuine Antique Store possesses a unique collection of very beautiful paintings, furniture, costumes and related accessories, which it is willing to let out on hire to moving picture makers who are anxious to have their historical and other productions accurate in respect of accessories and costumes.

This is a very important point, as everybody who has the smallest regard for the welfare of the moving picture must realize. At the Genuine Antique Store you will find not only the Colonial period which is so common in France, but the very finest of furniture from France's Tavern, where George Washington met his officers, so that there is a good collection from which to choose. Mr. Jacobi has given attention to the moving picture for a great many years, both in Paris and New York. Besides being an artist, he is a trained photographer, and his services are available for the designing of studios for moving picture work and generally in the production of the picture with regard to its artistic presentation, photographic lighting, grouping, etc. We advise all to get in touch with the Genuine Antique Shop at the address given, either by mail or, better still, by a personal visit, for they will come out of their way to do the best they can, and with a feeling of envy for the treasures it contains—treasures that will look good in a moving picture.

"HALLBERG" INCANDESCENT LAMP ECONOMIZER.

A matter of much importance to users of incandescent lamps, especially for lobby and other lighting and for use in candle-power lamps which are used, is the "Hallberg" incandescent lamp economizer and new low candlepower lamp.

To give an illustration of the enormous value of this system, the following example may be given: A moving picture, or other theater, normally has from four to four hundred incandescent lamps in the lobby and sign. Assuming that 150 four-candlepower lamps are installed, the current consumed is 20 watts per lamp, or three kilowatts per hour for 150 four-candle-power lamps. At the 10c. rate, 30c. per hour is the cost for three hours per night and 20c. per hour is the cost for 20 hours per week. With the "Hallberg" system, the lamps would require only five watts each per hour, or a saving of about 75 per cent. on the bill. This would reduce the bill of $23.40 per month to $3.85, giving a saving on the current bill of $19.55 per month. Besides this saving, the light is white instead of yellow and more attractive.

The new economizer and lamps are ready for immediate delivery, and thousands of lamps are already in service, giving excellent satisfaction. Among the few important installations in the vicinity of New York we may mention William Willett, Jr., Rockaway Beach, N. Y.; E. E. Oates, Rockaway Beach; Wainwright & Smith, Rockaway Beach; Chas. Schilling, Rockaway Beach; United Electric Light and Power Co., and Hotel Astor, New York city.

FILM IMPORT & TRADING CO. IN NEW QUARTERS.

This week the effects of the Film Import & Trading Co., were moved to a handsomely appointed floor in the office building at 127 East 23rd street. The change in this firm, which includes the officers and most of the employees, even to the furniture, is so complete that there is little left except the title of the firm. The layout of the new offices has been well designed, occupying the entire floor, and in the rear the rental department has been taken care of in a specially designed space which permits the handling and inspection of the films with the greatest facility. Evidently this concern has taken a new lease of life.

S-CENT SHOW ACTORS STRIKE IN CHICAGO.

A strike and boycott by all union vaudeville "artists" against the Royal 5-cent theater, 232 North Clark street, the United Booking Agency, conductors by Washburn & Irwin, and Robert Friedlander, a booking agent, were ordered by the Actors' union. This, the first strike declared by the nickel theater performers in Chicago, was voted at a meeting of the union held in the Royal theater at 164 S. Wabash.

All union actors were ordered to keep away from the theater and from the two booking offices, whose managers incurred the wrath of the performers by failing to comply with the new rule of the union limiting the number of "shows" to four a day and eight on Saturday and Sunday.

The trouble arose over the cancellation of a contract made by George Yortzges, manager of the Royal Theater, with Business Agent F. E. Earnshaw, of the Actors' Union. According to Business Agent Earnshaw, Yortzges agreed to pay the scale of $20 a week for single performers and $40 a week for teams and overtime for all performances required of the actors over four a day.

"After Yortzges signed the agreement with us he went to the United Agency and to Friedlander, who promised to furnish all the talent he wanted at the regular scale, without overtime pay for performances above the limit," said Earnshaw. "Then he came back to us and ordered his contract canceled. The violation was reported to the union, which was in session, and the strike and boycott were ordered."

NOTES OF THE TRADE.

The Buffalo Film Exchange has removed from 13 E. Genesee street to 272 Washington street, increased business requiring more commodious premises. Phone numbers: Bell, Seneca 91; Frontier, 2778.

** * *

We desire to call the special attention of our readers to advertisement in this week's issue of the Noveltv Slide Company's special Fourth of July slides. This concern makes a feature of special slides for all events, and their work is of the very highest quality.

** * *

The Eagle Film Exchange is said to be one of the largest buyers of independent films, and the steady increase in their volume of business commends their policy.

** * *

Bill Steiner, he of the Imperial Film Exchange, has increased his standing order with the manufacturers. This does not mean that he is cutting back his Films. But, then it is said that this exchange is the largest buyer of any, compared with their share of the rental business.
THE MOVING PICTURE WORLD

VOLUME IV

January-June, 1909

Edited by
J. P. CHALMERS
THOS. BEDDING. F.R.P.S.

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING CO.

125 EAST TWENTY-THIRD STREET, NEW YORK
THE MOVING PICTURE WORLD

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NOTES OF THE TRADE.

Decatur, Ark.—J. B. Stoneburner will erect an air dome theater here.

Wadena, Minn.—Dr. I. B. Kenny has disposed of his moving picture business to J. W. Nix.

Quincy, Ill.—Peter Jacobs has opened a new nickel theater on Hampshire street.

Buffalo, N. Y.—Charles Holzinger will build a moving picture theater at 1439 Genesee street.

Bridgeport, Conn.—J. C. Bostock has leased the Smith's Theater here and is now in charge.

Ramsdell, Mich.—George Fletcher has opened a new vaudeville and moving picture show here.

Omaha, Neb.—The London Theater Company has opened a new moving picture theater at 2211 Cuming street.

Rock Port, Mo.—L. E. & C. B. Rundle are making arrangements to reopen their moving picture theater here.

Louisville, Ky.—The Walnut Street Amusement Company has taken out a permit for the erection of a three-story theater.

Winfield, Kans.—"Big" Kelly and U. S. Apple have bought the Electric Theater of J. Y. Haskell and taken possession.

Urbana, Ill.—Samuel Katz, of Champaign, has purchased the Theatorium here, on Main street, and has taken possession.

Ottawa, Kans.—Mrs. Burris has purchased the interest of her partner, Miss Pearl Chiurmers, in the Yale moving picture theater.

Longmont, Col.—F. W. Dann, of Loveland, has purchased the Dreamland Theater here, from Mr. Schooley, and has taken possession.

Roanoke, Ind.—J. B. Weidgenant, Charles Hart and Ed. Pape are making arrangements to open a new moving picture theater here.

Baltimore, Md.—George E. Ruppell has taken out a permit for the erection of a moving picture theater at 2820 West Pratt street.

Chillicothe, Mo.—Mr. Dickson has opened a new vaudeville and picture theater in the Strethow Building. It is known as the Dreamland.

Ravena, Neb.—Dr. Albert Gehrike has awarded the contract for the erection of a new moving picture theater here to George Roberts.

Saginaw, Mich.—Mr. A. M. Frazer will open a new moving picture theater at 516 Potter street. It will be known as the New Nixon.

Marquette, Mich.—Charles B. Clifford, of Sault Ste. Marie, has bought the Bijou Theater here from C. A. Crimian and has taken possession.

The Brooklyn Film Exchange has removed from 1432 Myrtle avenue to 138 Stanhope street, Brooklyn, N. Y. Telephone, 3635 Bushwick.

Chillicothe, Mo.—H. H. Dickson, of Adrian, Mich., has leased the Strethow Building here and will install an up-to-date moving picture theater.

Fort Pierce, Fla.—L. Holman has awarded the contract for the erection of a new electric theater to be located on Pine street, to L. L. Bellamy.

Philadelphia, Pa.—Edward Fay & Son are estimating on plans for a moving picture theater, to be erected at the corner of Broad and South streets.

Baltimore, Md.—Theodore Doukas and George Konstant have decided to erect a new moving picture theater at the corner of Fulton avenue and Francis street.

Ridgewood, Brooklyn, N. Y.—A new open-air moving picture theater is being fitted up with a capacity of 500 at Cover and Palmer avenues under the proprietorship of Mr. Fisher.

Chicago, Ill.—The Apollo Theater Company has been incorporated with a capital stock of $10,000, to operate moving picture shows. The incorporators are William Wilhartz, Jacob Ringer and Max J. Stein.

Abolishing the "IF"

The "IF" the Independent have the goods", was abolished long ago. If you have seen our

Independent Service

you know it. If not you had better write us, right away. We can give you up-to-date service at very reasonable prices. Exclusive features.

Motion Picture Supply Co.
Cox Bldg., Rochester, N. Y.
Write, Phone or Wire
THE SONGS.

The songs of the week have been of an unusually high order of merit, and the illustrations accompanying them have been up to the standard of the songs. "Take Me Up With You, Deere," which was illustrated by De Witt C. Wheeler, was one of the best in several weeks. Mr. Wheeler produced some novel effects in his slides, showing air ships sailing among the clouds, which ranks them among the best slides of the season.

Songs illustrated by A. L. Simpson, Scott & Van Altena, Harris & Co., and Lacy have been among those sung during the week and the pictures have been exceptionally good. Perhaps this is due to the fact that they have had better material to work with; perhaps it is some other cause, but whatever the cause is, it is no question about the improvement in the quality of the songs and the illustrations, and this feature will appeal to managers.

Although this is adequately illustrated is a great addition to the programme. One of the past few weeks warrants the belief that managers will no longer have difficulty in securing good songs sympathetically and attractively illustrated. They cost no more and their drawing power in a programme is that much greater.

THE LECTURES.

One sometimes wonders whether it is advisable to split a lecture into six parts and distribute it through the week. The reasons for this may be two. One is the lecture is perhaps too long to be delivered all in one day, and the sonorous lecturers alone would more than fill the programme. The next reason is that possibly someone who has part of a travelogue, as they are called, will come back for the lecture part; but under most circumstances this would have no weight. Comparatively few come back the second day, though a good many will come back at some time during the week.

A well illustrated lecture always seems to please best. One last week at Keith's entitled "Log Driving" was exceptionally interesting and exceptionally well illustrated. It was just long enough and the interest of the audience was held throughout. This would seem to indicate the taste of the average audience. And perhaps it furnishes a hint for other managers in making up a satisfactory programme.

CORRESPONDENCE.

IF A BOARD OF Censorship, LET IT BE THOROUGH AND NATIONAL.

New York, June 22, 1909.

Editor The Moving Picture World:

Dear Sir,—On such occasions as Lincoln's birthday, Washington's birthday, Fourth of July, and Christmas, the church workers and school board members, composing our New York Board of Censorship, make long and patriotic speeches, in which they never fail to show the great influence these citizens have on the lives of the greatest men who made of this Republic one of the greatest nations.

It is true that all the men who, as Washington, Lincoln, Garfield, McKinley, etc., loved and respected their parents, their employees, their fellow citizens, their country and their flag, men who have the sense of duty, men of real patriotism.

On the other hand, the men who do not respect their parents cannot respect their families, less their employers and fellow citizens, and have no use for their flag, except to use it as an advertising sign. You do not find the deeds of these men recorded in the books of our national history, as such deeds are the ones that remain in history.

The members of our New York Board of Censorship seem to have a double policy. They pass and accept moving pictures teaching the reverse of what they are preaching in their patriotic speeches, and this under the excuse of strong moral lessons.

One of the accepted films shows us an unnatural son. The old man turns his property, including a saw mill, over to a son. This son takes charge of the estate, and, because the father is not well enough to direct the natural order of things, throw him on the floor and rob him. When the old father is deprived of his saw mill, of his estate, of his home, of his savings, etc., the son calls up the poor-house warden to take the old man.

I fail to see any strong moral lesson in this film, but I see a very deplorable lesson; and, if our young generation is taught to ill-treat and rob their parents, Washington, Lincoln Grant, Garfield, etc., will have no successors to continue the national history of this glorious Republic.

It is time that our New York Board of Censorship should be called down on a number of films which should not have passed through their eyes.

If you are interested in a movement to establish a liberal, fair-minded and honest board, to take the initiative of the manufacturer and the exhibitor, as well as the public, I will be pleased to have an interview, and will show you several papers on the question.

I am informed that the present New York Board of Censorship is trying to influence some new blood in their organization by having their meetings in the hotel. Let it be known that for a national association to be formed, and we should be ready to join them. Besides, all other branches of the business are organized, and we certainly should be. Dothan is a noted city for illustrations, but they and most other producers have not become a noted success. This city, which is composed of fifty or sixty people as there are any where, will welcome you and entertain you royally. Kindly let me have your views on this matter.

Respectfully,

H. J. Mores.

Electric Theatre, Dothan, Ala.

DEFECTS IN FILM PHOTOGRAPHS AND THEIR REMEDY.

[From the Photo-Miniature.]

Uneven development, with patchiness of density, is probably caused by the films not being kept moving in the developer. Light bands down the centers of the films may be caused by allowing the film, during development, to float on the top of the solution instead of evenly immersing it all over. Circular spots lighter than the surrounding portions are caused by air-bells forming on the emulsion side of the film. To prevent these and the previous defect, keep the films on the move during development. Yellow stains in the clear portions of the negative indicate that (1) unfiltered silver, (2) the use of caustic (potassium hydrate or sodium hydrate) in the developer. In the first case a film with a slightly acid fixing bath, in the second try reduction in Farmer's solution—hyposulphite of sodium and water, to which may be added a little potash, to prevent the potash have been added. Reddish-brown stains on the film when dry are probably caused by exposure of the film to white light during fixation; remedy, Farmer's reducer, as before said. Frilling of the gelatin film is caused by too high a temperature of the solution (which should not exceed 60 degrees to 65 degrees Fahr.) or excessive quantities of caustic alkalies. Uneven fixation resulting in circular marks on the film is caused by the film not having been well immersed in the hypo solution. Scratches and markings in the film may be due to rough handling of the films in the solution and developing too many at once. Adhesion of the films during drying will cause the gelatin to become gummed, the gumming is separable, with sufficient space between them, in a room where there is a good current of air. Pinholes are caused by dust on the film during exposure or development. Bubbles are caused by air in the developer or fruit upon it, or by uneven flowing of the solution. Fog on the films may be due to an unsafe dark-room light, a defective camera, over-exposure, forced development, or to improperly kept film. Patches of uneven density on the films are frequently caused by using a rapid action developer and by placing a number of films in one dish. Slow developers are preferable for the work.

SITUATIONS WANTED.

At Liberty—Moving picture and vaudeville theater manager; 6 years' experience. Address, Farmville, Va., The New Moving Picture World. Consider any position in the East or central part of the country. Could furnish limited capital for good enterprise. A. W. Thornew, care New Senate Hotel, Johnston, Iowa.

W. F. Tennis, 61 East 4th St., New York City. Experienced operator; willing to go out of town as helper.


TO ALABAMA EXHIBITORS.

Dothan, Ala., June 12

Let us get together and organize an association of exhibitors for our State. The other States are organizing, and we should not be the last to fall in line. We would be in better shape to compete with the moving picture business, for a national association to be formed, and we should be ready to join them. Besides, all other branches of the business are organized, and we certainly should be. Dothan is a noted city for illustrations, but they and most other producers have not become a noted success. This city, which is composed of fifty or sixty people as there are any where, will welcome you and entertain you royally. Kindly let me have your views on this matter.

Respectfully,

H. J. Mores.

Electric Theatre, Dothan, Ala.
Anti-Trust Film Co.

Very Latest and Best Motion Picture Films for Hire

All Makes Motion Picture Machines

ANTI-TRUST FILM CO.
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Just the thing for the Summer Months

START A

Baby Show at Your Theatre

Get the mothers interested you'll be surprised at results

This Attraction Will Jam Your House

Write us at once; we'll tell you how

NOVELTY SLIDE COMPANY
221 East 53rd Street :: New York City

Dissolving Effect for Single Stereopticons

Simple and rapid in operation. Slide is removed and new slides set in place automatically by one operation of the lever.

The Ingento Dissolving arrier changes slides with remarkably dissolving effect almost equal to double stereopticons.

Change of slides is made in a fraction of a second. Made in two styles.

No. 1. Made entirely of brass and is handsomely nickelplated $5.50.

No. 2. Made of polished mahogany with nickel trimmings $5.00.

Ask Your Dealer or Write to Us

BURKE & JAMES - Jackson Blvd. and Desplaines St., Chicago

SONG SLIDES

The clearest and best colored slides on the market

$4.00 per set, cash with order or will send C. O. D.

What about a Baby Show?

We have arranged more Baby Shows than any other slide maker. Just try it and the result will surprise you.

Try Our Slide Renting Service

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The Premo Co.
934 Arch St., Phila., Pa.

FILMS FOR RENT

Special Low Rates for Summer Season

Sterling Film Company
32 Union Square, New York

Simpson's Celebrated Song Slides

The Finest Made. $5 per Set
All of the New Song Hits.

A. L. SIMPSON, 113 W. 132 St., New York City

SONG SLIDES

PEERLESS SONG SLIDES

THE KIND THAT ALMOST TALK

Ever Imitated. NEVER EQUALLED

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Full line of ANNOUNCEMENT SLIDES

SEND for SPECIAL PRICE LIST

Set of 20 plain. $4. colored. $8. Set of 20 plain. $7. colored. $14

NORTH AMERICAN SLIDE CO. 137 W. 8th St., Philadelphia, Pa.

SONG SLIDES

ILLUSTRATED SONG SLIDES

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58-60 WABASH AVE., ROOM 614
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FOR SALE

Lantern Slide Manufacturing Business for sale.

Steadily increasing business. Good reason for selling. Will stand close investigation.

Price, $1200

Slide Manufacturer, care of Moving Picture World

Curtainyline —— Curtainyline —— Curtainyline

FOR SALE

Films From All Manufacturers In Almost Endless Variety

Some Great Bargains Send for Lists

CRESCENT AMUSEMENT COMPANY, 30 East 23rd St., New York, N. Y.

We buy Machines and Films. Must be in First-Class Condition.

We do not handle "junk." Let us tell you what Curtainyline is

Curtainyline —— Curtainyline —— Curtainyline

SITUATION WANTED.

Experienced operator; can use gas or electricity. H. Diamond, 24 Avenue A, New York City.
The Edison Kinetoscope
And Edison Films
are essential features to a safe, attractive and profitable motion picture exhibition
If you do not have an Edison Kinetoscope, ask your Exchange to send you a catalogue and tell you about its merits. If you have a Kinetoscope and not the Films, ask your Exchange to include Edison Films in your service.

All Edison Films are approved by the New York Board of Censorship, a Board that has been organised to improve the character of the motion picture business. If you are a motion picture exhibitor and your name is not on our mailing list, send us your name and address and we will mail you a bulletin giving detailed descriptions of our new films. Write requests on your letter head.

Stories of the Films.

BIographies COMPANY.

THE WAY OF MAN—One of the most interesting máxima is "Beauty is only skin deep," for we all know that appearances are everything and the expression "Pretty is as pretty does" has already proven itself to be a hit for the sake of the woman. The very face of man's delusion has been exposed by the new Edison film, "The Way of Man," which tells the story of a beautiful woman, her love, and her subsequent marriage in a novel and interesting way. The film is a masterpiece of cinematography and a revelation to the world. The Edison Film Company, under the direction of Thomas A. Edison, has produced this film in a way that will make it one of the most popular films of the season.

LENGTH

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THE WORLD KIN

A drama of childhood showing that in spite of the differences in stature, children are much the same. The picture also shows that in time of need the rich child is a friend indeed.

LENGTH

The film is a masterpiece of cinematography and a revelation to the world. The Edison Film Company, under the direction of Thomas A. Edison, has produced this film in a way that will make it one of the most popular films of the season.

AN AFFAIR OF ART

A merry farce descriptive of what happened when Mr. Dobson attempted to carry home in person, an enormous painting. His jessions from trolley cars, subway trains, stages, cabs, etc., and the final destruction of the picture while attempting to hang it, make up a lively subject.

LENGTH

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A FASCINATING STORY

A WONDERFUL LESSON IN PATRIOTISM

The greatest war scene ever staged. An engagement between imposing frigates at sea. The quarter deck and the great guns during the nerve tension action. The battle lust and the roar of conflict. "Old Glory" nailed masts and shell and to the wave to mass. Scenes, thrilling and dramatic interest without a parallel.

A magnificent play, splendidly acted, leading up to a dramatically powerful climax that will bring cheers from any audience.

The film you must have and have early. Your patrons will discuss it in their homes. They will advertise it where they work. It will bring them to your face in their theatre.

LENGTH

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THE NECKLACE

The necklace is the symbol of the most ridiculous and contemptible vice—the vices of affection and common town. Vanity is often called pride, but it is not, for pride makes us esteem ourselves, while vanity makes us desire the esteem of others, and pride is uplifting, but vanity is its own foe. Miss Louise Leroux was one of the most beautiful and fashionable young women of the city. She was a beauty, with an error of destiny, into a family of clergymen, and after a year of marriage, holding the position of a lady of leisure, a young, unsteady, inconstant, imploring for all their privileges and luxuries, she went over her last. John was a high-minded, educated husband, whose love was for his wife's happiness, and when Louise was a dragoon's wife, still more so, and John, her husband, went home and left for the army, for she who stood for her glasses never faltered; for she who stood for her glasses never faltered; for she who stood for her glasses never faltered; for she who stood for her glasses never faltered; for she who stood for her glasses never faltered; for she who stood for her glasses never faltered.

The film is a masterpiece of cinematography and a revelation to the world. The Edison Film Company, under the direction of Thomas A. Edison, has produced this film in a way that will make it one of the most popular films of the season.

OTHER SUBJECTS FOR NEXT WEEK

RELEASED JUNE 29, 1909

PARTED ON THEIR HONEYMOON—A Comic Fantasy of Childhood

LENGTH

The film is a masterpiece of cinematography and a revelation to the world. The Edison Film Company, under the direction of Thomas A. Edison, has produced this film in a way that will make it one of the most popular films of the season.

HE WOULDN'T GO UNDER A LADDER—A Tract on Superstition

LENGTH

The film is a masterpiece of cinematography and a revelation to the world. The Edison Film Company, under the direction of Thomas A. Edison, has produced this film in a way that will make it one of the most popular films of the season.

EDISON MANUFACTURING CO.

MANUFACTURED IN THE FAMOUS MATERIALS

564 Washington Street, Boston Mass.

The Moving Picture World

EDISON MANUFACTURING CO.

THE MAN WITHOUT A COUNTRY.—"Breathes there a man with soul so dead who never to himself hath said, This is my own?"—Shakspeare

It was Scott's immortal lines that are said to have inspired Edward Everett Hale when he wrote his celebrated novel, "The Man Without a Country." The patriotism being strengthened and his heart beating jovially next he chances to see his country's standard flitting in the air.

Though the adaptation from the novel, a book known to all, and especially to readers from coast to coast, this new film has been freely made, its theme has been changed. Here we have a story of the gun flag under every scene. No one can see it without a feeling that the picture does the pictured drama locate a nobler, higher pattern of the record. He was not spared to make the production notable and worthy of its legends. The scene depicting the deck of an old time frigate during the war is a thing of beauty and of interest. It is placed on a rank, in point of fidelity to actual conditions and action, which no film has rivalled, and the actors are notably worthy achievements of the film maker's art.

LIEUTENANT J. G. WINTHROP.—"I amac—cessed of selling the plans of a new piece of ordnance,"—Shakspeare.

He is tried by court-martial and condemned to purgatory. The appraiser injustice of his trial sits him to moment and applies the gun flag under his head, hopelessly declaring he hopes he may never see or hear of him again. The court-martial alters its sentence and grants his wish. He is dismissed the service, the gun flag and placed in permanent banishment aboard.

He wanders near where the docks of an American frigate is anchored, see some American sailors from possible death at the hands of another. He is taken aboard the ship, having sustained injuries himself, and is accused of being the enemy. He wants to fight, but he has been recognized for a Southerner and is carried away the standard; with a wild about he leaps the gun flag and dashes to the enemy lines. Up he goes midst shot and shell, up and up—no pursuit, no man, no masthead, where he listens the gun flag just as a shell is a hair's breadth off. He has redeemed himself. The officers and men stand in acknowledgment of his valor to his dead body. Length, 1,000 feet.

PUBLISHED ON THEIR RETURN.—"They found themselves in love by the sea shore, the pouting of the surf was the accomplishment to Cupid's moonlight. Fresh, fragrant, strong grew their love. Communon over the ice cream at a social function increased the ardor and then at last, at last, before him stood one garbed in the cloth and listened capty to the words of the ceremony, responding eagerly to the questions. But the words of the ceremony were husky, and their love was hasty and vigorous, stepped between and parted them.

Not for long old fate stand between them, how- ever. With lover's cunning they met again and soon, with the aid of wine and the seclusion, peace and safety of that lover's ely- sium, they showed for each other. A trusted friend who had accompanied them stole away with them. In the honeymoon of eternal bliss ended in—resounding separations.

Spanks, certainly. The eligible were blessed eight years. Nobody but a fool have right good will for their childishness.

The marriage was a handsome one of their mother's doing. The bride was a beauty, the girl, the preacher, was a lad of six attired in min- isterial vestments. The b vessels of the ceremo- ny took the thing seriously, but to the spectators the entire story is entertaining from start to finish—the elopement in a cast drawn by a goat with a door in the boot behind it. He WOULD NOT GO UNDER A LADDER.—"Shakspeare's masquerader, the bustling real estate salesman, and with good rea- son. Hard-headed though he was about everything else, a peculiar affection left about superstitions. If there was a belief of a supersti- tion in the minds of this or that spirit of the ward or in the very walls of the house there was this unswerving belief that that cost him his first position in Pennsylvania.

Connected with the rival realty dealer was another bustling salesman known as Jim Pickens. It was absolutely certain he was married. Some time after Sam and Sam and when Sam landed a particularly ple- asant looking house for the house and lot was Jim was after the pair like a dash. This was the beginning of the wonderful and amusing deal. If it hadn't been for Sam's ideas about walking under ladders. When he dodged the first one, and it was a low one to avoid with Sam's number. Jim seized the opportunity to begin conversation with the company of us, and another led to a walk under a ladder, and the company was to have been ended, but another ladder caused him to walk around while the customer calmly passed under it. Again Jim embraced his opportunity and in the argument Sam was at once a stronger, leading a horse to appear; straighten his back with the irate gardener, Jim and the conversation not away. Again and again superstitious worked to Jim's advantage and in the end Jim secured the business and was off to the scene of his next adventure and in his rage ran out, found a ladder leaning against a wall. He walked under it, and the customer was to remain. The deal was dead within him at least. Length, 305 feet.

ESSANY FILM MFG. CO.

THE TRAMP STORY.—There was never a more picturesque character in all the world than the tramp. It is a story of characters and coming and goings, and his occasional visits at one back doors often excites the desire to inquire of him: Who is this fellow?

This motion picture story, "The Tramp," tells the tale of an American tramp, a story that has been made by Joe Brown is a jovial, good-natured blacksmith in a small town in the Lehigh Valley in New York, is visiting a young girl who is born in the family of a sweet-faced girl of sixteen. They are living happily together, and with careful saving and hard work, they have made a little home being the prettiest girl in all the valley is courted by many men, but none so well as the tramp. Brown is busy at work at his forge one day when he happens to look up and see the girl walking down the street. The horse has lost a shoe and during the replac- ing of another, Nellie appears on the scene. The young man, in a tramp, and after several years' search encounters him in a barrow. Here the village children dance, and the transfiguration leaves happier for having obtained the long-for revenge and the fulfillment of his oath.

It is not for the heart to describe all the incidents which happen to him. It is splendidly staged and cleverly acted, and the actors are no longer fairies, but are men and women of the present day. Length, 750 feet.

A CASE OF SELTZER.—A young dude heuristic upon a mission to a girl who is passing and missing her own affairs. She turns him down coldly, but he does not allow himself to be repulsed by her. Finally she breaks away from him and rushes around the corner where her friends are playing cards. She tells them of her episode, and they all desire to buy seltzer because they can give the flirt a reason. One of the boys dressed in the girl's clothes, and the rest of the boys seltzer simulating things to the young man's appearance.

He arrives and when they come out, and the masker thinks the boy dressed up is the girl. He tries to get rid of the substitution, but he tries even harder to force his attentions upon her.

The boys with seltzer bottles now rush upon the scene with the man in feminine attire belabors the woe. "A masker with a parasol.

The masher gets all that is coming to him, and the story ends happily. It is worth while to see the severe lesson they have administered to the impu- nate young man. Length, 250 feet.

GAUMONT.

SAVED FROM HUNGER.—An elderly lady has as her boon companion a pet dog. The visit of a grandaul causes the woman to lavish her at- tention on the dog. The lady is poor. One day the dog to seek vengeance on the boy and be worked down to his house. This is done by playing a lighted lamp and causes a fire. When the mis- fortune overtook the house all was excited and worried lest the boy suffer harm. The successful search was made, and the lad was found in time, this puts him in favor and he is fairly idol- ized for his brave act. Length, 433 feet.

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S L I D E S
of Highest Quality

LATEST SONG SETS

"That's Why I Love No One But You"
"Molly Lee"
"The Flag That's Yours and Mine"
"My Wiles Gone to the Country"
"Hurrah! Hurrah!"
"When the Woodland Flowers Bloom in the Spring"
"Isn't that Enough for You?"
"Oh Iting"
"Wedhead!"
"I Love My Wife, But Oh You Kid"

High class slides made and colored to order from prints and negatives.

Scott & Van Allen
59 PEARL ST., NEW YORK CITY

Get Your Summer-Service From
Italo-African Film Exchange
138 3rd Avenue
Phone 2775 Stuyvesant

FOR SALE
25 REELS OF FILM IN
A No. 1 CONDITION
Write
E. R. G., P. O. Box No. 40, Harrisburg, Pa.

Position Wanted
Experienced manager wants position, understands business thoroughly. Address
R. W. Room 307
32 Union Square
New York City

FOR SALE—1,000 feet rec of film released up to May 1st, $30 to $50 per reel; Pathé's gas making outfit $50; new Model B gas making outfit $80; Edison machines $50 to $600; $100 over-land living wagon $500. Will buy film, Passion Play, machines.

FOR RENT—4 reels of film, 3 sets of song slides $10 weekly.
H. DAVIS—Watertown, Wis.

CHEAP
Steel Frame
Theatre Chairs
ABSOLUTELY
Non-BREAKABLE
Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs Also Selling for Out
of Door Use.
Address Dept. W.

Latest Song Slides. Moving Picture Supplies
First Class Independent Film Service
NEW JERSEY FILM RENTAL CO.
F. PENNINO, Mgr.
Main Office: 214 Sixth Avenue near 14th Street
Branch Office: 11th Bower Street, Jersey City Heights, Tel. 4900 R Jersey.

 bhutan Roni di proprietà di locali italiani, di recarsi personalmente in uno dei detti uffici, onde egli darà piena estensione su ciò che riguarda fatto di figura ed altro.
The next morning the girl goes out, her guitar in her hand, to earn money by singing upon the highways. Her unusually fine voice as well as her appearance attract attention and money is showered upon her. An old lady in an electric broomstick shawl and a cap greets her with a laugh as she hands her her visiting card and invites her to call. She is the old lady's cousin. The young lady, overcome from lack of nourishment, takes the gift and finds herself in her possession and as the people think this is her mother, she begins to be looked upon as the daughter of the old lady where she is well taken care of.

Ten years have passed. The young lady has become a famous opera singer while the composer is on the threshold of fame. The old lady's cousin has turned down all the managers. He has no money to buy a dress and is turned out of his room by the heartless landlord. At this time the famous opera singer reads in the paper that although the composer has received the highest reward, his opera will not be presented, but another will be the feature of the next operatic season. The name electrifies the opera singer. She writes to him at once. She has decided to return to the town where she lived many years ago. She quickly calls up the manager of the opera house and tells him that she will not sing except it be the leading soprano in the composer's opera. She receives the promise of the opera being presented and agrees to bring the glad tidings to the young composer for whom she searched in vain so many years. He in despair had stuffed up the crevices of doors and windows and turned on the gas to do his deadly work. She calls for assistance. The door is broken in and the composer found nearly lifeless. He is quickly revived. Exasperated and disappointed he seizes the arm of the two ladies. He saved her life, but he had not the same tragedy to him. From the love light in her eyes it must be the one he longed for. He  will make his opera a grand success. Length, 686 feet.

**SAVED BY HIS SWEETHEART.**—A rejected lover of the Kinder break, and今日头条, John, son of the lady, has a boat and hires two crews in company with which he lays men down, but here is his sweetheart's house. They strike him down and thinking they had killed him, throw him into the river. In her dream, the sweetheart sees the outlaws coming, and jumps to the window in time to see the lover, whom she elucidates to seek for her lover. They find him drowning in the river and save him in the nick of time.

Now they go after the villain, whom they capture after many exciting incidents. He is identified by the convalescent and sent to jail. Length, 440 feet.

**THE APHORISTIC CURE.**—Grandma suffers very much from rheumatism. Incidentally he reads in the paper that Professor Williams demonstrates his new hypnotic cure by which to cure rheumatism. He at once visits the Professor, who applies his cure to Grandma. Just then the Professor is interrupted and called away. The hypnotism works and Grandma begins to run. The next day she tells them he has gone, he has chased her away, and even though he calls the old of numerous people they are not able to find him.

After the fastest chase ever seen in moving pictures Grandma reaches her home. He cured of his rheumatism, but, oh! what a time he had. Length, 325 feet.

**THE OYSTERMAN'S GOLD.**—The day's work has been most successful as the heat returns naturally. Flowers in the wharf the outlaws reach for the entire load. He puts his gold in a box and starts on his return that it is too severe for the transaction and decide to get possession of the outlaws gold.

They follow him and high upon a cliff they attack him. There is a fierce struggle between the outriders and one of the old ladies knocks away which is in a clench the other pushes the two down the rocks, where he finds them afterward. He takes the fisherman's gold and runs away, and is haunted by the dead man whose warning he continuously sees before him. His guilty conscience makes him go to the country. The young man jumps into a watery grave. Length, 720 feet.

**MARY JANE VISITS HER COUNTRY COUNCIL.**—Mary Jane, the young lady, goes to the country. The country cousin takes her to the fair. The cousin has a good time, to the great surprise of the young lady. After returning home the country cousin repeats the trip and Mary Jane imagines the country folks. Mary Jane, however, never again to accompany her country cousin. Length, 200 feet.

**THE ARMED MAN.**—The service begins on the porch of his house. Colonel May spits his daughter hand in hand with a young West Coast kid. He  sends the girl into the house and tells the boy mercy and forgiveness. Hardly has the rebel returned to the barracks when he is noticed that, owing to his high standing and his being a captain, he has been appointed to a captaincy in the Engineer Corps. He goes at once and orders the bivouac and goodbyes; as a captain he is sure the Colonel will not refuse him. They enter the house and Colonel in the garret before an army court looking at memorials of old days. With their faces deformed by a scar. Among his treasured relics is an old flag which accompanied him through many battles. It is this flag the levers takes, and in hand in hand, they ask father for his blessing. His face becomes flooded in anger as he sees the young man again.

The young Captain presents his diploma and asks for the daughter's hand. Colonel May at last consents, saying, "It was not right that I should refuse the pledge of the old flag," thinking of his own young days when he had exchanged his military sword for the hand of his dear departed. Length, 930 feet.

**PATHE FRERE.**

**WESTERN HERO.**—An interesting and thrilling incident is the frontier life in the early days is cleverly portrayed in this film which gives a true representation of the Indians terrorized by the Indians, causing the settlers to be kept on the lookout on all times to be equal to an emergency at all times. In the first picture we see pretty Marley, who is betrothed to two young men; one of the pair, Bill, is a great creature who forces his marriage on the girl, only to meet with a cold rebuff. The other youth, Harry, is an army officer and stands in high favor with the girl and her father. The latter, who is a typical old settler, is noted for his skill in handling a rifle and was escolared by his fierce hours scouring through the mountains hunting. Bill is so persistent that he tries to win the love of Marley who is forced to call upon her father to protect her from her unwelcome attentions. Bill makes a journey and unreasonably orders Bill away from the place. Bill is so enraged that he goes down the Indian camp he forms a scheme whereby he will deliver up to them the successful lover, who is a hated enemy of the red men.

In the third picture, which is called to another settlement, and taking the mail coach, bids his sweetheart good-bye, and is out. As the coach starts on its journey the Indians keep a close lookout and follow it until it reaches a desolate spot, where one of the savages himself goes round the road which brings the coach to a sudden stop and discovers that the Indian has been injured. Immediately the red men start and attack the coach, killing the driver and taking Harry prisoner. Marley's father, who happens to be hunting with the party, killing down the hill he drives his lasso over two of the Indians, and before they have time to protect themselves, he shoots them both. Following the savages as they trail along, the old man manages to muc them down until he finally liberates his friend and returns with the mail coach safely.

**BROKE AGAIN.**—This clever comedy which is full of droll humor, shows the care-free manner in which the students of the Latin quarter live. One day their coachman, who has received 10,000 cent Admissions Tickets for the American Film Service. Length, 410 feet.

**THE RECKONING.**—The returns is a true story of the young man who has reached the limit of his allowance and finds himself unemployable. He finds that the local hardship is not for his relatives as has lost faith in him and positively refused to aid him in any way, and when he breaks the news to them it has a most depressing effect on them. The young man then sees a way out of the difficulty: He invites all the boys up to his room, where he tells them about a trick in which he is to be a part. The friends, after seeing the young man's messages to the newspaper, he pays the young man a few dollars in their honor and they are able to have a good time. The young man then rescues the young lady and is given the room to rest in. He is then able to enjoy the beautiful scenery.

**THE BOGEY WOMAN.**—The bogey woman is an enemy of all the children, for she has the power to change them into various creatures, which she stores up in her garde. One day while playing the children of the neighborhood start out and in their travels play at peek-a-boo. The little boaster is visited by a fairy queen who gives him a wish and gives him a black spot on his arm. The children go on their way, but the bogey woman gains the power of the magic wand. Finally comes to a fountain where the child sees some of the magic wands which
THE NEXT

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...

**FUN WITH A MAJIKIN.**—A couple of art students

students suddenly discover that they are without enough money to make their way through the city.

in a strange city, they are at their wits end trying to find some food. They decide to try to look for food without having to pay for it. Suddenly one of the students spots a young man cooking on the street, and he

meets him, and they decide to try to find food. In the studio they have a majikin which they use as a model, so, after<div>

**BOO-TAUGHT HYPNOTISM.**—A young fellow reads an advertisement in the paper, stating that the house of Dr. Wright, hypnotist, is hiring people and studying the rules prescribed in Dr. Wright's book. He goes to the office of the hypnotist and is asked by the hypnotist's assistant to demonstrate hypnotism. The assistant explains that the hypnotist is at the

search for people who are suitable candidates for hypnosis. The young man agrees to try, and he is hypnotized. While in the hypnotic state, the assistant tells him to imagine a scene, and the young man imagines a scene in a city.

The assistant asks the young man to perform a task, and the young man does so. The assistant asks the young man to stop hypnosis, and the young man is brought back to his normal state.

The assistant then explains that the young man has been hypnotized and that he has performed the task successfully. The young man is able to recall the scene he imagined and is impressed with the power of hypnotism.

**AN INSPIRING SUNSET.**—A picture of a horse and rider is placed under a branch of a tree. The rider is on the horse, and the horse is standing in the sunlight. The rider is wearing a hat, and the horse is wearing a saddle.

The rider is looking at the sunset, and the horse is looking at the rider. The image is very inspiring, and it shows the beauty of nature.

**DETERMINED WOER.**—A young woman who is in love with a man who is in jail. She decides to visit him and help him escape. She goes to the jail and talks to the guards, and she is able to convince them to let her in. She goes to the cell where the man is held, and she tells him about her love for him. She convinces him to escape with her. They escape together and are able to stay together.

**SELIG PHYSICIAN.**

**BEN'S KID.**—The boy who was the most devoted man in Wolf Hollow, partly because he was quarrelsome and occasionally, partly because he was loved and respected by all. He was the first to reach the camp, and for whose sake it tolerated Buck. At last, when they were ready to leave, the boy gave his courage to endure the hardships which otherwise would have been too much for him.

The opening scene of the story shows a boy in Wolf Hollow, who is a young hero. He is known as the "boy who was the most devoted man in Wolf Hollow." He is loved by all, and he is the first to reach the camp. The story is about his journey to the camp, and how he is able to endure the hardships. The story is written in a poetic style, and it is a classic story of adventure and courage.

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metal Back, whose horse, already worn out from the battles, refused to continue. He was thrown into the air and settled down about his neck, then was cut down and his back broken.

A letter written a year later to the Judge tells us what they did to Back, while the pretty young girl, in her grief, assumed his voice. She asked the kid by allowing Judge Hush to tie the knot, and the horse was tied to the tree.

We find the subject of our picture at the age of about 20 years, and of course he was a splendidly formed young man, yet he was able to surround with glamour.

Preparations for war were begun and at the death of the President, the army was moved to Washington. We find him at Fort Duquesne in 1757, and it was there that he was probably killed from the prevailing conditions of the time, endeavoring to repel an attack of the French from Fort Duquesne. He is said to have surrendered at Great Meadows. Shortly after this Washington was elected to the Pennsylvania legislature and was sent to the House of Representatives.

Washington's knowledge of the country and the mode of warfare, suggested to him the superior qualities of the British soldier and he determined to train a new army. He was not a man to be content with less, and was not satisfied with the results of this new army. He went to work with a will and obtained a commanding position in the military career of Washington as a British soldier.

To his credit must go the fact that he was a great lover of life, and that he never failed to do his duty, but always kept himself in the best condition.

Washington was a man who never failed to do his duty, but always kept himself in the best condition.

TO THE EDITORS OF THE \AMERICAN SEAMAN.\ 

The following lines are inserted in a letter from a man who has been a seaman for many years:

Washington's marriage in 1759 was the means of a General Congress, at Philadelphia, where the foundations were laid for our mighty nation. Congress sent for a carriage, where the leaders of the Congress met. Congress was an impressive sight, and the women present were adorned in their best attire.

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We next see the Mexican leaving on horse with child riding at break neck speed, followed closely by the Indian. Arriving at the river bank he dismounts horse, finding two canoes enters one and sinks the other. The Indian, however, raises canoe and follows in pursuit. In this scene we see one of the most thrilling canoe chases ever shown in moving pictures. The Indian succeeds in overtaking the Mexican, and we see a struggle in the water, in which the Indian conquers the Mexican whom he drowns. Then after taking the child from the villain we see the Indian still in pursuit of the accomplice.

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Grove, W. J. ............................226 Tremont St., Boston, Mass.
Globe Film Service Co. .............. 107 East Madison St., Chicago, Ill.
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