

THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of
All Manufacturers and Operators of Animated Photographs
and Cinematograph Projection, Illustrated Songs, Vocalists,
Lantern Lecturers and Lantern Slide Makers.

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ADVERTISING RATES ON APPLICATION.

Editorial.

The Fire Risk.

A certain "house organ" has the temerity to take us to task and dictate how we should conduct our journal, what we should say, and what leave unsaid. What right has it to criticize or "condemn and disapprove" truth?

Our policy does not need any defense, our columns are untrammelled and free, and if it was not consistent with good judgment, our advertisers and readers would soon let us know. As it is, we have hundreds of letters on file complimenting us, while we have not received a single letter of disapproval.

The minimizing of the danger of fire in nickelodeons is bad policy. There is never smoke without fire, let the cause be what it may.

From every point of the compass we get reports strongly antagonistic to the placing of nickelodeons in the midst of valuable property owing to the great risk entailed through their advent, and for the trade to close their eyes to such conditions is worse than folly.

Our policy from our inception has been the uplifting and purifying the nickelodeons, and the safety of the public, by the reducing to a minimum any risk from fire. This can only be accomplished by the employment of capable, honest, and experienced operators. We contend that unjust restrictions have been placed on machines, and is long as employees who are careless and incompetent in time of emergency are employed, so long will those restrictions continue; also, as long as firms who for the sake of the "almighty dollars" use obsolete machines instead of those fully complying with the law, so long will fires continue to scare the people.

We want the trade to open their eyes, and not be lulled to sleep with false sophistries. THE DANGER IS PALPABLY REAL and measures *must* be adopted to overcome it.

The trade is not blind to the fact that the fire insurance companies are holding conventions all over the States to discuss the question of the cinematograph risk, and it is absurd to close our eyes and exclaim, "We can't see! We can't see!" Such attitude shows "lack of gumption".

and "is indeed deplorable." Let the proprietors of nickelodeons be honest with themselves and comply with the requirements of the State wherein they may be, and *throw all obsolete machines into the junk heap*, instead of patching them up as they are doing. If every man who uses a machine was licensed, after passing an examination in technicalities and practical use of the electric light and machine, instead of the machine as at present, it would tend to assure the Boards of Fire Underwriters that the trade is willing to assist them in their endeavors to protect property.

Why are the manufacturers so slow in getting a non-inflammable film? Every now and again we hear that someone has patented such support, but each report turns out a fiasco.

Regarding the reporting of raids, we want our readers to know where they stand, and what are suitable or not suitable films to exhibit to their patrons, and who are violating the laws of the State. Such information is always of value to our readers, in the conduct of their shows, and also acts as a beacon light to show where the rocks are.

The suppression of such reports may be policy in a "house organ," but no paper of any repute would make such invidious distinctions.

Practical Talks to Operators.

By MAXWELL H. HITE.

CHAPTER I.

Maxwell H. Hite, the expert electrician and cinematograph operator, of Harrisburg, Pa., has consented to furnish this journal with a number of articles that will appear in his new book, "Lessons in How to Become a Successful Moving Picture Machine Operator." Mr. Hite expects to receive the complete book from the printer's hands on or about November 9, 1907, at which time he will immediately mail out copies to those who favor him with advance orders. The first article appears herewith and experienced operators as well as beginners will find it instructive reading. Mr. Hite's writings are based on his experience of a number of years in the business, he having traveled throughout the United States giving illustrated entertainments.

In writing these lessons I will make them as plain as possible, as I believe that it is your desire to learn how to successfully operate a moving picture machine combined with a stereopticon so that you can give a public entertainment that will prove interesting, instructive and educational to your audience, and at the same time pleasant and profitable to yourself or employer. With this object in view I will briefly describe a stereopticon and moving picture machine to you.

A stereopticon is an optical instrument so arranged as to enable the operator to illuminate, enlarge and project transparent views upon a screen so they can be seen by the audience.

A DISSOLVING STEREOPTICON consists of two single lanterns uniform in every respect and so assembled that views projected from either lantern will cover the same disc on the screen. The main advantage to be derived from a dissolving stereopticon is the beautiful dissolving effects, that is, the fading away of the picture and the gradual appearance of another. In operating a dissolving stereopticon each lantern is equipped with one objective lens, a pair of condensing lenses and a limelight or acetylene gaslight burner; each burner must

be connected to a dissolving key by means of rubber tubing and by manipulating the controlling handle of the key from one position to the other you alternate the gas supply from one burner to the other; thus you will see that the burner that is being fed the full flow of gas will give a brilliant illumination and this light will project the view that you have placed in the slide carrier of this lantern upon the screen, and while this view is on the screen the operator places another view or slide in the slide carrier of the other lantern, turns the controlling lever of the dissolving key in the opposite position, and the bright light of the first lantern will gradually fade away and the second lantern will become brightly illuminated and the view contained in the slide carrier thereof will be projected upon the screen instead of the one that was previously thereon. Remember that you must place all views into the slide carrier in a reversed position, that is, upside-down; if this is not done the views will be projected upon the screen upside-down.

A MOVING PICTURE MACHINE

is a combined optical and mechanical instrument designed for public exhibitions with the mechanical and optical parts thereof so constructed and arranged as to enable the operator to brilliantly illuminate and project instantaneous photographs of objects in motion upon the surface of the screen, making the pictures visible to the audience filling the theater or public hall. The great improvements made by the manufacturers of films and machines enable the operator to exhibit every movement of the object with an effect so true to nature that the people in the audience are almost led to believe that they are looking at the original rather than a photographic reproduction. This wonderful effect is accomplished by what is known as a film being passed rapidly through the mechanical part of the cinematograph while the light from the optical part of the same penetrates the emulsion or picture part of the film and projects the images upon the screen in life size and life movements.

Trusting that the brief description given above will be sufficient, I will now impress upon your mind something that you should always remember when operating a moving picture machine, and that is that you, the operator, will at all times have the safety and lives of the audience in your hands. Familiarize yourself with the machine you intend to operate before you attempt to give an exhibition either private or public, for, unless your machine is properly adjusted, you cannot project a good steady picture, and when your machine is out of adjustment the film is liable to jump out of the sprocket wheel and become ruined. Therefore you will see that it is very important that you learn the mechanical workings of your machine so that you will be able to make such adjustments and repairs as you will be called upon from time to time to make, otherwise you will make a failure as a successful cinematograph operator.

One of the most important adjustments of the moving picture machine is the adjustment of the intermittent sprocket shaft upon which is fitted the Geneva wheel or star wheel. This is the mechanical part of the machine which pulls the film in front of the aperture, thus permitting the rays of light to penetrate the picture and carry it into the objective lens, which in turn enlarges the view and projects the same upon the screen. If this adjustment is not properly made the picture will continually jump up and down on the screen. Another adjustment equally important is that of the shutter; close attention should be paid to this so that the set screws will not work loose and permit the shutter to get out of adjustment,

for if the shutter is out of adjustment the picture on the screen will be blurred. The shutter should be set so that it will commence to darken the aperture just as the Geneva drive wheel starts to drive the intermittent sprocket. When buying your machine it would be well for you to ask the dealer from whom you buy to show you how to make these two important adjustments.

Whether you are buying a moving picture machine for yourself or others, you naturally want to obtain a thoroughly reliable outfit, and right here I desire to say that there are a number of different makes of machines on the market, some are good, some are fair and some are bad. I shall only refer to those makes of machines and appliances with which I have had satisfactory experiences during my experience of seventeen years in the electrical field. I wish to state, however, that I am not trying to knock any make of machine upon the market nor am I paid one cent by any of the makers of the machines I describe, illustrate and recommend. It is my desire to teach you, my reader, how to operate a machine, and in teaching you this I must refer to some machine; my experience has been with the following machines: Power Cameragraph; Edison's Kinetoscopes; American Projectograph; Selig's Polyscope; and last but not least, the old Columbia Model, of which I owned and operated the twelfth one made in this country; however, as that machine is off the market now, I will not refer to it.

With the machines mentioned above I have always been able to project a good, clear, steady picture (provided the film was in anything like a fair condition, for unless the film is good you cannot get a good moving picture), and it has always been a pleasure for me to operate any of the above-named machines, while with some other machines with which I have had all the experience I want to have I lost business, time and money, and as I cannot say anything favorable about them I assure you that I shall say nothing against them. Of the machines mentioned herein I admit that I like one of them better than the others, but they are all good machines and any one of them will give you good pictures.

(To be continued.)



The Gem Theater has opened at Cohoes, N. Y., under the management of J. H. Smith, with first-class moving pictures and illustrated songs.

Mr. N. H. Mosher, of the Actograph Company, the well-known film renting firm of 50 Union Square, New York, departed last week for the Canadian woods to take special pictures of hunting scenes for the coming Sportsmen's Show at Madison Square Garden. While in the woods Mr. Mosher will take several pictures that will be of interest to the moving picture trade. The following well-known sportsmen accompanied Mr. Mosher: Mr. Henry C. Kreuger, of New York, and Mr. R. M. Colt, manager of the Fonda, Johnstown and Gloversville Railroad.

A new moving picture theater, known as the Electric Family Theater, was opened October 15 by Frank Sullivan, expert electrician and operator, of Hamilton, Ohio, in Oxford, Ohio, a college town of 3,200 inhabitants, and is making good with continuous shows from 6 to 9 P.M. daily, except Sundays.

Magistrate Higginbotham, sitting in the Lee Avenue Court, Brooklyn, N. Y., rendered a unique decision in relation to the

eration of moving picture machines in public places on Sunday. The Magistrate gave his decision in the cases of Philip Kilfoil, Joseph Cone, and Julius Von Bargg, connected with a real theater. It was Von Bargg's second offense, and on account of this the Magistrate, after finding it guilty, fined him five dollars. Kilfoil and Cone were fined five dollars. The Magistrate, in rendering the decision, stated he followed the opinion of the Justices of the Supreme Court and of the court of Special Sessions. He declares that the Magistrates had power to act in similar cases. After rendering his decision he announced that if a man was arrested three times for conducting moving picture machine and fined each time the police could arrest him again.

Moving picture men in New Orleans, La., who are operating small theaters on the principal thoroughfares, are wrought over a publication pertaining to reported defects in the electrical apparatus in these establishments. One of these gentlemen who operates a theater on St. Charles street, said that before it is possible to receive current from either electrical companies, it is necessary to secure a permit from the city electrician as well as the Fire Prevention Bureau. This refers to all theaters, and, again, the new and improved picture machines that are now in use are not known to have fire accidents. The McAllister & Morris Company, of 614 Canal street, say that they are complying with all the laws of the city and State in preparing their theater, which will be one of the safest and most completely equipped in the South.

Electrical and building inspectors of Pensacola, Fla., got after the proprietors of moving picture establishments, and upon an order from the mayor these places were closed down for a few hours until they could be put in such condition as to comply with the rules and regulations of the National Board of Underwriters. Only one concern in the city was found to have complied with every regulation.

When the mayor issued his order, Electrician LeBaron and Building Inspector Rendall visited all of the places, and when necessary remodeling had been made the two made a thorough inspection. When they announced that the shows were complying with the rules and regulations, they were allowed to open up again.

The new laws governing picture shows are the same as those under which opera houses are conducted, and provide for exits of signs the same as in opera houses.

In an argument before Judge Marean, in the Supreme Court, Brooklyn, in the matter of making permanent a temporary injunction obtained by Sol. Brill, who operates three moving picture shows in the Eastern District, restraining the police from interfering with his business, Judge Marean said it was oppression for the police to go into an amusement hall on Sunday and order the audience out and close the place, when they had no warrant for the arrest of the manager. He declared that the police had as much right to go into a church and order the priest out of the pulpit and make the congregation go home to do what they had done in the case of the moving picture shows. Judge Marean reserved decision on the application. In addition to making a large number of arrests for excise violations in Brooklyn Sunday, the police had the proprietors of our moving picture shows in court.

Charles Van Rook, manager of Broadway Theater, was also arrested for the Sunday performance given there, and, like the others, was held for examination.

A Des Moines correspondent says:

The East Side Shubert Theater is to be converted into a moving picture and vaudeville house. Manager Wilmer, of Cedar Rapids, will inaugurate the institution. He made all preparations for the opening on October 26.

Five-cent theaters have been indorsed by an investigating committee of the Woman's Club of Austin. The committee was unanimous in its commendation for the following reasons: They furnish entertainment to a class of people who cannot afford to go to the high-class playhouses. They keep men out of the saloons. They amuse persons and dispel the blues. They afford resting places as well as entertainment to shoppers.

Application for a license to establish a moving picture theater 447 South Division street, Grand Rapids, Mich., was filed with the City Clerk by R. R. Sargent and John Donaldson. It is noted that they have the support of the South Division Street Improvement Association to provide more entertainment features along that thoroughfare.

Newburyport, Mass., will be well provided for in picture show business the coming Winter. The Premier, on the corner of Essex and State streets, the pioneer in the business, will be the largest one. There will be another picture show in Music Hall block, corner of Titcomb and Pleasant streets, and a third one is being fitted up in Market Square.

Carr & Schad, of Reading, Pa., have purchased the Victor Moving Picture Theater at 734 Penn street, from Rothleder & Schwalm, of Pittsburg. It is stated the price paid was \$3,000. Carr & Schad are the owners and operators of several carnivals here and in the coal regions, and will make many improvements at their new place.

There has been a hitch in the plans of Lubin, of Philadelphia, to open the Shubert, Brooklyn, as a five-and-ten-cent house with a short vaudeville entertainment, reinforced with moving pictures.

It is stated that the Campbell Estate, owners of the property, have strong objections to the use of the theater for such a purpose. The Shubert remains closed pending a settlement of the disagreement.

A deal was consummated in Hamilton, O., whereby the Central Film Company, of Springfield, and the Southern Film Company, of Cincinnati, were consolidated and hereafter will work in conjunction to supply theaters with moving picture films and song slides.

A. L. Roumfort & Co., of Harrisburg, Pa., have closed a lease for 353 Market street. The lessees will replace the front with one of the latest designed for safe-keeping purposes, and will fit the room for a moving picture business.

This room has a depth of 210 feet and is twenty-six feet wide. It will be the largest room in the city used for this purpose.

A reader in Chattanooga, Tenn., writes that "Dreamland," the moving picture show on Market street, was totally destroyed by fire last week, being the largest enterprise of this kind to be destroyed since the craze began.

The fire was caused by the carelessness of an operator in allowing the light to play too long on a picture film. The asbestos, which had been put in according to regulations, kept the flames from spreading. The show will be a total loss—about \$1,000.

The establishment was owned by Messrs. Lawrence Tschopik and George David. It has not yet been decided as to whether the show will open again.

A moving picture establishment, carried on by Brill & Fox, at No. 893 Broadway, Brooklyn, N. Y., was entered by burglars early this morning, who forced an entrance from the hallway into the cellar. By standing on boxes they sawed a hole in the floor large enough for each to get through into the store. With tools they sawed the hinges of the door. There was \$300 inside of it.

After working on it for nearly two hours they abandoned the safe and took \$35 from a cash register. They then took three reels of pictures, valued at \$400.

While leaving the place, a woman living opposite saw the men and furnished the police with a good description, which resulted in the arrest of Herman Selind, eighteen years old, no home, who made a confession. Later the police arrested Thomas Flanagan, nineteen years old, a piano player, of No. 825 Broadway, and George Hamburger, twenty-eight years old, of No. 893 Broadway. The plunder was all recovered. The three were held on a charge of burglary, and in the Manhattan Avenue Police Court were remanded for a further hearing.

The Pittsburg Amusement Company, composed of a number of wealthy citizens, on November 2 will open the most gigantic amusement enterprise ever launched in Pittsburg. Last Winter the company conducted a roller skating rink in the Exposition Music Hall. Now it has secured the main Exposition Hall, and immediately following the close of the big show carpenters, painters, and decorators will start to work remodeling the immense structure. Work will be pushed night and day, for it is proposed to throw the mammoth rink and amusement palace open to the public on November 2.

In the balcony, which extends around the rink, and which will seat over 6,000 persons, there will be a theater and aatorium. In the former for an opening attraction there will be presented for the first time in Pittsburg the gorgeous electrical production, "Doomsday," a masterpiece of ingenuity and art which has been creating a tremendous sensation in the East. In theatorium there will be presented high-class vaudeville and moving pictures.

Ann Arbor, Mich., already has three five-cent moving picture shows and is going to have another. Evidently they must be considered paying investments. The latest bid for popularity in this line will be made by J. Goff & Co., who are repainting and fitting up the store room at 206 North Fourth avenue, where they will open a moving picture show next week.

All of Muncie's amusement houses were dark last Sunday, although it had been the intention of some of the managers to entertain the public with music, moving pictures, and other features. The fact that no shows were given was due to the fact that Mayor Guthrie advised the managers to keep the doors closed on the Sabbath.

The manager of one of the moving picture shows, when he heard that Sunday programs were to be given, inquired of the Mayor regarding the case, as he wished to operate his amusement house, if any of the others were to be kept open on Sunday. Mayor Guthrie said that he did not sanction Sunday amusements. Chief of Police Van Benbow was instructed to notify the managers of the theaters to remain closed on Sundays, and to arrest the managers if any of them opened for business. The statute under which the arrests would have been made provides that a person shall not follow his usual avocation on the Sabbath.

NEW CORPORATIONS.

Natural Picture Machine Company, of Philadelphia; to manufacture moving picture machines, life-motion pictures, films, etc.; capital, \$100,000.

Motion Picture Advertising Company, Chicago, \$2,000; operate moving picture. Walter K. Keele, Edward F. Caruthers and Claude S. Humphreys.

Inland Amusement Company; \$2,000; conduct moving picture amusement enterprises; Chicago; William C. Shattuck, G. T. Cooper and W. E. Johnston.

Chicago Cut-Rate Film Service and Renting Exchange, \$2,000; to manufacture, sell and exchange moving pictures; H. E. Randall, A. Rosenthal, Harry Coon.

Film Exhibition Company, Chicago; capital \$10,000; dealing in moving picture supplies; incorporators, Harry S. Davis, W. H. Clark, Samuel Davis.

Delaware.—National Picture Machine Company, of Philadelphia, to manufacture, sell and deal in moving picture appliances, etc. Capital, \$100,000.

What was formerly the bar of the Hotel Saranac, on Broadway, New York, near Forty-second street, has been converted into a moving picture show by a Frenchman. The lady from France is placing moving "colored" pictures on view, the "store show" having opened last week at the usual prices of admission, 5 and 10 cents. The rental for the portion of the former hotel taken is \$18,000 yearly, which the foreigner has agreed to pay. She was formerly a member of the Phelan Stock Company, and was the first to introduce "colored" moving pictures on this side of the water.

New York, October 18.—Frederick Stephen, a Shinnecock Indian, from Southampton, L. I., arraigned before Magistrate Herriman in the Yorkville Police Court to-day, was charged with creating a disturbance on the Bowery.

"He drank too much biograph whisky," said Patrolman Galligan.

"What's that?" asked the magistrate.

"A few drinks and you see moving pictures. He was letting out warwhoops all along the Bowery."

He was set free, with a warning to do his whooping on Long Island and renounce the "moving portrait booze."

From Anderson, Ind., we hear that the new Royal five-cent theater and penny arcade will be thrown open to the public on November 2. The place is owned by the Royal Theater Company, of which W. W. McEwen is general manager, but it is not settled yet who will be the active manager. The portion of the room set aside for the penny arcade will be open at all times, and is expected to serve as a sort of waiting room for patrons of the Royal. The other part of the building will be devoted to moving pictures.

The moving picture craze has struck Glassboro, and old rooms that have not been rented for a long time are being fitted up as places of amusement. Swedesboro also has the craze.

The moving picture fever has reached Lansingburgh. The New York Amusement Company will open a moving picture exhibition in the old Powers Opera House, and the bowling alley at the Phoenix Hotel are being altered to suit the purposes of a similar enterprise.

W. J. D. Crawford, of Canastota, N. Y., has opened a moving picture show in Fayetteville.

The moving picture show business is still on the increase. St. John, N. B. There are now eight shows in active operation, the last being the Polymorphica, on Haymarket Square, in C. Tabernacle Church. In the immediate future it is understood that shows will be opened on Mill street, and in Berryman Hall. Two other shows will probably be opened shortly, one at the Haymarket Square show and another in the near end. This will only make twelve shows. Some venturesome gentlemen, however, will probably open the thirteenth.

Charleston, S. C.—The Theatorium, in King street, the finest and most profitable moving picture theater in this city, has been sold by its proprietor, Mr. Geo. S. Bentley, to Mr. J. C. Shum, an enterprising young business man of Charleston. He will continue to keep the place up to the high mark set by its present owner.

A fire scene was plunged into realistic vividness in a moving picture theater at 225 South Main street, Los Angeles, Cal., October 17, when a roll of film blew up in a fountain of flame. A panic followed among the seventy-five persons in the audience in which the screens at the entrance were carried away.

The performance had just begun when the film broke, and was ignited. The flames were confined to the asbestos box in which the picture machine is placed. When the blaze started the operator closed the screen and jumped from the platform to the floor, escaping without injury.

The structure was conducted by Thomas Warwick, who estimated his loss at \$350. The building, owned by the Brockoven Estate, was not damaged.

THE RHEOSTATOCIDE

Calling the other day at the office of Miles Bros. to learn the latest developments of the business, we entered into conversation with Mr. Herbert L. Miles, who gave us the gist of one of the greatest improvements in the picture business, one that is fair to be a great saving to the nickelodeon proprietor, and being nothing less than a new machine, the installing of which does away with the rheostat and cuts down the electric light bills 50 per cent. This they are prepared to prove, free of cost to prospective customers.

The rheostatocide takes the place of the ordinary rheostat. In fact, as the name implies, it "kills" all need for a rheostat, eliminates all buzzing, so irritating when using lantern light heat, the bugbear of the operator in the booth, and gives a more steady light, together with saving expensive rheostat repair and makes the alternating current not only a better light for pictures, but a much cheaper one in every respect.

Mr. Miles claims that all of his efforts are for the improvement of the moving picture business, and this he considers greatest proposition that he can put before his customers.

This rheostatocide is given free to each customer. The conditions, in a nutshell, are as follows: To every moving picture owner who has a remaining current, Miles Bros. will send one of the rheostatocides absolutely free of cost, except transportation charges. The conditions by which it becomes his property are, that the electric lighting bills for the past six months be sent to Miles Bros., with a statement of the last month's installment, giving the number of candle-power of incandescent light bulbs, the number of ordinary and flaming arcs, and any other electrical equipment in use. Then, after the installation of the rheostatocide, bills for electric lighting are mailed to Miles Bros. each month with a remittance for the monthly saving. After six months the rheostatocide becomes the sole property of the user, without further payment, and the saving for all future time shall accrue to the possessor, the apparatus being practically indestructible.

The rheostatocide is the exclusive property of Miles Bros. and is fully protected by patents, both here and abroad. The name is also copyrighted and all rights reserved. The rheostatocides can only be obtained through this firm, who have done one entire floor in their New York building for the production and distribution of this unique invention, and for the purpose of introducing the great saving qualities of this apparatus intend to put out but 2,500 more of their first 3,000 on this supplying them to the first applicants in each community where the whole field is covered.

The Situation in Philadelphia.

Former District Attorney John C. Bell will open the battle of the suppression of the moving picture nuisance by filing a bill in equity against A. Boggard. He will ask for an injunction against the showman to restrain him from further annoyance of neighboring business men.

Boggard is the show proprietor who prevented an amicable settlement between the business men and the amusement people by refusing to join in the compromise. All the other show owners were willing to enter a bill of complaint during business hours or to cut curtail the volume of sound as to make things palatable to the ears of passersby. Boggard announced that he opposed to defy the business men.

Boggard operates three places on Market street, in two of which he employs bands to attract the attention of passers-by. The business men assert that they are the most vigorously conducted bands on the street.

OTHER SHOWMEN RESENTFUL.

That the other show owners are resentful that the compromise as prevented was evident recently when they made an offer to the Market Street Protective Association to join the business men in the attack on Boggard. Boggard will not discuss the situation, but it is understood that he has employed counsel and that he proposes to fight.

Reports that Mr. Bell may frame his attack to include the allegation that the nickel shows are a nuisance in defiance of the amusement laws is believed to be the reason the other show owners are not anxious to have a fight in court. If this point is made and it sustained it would close up every show in town. Under the amusement law they would be under the same restrictions as theaters, and would be compelled not only to pay a \$500 fine, but to have a ten-foot alley with adequate exits on either side of their auditoriums. It would be this feature that would be calculated to make it impossible for the showmen to do business.

Fire Marshal Lattimer said recently that all told there are six places in town which are operated as moving picture shows. The Councilman Sub-Committee on Police and Fire plans to inspect all of these places in the course of the investigation it now making.

Discussing the present method of dealing with these places,

Fire Marshal said: "When a moving picture place opens the policeman on the beat reports it to the lieutenant, and in due time the fact reaches me. An inspection is made by my bureau and before a permit is issued a place must meet the requirements of the laws. They must have an exit either on the side or in the rear, besides the public exit and entrance in front. The boxes in which the machines are located must be fireproof, and if the celluloid film ignited the operator would be able to step out, shut the door and allow the fire to burn out. These places have all been inspected and they meet the requirements of the law. If they do not, they are not permitted to open."

DIRECTOR CLAY'S ORDINANCE.

Director Clay's ordinance follows:

An ordinance, providing for the issuing of licenses for places which moving picture exhibitions are held and for the operation of such exhibitions; regulating the operations of moving picture machines, and providing a penalty for the violation of provisions thereof.

Section 1. The Select and Common Councils of the city of Philadelphia do ordain, that it shall not be lawful to exhibit in any building, garden, grounds, concert room, saloon, or other place or places or in any room or other inclosure within the city of Philadelphia, any moving picture exhibition until a license for such building, garden, grounds, concert room, saloon, or other place or places, or room or inclosure, shall have first been granted by the Mayor of said city to the lessee or proprietor thereof, for which license the said lessee or proprietor shall pay a fee of fifty (\$50) dollars, and which license shall be good and subsist thereafter for the whole or any portion of one calendar year beginning on the first day of January of each year; provided, that this section shall not apply to any church or other place not devoted to the business of such exhibitions so as to require the payment of the said license fee for the giving of a single exhibition of moving pictures; and provided, further, that this section shall not apply to theaters and other places of public amusement which are otherwise obliged under existing laws and ordinances to pay license fees to the Commonwealth or to the

MUST CERTIFY TO SAFETY.

Section 2. Before any license shall be granted, as provided in section 1 hereof, the fire marshal shall certify to the Mayor that he has inspected such place, places, rooms and inclosures,

and the equipment thereof, and that he approves such application for license.

Section 3. It shall be unlawful to operate any moving picture machine unless the person so operating the same shall have first passed an examination before a board of examiners, consisting of the fire marshal, chief of the electrical bureau, and a member of the Board of Fire Underwriters. All persons having passed such examination to the satisfaction of said board shall receive a license entitling and permitting them to operate said machines upon the payment of the sum of five (\$5) dollars, and shall not be required to make any further payment therefor.

Section 4. All moving picture machines must be equipped with fireproof magazines for the top reel and tension take-up devices with fire-proof magazines for the bottom reel, and any other appliance necessary to secure safety from fire, which may be approved by the fire marshal.

Section 5. The director of the Department of Public Safety shall have power to prevent the operation of any moving picture machine by reason of the requirement of the foregoing sections not being fulfilled or by reason of any other cause that endangers the public safety.

Section 6. Any persons or corporation violating any of the provisions of this ordinance shall be subject to a penalty of (\$50) dollars, to be recovered as penalties of like amount are now by law recoverable.

* * *

PHILADELPHIA FIRMS TALK FIVE-CENT SHOWS.

Chastened strains of horn and trombone, more bashful utterances of phonographs and even promises of complete muteness have not been sufficient to convince the merchants of Market street of the futility of organization against the nickel music shows of the city.

On the contrary, deepened enthusiasm was noted at the meeting which took place at the business place of Mr. C. Eastburn, 909 Market street, who has been the prime mover of the organization.

At this meeting, held for the primary purpose of effecting a formal organization, fourteen new firms will add to the protest against the vandalistic din which has invaded the formerly sequestered district of Market street. These new firms, with thirteen others, who first registered the removal of the disturbing noise of Market street, make a total of twenty-seven merchants. In fact, hardly an important firm in this thoroughfare has refused to join the movement.

The new firms represented are: Hanscom Brothers, William H. Wyanck, Dalsimer & Sons, Tweedell, Brantley & Ivins, Dietz & Magee, George D. Bain, William Walters & Sons, Shownell & Fryer, Bert Marks, Fry, Glanz & Hall, the Penn Furniture Company, R. Goldberger, Rochelle Carpet Company, and the Kensington Carpet Company.

Meanwhile, time seems to reveal a succession of new reasons to prove that the cheap shows are a menace to the public weal. Among the most prominent of these recently advanced reasons is the fact that the moving pictures involve a more or less persistent danger of fire, which in many cases is not safeguarded by the existence of a rear exit to the building, in which they are installed. A thorough round inquiry among the fire insurance companies discloses the fact that this danger is realized by many of these companies, who either refuse to insure the structures occupied by the moving pictures or else demand a higher rate of insurance.

Those who are included in the former class is the Fire Association, 407 Walnut street. In speaking of the matter, the president, Mr. E. C. Irwin, said decisively, in a tone that did not encourage further inquiries, "No, we do not insure places occupied by moving pictures."

Another firm which takes this stand is the Hartford Company. "No," said the head of the local branch of this company, "We do not insure the moving pictures, although this decision is in spite of the recent improvements in the apparatus which almost eliminates the danger of ignition. Our real justification in not doing so is based on the frothy character of these concerns. As a rule, we prefer to insure something which seems to promise more permanency."

Another aspect of the case was presented by Mr. William McDevitt and Mr. Washington Devereaux, both prominently identified with the Underwriters' Association, with offices in the Bullitt building. Added weight was given to the utterances of these gentlemen by the fact that they will give before the fire insurance companies, a lecture intended to enlighten members upon the best safeguards against the moving picture apparatus.

"There is, of course," said Mr. McDevitt, "always danger of fire in the films, but this nowadays does not imply fire in the building where they are operated. For modern appliances are so thorough that they practically guarantee the repression of

the fire in the metal booth where the apparatus is installed. In this city many of the companies insure the building occupied by the pictures, and that without any added rate of interest. In other places it is different, for they cannot be kept under the constant supervision of the underwriter and the danger of defective apparatus is much increased."

"The study of the safeguards against accidents from moving pictures is now occupying much of the attention of electricians and insurance men," said Mr. Sydney Andrews, of the Middle Underwriters' Association, 316 Walnut street. "So satisfactory has the problem been solved, however, that it would appear to me personally that the greatest danger from the moving picture places was that of a stampede from fear of fire rather than from the actual results of fire. You see the most of these places have only one exit, and that is in the front. Consequently, in case of fire the audience would be compelled to rush by the booth, which is in front of the building.

"Of course," continued Mr. Andrews, "the probability of the combustible celluloid film catching fire from the strong arc light before which it is passed can never be eliminated. Just now the most satisfactory device for the restriction of fire is the fire-proof receptacle into which the film is unrolled.

"This receptacle is provided with an aperture which is lined by two brass rollers, so that if, in being unrolled from the first magazine, should the film catch fire, it is caught between the rollers of the second magazine with sufficient force to extinguish the flame. However, even this is not always reliable. The newest booths are of fire-proof metal, the doors of which close automatically in case of fire."

* * *

Preparations for instituting suit to secure an injunction against the nerve-racking phonographs and so-called orchestras of moving picture shows have been completed by the Market street business men, who have started the movement to suppress the noises.

Conferences were held by the business men, who have decided to follow out Director of Public Safety Clay's suggestion that the best way to restrain the nickel shows will be to file a bill in equity in the courts, asking for an injunction.

It was decided as soon as the business men's lawyers have the case properly prepared. C. Eastburn, of the Eastburn Company, 929 Market street, who heads the business men in their fight against the moving picture noises, declares that the chances of victory are bright.

"I feel sure that the court will uphold the contention of the merchants and business men," said Mr. Eastburn. "These nickel parlors, with their deafening orchestras, are ruining our business. We hope to obtain an injunction stopping the bands and phonographs.

"Then again, the crowds that stop in front of these places to hear the jangling tunes block the sidewalk and congest travel in an unarrangeable manner. The firms in the vicinity of these nickel amusement parlors have their employees nearly driven distracted by the discordant sounds that assail their ears all day long.

SANGUINE OF VICTORY.

"The court will certainly grant an injunction compelling these places to cease their musical exhibitions in the daytime, during business hours. It is a different proposition at night. The stores are closed, and there is no business being done. It is bad enough to permit the objectionable noise even then, but for the present we shall have to put up with it. All our efforts will be directed just now to abolishing the nuisance between 10 A. M. and 6 P. M."

Miles Bros. Cause Arrest of Trusted Employees.

One of the most gigantic schemes ever formulated to rob an employer was culminated Wednesday afternoon, October 30, when Miles Bros. caused the arrest of C. B. Purdy and John S. Clark on the charge of grand larceny and breach of trust. It had been remarked in the house of Miles Bros. for some time that a coterie of employees had been engaged in the rather questionable task of forming a new corporation with Miles Bros.' goods. It developed, in the course of detective inquiry, that the parties in this movement had practically adopted methods that were contrary to the statutes, inasmuch as they were providing their alleged backers with secret inside information concerning the firm.

Miles Bros. have exercised unusual tact in running these detectors to the end. It is not advisable at the present moment to state how they first learned of the scheme; sufficient to say, they gleaned enough information concerning the above, together

with perhaps the most trusted employee being engaged in the gigantic scheme, but through the usual alertness of one of the heads of the concern, Miles Bros. were made acquainted with the conditions, and without taking anyone into their confidence put the Drummonds people to work, with the result that the above-mentioned employees were arrested.

It is said that the scheme of the conspirators was to interest Jersey capitalists by disclosing to them positive proofs of business by showing them what had been actually accomplished by the firm in the last three years; for instance, it was shown that the receipts of Miles Bros. for the first twelve days of October were approximately \$30,000 and that the business the firm covering a period of twelve months ending July amounted to at least \$600,000. It was the contention of the conspirators that owing to certain internal dissensions, which cannot be enumerated here, the new concern would gain at least 40 per cent. of this business. In fact, it was definitely stated to a well-known man connected with Miles Bros. that on October business they would secure at least \$5,000. It was stated that C. B. Purdy secured many of the largest subscribers of Miles Bros. and that their income for the first week would be not less than \$600 or \$1,000, and this had all been accomplished by improperly booking Miles Bros.' best customers through causing their dissatisfaction, had thrown the business into the hands of the conspirators.

The arrest caused considerable interest and excitement in the office of Miles Bros., for it was carried out with the firm's customary completeness, and the drag-net process uncovered, among many petty larcenies, which are frequently brought to light the affairs of concerns having so many employees as the case of Miles Bros., no matter how carefully managed. Many instances were discovered where the crooked work extended even to sending of "repeaters" three times in immediate succession together with "junk" films.

Moving Picture Fire Risks.

As they Appeal to the Insurance People.

The dangers which surround the operation of a moving picture machine were illustrated by William McDevitt, chief inspector of the Board of Fire Underwriters, in an address before the Insurance Society of Philadelphia.

Mr. McDevitt urged better protection to the public by more rigid restrictions in the operation of the machines as to the licensing of the operators who should, in his opinion, be experienced machinists. The speaker also advised that only proved machines be allowed in theaters, halls, churches, or other operated by experienced and capable men.

Representatives of nearly every insurance firm in the city heard Inspector McDevitt, and it was agreed generally that the municipal authorities should take up the subject and deal with it by legislation.

Several styles of apparatus were set up and handled by the lecturer and his assistant, William Devereux. It was shown that the up-to-date moving picture machine originates from the zootrope, an ancient toy. This was gradually developed up to-day it is an elaborate and costly affair, which produces wonderful results. Mr. McDevitt took an old machine and placed a celluloid film above it. It was shown that the celluloid would ignite if exposed a short time to a temperature of degrees.

The focus heat was allowed to remain directed against celluloid for eight seconds when it burst into flame and communicated fire to the reel. Mr. McDevitt used a small reel said they are usually from twelve to eighteen inches in diameter and may contain 1,000 feet of film. This, if ignited, would produce an immense body of flame.

Mr. McDevitt showed other defects and difficulties in handling the machine, illustrating the lack of quick thought and action on the part of the operators. He showed the importance and necessity of having a skilled man work the machines, not only on account of the dangers from the celluloid film, but also from electricity, used in producing light. The lecturer showed defects in many of the earlier machines and then illustrated how many of these defects had been obviated.

Notwithstanding the latest safeguards on the different machines, the lecturer recommended some legal action by the authorities to secure the use of only improved machines, and examination of operators as to the knowledge of the attendant dangers and its prevention.

Cases have occurred where purchasers of machines were furnished with skilled operators at a reasonable salary and for the first use of the machine would place a boy or other person in the method of operating which, in the meantime, would be

from attending danger, and at the end of the week the man was discharged and replaced by the inexperienced boy at small wages.

As they Appeal to the Fire Fighters.

Under caption of "Explosion of Moving Picture Films," State Fire Marshal D. S. Cramer, of Ohio, has published in *The Fireman's Herald* an interesting article, which in part is as follows:

The moving picture show has achieved popularity more rapidly than any new form of entertainment. The number of these machines in Ohio being large, they constitute an important fire danger because the film, which will explode at a comparatively low temperature, is exposed to electric sparks and the heat from the light which illumines it. Many of these theaters are in old buildings where rent is low and nearly all are in the business district, where conflagration hazard is greatest.

SEVERAL ACCIDENTS WEEKLY.

Two or three such accidents occur each week in the State, and the fire loss from them would be enormous but for the fact that the chiefs of fire departments, backed by the fire marshal, have required that the machines have fire-proof surroundings. This precaution will not prevent the stampeding of the audience when an explosion occurs, and the fire is usually beside the only exit.

The celluloid strip on which the photographs are made is one and three-eighths inches wide and one two-hundredths of an inch thick. If a whole show, usually three subjects, is on one film, its length is one-fourth of a mile. This substance is closely allied to gun cotton and takes fire if heated to 234 degree Fahrenheit.

ELEMENT OF DANGER.

So, if any accident interferes with the continuous movement of the film it will ignite if the shutter in front of the light is not instantly dropped. The fire moves by a hand crank in the Ohio experience more films have been ignited by sparks from badly installed electrical appliances within the booth than from the lamp.

The booth for the machine should be metal lined and the film should be unwound from a metal box and simultaneously re-wound in another below and each should have an automatic shutter to close it when the film parts. In England the booth must be of iron and the operator must be locked in it. The nickel theaters have increased in number so rapidly that trained operators cannot be had.

FATAL ACCIDENTS REPORTED.

While displaying a fire fighting scene an operator in Marysville was terribly burned by the film exploding. In Cleveland, an operator, frightened by an explosion, jumped from a window to death.

In Lockport, N. Y., an operator was burned to death in the booth. In Caldwell an operator was badly hurt by the explosion of acetylene used to furnish light for the machine. Acetylene should not be used for light in moving picture shows because the calcium carbide from which it is made is too dangerous to have about.

It is well-nigh impossible to extinguish fire in celluloid because it has within itself oxygen to support its combustion. It makes the hottest fire known.

Mr. Cramer's article has led to widespread discussion of the subject in Ohio newspapers.

Correspondence.

Hot Stuff from the City of Brotherly Love.

Editors MOVING PICTURE WORLD:

Dear Sirs:

"FREE LUNCH"

The next proposition those beer saloon film renters will offer. It is to be regretted that a lucrative business must needs be lined by a set of cheap sports; one an ex-saloonkeeper whom license judges warned not to ask for a license again, another formerly a second-hand clothing dealer, and still another a barber, and every one of them is a film expert (?) (God save the bark!)

If you want a watch, you don't go to a boiler factory, and by the same token, don't go to a junk dealer for good film service. Beware of the fellow who continually offers an article of value free of charge. He is no better than any other "sharp" who is trying a "skin game."

Let the legitimate rental bureaus combine for the express purpose of driving out the scavengers and the fellow whose strong

point is to periodically get beastly drunk, although he is a musical prodigy (plays the cymbals in a cheap brass band) and formerly bought stolen goods.

Nickelodeon owners are likely to be interfered with when renting from cheap concerns, in that the films in use might be claimed by the owner, when it would be inconvenient to procure others, even for one night. Rent films from a reliable concern, the house that buys everything made, that has merit and charges a living price for the use thereof. The scavengers here offer three reels per week for \$16.00, while the usual price for the same service is \$25.00. Of course, they live in pens, mostly, with a crust to eat occasionally, but most likely use the free lunch route. Let us get together and drive out these vultures; they are a blot on civilization.

LEWIS M. SWAAB,
338 Spruce St., Philadelphia, Pa.

A New Concern Starts Out Right.

Indianapolis, Ind., October 23, 1907.

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY,

Gentlemen—We have just entered the film service business and your admirable paper has been brought to our notice. Your magazine is so newsy and of so much interest that we hasten to have you enter our subscription, and we will thank you also to enter a subscription for one of our customers, Mr. Thomas D. Bayne.

We enclose to you herewith our check for four dollars covering the two subscriptions and we will thank you to enter the same at once.

Yours truly,
THE H. LEIBER COMPANY.

A Protest Against the Fly-by-Nights.

Austin, Minn., October 26, 1907.

THE MOVING PICTURE WORLD,

Gentlemen—It gives me pleasure to write a few words about the status of the moving picture business in Minnesota. Here almost everybody that can raise a hundred dollars is starting a moving picture show. They last a few weeks and then "fold their tents like the Arabs and silently steal away." At least that has been the way in which two different parties have vacated the same building in this town. The enclosed clipping from the *Austin Daily Register* speaks for itself, and if every paper would be as outspoken we would soon rid the country of this class of show people.

SKIPPED BY NIGHT.

DID NOT EVEN BID FAREWELL TO THEIR CLOSEST FRIENDS—THE CREDITORS.

Dreamland Electric Theater is no more and the pictures that have been shown there for the past two weeks can be seen now only in one's "dreams." The promoters cannot be found to-day. Their machine is gone, and all was done during the hours between last midnight and this morning, under the shadows of the moonlight, with no one to see except the owl and the moon and neither of these could speak. Their departure is regretted, in a financial way, by a number in Austin, the *Register* being among them, but there is no loss without some small gain, namely, the bills won't get any larger.

It has been known for some time that Dreamland could not last, on account of the patronage being so small, which could not be revived, at least until a better machine was installed and better pictures given. When coming to Austin, Messrs. Wagner and Kelly made a good impression and seemed like fine gentlemen, and little did the citizens dream that they were made of the "skipping" material.

This is the second time that this little amusement place has suffered in a like manner, and it is to be regretted that young men will stoop so low and resort to such means as to attempt to conduct a business of any kind and in case of non-patronage depart indebted to those who have kindly placed confidence in them and believed that they were honest. Such things react and are detrimental to those who are honest, and want consideration.

The *Register* speaks plainly in condemning such as these, and can only say that before credit is given by our business men it would, in the future, be wise, to know that the financial resources of those desiring credit should be demonstrated, and that a cash basis be inaugurated and conducted for a period sufficient to guarantee a permanent business in our midst. The "come to-day and go to-morrow" (or rather, night by moonlight) is getting too common throughout the country. Those doing this kind of business should be sought and made to pay for their conduct.

Again wishing the MOVING PICTURE WORLD the best success for the future, I remain,
Yours truly,

W. J. MAHNEE,
Proprietor and Manager,
Gem Family Theater.

Film Review.

YALE LAUNDRY.

"When the cat's away the mice will play," may be aptly applied to the theme of this picture of Biograph. The Yale Laundry is owned and operated by a dashing widow with two vivacious daughters. Departing for a short vacation, the mother leaves the girls in charge, and with ill-concealed gratulations the fair maidens bid maternal adieu. Then the sport begins, and Momus, the Master of Revels, holds court. The laundry, situated in a college town, is the Mecca of a motley mob—the "Rah! Rah!" boy, the emeritus professor, the omniscient academician and pedagogue are all patrons of this temple of lavation for soiled raiment. Among this concourse are a couple of adolescent students who have made their way into the hearts of *les jolis blanchisseuses* by the candy route, and finding the coast clear, enter to invite the girls to a masquerade ball for that evening. Having their costumes with them—they intending to appear in female attire—the girls persuade them to try them on, which they do, and for a lark, assume the duties of laundresses. Here is a quartette for your life. They turn the place into a chaotic, turbulent pandemonium—the patrons might well say with Dante as he entered the realms of Plato, "All who enter here leave hope behind." They simply make things whizz. The old schoolmasters are amazed at the bold, brazen impudence of the fictitious girls, who flirt with them whenever they enter. Still, the masters are most receptive, and are delighted by the adulations poured out by the masqueraders.

It seems that the spirit of the "Abbot of Misrule" hovers over the entire establishment. In the wash-house are employed a couple of Swedes, a gosse and flicka, who do the chores. Ole is deeply smitten with the unostentatious charms of Yennie, and as she sits on a table, he says, "Yennie, you bane nice flicka, jag alsker dig, gif mig en kyss," for which he gets his face pushed into a pan of starch; and if he never had a stiff upper lip, he sure has one now. From here to the drying yard they go to hang up the clothes. Ole, in handing Yennie the pieces, gives her the hem of her own dress, which she, of course, pins to the line. Ole then props the line and up goes Yennie, hanging on the line, head down. Here is Ole's chance to become a hero, and he rushes to her rescue.

Meanwhile there is something doing in the laundry. Oh, yes! The girls and their friends are hidden from view when Percival, the pedantic Latin scholar, enters in quest of his laundry package. The place is in a state of isolation and his suit for attention meets with no response. Timorously he climbs over the counter and makes his way to the wash-house, where also his calling and rapping is answered only with an echo. Aha! he spies what appears to be a bell-cord and gives it a vigorous yank, but it happens to be the trigger of the soap-chute, so poor Percy is fairly floundered in a cataclysm of soap powder—the last of the line of "1776" martyrs.

When old Professor Elydiagorus appears, one of the party engages him in a flirtation, during which the others rush in with the alarming announcement, "Mother's coming!" A pretension is made to hide him and he is induced to get into the washing machine, and when the door is enclosed therein, Ole enters, turns on the water and starts the engine. Merciful

Heaven! what a fall—from the mortar-board to the ironing-board. All hands to the rescue! and as we view him through the soft nebulous veil of steam, he presents a most lugubrious spectacle, with his clothing in ribbons, covered with soapy foam from head to feet.

It is easy to imagine that in this general hubbub things get a trifle mixed, and when the fatuous old spinster opens her laundry package at home and finds such articles of apparel as are only exposed to view in the privacy of the bachelor apartment, she receives a shock equal only to that experienced by the staid old pedagogue who draws from his bundle some of the latest creations in lingerie. Back to the laundry rush the whole town, clamoring for that which is their own, and on this turbid congestion of humanity that struggles for its rights in front of the counter, comes down

an avalanche of laundry boxes from the shelves above, completely burying the lot—and the blow almost killed mother, for she arrives just in time to get it—thus concluding a comedy film that is inexpressibly and imitatively transcendent—as compared with others, "A Triton among the Minnows."

FOUR-YEAR-OLD HEROINE.

This is a dramatic production by L. Gaumont & Co. The library of a modern home is shown, husband, wife and child each occupied in their particular diversions. The maid is called in, who dresses the child in staid garments, and the two leave the house for a stroll. Entering the park, they walk through the lanes and avenues, the mother skipping and skipping the rope. Finding a vacant bench, the maid

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WEEK OF NOVEMBER 4-11, 1907

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A Rolling Bed	330 "
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The Stolen Shoes	347 "
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takes possession and presently dozes off. The little girl playfully runs away and accidentally comes upon the scene of a "hold-up," whereupon, unobserved by the foot-pads, she ties her rope across the passageway through which the robbers must of necessity flee. As anticipated, the robbers, in attempting to escape, trip over the rope and become entangled. In the meantime, our young heroine runs out on the public thoroughfare and gives the alarm, to which two officers respond, whom she leads to the spot, where they capture the "hold-up" men. Our little girl runs farther on, and coming to the brink of the river, observes a blind man who is about to attempt to cross an open draw of a bridge. Through herculean efforts she manipulates the mechanism of the bridge just in the nick of time, thereby saving the life of a poor blind man.

The next scene shows three intoxicated men staggering down a street, oblivious to all danger. A train of cars is about to cross the street. Our heroine, noticing the death-trap into which the intoxicated men are about to stagger, runs ahead and closes the gate, thereby impeding their progress and consequently saving them from injury and possible death. The nurse, upon waking discovers that her charge is gone, and scurries away in search of the little girl; not

finding her, she returns home and reports to the frantic parents that their child is lost. The little girl now rambles on aimlessly, and discovering her plight, tells a passing police officer that she is lost, whereupon she is brought to the headquarters. Where she gives her name and address, with which information they soon notify her parents by telephone and despatch an officer home with her. Arriving home, she is received joyously, and the scene closes, showing the little girl comically scolding by forgiveness and embraces.

ONIONS MAKE PEOPLE WEEP.

This comedy, by L. Gaumont & Co., opens with a dining-room scene and family circle. The father, taking a shopping bag, bids his wife and children good-bye and goes off on a marketing tour. A street scene is next shown; a woman in front of her shop arranges the vegetables and other market goods, whereupon tears come to her eyes; taking her handkerchief, she tries to dry them, when our marketer is seen gaily strutting down the street and stops at the weeping woman's shop. After haggling a bit about prices, he purchases a rabbit and a bunch of onions and takes his departure. Walking a little with his purchases, he be-

gins to weep, and is brought in close view, showing the comical gusting of his features; going on farther, he is almost blinded by his tears and sprawls on the ground. He rises with difficulty and starts out again, with the rabbit under one arm and the onions under the other. Unconscious of the cause of his weeping. He goes on farther and meets a merry party sitting on a bench, joins the group in hopes of obtaining relief, and all commence to shed tears. Whereupon an old man, a young couple and an officer all in turn advance to make inquiries as to the cause of their weeping. They all immediately succumb to the same trouble. After which, the now large weeping party adjourn to a drug store. As the pharmacist is examining the marketer's eyes he, also, is attacked and chases the entire party out of his establishment. Still weeping, the sympathizing strangers grope blindly down the street, and hailing a cab, all pile into it to accompany the poor man home. The cabby gets in, as well as his horse. Observing the horse's plight, the cabby jumps off his seat and taking out his handkerchiefs, dries his as well as the horse's eyes. The party finally pull up before the unfortunate man's home, and the moment he leaves the car, his tear-shedding comes to an end, not one of them suspecting the cause of their late affliction. The next scene shows the man staggering blindly into his apartment with his purchases still under his arms. Dropping them on the table, he leaves the room, and now his wife and children are the victims. Returning with eyes dried to his family, he observes their condition and is mystified as to the cause, when the doctor comes on him that the onions are at the bottom of all the tear-shedding; whereupon he grabs the bunch and fires it out of the room, and all resume their normal condition. One of the little girls dries the rabbit's eyes and wrings out her handkerchief, making the finish very laughable.

THE IRRESISTIBLE PIANO.

An amusing comedy by L. Gaumont & Co. The first scene is that of a music teacher, with the aid of two men, moving his worldly belongings into a new apartment. No sooner is the piano rolled into the room than he sits down to play. The music so exhilarates the two helpers that they keep time with their limbs to the refrain of the music as they carry in the several remaining pieces of furniture.

Another apartment in the same building is the scene of the next series of views. In it, is shown a dining room, a man and woman at the table and a maid serving. Suddenly the three become conscious of martial strains of music which have floated out of the music master's room. It has an irresistible effect upon them, for they soon begin to dance, and they decide to investigate from where the music emanates. They locate the professor, enter his room and finding him still at the piano, involuntarily resume their dancing duties.

Another apartment is now shown, where in a man is tilted back in a chair, taking a nap, and his wife is busily engaged in mending some clothes. There, too, the sound waves emanating from their new neighbor, the professor, penetrate the room. It has a magic effect, livens them up; they begin to dance, and also seek the source of the music.

The scene changes to the studio, the professor still at the piano, the first three people still dancing and making merry, are now joined by the new couple.

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The next apartment is that of a dress-maker—girls busily engaged at the sewing machines, one at a model—when, lo! there is music in the air. "This irresistible. They rise up as one, commence to dance, and dance out of the room in search of the fountain of the soul-inspiring music. They are presently shown to dance into the professor's studio and join the frolicking crowd, all gaily dancing and the professor still at the piano.

A police officer, passing the building, is attracted by the sounds of music. He instantaneously becomes frisky, and dancing into the building, joins the merry crowd—all dancing, although somewhat exhausted.

The professor has now about reached the limit and decides to stop, but is forced to continue, and his neighbors resume their dancing; after which the music becomes slower and slower, as is evidenced by the reduced time of the dancers' limbs, and gradually dies out—when the seamstress, police officer, old couple and the diners fall in a heap, apparently exhausted, and the professor sprawls over the piano in a faint

HARBOR PIRATES.

The River Pirates are on the lookout for a ship. In the still of the night they board a vessel, enter the captain's cabin, bind him to the mast and force him to tell them the secret word which opens the ship's safe. He refuses, but when his wife and child are threatened with death, he tells the secret word. The wife and child are bound to a mast. While the pirates are examining the cargo, the little girl frees herself, ascends the rope ladder and waves the flag of distress. The harbor police, noticing the signal of distress, come to the rescue. The pirates are overpowered, chained and led away.—Lubin.

THE RIVAL MOTORISTS.

"The Rival Motorists," the latest film of the Kalem Company, opens with a race for a girl. The young lady has evidently made an appointment with two lovers, who hasten to keep their trust in their motors, and the first one is the victor. The girl eagerly watches both machines coming down the road and waves her handkerchief to the first one who stops, and after a little affectionate display the girl gets into the machine and is driven off. At this moment the second machine comes up, to the chagrin of the owner and his chauffeur, who in his anger at being outwitted by his successful rival, starts in pursuit of the rival, with a view of intercepting him. Coming to a pass in the road where three constables are standing, watching for speed violators, he enters into an arrangement with them to stop the on-coming machine, which contains his rival and the girl, and he pays the constables a fair amount of honest dollars to do the work. The successful suitor and the girl are stopped by the constables and the suitor and his chauffeur are taken off to jail, while the second suitor takes the young lady and drives away with her. The next scene shows the owner of the automobile being brought to jail, followed by his automobile and his chauffeur, who is also invited to step inside the jail, but he cannot see it that way; the chauffeur, seeing his chance to rescue his friend, pounces upon one of the constables and disables him, and the owner and chauffeur make their escape. The next scene shows the automobile speeding away, leaving the constables gazing after them. The defeated rival soon overtakes the other motorist, which, by the way, has met with an accident, and

the owner of the machine and his driver are seen at work underneath the machine, making repairs. This is his chance, and taking advantage of his opportunity, and the young lady again transferring her affections, she accepts the invitation and drives away, leaving the owner and his chauffeur without a word. When they discover the young lady has left them, they are not in a position to chase, as their automobile is disabled, and the vanishing pair give the laugh to the defeated rival, which he takes with no little grace.

"BILL BUTT-IN.

"Bill Butt-in and the Burglars" is another of the Kalem productions. It shows a residence, evidently left for the Summer, and two burglars trying to effect an entrance through a window, in which task they have succeeded. The burglars having obtained

all the loot they desired, are handing it out through the windows, when Bill Butt-in appears upon the scene and demands part of the loot. The burglars laugh at him. Just at this minute a policeman is seen coming down the road, and the burglars clasp a mask over Bill's face, and the policeman, thinking he is a burglar, takes him by the collar and walks him off to jail, leaving the two burglars to make their escape in safety.

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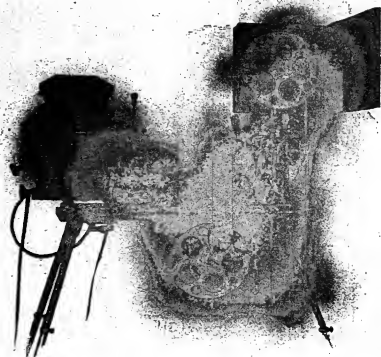
Projecting Machines and Their Manufacturers.

FIG. 1

No. 3—Power's Cameragraph

This well-known motion picture machine is now manufactured by the Nicholas Power Company, which was formed August 1, 1907, to take over the extensive business which had been developed by Mr. Nicholas Power, the inventor and patentee of the machine. The offices of the concern are located at 115-117 Nassau street, and the factory is located at 14-22 Jacob street, New York City.

The "Cameragraph," as manufactured to-day, is the product of eight years' experience in the manufacture of motion picture machines for the American market, during all of which time it has been the constant aim of the makers to furnish a machine adapted to meet the requirements of the most exacting users. It has been a hobby of the manufacturers to turn out the best possible product regardless of the cost of manufacture or the price at which the machines could be offered to the public. The old theory often expressed with regard to many products that "the best is the cheapest," has been fully justified in the development of the "Cameragraph." As a natural consequence, the material used in its construction has always been the best obtainable, and no pains have been spared in either the workmanship or finish. The wisdom of the policy has been amply justified by the extensive sales which the "Cameragraph" has enjoyed, notwithstanding the fact that the price asked for it has always been higher than that of any other widely known American motion picture machine.

In its most complete form the "Cameragraph" comprises the mechanism, provided with automatic fire shutter and film shields, the upper and lower film magazines and film take-up, the lamp house and the lighting outfit adapted for the use of either electric current or oxy-hydrogen gas. This outfit, with the exception of the rheostat required for use with electric current, is illustrated in Figure 1, and it abounds in distinctive features which will be noted in

the course of our description of the several parts of the apparatus.

The mechanism, which is illustrated in Figure 2, equipped with film reels and film take-up, but without magazines, is known as the No. 5 model, being the last in a series of five models produced by the inventor. The characteristics of the mechanism which are noted at first glance are its compactness, its fine finish and its symmetry. One cannot but be impressed, on seeing the mechanism, with the fact that it is the product of long study, a high order of designing ability, and first-class workmanship. The revolving shutter, by which the light on the screen is cut off during the movement of the film, is of the balanced type, which has been universally adopted in other machines, since it was first brought before the public in the "Cameragraph."

This shutter is mounted in close proximity to the steel aperture plate against which the film is held during exhibition, thus making it possible to use lenses of very short focus. The framing mechanism is distinctive and comprises a small carriage mounted on the main frame of the mechanism and arranged for vertical sliding movement. The intermittent sprocket, star wheel and pin wheel are all mounted on this carriage, which can be shifted by means of a short lever, which

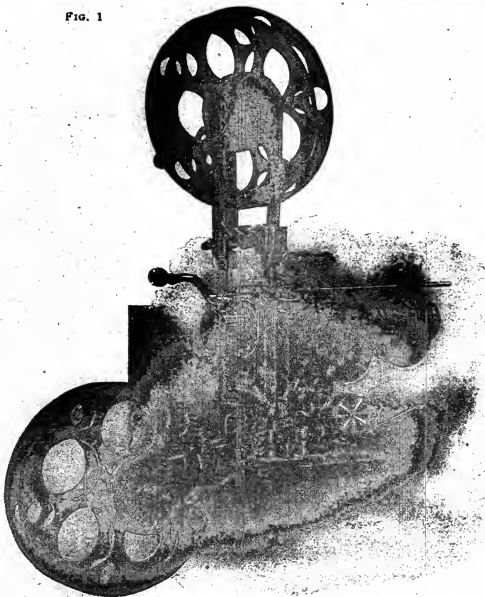


FIG. 2

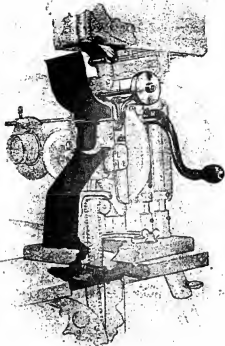


FIG. 3

has a toggle joint connection with the carriage. An ingenious arrangement of gearing is provided by which constant gear connection is maintained between the crank shaft mounted on the main frame of the machine and the spindle of the sprocket wheel, which is mounted on the framing carriage. As the framing carriage is light and easily moved up and down by means of the framing lever, the framing of the picture in the projection aperture can be effected instantly and without imparting vibration to the mechanism or the stand upon which it is mounted. The sprockets for feeding the film are all of steel, accurately cut and ground, the intermittent sprocket being especially worthy of mention on account of its extreme lightness, combined with great strength. The lightness of this sprocket is of obvious advantage in the operation of the mechanism on account of the small momentum developed in it at each impulse from the pin wheel.

The tension rollers, by which the film is kept in proper engagement with the feed sprockets, are all mounted in pivoted brackets, controlled by springs, and are provided with set screws by which the space between the tension rollers and sprockets may be accurately adjusted so as to insure proper engagement of the film with the sprockets with a minimum of wear upon the film.

The aperture plate against which the film is held during exhibition, is of steel, highly polished and nickel plated. The film is held in contact with the aperture plate by flat steel springs, carried by the film gate, and adapted to hold the film steady with the least possible amount of friction.

The devices for protecting the film from fire are most complete, and it is difficult to see how the film can become ignited on this machine under any circumstances. The loop of film between the upper feed sprocket and the top of the film gate is protected from the heat of the lamp by means of a stationary film shield mounted on the film gate, as shown in Figures 3

and 4. That portion of the film between the lower magazine and the film gate is completely protected by the lower film shield, shown in Figure 4, which is hinged to the walnut baseboard upon which the mechanism is mounted. This lower film shield is held normally in contact with the film gate by means of a spiral spring around one of the hinge pivots, which permits the lower shield to be drawn back easily whenever necessary, but insures the retention of the shield in the proper position when the apparatus is in use.

The automatic fire shutter supplied on the mechanism may be of either of the types illustrated in Figures 3 and 4. The shutter illustrated in Figure 3, and known as the "Style A" or "Lever" shutter, is operated by the working of a pin on the crank shaft in a cam slot formed in the sleeve of the crank itself, which encircles the crank shaft. This type of shutter is positive in operation and exposes the film at the projection aperture as soon as power is applied to the crank shaft. Its operation is characterized by very little friction and expenditure of power.

The "Style B" or "Centrifugal" shutter, illustrated in Figure 4, is operated by a centrifugal friction clutch, which is not brought into operation until the film has begun to move at a certain rate. This type of shutter operates with somewhat more friction than the "Style A" shutter, but is preferred by some users because it is impossible to operate the shutter so as to expose the film to the projecting light until the film has begun to move at suitable speed for exhibiting.

Both types of automatic shutter close by gravity, and can be counted upon to cut off the light as soon as the motion of the film decreases substantially from the proper speed for exhibiting.

The magazines are of the square type and have been demonstrated to be absolutely fire-proof on many occasions. The upper magazine is mounted on the mechanism itself and the lower magazine is furnished with a supporting device adapted for use at the front of the stand or underneath, as may be preferred. In either case, the lower magazine is provided with the patented take-up device shown to best advantage in Figure 2, and covered by United States Patent No. 818,027, dated April 17, 1906. This take-up device is susceptible of adjustment to produce exactly the right degree of tension upon the film to insure proper winding on the take-up reel and to prevent excessive tension, which would tend to tear the film or pull it out at the joints. The film valves on the magazines, for which patent is pending, are illustrated in Figure 4, and each comprises a narrow chute or guide-way provided at the ends with rollers to prevent frictional contact of the film with the sides of the guide-way. In addition to these rollers, there is provided at the outer end of each guide-way, an additional roller, which is mounted in inclined slots, so that it is always held in contact with the film by gravity. In case of fire, therefore, this third roller presses the film against the opposite friction roller and never fails to extinguish the fire.

The lamp house is constructed of the highest grade of Russian iron, and is supported upon a bronze base consisting of a "spider," provided with suitable rings, which encircle the nickel-plated brass sliding ways. The top of the lamp house is lined with mica and the lamp is supported within the lamp house upon a stand which can be quickly and accurately adjusted from the

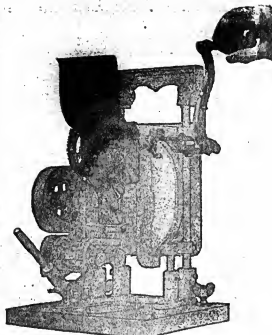


FIG. 4

outside of the lamp house by means of an adjusting screw. The lamp itself, which is supplied for use with electricity, is of very simple construction, but is notable for the weight and strength of the bronze carbon holders and the ease and accuracy with which the lamp may be adjusted in position.

The switch is mounted under the part which forms the top of the stand, and is not enclosed unless an enclosing box is specially ordered. The makers of the "Cameragraph" have consistently maintained that the enclosure of a switch in an iron box is more apt to cause short-circuiting than prevent it. When desired by the purchaser, the "Cameragraph" is supplied with an enclosed switch, but the use of such a switch is not advised.

The line of rheostats supplied with the "Cameragraph" includes five different models, all having resistance coils of the celebrated Krupp wire. The rheostat regularly furnished with the equipment illustrated in Figure 1, is known as "The Underwriters' Rheostat," and is constructed especially to meet the requirements of the New York Fire Underwriters and the Bureau of Water, Gas and Electricity. This rheostat is absolutely fire-proof, and is constructed to deliver twenty-five amperes of current from a 110-volt circuit.

It is *not adjustable* (adjustable rheostats being barred by the Bureau of Water, Gas and Electricity), and will pass inspection wherever installed.

The stand on which the apparatus is mounted comprises a walnut table board and a set of telescoping tubular legs heavily nickel-plated and of sufficient rigidity to afford the required degree of solidity, but so light that the entire apparatus may be carried readily when packed in a suitable case.

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Cypra's Revenge.....	300 ft.

MELIES.

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Bewildering Cabinet.....	370 ft.
A New Death Penalty.....	400 ft.
How Caged.....	500 ft.
The Stepping Chess.....	280 ft.
Robert Macaire and Bertrand.....	1060 ft.
Tunneling the English Chan- nel.....	1000 ft.
Under the Sea.....	930 ft.
The Mischievous Sketch.....	243 ft.

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The Blacksmith.....	585 ft.
Peticoat Regiment.....	785 ft.
Babes in the Woods.....	378 ft.
Once Upon a Time There Was.....	887 ft.
For Women's Sake.....	497 ft.
His First Appearance.....	215 ft.
Invald's Adventure.....	274 ft.
Christmast Man on Earth.....	255 ft.
Babes in the Woods.....	378 ft.
Comical Regiment.....	274 ft.
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Japanese Girl.....	672 ft.
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Highwaymen.....	590 ft.
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(Kimberly, S. A.).....	387 ft.
Picureque Wales.....	354 ft.
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The Foster Cobby.....	640 ft.
Madame Guss Shopping.....	274 ft.
Slavery by Circumstance.....	474 ft.
The Foster Cobby.....	354 ft.
Tirolean Alps in Winter.....	327 ft.
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Last spring these concerns laid out a few dollars in shop-worn stuff, otherwise called film junk, and immediately inaugurated a type campaign. To the man who didn't know the PIE-CRUST CHARACTER OF THEIR PROMISES this almost lavish expenditure of printers' ink appealed strongly.

They BIT; they got STUNG.

NOW LISTEN: Every reel rented costs from \$90 to \$125. The average reel with ordinary use, lasts ten weeks. In order then to give fresh, clean goods to each customer a film rental house must buy from ten to fifty copies of every subject manufactured. This requires big money, and unless the interest on the investment is earned there is a financial famine in the film-renting house. Just figure it out yourself and you can't fail to see that WHEN A CONCERN OFFERS YOU CLASS "A" SERVICE AT CUT-RATE PRICES THAT YOU ARE BOUND TO BE MULCTED.

Anything you pay for is valued, but it is an invariable law in business that when SOMETHING is offered for NEXT TO NOTHING that it isn't worth a tinker's darn.

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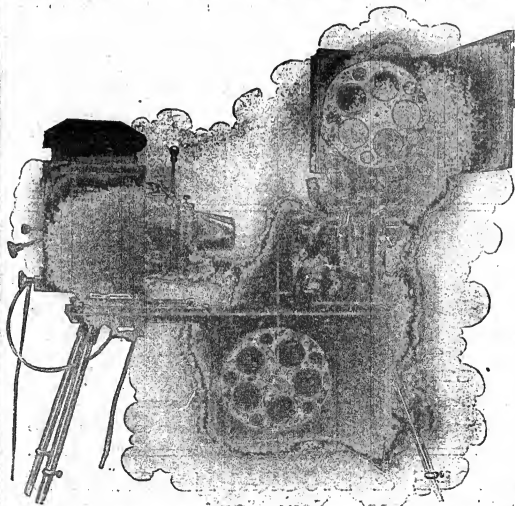
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November 9, 1907

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ADVERTISING RATES ON APPLICATION.

Editorial.

Wake Up.

Brethren, arouse yourselves! This is no time for sleep! The situation needs strenuous efforts if you are to survive. This is no time to rest on your oars, and drift with the tide. You must brace yourselves up, and bend your back to the oars and pull against the tide for all you are worth, your muscles must be in good trim and, and all your energies must be alert, with your mind fully made up that you are going to win the battle.

Your armor must be looked after if you are going foot, and every joint in perfect shape, so that the shafts will not pierce through. For what cause do you ask? My reply this: We had a very short interview with Mr. Perkins, the Superintendent of the Gerry Society, and asked him the question, Why was the Highwaymen film allowed to be shown at Hammerstein's and be immune from prosecution, if exhibited at a nickelodeon prosecution and a \$50 fine follows? His reply was, that the two cases were entirely different, he objected to children being allowed to visit the latter, and contended that they were the whole support of the nickelodeon. He further made the statement that he was out to close fully 50 per cent of them in New York, and that he had the support of Police Commissioner Bingham, the Mayor, and the magistracy with him in this crusade. He made very strong charges against the nickelodeons and what was there under cover of darkness.

We join issue with the Superintendent, and while we go with him to some extent, we certainly object to 50 per cent. of the 5-cent and 10-cent theaters being closed because an isolated one, here and there, does not fully come up to standard.

The question is a grave one, and it behooves every member of the fraternity in New York to put their house in order, and show to the objectors that there is nothing in their exhibitions that will give offence to even those most tender years.

We have been as critical as many a reformer, and have failed to express our opinion of the status of the industry we have visited, but such wholesale condemnation

is illogical, and absurd, and will not bear investigation by an entirely independent authority. But who is to act as that authority, and who shall appoint it? In our visits to the 5-cent theaters throughout the city we have seen nothing but the utmost decorum in the semi-darkness (a condition these people object to) and it is never so dark but that everyone in the audience can see what his fellow is doing.

Every member of the profession who has not joined the Association for his own protection ought to do so at once, that he may be in a position to withstand any onslaught that may be made on him. No one knows who may be the next for prosecution, and it is well to be prepared. We want to see the rights of every proprietor guarded, and to feel sure that justice will be accorded to one and all. This can only be accomplished by bearing in mind that "UNION IS STRENGTH."

* * *

Mere Mention.

That \$1,000 is waiting for you if you can give proof that this paper is owned or subsidized by any one or more of our advertisers.

The other day we were surprised to learn that we had sold our interests to one of our advertisers. These reports are malicious and untruthful, and are made for a purpose, and if those who are so persistent in spreading such untruths will claim the \$1,000 and show us who is interested it will be handed to them. Who dare claim it?

* * *

Duping Films.

We are pleased to note that one of the most flagrant transgressors has been caught in the act of duping film and enjoined from carrying on his nefarious system. Three months ago we saw some of these productions and raised our voice in protest. Two letters came into our possession and we again spoke out in plain language, but were ridiculed in the columns of a certain sheet; called a knocker and something worse for our pains. We don't know how much was paid to the other fellow for his write-up by the Twentieth Century Optiscope Company, but we were not to be bought. No siree! We knew what we were writing about, and now that there is a movement on foot to invite the whole of the film manufacturers into an organization we hope that there is no dissension in their ranks, but that they will evolve a scheme whereby others will be made to feel that they cannot carry on such practices with impunity.

Mind, Voice, Interpretation.

MIND.

Some months ago there appeared in the MOVING PICTURE WORLD an article entitled: "Mind, Voice, Interpretation." In response to the many questions which have come in from this article the writer has found time to elucidate the matter a little further.

The question was asked, "Can you show the relation of mind to voice and interpretation more fully?" In answer to this question I state the fact which almost everyone knows, but few fully realize, that is, mind is the motive power which produces all physical action, and as the physical can only express what is in the mind and the emotions of the soul the relation must be very close.

The first difficulty we meet lies in the fact that the mind does not comprehend every phase of the story; if it did the singer would be so imbued with the thought that embarrassment or nervousness could not appear and

the organs would adjust themselves automatically to express the thoughts and emotions. The old statement which is so common, viz.: "She does not put enough feeling into the song," is true, but it practically tells nothing and is of little or no value to the singer.

If the people who are singing for the public would do more study in phrasing their sentences that would give them a much keener realization of the story, they would use very much better voice and their singing would be more acceptable.

This was illustrated by the young lady in Chicago who a few years ago sang the "Holy City" each day for many weeks, at a large salary, while her singing was not artistic in the least. Yet she was imbued with the story and made others feel it also.

Most people labor under the erroneous impression that this comprehension can only be attained by a long period of study. If they observe the effect upon the mind of an accident or of great joy they will comprehend that the mind can grasp at once, permanently. The study which brings this result is the most effective, hence the important thing is a plan of study which will so impress the mind.

Several persons have tested this claim and found that they can so impress the mind that by doing the thing once the result attained is permanent.

VOICE.

The question arises, in view of the fact stated above, "What is the necessity for the study of voice culture?" (1) Few, if any, are thoroughly imbued with the subject or story. (2) There is the universal habit of producing imperfect voice; hence, a scientific knowledge of voice production aids materially in producing true voice, while the lack of such knowledge causes nervousness or embarrassment, which prevents interpretation in a large degree. A scientific knowledge of voice production can only be attained by the study and application of Nature's laws. The effect of true voice is very noticeable as we listen to the voices of others in an adjoining room, even where the words are not heard; how quickly we can determine by the quality of the voices whether the individuals are joyful or angry. Until singers fully comprehend the story or do assume the normal mental mood the study of voice is absolutely essential. The claim that developed voice can only come from a development of the vocal organs has been proven to be an error, for numerous cases of invalids and people who have had weak voices all their lives have by a change of the mental attitude made the voice vigorous and musical in one minute.

The study of Nature's laws is one of the best means for establishing this in the mind. The fact that these laws have not been studied in the past is the principal reason why so many years' work have been necessary in gaining control of the voice. The application of law depends entirely upon the concentration, analysis and assertion of the student.

INTERPRETATION.

Interpretation is a result of certain causes, a clear understanding may be obtained by a careful analysis of the causes. The principal causes are diction, and the kind of voices used; as the author has prepared the diction.

About all that is left for the singer is to attend to the best use of the voice. To illustrate, the effect of good voice control upon the mind may be shown with a mere repetition of the alphabet. Wherein the speaker expresses poise and repose; earnestness, intense decision, anger, love hope and joy.

When all of these effects are produced by simply repeating the alphabet a set of words, or a number of numerals, the effect of voice control is made plain. The fact that this can be done by almost anyone, with a very little study, proves that the correct concept is the essential thing.

If it can be done with a jumble of words, how much easier it may be done with sentences which portray life. In fact, a very effective plan of study may be enjoyed by following up this idea to its conclusion. After repeating a set of words to express several emotions, the same words may be applied to a melody and sung, with a view of expressing the same variety of thoughts as resulted from speaking the words. Thus the thing which is a sealed book to most people becomes plain and simple, and the old statement, *i. e.*, "Nothing is difficult which we know," is verified.

Pursuing the study of interpretation with this plan will cause great mental activity; hence, the consciousness is awakened in a few minutes, as much as it would be by weeks or months of the ordinary study.

The consciousness is often awakened rapidly by a comparison of various methods.



FRENCH NOTES.

Particulars of the arrangement by which Messrs. Pathé Frères have granted the exhibition monopoly of their subjects to a number of companies, each serving a special district, are contained in a recent issue of the *Phono-Ciné Gazette*. The lease is granted for twenty years, and covers France and Switzerland, and in these countries Pathé subjects are controlled exclusively by the concessionaires. The advantages are, as pointed out, that Pathés have a certain market for their films, and can concentrate the whole of their energies on manufacture, while the exhibiting concerns are assured of a supply of films of good quality, and have a right to use the name Pathé and the famous trade-mark. Pathés are paid a rent proportionate to the number of shows given, and participate in the profits.

An action is said to be pending, at Marseilles, against a show man who has been using the name Pathé, and refuses to discontinue it.

Phono-Ciné Gazette also raises the important question, apropos of the overworking of films, whether the manufacturers have the power to restrict the use of their subjects to a certain number of projections, and answers in the affirmative. It also states that a film comes under the law of literary and artistic property, and that the maker can impose what conditions as to its use he pleases. It would be a good thing if this power were used, for films are undoubtedly frequently used for too long a time.

It is intended to increase the capital of the Establishment Gaumont by the issue of shares payable in cash.

The doubtful character of many film shows is being much discussed over here, and it is being urged in several influential quarters that only such subjects should be shown as will make the film theater a place of amusement for the family. At present a father is afraid to take his wife and children, in many cases, for fear of the character of the program. It is also urged that it is necessary to show scenes which it is not desirable children should see, the same policy should be adopted as at the theaters and children refused admission. This would certainly mean a greater confidence in the film shows, and consequently a greater amount of business. Particular objection is taken to the fact that at matinee performances—primarily intended for children—the program is made up of the same passionate love scenes, as at the evening shows. A correspondent of one of the papers states that he has heard some of the youngsters shout "Enough, enough," as some of these subjects were being shown.

The theater managers here are proclaiming that the kinematograph has ruined their business, and actors that the living picture

has effectually taken the place of living characters. As is pointed out, however, what the theater copy are feeling here, as in England, is the competition of the variety houses which give a performance in every way more in harmony with modern conditions of life. The living picture cannot take the place of the theater with its actors, for obvious reasons, but it can actually provide the latter with more work, for acting for the kinematograph is now an important business, calling for as many qualities as performances on the boards.

* * *

"PICTURE SHOWS" CROWD OUT VAUDEVILLE.

The vaudeville venture at the Grand Theater started five weeks ago by Henry Pincus in Passaic, N. J., is discontinued, and Monday last the house opened with a dramatic stock company headed by Hal Clarendon.

The enterprise opened with big business, but attendance fell off steadily. Mr. Pincus attributes the failure of the vaudeville policy to the fact that upon the opening of the Grand as a variety house the moving picture establishments fought the invasion by putting in several vaudeville numbers to attract business. The innovation caught on and the picture places practically monopolized local patronage. In addition to this competition, other picture shows started up until there were seven operating within half a dozen blocks of the Pincus house.

The moving picture industry has received a tremendous impetus since last Spring. W. B. Pyle, formerly manager of the Parlor, in York, Pa., spent most of the Summer and Fall searching New York State, Connecticut, New Jersey and Pennsylvania for an unoccupied theater in some of the promising smaller towns, but found that all available sites and buildings had been taken up by the picture shows.

* * *

STOP POLICE FROM INTERFERING.

Justice Marean, in the Supreme Court, Brooklyn, N. Y., sprang a surprise by declaring that he would issue injunctions restraining the police from interfering with Sunday exhibitions of moving pictures in that borough.

A moving picture man had filed an application for a restraining order of this sort and it was granted. The matter will be threshed out thoroughly when the temporary order comes up for argument.

The writ was taken out upon evidence offered by the applicant to the effect that his moving picture show was not in violation of the Sunday law.

* * *

Miles Bros.' Late Employees.

Following the sensational arrest last Wednesday of C. B. Purdy and John S. Clark, on charges of grand larceny and breach of trust preferred by Miles Bros., recent developments indicate the probable implication of one or more of the lesser film-renting houses, as well as certain parties, well known in the moving picture world, who acted as "go-between." It is said that confessions as to the general scheme to despoil the concerns have been procured and detectives are now following the clues furnished. Purdy and Clark have been released on bail. The most interesting as well as sensational feature connected with the entire plot is the part played by S. B. Gibbons, for many months assistant cashier of Miles Bros. He enjoyed the fullest confidence of the firm, and his post gave him access to the books. Taking advantage of this fact, he evolved a scheme, as nefarious as it was bold, to bring about a complete wreck of the concern. How he betrayed his trust and how the general scheme was unraveled and nipped in the bud, are matters which are best told by Mr. Herbert Miles, general manager of Miles Bros.

"The unfolding of the plot and what the conspirators hoped to accomplish," said Mr. Miles, "presented an interesting chapter in latter-day criminology as ever came under my notice. Clark had been with us more than six years, Purdy and Gibbons not so long, and we trusted each other implicitly.

"We have known for several months that petty pilferings were being on and that we were losing some reels each week. The magnitude of our business and its wonderful development rendered it rather difficult to devote as much time to these matters as we would ordinarily have done, but three weeks ago we determined to make a full investigation and weed out the criminals. On that very day I was made aware of a most startling and gigantic scheme, having lost its object, the serious crippling, if not actual wrecking of our business. The plot, as revealed to me, seemed incredible, but without an hour's delay I placed the matter in the hands of the Drummonds. The first results came in the arrest of Purdy and Clark on the charges of grand larceny and breach of trust, and the dismissal from our employ, after a complete confession, of Gibbons. The next denouement may

involve others. I am not now at liberty to call names, but you may be sure that the wrongist out and-all caught in its meshes will be punished to the fullest.

"The chief plotters interested two Jersey City attorneys in the formation of a new company. In order to properly impress these gentlemen with the possible profits of the business, they were given a record of the firm's income for the year ending July 1, and the receipts for the first twelve days in October. It was also shown these capitalists how easy it was to dissatisfy our subscribers by sending out repeaters and injecting now and then films from the junk heap. Taken as a whole, it was the most stupendous undertaking of wholesale fraud I ever heard of, and I consider the firm fortunate in having escaped with a mere monetary loss of some \$20,000 or more, a good part of which will be recovered.

"Many of the 'little fellows' included in the confession in hand are scrambling to protect themselves and returning films and parts which they knowingly took in a criminal manner. In several cases the firm has consented not to prosecute these offenders, but they are very bitter in their attitude to this whole game of grafters, and as all of them and the amounts of their pecuniations are definitely known, many more arrests may be made at an early date.

"The whole tendency of Miles Bros.' decisive action in this matter is to clear the moral atmosphere of the business in general and put the moving picture industry upon a much higher plane. As a profession and commercial pursuit it has come to stay, and the MOVING PICTURE WORLD can but applaud the efforts of this hustling, energetic firm, which has shown such wonderful virility and resource in anticipating and meeting every need and emergency of the trade."

* * *

The Fire Department of New York has interposed to prevent the moving picture show which has been advertised to open in the cafe of the old Hotel Saranac-Rossmore at Broadway and Seventh avenue. The place did not conform to the new theater ordinance.

* * *

Geo. W. Bennethuni, Reading, Pa., has leased 437 Penn street, until recently occupied by a penny arcade. He will introduce a moving picture exhibition. It opened November 2. An innovation is the introduction of a plate-glass front, which reveals the operator to public view.

* * *

Brazil, Ind.—The owners of picture shows and of the Airdome, of this city, have organized to resist the payment of the \$100 license fee, providing for which a city ordinance was passed at the last meeting of the aldermanic body. The ordinance grew out of a determination of the Council to prevent Sunday theatrical attractions.

* * *

Lawrence, Mass.—The Theater Marquis, a well-appointed moving picture resort, was opened by the Hippodrome Amusement Company, of which M. Mack is the president. J. T. Michael is the resident manager. The theater has a seating capacity of 300.

* * *

Words comes from Chester, Pa., that the new moving picture palace which will be started under the auspices of the Clifton Heights Military Band, in the band hall, on Baltimore avenue, will soon be ready for public entertainments. The new place will be called the Casino. Manager John R. McGirney hopes to have the entertainment house ready for shows in a very short time. Three entertainment houses in a town the size of Clifton Heights is not so bad.

* * *

While Judges Brey and Kinsey were hearing testimony in Court of Common Pleas No. 1, Philadelphia, in the injunction proceeding brought to restrain William G. Boogar from conducting picture shows on Market street, and evidence was being adduced to determine how long it was possible for the "Holy City" to be rendered before it became a nuisance, Councils' Subcommittee on Fire and Police was making an inspection of all the moving picture places in the business part of the city. The investigation of the moving picture places by Councils' Subcommittee included all those places in the central part of the city. When the inspection was concluded Chairman Harris said: "We have no fault to find with any of the places." Other members of the committee were Dr. Morton and Messrs. Boal and McGurk. "The committee that it is our duty to do with the observance on the part of the show owners of the laws providing fire and police protection to the public attending the performances. When the inspection of all the moving shows in the city is completed, it is understood the committee will recommend to Councils that proprietors of the shows be compelled to take out licenses.

Los Angeles, Cal.—Operators of moving picture machines will be required to pay a license and to take an examination to test their ability to handle the machines with safety, by the terms of an ordinance that will be presented to the City Council. So many accidents have occurred that it is deemed best to require operators to pass examination by an examining board consisting of the City Engineer, Chief of the Fire Department and one other appointed by the City Council.

[We congratulate the people of Los Angeles who are public-spirited enough to see that common sense shall prevail. We hope it will not be long ere every State enacts such a law as is here outlined.—En.]

The Star Theater, Woonsocket, R. I., another entertainment house that is to run on the plan of the other moving picture theaters of the city, opened last week on Main street. Kitty Taylor and Thomas Massey are the proprietors.

The East Baptist Church, Philadelphia, gave a "penny concert" Saturday, November 2. The admission, as the name implies, was one cent, and the concert was given primarily to draw the children from the cheap moving picture shows and "amusement palaces." A concert will be given every Saturday night.

The lecture room of the church was crowded long before time for the entertainment to begin, and the audience was not composed of children only, many adults being present.

The performance lasted more than an hour and a half, and was a varied one. Excellent moving pictures were shown and some stereoscopic views of travel. One member of the congregation, who has some ability as a prestidigitator, performed tricks that delighted and baffled the audience. Another member gave a short humorous monologue and some shadowgraphs were shown.

In the future, it is said, if it is necessary, the church will employ professional talent to entertain the children. It does not hope to meet expenses. Its officers say that the only reason an admission fee is charged at all is that the children do not seem to patronize the free entertainments, thinking, perhaps, that where an admission price is exacted the show must be better.

The Rev. John B. Laird, pastor of the Frankford Presbyterian Church, says that the entertainments given in that church are not given for the purpose of amusing the public, but for the benefit of the Sunday School pupils.

"Music hath charms to soothe the savage breast, wrote a poet of renown," observed Attorney Eyre in Common Pleas Court October 31.

"But he did not live in the days of these five-cent moving picture establishments," retorted former Attorney John C. Bell.

This flash of humor enlivened the continued hearing before Judges Bregy and Kinsey recently in the injunction proceedings to suppress or regulate the orchestral and vocal attempts of the nickelodeons to attract patrons. Attorney Bell, who represented the merchants, directed his efforts in an attack on William G. Boogar's place, 817 Market street, one of the few proprietors who has refused to abate the music feature partially, at least.

Testimony was to the effect that the constant playing of the same selections by a ladies' orchestra, and the singing of one song, "The Holy City," subjected merchants adjoining, employees and customers to a nervous torture that was unbearable. It was further testified that crowds blockaded the streets during the concerts given from the balconies in front of the nickelodeon, and interfered with ingress and egress to stores.

Testimony to the effect that business had diminished, led Attorney Eyre, for Boogar, to ask that an expert accountant examine the books of merchants before and after Boogar established his place, and report to the court. Judge Bregy said that the mere diminution in the profits would not warrant him granting the injunction, as the Court of Equity only grants preliminary or mandatory injunctions in cases of urgent public necessity.

"HOLY CITY" GOT ON HER NERVES.

Miss Henrietta Hyman, sister of a dentist, who has offices above the moving picture palace of Boogar, said the music had "given her nerves," and she had been unable to perform her duties. She testified that since October 10 she was compelled to hear "The Holy City" sung every fifteen minutes, and the daily rendition of two pieces, their sole repertoire, by the orchestra.

Testimony along the same lines was presented against Mr. Boogar's other nickelodeon at 938 Market street. William Rexford, a jeweler of 837 Market street, not only complained of the annoyance caused him by the music, but said people com-

plained of their pockets being picked by the loungers in the crowd of listeners.

Max Grossman, Moses Rosenthal and Thomas H. Moore, reporters, were witnesses. J. Frank Jones, chief clerk in the Mayor's office, testified that Boogar had not procured license for either of his shows.

MOVING PICTURES IN ITALY.

Milan, the center of Italy for the moving picture machine trade, has already about forty such theaters. Every available hall is being turned into a moving picture show, while nearly every second and third rate theater and "café chantant" finishes the evening's entertainment with a few cinematograph pictures.

During the dull Summer season even the larger theaters are used. Dramatic and tragic scenes, natural scenery of an interesting nature, and comical farces are sure to fill the hall at any time in Italy. The Italian loves to see living scenery; for instance, a moving picture view of Niagara Falls was a huge success here a short time ago. The Italian also likes to see typical scenes of national life, such as, for instance, bull fights in Spain, and Winter sports on the snow and ice in Switzerland. Railway scenery is very acceptable, as are views of large towns. Pictures of the larger towns in the United States were a huge success in Milan. Occasionally typical scenes from American life have been thrown on the screen, such as cow boy life and train wreckers. The Italian is disgusted, if not already surfeited, with pictures of singing and dancing women; neither does he like fantastical scenery from fairy tales.—From *Consular and Trade Reports*.

Mr. Ansback, of Hillsdale, who for several months past has conducted a moving picture exhibition at "Edisonia," on lower Main street, made the startling discovery that a burglar had entered Edisonia and took away his moving picture machine and thirty films, all valued at about \$600.

The burglar first open a window in the rear of the hall, and then found it an easy matter to remove the machine and the films. It was a quiet but successful midnight visit.

Mr. Ansback is a sleight-of-hand performer, and many of his recent pictures showed how burglars were captured. On American life have been thrown on the screen, such as cow boy life and train wreckers. The Italian is disgusted, if not already surfeited, with pictures of singing and dancing women; neither does he like fantastical scenery from fairy tales.—From *Consular and Trade Reports*.

Chief Dunn was notified of the burglary. There is no telling just when the robbery occurred.

Another and the seventh moving picture theater is now projected, this last on Monroe street, Lynn, Mass. Henry Goldberg was working peacefully at his profession of fitting the machine form with gems of apparel when a stranger offered him \$3,000 for his lease of the store, 29 Monroe street. After thinking it over for a while the offer was refused and Mr. Goldberg has hung up his needle and started to fit up a moving picture show of his own. When the projects in this line under way are completed the capital invested in the business will be fully \$100,000.

About Moving Pictures.—The folks of America are no longer interested in social equality or bridge whist or George Bernard Shaw. They no longer lie awake nights worrying over the batting average of Chance or Sheekard or quotation marks the President's message. Neither do they save their hair from falling out of place in building up loan associations, or lay it by for an umbrella day or buy life insurance. No, they have done away with all these things and are spending the evenings not around the fireside circle or bar but at the moving picture shows. Here they tote their domestic relations along as children are admitted for half price, they get along very well indeed. The daily papers are read by them only for the advertisements, and emotional art rather than literature educating the public and spreading enlightenment broadcast over the continent.

It used to be at one time that only the anti-four hundred went to see the moving picture art and they were therefore looked down upon as vulgar and gross. Anyone who was heathen enough to see dramas on photographic films or romances in miles of negatives were considered in the same class with anarchists and poll tax dodgers, but through the passage of time the respectable portion of the community were educated down to it, and now, the millionaire sits side by side with the waif and breathes the same atmosphere, while the society set sociated "crowd in close to the wall so that everyone can be seated" just as though they were on a parity with each other. Yes, folks get together at these places of movable art, and would never be seen with each other anywhere else. They would not even think of drinking punch out of the same punch

bowl or refreshments from the same kitchen. But when they come here they eat up the same kind of entertainment and smile and say that the cheeks of one scrape that of the other.

At one time, only a few of humanity had the price to saunter around the world on a Cook's tour of private conveyance, but now the poorer ones is the more apt to take the trip. For at these moving picture places they give you a trip through the frozen steppes of Siberia to the perspiration bathed zone of Africa, to the Asiatic cholera localities, of Occidental places, to whooping-cough countries of Europe. And all for a nickel, too. What a cinch this is, too, to the folks that are inclined toward seasickness to be able to traverse the world without sucking lemons or feeling nauseated. Following that the moving pictures had been invented during Columbus time, would it not have been awful? Just think of it! Had Columbus, instead of engaging a berth and passage on the first boat to America, spent his time loafing around Lisbon at the moving picture place, and discovered America for a nickel on a bit of canvas, how tough it would have been on us, his posterity. How terrible it would be to forever be locked up in films, and have the old world use us for a Barnum and Bailey's show, and be puppets instead of a mighty republic with tariffs and trusts. But luck was with us.

No wonder though that the citizens of the Western Hemisphere are so daft over the moving picture, for it is but a logical outcome of a chain of events. At first, way back in times past, when the world was seen through the lover's eyes and about the time that photographs came into popularity, each girl and each boy had a photograph of his or her sweetheart. As the case of love progressed and the price of cabinet pictures got lower and the kodak fiend asserted himself over the land, the respective rooms of the two lovers were filled with kodak pictures and framed likenesses. Finally matinee places took place; the pictures were laid away and reality took the place of cameraed art. But in this new life something had to be substituted for this. The moving picture man realized it and got a lease on an uptown building and put in a stereopticon. There he inserted an ad. in a paper, and the people did the rest. Some individuals have put out some of the funniest sheet is the parent of the moving pictures, and that the smile begun in the funny sheet has to be ended up at the moving picture show or the laugh loses most of its effect. But this is hardly true in view of the fact the funny sheet comes out but once a week, while the other comes out once a day, and in which case the Saturday smile from the funny sheet cannot be mixed up with the Tuesday smile of the picture show, for a laugh cannot keep over night, no matter how humorous the laughed at is.

An ancient man says that there is no royal road to learning. That was true enough when he lunged the atmosphere on earth, but it is not the case now. Then you had to dig in books and stay up late at night conjugating the verb and associating slumber with the binomial theorem. But now that has all been revolutionized. The moving picture has asphalted the non-royal road, and the picture operator has rubber tired the intellect, will now for a nickel you can get history, geography, art, philosophy, and fiction, and you do not have to matriculate, either. Yes, you can get all this without burning the midnight electricity or exerting the least exertion and erow up to be an honor to the country and a success in life.—G. D. J. *Knorrville Sentinel*.

Messrs. Lathrop & Tolman, proprietors and managers of the Union Hill Theater, Gloucester, Mass., have leased Griffin's Hall, on Pleasant street, Newburyport, where they will open up a moving picture show. The place will be ready in about a week, and Mr. Willard Robbins, electrician at the local theater, will go as operator.

Messrs. Lathrop & Tolman have been quite successful in this particular branch of the theatrical business, and intend to run a first-class house, catering to ladies and children especially. The hall is in the central part of the city, well suited for the purposes for which it will be used, and there is no doubt but the venture will be a successful one.

Orange, Mass., will be a dull place during the coming Winter months. It has been dull enough other Winters, but past Winter will be nothing as to the one to come, for even the moving picture shows, which have been the source of amusement to both old and young, have been tabooed. This action is not because the selectmen did not consider them good for the morals of the townspeople, but simply because the insurance companies have announced that if moving picture shows are to be allowed in the Town Hall the premiums on the building's insurance will be increased \$200, and the selectmen do not think that the town can afford to pay an extra \$200.

There was a time when Orange had an opera house of its

own, a real opera house, where the travelling shows came regularly for their one-night stands; where "Uncle Tom's Cabin" and all the other staple shows were seen regularly year after year; but the opera house was burned several years ago and has never been replaced. Since then the theatrical companies have sprung up in Orange, but once in a while a moving picture man, most courageous, has hijacked the Town Hall and furnished a night's amusement to the populace. Now even this is a thing of the past.

The question of erecting a new opera house has been discussed on several occasions, but no definite action has ever been taken. It may be that a new theater will be the result of the barring of the shows in the town.

The Star Theater, on Tremont Row, Boston, Mass., opened with an attractive bill of popular songs and the finest and most up-to-date moving pictures obtainable. The performance will be continuous and given daily, from 9 A. M. till 11.30 P. M. The music will be under the direction of R. W. Smith, and admission at all times will be 10 cents.

The interior of the theater is very attractive. The architecture is of the Grecian type and the color scheme is red, green and gold. Elaborate electric light fixtures adorn the walls, and scattered along the ceiling are 200 incandescent lights. The seating capacity of the theater is 350.

SHH: A COCK FIGHT.

Undisturbed by Police, Allegheny "Sports" See a Good Go. "Shh! Want to see a good cock fight? Small chance of police interference. If you're on, follow me."

These words of a flashily dressed, diamond-bedecked individual to a friend on the lower end of Beaver avenue, Allegheny, attracted the attention of several individuals who were eager to see "the spur," and applied for permission to the man who was "wise" to accompany him. He seemed loath at first to grant the request, but at the solicitation of his friend, finally consented.

The "sports" dodged through back alleys and finally ended up in front of a dark place on a side street, and as each pushed his way through the entrance he was assessed "two-bits." They found themselves in a poorly lighted room with about fifty others.

Suddenly the lights went out and several started to rush for the entrance, when a voice shouted: "Keep your seats. The fight will start in two minutes."

Suddenly a ray of light shot the length of the room which took the anxious crowd by surprise. When they gathered themselves together they saw on a white screen under the limelight the words: "A Finnish Cock Fight. Pictures taken by Homad, Homad Company." The words vanished and for ten minutes the crowd was entertained by a lively moving picture scrap of two big roosters. When the pictures were finished some of those present were inclined to grumble a little over the way they had been taken in, but the majority dismissed the matter with a laugh.

Edward W. Frank, of La Favette, Ind., has purchased the five-cent theater that was operated by Charles Jones and George G. Ball, in Wabash. The house is one of the best in Northern Indiana, and has been doing a good business.

THE PICTURE AND THE PLAY.

One side of the world is very much like the other in its problems of every-day life. Such has been the rapid spread of the "five-cent theater" in England, France and Germany that the probable effect of this sort of amusement upon the acted drama is attracting serious attention and arousing much interesting speculation in Europe.

The taste of the populace abroad seems to run in much the same channels as in America. The trivial, the flippant please the gaudy crowd most. The depiction of a rotund policeman in futile pursuit of agile boys, the woes of workmen with huge baskets of clothes, and the portrayal of "comic" love scenes win the loudest laughter there as here.

Writing in *Mercury de France*, M. Remy de Gourmont asserts that the moving picture show is more than likely to supersede the ballet and even ventures the suggestion that a great many theatergoers would prefer a photographic reproduction of Shakespeare's *Hamlet* to both the original and the play.

But the predictions of those who speculate on the future of the moving picture show leave the present crude device far behind and concern themselves with the possibilities of the future. How will the real theater fare when to a perfected picture device has been added a perfected talking machine, the two working in such unison that every word of the play will be reproduced as perfectly as every action of the players? Then

KALEM FILMS

(THE NEW LINE)



A Gingery, Crisp Short Comedy on an Up-to-date Subject. Length, 340 ft.

In "His Affinity" the hero or rather the victim, is a meek and mild bespeckled husband who in the opening scene is discovered doing the week's washing, while his strapping big wife is reading a novel. Goaded to desperation, papa decides that he will run away and do something real devilish. He meets a sprightly Miss in the Park and strikes up an acquaintance. The flirtation is proceeding nobly when a friend of Wifey discovers the pair and runs back and tells. Wifey starts out with blood in her eye and arrives on the spot just as Papa decides that he has found his affinity. What follows can readily be imagined.



TROUBLES OF A TRAMP - 255 Feet

Wearry Willie has nothing but hard luck. He starts with an attempt to steal some pies from a kitchen window but that goes wrong. Then he swipes a blind man's sign and makes a bluff at begging. That gets him into the most trouble of all and he is a badly battered tramp when the cop on the beat gets through with him.

KALEM FILMS HAVE CARTOON TITLES

Recent Kalem Successes

RED MAN'S WAY - 750 Feet NATHAN HALE - 680 Feet
The Rival Motorists - 555 ft. Bill Bett-to & the Burglar 150 ft.
The Gold Brick - 705 " Wedding of Miles Standish 720 "
It Was Mother-In-Law - 160 " Reggy's Camping Party 705 "
Chinese Slave Smuggling 650 " Dot Leads German Band 585 "

KALEM COMPANY, Inc.

131 W. 24th STREET (Telephone 419 Madison) NEW YORK CITY
Selling Agent, Kleino Optical Co., 52 State St., Chicago
London Agents: Urban Trading Co., 42 Rupert Street

there will be no indisposition of the star to disappoint and no fretfulness of the leading lady to amuse the public. After one performance of a drama before the combined talking and picture machine a score of cities may enjoy the same play at the same time.

The educational possibilities of such a development are apparent. Cities far removed from the present caravan route of the leading players may share in the enjoyment of the art. The drama of the metropolis will cease to exist and Kokomo and Paducah will have the "best" stage has to offer. All this is within the bounds of possibility. The moving picture show is more than a passing public fancy.

FILM FIRM ENJOINED.

Twentieth Century Optiscope Co., of Chicago, in Legal Entanglement.

Judge Kohlsaat, of the United States Circuit Court, Chicago, issued a restraining order October 24 against the Twentieth Century Optiscope Co. and Robert G. Bachman, president, forbidding them to make, rent, sell or dispose of duplicated films which were in their possession. The action was brought by the Vitagraph Company of America, which presented evidence showing that their films had been copied (duped) by the defendant. Argument for a preliminary injunction will be heard November 8.

Bennett's "Picture" Circuit.—Moving picture houses have been added to the chain operated through Canada by Charles W. Bennett, head of the circuit of that name, in Sydney and St. Johns, N. B. It is Mr. Bennett's purpose ultimately to extend the circuit from coast to coast, and sites are already under consideration for houses to complete the chain to Vancouver.

Hub and Comedy Theater Company, of New York, have taken over Glover's Opera House, Americus, Ga., together with all the bookings for the season of 1907-8. Incidentally it may be stated that for the last six weeks the Hub and Comedy Theater Company have been putting on a high-class moving picture show at this amusement house on dark or closed nights. So marked has been the success attending this venture that the Glover management made a proposition to the Hub and Comedy Company involving exclusive control of the house, under the management of H. K. Lucas. After some modifications, their offer was accepted. As an instance of the up-to-dateness of the New York concern, the full election news was bulletined at both afternoon and evening performances.

We learn from Rochester, N. Y., that City Architect Pierce of Fire Marshal Walter's office, has received applications for two new moving picture theater buildings, to be constructed out of existing buildings. The latest application is that of T. E. Vergatos, who will remodel 207 Central avenue for a moving picture theater on plans of Architect Horace T. Hatton.

Fred. Odenback makes application to remodel 96 State street at a cost of \$3,000, the place to be used as a moving picture theater. These places, when in operation, will make twelve moving picture theaters in this city.

Correspondence.

Affinities.

Nanticoke, Pa., October 21, 1907.

Gentlemen—Inclosed please find remittance of \$2.00, for which mail to us the MOVING PICTURE WORLD one year. Anything of interest in the moving picture business in this locality we shall be pleased to keep you posted in for the benefit of other exhibitors in the same line. We have seen a sample copy of your paper and feel that you are doing a noble work for the moving picture people. Wishing you the best success, we are,

Yours very truly,

WONDERLAND AMUSEMENT COMPANY,
J. V. Pensyl, Secretary.

D. S. P.

Will RUDDY BUCHARDT (supposed to be in Boston) write to his mother? There is sickness at home.

Film Review.

In this week's production Kalem Company have, in "His Affinity," taken up the prevalent craze, and show, first, a charming unappropriated blessing, with kissable lips and roguish, laughing eyes, on the look-out for some man to whom she can cling, and throwing kisses by way of bait. Next, a typical henpecked husband is seen on his knees, with bucket and scrubbing brush, busily cleaning the front stoop. The appearance of his life (a perfect virago type) seems to give great dissatisfaction, and her mistress-ship, instead of praising her husband and kissing him, adopts the other course and throws him down the steps. She next proceeds to bring out the week's washing, and "Henpeck" is put to work rubbing, while his wife enjoys a book, at the same time keeping her eye upon the man, who surreptitiously lights and smokes his pipe, but, being observed, instantly puts it down when ordered. After two or three tries to enjoy a whiff, he exasperates the wife so much that she snatches the pipe from his lips and throws it on the ground, smashing it to atoms. "Henpeck" rebels and is duly punished for his temerity. After a little cogitation, he decides to quit, and taking hat and coat, he leaves home. Alas! poor man! As he walks down a pretty country lane he meets quite a different type of woman, who by her eyes draws him on to a seat. The pair then pass through the various stages of the disease following the bite of the affinity bug. While in this interesting and absorbent state they are observed by a meddlesome body, to wit, Miss Smifkins, who stands aghast for a time in astonishment, then hies her to the wife and informs her of the state of affairs down the lane. The affinities have just arrived at that stage where the disease brings the two together, and while they clung together, whack! Mrs. Henpeck lands her spouse a knock. Miss Affinity flees, followed by Miss Smifkins, leaving "Henpeck" in the hands of his "oppositi," who gives him one of those old-fashioned, across-knee spankings.

Another production of Kalem is the "Troubles of a Tramp." A hobo is seen coming to a farm house about dinner time, and observing some wood, knocks at the door and asks permission to saw it. The body, nothing loath to assist enterprise, hands him the saw. Cookie now puts out on the windowsill two fine pies, which make Mr. Tramp's mouth water in anticipation. He breaks the saw and takes another, and while waiting for the exchange of saws, Cookie, who has observed the desire for the pies, substitutes two pies filled with flour for the originals. Trampy now reaches for the pies and is smothered with flour, and he tries to escape its falling, trips and lies full length beneath the window, where Cookie souses him with water. Dejected at his failure, he goes to the park and lies down on a bench for a snooze. A mischievous yoked mule him and disturbs his dreams, and he is pummeled for his pains. Two blind mumps appear and stumble over the bench. They are led off by Trampy, who soon renews with a card labeled "Blind," and sits down for development, but he does not long wait. Various charitably disposed ladies are him alms. The yoked, on the watch, pounces on the hat and runs off with it. Gains, pursued by Trampy, who falls in the arms of a policeman and is hauled off as a fraud.

FOR
MOVING PICTURE
THEATRES

GAUMONT

NEW MOTION PICTURE FILMS

We shall place upon the American Market the following GAUMONT subjects during the

WEEK OF NOVEMBER 4-11, 1907

The attention of film buyers and renters is called to this list of delightful comedies, every one of them in the front rank for photographic excellence, superb acting and natural wit, with stories that need no interpreter, but tell their own tale. They are morally clean, snappy and interesting.


These films can be purchased by any rental agency or exhibitor.

The total number of feet of GAUMONT subjects for the week is 3,595 feet. ALL ARE COMEDY SUBJECTS

A Good Husband	344 Feet
Raising the Wind	367 "
A Wig Made to Order	364 "
The White Shoes; or, Looking Out for His Banknote	317 "
A Rolling Bed	340 "
The Lost Bass Drum; or, Where is Louie	534 "
Grandfather and the Kitten	244 "
The Bomb	314 "
Turning the Tables	347 "
The Stolen Shoes	434 "
Total	3,595 "

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A new subject by L. Gaumont, "Polishing Day," depicts a floor polisher being ushered into the room of a gentleman, whereupon the latter makes a hasty departure and the polisher is given carte blanche of the premises. He soon becomes very active, throwing the articles of furniture out of the room with little or no regard for their fragility or value, also incidentally smashing an expensive figure during his strenuous operations.

The scene now changes to an apartment below, where the family sit around the table partaking of a meal. They notice the hanging lamps shaking, then move violently, plaster of the ceiling falls and finally the hanging lamp comes down on the table in a heap.

Our floor polisher is again shown at his work. The floor is now very slippery, he loses his balance at every movement of the polisher. The maid enters to investi-

gate, she slips, attempts to rise and falls again. The neighbors as well as the lord of the house and an officer of the law also come upon the scene. The antics through which they go in attempting to retain their balance are excruciatingly funny.

The floor gives way and they all fall through, also through that of the floor below, and land on top of a bed in which a man was peacefully asleep. A scramble ensues in which there is a promiscuous mix-up of hands, feet, heads and a goodly share of plaster. They finally make their escape, leaving the late occupant of the bed in a mystified condition, who is under the impression that he merely underwent an awful nightmare and then calmly returns to bed as if nothing had happened.

Another L. Gaumont film is "The Thieving Umbrella," of which the principal character is a poor organ grinder who, finishing

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Room 128, 25 Dearborn St., Chicago

his meal in a squalidly furnished garnet apartment, is unceremoniously bundled up with organ and umbrella and is sent out by his athletic wife.

Walking down the street, he comes to the tavern, handing his means of a livelihood to the tavern keeper, sits down comfortably at one of the tables and is served with a drink. Presently a friend appears, whom he halls, and the two step into the interior of the building, leaving the umbrella outside.

As soon as the owner is out of sight the umbrella opens up and flies away. Then follow a series of comical adventures in which the umbrella acts in the leading role.

The organ grinder, returning to his table, misses his umbrella and goes off in search of it. Meeting a woman with a basket on her arm he accosts her to make inquired about his loss. While the two are conversing the umbrella comes to earth and attaches to itself some of the contents of her basket, after which act it flies away. Missing her property, she accuses the poor man with both mouth and fists.

Making his escape, he comes to a theater, before which he stops to read the attractions. His umbrella in the air follows him, swoops down on the billboard from which it attaches itself to a theatrical poster.

Our poor man now meets a nursemaid and baby. Stopping to converse with the maid, the umbrella alights on the baby carriage, from which it extracts the baby and flies away. The maid, discovering the loss of her charge, accuses him of the theft, upon which scene an officer appears and leads both to headquarters. There while being examined, the umbrella, trailing the baby and miscellaneous plunder, is seen flying past the window—his best circumstantial evidence of his innocence—he is freed.

He now makes his way to the tavern. There he redeems his grinder and goes home. Arriving there he finds that his umbrella with its loot has preceded him. The poor man is given a warm reception by his wife, first for coming home penniless, and secondly for going out of his way as the tell-tale umbrella gave him away.

The series of views closes with a short showing the poor man receiving his deserts at the hands of his athletic wife, and the umbrella looking down from its hanging place on the wall, mysteriously opening up and changes its surface to a grinning and grimacing moon face.

A rollicking, riotous, rural ract is what the Biograph calls their latest film, "Under the Old Apple Tree."

The tree has ever been a salient figure in this planet's affairs, as the history of the world began in the shade of the "Old Apple Tree" in the Garden of Eden. Later there was the "Charter Oak," the "Cherry Tree" which was felled by the swoop of George's little hatchet, and the "Famine Tree" that we so dearly love to climb. Hence the Biograph has taken the apple tree as the columnella of its latest film story and it has certainly borne fruit, for the tree appears to be as cabalistic as the haunted olive tree, under which Boccaccio met the fair Flammata.

Old farmer Brown is a widower with two children—a pretty daughter and a hobbledlehoof of a boy. The daughter is a sweetheart, who is every inch a sailor's wife. We know he is a sailor, "for he wears a sailor's hat." Papa objects to the foreign invasion, and as he leaves for a visit

town, warns her, uttering a *quos ego* as he departs: "Hil! hil! what care we? No sooner is papa out of sight than Alcibiade Polly gives the signal, and Jack, her amphibian lover, surreptitiously appears. However, this bliss is of short duration, for punctilious Phineus, the quiescent Quaker, one of Polly's many admirers, is seen coming down the lane, arrayed in his best bib-and-tucker, and armed with a bouquet of flowers as big as a barrel. An idea! Jack climbs up into the tree, and from this altitudinous ambushade, watches the proceedings. Phineus enters, and going quietly to the bench under the tree, on which his charmer is seated, places the bouquet beside her, kneels, pouring forth his soul's longing, and hands her the bow—no, it is now a monster head of cabbage, which Jimmie, the kid, has slyly put in its stead. This is received in derision, and a volley of apples, not impelled by Newton's law, drives him disgruntled from the place. He is hardly out of sight, when along comes radiant Reggie, the Lord Poppington of the village, all rigged out in a new check suit. He considers himself the "one best bet" in the race for Polly's hand. He starts his little love story, and Jack, with a fish-line, hooks his wig and drags it up into the tree, leaving him as bald as an egg. Ah-h, but he is too intent on the object of his visit to notice this trifle, and Jack at length utilizes the utilitarian apples, one striking him on the head, raising a bump as big as his fist. So away goes he of the tesselated trousers to seek the aid of a surgeon to remove this protuberance from his shining dome of thought.

Jack is about to come from his hiding when another suitor appears. The timid, suspicious Samuel, a regular devil among the women. Self-esteemed and haughty, he starts his verbose harangue. Down come the apples, until a furious fusillade is pelting him, but they have no effect, when the ominous Jimmie enters on the scene with a toy balloon, apparently made of stouter stuff than rubber, and soaking him on the cranium, causing him to see a coron's stars, knocks him out. Polly, Jack and Jimmie carry his inanimate form off the place.

Rastus, the colored farm hand, pays a call to Hannah, the housemaid, and while they are engaged in a little love scene beneath the tree, the Widow Jones calls to see the Widow Brown—Oh, merely on a business matter. Rastus runs away and Hannah goes into the house to call Mr. Brown, who, of course, is out. Brown returns, and seeing the winsome widow seated beneath the tree, takes a seat beside her. The overpowering influence of the Ephesian tree and the widow's charms are irresistible, and he is about to make a declaration, when the calling of Hannah attracts him to the house. While he is away, the widow strolls with Jack and Polly, who have just entered, and Hannah takes her seat on the bench. Brown re-enters, and m-t-aking Hannah for the widow, sits down and continues from where he left off. The widow now returns, accompanied by Jack, Polly and Jimmie. Oh, horror! Horror upon, horror! Caught with the goods! Condemnation! Collapse!

"Tunny Fisheries in Sicily" is a Pathé subject in which the first picture shows the fishermen departing to the tunny grounds. Their large flat boats are bound together and go evenly over the water until they reach the deep sea, where anchor is cast and huge nets are thrown overboard

FOR
MOVING PICTURE
THEATRES

URBAN-ECLIPSE

NEW MOTION PICTURE FILMS
We shall place upon the American market the following Urban-Eclipse subjects during the **Week of November 4-November 11, 1907**

With every passing week the name of Urban-Eclipse becomes more popular in the United States. There are two factories making Urban-Eclipse films; one in Paris, the other in London. Their product is noted for its photographic quality, and we need only refer to such scenic films as "Victoria Falls" in Africa and comedies like the "Near Sighted Cyclist" to recall several of the most striking film successes of recent times. Clean morality, artistically and photographically. These films can be purchased by any rental agency or exhibitor.

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and soon drawn in again. The surface of the water is seen to be choppy from the fluke-shaped tails of fish which lash about furiously in an attempt to liberate themselves from the nets, but their thrashing is futile, for the fishermen sitting in the barges harpoon them and, drawing them up, throw them struggling into the bottom of the boat.

Several different views of the fish-catching process are given, after which the boat heads home. Here the fish are thrown out upon the shore, each huge fellow resembling a shark. The entire day's catch is seen at a glance (which a title announces to weigh 10,000 pounds). Now the fishermen take up the work of cleaning them. The carcasses are slashed open and the heads severed, the remains are taken upon the shoulders of the men and carried away to cutting tables, where they are chopped up and washed.

Now the fish are seen being cooked in huge ovens, after which they are to be put up in cans and sent out to the consumer.

The last view shows the heads of the fish, which have been chopped open and the oil extracted in large quantities, filling many huge baskets.

"The Mysterious Armor" is another Pathé. What seems to be a set of ancient armor is seen hanging on the wall, when suddenly it takes the form of a living knight, who hops to the floor and with one pass of his sword is transformed into a lady in medieval costume.

She now begins to execute a series of magic tricks, the first of which consists of the sudden bursting of a wheel of girls and swords on the blank wall background. These girls form many pretty tableaux, after which they come to ground and dis-

appear again. The lady magician now places a board across on two pedestals and with passes from her sword causes eight miniature girls in armor to appear on the board and go through a little military maneuver, after which they, too, disappear. The manipulator now places her sword on the ground in several places; on each spot touched another sword springs up, and then apparently she takes living girls' heads which fit on the handle of each sword. This done, they, too, disappear. Another lady now comes on the scene and both carry a huge shield toward the spectators for close inspection, the design on which is seen to consist of a living woman's head, which makes comical grimaces. They take the shield back again and it disappears, after which the girls, too, vanish in a burst of fire.

In "The Night Watchman," another Pathé, an old man is seen leaving his home in the care of his little son and daughter. His post is in the watch tower of his town, which surmounts a large old fortress. He is seen going his rounds through the old halls and corridors, finally going to the balcony which overlooks the town. He throws open two doors and then leans over the balcony for a little rest.

Suddenly he sees smoke issuing from a house in the distance. Another glance tells him it is his own home, in which he has left his children, but his first duty is to give the alarm, and for this purpose he makes his way to the bell rope, but the excitement of the situation has weakened him and he is unable to gather strength enough to ring the bell. In this exigency he passes the rope about his own throat and letting the weight of his body fall, the bell peals out the alarm at the cost of the old watchman's life. The villagers hear it and dash to the work of rescue at the burning house. They take the children out safely, and the first thought of the rescued ones is to go to the tower and assure their father that all is well.

The last scene shows the discovery of the old man's noble sacrifice in ringing the bell in the tower, where loving hands cut the rope by which he gave his life.

"The Elixir of Life," by Pathé, shows a weak, meek-looking man entering his home. The janitor at the door treats him harshly and he submits. The maid shows him distinct impertinence, but he says nothing, and when he enters his home his troubles first begin.

His wife rots him from his desk and he is forced to sit on the floor. The doctor opens and a young man with a bouquet of flowers for his daughter, enters and then begins to make love to her. The girl's father would like to crush the life out of the young man, but his own physical weakness is against him and he is forced to suffer. As he sits on the floor reading his paper he suddenly comes upon an advertisement in which Prof. Rototo proclaims that he has an elixir which when taken by a weak man will make him as strong as Hercules. He quickly jams his hat on and dashes out. The doctor's office is now seen, where a man is trying to operate a spring exerciser. He is too weak for the task, but as soon as he takes glass of the doctor's liquid he stretches the spring with no effort at all. Our friend now enters and applies for the treatment. As soon as he drinks one glass of the elixir he straightens up and his chest expands. He buys a bottle in a hurry, and as he goes

out he knocks the porter down with one little slap.

Reaching the street, he sees a man trying to make a balley mule move. He takes a slug at his bottle and then with one pull sends the mule on its way. He then stops to read his paper near a marble statue in a park, and when a policeman interferes with him he knocks the officer down easily. Then with a few breaths he places the statue on its pedestal.

Going on his way, he sees a crowd gathered round a circus performer who is lifting heavy weights. Our friend takes one good pull at his bottle and then stepping to the center begins to juggle the heavy weights as if they were made of cork.

Reaching his home, he first disposes of the insolent janitor by easily throwing him down the stairs. With one little push of his now powerful hand, the impertinent boy now comes in contact with the floor. Dashing into his parlor, where his wife, daughter and her suitor are seated, he begins to reek his vengeance. One after the other they fly through the door, after which he wrecks the room.

This done he seats himself in a chair with the air of a victor, and proceeds to read his newspaper. Timidly his wife and daughter now enter and, completely subdued, one makes a drink for him, while the other obligingly lights a cigar for him and places it in his mouth.

Pathé in "Swedish Sports" show the sports in the snow and ice in Sweden. Boys and girls are seen tobogganing in their sleds; a view being given of a banked turn in the course of which the riders go at an alarming speed. Expert skiers are shown going down the steep chute, from which they shoot high into the air, landing in the snow, some upright and others not. A very fine skater is next seen executing many difficult feats on skates, whirling round and round in a series of bewildering gyrations.

The sport of skating with a huge wind-sail is next shown, and this is followed by a fine view of ice-boating, the large, graceful ice-boats skimming over the glassy surface like huge white birds. Skating behind military horses is finally shown, the animals with saddle riders are going through a regular military maneuver, while the skaters follow by holding on to the reins behind.

In the film, "A Pressing Letter," of Pathé an artist is seen in his studio, apparently waiting his periodical remittance, which is long past due. After some thought, he decides to sell one of his pictures.

He first goes to an art dealer's, only to find that his painting is not wanted, the man directing him instead to a junk dealer. He goes to this merchant, who tells him he may find a demand for his picture in a liquor saloon nearby.

Meanwhile a letter-carrier with a special letter which must have the signature of the artist, has called at his quarters and has been directed to the junk dealer's store. Panting and out of breath, he reaches the store, but here is sent on to the junk dealer's. Dashing in just as the artist has left, the junk man directs him to the saloon, but the same circumstances attend him there, and he follows the artist to the home of a lady where the artist had gone to dispose of his picture, but finds that he is too late and starts back to the home of the artist once more.

He is a comical sight as he comes flying into the room where he finds his man. He

quickly delivers his letter and gets the artist's signature. The latter, grateful that his remittance has at last arrived, rewards the strenuous letter-carrier by presenting him with the picture, which nobody wanted to buy.

The happy poor, the husband, a carpenter, goes to work, kissing his wife and baby good-bye, is seen in "The Founding." Half an hour later he is brought home dead. Now come hard times. The wife cannot earn enough to support herself and baby. The cruel landlord has her thrown upon the street, where she is hunting shelter. Not being able to take care of the baby, she is putting the baby in a home, and goes working in a sweatshop, where she cannot earn enough to support herself and baby. She therefore brings the baby to a foundling house, where the baby is adopted by a wealthy but childless pair. The mother is nearly frantic when she finds her child is gone. She falls upon her knees praying, "Mother, restore my child." It is fifteen years later when she finds her lost child, which is once more happily united with her mother.—Lubin.

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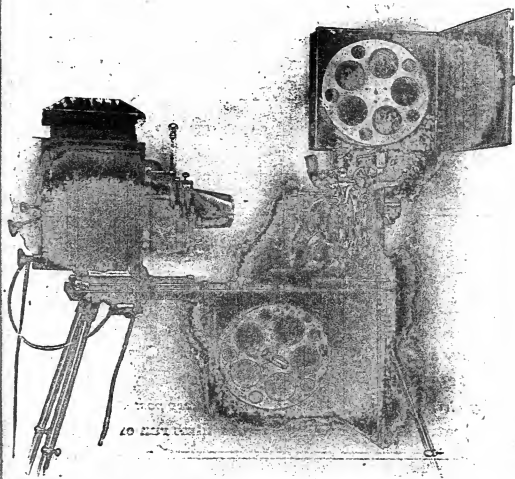
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Vol. 1., No. 57.

November 16, 1907

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ADVERTISING RATES ON APPLICATION.

Editorial.

Unity is Strength.

We learn that a dinner was tendered to the film manufacturers and importers by the Vitagraph Company of America, and held at the Hotel Astor, New York, November 9, at which every manufacturer and importer was present.

It would appear that vital matters of importance were discussed, inasmuch as the manufacturers, directly on quitting the festive board, agreed that in the interests of the trade and with a view of cementing good comradeship and protection of their varied interests, an invitation to which every film renter should give unqualified approval and support, viz.,

A Conference of Film Renters.

is called, to be held on the 16th and 17th inst., at Pittsburg, Pa.

A copy of the letter will be found overleaf. We urge every film renter who can do so, and none should fail to

be present, to go to this convention, or see that he is represented by someone who has full authority to act in his stead.

We have for some time past been calling on the renters to combine for their own interests, and now that the manufacturers have taken the initiative, and are fully prepared to support the renters, there is no excuse for any to hold aloof from organization.

If you have complaints to make, go to Pittsburg and give voice to them.

If you have any ideas by which you can elevate the trade, now is your opportunity.

The manufacturers will be there to meet you, and we feel sure that every man who goes to Pittsburg Saturday or Sunday will come back with the full knowledge that his interests are being looked after, and with a feeling that the manufacturers and renters are good fellows when you know them.

We are not speaking authoritatively, but feel sure that if any renter has been overlooked by the secretaries, in circularizing the trade, it is unintentional and full information will gladly be rendered to inquirers by J. Stuart Blackton, of Vitagraph Company, 116 Nassau street, or I. W. Ullman, of Society Italian Cines, 145 East Twenty-third street, New York City. The time is short—do not delay, but get in line at once, and see to it that you do not miss the conference at Pittsburg, or you will be the loser.

Organization.

You understand its importance and need. You have been fighting alone in your own little sphere, and hurt your knuckles as a consequence. You and your competitor are in the same boat. Organization is the only possible prescription. Service is based on price; you can control neither without organization. The strongest craft will go to destruction without control. Why hazard our industry with the practices of the past. Let the strong men of the trade rise up and fight for organization. Bury all petty jealousies, and unite in this common necessity—

Organization.

INCREASING BRILLIANCY OF OIL LIGHT.

The addition of camphor to the oil has often been recommended as giving increased brilliancy and whiteness to the light. A well-known authority on the subject recommends acetate of amyl in place of the camphor. Amyl acetate is an extremely inflammable liquid—though not dangerously so—and burns with a brilliant flame. The proportions suggested are one part of the acetate to four parts of oil. It may be added that the odor of amyl acetate when diffused in the air is very agreeable, resembling the essence of jargonelle pear, and serves to disguise the often unpleasant smell when an oil lamp is being used.

Don't miss our next issue. Complete reports of the Pittsburg Conference will be given.

Convention of Manufacturers .. and .. Film Renters

GENTLEMEN,

In response to the many letters and queries recently received by manufacturers of moving picture films regarding the present and future of the Moving Picture Industry, the undersigned Manufacturers and Importers have decided to hold a convention on Saturday and Sunday, November 16 and 17, 1907.

PITTSBURG, PA.,

has been chosen on account of its central location.

A cordial invitation is extended to the leading Film Rental Bureaus to be present on this occasion in order to discuss matters of vital importance for the regulation and improvement of existing business conditions.

Kindly notify any of the following by mail, telephone or telegraph of your acceptance. A committee will meet you or your representative on Saturday morning at the Ft. Pitt Hotel, Pittsburg.

American Biograph Co.
Edison Mfg. Co.
Essanay Film Co.
Kleine Optical Co.
Kalem Co.
S. Lubin
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Very truly yours,

Committee: I. STUART BLACKTON,
Of Vitagraph Co. of America
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Of Society Italian "Cines"



The Star Moving Picture Theater has been opened at 12 Poplar street, Rosindale, Mass., by Chas. H. Wiseman. It is a well-located show and will cater especially to ladies and children. A novel advertising dodge is to allow a vote to the holder of every 10-cent admission ticket—first week for favorite school teacher, second week most popular fireman, third week most popular policeman, and so on. Prizes to the value of \$10 will be given in each case.

A vaudeville act or two interspersed between the changes of reels has been the means of doubling the receipts of many moving picture theaters. Judging from letters received, many other managers would add vaudeville to their program if they knew where to procure the desired talent. In answer to many inquiries we refer them to the Southern Vaudeville Agency, Paducah, Ky., who have a large line of attractions to choose from. Also to Len Spencer's Lyceum and Wm. F. Steiner, both of 44 West Twenty-eighth street, New York City.

The "Arco" carbon, which is specially made for projection work by one of the largest German manufacturers, has replaced all others wherever it has been introduced. They may be obtained either cored or solid and give a steady arc, remarkably free from sputtering. If you are having trouble with your light, ask your dealer or renter for the "Arco" carbon. The import agents are L. E. Frorup & Co., 235 Greenwich street, New York.

Henry Goldberg is building a moving picture theater on Monro street, Salem, Mass.

Horace Dane will soon begin work on a moving picture theater on Central avenue and Washington street, Salem, Mass.

Captain Stewart has closed with the G. G. Dawson show and is in Fort Wayne, Ind., framing up a gift show. He will feature moving pictures and illustrated songs.

Paris.—The popularity of biograph shows has caused a great dearth of "supers" on the "legitimate" stage. The supers have practically deserted the theaters for the more lucrative jobs of posing for living pictures. On the stage supers were paid only twenty-five cents a day, but as "living pictures" they can earn \$1.75.

Nashua, N. J.—Moving picture entertainments at the Nashua Theater and Franklin Opera House, accompanied by "refined" vaudeville, were stopped through the efforts of the First Baptist Sunday School, after a conference between the managers of both places and City Marshal William W. Wheeler.

The moving picture craze is spreading in Germantown, Pa., and the number of amusement places is on the increase.

Messrs. Wood & Leber, of Frederick, Md., have closed a contract whereby their moving pictures will be seen at the City Opera House every Saturday evening. Messrs. Pearce & Scheck are well known, and the management of the Opera House is to be congratulated upon having secured this attraction, which has always pleased the people of Frederick. The opening engagement for the moving pictures was Saturday, November 9.

Montreal, Can.—On account of the statement made that the Chief of Police intended to close up moving picture shows on Sunday, Alderman L. A. Lapointe took steps to have his proposed new municipal by-law, regarding Sunday observance, brought before the council without further delay. It was explained that this enactment had been delayed on account of a motion, that the council adopted some time ago, in regard to appointing a board to censor plays.

Should the by-law in question pass, it is understood that it will then be beyond doubt legal for moving picture concerns, concerts, etc., to remain open.

William Babcock, operator at the Royal Moving Picture Theater, Sandusky, O., has invented a new device to attach to picture machines to take a flicker out of the picture. He is now

working the device on the machine at the Royal, and it is giving splendid results.

It is claimed for Mr. Babcock's invention that it is one of the greatest appliances for picture machines brought out in long time. Besides making a clear and distinct light, it lessens materially electricity bills.

The Novelty Amusement Company, of Toledo, O., capital stock \$5,000, was incorporated at Columbus by John C. Reid, William F. Nunn, William P. Hodge, Conrad Weil and James T. Ross. The object of the company is to establish a vaudeville and moving picture house.

Pensacola, Fla., reports the opening of the new Crescent Theater, with moving pictures, illustrated songs and high-class vaudeville. On November 11 the place was filled to capacity, with something like six hundred chairs filled and some people standing.

The management report they will only use the chapest films and close on Sunday.

George L. Loring, arrested Sunday night for disturbing the moving picture show in a Portland, N. H., nickel theater, was discharged in police court Monday.

The warrant charged that the respondent made noises, thereby "disturbing a lawful assembly." But the defending lawyer raised the point that no Sunday gathering in a hall, except a religious meeting, is technically lawful. The point was sustained.

Pastime Amusement Co., Trenton, N. J.; moving pictures, phonographs and other amusement devices; capital, \$20,000. Incorporators: Annie L. Minich and Mamie M. Minich, No. 20 Rahway avenue, Elizabeth, N. J.; Mary A. Minich, No. 538 Chestnut avenue, Trenton, N. J.

The moving picture business in the smaller towns of Nebraska seems to be more than a nine-day wonder. The business is holding up to such a high point that many of the "theaters" are being enlarged, while the proprietors are making money at a rapid rate. The moving picture machine could be the source of real benefit to the public if the standards of the views presented could be raised. Some day this device will be one of the country's most effective educators.

ENTERTAINING THE HAREM.

Mr. H. Avery, who for two years instructed the Sultan of Morocco in the art of photography, relates that although much of Abd-el-Aziz's spare time has been spent with Europeans, he has never neglected the needs of the women in his vast harem. He had motors brought out to Fez Palace for their use, and Mr. Avery himself was asked to arrange moving picture shows every night for two months for the women's benefit. The women attended each evening. Of course, he was never permitted to look upon a single face.

But of these evenings the Sultan himself soon tired. The ladies did not, however, so, for peace sake, Abd-el-Aziz resorted to a ruse. Often when Avery had run off a score of pictures the Sultan would whisper: "Avery, after the next I will cry out, 'More, yet more!' But you must answer in Arabic, 'Nay, great lord, all is finished for this night. There will be more to-morrow if God wills it.'"

And so this farce was gone through. On Mr. Avery's halting reply, Abd-el-Aziz, in his role of henpecked husband, would call out to the harem ladies: "There, there, you see Tejsa Avery will show you no more to-night, so you must all go to bed."

"Moving Picture Row" is a name for West Federal above Hazel street, Youngstown, O. Within speaking distance of the town hall, half a dozen of the miniature theaters are located and another one opened Saturday evening.

All of the places are attractive in appearance, and at night, when the lights are lit, the vicinity has the appearance of a carnival.

"They're all right but the ragtime music," a passerby observed Saturday morning.

Will Lyons has sold his Dreamland Motion Picture Show on South Main street, Youngstown, O., to E. C. Porter, proprietor of the Edsonia Motion Picture Show, at Warren. Mr. Porter will operate both places.

Five-cent theaters were classified as "devil's apothecaries" for boys November 5, in Chicago, Ill., by Principal J. W. Akers, of the Walter Scott Grammar School, in an address before the Woodlawn Woman's Club. He told the members of the club



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HIGH-GRADE
IMPORTED
German Carbons

For Moving Picture Machines

A new Carbon of unsurpassed quality.
Used by many of the leading houses
in the business

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L. E. FRORUP & CO.
Sole Importers
235 Greenwich Street, NEW YORK

**THE WILLIAM H. SWANSON & CO. HABIT
Of Having "What You Want," "When You Want It."**

Has won for this, the biggest of all film renting houses its much merited reputation.

WILLIAM H. SWANSON has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

BRANCHES ARE BEING ESTABLISHED

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Wm. H. Swanson Distic Film Company, at New Orleans, La. Opened September 19th, Jesse C. Kitley, Manager.

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George F. Parker, Manager.

Look! Our New Proposition

Of renting entire outfit, consisting of choice of either Power or Edison Machine, operator and film changes, will interest all film users as it relieves our customer of all worry and responsibility. Let us do the worrying, we furnish all condensers, carbons, take care of your repairs and require from you no Film Bond.

**THIS OUTFIT AND THREE CHANGES OF FILM, \$60.00
FOUR CHANGES 65.00**

Swanson takes the worry off your shoulders and furnishes you with the Box Office winners. A two cent stamp will get you acquainted with him.

**WM. H. SWANSON & CO.,
77-79 South Clark Street, Chicago, Ill.**

CHICAGO, ILL.

N.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. have a Car-load of Moving Picture Machines in stock.—F. C. MCCARAHAN, Chicago Manager, *The Billboard*.

there was no greater evil in the city than the nickel shows, and said, "delivery wagons and cigarettes," were next in juvenile sin making.

Mr. Akers directed his charges mainly against a recently installed amusement place at 393 East Sixty-third street. He urged the women to "starve it out of existence."

Several of the women present, including the club's president, Mrs. Oscar T. Hubbard, advised after Mr. Akers had concluded and expressed belief there was no harm in the five-cent theaters. One woman said she had visited the theater at 393 Sixty-third street and had found it "morally good."

"They have a five-cent theater down at Hull House, and I am told they consider it an educator," said Mrs. Hubbard. This remark drew a motion that the civic committee of the club make a weekly investigation of the form of amusement on sale at the theater at 393 Sixty-third street, which the members said was the only one in Woodlawn. The members of the committee will make their inspection of the place on Friday and Saturday and will report at the club's next meeting on Tuesday.

SEEK SIN AT A BARGAIN.

Mr. Akers began his attack on the five-cent theater by asserting the hope of Woodlawn was the salvation of its boys. He said the average boy considered a lamp post and his teacher constant enemies and held the boy's home training was to be blame.

"The five-cent theater is the devil's apothecary shop," he said. "It is an awful curse to the boy. The ingenuity of the age is to get sin in some form where it can be bought for a penny. The five-cent theater undoubtedly is a sin producer."

"This theater is a blotch upon our community. I wish you women would stop it. Keep your children and your neighbor's children away from this place and then you will be able to starve it out."

"I am in constant touch with boys as principal of a grammar school, and I am able to tell you with absolute knowledge that there is no greater handicap to the boy. No properly conducted home will permit its boys to go near these places."

"I want to say also that the boy who comes from the home of a pipe smoker has a blemish on him. He is stained with a hereditary weakness. He is branded. The pipe is the awfullest thing we've got to deal with to-day with the boy."

WOODLAWN ALL RIGHT, THEY SAY.

The 150 women present at the meeting were anxious to know what might be the matter with Woodlawn, but when Alderman Bennett and the Rev. Melbourne P. Boynton, of the Lexington Avenue Baptist Church, furnished their remarks they concluded Woodlawn was not in a bad way.

Detectives Cunningham and White, of the Fort Hamilton, Brooklyn, N. Y., precinct, closed the free moving picture show in connection with the Golden Horn Casino at Ninety-sixth street and Third avenue, Sunday afternoon, November 3. George W. Hoch, proprietor of the casino, and William Reed, operator of the moving picture show, were arrested and taken to the Fifth Avenue Court. Magistrate Geismar adjourned the case until November 12. Both men are charged with violating the Sunday law.

W. H. Swanson, of Chicago, went to Lafayette recently to investigate conditions at the Happy Half Hour Theater on Main street, which he has been supplying with films. S. C. Lank, who managed the theater for a year, went away October 15 and left his wife in charge of the amusement place. Mrs. Lank ran the theater a week and gave it up Saturday, October 26. The theater owed the Swanson Company a considerable sum for the film service, and the head of the firm came here to look after his claim. He decided to keep the theater open and left his effort to sell it to get his money back. He paid off claims on the piano and chairs, and the theater is being managed by agents of Mr. Swanson.

Orange, Tex.—Manager Jack Auslet, of the Orange Theater, opened his new place of amusement, the Majestic, a moving picture show, on Fifth street.

Mr. W. A. Cannon, formerly of Mount Carmel, Ill., who has been conducting a moving picture show in Carmi for some months past, has sold out his interests in that line and has organized a theatrical company, with which he will go on the road.

We learn that the Royal Five-Cent Theater, started at Anderson, Ind., is under the management of W. W. McEwen.

A new ten-cent theater, the Crescent, opened at 1512 Fourth avenue, Davenport, Ia., for moving pictures and illustrated songs.

Up on Broadway, New York, in the heart of the Tenderloin, is the Viscount Henri d'Hauterives. The Count is running a moving picture establishment, but none the less he is a count, and his name and family are among the proudest in all France. Still further be it known that the Count is a relative of Boni de Castellane. But he is not proud of that at all.

The Count is thirty-eight and of distinguished bearing. In spite of his title, he gives a good picture show. The signs in the windows of the shop wherein he gives the show attract much attention from people around Broadway and Forty-second street, who wonder what the show is like. Ah, if they only could know the identity of the showman.

Incidentally, the Count's mother is with him in this country. She has almost as many, if not more, titles than the Count, but she is loath to mention them. However, she helps her son in his business by selling tickets.

BROOKLYN ITEMS.

Sunday entertainments were inaugurated at Phillips' Lyceum, when moving picture exhibitions and illustrated songs are to be given. The Lyceum is located in a section of the city where such entertainments are sure to attract large audiences. It would appear that since Hyde and Behman closed their houses Sunday nights and the Rev. Canon Chase commenced his warfare against these entertainments, as though every theater in town has a Sunday show, concert or moving picture exhibition. Even the Young Men's Christian Association has "got on the habit." There was a moving picture show at Association Hall last Sunday, and this afternoon at the same place the story of "Ben-Hur" will be shown in pictures.

Former Assemblyman Cyrus B. Gale, who is well known as a Democratic campaign orator, appeared before Justice Aspinall, in the Supreme court, Brooklyn, N. Y., to apply for an injunction restraining the police from interfering with the Sunday operation of his moving picture show at the Penny Arcade on Fulton street, near Hanover Place. He was represented by James W. Ridgway, while Assistant Corporation Counsel Edward Lazansky represented the police.

After the lawyers had argued the application, Mr. Gale asked the privilege of explaining his position on the Sunday question. Justice Aspinall granted the request, a very unusual honor extended to a layman. Mr. Gale stated that he had a large sum of money invested in an enterprise, and that his interests were affected by Sunday closing. He declared his willingness to close on Sunday, however, should Sunday shows finally be declared unlawful, but he insisted that in that case the law must be enforced impartially and every form of Sunday entertainment stopped. Justice Aspinall reserved decision.

The moving picture craze has developed into a huge enterprise, and with it increase come many peculiarities, concerning which the public knows but little. Joseph Mack and myself had a little chat on the subject recently, and as it proved interesting to me, it may to others.

Mr. Mack states that the best films come from France, and the next in merit are from Germany. American films are not as good as those from either of the two mentioned countries, just why no one seems to know, except that some process in the developing makes the French films superior.

The life of a film is about six weeks, for with the oil and gas incidental to the machine, the pictures become "rainy," to employ a technical phrase. Films will be imported, reaching this country the latter part of the week, and are exhibited the following week, beginning a tour which lasts less than two months.

Recently, in the city of Providence, the chief of police has been ordered to censor all moving pictures before they are publicly exhibited. So a private view is given the minion of the law, and if any subject deals with suicide, murder or crime in any form, it is tabooed. Any film which shows a woman insufficiently clad comes under the same ban, for the reason that the effect on the public is not supposed to be conducive to good morals.

A new invention is being tried in New York wherein the talking machine is to be utilized with motion pictures, the only novelty at present being to time the two devices so that the speeches will come in at the proper moment.

Who knows but soon we will have a play in which no living figure will appear on the stage, but comic operas sung and acted by competent people will supplant some of the monstrosities

ESSANAY FILMS

READ THIS DESCRIPTION

...OF..

The Eleventh Hour

A Dramatic Triumph
in Effort and Story.

DESCRIPTION.

Think over the long list of feature films that have been issued and decide which have been the most successful; invariably the decision will be "pictures that have children as the leading characters."

In producing "THE ELEVENTH HOUR" we knew that something different must be made to have a child picture a success, and we have used the children in connection with this film in an entirely original way.

The story can be told in a few words. An honest Italian attending to his peanut stand is bothered by a bully, who insists on filling his pockets from the Italian's ware. Of course, the Italian resents this; a fight ensues, in which the bully is knocked down, and in falling strikes his head against the pavement, which kills him. The Italian is arrested and torn from his wife and children, convicted of murder and sentenced to be hanged. The poor wife seeks a pardon by going to the Governor, who absolutely refuses any aid whatever, believing the Italian guilty of willful murder. The home-coming of the mother to her children follows, and the poor woman is so overcome with grief that the children themselves are stirred to action. They leave home and start to make a final attempt to save the life of their father. They go to the Governor and beg him to give them back their dad. At last the Governor's human nature is touched and he hands a pardon to the two tots. Of course they lose no time in delivering it, and reach the jail just as the father is being led out to meet his fate.

The pardon is delivered at the eleventh hour, the father released, and a happy reunion follows.

Length, 850 ft. (about) Code, Tonic
Price, 12c per foot

And Send For Additional
Copies Over Your
Regular Order.

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

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(THE NEW LINE)

THE LOST MINE



Western Romance and Adventure at its Best

Length 455 Feet

The story of the Lost Mine is a pretty one—telling how a poor prospector was grub-staked by a tender-hearted girl, and after perilous adventures found a mine and won a bride. The film is a most perfect specimen of high art photography in motion pictures. Demand it of your rental bureau. Make them give you the best.



Woman, Cruel Woman

Length 315 Feet

An amusing story about a cook who tried to cop a flirtations parlor maid.

A DRAMATIC REHEARSAL, Length 105 feet

Showing how a sketch team nearly raised a riot at Coyoteville. A real laugh producer.

All ready November 16th. Making an 875 ft. Reel of exceptionally attractive stuff.

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The Gold Brick - - - 705 " B H Butt-In & the Burgler 160 "
It Was Mother-In-Law - 160 " Chinese Steve Smuggling 650 "

KALEM FILMS COMPANY, Inc.

131 W. 24th STREET (Telephone 4619 Madison) NEW YORK CITY
Selling Agent: Kiehlne Optical Co., 82 State St., Chicago
London Agents: Urban Trading Co., 42 Rupert Street

ities we are handed out to-day? Hurry up the invention!—Boston Post.

FROM PHILADELPHIA.

Half a dozen of the girls in William Boogar's Philadelphia, Pa., orchestra appeared as witnesses for the showman in the injunction proceedings before Judges Brey and Kinsey, and in reply to many questions relating to the manner in which their music blocked Market street, replied, individually and collectively that anybody who said they didn't know how to play was mean, anyway.

"Some mere man, a member of the Market Street Business Men's Protective League, had testified that the orchestra, while it was good to look at, had a limited repertoire, and could play only "The Holy City" and "The Palms." Miss Anna Baldwin, the petite leader of the girl musicians, just settled that right off when she took the stand.

"Two tunes! Well, I declare! Why, we have between 150 and 200 pieces in our repertoire, and we never play the same piece twice in the one day. We're the best ladies' orchestra we are."

This, with a vigorous nodding of the big green plumes in her becoming hat, was delivered in a manner that bade fair to qualify those old injunction proceedings right then and there.

"I'm the drummer girl," said Miss Adele Clark, when asked what particular "noise" she produced. "I also play the bells, the bass drum, the snare drum and—oh, yes, I almost forgot—the xylophone."

Miss Clark wanted it understood that neither with any honor with all of her many instruments, did she evoke the "harsh, discordant, nerve-wrecking sounds" described in the complaint.

Other members of the orchestra simply wouldn't admit that they were a nuisance.

Common Councilman Charles A. Harris, chairman of the committee appointed to investigate the show places, testified that he had found nothing of which to complain.

After hearing argument by counsel for both sides, Judge Brey held the case under advisement.

The new moving picture show which is to be opened and conducted at 720 Market street, Rochester, N. Y., by John Trautlein, will be known as the Star Theater.

St. Albans, Vt.—George T. Archer and Alfred E. Blake, who have formed a partnership or be known as Archer & Blake, will conduct a theaterium in the Lewis Building, on Main street. They have taken a lease of the place for two years.

MOVING PICTURES AND LOVE CLASHED.

Love and moving pictures like oil and water will not mix well and that is how it turned out that there was but one thing for Percy to do if he wanted to hold his job and still satisfy his craving to possess pretty Elsie Dorothy. That one thing was to get married, which sometimes cures the love fever and mixes better with moving pictures.

Ergo—Elsie Dorothy Maher is now Mrs. Percy Rowe. She made this change just as the morning sun was peeping over the Hoboken hills Saturday, November 9.

The courtship of Elsie and Percy began in the Manhattan Theater, now being used for a moving picture show. Elsie is sweeter than the candy she sells in the lobby. So at least thought Percy. Percy works the moving picture machine, which a very too careful management had placed in such a position that Percy could feed his eyes on Elsie. According to the management there was a woful mix-up in the pictures on the screen, much to the mystification of the audiences.

When Al. Minahan, the manager, saw what was going on he warned Percy that if he wanted to hold his job to keep his seat on the films and off Elsie during business hours. That was the last straw, and so on Friday night he and Elsie, thinking they were on their way to Hoboken, took the Forty-second street ferry and landed in Weehawken.

They could not find anyone there to tie the knot, so they hired an automobile, and at 5 in the morning landed at Justice Keeble's office, where Miss Maher became Mrs. Rowe. Then they came back and begged forgiveness of the management of the theater. Last night Elsie was selling sweetmeats and Percy was turning the crank of the picture machine, each happy in the other's love.

The new moving picture enterprise to be started in the famous "Alhambra" on Fourteenth street, New York, is most ready. The formal opening was announced for November 15, but it is understood, will be delayed, owing to uncompleted alterations.

tions. The rent for the place is \$28,000 yearly. Four moving picture machines will be installed, and a small stage has been erected for the vaudeville acts to be given in conjunction with the films. It is said that prices may range up to twenty cents, and the amusement business in the neighborhood, including Pastor's, Dewey and the Union Square (Keith-Proctor) is expected to feel some effect from it.

\$500 REWARD FOR MISCREANTS.

Washington, November 8.—The Interstate Amusement Company, which operates a large chain of moving picture establishments in Washington and neighboring cities, has offered a reward of \$500 for the detection of the persons who have tampered with the electrical equipment of their houses. The trouble has been worst at the Belasco and Gayety, where the Interstate people have been running Sunday shows. It is believed that the damage was caused by managers of near-by opposition shows who lost patronage through the use of these two theaters for Sunday performances. Several Sunday nights it was almost impossible to give performances, so badly were the wires and machines muddled up.

PAUL KEITH'S PICTURE SHOW.

Paul Keith will shortly go into the moving picture show business. Young Mr. Keith will open the Harmony in Ottawa, Canada. The place is a remodeled entertainment hall. Two vaudeville acts in addition to the pictures and illustrated songs will be given at each performance, admission to which will be 5 and 10 cents. Prof. MacQuarrie will be manager.

American Mutoscope and Biograph Company have ready this week a new film entitled "Wanted, a Wife," which will prove intensely interesting. The following story tells how and where it was taken, and full description will follow in next issue:

"Residents out through Wanamassa have been at their wits' ends the last two days to explain the frantic chase of twenty women of all sorts and conditions, from the demure Fluffy Ruffles type of pretty girlhood on up and down by various stages to the tottering, shrunken maiden of questionable summers, with a step in the middle for the fat woman and the lean woman, the plain looking, fantastic looking, good looking and absolutely homely—of one poor man—a benevolent looking old codger in a gaudy striped suit and a mourning band on his left sleeve. Over 15-foot embankments and four-rail fences the females have swept in stern pursuit, leaving farmers and farm hands and even the cattle and stock with moulted heads. Not in many years has that section of old Monmouth seen such a variegated display of hosiery and foamy skirts, nor such a representation of the 57 kinds of female loveliness. The trouble has been traced to a *Press* want advertisement, and thereby hangs the tale that brought the females into Monmouth across of one lonely man, who, having buried his sixth wife, wanted another and advertised for her.

"It was Wednesday afternoon that twenty women, each armed with a copy of the *Asbury Park Press* containing the advertisement, made their appearance simultaneously at the Robinson farm, in Wanamassa, where the widower was staying. Though he had shared the joys of marital bliss with six, twenty was nineteen too many for him and he retreated. Taking refuge on the roof of his front porch, the widower was discovered. Jumping to the ground, he was soon in hot chase; the women, nothing loath, taking the jump like thoughtbored acrobats. Through fields, over fences, around haystacks and into briar patches, led the chase till the banks of Deal were reached. Hesitating a second, the widower gathered himself and cleared the stream at a narrow point with a single leap, landing near the icehouse across from Griffin's, Wanamassa Heights. Straggling now, but none to the finish, the females followed and took their leap without hesitation.

"Continuing through the woods, the widower crossed Springwood avenue and then doubled, leading the trail down a 15-foot embankment at Spring Hill park. The fat lady, the plump lady and one or two others were a little doubtful at first. Others, more anxious, took the decline at a single leap, landing in a bustling, ruffled mass of humanity, skirts and hosiery. A windy day at the Flatiron was no comparison.

"Once more the chase led toward Robinson's farm and through the pasture the end was accomplished. Capturing a grazing horse, one of the women, who had outdistanced her rivals, was doubtfully got aboard and started in hot pursuit. Her prey was soon overtaken and grasping him under the arms, she quickly had him with her on Dobbin.

"It was after dark, when school had let out, that the widower and his successful bride reached home. There was a cheerful glow from the kitchen that looked comfortable and inviting to the chase-tired man and woman. Dismounting, they approached,

OUR SUCCESS IS THE RESULT OF
FURNISHING THE BEST

FILMS

in America. If you doubt this statement, try our new quality service and be convinced. As a money getter it is unequalled. Everything for the moving picture show carried in stock at Main Exchanges and Branches ready for prompt shipment.

WE GUARANTEE TO NEVER REPEAT

Special price on Opera Chairs. *Pathe's Life of Christ*, 3114 feet, hand colored. Try it. Be surprised.

O. T. CRAWFORD FILM EXCHANGE CO.

Gayety Theatre Building, St. Louis, Mo.



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"66 MIRROR VITAE"

The Machine with 100 Features

Flickerless, Steady, Safe and Handy
FINEST IN THE WORLD.

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Are You Satisfied?
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We are one of the pioneers in the film rental business and our customers stay with us. Increased facilities place us in a position to give equal satisfaction to a few more. Write, stating your wants.

Chicago Film Exchange
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Local and Long Distance Telephone Exclusive Selling Agents for
Central 4401 The Vitascope

the door. But Dobbin's neigh was a familiar one and the door was suddenly opened to belch forth a seething horde of children, totaling in sound numbers an even baker's two dozen.

"My children," said the proud widower.

"Stung," moaned the bride-elect, and she promptly fainted.

Such has been the work the past two days of Gus Thomas and twenty sobrettes, ingenues, character actresses and chorus girls of New York, under the direction of Wallace McCutcheon and within the focus of a microscope. In other words, a moving picture that Asbury Parkers will doubtless see a little later, entitled 'Wanted, a Wife,' has been enacted in this vicinity. Mr. McCutcheon represents the American Microscope and Biograph Company and was struck with the place for such work from his stay here last Summer, having spent the season with his wife and family in one of the Ross-Fenton bungalows.

To say the work is strenuous is putting it mild. The embankment at Spring Hill park is easily 15 feet and is almost perpendicular. At the Robinson farm the leap from the roof is an easy 12 feet. The last part of the picture, the chase, was taken first, the pursuit of the woman on horseback, her capture of the widower and their ride home, being taken from an automobile. The pictures were acted cleverly and the character make-ups were fine. The widower was taken in front of the Press office yesterday morning, just returned from the funeral of his sixth wife, to insert his advertisement for another.

"Mr. Thomas, who portrayed the widower, has been seen in Asbury Park this past Summer in the role of the governor in 'The Governor's Son.' Miss Sue Willis, the portly looking woman, is one of the cleverest character and dialect minstrels on the stage. She appeared last Winter in 'The Vanderbilt Cup.' Miss Marie McCutcheon, Mr. McCutcheon's daughter, represents the athletic type of woman."

Correspondence.

Machine Stolen.

Hamilton, O., November 11, 1907.

Editor Moving Picture World, New York.

DEAR SIR:—Last Saturday night or Sunday morning the head of our new Power's cameragraph, No. 2277, was stolen from our Princess Theater, 315 High street, Hamilton, O. The thieves also got the film magazine and take-up device. Should any of your subscribers be approached by anyone having this machine in their possession and offering it for sale, they will confer a favor on us by holding the party and notifying us.

Yours very truly,

THE STANDARD THEATER COMPANY.

315 High street, Hamilton, O.

Designers Wanted.

13 Pilling Street, Brooklyn, N. Y.

Editors MOVING PICTURE WORLD:

DEAR SIR:—Being a constant reader of your valuable periodical, and having found it a most helpful manual on countless occasions, I now desire to ask you still further if you can help me locate some reliable firm that makes a speciality of fitting up five and ten-cent moving picture theaters. By that I mean fitting up and altering the premises generally occupied by these shows, as to seating, operators, booths, etc. Or if, perchance, you have on file the name of any one who would like to sell one of these places, we would deem it a great favor to let us know.

Respectfully yours,

TWENTIETH CENTURY MOTION PICTURE COMPANY,
Per W. E. Graner.

Nickelodion in Trolley Station.

Nashville, Tenn., October 28, 1907.

Editors MOVING PICTURE WORLD:

DEAR SIR:—Nashville is to have another moving picture theater.

This will be located in the Street Car Transfer Station of the Nashville Railway Company, and will prove to be one of the most novel places of its kind in this way: You go to the station to change cars, and while waiting for your car you go in and see the show.

Nashville will have the distinction of being the only city in the South with a moving picture show in such a place.

This new theater will be under the management of Fred J. Haas.

It seems now that the ten-cent show is about to outdo the five-cent show.

Nashville has two ten-cent theaters now, located at 217-219 Fifth avenue, North.

They play to crowded houses at every performance, and on Saturday afternoons and nights they have to close the doors and turn away hundreds. At these places they have moving pictures, illustrated songs, and some good song and dance acts. A performance lasts about an hour.

WM. L. WEAVER,

318 Trenton street,

Nashville, Tenn.

P. S.—There is a fine opening here for another ten-cent theater, and a good business is sure to follow its opening.

I would like to take charge of one and run it either on a straight salary or commission. If you know of anyone who would like to start up a ten-cent show, have them write me—W. L. W.

TRY VAUDEVILLE with your pictures. They are today without vaudeville—that is what all the managers say. We are booking vaudeville acts for over 100 picture shows. Get a single act for \$25 or double act for \$40 per week, that will change on Thursday and give from four to six performances daily. No fee.

SOUTHERN VAUDEVILLE AGENCY, Paducah, Ky.

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Special to parties purchasing machines from us
EVERYTHING IN THE MOVING PICTURE LINE

New York Film Exchange

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Film Renters

**MONEY
RETURNED**

That is the way we do business. We do not want your money if we cannot satisfy you. Our subjects are all up-to-date and head-liners. A trial will convince you. Our service guarantees success. Write for prices, stating how many changes you make. We own no Nickelodeums and, therefore, can give you first use of new film.

EMPIRE FILM COMPANY

106-108 Fulton Street

New York City

The Kinematograph and Lantern Weekly

The only English paper devoted entirely to the projection trade. American buyers desiring films will find the most detailed and best informed description of the new subjects in the "Weekly." American manufacturers will find it the best medium through which to reach the English markets. We guarantee our circulation in Great Britain, on the Continent and in the Colonies. Ad rates may be obtained through the Moving Picture World, which is authorized to accept advertisements for us. Subscriptions \$1.75 per annum. Specimen copies free on application.

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

Film Review.

"The Lost Mine," Kalem Company is a group of greasers playing dice outside a saloon. Their play is interrupted by arrival of the sheriff and the ejection of the saloon from a miner; the bartender, using undue force, injures the man, who is picked up by a girl and led to his home. The saloonkeeper is a snit for the hand of the girl, who repulses him in favor of the miner. Owing to the kindly ministrations of the girl, the miner fully recovers, imbued with new life, is about to start the lost mine, the papers and directions which he only is possessive, and which the saloonkeeper and his Mexican ally have been trying to obtain. Just prior to departure he gives the original copy to the girl for safe-keeping and departs to forestall the two conspirators have overheard conversation and see the affectionate going. Vowing vengeance, they obtain many warrants and cause the eviction of the girl and her mother from their home, in so doing the saloonkeeper obtains possession of the lost mine. The sheriff returns in time to defend the womenfolk, restore their home to them. The saloonkeeper covers the theft, and taking the sheriff for his confidante, they follow the trail of two desperadoes. The miner is seen at work trying to discover the lost mine by blasting the rocks, and just as he has secured his hard-earned victory the saloonkeeper and Mexican pounce upon him and proceed to wrest from him the possession of his claim. Struggling with them he is almost overcome when the sheriff, led by the girl, appears on the scene and turns the tables on the desperadoes. At a happy ending!

Another by this company, "The Dramatic Revue," shows two desperadoes, one reciting their parts preparatory to appearing before the public. Coming to an abrupt end, they go inside. Their voices have been heard by a man, who timorously peeps in the window, and who, angry at their loud and to him, angry tones, then rushes off for aid. The pair reappear, going through the scene of the robbery. They have got to the point where the villain of the piece stabs his comrade when Mr. Butt-in rushes between them, fired with the determination to rescue the body at all costs: Finding the dagger is but pasteboard and that instead of a hero he becomes the laughing butt of the pair, he beats an ignominious retreat. Third film, "Woman Cruel Woman," shows the exterior of a villa residence, with every housemaid shaking rugs and sweeping when the master of the house, a Lord Dunderbary, appears and is greeted with her characteristic salutes and a kiss. His wife appearing, he also greets her and is about to go on his way, but she falls over the pile of rugs, ruffling his attire, and in this condition is led to his house to get brushed up. The girl comes on the scene and says his toll to the housemaid, who is nothing loath, followed by a dandy, who in ogling her falls into a wheelbarrow and is hurried off by a policeman. A hobo appears, but the girl draws the line there and he receives what he did not expect. The rear of the film is now seen, with the cook coming to the steps to receive the bread from the baker, who tries his embellishments on her to avail. She is not to be so easily deceived and drives him off. Mr. Copeland appears and approaches cook, who is in a tub with water, gently takes her

FOR THE MOVING PICTURE THEATRES

URBAN-ECLIPSE

NEW MOTION PICTURE FILMS

We shall place upon the American market the following Urban-Eclipse subjects during the Week of November 4-November 11, 1907

With every passing week the name of Urban-Eclipse becomes more popular in the United States. There are two factories making Urban-Eclipse films; one in Paris, the other in London. Their product is noted for its photographic quality, and we need only refer to such scenic films as "Victoria Falls" in Africa and comedies like the "Near and Distant Cyclists" to recall several of the most striking film successes of recent times. Clean morally, historically and photographically. These films can be purchased by any rental agency or exhibitor.

King Edward on H. M. S. Dreadnought
 Topical - 534 Feet

Launch of the British Battleship Bellerophon
 Naval - 497 Feet

An Anonymous Letter
 Dramatic - 534 Feet

Accidents Will Happen
 Comedy - 474 Feet

Send your advance order to your rental agency to day. If they can't supply you write us. We'll tell you somebody who can. Postal brings on advance list of the very latest Moving Picture Subjects every week. Price, 10c.

Moving Picture Machines, Lenses, &c., at right prices.

CATALOGUE FREE

Every Subject Usable Anywhere

Kleine Optical Co.

52 STATE ST. 662 SIXTH AVE.
 CHICAGO, ILL. NEW YORK, N. Y.

by the arm to turn her towards himself. when she, thinking Mr. Baker-boy is up to his pranks, throws the contents of a bucket upon him. Seeing her mistake, she endeavors to atone, and Robert is soon pacified, taking off uniform, staff and helmet, which he spreads on the grass to dry, while he partakes of liquid and solid refreshment, and also the nectar from Cooky's lips. Baker-boy, spying them in this attitude, conceives a scheme for revenge. Stealthily creeping up, he takes the drying uniform of Robert and goes round to the side of the house while he dons them. Returning, he struts up to the still billing and cooing turtle doves, and placing his hand on Robert's shoulder, orders him off, which he quickly obeys. Baker-boy being in full possession of the field, turns his attention to cook, who soon transfers her affections to the newcomer and loads him with her dainties. After a full surfeit of good

things, Baker-boy, receiving a goodly share of pumpkin pie in one hand and cook on the other in his arm, with face upturned for a kiss, in which she receives the pumpkin pie on her face, and while she is getting the luscious pie out of eyes and mouth, Baker-boy vanishes, filled with the joy of revenge for cook's former cruelty.

This picture, "Testing of a Lifeboat" was taken at the institution's testing station, and shows in a marked degree the severe tests lifeboats are subjected to before being sent to their respective stations. The boats are heavily weighted with water kegs to represent a crew, and are then heeled over until the deck is awash as a test for buoyancy. They are then subjected to the severest test of all, being turned completely upside down to test their self-righting qualities, first without sails and then with all sails set, the boat in each

FOR
MOVING PICTURE
THEATRES

GAUMONT

NEW MOTION PICTURE FILMS

We shall place upon the American Market the following GAUMONT subjects during the

WEEK OF NOVEMBER 4-11, 1907

The attention of film buyers and renters is called to this list of delightful comedies, every one of them in the front rank for photographic excellence, superb acting and natural wit, with stories that need no interpreter, but tell their own tale. They are morally clean, snappy and interesting.

These films can be purchased by any rental agency or exhibitor.

The total number of feet of GAUMONT subjects for the week is 3,595 feet. ALL ARE COMEDY SUBJECTS

A Good Husband	344 Feet
Raising the Wind	367 "
A Wig Made to Order	354 "
The White Shoes; or, Looking Out for His Banknote	317 "
A Rolling Bed	340 "
The Lost Bass Drum; or, Where is Louie	534 "
Grandfather and the Kitten	244 "
The Bomb	314 "
Turning the Tables	347 "
The Stolen Shoes	434 "
Total	3,595 "

Send your advance order to your rental agency to-day. If they can't supply you, write us, we'll tell you somebody who can. Postal fittings you advance list of the very latest Moving Picture subjects every week, free.

Moving Picture Machines, Lenses, Etc., at Right Prices
Catalogue Free

EVERY SUBJECT USABLE ANYWHERE

Kleine Optical Co.
32 STATE ST. CHICAGO. 622 SIXTH AVE. NEW YORK.

case righting itself immediately.—Williams, over his shoulder. Returning to the small boat once again, he is taken back to the shore.

A wretched looking ill-clad man lies down on the bench and is soon asleep, in "A Tramp's Dream of Wealth." Two little girls approach with their spades and pails, and pile a good proportion of sand upon him.

Out of the sea a mermaid rises, and advancing towards the sleeping man, beckons him forward. Following the sea nymph, the man goes to the edge of the water, and jumps in a boat and is taken out to sea. The boat stops near a deserted ship; and still following his guide, he goes on deck.

Here he finds numerous good things which delight him, food and drink of all kinds, and jumping down in the hold he seizes joyfully upon coins innumerable. Laying out a small sheet, he piles in as much as ever he can, and tying-it-all up, slings it

Walking along the parade, smoking a huge cigar, he sees two comely maidens. At first the girls refuse to speak to him, but when he shows his wealth they each take him by an arm and go off. Entering a restaurant, they all enjoy a good dinner, but when it comes to paying, the waiter refuses the coins offered! Seizing the tramp, the waiter throws him into the street, where the girls, with the aid of a syphon, squirt liquid over him.

The tramp, gradually waking up, finds himself still by the sea, which is gradually coming up, and a number of young girls throwing sand and water over him. Feeling in his pockets and finding them still empty, he realizes his experiences have been only a fanciful dream.—Williams,

"In "A Drink Cure," a party of gentlemen are seen at their club enjoying a game of cards, when a brother artist enters somewhat elevated condition, upsetting the game and putting the whole room in uproar. He is so unbearable that at the gentlemen have him removed by a footman, who takes him to bed. On the company suggests that he shall be taught a lesson, and hastily donning his nightgown and slippers, and proceeding to the gentleman's bedroom. Thinking he is only a creature of his disordered mind, he gets in a troubled state, throwing water jug and breaking a big mirror. The gentlemen have just time to return to their game of cards when the drunken fellow follows them, but has another fit, and upon seeing the various animals in the room has a fit and falls senseless on the floor. Thinking the joke has gone far enough, the gentlemen hastily discard their cards and raise their friend, and endeavor to restore him to a reasonable frame of mind. When he is somewhat calmer one of the friends offers him a glass of spirits, the experience has been a lesson to him, and taking the glass, he asserts his manhood and dashes it on the floor at his feet.—Williams, Brown & Earle.

A big, good tempered working man, "Even a Worm Will Turn," has a wife who is a perfect virago, and in the opening scene they are both doing the week's marketing. The daughter has a wheel the perambulator and carry all the parcels while his wife abuses him unmercifully as they proceed from shop to shop making good use of her umbrella to point to her remarks. Arriving home she gets more abuse, and is set to prepare a bath for the baby. His wife, however, not let him work in peace, and the man is at last so exasperated that "worm turns," and eating the head of wife he proceeds to demonstrate his mastery of the house by putting her first in the bath.

The concluding picture shows the husband couple sitting before the fire, the husband smoking his pipe in sweet contentment the wife sitting submissively at his feet.—Williams, Brown & Earle.

A film called "Mixed Pickles," is full of Goodfellow. The picture opens with a home scene; father, mother, daughter and son walking down street; daughter with her brooding. A comely daughter a little to rear, and fellow is seen to and is then introduced to all. Son makes motions that they must be daughter and that fellow, as he thinks have planned to elope.

Fellow now walks on and girl returns to the rest and continues along the street. Daughter goes into department store. Father and son go on their way; at this point daughter is seen coming out of a shop with her bundles. A comely fellow comes up street. Daughter has her full of packages and gives some to him to carry. He don't like the idea of carrying packages, so hails a messenger boy, and they load the limit with bundles, and he follows behind them until he is insisted to deliver them at No. 12 such a street. He takes a car and fellow is now going into clothing store and some comes on loaded with bundles and he goes to pile all his cart on the arm of the messenger. She at once calls another messenger and he is told where to take the bundles and he is seen to board the car. First

er and second messenger are now seen
off car. First boy ringing bell and
and coming up street, but neither find
one at home. They sit themselves
and in a minute father and son come
and inquire if they have not made a
ake, but finally take bundles in; re-
to door; fix up wedding and elope-
packages to suit themselves out of
hat box. They take \$25.00 hat and
in its stead an old second-hand bon-
Out of another box they take a fine
red suit and in its place put an old
per. In a glove box is placed an old
of gloves, all full of holes. Old
of shoes are replaced for new ones.
parasol box is placed an old umbrella
place of the new one there. The
w pulls out a new dress suit and it is
ced by an old torn and altered suit.
ce of his silk hat is put an old slouch
Fellow is now seen going to min-
residence to make arrangements for
marriage ceremony. Girl waits out-
and they are now seen going to house
e father and son are. Daughter has
everything piled up on front steps.
hustle and she goes in house and lets
ed down and he piles all packages into
he draws it up and empties it each
e comes down and kisses him good-
for the present. He goes down street
meets mother. She starts to go into
e and father and son tell her what
have done. Girl is now seen looking
e of window and hailing a fellow to
e. She ties a rope on a trunk and lets
own and drops all packages to him,
e puts them in trunk. Calling bag-
wagon, helps put trunk on; he drives
e. Girl comes down, gets her hat, sits
granda and writes note, after all kinds
obbing and crying, which reads:
ather, mother and brother, I'm going
married to-night.
our loving daughter,

"Lillie."

to is called and both get in. They
now seen to be going up a lonely road
they have instructed baggage man
of their clothing and trunk. She
gets out and goes in back of bushes.
goes up some distance further and
sets out and is seen to go in back of
shed. Each one has taken several
bags and boxes from trunk, and bag-
e man waits to take them to boat. Fel-
throws his hat, coat and vest in front
ere he is changing his clothing. Also
throws out her hat and skirt. Another
is seen coming up the road with
and son in same. Father and son
go to steal her clothing and then go
and steal his clothing and sail away
the road. Picture now shows fellow
for what he took off, but not being
find them, he is obliged to put on
duds placed in the packages for him
father and son. Fellow is now seen
ing to where girl went in behind bush
and waving. She comes out a much
person. Scene now changes to
door of minister's house, waiting at
church. Next is shown door of her
with father, mother and son split-
their sides laughing at what they have
At this point boy comes along
as above stated, with girl hanging
arm of fellow, and as they get to
op all give them the merry ha-ha.
hands package with right clothes
fellow and mother hands package to
Call the minister from inside of
and all enter house together.

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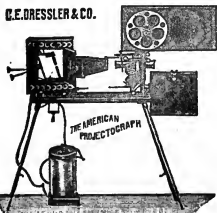
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Editorial.

The Manufacturers' and Film Renters' Conference

The first conference of unity has accomplished the best results it was possible to contemplate. It has created a fraternal spirit between both branches of a great and ever-growing industry. It has opened the way for a better understanding of the problems that confront the trade as a whole, and cleared away a large amount of misunderstanding. The kindly sentiments of good-fellowship that were expressed at the dinner, given by the manufacturers to the renters, will live long in the memory of all present. There was a ring of sympathy, help and encouragement of the right sort, throughout the whole of the speeches of both ranks.

Great credit is due to Mr. W. H. Swanson for the able manner in which he handled the meetings, and to the committee for their painstaking labors, which resulted

in the series of resolutions adopted. Also for the successful issues of their interviews with the manufacturers.

At the first day's sessions a plan of procedure was adopted, and with one dissentient an initiation fee of \$500 was carried. This one dissentient, as soon as the meeting was over, at once proceeded (as he said, for his own salvation) to get together a few of the renters and sow the first seeds of discord, which resulted in the reduction of the fee to \$200 at the Sunday meeting. We feel satisfied that the \$500 fee was the wisest to adopt, but as \$200 is more in accord with the renters in general, we feel sure that none will be shut out. It is now in the hands of the renters throughout the country to make the association a success. Those who bore the heat of the day, deserve the reduction in their individual cases, for the great self-sacrifice they were called upon to make, both in time and money. It was conceded that owing to the shortness of the notice and the distance some of the representatives had to come, the extreme West could not be present, and not to debar them from charter membership the fee of \$200 initiation remains in force until November 30, when, according to resolution, it is increased to \$400.

We understand notices have been sent to every film-renting concern throughout the States, and if they are wise they will avail themselves of the present time and send at once their acquiescence to the platform of the association. There is no time for delay. The association is formed for mutual protection of interests vital to everyone in the trade. Checks should be sent to W. H. Swanson, 79 South Clark street, Chicago, and made payable to the United Film Service Protective Association. We may further state that the manufacturers individually are in hearty accord with the spirit of the ideas and propositions discussed by the United Film Service Protective Association for the betterment and mutual protection of the moving picture industry.

United Film Service Protective Association

OFFICIAL NOTICE.

Since writing the above, advices come to hand that it is well-nigh impossible to get together a full representative gathering in the short time at disposal.

Mr. J. Berst, of Pathe Freres, will not return in time for the 30th and the manufacturers feel they will not be able to complete a full programme. Mr. D. MacDonald, the secretary *pro tem.*, will not be able to get out the full particulars for circularizing the trade and in the mail before Monday, the 25th. Taking these facts into consideration, and in view of the desire to have every concern in the States fully represented, the committee are discussing the advisability of postponing the meeting. Letters will be sent to every renter announcing the date finally decided upon.

The Pittsburg Conference

The film manufacturers and film renters held a conference on Saturday and Sunday, 16th and 17th inst., at the Fort Pitt Hotel, Pittsburg, Pa., at which there were present, representing the manufacturers:

American Mutoscope and Biograph Company, Messrs. Kennedy and Marvin; Edison Manufacturing Company, Alex. T. Moore, of New York, and Mr. Hardin, of Chicago; Essanay Company, Geo. K. Spoor and G. M. Anderson; Kalem Company, Geo. Kleine and Samuel Long; Kleine Optical Company, Geo. Kleine; S. Lubin, S. Lubin and F. W. Shinghi; Geo. Melies, Gaston Melies; Society Italian Cines, I. W. Ullman and Geo. F. Bauerdoy; Vitagraph of America, Wm. T. Rock, Albert Smith and J. Stuart Blackton; Williams, Browne & Earle, J. Carrick.

Representing the film renters:

BUFFALO—Powers Machine and Film Exchange, J. A. Schuchert.

CLEVELAND—Cleveland Film Renting Company, C. H. Peckham.

COLUMBUS—Ohio Film Exchange, J. W. Melchoir.

CHICAGO—Chicago Film Exchange, Max Lewis; Globe Film Service Company, J. Schuchart; Eugene Cline & Co., Eugene Cline; Laemmle Film Service, Carl Laemmle; W. H. Swanson & Co., W. H. Swanson; Standard Film Exchange, Joseph Hopp; Theater Film Service Company, F. C. Aiken.

CINCINNATI—Southern Film Exchange, Thos. A. Reilly; The Nolan Film Exchange (Inc.), J. A. Nolan and E. R. Shaw.

DETROIT—National Film Company, Phil Gleichman; Michigan Film and Supply Company, Chas. J. Strong.

KANSAS CITY—Yale Film Renting Company, A. D. Flinton and C. F. Mensing.

NEW YORK—Miles Bros., Herbert I. Miles and D. MacDonald; Alfred Weiss Film Exchange, Alfred Weiss; Harstn & Co., Alfred Harstn.

PHILADELPHIA—Kohl Film Renting Company, Chas. W. Kohl; Electric Theater Supply Company, Harry Schwalbe.

PITTSBURG—Pittsburg Calcium Light Company, R. A. Rowland and J. S. Clark; Pennsylvania Film Exchange, Chas. A. Taylor and Paul Gaultrough; Duquesne Amusement Supply Company, L. Kreiger, S. Warner and H. M. Warner; Fort Pitt Film Supply Company, Dave Margoff and D. S. Johnson; American Film Exchange, J. L. Reilly and John P. Robinson; Columbia Film Exchange, A. S. Davis.

TOLEDO—Superior Film Supply Company, S. S. Richard; Toledo Film Exchange, H. E. Smith and L. M. Salsgiver.

DETROIT—Detroit Film Exchange, W. H. Goodfellow.

BIRMINGHAM, ALA.—W. Pechle.

In addition to the above, letters and telegrams were received from several renting agencies, expressing full approval with the objects of the conference.

The meeting was called to order by Mr. W. H. Swanson, of Chicago, who was unanimously elected president *pro tem.*, and Mr. D. MacDonald, of New York, secretary, *pro tem.*

The following letter from Mr. A. S. Kane, of the O. T. Crawford Film Exchange Company, St. Louis, Mo., and telegram from the Bailey Film Service, of Birmingham, Ala., express the sentiments of other absentees who sent proxies to represent them.

ST. LOUIS, Mo., November 14, 1907.

MR. GEO. KLEINE,

Dear Sir: We have the circular letter inviting a representative to attend the meeting to be held in Pittsburg, Saturday and Sunday, November 16 and 17. We are heartily in favor of this movement and I should attend myself if it were at all possible. We are so busy with getting ready with our picture plant that we will take the liberty of asking you to represent us here, knowing that our ideas coincide pretty well on picture propositions.

We are more than willing to work with the majority of the trade and what that majority decides upon will be agreeable to us. If there is an organization formed we wish to be counted in and will surely attend later gatherings. If something can be done to stop price cutting, throat cutting, duping, it will be to the advantage of everybody.

Regretting our inability to have someone go direct from here at this time, and assuring you that anything that suits you will please us,

Yours very truly,

O. T. CRAWFORD FILM EXCHANGE CO.,

O. T. CRAWFORD MANUFACTURING CO.

Per A. S. Kane.

BIRMINGHAM, ALA., November 16, 1907.

MR. I. W. ULLMAN,

Ft. Pitt Hotel, Pittsburg, Pa.:

Not being able to attend convention of film manufacturers and importers, I will thank you to say for me that I am heartily in favor of this movement whose purpose is to bring about an understanding among the film renting concerns. We should adopt a uniform rate classification rates should be abolished; I mean by that that there should be but one grade of service, or one rate only. It would then be up to the renter to hold his trade. It think it necessary for all renters entering into an agreement to deposit a certain amount of cash as a guarantee of good faith which would be subject to forfeiture in case of violation of agreement. A chairman would be appointed and also a man in each district whose duty would be to report weekly, say, to the chairman. The film renters' association and manufacturers and importers will provide ample funds to defray expense of the campaign. The success of the project can only be assured with the co-operation of the manufacturers and importers, and I cannot suggest a better course for them to pursue than to follow the example of the Pathe Freres. With best wishes for the full success of the convention.

BALILEY FILM SERVICE.

After the meeting had discussed various ideas relating to the business in general, the president was authorized to appoint a committee to consult with the manufacturers (who were meeting separately) and report again to the meeting of renters. After practically an all-night sitting the committee drew up and submitted the following suggestions and resolutions to the meeting, which were unanimously adopted:

"WHEREAS, Through lack of organization, many evils have crept into the film-renting business, causing conditions which seriously threaten the good standing of film exchanges throughout the country; and,

"WHEREAS, The authorities in many cities have been and now are objecting to the nature of many films now being exhibited; and,

"WHEREAS, In the interest of the public there is practically an unanimous desire on the part of all interested

connected with this business to remedy and improve the existing conditions and place the business upon the highest plane, where it will be an important factor in the advancement of the social, moral and educational welfare of your people;

"Therefore, be it resolved, That the film exchanges represented in convention assembled form an association to be known as the United Film Service Protective Association, for the purpose of working in co-operation with the manufacturers, importers, jobbers and exhibitors of the films and accessories to improve the service now furnished the public, to protect each other in the matter of credits and all other conditions affecting our mutual welfare, and in general to take such action as will be appropriate to improve the conditions of the trade.

"Be it further resolved, That all film-renting exchanges be invited to join and affiliate with this movement.

"Be it further resolved, That the initiation fee for charter members of the association be the sum of \$200, \$100 of which is to be paid on the completion of this

as the first installment of his subscription of \$200, to the treasurer at once, the balance of the said installment of \$100 to be paid at the next meeting of this association, to be held at Chicago, November 30, 1907, at which time a constitution and by-laws, to be prepared by the executive committee, shall be submitted to the association for action."

The following were adopted as planks in a platform for the association and which all present signed:

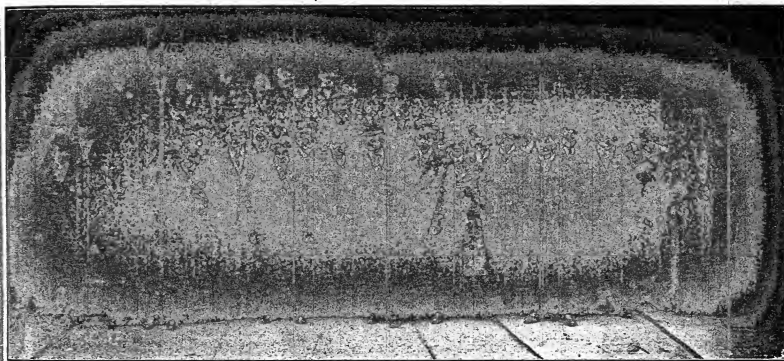
"1. The renting interests enrolled as members to purchase film only from the association of manufacturers and importers.

"2. No duplicating of film.

"3. The elimination of sub-renting. (A sub-renter was defined as one who, for the purpose of profit, secures film from a renter and re-rents it.)

"4. No film to be sold second-hand.

"5. Retiring of film purchased after it has been rented for a period to be decided; the returning of this used film to the manufacturers."



J. P. Chalmers, Photo

A FEW OF THE MANUFACTURERS AND RENTERS AT THE PITTSBURG CONFERENCE.

organization and the balance to be paid ninety days from date. To be in force until November 30, when the association shall meet in Chicago, after which date the amount for initiation shall be \$400. The annual dues to be \$100, payable \$25 quarterly in advance.

"That the officers of this association shall be a president, first vice-president, second vice-president, secretary and treasurer, who shall perform the usual duties appertaining to their respective offices and who shall be ex-officio the members of the executive committee, with four others, who shall manage the affairs of the association.

"That the annual meeting of this association shall be held at a time and place to be selected by the executive committee, such time to be during the last week of January of each year, at which annual meeting the officers for the ensuing year shall be elected.

"Resolved, That the executive committee be authorized to engage counsel and incur other necessary preliminary expense to complete the organization of this association and that an assessment of \$25 be paid by each member

RESUME OF PROCEEDINGS.

Saturday morning the various renting concerns began to file into the hotel and introduce themselves. This naturally took some time but was well spent. At 11:30 the first meeting was called to order, when W. H. Swanson, of Chicago, and D. MacDonald, New York, were appointed, respectively, president and secretary *pro tem*. The first business was the collating of a roll call of all present, their firms and standing. Mr. Swanson then welcomed the various delegates, gave an able and lucid address on the trials and difficulties, the good and evil points in the renting business, expressing the hope that the conference would be able to arrive at some definite policy, whereby the good could be improved and the evil eliminated. The ideas he expressed seemed to voice the sentiments of all, and after outlining the objects of the conference he made a suggestion that a committee on credentials be appointed, which was immediately acted upon. This committee at once set to work and reported favorably on the propriety of the conference. Following this a committee consisting of Messrs. Swanson, Mac-

Donald, Peckham, Miles and Clarke were appointed to interview the manufacturers, the meeting adjourning to await the report of the committee, who at once proceeded to interview the manufacturers meeting in another room.

Both sides expressed their opinions, fully reviewing the pros and cons of the situation, and a plan was adopted whereby both manufacturers and renters could in future work in harmony with mutual benefit to both. The manufacturers expressed themselves as being in full accord with the renters, and promised them their full support. Another meeting of renters was then held at 5 P. M., to receive the report of the committee. This meeting was held in private. Messrs. Swanson, MacDonald, Miles, Peckham and Clarke were appointed a committee on by-laws and constitution, to draft a form of government for the association.

At the close of the meeting the manufacturers extended an invitation to the renters to dine with them in the banquet hall, which was accepted by all the renters. And also, as representing the press, by Warren A. Patrick, of the *Show World*; L. Rubinstein, of *Views and Films*, and Alfred H. Saunders and J. P. Chalmers of the *Moving Picture World*.

After doing full justice to the good things put before them, Mr. Swanson called on the following for addresses: Messrs. Hopp, Patrick, Blackton, Klein, Barker, Smith, Kennedy, Marvin, Moore, Howell, Miles, Chalmers, Saunders, Rowland, Menser, Peckham, Rubinstein, d'Hauterives, Ullman, Selig, Carrick, Melies, Long, Laemmle, Anderson, Rock Jr., Rock Sr., and Hardin. We must not forget that the following ladies added their charms and presence to the festivities: Mrs. Gaston Melies, Mrs. Rock and Mrs. John B. Rock.

Sunday the conference assembled at 4.30 P. M., at which both manufacturers and renters were present, at which the policy as above outlined was adopted.

To Mr. Eugene Cline, of Chicago, must be accorded the honor of being the first to record his name, and payment in full of the fees of membership, followed closely by others until \$2,000 was paid into the exchequer of the association.

A Few Suggestions.

By CHAS. W. KOHL,

of the Kohl Film Renting Co., Philadelphia, Pa.

First week	\$60.00—3	customers.
Second week	40.00—3	customers.
Third week	25.00—3	customers.
Fourth week	20.00—3	customers.
Fifth week	15.00—3	customers.
Sixth week	15.00—3	customers.

\$175.00—18 customers.

Example—A fair rental:

First week	\$40.00
Second week	30.00
Third week	25.00
Fourth week	15.00
Extra	15.00

\$125.00

Dealer pays for 1,000 ft. film.. 100.00

Profit

\$25.00

With me the natural life of a film is about four weeks. After the third week the film is called old by my customers. Why?

Only nine of my customers have had it, but multiplied by the number of dealers or agencies handling the same film, the better and higher priced trade is covered. This means that the two little fellows on the same street, and in the same block, and who are my customers, can not or will not rent this film when it gets down to their price, which is \$25.00, very often not over \$20.00.

What is the result? You are compelled to turn to the out-of-town customers. Opposition or not, they have as a rule small places, run a two or three-hour show, and their price is from \$15.00 to \$20.00 a week. You are very fortunate if you can get it to run two weeks of this trade. Even here you lose perhaps two or three days on account of shipments.

Then the film is back on your hands, very often, not in very good shape. If this subject is clean you have a chance to pick-up a few dollars out of entertainments, etc. A film renter with thirty customers finds it impossible to use his films for fifteen of his customers. Then all films are not alike, some die a death on account of not being worth anything. But it remains almost to a certainty that four weeks will cover the life of a film.

What we have to do is to better our condition, and now is the time to do it. If we hesitate we are lost. The rebate plan is a good one; let the manufacturer charge a little more for his goods and rebate us after a certain period. Our charge to renters should be based on the time of issue—one, two, three and four weeks. We should bind the manufacturer not to sell to cutters; let us stick by the manufacturer and compel the manufacturer to stick by us. I will guarantee that there is not a film renter in the country who is making a dollar a day, merely accumulating a stock-of-film of doubtful value.

Solution of this situation is to return the film that has covered your circuit. How can we do this? Only by a manufacturers' rebate.

National Moving Picture Association Strenuously Urged

By RAYMOND HARVEY,

Operator, Bijou Circuit Theater, Battle Creek, Mich.

While the moving picture operators of America never considered seriously the formation of a national association, devoted exclusively to their present interests as well as to their future welfare, it is high time that such an issue be given widespread publicity among the operators, with the sole aim in view of stimulating and promoting, together with their united support and efforts, the weak pulse of such a project.

The average operator of to-day, whether working in a picture theater or a vaudeville house, has no protection whatever, with the exception of his ability, which is in very few cases known to a manager. What chance does he stand when a rival, proclaiming to understand sufficiently the details of practical operating, offers his services for less money than the manager's present operator. His chance, ninety times out of a hundred, is as small as a celluloid film motionless before a flaming arc lamp.

At this point, a question of a saving in the operator's wages is viewed by the manager as a wise, economic step, but his thoughts have never been balanced on the scales of justice to ascertain critically the true skill of his new operator.

Were this operator asked just a few searching questions in regard to different points pertaining to the proper operation and adjustment of a machine, all of which would appear seemingly simple to an operator of experience and worth, he would miserably fail.

Then, again, are you in favor of and do you advocate, from your own standpoint of view this idea of wage cutting? Are you not compelled ninety-five times out of a hundred to labor the full seven days in the week, under a high temperature, and perhaps surrounded by the most unfavorable conditions? You say yes. Then put the question of reduced wages seriously to your mind. If you are wise, your verdict will certainly be no.

Does a manager want to take the chance of having his films lost by fire or an explosion, which would probably cause a disastrous fire to his theater, or cause a wild panic, resulting in probably the loss of life, and then find himself face to face with several damage suits, all because his so-called economical management brought him an inexperienced man for less money? No wise manager would care to gamble in this way, if he were fully aware of the true circumstances in the first place.

Then the question appears as to how to detect and remedy such a dangerous and growing condition, which is by far more detrimental to the future welfare of all American operators than that of the film renters who are slashing prices. There is only one way of satisfactorily adjusting such a matter, and that is in the strong organization of all moving picture operators. A permanent scale of wages could then be effected, and each member would be required to pass a rigid examination covering in detail each and every department concerned in the operation and projection of a perfect picture, together with every other particle of knowledge tending to apply toward the safety of any theater in which they may be employed.

This examination would be similar in construction to that required of the operators in Great Britain and exactly as rigid, but would contain, in particular, far-reaching questions, dwelling upon the proper precautions, safety and fire regulations of each theater.

After an operator has succeeded in passing such an examination, he is entitled to a certificate clearly defining his true ability, experience, etc., and which would not only protect him, but would restore confidence in any manager having the slightest fear for his patrons' safety.

The organization of every worker in this line could and would be launched with very gratifying success. The result would not only be unanimously praised and supported by nearly every operator in this country, as well as reaching and satisfying the expectations of the organizers, but would, after careful investigation, be strongly approved by the manager, who is endowed with the average amount of intelligence.

It is to this end and no other that I strongly urge all the American operators to fall in line and organize. Conditions may seem satisfactory to you at the present time, but there is a future to everything, and as our vocation is practically a new one—one which has developed in amazing proportions, especially during the last two years, we must take out some sort of an insurance policy to protect the safety of our profession in time to come.

Speaking purely personally, I would heartily endorse and welcome such an association tending to elevate and advance the interests of my fellowmen.

The operators of America to-day are in need of an organization that will boost them ahead—one whose outlines will be characterized by a policy of progressiveness, whose reputation, as a peaceful association, will be looked

upon by other unions, as well as by the citizens of America, as a model, always alert to the wish of the employee as well as the employer.

The Clarostat

This is the name given to a new invention of the Pittsburgh Calcium Light Company; its object is to take the place of the rheostat on alternating current for cinematograph work. The inventor informed us that the idea of producing an instrument to be used in lieu of the rheostat occurred to him in this particular form about 1897. But not seeing the immediate need for such an article, he waited until such time that a request for it was in evidence before placing it on the market. As proof that it is not a new idea of his, he states that he took out letters patent on the following dates: September 27, 1898; September 13, 1900; February 16, 1904, and August 18, 1907. It certainly has the advantage of originality as far as dates are concerned.

The inventor claims that while it may seem strange to the average electrician the clarostat only carries 38 volts at the primary or low tension point, that is the points of contact of the carbons, using 100 to 115 volts on the high tension side.


It has a capacity of 5 kilowatts, using only $1\frac{1}{2}$ to $1\frac{1}{4}$ kilowatts, thus it can be used for three machines at once. Pulling from 13 to 15½ amps., it can be raised by changing plug to 25 amps. for long-distance projection, 60 to 150 feet from cinematograph to screen. Further advantages claimed are the great saving in current and cost of electricity, as the following figures show:

A multiple rheostat uses 5,000 kilowatts.
The clarostat uses 1,250 to 1,500 kilowatts.
Saving a maximum of 3,500 kilowatts.
Clarostat at a minimum uses 1,250 kilowatts.
Or double this amount uses 2,500 kilowatts.
A rheostat at 50 amps. uses 5,000 kilowatts.
Showing a saving at least of 2,500 kilowatts.
This per hour at 5c. rate per kilowatt, 12½¢.
This per day of 10 hours, \$1.25.
This per month of 25 days, \$31.25.
Shows the amount actually saved by the use of the clarostat at its maximum working capacity, and much more if used at its minimum.

The Wonderland Amusement Company, of Nanticoke, Pa., have struck a new idea in the way of rheostats that they are using successfully that can be made by any operator at a cost of but fifty cents, which they claim is superior to anything on the market.



The Imperial Moving Picture Company, of New York, took a series of motion pictures at the corner of Main and Center streets, New Haven, Conn., in which a donkey, a big cop, a tramp and Mr. Washington Broadwell figured. The machine was placed in front of Gerace's store in Center street and an empty barrel set up on the sidewalk near the corner. The tramp, closely pursued by the cop, ran at full speed down the street, and jumped into the barrel before the cop turned the corner. Mr. Broadwell got into the mix-up next, pouring a pail of sawdust into the barrel on top of the tramp, who was then dis-



"ARCO"
HIGH GRADE IMPORTED GERMAN
CARBONS
The new Carbon for Moving Picture Machines
Quality Unexcelled
L. E. FRORUP & CO.
Sole Importers
235 Greenwich Street, NEW YORK

Harry Davis' Film Exchange
347 Fifth Avenue, PITTSBURG, PA.

— SELLS —
Second Hand Films in First Class Shape

— RENTS —
Latest, Best & Newest Moving Pictures Made
and all the Paraphernalia.

GUARANTEE SATISFACTION

THE WILLIAM H. SWANSON & CO. HABIT
Of Having "What You Want," "When You Want It."

Has won for this, the biggest of all film renting houses its much merited reputation.

WILLIAM H. SWANSON
has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

BRANCHES ARE BEING ESTABLISHED
in a number of the largest cities throughout the United States.

OUR SOUTHERN OFFICE:
Wm. H. Swanson, District Film Manager, at New Orleans, La. Opened September 19th, Jesse C. Kelley, Manager.

NEW YORK CITY, Room 1212, 116 Nassau Street.
George F. Parker, Manager.

Look! Our New Proposition
Of renting entire outfits, consisting of choice of either Power or Edison Machines, operator and film changes, will interest all film users as it relieves our customer of all worry and responsibility. Let us do the worrying, we have expert picture men to do that for you. We assume all express charges, furnish all condensers, carbons, take care of your repairs and require from you no Film Bond.

THIS OUTFIT AND THREE CHANGES OF FILM, \$60.00
FOUR CHANGES, - - - 68 00

Swanson takes the worry off your shoulders and furnishes you with the Best Office winners. A two cent stamp will get you acquainted with him.

WM. H. SWANSON & CO.,
77-79 South Clark Street, Chicago, Ill.

CHICAGO, ILL.
N.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. have a Carload of Moving Picture Machines in stock.—F. C. MCCARAHAN, Chicago Manager, *The Billboard*.

covered by his pursuer, and arrested after a hard tussle, the crowd, including the donkey, following. This performance drew a crowd numbering hundreds, who interfered with the machine's operation, and compelled the moving picture man to waste six feet of film in two unsuccessful efforts before he succeeded in the third attempt.

A new moving picture show, called the Theater Premier, 25 Congress street, was opened on November 11 at Portsmouth, N. H.

The second of a series of three lectures by George Nor McCain on "Savage Europe," was given at Unity Hall, Hartford, Conn., last week, when Mr. McCain spoke on the Western Balkans. Colored photography, the vistagraph camera, and moving pictures, were all brought into effective use by the lecturer, who gave an interesting and instructive talk which was greatly appreciated by the large audience present.

The speaker treated of the countries of Bosnia, Herzegovina and Montenegro, the latter being the smallest independent country in the world. These three countries have a manifold interest, first as being the least known part of Europe, second as forming the frontier of the five centuries of struggle between the Christian and the Turk, and lastly, because in the time of the Caesars, this was the recruiting ground of their legions. The lecturer paid particular attention to Montenegro and presented a vivid picture of this interesting little country.

Worcester, Mass.—The moving picture machine has been found to be a necessary adjunct of the sermon. The Rev. E. G. Zellers, pastor of Spencer First Congregational Church, has announced that he will use one at all Sunday night services to illustrate his discourses.

"Thousands of moving picture-illustrated song theaters have closed their doors during the past few months," said D. J. Tasker, manager of the Lyman H. Howe Company. "Practically all of the five and ten-cent houses in Pennsylvania have been closed, and most of the houses in the lower peninsula, Ohio and other States I have visited this season are going out of business. The demand for the entertainment offered by this class of theaters was unusual, but its decline will be as its growth.

"At the close of last season, when we played Cincinnati, there were seventy five and ten-cent houses there, but when we visited that city recently only four were left. At Portsmouth, O., there were seven last February; but all have since been closed; Ironton, O., had four, but none were open on our last trip; Frostberg, Md., Cheboygan and Alpena, Mich., each had from three to five, which have gone out of business. Detroit has seven or eight left, out of about fifty.

"The film supply houses, of which there were hundreds in the country, are getting hit about as hard as the cheap theaters, and many of them have been forced out."

[We don't remember having read a more pessimistic statement than the above in a great while, and if it is done with an idea of boosting the Lyman H. Howe Company, it is the worst policy that could be adopted. We hope the press will take it with a very large lump of salt. Our information is just the other way about, and the five and ten-cent theaters are increasing instead of decreasing.—Ed.]

Arthur Boisclair, of Rochester, N. H., opened his moving picture show in McDuffee Hall November 9. He has been a singer in a male quartet of late, having sung in theaters of the Keith circuit, and at other places.

Bayonne will probably get some revenue from the theaters, nicolets and other places of public amusement. At the meeting of the Council, held November 12, the ordinance providing that all such places shall hereafter be licensed came up for action, and it was laid over until the next meeting, when, it is said, it will be passed.

The ordinance provides that theaters shall pay an annual tax to the city of \$250. No license shall be issued for less than three months, and the cost is to be proportionate. The places known as "nicolets," where exhibitions of moving pictures and illustrated songs are the attraction, also come under the ordinance, and must pay \$50 a year for a license.

Some of the councilmen were anxious until it was explained that the ordinance is not intended to affect entertainments given by churches, clubs or societies.

E. A. Schiller, president and general manager of the Bayonne Amusement Company, which owns and operates the Bayonne Theater and the new opera house, said, after he had learned

of the provisions of the ordinance, that he would appear before the Council at its meeting November 19 and protest against the amount of the license.

"The tax of \$240 on a theater for a year and \$50 on a moving picture establishment is unreasonable," said Mr. Schiller. "Why, in Hoboken and other cities which have a large and larger population than Bayonne the theaters are taxed but \$100."

* * *

Angola, Ind.—Arthur Hanselman and Arthur Saunders have purchased the Hogan Moving Picture Show, which has been running for several months past in the Masonic Block. The new proprietors gave their first entertainment to a good house. Both are well known, and will doubtless make the business a success.

Nowadays, when a press agent wants to impress the public with the enormity of the moving picture show which he is booming, he tells how many "feet of films" will be shown. A Washington paper announced that "many thousand feet of the latest motion picture films" would be used at an entertainment at the National Capital that evening. Any show that hasn't many miles of the latest may be considered a back number.

Brooklyn, N. Y., Notes

The now celebrated "moving picture" cases, which the police have made by attempting to shut such shows up on Sundays, and thereby bringing down a cloud of injunction proceedings upon Commissioner Bingham, received recently a somewhat new viewpoint from Supreme Court Justice Aspinall, who, with the other judges sitting in Special Term for the last few months, had before him several such cases. As shown in his decision, Justice Aspinall sees no more harm in a moving picture show than in a "sacred concert" on Sunday. Both are "public shows" in his mind, and both are prohibited, he holds, by the statute. The particular proceedings in which his decision is made were those of Cyrus Gale and William C. Hoage, who have a moving picture place at 511 Fulton street.

In refusing injunctions, in this class of cases, Justice Aspinall held that he has nothing to do with the law, good or bad, popular or unpopular, but to enforce it. He says:

Section 265 of the Penal Code provides: "All shooting, hunting, fishing, playing, horse racing, gaming or other public sports, exercises or shows, upon the first day of the week, and all noises disturbing the peace of the day, are prohibited."

"Whether this law is good or bad, popular or unpopular, I have nothing to do. I have, however, decided views concerning the action of the police interfering with the moving picture shows, providing, of course, that the same are good, clean and healthy, to which access may be obtained by the humble citizens for the modest sum of five cents, while theatrical representations are given each and every Sunday evening in the larger halls and theaters of this and other boroughs of the city to which access may be had for sums ranging from fifty cents to two dollars, or even more, without the slightest interference upon the part of the police. 'All public shows are prohibited on Sunday.'

"If the moving picture exhibitions are public shows, then surely the exhibitions in the larger halls are equally so, and should be governed by the same law. Why this discrimination upon the part of the police? It is un-American and unjust; but law is law. I must be governed by it and act accordingly.

"If the law is wrong or obnoxious, then repeal it; but while it remains upon the statute books the courts, at least when called upon, must be governed by it, and treat the rich and poor alike.

"The exhibition in question is undoubtedly a public show. Section 265 of the Penal Code prohibits it, and this court of equity must not interfere with the enforcement of the law. Motion denied."

* * *

George Myers, of 1028 Broadway, and Sam Myers, of 1343 Jefferson avenue, alleged proprietor and ticket taker respectively, of the moving picture show at 5815 Fifth avenue, were arrested Sunday afternoon by Detective Harris and McGowan, of the Fourth Avenue Station. Detective Harris claims that he saw six-year-old Joseph Walsh, of 435 Fifty-eighth street, go alone to the show, buy a ticket and enter the place, not attended at any time by any grown person.

John J. Walsh, a photographer and father of the boy, testified that he went with his son to the show, bought the ticket for the boy and then left him in the care of Sam Myers, intending to return soon. Detective Harris asked Magistrate Geismar if he should not arrest the elder Walsh for perjury, the detective claiming that he saw the boy buy the ticket and that neither Mr. Walsh nor any other person was with him

ESSANAY FILMS

READ THIS DESCRIPTION

...OF..

The Eleventh Hour

A Dramatic Triumph
in Effort and Story.

DESCRIPTION.

Think over the long list of feature films that have been issued and decide which have been the most successful; invariably the decision will be "pictures that have children as the leading characters."

In producing "THE ELEVENTH HOUR" we knew that something different must be made to have a child picture a success, and we have used the children in connection with this film in an entirely original way.

The story can be told in a few words. An honest Italian attending to his peanut stand is bothered by a bully, who insists on filling his pockets from the Italian's ware.

Of course, the Italian resents this; a fight ensues, in which the bully is knocked down, and in falling strikes his head against the pavement, which kills him. The Italian is arrested and torn from his wife and children, convicted of murder and sentenced to be hanged.

The poor wife seeks a pardon by going to the Governor, who absolutely refuses any aid whatever, believing the Italian guilty of willful murder. The home-coming of the mother to her children follows, and the poor woman is so overcome with grief that the children themselves are stirred to action. They leave home and start to make a final attempt to save the life of their father. They go to the Governor and beg him to give them back their dad. At last the Governor's human nature is touched and he hands a pardon to the two tots. Of course they lose no time in delivering it, and reach the jail just as the father is being led out to meet his fate.

The pardon is delivered at the eleventh hour, the father released, and a happy reunion follows.

Length, 850 ft. (about) Code, Tonic
Price, 12c per foot

And Send For Additional
Copies Over Your
Regular Order.

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

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(THE NEW LINE)

SCHOOL DAYS



**A GREAT BIG SINGING NOVELTY
AT NO EXTRA CHARGE**

Length 470 Feet

"School days" was made to go with the great Edwards' song now popular the length and breadth of the land. It tells a story of boyhood and girlhood substantially as it goes in the song, and the action is so spontaneous and natural that it is certain to make a strong appeal to everyone whose memory of school days is not altogether lost.



"School days, school days,
Dear old golden rule days,
Readin' and 'ritin' and rithmetic,
Taught to the tune of a hickory
stick.
You were my Queen in Calico,
I was your bashful barefoot bean,
And you wrote on my slate—
'I love you, Joe.'
When we were a couple of kids."

**Do you get our weekly picture post-
cards? If not send us your address.**

KALEM FILMS HAVE CARTOON TITLES

Recent Kalem Successes

Lost Mine - - - - 455 ft. His Affinity - - - - 340 ft.
Dramatic Rehearsal - - 105 " Troubles of a Tramp - 255 "
Woman Cruel Woman - 315 " The Rival Motorists - 555 "

KALEM COMPANY, Inc.

131 W. 24th STREET (Telephone 4619 Madison) NEW YORK CITY
Selling Agent, Kleine Optical Co., 52 State St., Chicago
London Agents: Urban Trading Co., 42 Rupert Street

at the time. As the detective had no corroborating witness, Mr. Walsh was not arrested.

The Myers brothers were then held for the Court of Special Sessions by Magistrate Geismar, who claimed that there was sufficient evidence in the case to warrant it going to a higher court. Two weeks ago the same moving picture show was closed by the police.

The police of the Fort Hamilton Station, who closed the moving picture show in the Golden Horn Casino, at Third avenue and Ninety-sixth street, a week ago Sunday, repeated their action again yesterday. Detectives White, Cunningham and Dowling went to the Casino to see if the law was being complied with. They thought it was not and decided to make some arrests. William Reed, aged thirty-five, of 411 Ninety-ninth street, the alleged operator of the show, and Max Sotag, one of the proprietors of the Casino, were arrested.

As they were being taken away and led out of the place, the police claim that George W. Hoch, the other proprietor, rushed out and tried to prevent the arrest. He got in the officers' way and laid hand on them, they claim. Hoch was arrested on the charge of interfering with an officer in the performance of his duty.

Notes from Chicago.

Half of the five-cent theaters in Chicago will be put out of business by the Building Department when their licenses expire unless the owners of the buildings where they are operated make changes to comply with the building ordinances.

Commissioner Downey announced his intention of enforcing the ordinance against them.

"Many of the theaters are being operated in buildings which are little short of fire-traps," he said.

Twenty-five licenses for such places were refused.

Chicago rapidly is becoming the center of the moving picture business in America. Within the last two years more than a dozen dealers in films established their offices here, and with the increase in popularity of the vaudeville and five-cent theaters there is promise of still greater activity among the dealers and manufacturers of moving picture films.

Of the dozen or more film makers in Chicago two make their own pictures. The others contract with French manufacturers for their films and then sublet them to vaudeville managers in this country. Those who make their own films have establishments that resemble the property rooms of a theater except that they are a good deal more elaborate. As each set of pictures requires a different set of costumes and scenery, the film maker must stock himself with "props" of every conceivable variety.

The two big moving picture firms that have their headquarters in Chicago, have their operators out every day with a staff of men and women—usually down and out actors and actresses—to act as models. It is the business of the models to fall out of burning buildings, rescue each other from the park lagoons, rob banks and trains, stick fly paper on the park benches and do other foolish and interesting stunts that are designed to amuse the patrons of the theaters where the moving pictures are used.

In Paris, where the moving picture industry has reached its highest development, there are regular companies of moving picture posers, who do nothing else but act in front of the film making machines. In Chicago, the dealers prefer to change their models frequently, so as to prevent the same faces from appearing too often in the pictures.

Practically all of those who pose for the moving pictures are actors. William Selig, who is said to have the largest film making plant in this country, says that it is difficult to find models who are able to pose properly for the picture machines. This is because the pictures must be made to appear as though they were taken from real life, and the trouble with most of the models is that they stop right in the middle of a scene when it is necessary for them to keep the action at its highest pitch. If it were possible to use the same set of models all the time this difficulty could be avoided, but the requirements of the business, according to those who are engaged in it, make it necessary to introduce new faces and figures into the pictures constantly.

The moving picture operators have many novel experiences. Not long ago, one of the camera men from Selig's office gathered together a staff of bloodthirsty desperadoes and went out to Oak Park for the purpose of robbing a bank. Mr. Selig previously had asked the president of the bank if he might rob it, and as the reply was favorable, the camera man, accompanied by his masked and heavily armed bandits, went out to do the job.

When they got there nearly the whole of Oak Park was out

to see the job done. Hundreds of small boys crowded around and were so curious to see what was going on that it was impossible to keep them out of the pictures. Finally they decided to wait until later in the evening, and then, after eluding the boys long enough to plant their sticks of fungo-dynamite under one of the vaults, they were just about to touch off the fuse when a half dozen policemen came running to the scene. They were called there by a woman who lived across the street from the bank and who had seen the robbers acting suspiciously. The coppers took the camera man and his models to the city lock-up, and it required the actual presence of the bank president to get them out.

A great many of the motion pictures are taken in the public parks. During the Summer time it is a favorite stunt of the film makers to photograph a hungry and ragged tramp in the act of stealing the lunch baskets of a picnic party. The efforts of the picnic party to run down the tramp afterward never fails to be amusing, because the tramp is sure to turn a sharp corner so quickly that his pursuers have neither the time to catch him nor the ability to prevent their own momentum from carrying them over the cliff into the lagoon.

Wicked Five-Cent Theatres

When the crusade against the five-cent theaters at Chicago, Ill. was vigorously waged some months ago it was believed that the objectionable features had been eliminated. And when a place of entertainment of this nature was established at Hull House it was taken as conclusive evidence that cheap amusement at once entertaining and instructive could be supplied. If the good effects of this crusade have been done away with, and if the cheap theaters have returned to their former objectionable programs, the work must be done over and the crusade must be repeated where necessary.

Perhaps it is going a little too far to class all five-cent theaters as the "devil's apothecary shops." This is a loose and general characterization which is not likely to borne out by the facts. The earnest educator who declaims so vehemently against the snares and pitfalls for children is justified in making specific charges which can be easily substantiated. It is the duty of all citizens to betray vice where it exists and to call for the suppression of all dangerous and immoral tendency where it may be found. Doubtless the authorities will gladly co-operate, as before, in regulating the cheap theaters and supervising the nature of their offerings, and it should be the easiest thing in the world to put a stop to all immoral exhibitions which through reason of the cheap price are a lure to children.

But it is neither sane nor profitable to make sweeping charges which are as applicable to the theater at Hull House as to a Woodlawn resort, much less respectable. Generalizations count for little in the matter of reform. Because one theater transcends the decencies and proprieties of life, it does not necessarily follow that the theater in the next block is a devil's apothecary shop or any part of the devil's premises. To correct abuses it is necessary to go specifically for that which is vicious and not fall back on indiscriminate condemnation. Any enterprise personally or by authority conducted by the devil, which threatens the welfare of children, can be suppressed without much difficulty.—Chicago Tribune.

Philadelphia Items

A signal victory was gained recently by merchants who object to the music furnished by proprietors of Market street cheap arcades when Judges Breyer and Kinsey handed down a concurrent decree restraining William F. Boogar from maintaining orchestras or bands or operating any musical instrument in front of his shows at 835 and 936 Market street. The decree also enjoins Boogar and his wife, who was also named in the suit, from causing crowds to assemble in front of the place so as to obstruct the sidewalk.

Lincoln L. Eyre, counsel for Boogar, had tried to effect a compromise by removing certain particularly objectionable instruments from the orchestras, but the merchants insisted on a final decision. Mr. Eyre declared that he would appeal from the decision to the Supreme Court.

THE COURT'S OPINION.

The judges in their opinion say:
"The cases before us do not require the consideration of the question as to how far the court will go in enjoining the noise incident to a legitimate business. The noises here complained of are those caused by a band stationed on the defendants' property, but playing upon a balcony solely to attract those who are passing along the street, with the avowed purpose of

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causing them to pause for a short time, and by this stop induce the passerby to become a customer of his place of amusement.

"On a thoroughfare as full of people as Market street is during the business hours the stoppage of the crowd even for a very short time would naturally result in congestion, and did so, in fact, a great many times, and as long as the cause exists will continue to do so, the consequence being that the pedestrian on such occasions has either to force his way through a dense crowd or go into the cartway to avoid the obstruction."

"A further consequence is the interference with a view of the show windows of the stores on either side of the defendant's place.

"The complainants and other neighbors also complain of the fact upon them of the constant and persistent playing of this band from 12 o'clock noon to 6 P. M., and 7:30 P. M. to 11:30 P. M. That they are annoyed and made very uncomfortable we have no doubt, the effect being produced by the fact that this playing is continuous. That which might not be annoying if heard once in a while may become intolerable and maddening if listened to hour after hour, day after day and week after week.

"We have, therefore, the blocking of the street, the interference of a view of adjoining-store windows and the serious disturbance of the comfort of those doing business in the immediate neighborhood by the noise.

"This condition is caused by the effort of the defendant to advertise his business to the multitude that pass his place so that they may be induced to become patrons of his establishments, as was conceded by the defendant. Indeed, the band is useless unless this very result is produced. It can hardly be contended that the right exists in any one to conduct his affairs that the comfort, convenience, health and interests of the public and the private citizen can be ignored absolutely and given no consideration.

"The brief of the defendant contains citations of many cases that have reference to the noises, etc.; that arise from and that are necessarily incidental to the carrying on of certain businesses, but, as has been already said, this question does not arise here.

REAL POINT AT ISSUE.

"The real inquiry is, 'How far can one, by the constant and incessant playing of a band for advertising purposes, be permitted to annoy both his neighbors and the traveler on the street?' To state the proposition is to answer it. No court of equity would permit it.

"Even so ordinarily harmless and customary a noise as the ringing of a church chime for the purpose of announcing that the hour for divine worship is approaching (than which no better excuse could be given for noise), has been enjoined in the well-known and well-reasoned case of Harrison vs. St. Mark's Church. The reasoning of that case rules this, and we need go no further, although there are many English cases which sustain the conclusion there reached.

"If this defendant has a legal right to advertise his business by a band or orchestra in continuous performance, everyone else has the same privilege. What this would lead to can readily be appreciated."

MOVING PICTURES SNAPPED IN BALLOON.

North Adams, Mass.—Leo Stevens, an aeronaut, accompanied by Mr. Frederick H. White, of New York, a photographer, made a perfect ascension from the balloon grounds November 9, in the balloon Stevens 21, of 35,000 cubic feet capacity.

She landed in New London, N. H., after a successful trip. Mr. Stevens said that this voyage was a pleasant one, and that they passed over many mountains which were white with frost and snow. For a greater part of the time the balloonists found the temperature rather cold, as they traveled quite near the earth during most of the journey.

"Just before the order 'Let go!' was given a picture machine was rigged in the basket of the airship, and it was turned around to obtain a panoramic view of the large crowd which had gathered about the park.

From Camden, N. J., we hear that Vice-Chancellor Leaming will dispose of a rule to show cause why Senator Bloomfield Minch should not reimburse Harvey Ringler and Charles Kemmerer for money they expended on a property owned by him at Bridgeton and which was leased by the plaintiffs. The rule has already been issued and restrains Senator Minch from compelling the men to vacate the building.

In the declaration it is shown that Ringler, Kemmerer and Theodore Verhley formed a partnership to operate a moving picture place. They leased a building from Senator Minch and spent about \$3,000 improving it. All went along well until Verhley dropped out. Then, in October, Senator Minch asked

to have the building vacated by Ringler and Kemmerer, and he showed a lease for one year. Then it developed that Verhey had signed the lease for one year when the two plaintiffs were under the impression that it was for four years.

While they do not claim to have a right to remain in the building, they think they should be recompensed for the money they spent on its improvement.

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FOR MOVING PICTURE THEATRES

URBAN-ECLIPSE

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We shall place upon the American market the following Urban-Eclipse subjects during the **Week of November 4-November 11, 1907**

With every passing week the name of Urban-Eclipse becomes more popular in the United States. There are two factories making Urban-Eclipse films; one in Paris, the other in London. Their product is noted for its photographic quality, and we need only to refer to such scenic films as "Victoria Falls" in Africa and comedies like the "New Sighted Cyclops" to recall several of the most striking film successes of recent times. Clean morally, historically and photographically. These films can be purchased by any rental agency or exhibitor.

King Edward on H. M. S. Breadnought
Topical 534 Feet

Launch of the British Battleship Bellerophon
Naval 477 Feet

An Anonymous Letter
Dramatic 534 Feet

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Film Review.

Biograph advertises "Wife Wanted" as their latest film. Selden, the illustrious English lawyer, once said: "Marriage is a desperate thing; the frogs in Æsop were extremely wise; they had a great mind to some water, but they would not leap into the well, because they could not get out again." This maxim, logical as it may seem, did not appeal to the hero of the Biograph's latest film story, for having just lost his fifth helpmate, he seeks another. None will blame him, though, when we say that he has been left with an interesting family of nineteen children. He reasons that there are times when Cupid needs a little help, and so solicits the aid of the press by means of a "want ad." For the first time he fully realizes the power of the press, as there appear in answer to his

advertisement, one, two, three, and then droves of females of all types and natures—the Brobdignian and Liliputian, the indigenous and exotic, the Xanthippe and Euphrosyne—each confident of his predilection. In front of his cottage flocked this herd of mulieribry like an army of Amazons about to storm a citadel. Our friend appearing, tries to reason with them, but they make for him en masse, and it would have taken the fortitude of Diomedes to defy the onslaught of this cyclonic phalanx of skirts, so he darts into the house, mounts the stairs, with the determined Pleiades at his heels. Finding escape cut off, he dives through the second-story window, followed by ground Flossie, the village belle. Onto the roof they land with a dull thud, and off they go in detour over shaded paths and greensward, with the mob madly galloping after. Slightly distancing them, he arrives at the edge of a precipitous cliff.

For a moment he stands poised on the apex, silhouetted against sapphire sky like an acroterion—but it is only for a moment, for terror fills his soul, so down he comes and is off again on the wings of Æolus. On rushes the howling horde; the vanguard reaching the edge, fearless and undaunted they leap, tumbling, bumping, tossing, rolling to the red below, and the libertine Fluffy Ruffles—now buffy ruffles, towled indeed, but with grim intent they are up and after their prey. On, on goes the victim until he reaches a most formidable handicap, a lake fully a hundred yards deep. With one leap he lands on the other side, like unto Ganymedes in the talons of Zeus. As the maidens reach the lakeside they follow his example and leap across the broad expanse of water in a most mysterious manner. The chase now leads up over a hill, through cornfields, over fences and down a lane, where the fair pursuers, from sheer exhaustion, drop one by one along the way. One, however, more resolute than the rest, comes upon an old snag that looks like "Hobson's Choice," in the roadway, and leaping on his back, gallops on, overtakes and wins the prize. Bidding her captive get up behind her, she drives back to the humble farm of the farmer. Here they are greeted by children nineteen. She: "Ah, a kindergarten." He: "Kindergarten, thunder Them's my kids." Tableau!

Williams, Brown & Earl's this week issue "The Collar'd Herring." A couple of fishermen, after bringing in a good haul, proceed to unload their boat. Two ill-clad tramps, seeing their opportunity, and after glancing at the contents, seize it and make off. The gentleman draws the attention to the robbery, and they rush after the thieves with yells of vengeance. The latter, directly they see and hear they are found out, race off like mad, and any and every person who tries to stop or hinder them, they quickly bowl over. The tramps grow in pursuit greatly grown in numbers, and the two men, turning down a narrow side street, jump on a barrow, throwing all they can lay their hands on at all who endeavor to arrest them, and jumping into a boat, row out to sea. Although the tramps do their best to keep the assailants back, using their oars as weapons of defense, the pursuers draw their boats close to theirs. They then sink boat and thieves in the deep sea and leave them to scramble out as best they can.

"Only Kids" is the latest from S. Lubin. Two boys play hooky and carry out all kinds of childish pranks. They play tricks on a blind man for which an innocent passerby gets all that is coming to him. They interfere with a spooning couple in the park, and play a trick on Charley's best girl. When they try to play a trick on an old maid's darling they meet their Waterloo, and get all that is coming to them.

Pathe Freres introduce in "The Pirate" a young man of military bearing proposing to a beautiful girl. She rejects his offers, and while he is persisting her more favored lover enters and the military-looking individual departs with a gasp. He goes to the den of a band of pirates and makes a deal whereby they are to help him get possession of the girl.

She is now seen at home alone, with two men enter with a note, which she opens and is just about to read when they throw a rope about her and carry her off. They take her to their vessel and carry her down the hold. The vessel then sails

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is this week's feature, and is a genuine Ethiopian comedy of extraordinary merit. Our new factory facilities enable us to produce subjects which set a new mark, and will be demanded by every renter throughout the country.

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SYNOPSIS OF SCENES.

The trainer's cottage—The lovers meet—The owner of the Delmar Stable and the Trainer come upon them unexpectedly—Jack is given to understand that his suit for the daughter's hand is not favored by the trainer.

The exterior of the racing stables—Jack has one horse entered in the coming race for the Windsor Cup—Delmar also has a horse entered in the same race—Jack and Delmar, by a side wager on the winner—The money is placed in the Trainer's hands—The Trainer's daughter overhears the wager—They both seek her favor—She enters the wager by giving her heart and hand in marriage to the winner.

Jack instructs his Jockey—The Jockey tries out Jack's horse—Delmar notes the time—Discovers his own horse has no chance against Jack's—Delmar bribes the stable boy to dope the horse—The Jockey overhears the plan.

The racing stables at night—The Jockey arrives in time—Delmar and the stable boy prepare to dope the horse—The Jockey stops their plans—The fight—The blow—The Jockey down and out—They hide in a deserted house—The escape.

The color room the following day—The hour for the race has arrived—The Jockeys leave for the mount—Jack's Jockey missing—Delmar triumphs—No one to ride the horse—The Jockey staggers in—The story—The villainy of Delmar exposed—The Trainer's daughter decides to ride in the Jockey's place.

The call to the post—The Girl appears dressed in Jack's colors—The mount—The parade—The going—They are off—The race—The trainer's daughter is riding for something more than victory now—The home stretch—Neck and neck with Delmar's horse—Under the wire—The Trainer's Daughter wins.
No. 6334. Code, Veenwerker. Length, 800 Feet. Class A. Price, \$120.00.

THREE AMERICAN BEAUTIES, No. 2

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The first picture is a beautiful American Beauty rose, which dissolves into a bust picture of a beautiful young American girl, which in turn dissolves into an American flag waving in the breeze. The flag dissolves into a star-covered background, the stars gradually arranging themselves and spelling "Good Night".

This is a beautiful and appropriate closing picture for any exhibition or entertainment. It is hand colored throughout and is not furnished plain.

No. 6328. Code, Veen baas. 85 Feet. Class A. Price, \$24.50.

PARSIFAL—Code, Vequant. Length 1075 Feet. No. 6045.
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MIDNIGHT RIDE OF PAUL REVERE—Code, Veenwater. Length 915 Feet. Class A. Price \$137.25.

JACK THE KISSER—Class A. Length 788 Feet. Price \$113.25.
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A RACE FOR MILLIONS—Class A. Length 975 Feet. Price \$146.25.
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THE RIVALS—Class A. Length 780 Feet. Price \$117.00.
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STAKE STRUCK—Class A. Length 788 Feet. Price \$117.75.
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NINE LIVES OF A CAT—Class A. Length 985 Feet. Price \$143.25.
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The attention of film buyers and renters is called to this list of delightful comedies, every one of them in the front rank for photographic excellence, superb acting and natural wit, with stories that need no interpreter, but tell their own tale. They are morally clean, snappy and interesting.

These films can be purchased by any rental agency or exhibitor.

The total number of feet of GAUMONT subjects for the week is 3,595 feet. ALL ARE COMEDY SUBJECTS

A Good Husband	344 Feet
Raising the Wind	367 "
A Wig Made to Order	354 "
The White Shoes; or, Looking Out for His Banknote	317 "
A Rolling Bed	340 "
The Lost Bass Drum; or, Where is Louis Grandfather and the Kitten	634 "
The Bomb	244 "
Turning the Tables	314 "
The Stolen Shoes	347 "
The Stolen Shoes	434 "
Total	3,595 "

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with its pirate crew. The lover is seen among the band, flushed with success. He passes through the groups of men, who all drink to his health, and goes down into the hold where the girl is. He endeavors to win her good graces, but she repels him and begs to be liberated; he has her at his mercy, laughs at her pleas and departs, promising, however, to return, at which time she must submit to him.

Meanwhile her favored lover discovers that the girl has been kidnapped and with a band of friends mans a vessel and starts out for the pirate ship. The scene changes, showing the pirate crew as they sight the vessel. The decks are cleared, cannons manned, and all is ready for the struggle. The rescuers come into view, and smoke belches forth as the cannons spit their fire. After a short range exchange of shot the rescuers sail into the broadside of the

bandits and the fighting ships grapple. The

rescuers, armed with cutlasses, swarm to the side of their ship and onto the decks of the enemy. A hand-to-hand conflict ensues, in which pirates and rescuers are tumbled into the water locked in struggling embrace. They swarm over the enemy's ship and cut down the men at the cannon. Running down the hatchway, the girl's lover meets the man who had kidnapped her face to face, and they fight. The rescuer draws back suddenly and pointing his pistol at the man fires.

The pirate crew disposed of, the heroic band go below where they break open the door of the hold and the lovers are locked in each other's arms.

The girl's father and mother are seen at home brooding over the loss of their daughter, when suddenly they are aroused by a noise outside, and before they can realize it

the girl and her lover, followed by the band of rescuers, come bursting into the room, where now all is joy and happiness.

Another film, "The Plank," shows a lumber merchant dispatching his messenger with a large plank to be delivered at a certain address. As he lifts the long board on his head and comes down on the cranium of his employer. He now starts off, and in endeavoring to turn a corner pushes one end of it through the window of a grocery; in making another swing he sweeps off the high hats of some gentlemen who are seated in the park, and while turning about to find out the cause of the commotion the other end sails into the face of another man. He now stops to talk to a friend, and in backing up a little bit smashes the head of a man who is standing at a window. Still he goes on his way, and in endeavoring to avoid a pedestrian he sweeps an entire stand of crockery into the gutter. Going still further, he almost collides with a man, but manages to hit an old lady. In turning out of this he falls over a nurse who is wheeling a baby in a carriage. The carriage goes over, the baby falls out and is promptly run over by an automobile and the carriage is demolished by a stage-coach. Out of this trouble he walks along a bank of a river and is annoyed by some boys; in turning to go after one of them, the other tips one end of the plank so that the other end prods a fisherman in the ribs and he goes overboard into the water. At this the plank-bearer makes off, partly to even scores with the boys and partly to avoid an arraignment for manslaughter.

"Bud" O'Brien, a big, good-natured copper-puncher, and his "gal," out for a canter, visit his old friend, Chief Lame Deer, a friendly Indian. After an exchange of presents and pleasant reminiscences, "Bud" departs with his "gal." They are not gone long when a band of hostile Indians, of which Lame Deer is the chief, come upon the scene and berate him for not taking to the war path with them, and, unable to reason with them, he dons his war bonnet and shirt and goes with them.

The next scene shows a company of United States Cavalry resting before a ranch, and "Bud's" "gal" slyly gives a letter to a soldier, to be delivered to "Bud," and serves the men with coffee. The colonel now gallops in and orders them to the saddle for a twenty-mile ride to where the Indians are stealing cattle and massacring the whites. On their ride they find "Bud" lying on the ground in delirium from an arrow in his side, sent there by the redskins. He is put in the saddle, and they gallop off.

The cavalry is seen encamped in a ravine. "Bud" is lying on the ground, attended by the surgeon. The camp is attacked, and after a fierce battle the Indians are routed. Chief Lame Deer manages to sneak in, and is about to brain "Bud" with a stone axe, when he recognizes him as his old friend and carries him out on his shoulder.

After "Bud's" complete recovery he marries the "gal" of his heart.—Lubin.

The parents of the young minister, in their New England home, are packing his trunk in readiness for his departure for the Far West. Arriving at his destination, he is hailed with great merriment and dejection by the denizens of the place. One half-drunker seems to find his first delight in annoying him. While the parson is a man of peace, he has not forgotten the athletic training in the seminary, and in

LATEST FILMS OF ALL MAKERS.

(The Latest Production Always Heads the List)

BIOGRAPH.		GOODEFELLOW.		FATHE.		URBAN-ELIPESE.	
Wife Wanted.....	848 ft.	Faith's Rewards.....	—	Hunting the Devil.....	271 ft.	King Edward.....	H. M. S. S. 34
Under the Old Apple Tree.....	378 ft.	Mixed Pickles.....	—	Electric Pile.....	272 ft.	Dreadnought.....	—
Male Laundry.....	153 ft.	Smuggling Chinese into	—	Gianna.....	912 ft.	Launch of the British Battle	—
Love Microbe.....	570 ft.	Gettng Even.....	625 ft.	Ship Halleluiah.....	427 ft.	An Anonymous Letter.....	334 ft.
Terrible Ted.....	708 ft.	The Dog and Dog.....	672 ft.	Foundations of Rome.....	215 ft.	Story of a Crime.....	538 ft.
As an Acadian Exploiter.....	715 ft.	Goldstein's Luck.....	—	The Fireman.....	293 ft.	Modern Youth.....	1082 ft.
Lea and the Beaux.....	413 ft.	A Diastrophs Flirtation.....	825 ft.	Acquaint with Happiness.....	474 ft.	Little Fegoli.....	245 ft.
Neighbors and the Doctor.....	625 ft.	Thursday in My Youth Day.....	658 ft.	File of Confessions.....	674 ft.	De Beers Diamond Mine	—
The Tired Tired.....	625 ft.	It Served Them Right.....	860 ft.	—	—	—	—
The Hypnotist's Revenge.....	1030 ft.	KALEM COMPANY (INC.).		FATHE.		URBAN-ELIPESE.	
Best Mutes' Ball.....	725 ft.	Troubles of a Monop.....	—	The Cupboard.....	459 ft.	King Edward.....	H. M. S. S. 34
Escaping Night of Their	—	School Days.....	470 ft.	The Baboon.....	393 ft.	Dreadnought.....	—
Hesmergum.....	492 ft.	Lost Mine.....	455 ft.	Enchanted Pond.....	196 ft.	Launch of the British Battle	—
Fussy Father Foot.....	153 ft.	Dramatic Rehearsal.....	105 ft.	Arship Thieves.....	246 ft.	An Anonymous Letter.....	334 ft.
The Model's Man.....	233 ft.	Woman Cruel Woman.....	315 ft.	The Plank.....	229 ft.	Story of a Crime.....	538 ft.
Dolls in Dreamland.....	752 ft.	His Affinity.....	—	Little Conjurer.....	1082 ft.	Picture House Britany.....	314 ft.
EDISON.		The Gold Brick.....	705 ft.	All Babas and the 40 Thieves.....	246 ft.	(Kimberly, S. A.).....	387 ft.
The Trainer's Daughter.....	800 ft.	It Was Mother-in-Law.....	160 ft.	The Pirates.....	541 ft.	Pictureque Wales.....	900 ft.
Three American Beauties.....	85 ft.	Nathan Lane.....	750 ft.	Inexhaustible Barrel.....	295 ft.	State of Texas in North	—
Paul Revere's Ride.....	915 ft.	Red Man's Way.....	680 ft.	Chemist's Mistake.....	262 ft.	Wales.....	867 ft.
Jack the Kisser.....	755 ft.	Chinese Sate Smuggling.....	630 ft.	Popper's Fiasco.....	377 ft.	Farmer Giles' Geese.....	247 ft.
A Race for Millions.....	785 ft.	Amateur Detective.....	632 ft.	Mysterious Boudoir.....	246 ft.	Crased by a Fad.....	287 ft.
The Rivals.....	780 ft.	Nature Fakers.....	490 ft.	Inkeeper and Wife.....	377 ft.	Robber's Robbery.....	254 ft.
Sage Struck.....	955 ft.	Wooing of Miles.....	720 ft.	Artistic Woodcarver.....	311 ft.	Slavery by Circumstance.....	474 ft.
Nine Lives of a Cat.....	955 ft.	Reggy's Camping Party.....	705 ft.	Enter at Stay.....	656 ft.	Slaves O' the Chumion.....	450 ft.
Jamestown Exposition.....	350 ft.	One Night at the Washng.....	595 ft.	A Quiet Hotel.....	344 ft.	The Foster Cabby.....	640 ft.
Lost in the Alps.....	830 ft.	The Wife Agent.....	760 ft.	Burgary by Motor.....	426 ft.	Madame Goes Shopping.....	274 ft.
Panama Canal Scenes and	—	The Sea Wolf.....	655 ft.	First Big Ride.....	344 ft.	Madame Goes Shopping.....	274 ft.
Incidents.....	1355 ft.	The Parson's Picnic.....	670 ft.	Pleasant Thoughts.....	213 ft.	Madame Goes Shopping.....	274 ft.
Daniel Boone; or Pioneer	—	On a Tenderfoot.....	850 ft.	My Mother-in-Law.....	311 ft.	Madame Goes Shopping.....	274 ft.
Days in America.....	1000 ft.	Od for the Day.....	750 ft.	Red Riding Hood.....	328 ft.	Madame Goes Shopping.....	274 ft.
Teddy Bear.....	935 ft.	The Pony Express Rider.....	880 ft.	Making Love to the Coal	—	Madame Goes Shopping.....	274 ft.
ESSANAY.		The Gentleman Farmer.....	720 ft.	Man's Wife.....	328 ft.	Madame Goes Shopping.....	274 ft.
The Eleventh Hour.....	850 ft.	LUBIN.		Do Average His Master.....	246 ft.	Madame Goes Shopping.....	274 ft.
Unveiling McKinley Memor	—	Game Brown Saw the Baseball	—	Unpleasant Legacy.....	410 ft.	Madame Goes Shopping.....	274 ft.
lal.....	1000 ft.	Neighbors Who Borrow.....	493 ft.	An Crime.....	410 ft.	Madame Goes Shopping.....	274 ft.
Hey, There! Look Out!.....	400 ft.	Harbor Pirates.....	695 ft.	Tommy in Society.....	160 ft.	Madame Goes Shopping.....	274 ft.
99 in the Shade.....	770 ft.	The Lost Collar Button.....	360 ft.	The Cigar Box.....	295 ft.	Madame Goes Shopping.....	274 ft.
The Vagabond.....	790 ft.	The Foundling.....	828 ft.	West Africa.....	196 ft.	Madame Goes Shopping.....	274 ft.
A Free Lunch.....	—	Moses Sells a Collar Button.....	155 ft.	Clever Tailor.....	213 ft.	Madame Goes Shopping.....	274 ft.
The Dancing King.....	387 ft.	The New Apprentice.....	530 ft.	Naples to Venus.....	557 ft.	Madame Goes Shopping.....	274 ft.
Life of a Bootblack.....	726 ft.	Grandpa's Vacation.....	690 ft.	Save the Pieces.....	328 ft.	Madame Goes Shopping.....	274 ft.
Mr. Inquisitive.....	590 ft.	The Actor Anns the Board	—	West Africa.....	196 ft.	Madame Goes Shopping.....	274 ft.
Slow But Sure.....	647 ft.	ers.....	210 ft.	Easter Eggs.....	246 ft.	Madame Goes Shopping.....	274 ft.
As Awful Sights.....	683 ft.	A Misunderstanding.....	565 ft.	THEO. FATHE.		VITAGRAPH.	
GAUMONT.		Gypsy's Revenge.....	900 ft.	T. P.—PARIS.	—	The Despatch Bear.....	725 ft.
A Good Husband.....	344 ft.	MELIES.		Brain Storm.....	517 ft.	A Fish Story.....	450 ft.
Raising the Wind.....	367 ft.	Good Gue Sticks.....	311 ft.	Who One the Other.....	517 ft.	A Crazy Quilt.....	300 ft.
A Wig Made to Order.....	347 ft.	Seck and Thou Shalt Find.....	88 ft.	Unlucky Substitution.....	517 ft.	The Twin Brother's Joke.....	600 ft.
The White Shoes; or, Look	—	Trouble Through Window.....	88 ft.	The Blacksmith's Strike.....	1067 ft.	A Little Hero.....	200 ft.
ing for His Banknote.....	317 ft.	Sightseeing Through Wis	—	Too Many Children.....	734 ft.	The Kitcher Maid's Dream.....	400 ft.
A Rolling Ball.....	340 ft.	key.....	353 ft.	Governess Wanted.....	517 ft.	The Velled Beauty.....	600 ft.
The Lost Bass Drum; or,	—	Gypsy's Revenge.....	900 ft.	Cream-Eating Contest.....	111 ft.	The Velled Beauty.....	600 ft.
Where Is That Louist.....	534 ft.	MELIES.		Non-Commissioned Officers	—	The Kitcher Maid's Dream.....	400 ft.
Gran, ather and the Kitten.....	244 ft.	Good Gue Sticks.....	311 ft.	Honor.....	800 ft.	The Velled Beauty.....	600 ft.
The Bomb.....	314 ft.	Seck and Thou Shalt Find.....	88 ft.	Interesting Reading.....	184 ft.	The Velled Beauty.....	600 ft.
Turning the Tables.....	367 ft.	Sightseeing Through Wis	—	Clever Detective.....	700 ft.	The Velled Beauty.....	600 ft.
The Stolen Shoes.....	434 ft.	Shakespeare Writing Julius	—	SELIG.		The Kitcher Maid's Dream.....	400 ft.
The Adventures of a Bath	—	Caesar.....	344 ft.	Wooing and Wedding of a	—	The Kitcher Maid's Dream.....	400 ft.
Chair.....	560 ft.	Santalin Prince.....	570 ft.	Coon.....	665 ft.	Serving a Summons.....	190 ft.
The Inventor-Minded Professor.....	504 ft.	A Story of Eggs.....	192 ft.	Widow's Tears.....	645 ft.	Soldier's Jealousy.....	200 ft.
Onions Make People Weep.....	464 ft.	Chop-Fr. Festival.....	570 ft.	A Southern Romance.....	590 ft.	Dr. Meg and the Wonder	—
The Irresistible Piano.....	437 ft.	Isesued.....	460 ft.	Mishaps of a Baby Carrier.....	600 ft.	Little Meg and the Wonder	—
The Athletic Dude.....	500 ft.	Brewing Cabinet.....	376 ft.	Who One the Other.....	517 ft.	Too Devoted Wife.....	375 ft.
Floor Polisher.....	427 ft.	A New Death Penalty.....	400 ft.	Motoring Under Difficulties.....	450 ft.	Sham Sworn Swallower.....	350 ft.
The Thieving Umbrella.....	407 ft.	Dr. Meg and the Wonder.....	427 ft.	Life for a Life.....	755 ft.	Critic of an Illustration.....	250 ft.
Towed by an Automobile.....	474 ft.	Robert Macaire & Bertrand.....	1060 ft.	All's Well that Ends Well.....	600 ft.	Modern Don Juan.....	375 ft.
Who Has Stolen My Bicycle?.....	274 ft.	Tunneling the English Chan	—	Where Is My Undergar.....	835 ft.	Critic of an Illustration.....	250 ft.
The Glue.....	467 ft.	Under the Seas.....	930 ft.	Motoring Under Difficulties.....	450 ft.	Mischievous Girls.....	250 ft.
A Four-Year-Old Heroine.....	427 ft.	The Mischievous Sketch.....	243 ft.	Wetted.....	709 ft.	A Sailor Girl.....	125 ft.
An Episode of the Paris Com	—	MILES BROS.		The Masher.....	440 ft.	Just in Time.....	540 ft.
Volunteer.....	310 ft.	The Bandanier.....	585 ft.	One of the Finest.....	535 ft.	Wild Animal.....	650 ft.
Naval Maneuvers.....	567 ft.	Petiteot Regiment.....	785 ft.	The Bandis King.....	1000 ft.	The Poet's Babies.....	375 ft.
Jealousy Punished.....	384 ft.	Babes in the Woods.....	378 ft.	SOCIETY ITALIAN CINES.		Bertie's Love-Letter.....	276 ft.
Smoke without Fire.....	257 ft.	Was.....	867 ft.	Venetian Baker.....	765 ft.	—	—
Asking His Wife.....	724 ft.	For a Woman's Sake.....	457 ft.	Watchmaker's Secret.....	772 ft.	—	—
Returning Good.....	474 ft.	His First Popper.....	255 ft.	In the Dreamland.....	387 ft.	—	—
Late for His Wedding.....	384 ft.	Invalid's Adventure.....	—	Where Is My Undergar.....	835 ft.	—	—
Sadness Goes Shopping.....	237 ft.	Babes in the Woods.....	378 ft.	Monk's Vengeance.....	204 ft.	—	—
The Good Wife.....	237 ft.	MILES BROS.		St. Chicken.....	272 ft.	—	—
The Motorcycle.....	247 ft.	Babes in the Woods.....	378 ft.	Modern Samson.....	520 ft.	—	—
A Modern Mother.....	384 ft.	MILES BROS.		SOCIETY ITALIAN CINES.		ACTOGRAPH CO.	
After the Fancy Dress Ball.....	360 ft.	Was.....	867 ft.	Venetian Baker.....	765 ft.	Presentation of Firemen's	—
The Magnificent Man.....	384 ft.	For a Woman's Sake.....	457 ft.	Watchmaker's Secret.....	772 ft.	Bravery Medals by Mayo	—
The Helmet.....	380 ft.	His First Popper.....	255 ft.	In the Dreamland.....	387 ft.	—	—
Looking at a Balloon.....	324 ft.	Invalid's Adventure.....	—	Where Is My Undergar.....	835 ft.	Mystic Shriners at Dream	—
The Dummy.....	324 ft.	Babes in the Woods.....	378 ft.	Monk's Vengeance.....	204 ft.	—	—
Spring Gardening.....	280 ft.	MILES BROS.		St. Chicken.....	272 ft.	Hunting in Canada.....	600 ft.

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Announcement

**TO ALL FILM EXCHANGES IN UNITED STATES
and CANADA :**

An adjourned convention will be held in Chicago, Ill.,

NOVEMBER 30th, 1907

At the

Grand Pacific Hotel

Session called at 9:30 A. M., for the purpose of electing executive officers, perfecting the organization and adopting rules, by-laws and permitting those eligible to join the permanent organization. All film exchanges are requested to be represented.

Representatives must have full Power to Act for their Concerns as well as to Pay their Initiation. Exchanges to be Represented should notify the Chairman by Wire to insure hotel accommodations.

Vitally important that every film exchange desiring membership be represented at this convention

United Film Service Protective Association

WM. H. SWANSON, Temporary Chairman, 79 S. Clark St., CHICAGO, ILL.

D. MacDONALD, Temporary Secretary, care Miles Bros., NEW YORK CITY

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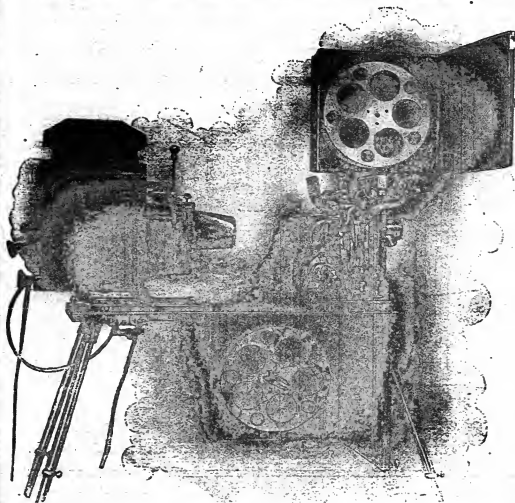
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November 30, 1907

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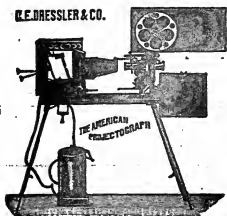
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Editorial.

Pirating of Films

Now that the question of duping is on the way to be fully settled by the U. F. S. P. A., we would like to call attention to the paucity of ideas on the part of a well-known manufacturer. Our attention has been called to the fact that three films of recent date, produced by a reputable firm, have been bodily stolen as regards the ideas, acting and staging, the only alteration being the titles, but even these are so much like the originals that many in the business think it is the new firm that is pirating. This is not the case, it is the old-established one that is doing so, according to advices received. The only remedy is for the importers to widely advertise such iniquitous and despicable practices on the part of their opponents. A well-known American production has been treated in like manner. Film renters are urged not to buy or exhibit such piracies. Americans love honest play and show their appreciation of it, and if they reject knavish tricks the pirate of ideas would soon be driven to the

wall. A letter in our correspondence columns may assist those who lack ideas?

The Operator's Association

Now that associations are in the air, and referring to the article by Raymond Harvey in last week's issue, would it not be well for the operators to get the habit? If any body of men need organizing, certainly the operators do. Their interests are more precarious than either the manufacturer or renter, and they are at the mercy of their employers. While in Pittsburg an insurance superintendent of the Middle West was attracted by the badges of the delegates and asked us for information, then introduced himself and we had a very interesting conversation about the present and future outlook of the moving picture industry, its effect upon the insurance rates and the quality of men engaged therein. In the course of conversation he informed us that not fifteen miles from the Fort Pitt Hotel he had to visit a nickelodeon and saw there the operator's booth *made with paper lining*, and the operator was the proprietor's son, of the *mature age of fifteen years!* He asked what we thought of that, and our reply was "Close it up." He further stated that the film was running into an open basket, and there was no fireproof magazine on the machine. He argued that if everything was made fully fireproof anyone could run the machine as far as he and the fire underwriters were concerned. By all means let us have all the improvement possible, but let us also have an intelligent man in charge of these appliances, and the only way to secure this is through a strong organization of men who know what they want and how to get it.

The Electrical Workers' Union have thrown out the delegates of the operators, and the Calcium Light Workers' Union don't want them, so what are they going to do?

We have letters from all over the country urging an association, and all are willing to join when one is started, and if the operators would organize they would soon be able to demand recognition in the parliament of labor unions.

Wanted, an organizer who will take upon himself the initiative to form an incorporated society of cinematograph operators. Who will set the ball rolling? We will give a goodly list of names to start the society.

The United Film Service Protection Association

We take it that every film renter in the States by this time has received notice (copies of which we publish elsewhere) and have made up their minds to fall in line by joining the association. It is incumbent for every man in the business to be present at Chicago on December 14. We have given full reports of all that transpired at Pittsburg, and if after reading anyone is short-sighted enough to hold aloof from organization and representation the fault is his and let him not blame anyone but himself if in the future he finds it hard to gain admittance into the ranks of the U. F. S. P. A. Time is very short, and if your wire or letter of acceptance of the platform of the association has not been sent, do not delay any longer, but send to W. H. Swanson, 79 Clark street, Chicago, *before the 30th of this month.* After this date it will be too late to join on the \$200 initiation. Remember the date of meeting,

December 14, 1907.

at the Grand Pacific Hotel, Chicago, Ill.

Notice.**UNITED FILM SERVICE PROTECTIVE ASSOCIATION.**

The Committee on Organization and By-Laws:

Wm. H. Swanson (Chairman), of Wm. H. Swanson & Co., Chicago.

D. McDonald, of Miles Bros., New York and San Francisco.

James B. Clark, of the Pittsburg Calcium Light and Film Company.

C. H. Peckham, of the Cleveland Film Renting Exchange.

Chas. J. Strong, of the Detroit Film Exchange.

F. C. Aiken, of the Theater Film Service Company, Chicago.

A. D. Flintom, of the Yale Film Renting Company, Kansas City.

Application for membership received on or before November 28 and accompanied by half of the initiation fee (\$100.00) will be acted on by the Committee on Credentials so that, if accepted, they may have a voice in the adoption of by-laws and the election of officers at the coming meeting at Chicago, notice of which is enclosed.

It is probable that at the meeting the initiation fee will be increased.

Address all applications to the chairman of the committee and make all checks payable to the United Film Protective Association.

Wm. H. SWANSON,
Temporary Chairman,
79 Clark Street.

Letters and telegrams received by the temporary chairman of the United Film Service Protective Association, written by New York members, ask a postponement of the next meeting from November 30 to December 14. There are various reasons for this desire, chief among them being the practical impossibility of formulating a carefully digested set of by-laws to be passed upon by the entire committee and competent counsel. The Chicago members held a meeting last evening to discuss this question, and followed the wishes of the Eastern members.

This is a somewhat complex matter to handle, as it is impossible to obtain a formal expression of sentiment from all of the members in time, and it was decided to take the following method: In order to comply with the action of the convention at Pittsburg, a meeting will be held in the office of the Kleine Optical Company at 4 P. M., Saturday, November 30, which will be attended by all of the Chicago members and any others that wish to come; this meeting will be formally declared open, and thereupon the Chicago members of the association pledge themselves to adjourn the meeting to meet in Chicago December 14, 9 A. M., and to take up no other business at the meeting of November 30.

Your application and one-half the membership fee, if not already paid, should be in the hands of the temporary chairman as soon as possible; also state how many persons will be in your party.

Respectfully,

Wm. H. SWANSON, Temporary Chairman,
UNITED FILM SERVICE PROTECTIVE ASSN.

The time December 14, 1907

The Place Grand Pacific Hotel, Chicago.



WM. H. SWANSON,
Chairman pro tem
United Film Service Protective Association.

William H. Swanson, whose portrait we present this week, is one of the pioneers in the film rental business. Previous to this he was associated with the Selig Polyscope Company, and with Geo. K. Spoor, both of Chicago and in the early days of the moving picture he traveled the country at the head of his own show. He is now the head of one of the strongest film rental and supply houses in Chicago and is in a position to fully comprehend the urgency and aims of the United Film Service Protective Association. It was largely through his activity in bringing to a focus the preliminary conference that he was elected temporary chairman, and as he has worked laboriously and unselfishly for the good of the association it is to be hoped that he will be closely identified with its permanent organization.

Correspondence.

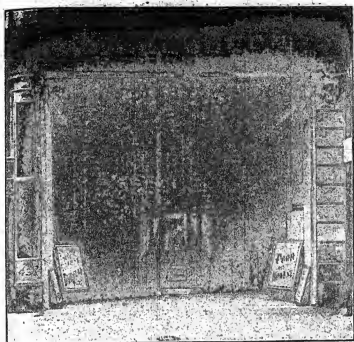
SAN DIEGO, CAL., November 7, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Can you give me the addresses of several leading firms who compose the moving picture plays at hire the actors, in America and in Paris? I have some good ideas occasionally that I would like to impart to these firms, providing they will pay me for them, or can write out a play for them to act. Send me your paper and mark the firms you advise me to write to, send who have a staff of good comic actors in their employ.

Yours truly,

F. A. BINNETT



The First Neckelodeon In The States

It was our privilege when in Pittsburg to call on the Harry Davis Film Exchange, and we gleaned the information that Mr. Harris, the manager, opened the first known five-cent theater. We give herewith exterior and interior views of the same.

We learn that this concern has fifteen places situated in Pittsburg (and if all the others compare with those visited here, they are indeed magnificent palaces of entertainment), Philadelphia, Dayton, O., Cleveland, Rochester, Buffalo and Allegheny.

We learn that there are from twenty to twenty-five employees in each house, that an average of 15½ hours comprises the time they are open. The employees are divided into two shifts of approximately eight hours each.

Each employee is furnished with a tasteful uniform, made in the firm's own tailoring establishment in Pittsburg.

Harry Davis well knows how to cater to the public, and also how to treat and retain employees.

A local newspaper says: "In 1905, Harry Davis acquired a 99-year lease on the entire block on Smithfield street, from Fifth avenue to Diamond, Pittsburg, Pa. There was one store in the block, the annual rental of which was placed at \$10,000. In June, 1905, Mr. Davis and his general manager, John P. Harris, started the gossips by opening in that store the first theater in America devoted to moving pictures exclusively. The first show was in the nature of an experiment, without music, song or other accessories, and the presentation consisted of only 500 feet of film. The people of Pittsburg came and saw, and capitulated. An idea of the success met with can be gleaned from the fact that within two months a new front was put in at a cost of \$7,000. This was really the origin of the movement which has spread to the corners of the civilized globe. Mr. Davis elaborated his show, and then gobbled up choice locations in Pittsburg and other cities at the launching of similar enterprises. He has four in Philadelphia. In Rochester, N. Y., he has one which is considered the best in America, and another in Buffalo, at the corner of Main and Niagara streets. He is also represented in Toledo, and in Cleveland has a most elaborate one adjoining the Euclid Avenue Opera House. It is hardly to be presumed, however, that Mr. Davis himself realized what a momentous branch of the amusement industry he had launched. It is said that he is paying in the neighborhood of \$70,000 per year for the three stores in Philadelphia, converted into moving picture places.



From Pittsburg we learn that daily matinees with motion pictures will be a feature of a ten days' evangelistic campaign, beginning on Saturday, November 30, to be held in No. 1 headquarters of the Salvation Army, Penn avenue and Seventh street. All arrangements for the meetings are under the direction of Staff Captain William Trevitt and Major William Andrews. It was decided to hold the meetings in the afternoon owing to the fact that there were more people on the streets at that time of day, and more people will be attracted. These short campaigns have become very popular during the last year and were inaugurated by the Salvation Army.

* * *

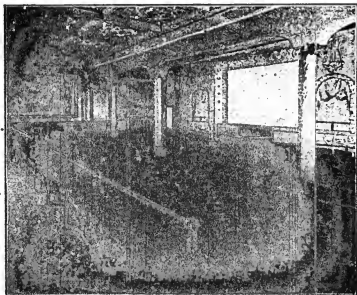
Deals now pending which will be closed within the next day or two will assure to Springfield, Mass., a new high-class amusement enterprise. O. T. Crawford, the Western amusement manager, with headquarters in St. Louis, has completed a lease for a building on South Sixth street, occupied by the Orpheum Theater. The place will be re-named the Lyceum. The style of entertainment will be changed entirely and the departure will be a radical one. It is called by Mr. Crawford, "Dramas on Canvas." The house has been given a thorough going over and the opening date has been set for November 30. Efforts have been made before to interest Mr. Crawford in Springfield amusements, but hitherto without success. The Lyceum will be operated in conjunction with a chain of fifty similar places reaching from Chicago to El Paso, Texas, under the same management.

"The style of entertainment which we shall give at the new Lyceum will make a hit in Springfield," said A. S. Kane, Mr. Crawford's representative. "All we ask is a hearing or a seeing. We are not fearful of the verdict when the public sees what we have to offer. The Lyceum will be conducted on a high plane, appealing to the most refined. Nothing offensive in performance or conduct in the place will be permitted."

* * *

Chief Kohler, Cleveland, Ohio, has issued orders that may result in the closing of all moving picture shows on Sunday. The managers of several of the large theaters and over fifty smaller ones were notified that the police department would not permit special acts of any kind in connection with Sunday moving pictures. Kohler bitterly scored the "sensational" and "suggestive" pictures that he says have been shown in order to attract audiences.

"Hundreds of children have witnessed crimes performed through the medium of moving pictures placed on exhibition by mercenary managers," declared Kohler. "Pictures dealing with home life have also been shown that were a menace to public



INT. VIEW OF FIRST NICKELODEON IN THE STATES.

ESSANAY FILMS

READ THIS DESCRIPTION

...OF...

The Eleventh Hour

A Dramatic Triumph
in Effort and Story.

DESCRIPTION.

Think over the long list of feature films that have been issued and decide which have been the most successful; invariably the decision will be "pictures that have children as the leading characters."

In producing "THE ELEVENTH HOUR" we knew that something different must be made to have a child picture a success, and we have used the children in connection with this film in an entirely original way.

The story can be told in a few words. An honest Italian attending to his peanut stand is bothered by a bully, who insists on filling his pockets from the Italian's ware. Of course, the Italian resents this; a fight ensues, in which the bully is knocked down, and in falling strikes his head against the pavement, which kills him. The Italian is arrested and torn from his wife and children, convicted of murder and sentenced to be hanged. The poor wife seeks a pardon by going to the Governor, who absolutely refuses any aid whatever, believing the Italian guilty of willful murder. The home-coming of the mother to her children follows, and the poor woman is so overcome with grief that the children themselves are stirred to action. They leave home and start to make a final attempt to save the life of their father. They go to the Governor and beg him to give them back their dad. At last the Governor's human nature is touched and he hands a pardon to the two tots. Of course they lose no time in delivering it, and reach the jail just as the father is being led out to meet his fate.

The pardon is delivered at the eleventh hour, the father released, and a happy reunion follows.

Length, 850 ft. (about) Code, Tonic
Price, 12c per foot

And Send For Additional
Copies Over Your
Regular Order.

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

morals. If the managers of these moving picture shows persist in giving such exhibitions I will ask for legislation to drive them out of business.

"While the theatrical and dramatic law doesn't cover moving picture shows, if the managers persist in taking advantage of technicalities, I will resort to every law that I can take advantage of in closing them up. The managers of these places have brought matters to a point where they will be forced to comply with the law."

A squad of detectives and patrolmen will be detailed Sunday to visit the moving picture shows. If pictures are placed on exhibition that are sensational the manager of the place will be arrested. Policemen who visited the exhibitions last Sunday reported that they found a majority of the amusement places had regular vaudeville programs.

The managers of the shows claim that the special acts are exhibitions of "art" and "skill" and do not come under the ban of any State or municipal law. If the managers are brought into court they will be charged with violating the State labor law. The police say that the manual labor of collecting tickets, keeping the heating apparatus going, and ushering will form the basis of the complaints.

"The so-called legitimate theaters are kept closed on Sunday, and I fail to find any reason why the managers of moving picture shows should be allowed to introduce 'vaudeville,'" said Kohler. "For a time the orders to dispense with all sensational pictures were obeyed. But they are no longer so well behaved. They have gradually added various acts until the moving picture part of the program is simply a blind. 'Show anything in order to get the crowds,' has been the spirit of the managers."

The glories of Broadway, Owatonna, Minn., are not entirely departed, for the Lyric moving picture theater is to be reopened this time under local management. Messrs. R. T. Woodward and H. C. Burgan will reopen the Lyric and conduct it evenings only. The venture should prove successful under such management and conditions. Mr. Woodward has had considerable experience with moving picture exhibitions and will supervise the performance.

Janesville, Wis., also boasts of the five-cent theater craze. This takes form in parties of young people, and many older ones, witnessing the moving pictures at the two five-cent theaters on Monday and Thursday nights. It has become quite a fad to invite friends for a "theater party" and then serve a tempting luncheon afterwards.

Philadelphia.—As yet no agreement has been reached between the Market street merchants and the proprietors of the moving picture show places as to the playing of music in front of the latter's places of amusement. An agreement will be made, it is expected, by which William G. Boogar, who was restrained by order of the Court, and others may use the bands and orchestras after 6 o'clock.

Channing Eastburn, president of the Market Street Merchants' Protective Association, which prosecuted the case against Boogar, in explaining the necessity of a compromise, said:

"Judge Bregy's decision prevents Boogar from having music at any time, whereas the merchants have no objection to his band playing after 6 o'clock in the evening. The merchants have no desire to impose a hardship, even though we are within our legal rights.

"We, therefore, expect to get all the moving picture proprietors to agree to accept an absolute decree against music during business hours, provided they may have the bands in the evening. This agreement will make it necessary to fight Boogar out in the higher courts, and will obviate the institution of suits against the showmen if they should decide to ignore the decision in the test case against Boogar."

Elizabeth, N. J.—A robbery was committed here Saturday, the 16th, when the moving picture machine in the new Bijou Theater at 41 Broad street was carried off by thieves. The Bijou is in the heart of the business section and only a short distance from the Lyceum Theater. The machine was valued at \$200. The managers of the theater are O'Hara & Martin.

John Walters, 32 years old, of 8748 Eighteenth avenue, Brooklyn, N. Y., a stereopticon operator employed in a moving picture establishment on Surf avenue, was in the Coney Island Court on a charge of grand larceny brought by his employer. In the complaint it is alleged that Walters took a moving picture machine belonging to his employer and substituted one of his own, an old one and not of the same value as the other. He was held in \$1,000 bail for examination.

From Norfolk, Va., a correspondent says:

Wednesday afternoon an informal ceremony will take place in the battleship Virginia, in the Norfolk Navy Yard, when a combination reflectoscope and moving picture machine will be presented to the crew of the warship. The money for the purchase of this instrument, costing \$300, which will provide much pleasure to the boys in blue on their long tour around the Cape to the Pacific Coast this Winter, was raised by Mrs. J. Taylor Ellyson, of Richmond. The idea of presenting a warship crew with such a machine originated with Chaplain George E. T. Stevenson, of the Virginia, who, recognizing the dull, monotonous life of the sailor, desired that something should be done to give them entertainment and at the same time instruction, particularly on the long voyage which is soon to be made. The reflectoscope which has been selected is a machine recently invented. One of the advantages which it possesses is that pictures contained in books or magazines may be instantly projected without injury to the book or binding, any of which will appear on the screen in their true form and color. Material such as postal cards, photographs, drawings, maps, reading matter and all small objects of any name and nature may be shown. Real flower prints and mounted objects such as crabs, starfish and similar things can be made to appear with startling reality. The possibilities of such a machine are practically unlimited, as the material used can be easily and cheaply obtained. In connection with the reflectoscope a moving picture machine will be presented also, so combined with the reflectoscope that the operator can quickly change from one form of projection to another and thus vary the entertainment. Both machines have been made rust-proof and are finished in the best approved style, and supplied with all necessary attachments for the convenience of the operator. The moving picture machine has been equipped with nine picture subjects, put up in several reels, making in all 3,441 feet of pictures. These were selected by Mrs. Ellyson and Chaplain Stevenson during a recent trip to New York, and the subjects purchased are among the latest and most popular on the market. A number of slides were also bought, but it is the intention of Chaplain Stevenson to illustrate his lectures with postal cards, of which he has a choice supply, and other attractive material rather than by expensive slides. A sum of money from the fund will be given him to add to the supply of pictures already on hand, when needed. The Virginia will be the only ship in the fleet with such a complete outfit, and only two others have simply the reflectoscope. This handsome gift will be installed at a cost of upwards of eight hundred dollars, and is intended as a fitting recognition of the faithful services of the men (not the officers) who compose the crew of the Virginia.

A FORM OF ADVERTISEMENT.

There are moving pictures, and moving pictures, pictures that move, and pictures that wiggle; pictures that are clean-cut, pictures that are as natural as life and pictures that make one sick for a week; in fact, no end of pictures and their counterfeits; but there is but one real picture show now before the public, namely, ————. They are pioneers in the business and are giving the public the worth of their money. Faithful to every promise, presenting the newest, up-to-date subjects, all new at each vine and the price within the reach of all. Never a mind about the other fellows. ———— pictures are the thing when it comes to all-around satisfaction. At ————, 1907.

Mr. Louis Scott, of West Main street, Lexington, Ky., one of the nominees on the Republican ticket, remarked, that he has now many show houses opening there, from one cent to twenty-five cents admission, and so many saloon men going into the business, they must think the prohibition wave is going to wipe them out of existence.

Stamford, Conn.—A moving picture establishment in Pacific street, near State, was burned out. There were a small number of people in the place at the time, and some excitement was occasioned. No one was hurt. The fire started about the picture machine, which is said to have had no automatic shutter, to prevent possible fire. It spread quickly, but it did not gain any great hold on the building. The firemen put it out with chemicals.

York, Pa., November 23.—There was so much realism in a moving picture exhibition of "The Fire Alarm" in the Dreamland Theater here last night that the audience took to its heels. The realism cost the company several hundred dollars and James Arnold, operator of the picture machine, was painfully burned. The audience gazed enraptured as pictured fire apparatus clattered across the canvas to the accompaniment of clanging stage bells and pounding stage hoofs. They saw the flames burst from the picture house and then there was a flash as the film

OUR SUCCESS IS THE RESULT OF
FURNISHING THE BEST

FILMS

in America. If you doubt this statement, try our new quality service and be convinced. As a money getter it is unequalled. Everything for the moving picture show carried in stock at Main Exchanges and Branches ready for prompt shipment.

WE GUARANTEE TO NEVER REPEAT
Special price on Opera Chairs. Fahe's Life of Christ, 314 feet, hand colored. Try it. Be surprised.

O. T. CRAWFORD FILM EXCHANGE CO.
Gayety Theatre Building, St. Louis, Mo.

EBERHARD SCHNEIDER'S "MIROR VITAE"

The Machine with 100 Features

Flickers, Steady, Safe and Handy
FINEST IN THE WORLD.



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in Machinery, Films and Slides,
Cameras, Perforators, Printers,
Lenses, Film Rental and all Sup-
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Films and Machines
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Edison's Kinetoscopes

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Are You Satisfied?
with Your Service?

We are one of the pioneers in the film rental business and our customers stay with us. Increased facilities place us in a position to give equal satisfaction to a few more. Write, stating your wants.

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Local and Long Distance Telephone Exclusive Selling Agents for
Central 4401 The Vitasecpe

"ARCO"
HIGH GRADE IMPORTED GERMAN
CARBONS
The new Carbon for Moving Picture Machines
Quality Unexcelled
L. E. FRORUP & CO.
Sole Importers
235 Greenwich Street, NEW YORK

Harry Davis' Film Exchange
347 Fifth Avenue, PITTSBURG, PA.

SELLS

Second Hand Films in First Class Shape

RENTS

Latest, Best & Newest Moving Pictures Made
and all the Paraphernalia.

GUARANTEE SATISFACTION

**THE WILLIAM H. SWANSON & CO. HABIT
Of Having "What You Want," "When You Want It."**

Has won for this, the biggest of all film renting houses its much merited reputation.

WILLIAM H. SWANSON
has purchased the interest of his former partner and the business which has been the most extensive of its kind in the world, has been enlarged in every way.

We will, in order to get personally acquainted, as well as present the opportunity to prospective customers of looking the ground over fully, pay one-half your transportation within a radius of seven hundred miles of our Chicago office, if you place your film contract with us. This applies only where you actually come to see us and we must be advised by letter, or wire, of your coming.

BRANCHES ARE BEING ESTABLISHED

In a number of the largest cities throughout the United States.

OUR SOUTHERN OFFICE:
Wm. H. Swanson Dixie Film Company, at New Orleans, La. Opened September 29th, Jesse C. Kelley, Manager.

NEW YORK CITY, ROOM 1212, 116 Nassau Street.
George F. Parker, Manager.

Look! Our New Proposition

Of renting entire outfits, consisting of choice of either Kewer or Edison Machine, operator and film changes, will interest all film users as it relieves our customer of all worry and responsibility. Let us do the worrying, we have expert picture men to do that for you. We assume all express charges, furnish all condensers, carbons, take care of your repairs and require from you no Film Bond.

**THIS OUTFIT AND THREE CHANGES OF FILM, \$60.00
FOUR CHANGES. - 65 00**

Swanson takes the worry off your shoulders and furnishes you with the Best Office winners. A two cent stamp will get you acquainted with him.

WM. H. SWANSON & CO.,
77-79 South Clark Street, Chicago, Ill.

CHICAGO, ILL.
N.B.—I, personally, can truthfully state that WM. H. SWANSON & CO. have a Car-load of Moving Picture Machines in stock.—F. C. MCCARAHAN, Chicago Manager, *The Billboard*.

blazed up. The audience groped its way out through smoke and flame to the street, where real fire bells were ringing and real fire apparatus was clattering upon the scene.

The case of Mrs. O. H. Monroe, proprietress of the Monroe Theater, Elyria, O., who was arrested for running her theater Sunday afternoon, was dismissed by the Mayor. He told her that there was no objection whatever in the showing of moving pictures in her theater on Sunday, but there must be no vaudeville entertainment in connection with them. Mrs. Monroe says that she never intended to run vaudeville entertainments on Sunday, but the reason she exhibited moving pictures Sunday was to find out her rights in the matter of having her theater open on Sunday. She may not run every Sunday, but she is glad to know that she can run moving pictures on Sunday when she feels disposed to do so.

C. Nelson Camp, Brooklyn, N. Y., portends a horrible fate for erring humanity in his production of "Doomsday," which is the stellar attraction at Lubin's Park Theater. The spectacle is one beyond the imagination of what is ordinarily supposed to be the windup to affairs on this earth. New York is taken as the base of operations in the vivid portrayal which is exhibited. From a peaceful awakening the city is rent by thunder and lightning and all is consumed in a fiery glare. Hell itself is let loose, flames shooting from the depths below. After all mortals disappear, Satan rules over the land, but is vanquished by the power of God and heavenly peace reigns.

Moving pictures on the Cinégraph, illustrated songs by Harry Peterson, a song and dance specialty by Miss Fanny Weston, and Henry T. Waite's selections on the violin made up the rest of the bill.

Quebec, November 22.—Every moving picture theater in this city has been notified by the provincial government that it must close Sunday. Bennett's Auditorium has been giving a two-hour show and packing the house at fifteen and twenty-five cents. The people of Quebec have become accustomed to freedom in this respect, there being no opposition on the part of the municipal authorities to Sunday amusements. They may start a movement to oppose the order.

From Youngstown, O., we learn a new motion picture theater, The Star, owned and managed by Shank & Klopots, who have a circuit in this vicinity, is an addition to the score or more similar places in the city. Nearly all of the moving picture theaters are doing good business.

Egg Harbor City, November 18.—While the Lyric, a moving picture show, was filled with spectators, a large film in the machine caught fire and set fire to other films in the hands of the operator, James Palmer, who was severely burned and had to be carried from the building unconscious. The cry of "Fire!" created a panic, all spectators attempting to reach a place of safety from the dark, long room, the light from the burning films being the only means by which they could see their way out. The fire was quickly extinguished with a Ninimax apparatus and did little damage to the building, but a valuable machine and a lot of expensive film were destroyed.

The selectmen of Greenfield, Mass., voted not to grant the petition for leave to exhibit moving pictures in the building formerly occupied as a carriage repository. This building was to be known as the Federal Theater. Boston parties had arranged to lease the place, and George E. Moulton and William H. Blodgett had come to Greenfield to make the arrangements. Some work had begun altering the large front room for this purpose. The selectmen argued that there are already enough places of this kind arranged for in Greenfield. H. S. Streeter has a license to exhibit such pictures. Some opposition to granting any moving picture license outside the town hall is expressed, on the ground that the town has its hall to let, and can get a considerable revenue in this way, which will be decreased by admitting parties to outside halls. To this it is replied that these entertainments do business in a smaller room, and give a less extended show for a low price of admission. The selectmen felt, however, that it is not likely that more than one place outside the town hall would pay, and that the local party should have the first chance.

A correspondent in Sandusky, O., says: Julius Bringartus opened the new Star Theater, moving pictures and illustrated songs, November 16, to immense business. John Trautlein will manage the house.

The Biograph's production this week is "The Elopement." It is a beautifully tinted moonlight scene from start to finish, and represents the feat of young Lochinvar only modernized with the automobile and the motor boat.

IMPORTANT LAW SUIT FILED.

Twentieth Century Optiscope Company Begins Case for \$100,000 Damages.

The Twentieth Century Optiscope Company filed suit in the Superior Court in Chicago on November 11 to recover \$100,000 damages from the Vitagraph Company of America, Edison Manufacturing Company, Kleine Optical Company and Pathe Freres. Thus far only the praecipe has been filed, but Adolph Marks, attorney for the Twentieth Century Optiscope Company, states that the declaration will allege that the defendant companies have entered into an unlawful conspiracy to drive his client out of business.

This suit follows the action instituted in the United States Court, wherein the Vitagraph Company of America and the Edison Company seek to enjoin the Twentieth Century Optiscope Company from duplicating their films, and from renting, selling or using such duplicates.

The eyes of the entire film industry are upon these proceedings, expectantly awaiting adjudication by the courts of the mooted questions involved, as their settlement will determine the rights of the parties.

MAKING SLIDES FOR PICTURE SONGS.

The making of slides for illustrated songs has come to be a vast field in itself in the amusement world. Walter R. Lewis, chief slide maker for Helf & Hager, tells of slide making in the following interesting manner:

"Photographic slide making is an art, and a study in this remarkable branch of photography requires a creative mind to achieve success. The longer one is engaged in this simple but deep study, the greater the possibilities and beauty there will be found in it.

"Each day the worker is confronted with new subjects to suit each scene, a different picture for each line. These songs require an artistic finish which necessitates the services of a man of good judgment as well as an artist, one who has the ability to pose them in a manner befitting the lyricist's words.

"New ideas and beauty of motive are only two of the many requirements to win success on the screen of the illustrated singer. The photographer must get the right material seeking for the proper surroundings to form the setting of the picture, as well as the proper models for the principals. As much care must be taken in the selection as is used by the artist in creating his masterpiece. In every case they must fit the chronicle of the song.

"Grottoes far from the crowded cities, among the towering trees and beautiful foliage of the quiet country lanes, here a hill, there a dale, always requiring continual study with the ultimate object of pleasing the eye of the spectator in view, for the eye must be satisfied as well as the ear to insure the success of the song."

UP-TO-DATE FILM PLANT FOR THE ANSCO COMPANY.

At Binghamton work has begun on the new film factory building for the AnSCO Company. It will be erected on the land adjoining the present factory that was recently purchased by the company.

The new building will be of cement blocks and it will be as nearly fireproof as it can be made to answer the requirements of the building. It will be 40 by 75 feet on the ground and a story and a half high. This building will be equipped with every possible convenience required for this business, and it is believed that it will be the most up-to-date and best building for film making in the world.

It is hoped to have the new building ready for occupancy by February 1. When work is started there, it will be necessary to make another addition to the working force of this progressive and constantly growing company.

SOME NICKELODEONS GUARDED AGAINST FIRE.

Building Commissioner James A. Smith, Fire Chief Charles H. Stringley and Chief Engineer H. C. Henley, of the St. Louis Fire Prevention Bureau, attended a demonstration of how a modern fireproof motion picture machine box operates in emergencies, at the invitation of Frank L. Talbot, manager of the Lyceum Theater on Sixth street, near Market. The Building

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PREMIER FILM SERVICE?

It costs no more and has proven 100 per cent. superior to our competitors.

DON'T DELAY

Connect with the Largest and Best Film Concern in Existence

Watch for the announcement of the

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Cuts your electric light bills in less than half.

PITTSBURG CALCIUM LIGHT & FILM CO.

Branch office, Des Moines, Ia.

Pittsburg, Pa.

Do you know of the Riley Slide Renting Library

25,000 slides on all subjects to rent at 6c per slide per week. Put in 50 slides between your moving pictures; it will save you money, fill in the time and cost you practically nothing.

FURTHER REDUCTIONS ON CONTRACTS

Slides made and colored; only the best work turned out. Send for prices, 240-page catalogue, and hire list free, to

RILEY OPTICAL INSTRUMENT CO.
23 East Fourteenth Street, - NEW YORK

The Kinematograph and Lantern Weekly

The only English paper devoted entirely to the projection trade. American buyers desiring films will find the most detailed and best informed description of the new subjects in the "Weekly." American manufacturers will find it the best medium through which to reach the English markets. We guarantee our circulation in Great Britain, on the Continent and in the Colonies. Ad rates may be obtained through the Moving Picture World, which is authorized to accept advertisements for us. Subscriptions \$1.75 per annum. Specimen copies free on application.

E. T. REECH & CO., 9 Tottenham Street, LONDON, W.

Clune Film Exchange

727 S. Main St., Los Angeles, Cal.

Everything in the Moving Picture line

Film The Very Latest **Film**
From all Over the World
Best of Service Quick Delivery

Song Slides and all supplies for the lantern

All Makes of Moving Picture Machines

FILMS! FILMS! FILMS!

The Lowest prices for

Service That Suits

Special to parties purchasing machines from us
EVERYTHING IN THE MOVING PICTURE LINE

New York Film Exchange

WILL C. SMITH, Mgr.

7 EAST 14th STREET - NEW YORK

Film Renters

MONEY RETURNED

That is the way we do business. We do not want your money if we cannot satisfy you. Our subjects are all up-to-date and head-liners. A trial will convince you. Our service guarantees success. Write for prices, stating how many changes you make. We own no Nickelodeums and, therefore, can give you first use of new film.

EMPIRE FILM COMPANY

106-108 Fulton Street

New York City

Cinematographer Wanted!

A first-class man man who can do AI work with camera in studio or field, developing and printing. Good proposition to right party. Apply in confidence to

ALFRED H. SAUNDERS, - Stapleton, S. I. N. Y.

N. B.—Only high-class men need apply

Commissioner is preparing an ordinance for the regulation of nickelodeons and motion picture shows, and Mr. Talbot gave the demonstration to exemplify what a first-class nickelodeon can do in the way of guarding the public. Several thousand feet of film were burned in the interior of the machine box of the theater, and slight damage was done to the metal-lined roof. The openings in the box were all safeguarded with metal-lined covers that lock when dropped; they effectually prevented the escape of flame into the theater and only a small percentage of smoke escaped through them. Building Commissioner Smith expressed himself as well pleased with many of the modern devices employed in the Lyceum, and intimated that he would name them in the specifications which will be drafted in the new ordinance. A conference between Chief Swingley, Mr. Henley and Mr. Smith will be held at the City Hall and a form of ordinance will be drawn up and submitted to City Counselor Bates for approval. The Building Commissioner intends to have the ordinance introduced in the Municipal Assembly.

NEW MOVING PICTURE THEATERS.

A new moving picture theater has been opened at 9 First street, Troy. It is one of the best fitted picture theaters in this city.

The Majestic, under the management of King & Schwartz, opened last week in Burlington, N. J. This makes four now in lively operation in this city and more are under way.

[Don't overdo it.]

The Bijou, under the management of Otto Hass, with illustrated songs and moving pictures, has been opened on Superior street, Oconto, Wis.

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Film Review.

Pathe Freres issue this week, "Modern Hercules at Work." The hallway and stairs of a boarding-house are shown and the various lodgers are seen ascending the stairs to go to their respective quarters. After they are all in, two burglars jimmy their way into a room and the next set of pictures show what is transpiring on each floor.

Beginning in the cellar, an old man is seen sampling wine from huge kegs. On the floor above a lodger is giving his friends a little dinner. Above them the burglars are working, and on the top floor a strong-armed circus performer is going through his exercises with numerous heavy weights. He lifts one and then another mass of metal and he finally raises a huge dumbbell above his head. Suddenly he wavers, his arms give way and the dumbbell goes tearing through the floor where the burglars are at work, then goes right through that floor and on top of the diners, tearing through that floor also, finally landing in the cellar. The strong man follows through each hole.

The gymnast gathers himself together, takes his dumbbell and ascends the stairs to the hall. Here pandemonium reigns, the lodgers running about as if a hurricane had struck the building. On learning the identity of the bolt which shot through the building, they are about to do the gymnast violence when he sees the two burglars trying to get out of the building and by grasping them both and holding them by the ankles he wins the better will of the lodgers whose floors and ceilings he had broken.

"Ups and Downs of a Hat." A lady and

her husband leave their home and go to a fashionable millinery, where the lady buys a beautiful hat. From there they go to a restaurant and seat themselves for a meal. The waiter, in serving the soup, stumbles, with the result that he spills the contents of the tureen on the lady's new hat. She is mortified and enraged, and her husband immediately hails a cab and takes her home, where on reaching her room she throws the hat to the ground and falls to weeping. A servant enters, and seeing the ruined headgear on the ground, adopts it as her own. She fixes it up to suit her taste and is next seen wearing it as she meets her lover, the policeman. Together they go to a park and seat themselves on a bench, the servant placing her hat beside her. While the couple are busy, a very stout gentleman comes along, seats himself on the hat and proceeds to read his newspaper. As soon as the servant discovers this she is filled with rage and departs, leaving the hat there.

An unfortunate woman filled with liquor and very unsteady now takes possession of it and goes to a saloon. Here she is made sport of by the haters at the hands of her tormentors. Emerging from the resort, she staggers near a lake and finally throws the hat in. It floats to the other side, where a fisherman pulls it up with his line and places it beside him.

A small boy now comes along whistling and seeing the hat begins to kick it through the streets. The final resting place of this piece of headgear of fashionable descent is now on a pile of garbage beside some ash cans, where dogs come to sniff for bones.

And "The Clock-Maker's Secret" The town-crier summons the inhabitants of the town and they read a manifesto which is posted on a wall announcing the fact that at 4 o'clock on that day the Lord Mayor will receive bids for the building of a town clock.

One of those who reads it is an old clock-maker, who, stopping before the placard, reflects long and thoughtfully before putting in his bid for the work. While he thus stands the devil appears on the scene and hands him a drawing showing a clock of exquisite workmanship such as could never have been fashioned by human hands. The old man accepts this design from the evil one and is then seen competing with other clock-makers for the work.

Of course his bid is accepted and the Mayor instructs him to begin his work at once. He is now seen in his shop, tinkering with springs and wheels and other mechanism, when suddenly Mephisto appears again. The latter presents a paper to the old man, which he finds on reading to be a contract so drawn up that if he, the clock-maker, agrees to same, the won-

derful clock will be his, but at the price of his own soul, which the devil proposes to take into his own keeping. The clock-maker at first refuses vehemently to consider such a proposition, but the devil with some mysterious passing of the hands causes all the Roman figures on the clock to appear as in a tableau and execute a pretty dance, after which they quickly vanish. Again he proffers the contract, but the old man is still steadfast in his refusal, but Satan, not to be thwarted in his wicked designs, shows another tableau, which shows a shop of flaming fire, in which the devil and his emissaries are at work with anvil and forge molding the parts of the clock. Suddenly the scene changes and the wonderful piece of mechanism is seen completed and perfect. The clock-maker is bewildered and tries to move toward it, but the devil intercepts him and then the entire scene disappears.

With the image of the wonderful clock whirling in his brain, the old man accepts the proposition of Mephisto and signs the contract, but while he is in the act of affixing his signature to the document, his daughter slips unseen into the room and witnesses his act. Now the devil leads his victim out into the public square and bringing his infernal power into play causes the gigantic timepiece to rise to its proper place. The Mayor now appears and seeing the marvelous clock orders the town crier to summon the inhabitants of the town, who quickly gather around in mute admiration. On the appearance of the old man—the supposed creator of this wonderful work—he is quickly raised from the ground and borne on the shoulders of the jubilant and admiring crowd. This happy scene, however, is not of long duration, for the old man's daughter coming in upon them upbraids her father for his contracting with the devil and raising her hand huris a rock at the face of the clock, smashing it completely.

Now Mephisto appears to claim the old man's soul, but to his daughter, aware of his intention, draws forth a cross, at the sight of which the evil spirit takes flight.

The exposure of his wickedness and dishonesty causes the old clockmaker to lose his reason, and he soon becomes a raving maniac.

He is next seen at a tavern, where he happens to see a clock, which dashes to the ground in maniacal fury. It seems that the devil still has control over the old man, for when they are gathered together and he raises his cup to drink, his glass as well as those of the other guests seem filled with flame instead of liquid. The old man now becomes violent and tears around the room on a rampage. One now sees the delusions of the unfortunate man's diseased brain, which cause a wine cask to become a clock, and then change into a hideous human visage.

The next scene shows the old clockmaker in his home, where all manner of imps resort in tormenting him, and finally the devil himself appears and mockingly flaunts the signed contract before his agonized victim. The old man's daughter now comes in and endeavors to help her father, but Mephisto is obdurate and is just about to seize the aged man when the Angel of Light and Truth descends with flaming sword and quickly routs the evil one.

The last scene of the film is symbolic of the angel's victory over the devil. Here a pretty tableau is seen, which terminates with a picture of the Angel pointing to the ground, where the devil lies crouching and quivering with fear.

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An adjourned convention will be held in Chicago, Ill.,

DECEMBER 14th, 1907

At the

Grand Pacific Hotel

Session called at 9:30 A. M., for the purpose of electing executive officers, perfecting the organization and adopting rules, by-laws and permitting those eligible to join the permanent organization. All film exchanges are requested to be represented.

Representatives must have full Power to Act for their Concerns as well as to Pay their Initiation. Exchanges to be Represented should notify the Chairman by Wire to insure hotel accommodations.

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Fussy Father Fools.....153 ft.
The Model's Man.....233 ft.
Dolls in Dreamland.....752 ft.

EDISON.

The Trainer's Daughter.....800 ft.
Three American Beauties.....85 ft.
Parasol.....1975 ft.
Paul Reeves' Ride.....515 ft.
Jack the Kisser.....755 ft.
Race for Milling.....380 ft.
The Rivals.....780 ft.
Stage Struck.....355 ft.
Singers of a Cal.....355 ft.
Jamestown Exposition.....300 ft.
Lost in the Alps.....830 ft.
Panama Canal Scenes and
Incidents.....1355 ft.
Daniel Boone.....1975 ft.
Days in America.....1000 ft.
Teddy Bears.....935 ft.

ESSANAY.

The Eleventh Hour.....850 ft.
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99 in the Shade.....770 ft.
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The Street Fark.....387 ft.
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GAUMONT.

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Raining the Wind.....357 ft.
A Wig Made to Order.....354 ft.
The White Shoes; or, Look-
ing for His Banknote.....317 ft.
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Where is That Louie?.....534 ft.
Gran, Aunt and the Kitten.....244 ft.
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The Stolen Shoes.....434 ft.
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Chair.....360 ft.
The Absent-Minded Professor.....504 ft.
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The Thieving Umbrella.....407 ft.
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The Four-Year-Old Hermit.....427 ft.
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mune.....310 ft.
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Smoke without Fire.....257 ft.
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Nathan Hank.....750 ft.
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SELLING AGENTS, The Kinograph Co., 4 E. 21st St., N. Y.; Geo. Brock, 350-354 Grove St., San Francisco. Selling Agents in All Principal Cities

OUR GUARANTEE

**That we were the first straight film renting concern in the world;
That we place in our service more prints and subjects than any other concern;
That we have produced a rental system nearest perfection.**

TO M. P. MEN EVERYWHERE

We know that you have been most outrageously cheated these last few months by the frantic horde of fellows who, not understanding the business, rushed into it because they thought they saw a chance to turn a penny into a dollar. They didn't give a rap for your welfare; it was your money they wanted. In amused silence we have watched their game, well knowing they would quickly reach the end of their tether. They have done so, and now we offer for rental

FIVE MILLION FEET OF FILM

Does this sound good? Well, we will go further by guaranteeing that not an inch of this WEALTH OF PICTURES is anybody's cast-off stuff, such as you have so long been fooled into buying—fooled by well-joined words and phrases, unscrupulously misused. Film renting houses all over the country, particularly throughout the MIDDLEWEST have been and are to-day making VAST PRETENSE as to largeness and consequent ability to furnish CLASS "A" service at absurdly low figures. We have all along known, and you now know, how faithfully they have been and are living to their vain-glorious promises. Even if they wanted to do so they couldn't because they haven't the goods. WE CAN PROVE that by right of manufacture, importation and purchase. We carry in stock

MORE FILM FEET THAN ANY

FIVE HOUSES IN THE WORLD

We are the pioneers and originators of film-rental service in America, and WE CAN PROVE IT. What then is the primal cause of our first growth, continued prosperity and present solidity? The answer: GOOD SERVICE ALL THE TIME NO MATTER WHO YOU ARE OR WHERE YOU ARE. In every reel we put out

EVERY FOOT IS A REASON

Why you should come to us for your M.P.'s. We have never given a junk service at cut-rate prices, and we never will. Now take it from us that whenever a renting house offers you such a service, it means to STING you. Anything you pay for is valued, but it is an invariable law in business that when SOMETHING is offered for NEXT TO NOTHING that it isn't worth a tinker's darn.

NOW LISTEN:

Every reel rented costs from \$90 to \$135. The average reel, with ordinary use, lasts ten weeks. In order then to give fresh, clean goods to each customer, a film rental house must buy from ten to fifty copies or every subject manufactured. This requires big money, and unless the interest on the investment is earned there is a financial famine in the film renting house. Therefore just figure it out yourself and you can't fail to see that when a CONCERN OFFERS YOU CLASS "A" SERVICE ON A CUT-RATE BASIS THAT YOU ARE BOUND TO BE MULCTED.

WE GUARANTEE EVERY REEL

Put out by us; this is why we have so long been known as the ONE DEPENDABLE HOUSE. If you MUST buy junk, we have 2,000,000 feet that we will sell you at a LESS RATE PER FOOT than you are now paying for your cut-rate service. But we prefer to rent you our Class "A" money-making pictures because it is best for you and best for the business in general.

YOUR MOVE!

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