

THE Moving Picture World

the Official Organ of the Moving Picture Exhibitors' Association.

the only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

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GAUMONT FILMS

The following new films will be placed upon the market during the week of July 8th to July 13th:—

Fatality

English Gaumont

Sensational Length, 424 ft.

Illustrating the old story of a man yielding to temptation, and meeting with a fatal fall.

Union Workers Spoil the Food

French Gaumont

Contemporaneous Comedy. Length, 527 ft.

(Vive to Sabotage)

The Unionist in France dearly loves the doctrine that he has the right to spoil his own work when his employer is under the ban, and while the workman has not quit his job, the baker's man spoils the bread—the barber cuts his customer—the hatter smashes the customer's hat—and the down-trodden laborer indulges in other gaudies which finally drive an innocent old couple to suicide by means of a charcoal fire. But Fate decreed that even the charcoal worker had spoiled the charcoal which gave off no gas, and the couple were saved.

The Soldier's Helmet

French Gaumont

New Comedy Length, 577 ft.

Shows how a bit of devilry can force an honest soldier to go to bed with his shako on his head, and yet sober: also how the cunning doctor, by a masterly stroke of genius, separates the soldier from the helmet.

Scratch My Back

English Gaumont

Excellent Comedy Length, 317 ft.

Shows what an angel child can do—when the angel child is a boy of the period, who knows what itch pollen will do to a man when dropped down his back. The victim backs into innumerable difficulties while looking for relief, but reaches the limit and arrest when he scratches himself against a policeman.

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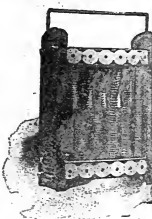
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**WHO IS PIRATING FILMS?**

There seems just now to be a wave of dishonest and underhand practice going on in the film business, and we want to warn our readers against being duped by "dupe" films. The number of copied films which are being offered for sale as originals is increasing, and we want every exhibitor to know how to detect the same and avoid being fleeced by unscrupulous dealers. A "dupe" film is a duplicated film; that is, one manufacturer copies a film made by another, thereby saving the expense of posing the original, and offers it to the public as his own, perhaps under a new title. The method adopted is that a film made in Europe, say, and not having been copyrighted is bought, placed in the printing machine with a negative film and exposed. The result is a "dupe" negative, from which positives are now made and sold as original films. The "dupe" film is never so good as if made from the original negative, and if you have difficulty in focusing the picture sharply, if the picture is poor in quality, if the half-tone, the delicate shading, the finer shades are missing, look with suspicion on the film, and if at all doubtful, reject it. A "dupe" has lost all the fine photographic atmosphere, is intensified in the blacks and whites, a blotchy effect is produced on the screen, and no matter how good the copy may be, it is impossible to project it on the screen with a maximum of effect. An exhibitor wrote us a short while ago complaining that he could not get good results from some film he had bought and blamed the lens; we knew the lens (made by a reputable firm) was good, and thought he had possibly changed the glasses. No; then the film was in fault, and sure enough the film was a most flagrant piracy, and it mattered not whose make of lens was used the result would be the same. The question of morals involved in the piracy of films is a nice one, but how to bring it home is another. The man who for the sake of dollars becomes a film pirate has no sense of morals; it is impossible to appeal to his honor—that's gone. His conscience? Well, he has put that in his pocketbook. His sense of justice, of doing to others as he would that others should do to him? Oh, that's a fable, all exploded, nothing doing, but if his employe steals a \$5 bill he goes for his pound of flesh and demands justice for the thief. Where is the difference? There is none. Both are thieves. The one steals what he does not possess himself, ideas, brains, originality and the fruits of an honest industry. The other steals the ill-gotten gains of such an employer and has as much right to the \$5 bill as the other has to the pirated film.

If justice cannot be meted out to him let all honest

men hold the pirate up to the scorn and contumely of his fellows, so that others may not be duped by his illegal practices.

Electricity for the Operator

BY H. MEREDITH-JONES, M. E., C. E.

Continued from Page 260

CHAPTER 3.

WIRES, CONDUCTORS AND CABLES.

The construction of wires, conductors and cables will now be described, with a brief description of their manufacture, so that the operator will have a knowledge which will facilitate him very much in the handling of wires in regular practice.

The various instruments, switches, cut-outs, etc., that are used will be thoroughly described, including panel and switchboard construction; also the various mouldings, casings and conduits used in regular practice will be shown and described.

The metal in common use to-day in the manufacture of electric wires, conductors and cables is copper, on account of its high conductivity, that is its power to carry an electric current without a great loss through the resistance of the metal. All metals have the power to resist the passage of an electric current through them, and the following table shows the comparative powers of resistance of various metals:

SPECIFIC RESISTANCE IN C. G. S.

Units at 0° C.

Silver annealed	1521
Silver hard drawn	1652
Copper annealed	1615
Copper hard drawn	1642
Gold hard drawn	2154
Zinc	5090
Platinum annealed	9158
Iron annealed	9827
Nickel	12600
Tin	13360
Lead	19847
Mercury	96146.

ALLOYS:	
German silver	21170
Platinoid	34000

You will notice in this table that silver is the best conductor of electricity, but on account of its high cost is not practicable for every day use in the manufacture of electric conductors. Therefore, copper being next in good conducting power and of comparatively moderate cost, also combining good jointing qualities, with flexibility, has become the universal metal for conductors. You will notice that lead has a high resisting power combined with a low melting point, therefore is very valuable for fuses of all kinds, although in many cases the alloys of lead are used. Iron, on account of its high resisting power, is used in the manufacture of rheostats or resistance coils; sometimes platinum is used, but only in laboratory work, and then only on account of its non-corrosive qualities, as it makes a more reliable metal for making a standard resistance coil for testing purposes. In the more common forms of testing sets of resistance coils, the cheaper alloys of German silver and platinoid are used.

We will turn for a few moments to the study of the manufacture of the metallic copper into wires, conductors or cables.

The metallic copper arrives from the smelters at the mill in the shape of ingots, which are square lumps of pure copper. Copper, by the way, must be over 99.99 pure to be of use for this purpose, which means that every hundred pounds of the ingot there must be less than ninety-eight pounds of copper, the rest other metals, and impurities, although there are manufacturers using copper much purer than ninety-eight, even as pure as 99.99 of pure copper. Copper of this character is generally got by means of the electrolytic process, that is the copper deposited in an electric bath just like plating is done, the copper having first been treated and dissolved by acid and made into a solution after having most of the impurities dissolved out; the copper got in this way is treated in the mill the same way as the ingot, by first being annealed, then rolled and re-annealed, rolled again, and so on annealing and rolling until it is reduced down into a round rod of the required size. Remember, in working all copper it must be annealed regularly and constantly to make it work smoothly and evenly without cracking or breaking. It is then drawn by machinery or hand through dies (plates with round holes in them) and after having passed through one die after another, each a trifle smaller than the last one, it arrives at its proper size. The very finest wires are drawn through diamond dies made of diamonds generally of the discolored or black variety set in plates. Of course, through all this drawing down the wire must be kept constantly annealed to prevent its breaking. The wire is then ready for the covering and braiding machines to manufacture it into finished conductor.

The wire then passes into machines which cover with cotton, silk, rubber, gutta-percha, lead and other materials. Sometimes there are more than one wire to a conductor; in flexible conductors as many as a hundred or more are twisted together, but they are extremely fine.

The commonest wire is that known as the D. C. (double cotton covered) wire, which has cotton lapped around it first in one direction and then in the other direction; this is largely used for dynamos and motors winding the fields and armatures, although single cotton covered wire has been used but very seldom. This same D. C. C. wire is used for telephones and other work of the same class where small currents are used and of low pressure, but it is then dipped in paraffine wax and colored with various colors to denote different wires from one another in laying and tracing your work.

I may here state that all wires are covered by the various materials used so as to prevent any loss of current, far as it is possible by using materials to cover the wire of a high non-conductivity, that is the power to resist the passage of electricity such as cotton, silk, rubber, etc. Then again cables are armored by means of lead covering or having steel or iron galvanized wire woven around them to protect them from injury to their covering.

The many other kinds of conductors are variously treated, covered and woven together to suit their various needs; you can learn best their construction by taking small pieces of conductor apart and closely inspecting their construction. It is very important that the operator should make himself thoroughly familiar with the entire construction of conductors from start to finish, be able to judge the kind to use, how to handle it, finish and install it.

(To be continued.)



Trade Notes

Our representative called at the new office of the Imperial Moving Picture Co. and saw Mr. Wm. F. Steiner, general manager, and found them doing a flourishing business.

This company has all the leading theaters throughout Connecticut, and it is a fact known by the public that whenever they see the paper of the Imperial Moving Picture Co. that there will be an A1 entertainment.

They have in their employ the following well-known popular singers: Miss May Prado, the well-known contralto; Baby Eleanor, child actress; Tom Breen, the well-known baritone and singing comedian; Jack Driscoll, Eddie Weston, Dick McCready, Otto Steiner, W. S. Millen, Joe Hafez, the well-known pianist Joe Macey, and A. E. Wells, the above comprising a staff of which any company might be proud.

Mr. Steiner was connected with Mr. Paley quite a number of years and in the Proctor theaters for over six years, and the firm of Paley & Steiner have made the following productions in moving pictures: Around New York in Fifteen Minutes, Travels of a Trunk, Trials and Triboules of an Automobilst, Two Seedy Rubes, The Wishbone, The Lost Hat, The Bigamist, Lynch Law Avenging Crime, Wife of a New York Policeman.

Mr. Steiner will be pleased to hear from his numerous friends who do not know his present address, 44 West Twenty-eighth street, 'phone 3396 Mad. Square.

Wm. Devany of the firm is business manager of the Eastern office, P. O. Box 632, 'phone 865, Ring 5, New Britain, Conn., and has full charge of all work in the Eastern States.

They are continually adding new pictures to their large stock, and have all the latest and best American and European subjects.

The motto of the firm is "Always Working."

* * *

A chief's amang ye, takin' notes,
An' faith he'll print 'em.

We paid a flying visit to some of the exhibitions in Greater New York during the past week, starting from Fourteenth street up Sixth avenue to Fort George, and then on the East Side to One Hundred and Ninetieth street, and were pleased to note the advanced tone and improvement of the exhibitions, although we think some of the operators ought to take a few lessons in how to focus, and try to keep the picture even on the sheet. Nothing looks so bad as the half-top picture showing bottom and half bottom picture at the top of the screen. Some of the operators were quick, but others let some 20 or 30 feet of film run through before making the change. We have no desire to make invidious distinctions, but it would be well for some of the owners to go on the range, occasionally; they would be amply repaid for the trouble. Over at Coney Island there are some very good exhibitions, up-to-date, with clean films and careful operators, but it would pay Anthony Comstock well, and be better for the public, if he visited three or four, where some very base films were on exhibition. Most of the film renters are giving all the newest films; the most glaring exception was at South Beach, Staten Island,

where films some seven or eight months old were being shown, and a very poor operator was at the machine. The other places were well supplied with good films and operators and are well worth a visit.

* * *

BEWARE OF THE DOG.—A wealthy gentleman recently had a party of his men friends at his home and entertained them by having a gifted lecturer deliver a stereopticon talk on the tropics, which he had just visited. The slides were very beautiful, and so engrossed did the entire audience become in the lecture that every one failed to notice the entrance of a pet dog belonging to the host.

Meantime the dog—a most well-behaved animal—sat quietly down in a remote corner and watched the pictures with the greatest interest. He followed the advent and disappearance of each slide in wonder, craning his neck to the utmost as each picture was slipped out and replaced by another. At last the lecturer presented a tropical glade with several fine ducks skimming over it and was enlarging on the shooting there, when suddenly the dog made one mad rush for the ducks and disappeared through the sheet!

The lecture came to an abrupt close.

* * *

Plans have been completed for the remodeling of the Gerling mill in North Water street, Rochester, N. Y., for a moving picture theater. Officers of the new concern, known as the Knickerbocker Theater Company, are George Gerling, president; William H. Craig, vice-president; W. N. Gerling, secretary and treasurer. The entrance to the new theater will be in Main street east.

* * *

The Frederica theaterium is the name of a new moving picture show which will be opened by Ben C. Nunn at 410 Frederica street, Onessenger, Ky. Mr. Nunn will run his house on a high-class plane. There will be no phonograph and consequently Mr. Nunn believes no curbstone loafers. All the performance will be given on the inside.

* * *

Charles Smith, a Youngstown, O., boy, who was prominent in local athletic and business circles, is now conducting a motion picture theater in Elmira, N. Y. Mr. Smith was formerly physical director of the Buhl Club of Sharon.

* * *

The Saltair, Utah, Amusement Company has filed articles of incorporation with the County Clerk. The capital stock is \$8,000, in 80 shares of \$100 each. The company takes over a lease held by J. H. Garrett at the resort for construction of a moving picture theater. The officers are: G. E. Garrett, president; Parley P. Jensen, vice-president; J. H. Garrett, secretary-treasurer, and these, with Stephen L. Richards and Willard Scowcroft, are the directors.

* * *

Papers of incorporation have been filed at Albany by the General Exhibition Company of Rochester, N. Y. The papers state that the company will conduct a general amusement business, both indoors and out. Theaters, panoramas, moving pictures, displays, physical tests, shooting galleries, etc., will be among the attractions. The capital stock is \$2,500, and the directors are: Oscar H. Pieper, Ezra J. Boller, Clarence C. Culver and Frederick A. Tracy.

* * *

Moving picture show establishments did not fare well with the police of the Eastern District, Brooklyn, N. Y.,

on June 24. The alleged proprietors of three places were arrested, charged with violating the Sunday law.

William Brickman, 27 years old, of 205 Weirfield street, was arrested for allowing a performance to go on at 192 Grand street; Abe White, of 214 East One Hundred and Fourteenth street, Manhattan, for allowing a performance to go on at 762 Broadway, and William Brinkheimer, for giving a show at 525 Grand street. Brickman and White were arraigned in the Lee Avenue Court, and Brinkheimer in the Manhattan Avenue Court. Hearing in each case was adjourned.

Magistrate Furlong, in the Gates Avenue Court, June 25, held John Turteltauf, the reputed proprietor of a picture palace at 1703 Pitkin avenue, and two of his employees, Herman Rothstein and Kate Witdorff, on charges of having violated the Sunday law in giving performances. Bail was fixed at \$500 each for trial at Special Sessions. Counsel for the prisoners asserted that only the proprietor could be held, but Magistrate Furlong decided otherwise.

* * *

The Clifton, Ariz., theater, which opened for business last week in the Midway building on east side, has been enjoying a good attendance. It is a first-class, clean moving picture show and something that will meet with the approval of men, women and children.

* * *

Shortman and Patterson, from Perry, have leased the west room of the Leader building, Ponce City, Okla., for the purpose of opening up an electric theater, in which moving pictures and a vaudeville performance are the features. It is the intention of the company to be ready to give a matinee performance Saturday, July 7, after which time the theater will be open every evening.

* * *

Wilson Pollett has opened a moving picture show in his building on South Barron street, making a total of three for Eaton, O.

* * *

The opening of the new five-cent theater, the nickel-odion, is reported from Gatesburg, Ill., with all the latest moving pictures and illustrated songs. It is located at 53 South Cherry street.

* * *

S. Osgood Pell & Co., of New York, have leased the Scachtel estate Nos. 259 and 261 Sixth avenue for a term of years at an aggregate rental of \$300,000. The tenants will occupy the upper floors for the manufacture and sale of moving pictures and machines. The ground floor will be subtle.

* * *

The "uplift" nickel theater, conducted at Hull house for the sole purpose of driving out the less wholesome cheap theaters in Halsted street, sprang into sudden fame the other Sunday when it was discovered that it was getting all the business away from a more pretentious attraction at the settlement house.

The other attraction was a meeting held in the rear auditorium of the building in the interest of the Jewish Consumption Relief Association.

Early in the evening, while Halsted street was crowded with Sunday evening sightseers, a leather lunged "barker," a negro, stepped out in front of the "uplift" 5 cent theater and began to describe the wonders of "Uncle Tom's Cabin" as set forth in motion pictures. The main features were the wonderful films and the extremely low price—a nickel.

Ex-Alderman Becomes a "Barker."—On small, slipshod cards posted about the building announcements of the meeting in the interest of the relief association were found, the price to which was \$1. Those of the patriots who saw the announcements made a mental note of the difference in the prices, and it was hinted many of them decided that it might be well to assist the work of reform in a small way first, so they entered the show. Others were believed to have been guided by the take into the wrong entrance by the persuasive tones of the negro barker.

So somebody complained to Miss Jane Addams, whose sympathies were believed to be with the relief society. After a conference former Ald. A. J. Harris, who had worked hard to make the meeting a success, stationed himself at the front entrance of the building, and undertook to counterbalance the work of the rival barker. As a result the hall in which the meeting was held soon was filled.

* * *

Samuel D. Wolf, of Chester, Pa., who for several months has conducted the Dreamland Moving Picture Palace in the borough, adjoining the Bank building, has disposed of his interests there to Schneir Brothers, of Philadelphia.

* * *

Another new amusement theater will be opened to the public of Portland in a few days. The New York Amusement Company, James E. McGuinness, manager, with F. Frisbee, who has a lease with the Portland Railway Company for the Underwood Springs Park and Casino, have entered into an agreement whereby they are at once to build a theater for the presentation of moving pictures etc. The present stage of the open air theater will be used and also the seats.

A large building is to be built at once and the site place closed in and roofed. The building will be about 50 feet by 70 feet inside. Work will be rushed, that the place may open to the public as soon as possible. Everything that is found in any of the well equipped theaters will be installed and the comfort of the patrons will be one of the things that will be looked after at all times. Underwood is one of the prettiest spots about Portland and account of being so close to the sea is comfortable at all times.

* * *

J. H. Lawton, of Green Bay, Wis., who has a number of electric theaters in Wisconsin and the upper peninsula opened one in the Greenwald block, Washington street, July 1. The house is known as the Grand Family Theater, and will be in charge of S. C. Kops. The performance will consist of moving pictures and illustrated songs.

* * *

Guy P. Eichenberger and T. S. Davis, Cairo, Ill., have formed a partnership, to be known as Eichenberger Davis, and have embarked in the business of furnishing films for moving pictures. Their headquarters for the present will be on Ohio street.

* * *

The Hoosac Valley, North Adams, Mass., Park Theater opened Monday afternoon, July 1, with a new line of Summer amusement. The first three days of each week, evenings only, will consist of moving pictures "The World in Motion," and the latest illustrated songs. The last three days of each week will consist of vaudeville, with matinees daily. The prices for this season have been reduced as a special inducement for boys and children.

Victor, Colo.—The moving picture film in the Grand Theater on South Third street caught fire from a live electric wire. Some 200 people, mostly women and children, were in the house, and a panic ensued, although no one was injured. Several women fainted, but they were rescued by firemen. The theater is owned by Lowell, Marvin & Co. The damage will amount to \$200 or \$300.

At Torrington, Conn., recently a fire started in the store on the Lilley and Workman block, which is occupied by a moving picture company. The fire is supposed to have been caused by the films. There were a dozen people in the store and they were rescued with considerable difficulty. The band concert in the square had just closed when the alarm was sent in and by the time the firemen had reached the scene fully 5,000 people were on the street. The lantern and all the equipments and the interior of the store were destroyed. The estimated loss to building, fixtures and stock is between \$2,000 and \$3,000, with no insurance on the goods of the moving picture company.

PATERSON, N. J.

Fire destroyed the moving picture tent at Market and Church streets which was owned by Baker and Ross and also destroyed everything contained therein, including the picture machine, films, chairs and piano. There were about 25 people present when the film caught fire and ignited the side wall of the tent, and all beat a hasty exit. The engines were summoned but upon their arrival nothing remained but a smoking mass. There was no insurance and the loss will be total.

[What is the cause of these fires? They ought not to be. Is it carelessness, inexperience, or were the machines obsolete and unfurnished with fireproof devices?—Ed.]

PICTURES OF BURNS-SQUIRES FIGHT.—Manager Jim Coffroth has virtually decided to have moving pictures taken of the Squires-Burns fight at Colma on July 4. Should the fight be marked by some dramatic incident the pictures would be worth a lot of money, and if Squires be returned the winner the films would create much interest in all the English colonies.

In Mexico the general direction of primary instruction has recently purchased a valuable cinematograph outfit which will be used in connection with the schools of that branch of education.

Evolution of the Moving Picture.

The moving-picture machine, under its various names, is still increasing in popularity and is being perfected day by day, although much still remains to be done before its results can be called quite satisfactory. It is difficult to realize that so complex a device, producing so life-like an illusion of animated motion, has been developed within a few years. In an article contributed to the *Revue Scientifique* (Paris, April 13) C. Hemardinger, of the Faculty of Sciences of the Sorbonne, gives some of the steps in detail. He says in substance:

The whole theory of the cinematograph is contained in these few words: persistence of the impression made by light on the retina. What does this mean? Take a match whose end still glows, and move it quickly about. We see a luminous line. Whence comes this impression? Simply from the fact that each luminous impression lasts a certain time, fixed by the experiments of the Belgian

physicist Plateau at 0.14 second. During this time the object in motion has been displaced, so that we still see it in one place after it has moved to the next.

This fact of luminous persistence has long been known. It was even mentioned by Lucretius in 65 B. C. In all times and in all countries scientists have noted it, tried to explain it and based toys or amusements upon it, such as the magic top, the thaumatrope, etc. By application of the same principle we show, in lectures on physics, the synthesis of colored lights to form white—the so-called Newton's disk. In this way, also, we may study vibratory movements on the principle of what are called in physics stroboscopic methods.

To return to the cinematograph, he takes as its starting-point the phenakistoscope of Plateau, which may be really regarded as its ancestor. He goes on to say:

"Plateau's device received successive modifications of detail, among which may be cited Ross's 'wheel of life' and the zootrope or zoetrope of Desvignes (1860), which may still be found in the toy-shops. This is formed of a vertical cylinder having vertical slits through which the observer looks. In the interior is placed a band of paper bearing designs representing the successive positions or attitudes of a moving object or person. . . .

"The zootrope modified by a system of mirrors becomes the praxinoscope of Reynaud (1877). Then came the folioscope, which reappeared in 1897 with photographs instead of drawings.

"All these devices used drawings, reproductions more or less exact, of the different attitudes of the subjects. It is evident that the reproduction gained much from the substitution of photographs, and it is interesting that this substitution was first made with a scientific purpose.

"In 1873 Cornu presented to the Academy of Sciences four photographs, taken on the same plate, of the transit of Venus across the sun's disk. At the same time Janssen invented his photographic revolver. Marey, in his laboratory in the Parc des Princes, made on a single plate . . . successive images on a dark background, to study the movements of men and animals.

"In 1878, at the instigation of a rich American, a San Francisco photographer, Maybridge, constructed twenty-four similar objectives whose shutters were controlled by electromagnets with electric circuits so arranged as to be broken successively by a moving horse, giving twenty-four successive exposures. This was somewhat complicated.

"We cite merely for the sake of completeness the analogous attempts on fixed plates made by Auschutz of Lissa, by Londe, by Colonel Sebert, and others, and come at once to the chronograph of Marey, who was really the first to think of forming the image on a movable sensitive film, the object being exposed periodically. This was the actual beginning of chronophotography, which then entered upon a new phase. One of Marey's collaborators, Demeny, changed the chronograph to adapt it for projection. . . . Marey had made the analysis of motion, and Demeny its synthesis.

"In 1889, at the World's Fair, Marey showed his apparatus to Edison, who, seeing its possibilities, devised his kinetoscope, in which the celluloid strip was used for the first time, and which was so successful that Marey's name was almost forgotten beside that of the famous American.

"But the kinetoscope was not yet a device for projecting moving pictures on a screen. On February 10, 1893, the Messrs. Lumière, of Lyons, finally solved the problem and took out their first patent for the cinematograph. Everybody recollects the brilliant success of this inven-

tion. At once it was followed by a considerable number of devices made in all countries and christened in all sorts of ways from the Greek, Latin, and in more fanciful fashion still. Here are a few:

"Anarithroscope, chronophotographoscope, cinographoscope, cinograph, cinoscope, hynoscope, katoscope, ummographie, microscope, mouvementoscope (11), phantographie, etc., etc. There are scores of them, or even hundreds. To review these devices would be to deliver a lecture on mechanics; but they all resemble the apparatus of Lumière, which in its modern forms has been changed only by perfecting details."

A very ingenious combination of the phonograph and the cinematograph has been made by Gaumont, who has succeeded in obtaining perfect synchronism between the two. The lecturer showed a number of his pictures with special phonograph accompaniment, the sound being amplified by compressed air in combination with the megaphone. These are said to have been very striking and will doubtless soon become familiar to the public.—*Translation made for The Literary Digest.*

America.

Der Kinematograph Organ Für-Die-Gesamte-Projektionskunst of May 15 has the following from the pen of Dr. B. A. Baer:

America is the country of unlimited possibilities, also in the developing of the kinematograph business.

In no country are there so many film factories built, so many projection machines made, and nowhere so many exhibitions as in the United States.

The general belief is that Edison was the first inventor and the largest manufacturer of living pictures, machines, etc. But this is a mistake. *Because he is rather the smallest, than the largest manufacturer in United States.* His picture machines are lacking in durability, his pictures lack the pulsating life, without which a film is not a hit.

In the United States are six or seven large manufacturers, and the first in line are Biograph and S. Lubin.

The Biograph Co. in most cases makes films which can also be used in slot machines. S. Lubin is known for his sensation films, which sell like "hot cakes," but which demand from the public a large amount of credulity.

The latest hit of that company was "The Unwritten Law," and made after the tragedy of Thaw. It is said that more than 1,000 films were sold, despite the price of \$104. Each film measures 1,000 feet.

The Mutoscope Co. were the first to make the "Chase Films." Lubin copied these and also French manufactures, and for some time we could not see one film without a race.

Films for educational purposes are not yet popular, except in a few instances. What is wanted is sensation, grotesque humor and everyday life.

American manufacturers suffer most under the disadvantage of raw material. There is only the Eastman Kodak Co. factory, for positive or negative film. Until the 1st of January, 1907, this company held the price of raw film so high that it was impossible to compete with foreign manufacturers.

A German company which would build in the United States a factory for celluloid film should have a brilliant future.

There is needed so much film that all the manufacturers in the world put together cannot supply enough. And yet there is not to be seen one film of German origin.

[Is the writer of the above, the Dr. B. A. Baer, manager for S. Lubin? Verily, he ought to get a raise in salary. But, Dr. Baer, why did you not say that every city in Europe refused to exhibit the film of 1,000 sales? And that in the United States it was condemned as being the most disreputable film ever placed on the market. The article reminds us of the fable of "The Ass and the Lion's Skin." And in this instance Dr. Baer has out-heroded Herod, in one big, cheeky, bare-faced bluff. Thomas A. Edison may well exclaim (like Diogenes of old), get out of my sunlight, fellow, and let a little shine on me. We were under the impression that S. Lubin was one of the least of the film men in the States, but as we like to quote wiser men than ourselves, will say "A Prophet is not without honor, except in his own country" and among his own kindred. And again, "We have to go abroad to learn what our neighbor is doing." If there is such a good chance for a German factory in the manufacture of film, why does not Lubin, who uses so much, start one?—Ed.]

The Popular Illustrated Lecture.

BY BURTON H. ALLBEE.

Moving pictures with all their undenied attractions have not supplanted the popular illustrated lecture. The lecture, properly handled, has certain attractions and certain educational forces which cannot be supplanted by the moving picture. While motion pictures are becoming more and more popular every day and apparently they are more wanted than the lecture, yet when a lecture appears who has something to say and has good pictures with which to illustrate his story there is no question about profitable business for him.

My introduction to illustrated lectures was under such masters as Regan and Stoddard, the men who blaze the track now followed by such lecturers as Dwight Elmendorf and Burton Holmes. They are fit successors to the former masters and their lectures and illustrations are the equal of anything ever placed before the public. The entire secret of successful lecturing is to have something to say, to say it entertainingly and use good pictures in illustrating it. The American public, always hungry for something new and attractive, will do the rest.

It is not true that the lecturer and the illustrations must be bizarre. The most commonplace objects, presented in a bright and entertaining way, will always please an audience and will bring a rich reward of shelves and growing popularity. Moving pictures are attractive. No one questions that; but there is something even more pleasing about a lecture. The sound of the speaker's voice, if he has a happy and graphic way of putting things, combined with good pictures, will satisfy more than motion pictures alone.

It will be noted by those who attend both varieties of entertainment that only certain subjects can be successfully depicted in moving pictures. On the other hand, anything, no matter how commonplace or how homely, can be made the subject of a lecture and it depends almost upon the ability of the lecturer to make it entertaining, instructive and attractive to make it succeed.

Perhaps the greatest difficulty with illustrated lectures of the present is that the lecture is prepared in the studio with the aid of cyclopedias and then some slide house is visited to find illustrations. It isn't my purpose to

say anything against the great slide houses of the country. They all have excellent lists of slides from which to select, but one is never able to properly illustrate a lecture which was prepared before the slides were selected. With the usual perversity of things inanimate it is practically impossible to get one hundred, or even seventy-five, slides which will satisfactorily illustrate a lecture prepared in the study. The only possible way to do it is to decide upon a subject, then look for slides which will illustrate that subject and afterward write the lecture around the illustrations. It is a poor way, but when an attempt is made to do a thing one way and it fails the only way left is to do what is possible, and that is, write a story around the pictures.

Many lecturers do this with a certain degree of success. I have in mind now one who is popular on the educational force of a large city, but there is always an element of dissatisfaction after hearing one of his lectures. The text and the pictures do not seem to connect smoothly. One who has never been in the business will say that it is because of lack of comprehension of the subject, but the experienced lecturer will understand immediately that the slides were prepared by a professional for his stock and the lecturer has utilized them as well as possible in illustrating his talk.

This chance of missing the object aimed at need not deter one from adopting the same course. Under many circumstances it is impossible to do otherwise and numerous valuable messages have been given to the world in this way, and many audiences have been charmed and instructed with lectures prepared and illustrated in this manner. Still, the fact remains that occasionally a lecturer aims at something more than a mere money success. He desires to have his lectures impressive and sufficiently good to be remembered for their general excellence rather than for some other reason.

It requires long, hard work to outline, prepare and illustrate a lecture, no matter what the subject may be. Further, a lecture is never really complete. It may be, and probably is, complete enough to be delivered, but after one begins delivering it the lecture apparently becomes a living thing. It is undergoing constant changes. It is being revised continuously. New pictures are being added and old ones are being withdrawn. New facts are being inserted and old statements are being modified to meet changed conditions. The set lecture, which is printed and read from the page, is cold and in many ways unsatisfactory. It requires something alive, something which has the human element, something developed and which will touch the hearts, or the minds, of the listeners who are human, as well as the lecturer, and who will thrill responsively to the human feeling with which the lecture may be imbued.

Where the lecturer prepares his lecture by going over the ground himself, obtaining and arranging his own material and making his own pictures, then there will be harmony between all the parts and the lecture will possess that indefinable something which is easily and quickly recognized, but can scarcely be described, but which means its success. It requires months, perhaps years. It is hard work to do this; but once it is done and the lecture is placed before the intelligent audiences which attend illustrated lectures the returns for the labor expended begin and afterward the lecturer is well rewarded for his properly directed efforts.

It is the purpose of the writer to outline more or less graphically and minutely the different processes to be followed in selecting a subject, preparing the lecture itself and the illustrating. They are all important elements

in one's success and a somewhat careful treatment is desirable. And yet it is difficult to lay down rules for such work. It is easy enough for one man to tell another how he performed certain work or managed a certain coup which yielded him rich returns in one way or another; but after listening to the explanation it will be found impossible for the second man to repeat the experiment with anything approaching the success of the first. It is somewhat so in lecturing. It is easy for one man to tell another how he does it, or has done it, in times past; but he cannot guarantee that following the directions he lays down will yield equally satisfactory results.

But the statement of certain principles upon which to base one's work may result in the development of ideas which will lead naturally to modifications that will make the work of the second man quite as effective and valuable as that of the first, only in a different way. With that object in view this series is begun and it is hoped that much good may be accomplished.

MOVING PICTURE MAKING AN ART.—The art of recording photographically successive phases of motion or the changes in an animated scene is called chronophotography.

This was made possible when the photographic plates reached the stage of sensitiveness which permitted of exposure so brief that during the interval of exposure the body which is being photographed shall not perceptibly have changed its position.

In the case of comparative slow motion it is possible to construct shutters, the action of which is prompt enough to fulfill this condition.

In other cases, however, such as the photographing the flight of a bullet from the muzzle of a gun, the exceeding brevity of exposure is obtained by the use of the electric spark, the duration of which can be reduced at will almost indefinitely.

The earliest example of chronophotography is due to Gedderson, who in 1862 flashed the image of an electric spark across the image of a sensitized plate by means of a lens and a revolving mirror, and in this way he succeeded in securing photographs.

The achievement was considered remarkable considering the undeveloped state of the photographic art at that time and the fact that it was necessary to use the old-fashioned wet plates.

For many purposes, particularly in scientific work, chronophotography may be most easily reached by throwing the image of the moving body upon a plate which travels more or less rapidly through the field of view of the camera. The photographic image of a point at rest obtained in this way is a line drawn across the plate in the direction of its motion. All displacements of the points at right angles to the line of motion of the plate produce corresponding transverse displacement of the line that forms its image.

The scientific applications of this form of chronophotography are of two kinds—(a) the automatic registry of changes which occur so slowly that the direct observation of them becomes laborious. The continuous daily records of the fluctuation of thermometers and barometers are of this description. In such cases the shadow of the moving point is thrown upon a strip of photographic paper of small sensitiveness which is moving very slowly. (b) The tracing of fluctuations too rapid to permit of direct observation with the eye. In such cases the plate or film is moved at a high velocity through the field of the camera, and motions, the duration of which

may amount to only the small fraction of a second, are thus recorded in detail.

The motion of the plate through the field in this type of chronophotography is sometimes produced by mounting it in the form of a disc and giving it a motion by rotation about an axis perpendicular to the face of the plate through its center.

This is the method pursued by Crehore and Squire in their "photo-chronograph," an instrument for the study of the velocity of modern projectiles. In this interesting apparatus the projectile is made to break a succession of circuits by penetrating screens placed in its path at given intervals. A polarized ray of light on its way to the photographic plate passes through carbon bisulphide, contained within the core of a coil traversed by the current. By an ingenious application of the rotary power of this field upon the plane of polarization of the light ray, the latter is prevented from reaching the plate whenever the circuit is interrupted.

The successive instantaneous exposures on a fixed plate were developed by Marey in Paris, and extensively applied by him to the study of movement, particularly to the motion of men and to the lower animals.

Next came the successive instantaneous views on separate plates. The overlapping of the successive images taken on a single fixed plate led, naturally, to the development of apparatus in which each exposure should have a free surface to itself. Muybridge, in his Philadelphia experiments, constructed a very extended and intricate apparatus for this purpose. He used several batteries of cameras for fixed plates with quick moving shutters that could be operated electrically by the experimenter. The result of this work was published in a series of 781 photo plates, each consisting of a group of instantaneous photographs dealing with every type of animal locomotion.

Marey, in France, has devised many instruments for this sort of chronophotography, and among them is an ingenious form of camera known as the photographic gun.

This apparatus was designed particularly for taking chronophotographs of birds in flight and other rapidly moving objects.

The lens is in the barrel of the gun, the breech of which contains the sensitive plate, cut into the form of a disk or octagon and mounted so as to revolve rapidly under the action of a spring when released by the trigger. Twelve exposures are made in one second with this instrument by means of a disk shutter, the opening in which gives an exposure of one-seventh hundred and twentieth of a second. Another disk with twelve windows carries the sensitized plate with a properly interrupted motion, so that the plate is at rest during each exposure and is moved forward to a new position between times.

The photographs taken with the gun were very small but they sufficed for the study of the successive positions of the wings of flying birds and for a variety of other similar objects.

The greatest type of chronophotography is the successive instantaneous exposures on a moving film, and it is this type which has attracted the most attention and which in consequence has been most highly developed, and it owes its present perfection to the demand for subjects for various forms of the animated picture machine, a device by means of which chronophotographs projected upon a screen may be viewed by many observers simultaneously.

Such machines are capable of many applications.

Demeny, a pupil of Marey, took chronophotographs of the moving lips of a speaker and, making positives from these, projected them by means of an attachment to the lantern, which he called the photoscope, for the instruction of deaf mutes for the reading of speech.

The same method was used by Mach to exhibit the growth of vegetation, for which purpose he photographed a plant daily through its life and then projected the pictures with sufficient rapidity to blend the effect by persistence of vision, and thus the plant was made to grow through all the phases of growth and to decline within the interval of a few minutes.

Although all of these animated picture machines have received a multitude of names, they may be described as a form of magic lantern for the projection of pictures upon a screen.

The successive pictures follow one another in the field at the rate of about twenty in every second.

In most machines the film, or picture ribbon, as it is called, is moved stepwise, the film remaining at rest during the passage of an open sector in a revolving disk which admits the light to the screen, and being shifted the proper distance to bring the next picture into the field during the intervening period of darkness.

The usual size of the pictures on these picture ribbons is 2.5cm.x2cm. This gives about twenty pictures to each foot of ribbon and requires one foot of film for each second of time that the exhibition is to last. Picture ribbons are usually made into lengths of fifty feet, but in certain instances where a prolonged scene is to be recorded the length runs into thousands and often tens of thousands of feet.

In spite of the many names, there are only two types for the production and exhibition of picture ribbons—that in which the motion of the film is continuous. The device generally used to secure a rapid step-wise motion by which the film is brought to rest for a very brief interval of time during which the exposure takes place and is then moved to the precise distance for the taking of the next picture, without overlapping or loss of space, consists of a series of perforations of equal distance, running along each edge of the film.

To take sharply defined pictures on a constantly moving film, which is necessary in the second type of machine, the exposure must be of negligible length as compared with the velocity of the film, which with the rapid motion given in animated pictures is impracticable, or some device must be employed to prevent the blurring of the pictures. The most successful device of this kind consists in moving the lens with a motion parallel to that of the film. The light from the object to the film then travels downward with the same speed as the latter, and there is no relative shifting of the image on the sensitive surface, and in this way it is possible to obtain sharp pictures, the exposure of which is properly timed by the interposition of an adjustable slit.

The camera for accomplishing this contains several lenses mounted on a disk and traveling with the same linear velocity as the film itself.

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Film Review.

DIABOLO, THE JAPANESE TOP SPINNER.

URBAN.

This film opens with a view of Diabolo and his marvelous top, which he spins and places on a wire, making it perform wonderful feats. It seems to leave his hands, gyrates around and around on a wire loop. He next places two tops on the wire, and afterwards a third, showing some marvelous sleight of hand work. He is now aided by his assistant and the two adjourn to a tennis court, where they utilize several tops continually kept spinning to and fro, from one to the other, on a thin flexible wire. A panoramic view of the top is shown, fully illustrating the expert manner in which they handle the marvelous tops.

THE UNION WORKERS SPOIL THE FOOD.

GAUMONT.

A meeting of workers is seen, with flags waving on which is painted "Vive La Sabotage." Speakers harangue the assembly, some for and one against and he, for his temerity, is thrown off the platform. The assembly march off in procession with bands and banners, through the streets. A baker is seen at work and, fired with his oath, he spoils the dough by dropping his pipe and sprinkling tobacco over his work, then making it into bread. A couple are seen at breakfast, and in cutting the bread discover tobacco; from the soup they take out a stocking. In disgust they go out. Calling on a barber the man receives a cut, a La Sabotage, the rashes screaming from the shop. His wife joins him and they proceed to a cafe. The attendant taking man's hat and coat to the tailor to be pressed and ironed; the workman smashes the silk hat. Some rushes screaming from about to enjoy their meal when a rat is produced from the tureen; the couple flee from the place, a boy brings the hat which is mutilated. In despair the couple go to a park and plan to end their lives, which seem not worth living under such circumstances. They first attempt to drown, but, owing to the stench of the pool, turn away with nausea after being got out. They next lie down on the railroad tracks, but the engine driver refuses to go over them and drives them off. Deciding on another method, after consultation, they go to a store and purchase charcoal. They are now seen in their bedroom, busily stopping up all cracks and crevices. Sidding each other an affectionate farewell, the wife throws herself on the bed. The husband lights the charcoal in the brazier, throws himself into a chair to sleep and await results. Suddenly they are aroused by a knocking at the door and are surprised to find themselves alive. The cause is soon evident when they find the charcoal has been treated to a dose of La Sabotage. Another knocking at the door startles them; on opening it there appears a messenger with a large box, from which they produce food and fruit in plenty. They vigorously attack the loaves and bless the charcoal that they are still alive to enjoy the good things sent by a "friend in need."

FATALITY.

GAUMONT.

A family of three, consisting of father, mother and a child, is seen at a noon-day meal. Ere they have finished, a friend of

the husband's comes in and joins them at the meal. The visitor persuades the husband to join him in a gambling game. The wife tries very hard to persuade the husband and is persuaded to rob the wife. They leave together for the gambling house. The wife returns and finding her husband gone together with her savings, follows him and arrives—while he is gambling her hard-earned savings away. She urges him to come home, but he repulses her. A quarrel arises over the cards, during which the husband gets the worst of it and is carried home, accompanied by his tempter. The false friend makes advances to the wife, who repulses him and he goes off vowing vengeance. A scaffold with workmen is now seen, and during a quarrel and fight the husband is thrown off the scaffold by the false friend. He is taken up and is carried away to the hospital, where he succumbs to the other of throwing him to his death. The stricken man, before dying, receives the forgiveness of his wife.

THE SOLDIER'S HELMET.

GAUMONT.

A soldier and a nursemaid are seen seated on a bench in a park telling the old, old story which culminates in a betrothal. So interested are the couple in themselves that they do not perceive a mischievously inclined workman who has a glue pot in his hand, with which he glues the inside of the helmet of the soldier. Finishing their love-making, the maid goes off and the soldier puts on his helmet and returns to the barracks, where, upon his arrival, he is greeted with respect and congratulatory congratulations of the troop. About to retire, he finds that his helmet is glued to his head and that the united efforts of himself and his companions fail to remove it. Finding that he cannot get it off, he goes to bed with it on. The officer of the watch appears on his tour of inspection and, seeing the soldier sleeping with helmet on, demands the reason, which is given, and seeing the plight the soldier is in, he orders the guard to remove it, but they also fail. Finding all efforts in vain, he orders the man to the hospital where we see him seated with two companions, who, after being treated by the doctors, return to their berths. It now being his turn for examination, he explains to the doctor that he cannot get the helmet off. Calling the aid of his assistant, the doctor tries to remove but fails, and is about to operate on the man, who vigorously objects. After a moment's after-thought, the doctor orders his assistant to go out and fetch him a fireman. He orders the man to stand before the hose, which is vigorously played upon the helmet; the helmet becomes soddened and glues softens. It falls off, to the great relief of the soldier and the eternal glory of the doctor.

SCRATCH MY BACK.

GAUMONT.

A man is seen seated on a bench in a park reading a newspaper, when two boys appear, full of mischief, and begin their pranks by stealthily going up to him and dropping down his back a portion of itch pollen and running away. The man begins to feel the prickly, irritating sensation caused by the pollen, and starts rubbing his back against the bench. Finding that this

gives him no relief, he starts away, shaking himself to get rid of the sensation. A part of steps, on which a man is standing cleaning a window, forms an itching post for him to rub against; by rubbing too vigorously, he knocks down the steps and a man. Going on his way, he meets a man and a woman in earnest conversation which he interrupts to ask the man to scratch his back, but receives a pounding instead. As this gives some relief, he accepts it with stoicism. He again starts on his journey and sees a carriage waiting by the curb. His back again needs soothing, and to obtain this he rubs against a wheel, but the carriage starting off leaves him sprawling in the gutter; next he rubs against the curb. We next see him outside of a police station, where two policemen are comparing notes. He rubs himself against one of them, who is indignant at such treatment and hauls him before the magistrate who, seeing his plight, orders the policemen to give him a good scrubbing with brushes. They begin to scrub and leave the back of the magistrate until they are utterly exhausted, to the great delight of the victim.

THE BOOKWORM.

SELIG.

A little knowledge is a dangerous thing, and the acquisition of knowledge under such circumstances as our picture shows is difficult as well as dangerous and has been made productive of some very funny situations; in fact, there is not a dull moment in any part of this film, at which every eye laughs all the time.

A gentleman is seated in his library, engaged in study, when he is interrupted by a messenger boy, who delivers a note which apparently calls him away for a time. Evidently much annoyed by the interruption, he seems to scold the messenger, but complies with the message and leaves his books or not, but at last hits on a compromise, and putting on his hat and gloves and taking with him the book he was reading, he leaves the room to keep his appointment.

Our student friend is seen coming down the steps of his apartment, and, open book in hand, is reading while he walks so as to lose no time unnecessarily; the "domestic worker" is sweeping the steps and a boy is going up; engrossed in his reading and entirely oblivious to his surroundings, he stumbles on the boy and overturns him, the steps becoming a mixture of boy, mail and mixed groceries through all of which he pursues his way, unmindful of the damage he has caused.

A janitor has set out his pail and mop to clean the sidewalk. Into the pail walks our literary friend, still reading and all heedless; the bookworm, who has taken the pail away with him he is chased by the irate janitor and gets decidedly the worst of the chase which ensues.

A photographer is taking a street scene and has just arranged his camera to his liking when the bookworm, still reading, appears round the corner. In a moment nothing is seen but a confused heap of camera, tripod and photographer, from which the bookworm emerges, book in hand and with his eyes riveted on the pages; fails to notice some bricklayers, who are mixing mortar, into which he plunges head over heels, to their disgust and his discomfort. The bookworm is then seen in a light flirtation with his lady friend in front of the house where she lives, when the mes-

lucky reader comes in sight and blunders into them, upsetting both girl and policeman, for which the cop seizes and arrests him, but lets him go, warning him very emphatically of what will happen if he catches him again. The warning does him little good and he continues his course, still reading, with the result that he encounters an Italian image-seller, whose tray is knocked off his head and the sidewalk covered with broken images. The Dago demands pay, but not getting it, pelts the bookworm with the fragments.

Nothing can cure our student of his habit, and still reading, he bumps into a negro wench with a pail of water, a company of boys playing leap-frog, some girls walking, and a couple of Irishmen who are enjoying a can of beer in the interval of their work; but at last his career is at an end—engrossed in his book, he fails to notice an open coal-hole which yawns at his feet, but steps into it and precipitately disappears from view. Misfortunes never happen singly, and he has hardly fallen when a coal wagon backs up to the sidewalk and begins to discharge its load down the coal-hole and right on the head of our unfortunate friend.

Ouch! Hully Gee! Help!!! Police!!! And the bookworm is dragged forth, blackened and bruised and hardly recognizable, but his call for police has brought to the spot the copper on the beat whom he had offended before and who promptly takes him into custody, so that he may have time to read at leisure without inconveniencing other people.

MOTHER'S DREAM.

LUBIN.

A happy family. Little boy and girl kiss father good-night and leave the room with mother.

Kneeling beside their mother, the children say their prayers. Mother turns out the light.

Mother returns. Being tired, she lies upon the couch and falls asleep. In her dreams she sees herself dead, bemoaned by husband and children.

She sees her husband married again. The stepmother ill-treats her boy, notwithstanding the pleadings of his little sister.

She sees in her dream the stepmother beat her little boy, who, tired and weary from hard work, had sat down for a short rest.

Driven from home, tired and hungry, the little boy steals an apple.

He is chased by the storekeeper and a policeman. A fall of the policeman saves the boy from arrest and disgrace.

When cornered at last, the boy is arrested and brought before the police judge.

The mother awakens and can hardly realize that all was only a dream. The husband kisses and caresses his beloved one and she is happy again.

New Films.

Biograph.

Exciting Night of Their Honeymoon	292 ft.
Funny Father Fooled	153 ft.
The Model's Ma	233 ft.
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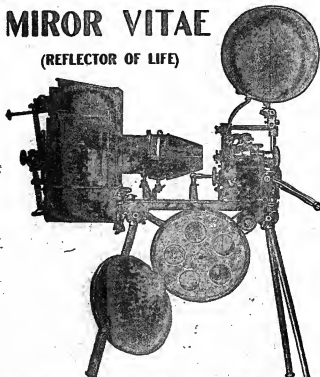
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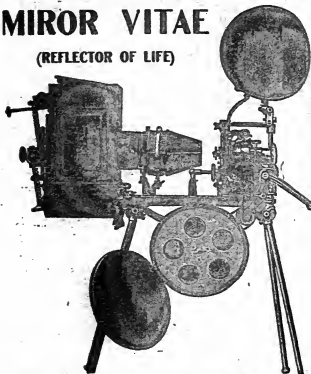
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WHO IS PIRATING FILMS?

Apropos our last week's editorial on the above subject, we are gratified with the comments we have received and feel constrained to refer again to the subject, owing to its importance. We were conversing with an English manufacturer, who commented upon the copyright laws of the United States and their uselessness in protecting the manufacturer. His contention is that, take 1,000 feet of film having 16,000 pictures, each must be copyrighted at a cost of 50 cents each; total, \$8,000. Who pays this? No one! What is done? The negative and title is copyrighted, at a cost of 50 cents for a citizen of the United States and \$1.00 for a non-citizen. And at this copyright the film pirate laughs, and pirates, well knowing that to get a conviction or injunction the law-costs will be more than the film is worth. Is this the law? Our informant spoke with force, and practical experience of the subject. What can be done to stop the pirate or faker? A trenchant letter from a valued correspondent touches the point, and we have pleasure in quoting him:

"Touching again on your editorial regarding pirates, I want to say to the legitimate manufacturer in general that they could easily stop the pirates, if, instead of antagonizing each other, they would fraternize and help one another; this could be accomplished, with possibly one or two exceptions.

"They know full well who the pirate is and who the fakers are, and if they would refuse to sell their films to these, and place restrictions on those who do buy them, it might not drive the pirate out altogether, but it would make him hustle for a living.

"One foreign firm of manufacturers, when they first engaged in business in this country, stipulated that those who bought their goods were not to deliver them to those who duped or copied films, and they positively refused to sell direct to any such dealers. Their attention has been called to the matter on numerous occasions, and evidence has been offered, but silently rejected, because they see nothing before them at the present time but the almighty \$.

"Keep up your good work. . . . With the stand you have taken, your paper is bound to succeed. . . . It is, doubtless, a factor in the trade at the present time, and the mere mention of a faker's name may be the means of inducing some innocent person to invest in what must prove disastrous to him as an exhibitor."

Comment on these extracts is superfluous, and he who runs may read. But is it not a fact that unanimity of purpose exists in the ranks of the manufacturers, each is ready to belittle his fellow? Jealousy of another's success is engendered, and if it is possible to give a slur

without being found out, is it not done? Contemptuous remarks about the littleness of the other firm and back-handed knocks are given when opportunity offers. And yet, the one can not do without the other; each firm has its own individuality, and, generally speaking, each uses the other firm's goods. Then why not drop the animus and join hands for the common good? The field is large enough for all who are in, and for more who want to get in, so drop the dog in the manger policy, and join in a fraternal association for the common good, to drive out the pirate, and for future protection. It will be needed.

Electricity for the Operator

By H. MEREDITH-JONES, M. E., C. E.

CHAPTER 3.—Continued.

TABLE No. 1.
Comparative Standards of Wire Gauges.
Dimensions of Wires in Decimal Part of an Inch.

Number of Wire Gauge.	American or Brown & Sharpe.	Birmingham or Stubs.	Washburne & Moore Worcester, Mass.	Trenton Iron Co., Trenton, N. J.	G. W. Prouty, Holyoke, Mass.	Old English Brass Manufacturers List.	British Standard.
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To measure wires by the above table the operator should provide himself with a micrometer of at least one half inch opening capacity; this size is a very useful one it can be obtained put up in a neat leather case for a few dollars at a first-class hardware store. A micrometer as is generally well known consists of a knurled head screw for adjusting the jaws until they just touch outside of the wire being measured and then reading the number at the base of the screw as shown will give the measurement in the number of thousandths of an inch. Each division equals an opening of the jaws one thousandth part of an inch. There are also micrometers made to read to a finer division of one ten-thousandth part of an inch, but are used only by expert electricians who desire to read to another decimal point or figure.

Now, in using above table the different sizes are given in decimals of an inch; the first number reading past the decimal point from left to right equals tenths of an inch, the next hundredths, the next thousandths, so you can easily and readily tell the size and gauge of any wire in a very simple way. In cases where two numbers in the same column read the same, for instance, like .4 and .004, then the upper one is a little thicker wire than another decimal point not shown, because the writer has that three decimals is enough for all general practice.

THE BROWN & SHARPE GAUGE.

This gauge is nearly universal in the United States in measuring wires and is referred to as a standard. It is usually termed the B. & S. gauge. The sizes of wire under the gauge range from No. 0000 (generally spoken of as four 0), which has a diameter of .460 inch, nearly half an inch, to No. 40, which has a diameter of .0078 inch; remember, the higher the number the smaller the wire. The rule by which the sizes of wire under the gauge increase as the number diminishes is a very simple one. For instance, if we take any given number as a basis of comparison, a wire three numbers higher will have very nearly half the cross section and one the numbers lower twice the cross section. For example, No. 4 wire has twice the cross section of a No. 7 wire and No. 10 has one-half the cross section of No. 7.

Another point useful to bear in mind regarding the B. & S. gauge is that a No. 10 wire has a diameter of very nearly one-tenth of an inch, that one thousandth of this wire has a resistance of almost exactly one ohm. So by remembering this particular fact as well as the foregoing properties of this gauge, rough calculations can be made as to both the diameter and resistance of other sizes. It is better, however, to consult the table given for accuracy.

Sizes smaller than No. 14, B. & S. gauge, are seldom used in electric transmission, but I have given a complete table under Table No. 2 for reference, as the small sizes are largely used in connection with the windings of various types of electrical apparatus, such as motor small dynamos and motors, etc. Table II. gives the properties of copper wire according to the B. & S. gauge, as the resistances given are based upon the standard set by Matthiessen in his experiments; and if the purity of the copper is not up to this standard, its resistance will run somewhat higher than the values given in the table but the difference will not be so very great, because copper wire, as now manufactured, is remarkably pure and uniform in character.

All weights given are for bare copper wire.

TABLE No. 2
Dimensions, Weight, Etc., of Bare Copper Wire.
American & S. Gauge.

B. & S. Gauge No.	Diameter in Mills or 1-1000 inch.	Area in Circular Mills.	Area in Square Inches.	Pounds per 1,000 ft.	Weights.		Resistance at 68° F. in International Ohms. Based on Matthiessen's Std. Ohms per 1,000 ft.		
					Specific Gravity 8.8.	Feet per Pound.	Ohms per Pound.	Pure Annealed.	Hard Drawn.	per Ohm Annealed.
00	400.000	211,600.0	.16519	640.5	1.561	.000076	.0489	.0500	20,460.00
000	409.640	167,805.0	.13179	508.0	1.969	.000121	.0617	.0630	16,210.00
00	364.800	133,079.4	.10452	402.8	2.482	.000193	.0778	.0795	12,850.00
0	324.806	105,534.5	.08288	319.5	3.130	.000307	.0981	.1003	10,100.00
1	289.300	83,934.2	.06573	253.3	3.947	.000488	.1237	.1264	8,063.00
2	257.000	66,372.0	.05212	200.9	4.977	.000776	.1560	.1595	6,410.00
3	229.420	52,634.0	.04133	159.3	6.376	.001235	.1967	.201	5,284.00
4	204.310	41,742.0	.03278	126.4	7.914	.00196	.2480	.253	4,031.00
5	181.940	33,102.0	.02599	100.2	9.98	.00312	.3128	.319	3,107.00
6	162.000	26,250.5	.02001	79.46	12.58	.00496	.3944	.403	2,535.00
7	144.280	20,816.0	.01535	63.02	15.87	.00789	.4973	.508	2,011.00
8	128.400	16,609.0	.01190	49.98	20.01	.01255	.6271	.641	1,595.00
9	114.430	13,094.0	.00928	39.63	25.23	.0199	.7908	.808	1,265.00
10	101.800	10,381.0	.00715	31.43	31.82	.0317	.9972	1.019	1,003.00
11	90.742	8,234.0	.00549	24.93	40.12	.0504	1.257	1.285	795.30
12	80.808	6,539.9	.00418	19.77	50.59	.0802	1.586	1.621	630.70
13	71.961	5,178.4	.00326	15.68	64.79	.1276	1.999	2.044	500.10
14	64.084	4,106.8	.00252	12.43	80.44	.2028	2.521	2.577	396.60
15	57.008	3,256.7	.00205	9.85	101.40	.3225	3.179	3.250	314.50
16	50.820	2,582.9	.00160	7.81	127.90	.5128	4.009	4.099	249.40
17	45.257	2,048.2	.00126	6.20	161.30	.8153	5.085	5.166	197.80
18	40.393	1,624.3	.00101	4.91	203.40	1.296	6.374	6.518	156.00
19	35.809	1,288.1	.00081	3.89	256.50	2.061	8.038	8.219	124.40
20	31.901	1,021.5	.00063	3.00	323.40	3.278	10.140	10.370	98.660
21	28.462	810.10	.00053	2.45	407.8	5.212	12.780	.....	78.240
22	25.347	642.40	.00040	1.94	514.2	8.287	16.120	.....	62.050
23	22.571	509.45	.00030	1.54	648.4	13.180	20.320	.....	49.210
24	20.100	404.01	.00023	1.22	817.6	20.950	25.63	.....	38.02
25	17.900	320.40	.00018	.969	1,031.0	33.320	32.31	.....	30.950
26	15.940	254.10	.00014	.769	1,300.0	52.970	40.75	.....	24.540
27	14.105	201.50	.00011	.610	1,630.0	84.230	51.38	.....	19.640
28	12.641	159.79	.00009	.483	2,067.0	133.900	64.79	.....	15.430
29	11.257	126.72	.00007	.383	2,607.0	211.000	81.70	.....	12.240
30	10.025	100.50	.00006	.304	3,287.0	338.600	101.0	.....	9.707
31	8.928	79.70	.00005	.241	4,145.0	538.400	129.0	.....	7.658
32	7.950	63.21	.00004	.191	5,227.0	856.20	163.8	.....	6.105
33	7.080	50.13	.000039	.151	6,591.0	1,301.0	206.6	.....	4.841
34	6.395	39.75	.000031	.110	8,311.0	2,105.0	260.5	.....	3.839
35	5.815	31.52	.000024	.085	10,480.0	3,444.0	328.9	.....	3.005
36	5.000	25.00	.000019	.075	13,210.0	5,473.0	414.2	.....	2.414
37	4.453	19.83	.000015	.060	16,660.0	8,702.0	522.2	.....	1.915
38	3.905	15.72	.000012	.047	21,010.0	13,870.0	658.5	.....	1.519
39	3.531	12.47	.000009	.037	26,500.0	22,000.0	830.4	.....	1.204
40	3.145	9.89	.000007	.029	33,410.0	34,980.0	1,047.0	.....	.955

WIRE GAUGES.

To understand the above Table No. 2 and all tables of res. I will enter into a brief explanation of the measuring of wires by gauges.

The various gauges or wire standards have been adopted by different manufacturers, but the safest and best way is always to express the diameter of wires in mils, or the thousandths of an inch, and its area of cross section in circular mils.

The American or Brown & Sharpe gauge is used almost exclusively throughout the United States of America in connection with electrical construction, but it is always well to give the diameter of the wire in mils or its area in circular mils, as well as its gauge number, and so avoid the possibility of mistakes.

The circular measure of a wire is the diameter of the wire, expressed either as a decimal part of an inch or in terms of the above unit called the mil. A mil is equal to the one-thousandth of an inch, i.e., 1 mil = .001 inch. For example, a wire of forty-five hundredths of an inch in diameter (.045") would have a diameter of forty-five mils.

The circular mil is the unit of area for expressing the cross-section of wires. It will be seen later that a simple relation exists between the diameter of a wire and its area of cross section as expressed in circular mils, so

that if either one of these quantities is known the other can be found.

The circular mil is the area enclosed by a circle whose diameter is equal to the one-thousandth part of an inch.

In referring to Table No. 2, the headings of the various columns practically explain themselves. Where more than three places of decimals are shown it is done only to show the condition of the amount in relation to the rest of the figures.

For general work of the operator the ready reference to his tables will not only save him considerable time and work, but it is the most satisfactory and accurate way.

Referring to Table No. 2, the reader will notice a new term called "Circular Mil." Now, I have already explained what a mil is, viz.: The one-thousandth part of an inch. Therefore a circular mil is a circle whose diameter is equal to a mil, and this term is a very convenient way of expressing the size of wires, to find the number of circular mils in any wire by taking its diameter in mils and multiplying the diameter by itself, which gives us at once the number of circular mils, or, in other words, the square of the diameter of the wire expressed in mils is equal to its area in circular mils. The multiplying of any number by itself once, is squaring it, or the square of the number, such as the square of two is four, since two multiplied by two equals four. For ex-

ample, in working out wires by this method we will take, for instance, a wire whose diameter measures a quarter of an inch; now, $\frac{1}{4}$ inch equals .250 inch, or 250 mils, then the area in circular mils is 250 multiplied by 250, equals 62,500 circular mils. Now, again, all electrical energy is not conveyed through round wires, but often through square bars, such as in panel and switchboard work, and in a case of that kind you proceed the same way, except you multiply the width of the bar by its thickness, which gives you the area of the same in square mils; of course, you must remember to measure the bar in mils, as, for instance a bar of copper one inch wide by $\frac{1}{4}$ inch in thickness, will be as follows: One inch equals 1,000 mils and $\frac{1}{4}$ inch equals 250 mils, so, therefore, 1,000 multiplied by 250 equals 250,000 square mils in area.

Sometimes the metal aluminum is used for wires and electrical conductors, because this metal has been so much improved in the reduction from its oxide that it can now be obtained at a price that can compete with copper, but its conductivity is only about 60 per cent. that of copper, so that to use a wire of aluminum instead of copper, it must be of a larger cross-sectional area if the same resistance is to be maintained; but as aluminum is so much lighter than copper a larger cross section can be used and still compete with copper, although the cost of aluminum may be considerably higher. For line-construction work it is more difficult to handle than the other metal, because joints are hard to solder and make, also on account of the lower tensile strength of aluminum over that of copper there is a greater liability of the spans breaking down, although some of the alloys are very strong and tough; but a comparison of some of the properties of the two metals will be interesting and a guide for future work in this line.

	Aluminum.	Copper.
Conductivity (for equal sizes).....	.54 to .63	1.
Weight (for equal sizes).....	.33	1.
Weight (for equal length and resistance).....	.48	1.
Price, aluminum at 29 cents, copper at 16 cents (bare line wire).....	1.81	.1.
Price (equal resistance and length bare line wire).....	.868	1.
Tensile strength (pounds per square inch, hard drawn).....	40,000	60,000

Of the other metals used for wires, iron is used largely for telegraph and telephone lines, and is seldom employed for electric light and power on account of its high resistance. Iron wire is very often used for resistance coils, but only on account of its cheapness, because it is unreliable as a permanent resistance on account of its ready affinity for the oxygen of the atmosphere through rusting and therefore changing its resistance. For those who want to use it for this purpose or any other I here-with give a table of its properties.

TABLE No. 3.
Dimensions and Properties of Iron Wire.

Number B.W.G.	Diameter in Mils.	Area in Circular Mils.	Weight in lbs. 1,000 ft. 1 mile.	Resistance per Mile at 68° F.			
				E.B.B.	B.B.	Steel.	
0	340	115,600	304.0	1,607	2.93	3.42	4.05
1	300	90,000	237.0	1,251	3.76	4.40	5.20
2	284	80,656	212.0	1,121	4.10	4.91	5.83
3	259	67,081	177.0	932	5.04	5.90	6.97
4	238	56,644	149.0	787	5.97	6.99	8.26
5	220	48,400	127.0	673	6.99	8.18	9.66
6	203	41,209	109.0	573	8.21	9.60	11.35
7	180	32,400	85.0	470	10.44	12.21	14.42

8	165	27,225	72.0	378	12.42	14.53	17.27
9	148	21,904	58.0	305	15.44	18.06	21.42
10	134	17,956	47.0	250	18.83	22.04	26.42
11	120	14,400	38.0	200	23.48	27.48	32.42
12	109	11,881	31.0	165	28.46	33.30	39.42
13	95	9,025	24.0	125	37.47	43.85	51.42
14	83	6,889	18.0	90	49.08	57.44	68.42
15	72	5,184	13.7	72	63.53	75.31	88.42
16	65	4,225	11.1	59	80.00	93.06	109.42
17	58	3,364	8.9	47	100.50	120.40	139.42
18	49	2,401	6.3	33	140.80	164.80	194.42

The various grades of iron wire on the market are termed "E. B. B.," meaning "Extra Best Best"; "B. B." for "Best Best," and "Best." Steel wire is often used because it is cheaper and of a higher resistance than iron, as will be seen from the table given above, and has the advantage of greater tensile strength.

In most-resistances of the better class German silver is used where a high resistance is required together with reliability, and I therefore append a table of its properties.

TABLE No. 4.
German Silver Wire.

Number B.W.G.	Resistance per 1,000 ft. International Ohms.	Maximum
		Current Carrying Capacity in Amperes 18% Wire.
6	1876	3076
7	7.20	11.21
8	9.12	14.18
9	11.54	17.95
10	14.55	22.63
11	18.15	28.38
12	22.84	35.53
13	28.81	44.82
14	36.48	56.75
15	46.17	71.82
16	58.21	90.55
17	72.72	113.12
18	93.40	145.20
19	118.20	183.87
20	145.94	227.02
21	184.68	287.28
22	234.92	366.39
23	300.38	459.48
24	376.26	575.96
25	468.18	728.28
26	590.22	918.12
27	748.08	1,163.68
28	937.98	1,459.98
29	1,191.24	1,853.04
30	1,481.22	2,304.12
31	1,891.80	2,942.80
32	2,388.60	3,715.60
33	2,955.60	4,597.60
34	3,751.20	5,835.20
35	4,704.60	7,411.60
36	6,031.80	9,382.80
37	7,565.40	11,768.40

The resistance of German silver wire varies greatly as you will perceive from the above table, according to the materials and methods of manufacture used. German silver is an alloy of copper, zinc and nickel and has a resistance from 18 to 28 times that of copper, and its resistance changes very slightly with the changes of temperature; this feature makes it very suitable for resistance coils and rheostats.

Table No. 4 gives the properties of German silver wire containing 18 per cent. and 30 per cent. of nickel in composition.

There are other alloys used, but the tables of their properties can be obtained from their manufacturers.

Having gone into the subject of wires, we will now pass on to joints, splices, methods of making the same and materials used.

(To be continued.)

Trade Notes

A series of about 20 motion pictures have recently been made in and about the Walkover plant, at Woburn, Mass., for the George E. Keith Co. The pictures show two exterior views of the factories, one of these showing especially the 3,600 operatives leaving the plant at the close of the day. The other views are of several of the principal processes of shoe manufacture, beginning with the cutting of the upper leather, and following on through cylinder vamping, bottoming, heeling and finishing processes, until at last the shoe is shown being packed into paper cartons, and finally being loaded into freight cars at the door of the Walkover freight house. The pictures are educational in purpose, and were taken as a result of numerous inquiries received from educators throughout the United States for pictures showing adequately the method of modern shoe-making. The study of commercial geography in many of the public schools of this country includes the study of how things are made, and shoes, being one of the principal articles of wearing apparel, come in for a share of attention.

It is now the purpose of the George E. Keith Co. to show these moving pictures to the largest number of people throughout the world, beginning with the United States, where, as a starter, arrangements have already been completed with the Keith theatrical circuit to exhibit the pictures in the houses controlled by them. In addition to this, arrangements are being made to show these views before audiences in Summer gardens, at Chautauqua assemblies, conventions of educators and teachers; and, if they are called for, to be shown before any school audience in the United States, in which event the lecturer would accompany the pictures, and an exhibit showing the actual parts of the shoes would be given.

The Edison Manufacturing Co., who took these photographs, have agreed that no other shoe plant shall be photographed by them, and this amounts to an exclusive privilege for the Geo. E. Keith Co., as the recent decision of the highest court of the United States gives Thomas A. Edison complete protection over all other moving picture men, stating that all other moving picture machines are an infringement. This series of photographs will undoubtedly open up the field for the moving picture men for the photographing and exhibiting in the different industries of the world, which would, of course, be of inestimable value from an educational standpoint.

A private exhibition of these views was given at Keith's Boston theater last Friday and was very satisfactory. Another private showing will be made a little later.

* * *

An employe of the Graphic Theater, Atchison, Kan., who is showing the moving pictures of the Thaw trial attracted a large audience as many people as paid admissions to see the moving pictures depicting the life of Christ and the Passion.

* * *

At a meeting of the license committee of the Paterson, N. J., Board of Aldermen the application of Baker &

Ross for a license to conduct a moving picture show at 122 Main street again came up and Alderman Quigley stated that while he was opposed to any more moving picture shows being located in that city, as they were becoming a nuisance, he thought that as Baker & Ross had spent considerable money in fixing up their place of business it would be a good idea to have a committee appointed to see whether the place had been properly safeguarded against fire and every provision for the safety of the public attended to before there was any further talk of granting a license. Such a committee was appointed and it will render its report at a meeting to be held.

* * *

Thomas A. Edison and the various phonograph companies in which he is interested were dealt a severe blow Friday, July 5, when Supreme Court Justice Martin J. Keogh of Westchester County rendered a decision barring all dealers in this State from selling or handling Edison records or supplies without the permission of the New York Phonograph Company.

The dealers throughout the State, of which there are nearly 1,000, are ordered to give an accounting of all records sold for twenty years. It is estimated that more than \$25,000,000 is involved in the suit.

The phonograph war has been waged through the courts for many years and nearly all of the courts have decided against the Edison interests. Thomas A. Edison was made to take the stand and testify at one of the hearings.

It is alleged that although the National Phonograph Company, one of the Edison concerns, was ordered by the court not to sell phonographs or supplies in this State, the dealers were encouraged to do so. The New York Phonograph Company maintains it purchased the sole right to sell Edison machines and records in this State.

Justice Keogh granted an injunction on June 25 restraining the Edison concerns from selling in the State. The Edison interests appealed, and the case was argued Wednesday, July 3, before Justice Keogh, who announced his decision as above.

The New York Phonograph Company asserts that in 1887 it became owner in perpetuity of the Edison rights in this State by paying \$250,000. Shortly after the contract was made, it is asserted, the Edison agents began to violate the contract by selling in the State, and later it was impossible for the New York company to purchase supplies.

Agents of the New York company were sent to the establishments of the 1,000 dealers in the State to collect evidence. Lawyer Hyman, for the New York company, also had notices of the injunction sent to all the dealers. Edison records were purchased of nearly all of the dealers.

The legal fight virtually drove the New York Phonograph Company to the wall. In a suit brought against the jobbers and dealers of the State a suit against Solomon B. Bavego was tried as a test case. All the dealers and jobbers agreed to abide by the decision in this case.

Bavego was compelled to put up a bond of \$50,000 to insure the amount of his profits. A series of individual suits were also brought against dealers aggregating \$10,000,000.

* * *

License Inspector Charley Jehl, of Memphis, Tenn., collected \$100 each from Dinstuhl's and the Palace for operating theatatoriums, and for the same privilege collected \$50 from the Ruby, the first two being for six months, and the latter for three months.

Assistant City Attorney Marion G. Evans advised Mayer Malone that theatriciums should be classed as theaters, and pay the privilege tax of \$200 per annum, having the right, however, to make these payments in quarterly installments. The mayor thereupon instructed the license inspector to collect the taxes.

Mr. Jehl notified all theatriciums that they must pay up to date and not open. The majority, he believes, will pay, but he expects a number to quit business.

Building Commissioner Newton has made the same contention, holding that theatriciums must have exits the same as theaters, and Mr. Evans is preparing a set of rules which he will see enforced hereafter, looking especially to stopping the crowding of the aisles and making sure of a good rear exit.

When Magistrate Hylan in the Gates Avenue Court, July 1, called the name of Louis Cohen there was no response. Cohen is one of the business men in Brownsville who operated a moving picture show, and who was arrested several times in succession for keeping his place open on Sundays. June 27 Cohen was held in \$1,000 for Special Sessions and allowed until July 1 to furnish bonds. He failed to qualify, and the magistrate ordered a warrant to be issued for his apprehension.

Geo. Gray and Jake Holmes, of Salem, Ill., are preparing to open a moving-picture show in the near future.

The new Royal Electric Theater, South Main street, Fond Du Lac, Wis., is open. For the electric light to supply the stereopticon and moving pictures, an electric motor and dynamo have been installed, converting the electric current from the power house into a direct current of any voltage desired. The proprietors of the new theater are J. H. Welch and O. C. Kunze of Grand Rapids, Mich.

The Glen Falls, N. Y., Council, Knights of Columbus, have completed arrangements for an outdoor moving picture establishment in connection with their new home on Maple street, located on a lot 66 by 150 feet in the rear of the recently purchased Mott residence. The attraction will be strictly high class in every detail, the proceeds to be used toward defraying the expenses of purchasing and maintaining the new home. The Knights plan to produce the pictures entirely in the open air throughout the Summer, without the use even of a tent, thus providing a cool place for the amusement loving public of the village.

Long Beach, Los Angeles, Cal.—To examine every week the pictures presented at the two penny arcades of this city and report to the City Council if any of the views are such as should not be shown is the unusual duty of a committee of five appointed at a meeting of the city trustees. The committee named consists of Dr. W. L. Woodruff, Marshal George Young, H. H. McCutchan, W. J. Morrison and Melvin Neel. Besides the marshal, one of the committeemen is cashier of a bank, two are principals of public schools, and one is a physician.

Schuyler C. Lank, owner of the Happy Half Hour Theater, Lafayette, Ind., is becoming a theatrical magnate, and has invaded new fields with his Happy Half Hour theater project. Mr. Lank has opened a pretty five-cent theater in Fowler, Ind., and it is doing a splendid business. It is located on the principal thoroughfare of that city.

The Frederica Theatrium, Winslow, Ky., is a new moving picture show opened by Ben C. Nunn at 410 Frederica street. Mr. Nunn will run his house on a high plane. There will be no phonograph in connection consequently Mr. Nunn believes no curbstone loafers. All the performance will be given on the inside.

The Pacific Shows Co., San Francisco, recently incorporated, has leased the large storeroom, 1412 Street avenue, and remodeled into one of the finest moving picture shows on the Pacific coast. Lewis N. Rosenbaum, manager of the company, while in New York making arrangements for the importation of machines and pictures, said that the Pacific Shows Co. would open similar houses in every city of importance in Washington, Oregon, British Columbia, Montana, Idaho and California as quickly as suitable locations could be obtained.

A new moving picture theater for Buffalo, N. Y., opened at 649 Main street for the display of educational and entertaining pictures. There will be illustrated songs by a noted baritone from Chicago. Buffalo, New York and Geneva men are behind the enterprise.

Gastonia, N. C.'s, third moving picture show is located in the building adjoining that occupied by the AmuseU on Main street and is under the management of Mr. H. G. Nelson.

From Seattle, Wash., we learn that Charles E. Bize is perfecting a school to send moving pictures of complete melodramas over the country, together with a phonograph which will speak the lines of all the plays. Thus a complete play may be given through the medium of a phonograph, a film of pictures and an operator. The films will be taken during the Summer months and thus all-star casts may be obtained for the plays.

About a thousand people attended the concert given in the Ocean Grove, N. J., Auditorium, Saturday, July 6. It was a grand success in every way, the music and pictures being of the best. Mr. Ward and Mr. Wells, the expert from New York, co-operated. "The Teddy Bear" took so well that it was repeated on the Monday night when the Army and Navy Moving Pictures were given. New pictures will be shown each night. The orchestra will play at all of these entertainments.

At Ashley, Ind., Will Hood, of Auburn, has established an electric theater. Charles Prickett will be in charge as operator.

The Theater Palais Company, Meridan, Miss., secured Harry S. Stanley of New York to sing at that popular place. The Palais Theater Company are building up quite a large film exchange business, and are now supplying theatriciums in Florida, Georgia, Alabama, Tennessee, Mississippi, Louisiana and Arkansas.

Gus Sun, O. G. Murray and John McCarthy, owners and operators of the Gus Sun circuit, will establish a film exchange in Chicago for the exclusive service of the theaters. The films will be distributed over the circuit weekly.

Some correspondents ask us to locate a place for them to open up a five-cent theater. How's this from the Herkimer, N. Y., Citizen?: "The moving picture circuit

went to Cooperstown for a few days a couple of weeks ago and has not returned; a good five cent show in a good hall with good seat sand good management would pay big money in Iliou, N. Y."

M. J. Farnbaker, of Cairo, has closed a contract with Messrs. George Goodman and Matt Carney for a lease on The Kentucky Theater, Paducah, Ill., from July 1 to September 1, and started in a "sure enough moving picture show" on the former date. He said: "I give all the effects. If you see an auto race in my show you not only hear the 'honk, honk,' but you can hear the buzzing engine and smell the scorching rubber tires when the machine is buckling down to 80 miles per. If you see a lunatic asylum scene, you can hear the maddened cries of the 'nutty ones,' you can hear the horses run in fire alarms; can in fact get the benefit of every effect possible to make the scene more realistic." Mr. Farnbaker has just finished a season at the Marlowe Theater in Jackson, Tenn., where he gave a moving picture show. For an operator he has Mr. Herman W. Niestadt.

The "Airdome," Vincennes, Ind., is run by Frank Green, manager of the American Amusement Company, with moving pictures. The theater is located close to the corner of Main and Second streets and is the only open air theater in the city. It has an elevated floor and will seat 550 people. The theater has four large exits, the doors being six feet wide.

Although a strong sentiment exists throughout the State for an open Sunday, Bristol, Conn., demonstrated that it still retains the Puritanical ideas. The Home Amusement Theater, which recently opened its doors there, advertised a free motion picture show and long before the starting time the place was crowded to the doors. The conduct of all concerned was orderly throughout, but continual complaints were made to the local police, who requested the manager of the show to stop the performance. This request was complied with and the big crowd was turned out, to their great disappointment. One progressive young American commented upon the fact that New Britain and Hartford allow moving picture shows on Sunday and thought it peculiar that a free exhibition in heavenly Bristol would not be tolerated.

Moving pictures will be the attraction at Long Beach, Mass., this Summer at the theater, and beginning July 3 the management will give a programme of the latest and up-to-date productions. The best that can be procured will be seen and each week there will be a change of programme.

Dreamland, the new motion picture theater for Portland, Me., situate on the corner of Oak and Congress streets, opened to the public Wednesday, July 3.

Hartford, Conn., July 4.—Theodore I. Drummond, of St. Louis, a wealthy tobacco manufacturer, will probably consult a lawyer as to the validity of the security before he invests any more of the money he made in the manufacture of tobaccos in first mortgage bonds of Luna Park or other enterprises in this city. Mr. Drummond is the man now behind the Luna Park enterprise in West Hartford, which was promoted by the Chatford Company. He has bonds of the company for which he paid about \$100,000, and other money he invested in the property makes a total of about \$150,000.

Mr. Drummond has learned that the bonds are not valid, and that the Chatford Company was never legally organized. The Legislature has refused to assist Mr. Drummond, rejecting resolutions to validate the organization of the company and to validate the bonds. Mr. Drummond holds substantially all of the bonds issued, although there are two other holders for small amounts in this city. The Chatford Company was organized by out-of-town promoters. Not over two men in this city bought bonds, but Theodore Drummond came out of the West and took up the bulk. Harrison B. Freeman, Jr., who represents the Chatford Company, said that it was organized under the laws of this State to run Luna Park, the articles of organization being drawn up by a New York lawyer.

Miamisburg, Ohio.—A meeting of council was held recently, when the ordinance for the tax levy appropriation was passed. On motion the license for moving picture shows will hereafter be \$15 per month.

In this day and age of moving picture popularity the manager of picture shows is kept busy thinking up some new and novel additions to his entertainment in order that his may prove a winner with the show-going public. One of these additions, and, in fact, the most pleasing one, is mechanical effects or sound effects as they are more commonly called. Quite a large percentage of those who attend moving picture entertainments where sound effects are successfully used, are kept guessing as to how they are produced.

For instance, the sound of horses' hoofs upon a paved street is made very realistic by the use of a pair of coconut shells which are applied to a marble slab in a corresponding manner to the gait of the horse, changing from a walk to a trot or gallop as may be the speed of the horse in the picture. Sand paper blocks are another useful article and have a number of uses, the escape of steam from a locomotive, exhaust of an automobile, splash of water and a number of other effects are produced by this common article. A dozen whistles, bells, pieces of steel and broken glass are also brought into use.

To illustrate shots a pistol with blank cartridges is most commonly used; but as the nervous systems of most people, especially the ladies, are very much wrought upon by the loud report of a pistol, the use of a hollow block at the end of a stick when brought in contact with the marble slab, produces a good effect and does away with the harsh report of a gun. To enumerate all the different methods employed in the work of illustrating and to describe all the uses to which articles are put would require days and incidentally some columns of news space; suffice it to say that the successful man on mechanical effects has much to learn and is at least a busy man while the pictures are being shown.

Mr. Crawford, of Ludington, Mich., has leased the opera house for the Summer and will give moving picture exhibits every evening and matinees on Wednesday and Saturday afternoons.

Mason Brandy, thirty-seven years of age, a hotel keeper doing business on the iron pier, at Rockaway Beach, N. Y., was Sunday arrested by Officer Conlon for conducting a moving picture show at that place without a license. Brandy claimed ignorance of the law regarding a moving picture exhibition, but the officer claimed that this was no excuse for him and held him for arraignment.

The Moving Picture Exhibitors' Association.

President.....Nicola Seraphine
 Treasurer.....Herbert Miles
 Secretary.....Chester Martin
 General Counsel.....Florence J. Sullivan

Office: 229 Broadway, New York.

Phone: 5058 Cortland.

The moving picture men of Omaha, Neb., have caught the merger habit. Last week the men controlling some of these shows in the East got together and formed an alliance for mutual protection and improvement, according to their announcements. They say they will try to do away with the so-called immoral pictures and use only clean and straightforward views. They will also resist different official efforts to cancel their licenses without just cause. If they can improve some of the moving pictures they will not have organized in vain.

How the Cinematographer Works.

Continued from page 231.

A ride on the Brighton Beach train brings one to a place as full of mystery and interest as the workshop of a magician, says the Brooklyn *Eagle*. The moving picture man was at home when the visitor called the other day, very busy in his workshop, and inclined to frown and look annoyed at an interruption, but he soon resigned himself with a show of grace to the inevitable and revealed some of the secrets of the pictures that keep us thrilled and wondering when we have a dash of them at the close of a vaudeville program. There were some things that the moving picture man would not reveal, but merely skimmed over with wise nods of the head and vague hints, because he believes too great a knowledge might rob the spectators of some of its keenness.

The moving picture man combines within himself the gift of actor, stage director, playwright and property man and exercises the manifold duties of the combined office in the making of moving pictures. He was on the stage for years and understands all the tricks of the trade; having had a varied experience that is invaluable to him in turning out picture comedies and tragedies to flash nightly before audiences. He has in the course of his career been billed in almost every kind of a play, from Shakespeare to Bowery melodrama, and as the range of picture plays he has to turn out is broad, every past experience is an ally in his present work. He not only has to act in the plays for the camera to snap, but he must direct and drill other actors, dash off a play if one be needed, collect the right properties and choose the outdoor settings where outdoor settings are needed.

In the moving picture factory is as varied a collection of costumes and properties and scenery as a big theatrical company carries, and scene painters are constantly at work making new canvases for the picture dramas. The scrubby woods about the factory have to serve many purposes, from deep forest scenes to Western gorges

and prairies. In the small yard of the factory on the day of the visit was drooping a dreary, fagged, old, white horse; a pig rooted near a pile of lumber, and within the studio of the factory were two white doves perched on the rim of a painted canvas boat. All these were properties used in recent moving pictures.

While the visitor sat and talked to the moving picture man, the waxen head of a mustached, blue-glass eyed man smiled from a shelf. He had been mercilessly beheaded because a headless body was needed in a picture. Swords, policemen's billies, wine glasses, military caps, yards and yards of blue chambray which had been used to represent waves, an improvised hour glass and a variety of heterogeneous articles that had been utilized from time to time in various pictures were scattered about the room; and in the studio adjoining two men were busily flapping paint brushes, making ready the exterior of a log cabin to be used in some pictures the following day.

The moving picture story or play is made much after the fashion of any other story or play. Plots are sometimes original, old and new stories from books or newspapers are often taken, but always the play is written out in detail for the benefit of the actors, and it is rehearsed before it is presented to the camera, which is an audience so critical that every part must be just right to suit it. Frequently dialogue is introduced into these picture plays, so that the actors may understand just what gestures to make use of and to get the right spirit. For the moving pictures regular actors are engaged and usually first-class actors, because they must understand how to express an emotion of a happening perfectly with gestures and action. The actor must understand the trick thoroughly, however, or he is no good for this purpose. The actor who is too reposeful on the stage, and expresses his meaning and feeling merely by the tones of his voice or in subtle movements, is utterly worthless for the moving picture. Sometimes the actor who has risen no higher than to scrub parts or the chorus can be made good use of for the moving picture because of his great proneness to gesture and motion.

The actors have to rehearse under the eye of the director and must understand their parts well before the camera is set to work. They must crowd quick, fast action into a short space of time, so that every click of the crank will count for something.

While the moving picture play has the disadvantage of lacking conversation, it has the advantage over the real play of being able to crowd a great many pictured events into a small space of time. For instance, in a play where, for lack of time, many happenings have to be described only in conversation, the camera can picture these events and make them more real. A well-known play that was worked over for a moving picture and in its new form is called "Retribution." It shows actually in pictures a murder and how it was planned, where on the stage that event, the consequences of which form the basis of the play, is merely referred to in the first act as

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having happened fifteen years before. The murder scene took place in the woods in the dead of Winter when the murdered man was driving homeward from an inn in the snow. The woods near the moving picture factory were utilized for this on a snowy day last Winter, and the whole thing was acted out, a dummy figure being struck with the ax of the murderer. Some things can be faked in the moving picture, but never action. That must be genuine.

When the actors in moving picture dramas set forth from the factory to the nearby woods to be pictured for various scenes there is usually an accompanying string of small boys and curiosity seekers who follow in their train and sometimes interfere with the taking of the pictures. Sometimes the onlookers become so absorbed in the drama that is going on that they stray within the focus of the camera and mar the reality. Occasionally they add a note of naturalness to it, however. One day recently a fight between two men was under way for a picture when a bulldog in the neighborhood, having his spirit stirred by watching the encounter, rushed in and grabbed one of the combatants by the trouser leg. It helped the picture immediately, but as it happened the plate was not good and when the picture was taken over again, nothing could induce the dog to repeat his part of the performance. Sometimes spontaneous, unrehearsed acts make a picture much more valuable.

When a good theme for a moving picture drama has been found, too much trouble cannot be taken to find just the right setting and the necessary properties to make the thing real and genuine to the eyes of the onlooker. The other day when a pig was needed for one of the pictures, a boy was sent into the regions around the factory to get one. It seemed an easy thing to find, but the messenger scoured the country for miles around and nothing that vaguely resembled a pig could be found anywhere. For two days the moving picture man telephoned vigorously and no pig in all New York or Brooklyn was forthcoming, when finally a man in Jersey City located one. The messenger was hurriedly sent forth and told without fail to bring back that pig before the day was over. Toward 9 o'clock at night the boy came wearily in with the squealing pig in his wake.

Once half of a troublesome series of pictures had been taken and the manager arranged for the other half to be made on another day. At the appointed time the whole cast appeared at the moving picture studio except the hero. The manager was in despair, because he was in a hurry for the pictures. The hero was tall and blond and there was nobody that could possibly be substituted except one of the scene painters who was short and dark. The experiment was made with the substitute hero in place of the real, however, and the pictures were finished, with the hope that they are turned out so fast that the sudden change in the hero would not be noticed.

In order to add to the reality of the moving pictures, music is always played while the actors pose. A very

fine phonograph is one of the important properties of the factory. When there is a picture where quick motion is needed, a lively record is played by the phonograph; where pathos or emotion is to be expressed, some of the plaintive music from Carmen or Peer Gynt is used; and where there is a dream scene mysterious music is played. It is wonderful help to the actors in throwing themselves into the part.

As a great variety of scenery is needed in the plays that are introduced, the moving picture man has to be on the keen watch for localities that can be adapted for his purposes. Though some of the wildest of Western scenery is often introduced, there are very few scenes for which some bit within a few miles of the city cannot be found and utilized. The man behind the camera knows many a trick of focusing whereby a small excavation can be made to look like a deep, treacherous gorge, and a slight hill like a rugged mountain-side. In a Western drama where such rugged looking scenes were introduced that in England the pictures called forth a column article about the wild scenery in America, the gorges were in reality excavations for houses on the outskirts of Brooklyn within a few yards of the trolley line, and the steep mountain side was rocks in the park. The huts and interiors and unusual scenes are usually the result of the painter's brush and are merely of canvas.

The way the moving picture man explains the scene of an automobile running up to a house and climbing right over the top is that the picture is taken with the machine really approaching the cottage. Then the front of the house is painted on canvas and laid flat on the ground. The automobile goes over the painted house while the man with the camera takes the picture from above. That picture is joined right on to the other where the automobile is approaching the cottages and the effect is of the machine climbing over the house.

The mysterious pictures where one sees a knife cutting bread without the aid of the hand, a pitcher pouring milk sugar dropping in the tea, the saucer walking off the table, etc., is explained by what is called stop-work on the part of the camera, and is a very tedious process. The article that is to move, for instance, the knife, is moved by some one the tiniest bit at a time and after it is moved the camera takes each stage and stops, instead of continuing taking many pictures in a second. Gradually little by little the knife is pictured approaching the bread and finally appears cutting it. When the pictures are joined together and moved at the enormous rate at which the pictures are shown, the effect is of the knife moving itself in some mysterious way. It takes a whole day sometimes to work out one of these pictures that is shown in a few seconds.

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July 20, 1907

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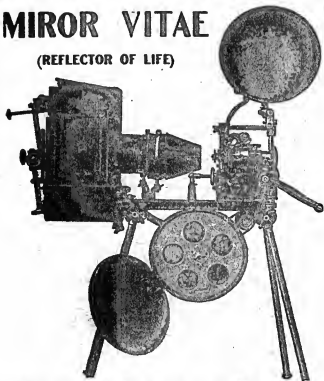
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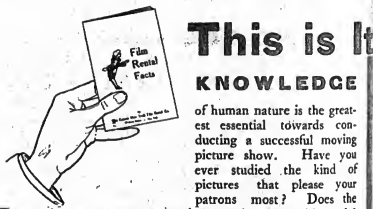
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NO.

It is surprising what the lack of two small letters makes in the meaning of a sentence. For the want of the word "no" our last week's editorial was incomplete; the last sentence but one, commencing at the fourth line from bottom of page 291, should read: "But is it not a fact that no unanimity of purpose exists in the ranks of the manufacturers—each is ready to belittle his fellow?"

THE LIFE OF FILMS.

A letter from a correspondent furnishes us with our text for this week. It reads: "I should like to know what the average life of a film is, and upon what experience the estimate has been based; and if any continuous run experiments have been made for the purpose. Also, where the failure of a film shows itself—whether in the wear of sprocket holes or in the deterioration of the picture, and the cause of it. What is the life of a picture machine?"

The answer to the above questions could be summed up in the word "carefulness." The operator is to a large extent responsible for the life of a film; if he is careful in handling it, the film will do good work. We well remember the film of the funeral procession of the late Queen Victoria of England which we exhibited 128 times and sold for two-thirds the price we gave for it originally, the film showing very little wear. Another film we had and used some 150 to 200 times, then sold to a friend who is using it to-day, as per a letter from him, saying the film is as fresh to an audience as ever, and it must have been used during the past five years at least 500 times and still is good. We have no data of any continuous experiments being made. We were conversing with a film renter, and he asked our opinion as to the cause of the tearing of films at the sprocket holes. We noticed that it was the film of a French maker, and asked if he had the same results with other makes. He replied: "Yes, the films of an English firm always go the same." The film in question had been used only three times, and had not paid its way by any means. Our suggestion was: "Send it back, and make the importers responsible," but found this was not feasible. The picture rarely deteriorates except by scratching or tearing, and, if all conditions are right, should last until the film is worn out and discarded.

If a film is of a good make, commanding a fair price, with a reasonable profit, there is no reason why it should not last as long as those in our hands did. The tendency nowadays is for the dealer to undersell his rival,

and-as a consequence, to get this cheap line on the market quality goes by the board, and quantity, shoddy in its make, looms large. We were talking the other day to an importer who said "I sell my films for —!" "Why?" we asked in astonishment. "Because So-and-so sells his at such and such a price, and I am always going to undercut him, to sell mine every time." We retorted then, and still say, such a policy is not just, it is suicidal and detrimental to the best interests of the business, and, if carried out, will surely rebound to the discredit of the firm who resorts to such practices, and will ultimately land him in the bankruptcy court. We have a distinct recollection of a French firm cutting prices in England, and all others had to fall in line if their goods were to be taken by the trade. The same thing occurred over here. With what result? To meet the cheap sale something had to be sacrificed. What? The film, of course! The celluloid base was cheapened and the result is, it will not stand the wear and tear, and so breaks off at the perforations and strips all the way down, when it has once got the start, to the complete destruction of the film.

But stop a little, this is not all. The machine has something to do with it. If the machine is in perfect order, the sprockets made to gauge and nothing out of gear, the film will stand a good wear and pay profits. Iron sprockets badly fitted, chain gears badly spliced, bearings badly drilled, will aid in ruining any film run through such a machine.

To sum up. A bad machine will ruin a good film. While a good machine will add to the life of a poor film. The life of a machine varies (according to the make) from one season to six years and more; this latter is the life of a machine purchased in 1901 and still in use, doing its duty with an average of ten shows a day, for the past three years. The highest quality always pays best in the end; no matter what it costs.

With the Yellow Wagon Show.

By LOUIS WOOD.

Just because Jonah's pelt was yellow that color became the accepted choice of the Bonheur Bros. Then that wholesome superstition of the color, held by showmen, as a bringer of bad luck, caused many an old trouper to prestage disaster to their enterprise.

Like soldiers and sailors, showmen have their mascots. Many show people are of such a serenely superstitious nature that they believe in all sorts of signs and omens, placing implicit faith in the potency of charms. Their favorite amulets being horse shoes and four leafed clovers made into tiny golden pendants and worn on the person to ward off evil. Transactions made on Friday or on the thirteenth day of the month are fruitful of disaster. To join a show in defiance of the unlucky day or the ominous digits is to court misfortune and direst peril.

A merry clown once disdained the old-time supersti-

tion, but subsequently told his experience in humorous verse from which a stanza is given as follows:

"I'm not afraid of Jonah's, but there are certain things you know,

We don't like to run against while traveling with a show,
The Jonah that was feared more than anything else I've seen,

Was that well-known hoodoo called the Friday night,
I started out to join the show upon a number thirteen.

But I was thirteen minutes late, the train was out of sight;

I caught a freight with thirteen cars, I'd thirteen miles to go,

It took me thirteen hours to reach the Yellow Wagon Show."

A comedian once complained that in spite of having a good act, with the ability to present it; he could never make a hit, couldn't keep a dollar of his salary, and was constantly followed by a wicked nemesis that brought him bad luck.

"But I never will be lucky, for I was born on the thirteenth," was his discouraged soliloquy.

"If you was born on the thirteenth, allow me to suggest as a remedy that you wear a yellow necktie," solemnly enjoined the manager without the slightest hesitation.

"But that's a Jonah, too," said the comedian in dismay. "yellow is a color that I have always avoided and never would allow among my wardrobe. That would be adding a Jonah to a Jonah."

"Well, it takes a diamond to cut a diamond, and I recommend it to you as a talisman to divert the evil of your birth just as a physician prescribes a counter-irritant to cure a painful ailment. Yellow and thirteen make the proper combination; just try it."

The comedian jumped at the idea and exclaimed, "I'll take your advice and if it turns out as you say, so help me goodness, I'll wear a yellow necktie for the rest of my life," and he hastened out to find the yellow tie at the nearest clothing store.

The so-called talisman proved so effective that the comedian is now a manager with a successful company of his own and, to use his own phraseology, has "managed to throw at the birds." He really believes the yellow tie is his mascot and responsible for his wonderful prosperity. He has had it patched up and covered with new silk of the golden tint so often that it is doubtful if any of the old tie remains, yet no other tie would answer so well and to change it wholly for another he sincerely believed would spoil his phenomenal luck.

It was recorded as a curious fact that wherever the yellow wagon show appeared rain fell, even in the driest places. This was often commented on during the season of 1901 while on tour through Kansas. The blazing heat of the July sun sapped the smaller streams and destroyed the vitality of the prairie grass. The trees along the dry

up channels of small creeks dropped their leaves at every fitful breeze and some of the less vigorous variety died from the effect of the long continued drouth. But torrents of rain actually followed the appearance of the show in these drouth-stricken districts where not a drop of rain had fallen for months. Considerable publicity was given this fact by the newspapers and the ever alert press agent in advance of the show seized the golden opportunity to boost the exhibition by sending the stories broadcast until it came to pass that the yellow wagon show was looked upon as a genuine mascot and harbinger of good times in the afflicted districts. Unbelieving skeptics declared the newspaper assertions were just "pure gas," and this declaration was not at all erroneous. The gas that was made for projecting moving pictures seemed accountable for the rain which invariably fell when the gas was allowed to mix with the air by accident or design.

At Beaumont, Kan., the merchants had been reading the stories in the illustrated papers, furnished by the enterprising advance man. The drouth and the rain producing gas were the only topics of conversation for a week previous to the arrival of the show. When it did arrive and the camping spot was come to, the merchants joined the town boys to watch the yellow wagons give forth their dust soiled crew. The big tent went up with great celerity while the cooks unloaded wash pans and coffee dishes, kindled fires and the camp began to take on the freshness and glitter which night had rubbed off. Then they saw the moving picture machine unloaded, and all the paraphernalia of the gas making outfit followed.

"There's the thing we've bin readin' 'bout," said one.

"O' course 'tis; but it's all a tarnel humbug!" laughed a gray haired merchant, as they gathered around to see how it was done, while the gas maker began screwing the various pipes together and connecting them to the retort.

"You mustn't think because we're a bit curious that we're goin' to take stock in this yere rain makin' thing," continued the gray haired merchant, who seemed to think he ought to be back attending to business at the store, "instead of foolin' 'round investigatin' a new fangled dodge gotten up by a swindling show feller to hoodwink the public."

Another said:

"We ain't had rain here for over eight weeks and if they can make it rain I'd be mighty glad of it."

All this time the gas tank was rapidly filling up with the elastic fluid. The retort was almost at a white heat and the chemicals inside were melting like snow in a furnace. The charge must have been larger than usual but the indicator seemed clogged and was moving rather slow.

"Make it rain, did you say?" sneered the gray haired merchant. "Bah! They kaint do it. They ain't no mortal man that can make it rain."

Just then the clogged indicator suddenly broke away

and flew around to 100. The crowd saw the startled look of the operator as he quickly shut off the slow gas hastened to release the pent-up surplus in the overloaded retort. The retort was dangerously full of compressed gas, which blew off with a loud roar like escaping steam. This startled the gray haired merchant and threw the crowd into the utmost confusion. In the panic that ensued the poor old gentleman lost his hat and came near losing his balance. He was quickly helped to his feet and suddenly remembered some pressing business requiring immediate attention at the store.

"Come back; it's all over!" yelled the operator, laughing at the crowd who were giving him a wide berth.

"Take yer word fer it," panted the gray haired merchant, never once looking around.

"Don't forget the rain!" cried the operator, strongly emphasizing the word, tickled at the commotion produced by the hissing gas.

"It'll rain pitchforks with sawlog handles," yelled Sig. Tyson, chuckling impishly.

Curiously enough, as every citizen of Beaumont will truthfully aver, the clear afternoon sky began to darken with rapidly approaching clouds. A few moments of anxious watching and orders were given to pull down every stitch of canvas, even to the horse tent. The work was happily accomplished just as the fierce head wind struck the show lot. Torrential rain and hail fell, doing much damage to windows in the town. Eighty acres of growing flax owned by Frank Reed was mowed slick and clean by the hail and swept away to parts unknown. The hurricane redoubled after a lull at nightfall, breaking down shade trees, wrecking frail houses and overturning topheavy show wagons unsecured by deeply driven stakes. It was not until after midnight that the rain subsided, leaving the ground in a bad condition for traveling.

A voice sounding distant in the heavy gloom of dawn, startled the gas maker as he lined up with the wagons moving with difficulty from the rain-sodden camp. It was the gray haired merchant, out thus early with a farewell greeting.

"Say, stranger, I reckon that new-fangled rain makin' thing o' yours is no fake. Ye brought rain sure's scat. But, say, when you're makin' gas agin, for ther Lord's sake, don't let out so tarnel much. You cum' mighty nigh blowin' the hull town away!"—From *Tales of the Yellow Wagon Shows*, by Louis Wood.

When writing to advertisers, please mention the Moving Picture World.

NOTICE.—If you wish to get your copies regularly, leave an order with your News Agent, or send us \$2.00 for one year's subscription.

A Strong Indictment of the Slot Machines. Is it Deserved?

There are various degrees of sublimity. "Degrees," did I say? The remark is misleading. There are various orders of sublimity. There is the Sublimity of Good and the Sublimity of Evil.

Of the former, it is but necessary to recall the remark of Samuel Taylor Coleridge. When that brilliant writer and conversationalist was asked one day to state the sublimest passage in literature his lightning-like reply was: "God said, Let there be light, and there was light."

This may be called the Sublimity of Good.

For the Sublimity of Evil we must go to Milton's Paradise Lost—to be specific, to the laugh of Satan after he had fairly succeeded in breaking up the bliss of Paradise.

It was an awful laugh, grim, sardonic, infernal, the laugh of him whose creed was: "Evil, be thou my good!"

Milton was an idealist of the first water, as ignorant of the world as a new-born babe; and yet in his great epic he was simply anticipating what was to be the actual, cold-blooded practice of his descendants in the New World two centuries later.

In other words, the living, practical, work-a-day illustration of the diabolism of Satan's laugh at the consumption of his evil design is to be found in the Penny-in-the-Slot Arcade, where, for a cent, the boys and girls of New York and other American cities may be introduced to the pictures that weaken the body, contaminate the soul, and wind up in the general physical, mental and moral demoralization to which, very appropriately, we may give the name of "Hell."

There are thousands of men and women in New York to-day who owe their first introduction to evil to these same arcades, wherein, for "just a penny," they were shown the pictures that started them along the downward way to ruin.

You meet these human "degenerates" at every turn. They were born all right. In the blood that they inherited from their parents there was no "virus," no "taint." It was clean and sweet, and would have remained so but for the jolt given by the "civilized" amusement of the picture arcades.

I believe, in my soul, that our so-called civilization is retrogression rather than progress. As far back as the "Age of Pericles," 400 B. C., the Athenians erected in their city an altar to Pity; but when, even in the metropolis of the New World, is there any pity for the victims of modern greed?

For money, for the augmentation of the bank account, New Yorkers are willing to damn their fellow human beings, body and soul.

If the people of New York were so disposed, they could stop the picture-arcade curse within forty-eight hours; but they do not stop it. And why? Because the people of New York, individually and severally, are so bent on money-making that they have no time to look after the moral, spiritual, or even physical condition of their young people.

This is plain talk, but it is God's truth, and in the end such truth is the best thing to deal in.

But, all politics and diplomacy aside, the time has come to rid the city of its greatest moral menace. Sunday, Monday, by day or by night, you can see, if you will make the rounds, thousands of our young people gather about these slot machines, drinking in the corruption that is sure to destroy them.

Art, beautiful, and, being beautiful, is harmless. But the pictures in question are not art. They are carefully arranged shows for the destruction of the mental and moral fiber of our young people; and, so long as the pennies come in the transaction, from the viewpoint of the men behind the machines, is perfectly legitimate.

But, is it legitimate? Let the fathers and mothers of Greater New York answer.

And let them answer soberly and seriously—not flippantly and carelessly, but solemnly, as under the Great Taskmaster's eye.

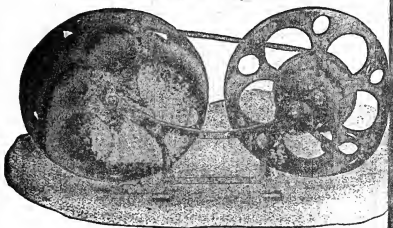
Let it be religiously borne in mind that the young people of to-day need no inducement to evil. They will find out the dark side of life easily and quickly enough without being coached by the side shows of perdition.

Either the State Legislature or the City Council should do something at once to mitigate the crying evil in question.

It is a condition that calls for immediate action, and the "statesman" who succeeds in bringing forth the remedy for the evil will endear himself to all generations.—Rev. Thomas B. Gregory, in N. Y. American.

THE EDITOR'S TABLE.

A New Rewinder.



Messrs. Williams, Brown & Earle offer to the trade a new rewinding device, which the above cut illustrates. It is arranged so as to handle two 10-inch reels, and both reels are held in position on the rewinder, thus obviating the necessity of holding one reel in the hand and winding with the other hand, which has been the method employed in many of the rewinders on the market. The rewinder can be attached to any table or shelf, fits any size reel up to 10 inches and should be part of the equipment of every moving picture exhibitor.

About 200 guests were present at an entertainment given at the Capitol Avenue Theater, Cheyenne, Wyo., by E. T. Taylor, who will manage the Summer shows which are to be given there. Mr. Taylor's guests were entertained by the Polyscope, a new moving picture machine in which there is barely perceptible the vibration which is an annoying fault common with others. The Polyscope was operated by Mr. H. H. Buckwalter, of Denver, who projected pictures which he had himself taken, and they proved fully as realistic and dramatic as those which are imported. Mr. Buckwalter enlivened the projection by interesting explanations, narratives and anecdotes and acquitted himself as an excellent entertainer. The Capitol Avenue Summer shows, which will consist of moving pictures, songs and illustrated lectures, opened last week for the season.



The Detroit Film Exchange is adding to its list of customers at a rate that speaks well for the quality of its service. Branch offices have been established already in Windsor and Montreal, Canada, and Nashville, Tenn.

Mr. Kilder, of Traverse City, Mich., has fitted up a first-class theater for moving pictures and illustrated songs, after having been in readiness once and burned out by a firebug. The calamity proved to be a good advertisement and the place is now fitted in grander and better style than before. Mr. M. P. Wetherell, of Detroit, Mich., an experienced operator, will introduce some new features in noise effects and will also give a little lecture on each series of pictures, a feature that could be adopted by others with advantage.

We were delighted last week to receive a call from an old friend, John G. Avery, of the Urban Trading Company, who was paying a visit of part pleasure and part business to his home country. Speaking of the prospects of business, he informed us that everything was in a prosperous condition; that arrangements had been made for large imports of their productions, and in the Fall, when business opens up in full with the nickelodeons, some very fine films of popular subjects would be sent over. American films are not so popular in England as the English are here, perhaps owing to the nature of the subjects sent. The audiences have been educated up to the best, so that hold-ups, train robberies, etc., are not so acceptable. Wake up, Messrs. Manufacturers! You have finer educational, scenic and public subjects to choose from than has England.

Plans have been perfected by the Wonderland Amusement Company, of Batavia, N. Y., for the opening of a moving picture theater in rear of its amusement place at 80 Main street. The company has purchased a black waterproof tent, 20 by 50 feet, in which an inclined floor of wood will be laid and which will be fitted with opera chairs. Entrance to the theater, which will be known as the Air-Dome, will be through the company's arcade, between which and the theater a waiting room will be fitted up.

William H. Josselyn, who for seven years has been presenting as a vaudeville feature a pictorial panorama of "Ben Hur" all over the country and is now exhibiting the same at Brighton Beach, Brooklyn, N. Y., is in trouble. Klaw & Erlanger and Harper & Bros., who own respectively the dramatic and book rights of General Wallace's famous work, have notified Mr. Josselyn to abandon the name "Ben Hur" in connection with his enterprise, threatening legal steps if he does not. The notification comes rather late, the Brighton Beach manager thinks, as he has given his show in every State in the Union repeatedly, without legal interference, although such steps have been threatened several times. He has not yet decided whether to fight the matter or to find a new name for his show.

Emil Deiches is opening a 5-cent theater at 52 South Pearl street, Albany, N. Y., this week.

The Watertown Amusement Company will convert the building at 229 River street, Albany, N. Y., into a moving picture exhibition hall.

Plain City, O., is to have a moving picture show, which opens July 20 in Black's Block on Chillicothe street.

Smith & Whitney, of Clare, Mich., took possession of their new building recently for a 5-cent theater. It is one story, 19 by 64 feet, with commodious basement, and built of cement blocks.

A correspondent at Alliance, O., says: Mayor McConnell issued an order to all the moving picture and vaudeville shows to dispense with the bells and outside phonographs, which have been a prominent advertising feature with these attractions. The city has three vaudeville and five picture shows in operation.

Arrangements are being made for taking a series of moving pictures during the Frontier Days celebration, to be used to advertise the only genuine Wild West show. No successful moving pictures of broncho riding, wild horse racing and steer roping have ever been taken, the difficulties surrounding such photographic work being almost insurmountable. The entry lists for the world's championship rough riding, steer roping and cowgirls' riding contest have been practically filled, the best riders of the West entering. The championship steer roping contest will see the ropers of Arizona and Texas pitted against those of Colorado, Wyoming and Montana, and the contest will be between the styles of the different sections. Cinematographs of these events will be universally interesting.

A new company has been formed, under the name of W. & W. Amusement Company, North Plainfield, to provide public amusements, theatrical, moving pictures, etc.; capital, \$150,000. The incorporators are: J. Weinberger, Plainfield, N. J.; I. Weisz, Atlantic City, N. J., and W. Hauser, Bloomfield, N. J.

Roy Ridley, Calumet, Mich., has opened the Majestic moving picture house in the Reding building, Fifth street. He states that he is on the Majestic circuit for the State of Michigan.

The New Wonderland, a moving picture parlor, opened to the public last week at 243 West Dominick street, Rome, N. Y. The singer is Mr. Henderson, of New York, for a long time with the People's Vaudeville. Messrs. Gregg & Greenwood are the proprietors, formerly of Watertown.

Five moving picture shows in Dallas, Tex., have been ordered closed by the police and six others are given forty-eight hours in which to make changes in their wiring arrangements so as to conform with the electrical wiring ordinances of the city. The proprietors of the moving picture shows are incensed over the attitude of the commission and claim that the rules promulgated by the Texas Fire Prevention Association are arbitrary and unjust. Mr. Dunn, of the Colonial Show, 340 Main street, said: "We have complied with even the arbitrary rules save one. They demand that we use a No. 6 asbestos as our feed wire. It is simply impossible to get

one of these here at once. Besides this, the wire we are using has been tested and carried a current of 46 amperes. The machine we use carries only 29 amperes, so that the wire is much stronger than the machine. Talk of danger of a fire is utter nonsense, but it is hurting our business and doing all of us an injustice. No living man can please the insurance men."

In his quarterly report, sent to Mayor McClellan, Police Commissioner Bingham, of New York, recommends the revoking of many of the licenses now held by nickel-odeon shows, 5-cent theaters and cheap vaudeville performances which are running throughout Greater New York and urges that steps be immediately taken to suppress all those resorts that have been complained against. In his report General Bingham said that the suppression of these cheap shows which violate the law would be a prominent factor in the betterment of city conditions and he appeals to the Mayor not to be lenient in permitting the renewal of licenses. He adds that in every case reported the Police Department is prepared to give corroborative evidence. Most of the complaints were forwarded by the Children's Society, which charged that small boys and girls under the age of sixteen were admitted to these places, which are a menace to the morals of children.

[When will this persecution cease? The owners of these places have done all in their power to improve them, have obeyed unjust exactions in many instances and are trying to comply with public sentiment as never before. If the Children's Society would use their efforts in suppressing the revolting crimes in Harlem, it would be more commendable than the petty spite they show towards the 5-cent theater.—Ed.]

The superintendent of the Quincy (Ill.) Chautauqua has just closed a contract with one of the Chicago Lyceum Bureaus for a company to present moving pictures at the close of each evening's entertainment for about fifteen or twenty minutes. On Sunday night, July 21, the Chicago Bi-Scenic Company will present the celebrated Passion Play from Bethlehem to Calvary in moving pictures. The management believe that this will be one of the finest exhibitions of its kind that has ever appeared in Quincy. On the following Monday, Tuesday and Wednesday nights, at the conclusion of the lecture, the Chicago Bi-Scenic Company will present fifteen or twenty minutes of high-grade, entertaining and instructive motion pictures.

The latest in Barberton, O., is a moving picture show for the Slavish population. The proprietor of the Electric Theater has closed that place of amusement and will start a show on Hopocan avenue. All of the songs will be in the Slavish language, and the words thrown on the screen in explanation of the pictures will be written in several of the seven languages spoken in Barberton. The show will be opened this week.

After numerous vicissitudes, including the partial destruction of his tent, Manager John T. West got his motion picture show on Lakeside park, Auburn, N. Y., started last week, and we hope he will now be able to continue through the Summer without further mishap.

The Imperial Moving Picture Company, of New York, gave its last performance at the Sterling Opera House, Ansonia, Conn., on Saturday, July 13, until after the Warm Summer days are over. When the Opera House season opens in the Fall, moving picture performances

will be given on every night that no other entertainment is billed, so that the Opera House will be open on every night in the week.

When Thomas A. Edison first invented his "moving picture machine," the first one put on public exhibition at Coney Island showed a disposition to make every possible concession to "economic demand." When you dropped a nickel into the slot, the world's latest science set into operation, with all the activities of life, a strenuous prize-fight, in which everything attractive was present except the sight of blood.

If Mr. Edison lost neither flesh nor sleep because of this, he was waiting perhaps for the news from St. Louis this week, when the disused galleries of a St. Louis church are being cleaned and put in order to accommodate the crowd for which there was "standing room only" last Sunday night when the minister reinforced his sermon with "moving picture" illustrations.

Why not? The pictures used were Tissot's and each one of them is a sermon in itself, putting into form and color the thought of a man whose purpose it was to make his life and his life-work a sermon.

Even on the sidewalks, in some parts of St. Louis now, you may drop a penny in the slot, with a chance of learning something worse than you had thought of before. The sporadic attempts made to change this for the better through the police courts simply results in making the worst more artistic, so that instead of being merely the worst in nature, it will be the worst in art. That is the very worst, although when it is "art" in a living picture machine, there may be no appeal against it.

When the way is open to use this same powerful machinery for what is best in art and in nature, why not? Why is not Sunday one of the best days and the church, until now half empty on Sunday evenings, one of the best possible places for doing it?—*St. Louis (Mo.) Post-Dispatch*.

More Moving Pictures.—The store in the Clark building, 10 West Main street, Middletown, N. Y., is being altered and improved, and will be opened as a moving picture theater, by Miller & Hayes, of Brooklyn.

Delaware, O., is to have another moving picture show. Mr. David S. Fisher, former editor of the Delaware Herald, is in the city, and has leased the room which will be vacated the 15th of this month by Campbell & Rosenthal. Mr. Fisher recently sold his paper at Warren, and has taken up the moving picture proposition. The shows at Warren and Painesville, and the one he is to instal here, will be strictly modern and up-to-date.

PATERSON (N. J.) ALDERMEN AGAIN. A short and yet one of the liveliest meetings that the Board of Aldermen has had in some time was held last week.

The first and, in fact, the only business considered was summed up in two reports from the Committee on Licenses, and ended with the suggestions that a license be accorded to Baker & Ross for a moving picture place at 122 Main street. This is the firm that has experienced such adverse treatment in the matter of securing a license. It is now months since the firm applied for a license. For a week or more it has been doing business under a temporary license granted by the committee.

The report of the License Committee bore the signatures of Aldermen Quigley, Morgan, Kerwin and Daly.

When City Clerk Standeven finished reading it, Mr. Boylan moved the report be adopted, with the exception of the recommendation regarding the license for Baker & Ross.

Alderman Morgan declared without hesitation that the license should be accorded a license, after having gone to the expense of fitting up its place. He said it had spent \$1,500. Mr. Schielke said he was opposed to the license because he didn't believe in "making a Bowery out of Main street."

Mr. Morgan jumped from his seat at this assertion and, pointing his finger at Mr. Schielke, demanded:

"I'd like to ask Mr. Schielke, then, why since the time this license application first came in he has voted for the two other places."

"I'll explain my vote this way," answered Mr. Schielke, hesitating for a moment. "I voted for Alderman Daley's license and Alderman Heinrichs' license because they are honest people and not carpet-baggers from New York." Mr. Kerwin contributed his part to the discussion. To be consistent, he pointed out, the board should have opposed granting licenses to the two aldermen for moving picture places. He also said he thought Baker & Ross's place the safest in the city. Mr. Quigley agreed with Mr. Kerwin in his last assertion.

A vote was finally taken on Mr. Boylan's motion to amend the report so as to shut Baker & Ross out of a license and it was lost, the vote being: Ayes, Boylan, Coehler, Schielke and Warmolts; nays, Kerwin, Meister, Morgan, Quigley, Smith, Van Houten and Young.

President Roegiers asked to be excused from voting. He said he had always made a practice of voting for all committee reports, but, inasmuch as there was a difference of opinion about this, he would prefer not to declare himself. The report was finally adopted, Messrs. Boylan, Coehler, Schielke and Warmolts voting against it, and the others in favor of it.

In adopting the report the board refused the application of N. G. Jones for a license for a moving picture shop at 137 Main street.

Credit.

No factor is so necessary in building up business as credit, and no factor is so necessary in building up credit as truth.

It is comparatively easy to start credit, but the art is to keep credit.

The young business man who says, "I want no credit; buy and sell for cash," makes a mistake. It is all right to pay promptly, but do not establish a spot-cash-payment basis, for later on, when you ask credit, your creditors will think something is wrong.

Establish a credit, whether you need it or not.

It is a good advertisement and a frequent help.

Be reasonably slow in paying your bills, but positively sure that you do pay them.

When you get a sharp or blunt letter, asking for a settlement, go to your creditor face to face, set a date when you will make a payment and keep your agreement.

Don't be specific as to amount unless you are decidedly sure you can do it. Be specific as to date, however, and there or have you check there on the date.

Suppose a man owes you \$100, and you ask him for it and he says, "Here are ten dollars on account, and on next Thursday I will make another payment, and on the 15th as I can I will pay something until you are fully paid up." You don't get angry at that man when you

see his intentions are good and he is going his best.

So long as your creditor gets something every time he writes it keeps him good-natured.

It is the man who breaks promises who gets hard usage from the creditors.

If you owe more than your present cash balance can liquidate, make a pro rata payment all around among your creditors. Write a good square letter, saying nothing would please you more than to send them a check in full, and that this payment is made as evidence of your willingness and intention to keep good faith.

Keep in touch personally with your creditors, as far as possible. Talk to them of your plans and prospects; always tell the truth. Have your account as a moral risk rather than as a Dun or Bradstreet risk.

There is sentiment in business. Creditors have hearts, and they have good impulses; they appreciate friendship, and especially gratitude. Don't believe a word of that great untruth: "There is no sentiment in business."

An honest, frank, heart-to-heart talk is most valuable. The credit man keeps the truthful man in mind and his account under his protecting wing. The credit man glories with you, and he has a distinct interest in your success when it comes.

It often happens that the small bank or small manufacturer is the best place for the beginner to go for credit. You can get closer to the small growing creditor than you can to the big fellow who is independent.

The big bank is cold-blooded; it insists upon security and collateral. Your account in a big bank is only an incidental detail, and the cashier is cold, distant and blunt.

The small bank, however, gives you more time and attention, is more interested in you and can remember you much better than the big bank.

Avoid bad associates; you can't play the races and give wine dinners and maintain strong confidence with your creditors.

Every time a creditor gets out of sorts go to him and pay him something, and he will quiet down.

Be grateful, don't be afraid to express yourself freely and frequently on this point.

When you are caught up and financially strong, stick to those who stuck to you.

Don't get into nasty arguments or disputes. Give and take, be fair, be square, keep your temper, stoop to conquer, cut out all thought of revenge.

Remember, credit is based on confidence in the individual rather than in his bank account.

When a house does not treat you right, curb your temper, and as soon as you can, get in touch with some other good house; tell the new house frankly why you changed.

Credit is a subsidy, and it stands the hustling business man in good stead.

Many men have started in business with a capital only of ability, hard work, honesty and good reputation.

The use or abuse of credit determines whether a man will rise or fall.

Keep your record clean, and if later you get on the shoals your past will stand you in good stead.

If you have been given to sharp practice or dishonesty, woe be unto you when you fall.

Remember these things carefully; keep in personal touch with your creditors, keep your promises, pay on account when you cannot pay in full, hustle, be honest, keep good company, don't gamble, don't be a sport. If you practice these virtues, offers of aid will come to you rather than flee from you.—Col. William C. Hunter, in "The Cherry Circle."

Film Review.

COHEN'S FIRE SALE.

EDISON.

The opening picture shows the exterior of Cohen's Millinery Store. A number of ladies while passing, stop to admire the new designs, and the saleslady who stands at the door persuades them to enter and inspect the stock. At this moment an experienced thief, armed with a packing box at the door, marked from "France." Cohen appears and immediately proceeds to examine its contents; meanwhile the customers, not being satisfied with the styles, are about to leave, when Mrs. Cohen discovers the box of "Imported" hats. She quickly selects a few and induces the customers to return to the store. Cohen replaces the packing paper in the box, and also enters to assist with the sale.

In the meantime an ashman arrives. He empties the contents of Cohen's ash can, returns the can to its place, then perceiving the packing box and believing it to contain only waste paper, takes it away.

Shortly after Cohen returns to unpack the box, but to his amazement it is missing. He runs to the corner, calls a policeman, and after explaining the situation, starts in pursuit, followed by Mrs. Cohen and the saleslady.

The ash cart is seen passing down a street on the lower East Side. A group of boys and girls are dancing to the melody of a hand organ. As the cart passes them, several hats fall from the packing box on top and the children quickly pick them up.

Farther on down the street the cart is seen passing a number of women who are standing near a window, securing hats drop from the cart, rush to secure them. A scramble takes place in which the dainty millinery is practically destroyed. Cohen by this time arrives and mixing in among the women in an attempt to secure his missing property, is unmercifully beaten by them, until a policeman appears and disperses the crowd.

The ash cart has now reached the dumping dock and dumps its contents into a scow lying alongside. The barge trimmers pick up the remaining hats and placing them on their heads proceed to make merry as Cohen once more reaches the scene. In his frantic efforts to secure the balance of his unfortunate millinery he is pushed off into the scow by the angry ashman. The policeman arrives and with his assistance Cohen soon secures the balance of the goods.

The scene now reverts to the interior of Cohen's store, where they try in vain to dispose of the remaining goods to several customers. Cohen in despair goes to his office, seats himself at his desk and drops his head in thought.

A bright idea seems to strike him. He walks to the safe, unlocks it, takes out a box containing his private papers, and selecting one (which appears to be an insurance policy), places it in his pocket, returns the box to the safe and locks the door. Leaving the room he shortly returns with a lamp, which he places on his desk and lights. He thinks a moment, turns around and seeing his companion, turns in his arms, strokes her back, and picking up the lamp, carries both to the store.

He places the cat beneath several hats on the table, with the lamp close by her. Then clipping a piece of ribbon from a nearby hat, ties one end to the lamp and the other to the cat's tail. He strokes the cat a moment, walks to the rear, turns off the lights and quickly leaves the store.

A policeman notices smoke issuing from the transom, runs to the door and seeing the place in flames, turns in an alarm.

The following scene takes us to the fire station. The engine and hose-wagon rush out and flying around the corner are preceded down the street by the Fire Chief. On reaching the burning building several streams of water are turned out, and the fire soon extinguished.

Several days have elapsed since the scene of the fire, and over the door of Cohen's Millinery Store a sign reads: "BIG FIRE SALE." Quite a number of women are standing at the door, evidently waiting for it to open. Cohen and his wife appear, and elbowing their way through the crowd reach the door and unlock it. The women crowd and push their way into the store.

The closing picture shows a close view of Cohen and his wife seated side by side, deeply interested in their insurance policy. Cohen seemingly well-pleased, returns the policy to his pocket, and takes out a large diamond ring; this he holds up a moment for his wife to look at, then places it on her finger. Mrs. Cohen looks at the ring; presses it to her lips and smiles. Cohen looks for his reward in a kiss, and after several attempts, in which their noses seem to be in the way, they at last succeed.

THE PRISONER'S ESCAPE.

GAUMONT.

A man is seen to obtain his liberty by leaping from one of the windows of a prison and running across the plain. He is observed by a sentry, who fires at him and raises an alarm, causing instant pursuit of the convict, who, in his race to elude his pursuers, suddenly appears before an old lady who is playing with a little girl, her grandchild.

He begs her assistance, saying that he has escaped from jail and pleading with her to help him; the child joins in the plea, and the old lady hides him behind a bush, throws her cloak over it, and commences to play with the child. When the prison guards come in they ask her if she has seen an escaped convict. Pointing in another direction, she sends the soldiers off on the wrong track, and when the coast is clear, she calls the man out. He blesses and thanks the old lady and goes on his way free.

Returning to his old haunts, he is welcomed by his boon companions, who rejoice with him at his escape. But he is persuaded, after being plied with liquor, to join in an attempt at burglary. Very reluctantly he commences this work, but tries to get out of it. On the threat that he will be held up to justice if he does not do his pal's will, he is compelled to go with him. In setting through a window they disturb the slumbers of a little child, whom the burglar recognizes as the child which accompanied the lady who helped him to escape. Taking the child in his arms, he consoles it and calms it to sleep, while his companion ransacks the house.

Gently he replaces the child in its crib, where, nestled in comfort, it goes to sleep,

holding the finger of the man. He tries to release it, but fears to awaken the child, and as his efforts are unavailing to force, and the tight hold of the child defies his weak efforts. The lady who the house discovers the other burglar calls the police, who capture the man and take him off to jail. The lady, with a little child and to her astonishment discovers the burglar held by a little girl and recognizes the one whom she has helped before. She explains the predicament in which he was placed. He again asks her charity, sympathy and her help, and for the sake of the little child who has become him a prisoner all the while, she listens to his plea, and pointing out through a window a church which is seen in the distance, she begs of the man to go to the church and commence a better life. He agrees to this, and is seen at the church making his vows before the altar, and coming up with a resolve, he goes out to seek his work, which he obtains. We next see an honest workman, respected by his companions, working at the bench and mending the wags due to him for his week's work, fully carrying out the text: "A little child shall lead them."

UNLUCKY INTERFERENCE.

GAUMONT.

A chimney-sweep has left his cart full with bags of soot, outside the house where he is cleaning a chimney, and upon his return with the bag of soot sees two mischievous urchins in the cart untying the bags of soot which are there. They jump from the cart, seeing him, and he follows to chastise them for their mischievousness.

They dodge rapidly around a corner, while the sweep after them, when a lady, dressed in a rich costume, just fresh from a grand dinner, is passing, she notices the name and her dress is ruined by coming in contact with the soot, much to her dismay. The sweep then goes after his horse and cart, and continues his chase of the lady whom he overtakes and spansks. A number of cricketers appearing on the scene, thinking that he was taking undue advantage of the boys, try to make him desist, with the result that a white cricket suits and ball prove to be a bad combination.

DRAMA IN A SPANISH INN.

GAUMONT.

An hotelkeeper and his wife are quarrelling over the receipts of the day. The wife asks her husband for money and is repulsed and thrust away, while the miserly husband gloats over the manner which he has gained during the day, when he retires for the night.

A Spanish gentleman, on horseback, benighted, rides up to the inn, wakes the host and asks his hospitality, which is given. In paying for his lodging the gentleman draws out a large quantity of gold at the sight of which the landlord's eyes gladden with envy. The guest is led to a room by the landlord and goes to bed. Not so the landlord, whose curiosity has been aroused by the sight of the gold, he determines to obtain. He is about to put his scheme into execution when he is confronted by the wife, who begs him to desist from evil-doing, and she is repulsed.

The innkeeper now goes into the chamber and robs his victim, who is awakened and struggles with the robber.

tries to regain his money. The host knocks the guest insensible in the sight of the wife, who has again appeared upon the scene, hearing the struggle between the two men. The wife flees from her husband and the man, determined to bring him to justice. The husband remains to dispose of his victim, but soon notices the absence of his wife, whom he follows, using the horse of his guest to aid him in retreating her. A mad chase is then seen, but is soon won by the wife, who enters a police station.

On seeing that he is outdone, the landlord returns to the inn and eyes the still insensible man. In the meantime the wife has explained to the magister, who orders the police officers to accompany her back to the inn, which they find barricaded by the innkeeper. Forcing their way in, they make their way to the room, where they find the innkeeper trying to hide the gold. After a struggle, he is taken off to prison, and the wife gives thanks for her deliverance.

THE DOG ACROBATS.

GAUMONT.

It is astonishing what can be done with dogs by careful training, and this film shows their cleverness.

The setting shows the exterior of a cottage, a dog sitting at the window, evidently on the lookout for someone. He has not long to wait when another dog, Romeo, walks in on his hind legs, bearing a bag of flowers on his fore legs, which he immediately hands to the canine Juliet. The love-making of these two dogs is very clever, especially when it comes to the love-taking. Romeo is extremely loath to leave his fair mistress, and his departure is hastened by what we may presume to be the mother of the fair maiden appearing at the window above and emptying therefrom a bag of flour, which smokes the lover and causes him to make a speedy exit.

After shaking off the flour he reappears and is joined by the fair maiden, and together they perform a very pretty waltz, after which the trainer appears and bows to the audience, putting the dogs through a very pretty acrobatic act, which for intelligence and variety is extremely interesting, showing the careful training and vast amount of patience he must have had ere the dogs could perform such wonderful feats.

DON'T PAY RENT—MOVE.

GAUMONT.

The exterior of a tenement house, with a hand cart in front, which is being loaded with furniture by old lady, who is evidently in a hurry and is constantly keeping a watch-out as though expecting someone to appear on the scene. She congratulates herself that all is clear, and is about to move off, with the assistance of her husband, when the one whom she has dreaded to see comes on the scene in the shape of the janitress of the tenement, who demands rent before allowing the woman to go. They try to push the man away and to remove off with the furniture, but the janitress hangs on, and finally climbs up on top of the furniture, using a broom with good effect to keep the owners of the furniture from dislodging her. After many ineffectual attempts to overturn the woman, they leave her in possession of the cart and go into a nearby coffee house, thinking to tire out the woman.

A boy, who has been a spectator, now takes a rope and ties the hand cart to the back of an electric cab which happens to be standing near, and watches develop-

ments. He has not long to wait, for the carriage soon obtains a fare and is started on its journey, and drags the hand cart off in its wake, to the great consternation of the woman who is seated on top of the furniture, which threatens to fall off at each swerve of the hand cart. The others, coming out of the cafe and seeing their furniture being led off, rush pell mell and finally overtake it, and getting the janitress at a disadvantage, dislodge her from her position, and proceed on their way, leaving the janitress to walk home at her leisure, which she does, venting her rage at being outdone by tenants who do not pay their rent.

A POET AND HIS BABIES.

WILLIAMS, BROWN & EARLE.

A poet is writing a delightful sonnet. His wife is going out, and she brings him their eldest to kiss; he kisses the child, but to his horror his wife places it in a cradle by his side. Then she brings in the eldest but one, and places that in an arm-chair on the other side. Finally she brings in the tiniest baby, and forcing that into the reluctant father's arms, rushes out and leaves him just as all three children begin to yell their loudest. The distracted father tries to soothe the first one child and then another, and his friend the Lieutenant enters while he is in the middle of it. He pushes the Lieutenant into a chair, saddles all three babies into his lap before he can say word and rushes from the room. The Lieutenant follows as quickly as he can with the three children in his arms. Then begins a chase of the wildest and most exciting order. The poet walks rapidly along reciting his verse as he goes; his friend the Lieutenant meeting the Colonel outside, forces one baby into his arms and the two give pursuit; a policeman whom they pass seizes in the street the child and gives one third baby to carry. They dash through the streets and out on the tow-path by the river, followed by an ever increasing crowd of children. Other policemen join in, and becoming imbued with the spirit of the thing, they seize babies from the arms of astonished mothers as they pass, and all, including the mothers, give chase to the distracted poet. By this time the crowd has swelled to about one hundred, and they swarm over fields and through hedges, and tumble and scramble down the steep banks, until at last the poet sinks exhausted behind a blackberry bush. Then the people carrying babies begin to arrive, and very soon the luckless father finds himself almost smothered under a heap of six screaming, struggling mites, three of which may or may not be his own, and three certainly are not. Next come the mothers, and begin wildly sorting out the babies and find their own offspring, and they all unite in denouncing the unhappy man, who is marched off by the policemen.

DICK TURPIN.

WILLIAMS, BROWN & EARLE.

Dick enters a village by moonlight and by standing on his horse unfastens a latticed window of a house, creeps into the bedroom, and an old woman in fear and trembling of the pistol levelled at her, swiftly hands over her valuables. The highwayman is at an inn drinking with a confederate, when he is surprised by a number of mounted constables, who are after him. A struggle ensues but Dick, helped by a pretty barmaid, is successful in making his escape.

An exciting chase through the country. Dick holds up a coach, scares the occu-

pants, and rides off. The coach has not proceeded far, when it is again stopped, this time by the constables, who are anxious to learn the whereabouts of "The Knight of the Road." An exchange is made with one of the passengers, who, knowing the country well, is eager to assist:

The pursuers have to change horses, because their animals are distressed.

Dick stops at an inn for refreshment, when he hears his pursuers approaching. The landlord argues and tries to disarm their suspicions, but they rush past him in time to see their prey vanish through the back door. They tear furiously after him. Clearing a high toll-gate, Dick leaves the officers far behind. They are further hindered by the toll-keeper, who insists upon his full dues before opening the gate.

The highwayman meets a pretty maiden, and with kisses seals her promise to mislead the constables. While they are galloping along in quite a wrong direction, Dick encounters a friend in distress, with whom he generously shares his plunder.

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Vol. 1., No. 21.

July 27, 1907

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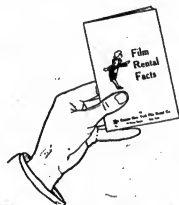
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FIRE RISKS AND CINEMATOGRAPHY.

This week's issue carries several reports of fires, a report of what Birmingham, Ala., is doing, and an extract from the New York Board of Fire Underwriters relating to wires and machines.

The report from New Bedford, Mass., is given in full as a guide for other States to follow. We think Massachusetts is far ahead of any State in the Union in the manner it handles the cinematograph difficulty—if difficulty it can be termed—and it is an example for every city, town and State to follow.

In New York City the police, Board of Electricity, Gas and Water, and the Fire Underwriters, are bungling along in a blindfolded way, putting undue restrictions on machines, proprietors and lessees of nickelodeons, yet in spite of all their precautions, fires occur. The fire underwriters as a consequence raise the insurance rates, and a legitimate industry suffers as well as the owners of the surrounding property.

It is like putting the cart before the horse, and we shall not rest until we have been instrumental in getting this changed. It is for the benefit of the trade and we trust that they will strengthen us in our efforts to induce the legislature to **LICENSE THE OPERATOR AND NOT THE MACHINE.**

Manufacturers of machines are harrassed and put under restrictions that are overbearing in their exactions; and to what good? A careless operator—a callow youth—and all the improvements stand for nought, and fires continue to be reported through their carelessness.

The operator in nine cases out of ten is to blame if a fire occurs. In the tenth case it may be an accident—but accidents should not happen. Massachusetts says the operator must be fully qualified and show his ability, and, after undergoing a rigid test, he proves capable, he receives a card qualifying him to operate a machine. The machine is tested, tagged and numbered. An operator who has not got these credentials cannot operate a machine throughout the State, except under penalties of jail, or a fine, or both. In New York the machine is tested, and anyone can turn the handle, there is no further trouble, incompetency stalks forth with dire results in its wake. If an operator was licensed and knew he would lose his license if he had a fire, he would never have one. Several operators in New York have had accidents and are still working.

At South Beach, a pleasure resort of New York, the other week, we saw a machine at work, and no fireproof boxes were in evidence. We called the proprietor's attention to the fact and told him of the risk he ran. He shrugged his shoulders and said it was up to the supply

company. The sequel came last week when a reel containing some three or four subjects was destroyed by fire, owing to the carelessness of a boy, whom the operator told to turn the crank. He turned it the wrong way, a beautiful blaze was the result—and but for the prompt arrival of the firefighters there would have been heavy damage, everything being built of wood. Under such circumstances the neglect of fireproof boxes is criminal. The company operating the films is not a new concern, it manufactures films, hires them out, and generally conducts a series of shows on circuit, so that it cannot plead ignorance of the requirements to be observed, in running such an exhibition, and why it sent such an irresponsible youth to so grave a risk, we cannot understand. If this operator had been licensed, for his own credit's sake, he would have seen that every requirement of the law was carried out, rather than forfeit his good name and prospects. We have no desire to pillory this company or hold them up to odium, but we most emphatically call upon them to comply with the requirements, and fully equip their machines with all the devices the fire underwriters specify, and not jeopardize the lives of the public, and the future good of the trade. Also to send fully qualified operators to places where more than ordinary risk prevails.

* * *

LIFE OF A FILM.

Talking with an old exhibitor, who was in the field from the first inception of moving pictures, and from his own experience he quotes the following: He has exhibited a reel of 1,000 feet of film, made in the old time quality of celluloid, 1,700 times. A record, we believe,—or can any one of our readers show a larger number of times one reel was exhibited, and its conditions at the end?

Of the present day cheapened film he gives the life, as two-thirds of the above, or say 1,100 to 1,200 times exhibited. He fully agrees with us that the machine is an important factor in the life of a film, a bad machine lessens, and a good one prolongs its wearing quality.

The Cinematograph in Science and Education.

By CHARLES URBAN, F.Z.S., London, Eng.

Former cinematograph exhibitions of individual scientific subjects in places of amusement were intended as an introduction, and served their purpose in attracting and compelling the attention of scientists and experts. Possibilities, as demonstrated in the displays of three years ago, are now accomplished facts in prepared educational and scientific series of subjects.

The entertainer has hitherto monopolized the cinematograph for exhibition purposes, but movement in more serious directions has become imperative, and our object is to prove that the cinematograph must be recognized as a national instrument by the Boards of Agriculture, Education, and Trade, by the War Council, Admiralty, Medical Associations, and every institution of training, teaching, demonstration and research.

The time has now arrived when the equipment of a hospital, scientific laboratory, technical institute, college private and public school is as incomplete without moving picture apparatus as it would be without clinical instruments, test tubes, lathes, globes, or maps. This statement is endorsed by hundreds of teachers and heads of institutions in many countries, who now see the educational possibilities and scientific usefulness of the animated picture camera.

These results of the labors of trained and qualified scientific experts, improved upon and accumulated during a long period, have now arrived at such a state of perfection that we are justified in calling attention to various series which have been prepared. Our earliest has been to produce life-motion pictures in sequences which give the work of text-books without their dryness and yet impart a knowledge which cannot be gained by mere reading. To the student whose attention has been scattered by the conflicting claims of many works of official scope and trustworthiness, a single series of accurate pictures is a great saving of time and labor. By the use of data they are treated with adequate knowledge with originality and independence, and with a clearness and comprehensiveness which make them as easy to understand as the nature of the subjects allow.

The perfected cinematograph of to-day secures a picture a minute, thus recording the very slightest motion of the demonstrator and his subject, and the processes, magnified and projected with absolute accuracy and with a sharpness unexcelled by any still photographs are invaluable to students who have no opportunity of witnessing the actual demonstrations or phenomena.

A picture taken at one speed of the camera can be projected at another, and, scientifically, this fact is of utmost importance. The student needs no longer wait indefinitely for various manifestations of nature to occur. The picture record illustrating the growth of a plant, for instance, may occupy five or six weeks of the photographer's time, but by the picture itself being projected at a high rate of speed, the phenomena are demonstrated as if the different stages of growth follow each other the course of a few minutes, and this with scientific accuracy.

The great importance of educating through the use of the eye, as well as through the ear, is now fully known and established. To-day, in every process conducted, up-to-date college or school, the optical lantern is in daily use for demonstrating by means of slides the subject of the lesson or lecture. The lantern is, however, no matter how good, has in certain cases limitations, particularly when illustrating various biological series, native customs, animal, bird, or insect life, microorganisms, etc., in so much that the slide can only show one pose, phase or position. It is for this reason, among many others, that the motion picture has such a head start before it as an educational factor, for it is capable of showing upon the screen every movement in the most life-like manner. The leaders of science and education of the world over are to-day advocating the use of the cinematograph as a means of vividly and truthfully illustrating natural phenomena.

The chief difficulty of the teacher is that of stimulating the imagination, especially of the visualizing eye: to conjure up with a sufficient degree of vividness the details of scenes upon which we dwell. On the foundation of cinematograph pictures, imagination builds to the left, and makes an effort to construct an edifice of ideas and visible material as that thrown upon the screen.

(To be continued.)

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| 7. The Rulers at Work. | 17. The First Train. | 28. The Engineer with the Plan of the Tunnel. |
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Extracts from New York Fire Underwriters Rules.

Table of Carrying Capacity of Wires.

The following table, showing the allowable carrying capacity of copper wires and cables of 98 per cent. conductivity, according to the standard adopted by the American Institute of Electrical Engineers, must be followed in placing interior conductors.

For insulated aluminum wire the safe carrying capacity is 84 per cent. of that given in the following tables for copper wire with the same kind of insulation.

B. & S. Gage.	Table A.	Table B.	Circular Mills.
	Rubber Insulation. See Rule 41. Amperes.	Other Insulations. See Rules 42 to 44. Amperes.	
18.....	3.....	5.....	1,624
16.....	6.....	8.....	2,583
14.....	12.....	16.....	4,107
12.....	17.....	23.....	6,530
10.....	24.....	32.....	10,380
8.....	33.....	46.....	16,510
6.....	46.....	65.....	26,250
5.....	54.....	77.....	33,100

FLEXIBLE CORD.

a. Must have an approved insulation and covering. (See Rule 45, page 89.)

b. Must not be used where the difference of potential between the two wires is over 300 volts.

c. The covering of each stranded conductor must be made up as follows:

- 1st. A tight, close wind of fine cotton.
- 2d. The insulation proper, which shall be waterproof.
- 3d. An outer cover of silk or cotton.

The wind of cotton tends to prevent a broken strand from puncturing the insulation and causing a short circuit. It also keeps the rubber from corroding the copper.

d. The insulation must be solid, at least 1-32 inch thick, and must show an insulation resistance of 50 megohms per mile throughout two weeks' immersion in water at 70 degrees Fahr. It must also stand the tests prescribed for low tension wires as far as they apply.

e. The outer protecting braiding should be so put on and sealed in place that when cut it will not fray out, and where cotton is used, it should be impregnated with a flame-proof paint which will not have an injurious effect on the insulation.

f. Flexible cord for portable use must meet all the requirements for flexible cord "for pendant lamps," both as to construction and thickness of insulation, and in addition must have a tough, braided cover over the whole. There must also be an extra layer of rubber between the outer cover and the flexible cord, and in moist places the outer cover must be saturated with a moisture-proof compound, thoroughly slicked down, as required for "Weatherproof Wire" in Rule 44, page 89. In offices, dwellings, or similar places where the appearance is an essential feature, a silk cover may be substituted for the weather-proof braid.

MOVING PICTURE MACHINES.

a. The top reel must be encased in an iron box with a hole at the bottom only large enough for the film to pass through, and the cover must be so arranged that this hole can be instantly closed. No solder shall be used in the construction of this box.

b. A box must be used for receiving the film after being shown, made of galvanized iron with a hole in the

top only large enough for the film to pass through freely with a cover so arranged that this hole can be instantly closed. An opening may be placed at the side of the box to take the film out, with a door hung at the top, so arranged that it cannot be entirely opened, and provided with a spring catch to lock it closed. No solder shall be used in the construction of this box.

c. The handle or crank used in operating the machine must be secured to the spindle or shaft, so that there will be no liability of its coming off and allowing the film to stop in front of the lamp.

d. A metal pan must be placed under the arc lamp to catch all sparks.

e. Extra films must be kept in metal boxes with tight fitting covers.

Correspondence.

A Tribute to Cinematography.

The Editor:

Dear Sir—The moving picture business has come to stay. As in all other lines, success depends on the approval of the public. In order to obtain that there must be a useful purpose served, either by way of entertainment or substantial benefits. There was a time when amusements were looked upon as a waste of time—that was a period when all work and no play was the motto. Experience teaches that a mixture of work and play is absolutely necessary. The American people, especially the people of Greater New York, are living under the pressure which cannot be kept up constantly without injury to the mind and the body. Strength to do work comes from care of both the mind and the body—either the individual ceases to be of service to himself or the community. The business man of to-day is entirely occupied with enterprises that put the business man and the public in close touch—on terms profitable to both. The age of extortion is drawing to a close in our lines. Improvements, discoveries and inventions are valuable only as they serve the public and when we say public in America we mean the masses; the toilers; the men who eat by the sweat of their brow. The masses of America have settled once and for all that culture and hard work are not enemies. The individual whose opportunities and meagre means made it impossible for him to obtain a liberal education, feels that the door has not forever closed that leads to progress and development.

Alfred the Great of England advised eight hours of work, eight hours for play, and eight hours for sleep.

No class of entertainment is more efficient in furnishing diversions for the second eight hours than the moving picture shows that are so reasonable in price and cheap in influence. At the moving picture show we see that mechanical and electrical science and arts take the place of the instructors in the schools, colleges and universities and are what may be called an "education you wait."

Truly yours,

A. R. ...

A Letter of Approval.

Editor MOVING PICTURE WORLD, New York City.

Dear Sir—We wish to commend you for the stand you have taken in regard to "blase" pictures. This is one evil which we contend must be guarded against.

We claim that the moving picture theaters fill a need long felt in that it affords an entertainment, which may be first-class if the manager so desires and at a price that is suitable for the smallest pocketbook.

We also claim that it has an educational value and therefore should only present subjects with influence for good.

We hope you will continue to fight for this class of subjects and assure you we will at all times give you our hearty support.

Yours truly,

TWENTIETH CENTURY OPTICAL COMPANY.

John Stockdale.

* * *

A Letter of Protest.

Editor MOVING PICTURE WORLD:

Dear Sir—I notice in your issue No. 19, of July 1908, an article referring to some pictures taken by The Edison Mfg. Co. for a certain boot and shoe manufacturer, in which you state that a recent decision of the highest of courts of the United States gives Thomas A. Edison complete protection over all other picture men, all other picture machines being infringement. I would beg to point out that this statement is incorrect, and that the judgment in question considered simply the sprocket type of camera as exemplified by the Edison machine and the Warwick Bioscope. Other systems as, for instance, that of my firm, Societe des Etablissement Gaumont, of Paris, who owns the Demeny or Cam system, were not considered and therefore do not come within the limits of the judgment.

The statement you make gives to the judgment in question, very much more extended meaning than it really has, and is likely to give place to considerable misunderstanding.

I should therefore be much obliged if you would kindly correct the statement in question in some future issue. Thanking you in anticipation, I remain,

Very truly yours,

H. BLACKIE.

* * *

Announcement.

Editor MOVING PICTURE WORLD:

Dear Sir—The Essanay Film Manufacturing Company announce to dealers, renters and exhibitors of moving picture films the completion of their new film making plant in Chicago and especially request your attention to their new and original film subjects, which will be ready for the market at an early date, subsequent notice of which you will receive.

Respectfully,

GEORGE K. SPOOR.

GILBERT M. ANDERSON.



At a meeting of the directors of the American Mutoscope and Biograph Co., held July 17, the position of general manager (held so long by Mr. Geo. Van Guysling, the vice-president of the company) was abolished. Mr. Van Guysling, who has but recently recovered from a severe attack of nervous prostration, has been granted a two months' vacation and has gone South to his home. Mr. Kennedy, the president of the company, is acting in his absence, and is paying visits to the numerous customers of the firm in Chicago, Philadelphia, etc., adding new life and vigor to this old established firm.

* * *

The Greater New York Film Rental Co. are nothing if not progressive, and their little booklet "Film Rental Facts," which has been prepared by their Mr. A. M. Weiss, tells briefly and emphatically why it is that their film service is giving satisfaction and how it is that they are daily adding new customers to their list. "Film Rental Facts" and their proposition to film users is free for the asking.

* * *

We congratulate Mr. Blackton, of the Vitagraph Company, on the admirable rendering of his skill as the cartoonist in "Lightning Sketcher," the latest production of this company. The photographs of this enterprising partner of the firm and his sketches are superb, and ought to have a large sale.

* * *

We call attention to the rheostats advertised on another page by T. J. Weir, 1002 Noble street, Anniston, Ala. These rheostats have several points of merit and those who have trouble with their present outfit should write Mr. Weir for particulars.

* * *

A twenty-five thousand dollar theater is to be built on the site now used as Nelson's Electrical Garden at Hampden and Main streets, Springfield, Mass., and will be under the management of the Consolidated Film Co. of New York. The same policy as is now enforced in the gardens will be used as the theater, exhibiting moving pictures and vaudeville.

* * *

Is there a Nicelodeon proprietor, a vaudeville manager, a lodge or society needing the services of good artists, who are well tried and rated according to ability? Is your service of song slides up-to-date? If not, you can be supplied with vocalists, slides, music, etc., in fact everything necessary for a successful entertainment can be found under this roof.

Are you a pianist in a moving picture theater? Do you wish to improve yourself? Are you a singer, lady or gentleman, and need music, songs or slides to improve your position? Are you an operator of a moving picture machine out of a position? If so, you will be interested to know that there is a "Lyceum" which has a great demand for your services. Every pianist is tested in the transposing, harmonizing, quick-changing and sight-reading before being placed on the list. Every singer is fully tested before he or she can qualify for their name to be registered. Every operator of a moving picture

machine is tried out fully, his capabilities of handling calcium and other lights, electricity, the rheostat, the machine, and the film, and are recorded whether good, bad or indifferent.

We went through the building the other day, and saw listed the music, songs and slides of every publisher in the country, and the system by which the whole of the above can be distributed amongst those who are in need, was very much up-to-date. The Lyceum also has several interesting propositions it makes to live managers whereby running expenses can be materially reduced. A visit to the Lyceum would amply repay any one interested. In fact, Len Spencer's Lyceum of mirth, melody and ideas was an exceedingly busy hive of industry.

The Imperial Moving Picture Co. are located in the same building, and visiting one, it is easy to call on the other.

* * *

The representative of a "house organ" recently took the proprietor of a Nickelodeon, who also rents films, etc., into his confidence, and said he was now going to study the ins and outs of the business, so that he would be more up-to-date with his ideas, and be able to instruct the readers as they ought to be. That he was going to purchase a second-hand kodak, and asked our informant if he could give him any information about development, etc., of the pictures, and how to use the kodak. Fancy learning the moving picture mechanism with a kodak! We have no desire to nip the enthusiasm of an amateur-photographer in the bud, yet oh, the conceit of it, think of teaching veterans wrinkles the first rudiments of which he is ignorant himself, but—"Verbum sat sapienti."

* * *

Convictions were accomplished in the third district court, New Bedford, Mass., on the 16th inst., in the cases against the Hathaway theater attaches, John M. Hathaway, resident manager and son of the proprietor, and Edward E. Warren, an usher, as a result of the operation of the moving picture machine at the theater by Mr. Warren, who was not licensed to perform the task. The cases, however, were laid on file as it was the first appearance in court of the defendants on any charge.

The object of the prosecution, as stated to the court by State Officer Robert Ellis of Fall River, was not so much a matter of punishing the defendants as it was to impress upon the managements of theaters generally that the laws provided as safeguards for audiences must be strictly adhered to.

The summonses which were served upon Messrs. Hathaway and Warren were the result of a slight fire which originated with the moving picture machine just after the matinee audience left the theater on the afternoon of July 5.

In reference to this incident, State Officer Ellis said, in addressing Special Justice Stetson: "My position is that as an officer of the state police it is my duty to preserve as far as possible the responsibility which has been placed upon me to protect the public's safety so that there shall be no cause for those occurrences which result in the awful panics which sometimes take place in theaters. At Hathaway's theater, on the day named in the complaint, the moving picture machine was operated during the afternoon performance by an unlicensed man. Just after the performance, immediately after the audience left the theater, the machine was again operated and in some manner which has not yet been made clear, the films caught on fire. The woman employe of the theater, who was the only woman present in the theater at the time, was so frightened that she ran into the vestibule and

shouted that the theater was on fire. There is the act of a single woman. If the theater had been full what might not have occurred? Isn't it possible and quite likely that a panic would have resulted? Was Warren justified in being permitted to run the machine? We found upon examination that the machine was in good order. What then was responsible for the trouble if it was not lack of knowledge and skill on the part of the operator?"

The complaints charged Mr. Hathaway with having violated the rules of the state police by allowing Mr. Warren, who was not certified to do so, to run the machine; and charged Mr. Warren with transgressing the law by operating the machine without a license.

Robert A. Terry appeared in behalf of the defendants, and when the cases were called entered pleas of nolle contendere for both Mr. Hathaway and Mr. Warren.

In addressing the court in behalf of the defendants, Mr. Terry said: "It is true that Mr. Hathaway has a moving picture machine which comes under the regulations of the state police and that it has been operated by a person without a license. Mr. Warren, however, has been a student engaged for at least 12 weeks in learning the principles of how to operate the machine with a view to taking out a license. On the afternoon of July 5 the licensed operator was not present at the time scheduled for the starting of the machine, and as Mr. Warren had had experience in this line, he did start the machine. Mr. Warren is fully competent to operate the machine, and I do not doubt that he would have any difficulty in being granted a license as an operator. The trouble with the machine did not occur until after the performance. Even then it was a pure accident and was not of sufficient consequence to cause any concern."

Mr. Terry suggested that although the penalty for violating the law in question was not less than a \$5 fine and not more than a \$500 fine, the ends of justice would be subserved if the cases were laid on file, as the proceedings were sufficient to warn the management not only of Hathaway's theater but of all theaters, that the laws must be respected and obeyed.

The prosecution did not oppose the suggestion, and accordingly the cases against both defendants were laid on file.

* * *

Aspen, Colo.—At a moving picture show in the Opera House, the films, owing to a careless operator at the machine, caught fire and a panic ensued.

* * *

From Birmingham, Ala., we learn that rigid laws to decrease the fire risk now said to be caused by conditions around the various moving picture shows in the city will most probably be adopted by the city council at an early date.

A strong letter was written by Chief Bennett of the fire department to Mayor Ward, among other things, makes certain recommendations.

Here is the letter in full:

"Birmingham, Ala., July 10, 1907.

"Hon. George B. Ward, Mayor, City:

"Dear Sir—The fire that originated in the moving picture machine at the Marvel theater, located on Twentieth street, between Third and Fourth avenues, at 7:30 p. m., July 5th, clearly demonstrates the danger of operating these machines in the congested portion of the city without providing against the spread of fire that is so liable to occur even when the machine is carefully handled.

"We have in the city eleven electric theaters or auditoriums, where moving pictures are displayed and with possibly two or three exceptions, are being operated with

le or no precaution against the spread of fire or protection of the audience and in almost every instance located the best business blocks of the city where it would be exceedingly difficult to control a fire should it be allowed to obtain any headway.

"In view of the above facts, I would respectfully recommend the adoption and rigid enforcement of an ordinance similar to one recently adopted by the mayor and general council of the city of Atlanta, Ga., a copy of which I am enclosing herewith.

"Respectfully yours,

"A. V. BENNETT,
"Chief Fire Department."

The Atlanta ordinance referred to is very rigid. In the event the ordinance is adopted by the council which appears very probable at present it is believed the risk at the moving picture shows will be lessened.

Insurance People Active.—John G. Smith, who is one of the leading members of the local board of fire underwriters, has been receiving considerable correspondence lately from the National Association of Fire Underwriters regard to the moving picture hazard. At the next meeting of the city council representatives of the local board will appear and request that some action be taken to minimize the danger.

* * *

Pictures of Elks' Parade.—Lyman H. Howe was granted extraordinary facilities to secure moving pictures of the Elks' parade in Philadelphia last week. He secured an admirable reproduction of what promises to be the most picturesque parade of modern times. From a window of the city council's chamber in the City Hall he gained a commanding view of Broad street, and was able to get the full parade with the members falling out, overcome by the heat, the excitement caused by the ambulances hurrying here and there, and the great crowds of humanity surging to and fro like the tempestuous waves of the seashore. This unique film will be on exhibit at early date.

* * *

From New Orleans, La., we learn at the request of the mayor, W. P. Ball, secretary to the Mayor, sent the following letter to Captain J. P. Boyle, Acting Inspector of Police, reading as follows:

"Mayor Behrman has instructed me to request you to issue orders to the various stations to have strict investigation made of the various vitagraph and moving picture shows in their respective precincts. It has been charged that some of these shows exhibit pictures which are positively indecent. Some of them are merely suggestive, and others pretending to deal with criminology exhibit some pictures which are calculated to debase the youthful minds which patronize them.

Mayor Behrman desires every proprietor who has a show of the character referred to above notified that he must change same to decent subjects, more calculated to please the minds of the patrons. In the event of their refusing to do so Mayor Behrman wishes their permits taken up at once."

* * *

Harry Metz, of the Nicolet theater, Paterson, N. J., has secured another moving picture theater at 187 Passaic street, Passaic, N. J., and has named it the Nicolet also.

* * *

Manager McDonald, of Marquette, Mich., has closed a contract with C. Holmberg & Son, of Chicago, who will construct moving picture illustrated song entertainments in the Opera House until further notice.

The Protestant Ministers' Association, of New Orleans, La., with twenty-five members in attendance, adopted resolutions at its regular meeting declaring for the suppression of moving picture exhibitions which are declared unfit for people to see. One of the ministers stated that he had attended one of these shows and that the scenes presented were offensive. The mayor will be petitioned to stop all exhibitions of this character. (A letter from one of the ministers who sent us the above information states that he is in full accord with all clean, elevating pictures, such as, for instance, he could have exhibited in his church, and asks us to send him a list of films we could recommend to him, so that he may be able to lay the same before the Mayor and ask that only these should be shown. We complied with his request, but stated we have no desire to act as censor.—Ed.)

* * *

Canandaigua, N. Y.—The matter of granting a franchise to operate a moving picture exhibit in The Candy Kitchen, to Charles Pappanus of Rochester, was tabled by the village trustees at their last meeting, this means practically a refusal in the case. Pappanus stated that he would make no further overtures to the board, and would give up the struggle.

A. J. Gillingham, of Grand Rapids, Mich., has purchased the "Vaudet," a 5-cent moving picture theater in Kalamazoo. The consideration was \$5,000. The new manager says that there will be little difference in the policy of the place.

* * *

Arrangements are now being made in Sedalia, Mo., to open a moving picture show in the building on South Ohio street between Main and Second. Mr. Lawler, of Ohio, will be the manager of the show.

* * *

Joseph Kramer, a dentist at 2 East 111th street, New York, July 17, applied to Justice Hendrick, in Special Term, Part I., of the Supreme Court, for the issuance of an injunction restraining Nathan Miller, Norman Miller, Hyman Miller and Joseph Horowitz, as owners of the building, and Samuel Stone, the alleged proprietor of a moving picture theater on the ground floor of the building 2 East 111th street, from permitting and continuing the operation of the moving picture show.

Dr. Kramer set forth in an affidavit that the moving picture show and the noise connected with it amounted to such a nuisance that a court of equity should suppress it by injunction. The suit is said to be the first one of the kind brought in this State since the moving picture shows were started, and as there are a great many moving picture shows throughout the city the action of the Court on the dentist's application is one of considerable importance.

Morris Gamber, counsel for Dr. Kramer, told the Court that his client holds a lease on part of the second floor immediately over the moving picture show that has two years longer to run. He said that the show conducted by Stone was of the 5-cent class and attracted large crowds, including many small boys. He said that from 3 o'clock in the afternoon until 11 o'clock at night a piano was kept constantly going in the 5-cent moving picture theater under the dentist. He also asserted that there was a barker with a loud voice outside of the theater who also disturbed the dentist and his patients.

Counsel for the defendants denied many of these assertions. He admitted that there was a moving picture show in the building and said that it was run in an ordinary, quiet manner and did not constitute a nuisance.

He said that the building in question was a large apart-

ment house and that there were in it fully fifty pianos, each one of which, he said, was played about as much as the one in the moving picture show. The lawyer denied the assertion that the defendant Stone employed a barker. He said that the alleged barker was a watchman kept there for the purpose of maintaining order and quiet.

"I hope your Honor will walk around the premises before deciding this case and I am certain your Honor will find it quiet and orderly," said counsel for the defendants.

"Nothing could suit me better," exclaimed the dentist's lawyer, "and I am sure your Honor will agree with me that the moving picture show is a nuisance."

Without making any promise to inspect the premises, Justice Hendrick reserved decision.

* * *

The moving picture shows can be either a source of much good or of great evil. Moving pictures with good moral impressions can be made to interest and make nickles for the proprietor as well as vicious vile pictures. To place before audiences of men, women and children such scenes as that of a tramp robbing and mercilessly beating a young lady on a lonely road, followed up with the capture and dragging of the perpetrator by a rope around his neck is very repulsive to the finer sense of man. In fact it is revolting to that degree that it should be suppressed. Talk about the evil influence of the blood curdling novels of the day! They only teach those who reach out for them. The moving picture is seen by all classes; many of whom expect to see elevation in the entertainment, and not base depravity of the character here mentioned. If the moving picture shows would continue in favor they will not place on exhibition such brutal, blood curdling pictures as here mentioned.—*Capital*, Guthrie, Okla.

* * *

Plain City, Ohio, has now two moving picture shows. Dr. C. H. Lucas, D. LaMar Lombard and Chas. Horn will conduct one in the Black block. The Cary block room on West Main street is remodeled and fitted for the same purpose. Each place of amusement will show different views and attractions. Both started on the 20th inst.

* * *

Long Beach, Los Angeles, Cal.—The committee recently appointed by the board of trustees to investigate pictures exhibited at the moving picture theaters and the penny arcades, placed in the hands of the police department a report that had just been adopted. The report was read to the proprietors of all such places of amusement by Patrolman Harover. It runs as follows:

"To whom it may concern: No postals or other cards bearing pictures of the nude, lewd or suggestive shall be exposed or offered for sale in the city of Long Beach. Keepers or operators of penny arcades, theatriciums or moving picture exhibits shall show only clean and moral pictures. Nothing bordering on the nude, lewd or suggestive shall be permitted under penalty of revocation of license. By order of the board of censors of the city of Long Beach, appointed by the city council June 25, 1907. (Signed) Dr. W. L. Woodruff, G. W. Young, H. H. McCutchan, W. J. Morrison, Melvin Neel."

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Film Review.

THE HYPNOTIST'S REVENGE.

BIOPHAPH.

Most of us have at some time attended an entertainment given by some wonderful exponent of the mysterious art of hypnotism, and have always noted the presence of some cynical scion who would brand the professor a blatant fraud. Such an incident opens this picture. The professor of "brainstorms-while-you-wait" is entertaining his audience with the antics of those under his soporific influence, when the fellow with the not-if-I-know-it-expression appears and challenges the professor. What follows is most cogent and convincing, but he takes his conviction with such an ugly grace that the hypnotist becomes his avowed nemesis, and so follows him for some time. First, the professor, disguised as a musician, attends a dance, where he turns his victim into a veritable whirling dervish, and in the midst of his grotesque evolutions wakes him to fully realize his embarrassment before an almost panic-stricken assemblage. Next he appears at a banquet disguised as a waiter. Here he induces the cynic to become crazy drunk, and after attempting to kiss the ladies present, he leaps on the table, kicks dishes in all directions and performs such feats on the chandelier that would cause the most wonderful trapeze artist to turn green with envy. Again, the awful awakening. During a wedding service the professor makes his belated appearance, and before he can be restrained he rushes up, hurls the happy man aside and takes his place at the altar beside the trembling bride-lect, to the consternation of all present. As he regains his normal senses he espies the cause of his plight just leaving the church. He dashes madly after him, out of the church, and down the street after the cab into which the hypnotist jumps to elude him. As the professor alights from the cab our friend rushes up, but is again put under the egregious hypnotic influence and made to chase the professor's car, which is carried off by another man. Down the street they race, into an apartment house; then out through a window on the lower floor, up the fire-escape and through a window on the top floor of an apartment, throwing the occupants into a tumult of excitement. At the entrance he is seized by a couple of stalwart policemen and dragged off to the Insane Pavilion of Bellevue Hospital, where he is relieved of his hallucination, now a firm believer in the theories of the venerable Dr. Mesmer. While the above is a chronicle of events, it but feebly describes the continuous laughing-producing situations of the film.

THE TENDERFOOT.

KALEIN.

Tenderfoot, an Eastern youth, has become satiated with the emptiness of city life and is fired with the desire to become a cowpuncher. Putting his house in order, packing his golf sticks, loading his Kodak and putting in a reserve supply of film rolls, he takes train and coach to a Western ranch. Heap Bad Injun is seen outside the only hotel, and seating himself on a log draws out a bottle of fire-water and regales himself. The effects of the fire-water are soon noted, but he is rescued by the advent of the stage coach, from which emerge a number of passengers, including a Western girl, who has smitten Tenderfoot with her charms. The local cowboys hasten to the coach and welcome

the newcomers. Heap Bad Injun at once attracts Tenderfoot's attention and he proceeds to kodak him, but is prevented by the cowboy who take his golf sticks and proceed to make him dance by pounding his toes. His cries bring the girl to his aid and she vigorously plies a cowhide to the backs of his tormentors and drives them off. Tenderfoot, finding the coast clear, fetches his camera and proceeds to focus on Heap Bad Injun, who wakes from his sleep and seeing the awesome kodak with its lens pointing toward him and the owner under the focusing cloth, stealthily stalks over to it and with one blow of his tomahawk smashes it, to the astonishment of Tenderfoot, and before he can recover from his surprise the Indian has borne him to the ground and is busily trying to secure his scalp. Tenderfoot's cries have brought the cowboys on the scene and they rescue him just in the nick of time from the hands of the Indian.

Becoming more accustomed to his surroundings, he essays to become a cowboy, and donning his city-made cowboy costume he leads forth a mustang and attempts to mount, but finding through the merry snigger that something is amiss, he sees he is seated with his back to the horse's head. Trying to dismount, he comes a cropper. The girl then goes for a chair for him to mount, but this proves to be as hard as getting a horse to come down with its feet mixed up with the legs of the chair. The cowboys then lift him bodily on to his mustang, and off he goes, but not very far, for a clothes line bars his path and he is caught. He is caught in the arms of the cowboys and saved from danger. He goes off, thanking them profusely for their services.

Tenderfoot has made rapid advances into the affections of the girl (in spite of the fact that she is already married). It seems to give the girl a protective influence over him), and we see the couple making their way through the brushwood, under an umbrella to keep off the sun. He has not yet given up civilized clothing, and to see him with half city and half backwoods attire is to smile. Making their way to a log, they seat themselves. Tenderfoot loses his tongue and has to assist his wooing with the "Polite Love Maker," which he peruses and then expresses the sentiments, to the delight of the girl, who urges him to hurry up by all the wiles of her sex. Gradually, as he warms up to the subject, he places his book on the stump of a tree, so that both hands may be free to embrace the girl. The cowboys, scenting fun, have trailed the couple to their trysting place, and cautiously approaching, listen to the fervid orations, to their great delight and amusement. Tenderfoot, turning to his book (which has been taken by one of the cowboys), loses some time in getting it, looking for it in the roots of the stump. While he is thus engaged, one of the cowboys takes the girl and she finds there have been eavesdroppers to their wooing. At a sign from the cowboy she changes places with him and prepares to enjoy a little frolic at the expense of her lover. Tenderfoot recovers his book and starts again essaying to make love a la carte, the cowboy snuggling close up to him as the girl did, and after a most fervid appeal to the sympathies of the girl Tenderfoot drops the book and is about to proclaim his love to the girl when he discovers whom he has been hugging, to the intense disgust of himself and the amusement of the onlookers, who crowd round and offer their felicitations.

A bear hunt next engages Tenderfoot's attention, and armed with rifle he sallies forth. The cowboys, ever bent on fun at the expense of the callow youth from the city, yet with a view of breaking him in to their Western ways, all of which he takes with such perfect sang froid and good-nature, have prepared two of their fellows to act as bears, dressed up in bear-skins; they appear on the scene and await results. Tenderfoot, finding no game at hand, puts down his gun, seats himself on a log, lights a cigarette and gives himself up to day dreams, which are of a very pleasant nature. He is rudely awakened therefrom by the bears advancing and giving him a friendly hug, from which he escapes with difficulty and flees the place; the cowboys remove the bear-skins and follow him.

The tales of the cowboys about the redskins do not daunt Tenderfoot's courage, and he goes into the woods unarmed, to show his superiority and disbelief in their tales. The cowboys follow at a distance, expecting to see some fun, and they are not mistaken, for coming to a thicket in the brushwood, Tenderfoot is surrounded by redskins, who pounce upon him unaware, bind his arms and legs. They next tie him to a tree, setting faggot at his feet, and proceed to fire them, to the consternation of their captive, who makes the woods ring with his cries of distress. The girl hears his cries and summoning the cowboys, hasten to rescue him from the hands of the redskins, whom they scatter, and stamp out the fire, while the girl, seizing a bowie knife, cuts the faggot, and releases Tenderfoot and hurries him from the scene of such nerve-racking experiences. The redskins return, take off their disguises and stand transformed into cowboys once more, and enjoy a merry laugh at the antics of Tenderfoot. But this state of affairs is not to last always, and the time arrives when Tenderfoot is able to become more than a match for them. One day a group of cowboys are playing a game of poker and Tenderfoot with the girl sunter by. They challenge him to a game, fully believing he will still be an easy mark for them. The girl also urges him to play, herself being the stake if he wins. With this inducement he joins the game and at once proves he is a master hand at it. The money at stake is doubled and redoubled, Tenderfoot winning. As a final shot he stakes his whole, the cowboys call a bluff, but Tenderfoot wins by superior play, and finding the cowboys inclined to protest, draws his revolver and drives them from the game. Scooping up his winnings, he also calls the girl, who, nothing loath, acknowledges she is won, and the couple walk with a kiss.

TUNNELING THE ENGLISH CHANNEL.

MELIES.

SCENE I. At the *Elysée Palace*.—The first scene is a sumptuous setting representing some state rooms of the beautiful residence in Paris of the President of France. King Edward of England and President Fallières are sitting at a table playing cards and engaged in an animated conversation over the proposition of digging the much talked of tunnel between the Channel, Dover and Calais. It is late in the evening. Before taking leave of one another, the President of France orders a bottle of wine. After their drinks, the two rulers retire, each to his bedroom.

SCENE II. *The Chamber of President Fallières.*—The view shows the bedroom of the President and that of King Edward, adjoining one another. Fallières, after his dining his royal guest good-night, prepares to make ready for bed. An imposing valet draws a curtain before the bed, and when he opens it again, the ruler of the French republic is seen comfortably stretched out on his gorgeous couch.

SCENE III. *The Room of King Edward.*—At the same time that the preceding scene is being enacted, King Edward is also preparing for rest. His valet folds away the screens, and he beholds the portly *bon vivant* of England ensconced in a state bed supported with a heavy canopy.

SCENE IV. *Good-night!*—Fallières and Edward put on their nightcaps simultaneously, and fall back upon their pillows. Soon they are both in the land of dreams.

SCENE V. *The Dream.*—There is immediately projected upon the screen a cross-section of the English Channel at Dover and Calais, such as engineers use in drawing plans of tunnels. Between the two towns there is the water, and below are shown the various strata of rock and clay formation quite true to scale. The surface of the water is choppy, and constantly agitated in a most natural manner. Fish and submarines move back and forth; boats and steamers ply along above, while in the air, balloons, airships, aeroplanes, and flying-machines are constantly seen.

SCENE VI. *Calais and Dover.*—Upon the cliffs on either side of the Channel, King Edward and President Fallières appear, exaggerated in size. They bow and smile, and stretch forth their hands in an act of shaking, but the distance is too great for their hands to reach across the sea. They continue their pantomime, and finally one arm of each is seen to abnormally lengthen out until their arms are locked in a hearty grasp. To release their grasp and their arms resume their normal size.

SCENE VII. *The Rulers at Work.*—Each ruler then seizes an enormous corkscrew, plants the point in the earth, and begins to bore. This sort of work is too hard for hands unaccustomed to toil, and they soon desist from their labors.

SCENE VIII. *France and England.*—Two workmen immediately relieve the rulers by grabbing the corkscrews. They execute their work vigorously.

SCENE IX. *The Tunnel; English Side.*—The scene becomes dim for a moment, and then we are shown a cross section of the ground under the Channel with the tunnel borers at work. The English half is almost completed. There are the plates all riveted into place. Some sand-hogs are drilling their last holes prior to the junction of the tube with that of the French side. Water is leaking here and there through rifts in the rock, while laborers are piling up into small cars broken pieces of stone and dirt. At the top of the scene one may descry the bottom of the Channel strewn with wrecks among which fish are leisurely swimming about.

SCENE X. *Visit of the King.*—In order that the end of the excavations for the tunnel may be celebrated in a manner commensurate with the vastness and difficulty of the undertaking, the King, followed by his ministers, guards, and attendants, enters in robes of state. He is given an enormous pick with which to dig up the last dirt to be excavated. The pick is too big for him to wield, and he falls backward. His Majesty is raised, and is presented with a small silver hammer, which he uses in a burlesque way. The ceremonies over, a bar-

rel of Scotch whiskey is rolled in, decorated with English and French flags. All imbibe and smile graciously.

SCENE XI. *The French Side of the Tunnel.*—This view is similar to that of the English side.

SCENE XII. *The Electric Drills.*—Huge drills are seen in motion. The cranking wheels, and pistons are thoroughly realistic.

SCENE XIII. *Visit of the President.*—All is bustle. Drills in motion, workmen rushing hither and thither, water dripping from the soil above; a vivid picture in this scene. Presently the tunnel is cleared, and President Fallières enters, followed by the engineers and bosses of the undertaking. He compliments everybody, and then his valet comes forward with a dress-suit case. The President takes out of it some decorations and confers them upon all present. There is one too many. Not knowing what to do with this, he pins it upon the coat of his valet, a tall, awkward, and very comical character. The President's best vintage is wheeled in; and after refreshments, all go away.

SCENE XIV. *The Point of Junction.*—The next view shows the thin partition of rock which separates both sides of the tunnel. Men are busy on both the English and the French bores. They put in their final charges of dynamite and set them off.

SCENE XV. *The Explosion.*—After the dynamite is cleared away, the French and English workmen look through the hole made by the blast. A junction has at last been effected.

SCENE XVI. *Enthusiasm!*—The ardor of the men is about done. They enter into great merriment. Dancing, drinking, and congratulations are in order.

SCENE XVII. *The First Train.*—This view shows the tunnel completed. Presently a train moves slowly through from the French side to the English. It bears President Fallières and other important personages to England. The train moves without a hitch. Everybody is excited; even the fish in the water above seem to know what is going on below.

SCENE XVIII. *The Train at Dover.*—As the train pulls into the station, dignitaries and many sightseers are present to do honor to the occasion. After a brief stay, all the passengers again go on board. With hearty shouts of joy, the crowd halts the train as it continues its journey to London.

SCENE XIX. *Charing Cross Station, London.*—This view shows the entrance to the Charing Cross Station at London. Royal guards are posted on either side of the doorway. The crowd here is large, for the coming of the presidential train from France direct has been widely heralded.

SCENE XX. *The Royal Cortège.*—President Fallières, immediately King Edward, with mantle of state attended by state functionaries, advances to meet his guest. The two rulers embrace heartily and then depart arm in arm. Lesser personages follow in the order of precedence.

SCENE XXI. *The Salvation Army.*—Among the retinue is a body of delegates of female members of the Salvation Army. Some are fat; some are old. They go through some ludicrous military manoeuvres, as they close up the rear of the procession.

SCENE XXII. *The Outrider Troops and Lord Mayor's Coachman.*—After the bootblacks and the rable have gone out of the scene, two coachmen, one from each

suite, lock arms and follow after their exalted bosses with as much composure as the rulers themselves.

SCENE XXIII. *The End of the Dream.*—Once more a cross section of the new famous tunnel is shown. Lo, two trains are seen approaching one another from opposite directions. An exciting episode is bound to follow.

SCENE XXIV. *Collision!*—Right in the middle of the tunnel, with water overhead and the main land some miles away, the two trains loaded with passengers, and rushing ahead at a terrific speed, come together.

SCENE XXV. *The Catastrophe.*—The locomotives are smashed to pieces, steam escapes in all directions, the wounded and dead are scattered among the fragments of the cars. But their agony is not for long. The force of the collision drove the engines with such power against the sides of the tunnel that the plates are broken. The water from above comes pouring in and completely fills the tunnel.

SCENE XXVI. *The Awakening.*—The scene is changed to that in which King Edward and President Fallières retired for the night. We behold them sleeping in bed. Suddenly the frame holding the lining of the canopy falls, one corner of which hits King Edward on the nose and quickly awakens him. Then we see the posts of President Fallières' bed topple over and crush him with hanging.

SCENE XXVII. *Exchange of Impressions.*—President Fallières is rescued by his valet. He visits the adjoining room occupied by the King and there the two relate their dreams. While they are both still in their dressing-gowns, a servant announces a gentleman who is exceedingly anxious to see the President.

SCENE XXVIII. *The Engineer with the Plan of the Tunnel.*—It is the engineer who has with him his drawings for the projected tunnel. As he insists upon being admitted, the President orders him to be shown in.

SCENE XXIX. *Get Out!*—The latter immediately unrolls a large chart and at the sight of it the rulers forcibly eject him, for they have already had enough of tunnel between England and France.

SCENE XXX. *Breakfast is in Order.*—The engineer, terrified at the unceremoniousness of his reception, flees through the rooms of the palace to the door to the street. The King and the President prepare for breakfast.

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The Comic Duel.....	270 ft.
Bertie's Love-Letter.....	450 ft.
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Won by Strategy.....	408 ft.
The New Policeman.....	520 ft.
Fatal Leap.....	250 ft.
The Race for Bed.....	220 ft.
Shave on Instalment Plan.....	267 ft.
Mischievous Sammy.....	340 ft.
The Busy Man.....	525 ft.
The Fishing Industry.....	400 ft.
Father's Picnic.....	256 ft.

The Hypnotist.....	1030 ft.
Exciting Night of Their Honeymoon.....	292 ft.
Easy Father Fooled.....	153 ft.
The Model's Ma.....	433 ft.
Dolls in Dreamland.....	752 ft.
A Caribou Hunt.....	725 ft.
If You Had a Wife Like His.....	508 ft.
The Tenderloin Tragedy.....	481 ft.
Cryogeno.....	428 ft.
The Truants.....	638 ft.
Jamestown Exposition.....	400 ft.

EDISON.

Cohen's Fire Sale.....	900 ft.
Jamestown Exposition.....	500 ft.
Lost in the Alps.....	577 ft.
Panama Canal Scenes and Incidents.....	1355 ft.
Daniel Boone; or Pioneer Days in America.....	1000 ft.
Teddy Bears.....	935 ft.
Trip Through Yellowstone.....	735 ft.
Honeymoon at Niagara Falls.....	1000 ft.
Getting Evidence.....	930 ft.
The Vanderbilt Cup.....	400 ft.

ESSANAY.

An Awful Skate.....	614 ft.
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GAUMONT.

Servant's Generosity.....	847 ft.
Don't Pay Rent—Move.....	287 ft.
The Dog Acrobats.....	184 ft.
Unduly Interference.....	500 ft.
Prisoner's Escape.....	500 ft.
Drunk in a Spanish Inn.....	404 ft.
Getting His Change.....	320 ft.
Fatality.....	424 ft.
Scratch My Back.....	317 ft.
The Soldier's Ride.....	577 ft.
The Union Spoils the Food.....	527 ft.
The Orange Peel.....	260 ft.
Shoing the Mail Carrier.....	550 ft.
Mother-in-Law at the White City.....	567 ft.
The Amateur Rider.....	324 ft.
The Legless Runner.....	350 ft.
She Won't Pay Her Rent.....	184 ft.
"Whose Hat Is It?".....	384 ft.
Saved from the Wreck.....	620 ft.
The Substitute Drug Clerk.....	547 ft.
The Child Accuser.....	260 ft.

KALEM COMPANY (INC.).

A Hoho Hero.....	760 ft.
The Pony Express Rider.....	880 ft.
The Gentleman Farmer.....	720 ft.
The New Hired Man.....	575 ft.
Bowler's House-Cleaning.....	675 ft.
The Dog Snatcher.....	595 ft.
A Runaway Steighbelle.....	535 ft.

LUBIN.

Winter Day in the Country.....	750 ft.
Too Much Mother-in-Law.....	700 ft.
Papa's Letter.....	275 ft.
Father's Washing Day.....	205 ft.
Jamestown Naval Review.....	500 ft.
Wanted, 10,000 Eggs.....	500 ft.
The Pirates.....	500 ft.
Life in India.....	405 ft.
The Anarchists.....	341 ft.
The Stolen Bicycle.....	255 ft.
Spring Cleaning.....	300 ft.
Salome.....	400 ft.
A Thrilling Detective Story.....	325 ft.

MELIES.

Under the Seas.....	930 ft.
The Mischievous Sketch.....	243 ft.
Rogues' Tricks.....	265 ft.
Mysterious Retort.....	200 ft.
The Witch.....	800 ft.
Seaside Flirtation.....	238 ft.
The Merry Frolics of Satan.....	1050 ft.
The Roadside Inn.....	230 ft.
Snap Bubbles.....	230 ft.
A Spiritualistic Meeting.....	250 ft.

Polar Bear Hunting.....	620 ft.
True Unto Death.....	495 ft.
Catch the Kid.....	270 ft.
The Fatal Hand.....	432 ft.
Land of Bobby Burns.....	330 ft.
The White Slave.....	550 ft.
That Awful Tooth.....	300 ft.
The Disturbed Dinner.....	205 ft.
I Never Forget the Wife.....	300 ft.
A Woman's Duel.....	390 ft.
The Blackmailer.....	585 ft.
Willie's Dream.....	220 ft.
His Cheap Watch.....	250 ft.
His First Topper.....	260 ft.
Revenge.....	380 ft.
Because My Father's Dead.....	455 ft.

PATHE.

Lighthouse Keepers.....	508 ft.
Dunhand After All.....	442 ft.
Genevieve of Brabant.....	665 ft.
Vengeance of the Algerine.....	623 ft.
Diablo.....	193 ft.
Chasing a Motorist.....	229 ft.
Sham Beggars.....	147 ft.
Troubles of a Cook.....	328 ft.
Window Cleaner.....	220 ft.
Victim of Science.....	639 ft.
Sambo as Footman.....	196 ft.
Harlequin's Story.....	1344 ft.

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Governess Wanted.....	517 ft.
Green-Eating Contest.....	111 ft.
Non-Commissioned Officers' Honor.....	800 ft.
Interesting Reading.....	184 ft.
Clever Detective.....	700 ft.

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Western Justice.....	700 ft.
The Master.....	460 ft.
One of the Finest.....	435 ft.
The Bandit King.....	1000 ft.
His First Ride.....	500 ft.
Girl from Montana.....	900 ft.
Foxy Hoboes.....	500 ft.
Who're We Boys.....	415 ft.
The Grafters.....	535 ft.
The Tramp Dog.....	550 ft.
Who Is Who?.....	500 ft.
Female Highwayman.....	910 ft.
Dolly's Papa.....	385 ft.
Trapped by Pinkertons.....	750 ft.
Sights in a Great City.....	475 ft.
The Tomboys.....	525 ft.
The Serenade.....	500 ft.

CHAS. URBAN TRADING CO. URBAN-ECLIPSE.

Too Stout.....	474 ft.
Diavolo.....	147 ft.
Toilet of an Ocean Greyhound.....	227 ft.
Humors of Amateur Golf.....	434 ft.
Comedy Cartoons.....	274 ft.
Toilet of an Ocean Greyhound.....	214 ft.
The Near-sighted Cyclist.....	334 ft.
Moving Under Difficulties.....	400 ft.
Rogie Falls and Salmon Fishing.....	320 ft.
Stripping the Landlord.....	157 ft.
Winter Sports.....	900 ft.
Trip Through the Holy Land.....	500 ft.
First Dinner at His Father-in-Law's.....	320 ft.
Catastrophe in the Alps.....	434 ft.
Master's Coffee Service.....	394 ft.
Servant's Revenge.....	567 ft.
A Pig in Society.....	167 ft.
Great Boxing Contest for Heavy-weight Championship of England.....	547 ft.
(Genuine).....	547 ft.
Artist's Model.....	320 ft.
Miss Kellerman.....	320 ft.
Baby's Peril.....	160 ft.

WILLIAMS, BROWN & EARLE.

Dick Turpin.....	525 ft.
The Poet's Babies.....	525 ft.

VITAGRAPH.

Lightning Sketches.....	600 ft.
Father's Quiet Sunday.....	625 ft.
Elks Parade.....	875 ft.
Lost in Arizona Desert.....	600 ft.
Window Demonstration.....	275 ft.
The Wrong Flat.....	625 ft.
The Bandits.....	550 ft.
The Awkward Man.....	300 ft.
The Slave.....	550 ft.
How to Cure a Cold.....	550 ft.
Bunco-Steerers.....	400 ft.
One-Man Baseball.....	280 ft.

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New Urban = Eclipse Films

The Poacher's Daughter, Sensational - 507 ft.
Too Stout, Comedy - 474 "

New Gaumont Films

Looking for the Medal, Comedy - 407 ft.
Croker's Horse Winning the Derby - 354 "
Servant's Generosity, Sensational - 780 "

The following new films were placed
upon the market last week:

Don't Pay Rent—Move, Comedy - 287 ft.
Dog Acrobat, Animal - 184 "
Unlucky Interference, Comedy - 127 "
Prisoner's Escape, Sensational - 500 "
Drama in Spanish Inn, Sensational - 404 "
Drawing Teacher, Comedy - 224 "
Getting His Change, Comedy - 320 "

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4. The Bear Hunt.
5. Captured by Redskins.
6. Stung.



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THE HOGO HERO, 760 Ft. Bowser's Housecleaning, 675 Ft.
Pony Express, 880 " Dog Snatcher - - - 595 "
New Hired Man, 575 " Gentleman Farmer - - - 720 "
Runaway Steighbelle, 535 Feet

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