



"THE SIGN OF THE FLYING A"

Our First Real Western Release

Made { In the West
Of the West
By our Western Stock Company

Made in Old Santa Fe, New Mexico—the most Picturesque settlement of our Picturesque West.

"TWO LUCKY JIMS"

A Western Comedy.

Released Thursday, December 8th.

And the same week

"VERA, THE GYPSY GIRL"

an interesting Drama of a Gypsy girl and an American youth.

Released Monday, December 5th.

GET THEM; BOTH OF THEM—but whatever you do ask your exchange for our first Western release.

AMERICAN FILM MANUFACTURING COMPANY

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When our patented double cone shutter saves about 25% of the illumination, projects a 25% brighter picture than other machines, eliminates flicker, is more convenient, and will last longer with less attention, there is but one thing to do, and that is

INSTALL THE MOTIOGRAPH

The improved mechanism and arc lamps are wonders for simplicity, accessibility, strength and general convenience. Send for our catalogue giving Reasons Why.

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AND GOOD ONES, TOO!

The Thanouser 2-a-Week

Release of Tuesday, December 13th

ANOTHER SUBJECT OF THE
THANOUSER DETECTIVE
SERIES

LOVE AND LAW

is a lovely yarn that you ought to go to law for if need be. *Get it! Get it! Get it!* Subpoena your exchange for it; summons your exchange for it; grill your exchange for it. Seldom has a love theme been hitched to a detective theme so neatly—generally the two won't mix. But we mix 'em here as skilfully as druggist e'er mixed compound, and the result we hand you will be like medicine to your box office. The film shows the fallacies of the circumstantial evidence system as it now exists, and will come as a gift to the many who feel such a system pernicious.

No. 167.

Code Word, Law.



Release of Friday, December 16th

THE STORY OF THE
ONE WISE MAN!

The Millionaire Milkman

was one of those supremely clever beings, who, surrounded by vast wealth and fawning friends, can realize that the latter aren't always loyal when the wealth fades away. It's hard to admit to yourself that your warm admirer in prosperity may ignore you in adversity. But life is life and friendship is friendship—it comes and goes. A pretty girl's friendship came to the bright, rich hero of this splendid story; it went from him when he lost his fortune. Or, rather, when he appeared to lose his fortune. For the fortune-losing was part of a very neat ruse, and the picture gives its purpose.

No. 168 Code Word, Milkman.

"Vicar of Wakefield" is Coming!

Soak the Picture Pounder

as hundreds of others are doing—with that Thanouser Photoframe. Show OUTSIDE YOUR SHOW the faces of the men and women who have helped make the motion picture the noble institution it is. The "pounder" will come inside to see these splendid players AT THEIR WORK. To realize the strength of this argument RECALL THAT THE RABID PICTURE POUNDER IS THE ONE WHO NEVER SEES THE PICTURES. The Thanouser Photoframe gets him INSIDE YOUR SHOW.

FROM A BUYER OF THE
PHOTOFRAME

"I think they are the best business getters that could be had," says F. E. STETLER, Empire Theatre, Reading, Pa., one of the first Photoframe purchasers. LET IT GET BUSINESS FOR YOU!

THAT THANOUSER PHOTOFRAME

consisting of portraits of the famous Thanouser "Stock" framed in solid oak, mission finished, 33 inches in width and 43 in depth with glass and easel (6 feet high) complete. Goes To You For \$3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling

THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN
For System's Sake Address PHOTOFRAME DEPT.

THANOUSER COMPANY, NEW ROCHELLE, N. Y.



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AND GOOD ONES, TOO!

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I want a Rattling, Good Correspondent. Must know the film game thoroughly. All references required. Write quick.

"GEN. FLIMCO"



Before



After

Taking a Dose of Dr. Laemmle's
Plain-Truth-Trust-Killer

When I started to administer Public Doses of Plain Truth to Old Gen.

Flimco, he was the healthiest specimen of Trust in America. He had the cutest little scheme up his sleeve you ever saw. If he had been permitted to put it into effect without exposure, he would have had the moving picture business tied in a neat little knot by this time. But conditions are changed. As soon as moving picture exhibitors were told exactly what old Gen. Flimco was up to and how to spoil his little plans, they jumped on his calloused hide with both feet and with much earnestness. Old Gen. Flimco began to lose flesh and prestige and cash. He is now a sorry shadow of his former self. All this merely goes to show what you exhibitors can do when YOU WORK IN UNISON AND HARMONY! You have the power to control this business. Use your power.

Drive out every rascal now in the game. Clean up! If you feel that some of the credit for the killing of Gen. Flimco is due to me, then show how you feel by coming to me with your patronage. If I don't make good, nobody on God's green earth can!

MACHINES IN TERRIFIC
DEMAND. DO YOU NEED ONE?

In the past six weeks the demand for Power, Motiograph, Edison and other machines has been something terrific. It surpasses anything I have seen in five years. I always carry a big stock of machines ready to ship. If you want one—or any accessories of any sort—place your order now.



CARL LAEMMLE, President

The Laemmle Film Service

HEADQUARTERS : 196-198 Lake Street, CHICAGO
MINNEAPOLIS PORTLAND OMAHA
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"The biggest and best film renter in the world"

MOVING PICTURE
MACHINES

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

Supplies of All Kinds.

CHAS. E. DRESSLER,
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Take elevator.

Ever think of installing a pipe organ in your theatre? If so you should read

The RECENT REVOLUTION
IN ORGAN BUILDING

By George L. Miller, F. R. C. O.
A non-technical description of all the modern inventions in this line.

Price 25c., postpaid, from
CHARLES FRANCIS PRESS,
30 West 13th St., New York.

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Illustrating the

Entered Apprentice,
Fellowcraft and Master
Mason's Degrees

The Series comprise 52 slides
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to be the most effective set
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Price, \$75.00

Also a New Set for

Commandery

Illustrating the

PRELATE'S LECTURE

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Painted in Oil Colors from Photographs and Original Drawings.

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Care of Cinematograph Publishing
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30 West 13th Street, New York

The Moving Picture News
Subscription, \$2.00 Per Year

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BISON FILMS**FIVE REELS A WEEK**

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

TWO WESTERN REELS**"A SIOUX'S REWARD"**

(Released Tuesday, December 6)
Minnehaha and Swiftwind love each other. Their fathers are rival chiefs, and at war. Swiftwind is captured by the girl's tribe, but she severs his bonds and escapes him to his village, pursued by her father. The pleadings of the lovers with their parents lead to the burying of the hatchet and a jollification.
Indians! Indians! Indians!

AMBROSIO RELEASE

Wednesday, December 7

"THE TELL-TALE PORTRAIT"

The story of a soldier and a faithless girl. On the same reel is a comedy, entitled

"TWEEDLEDUM LEARNS A TRAGICAL PART"

"A BRAVE WESTERN GIRL"

(Released Friday, December 9)

By a daring leap over the cliff, the brave girl escapes from the horse thieves who have captured her, and disclosing their hiding place to the cowboys causes the capture of the miscreants after a terrific running fight.

Gallop! Gallop! Deeds of Valor!

ITALA RELEASES**"THE SOLDIER OF THE CROSS"**

Thursday, December 8

"FOOLSHEAD KNOWS HOW TO TAKE HIS PRECAUTIONS"

Saturday, December 10

TWO WESTERN REELS

Sold Exclusively Through Motion Picture Distributing and Sales Co.

NEW YORK MOTION PICTURE CO., 1 Union Square, New York City**"RELIANCE" FILMS****"THE THIN DARK LINE"**

(Released Saturday, December 10)

ACTED BY THE

"RELIANCE" ALL-STAR STOCK COMPANY

FAITHFULLY PORTRAYING ITALIAN PEASANT LIFE, WITH ITS WARM-BLOODED LOVES AND JEALOUSIES. IN FURTHERING THE LOVE AFFAIRS OF HER COUSIN, A YOUNG WIFE AROUSES THE SUSPICION OF HER HUSBAND, WHO IS BARELY SAVED FROM COMMITTING AN AWFUL TRAGEDY. THE UNFOLDING PLOT WILL CARRY THE AUDIENCE TO THE HIGHEST PITCH OF STRAINED, SUSPICIOUS INTEREST, THE TENSITY OF WHICH IS PLEASANTLY RELIEVED BY THE HAPPY SEQUEL—WITH A PENITENT MAN REALIZING THE VICES OF HIS INNOCENT WIFE, AND THE NARROW ESCAPE FROM THE YAWNING CHASM OF REGRET AND DESPAIR INTO WHICH HIS UNREASONING JEALOUSY WELLNIGH PRECIPITATED HIM.

"Reliance" day is always a banner day for a moving picture theater—the congregation of the leading motographic stars of the world—and the theater-going public will crowd the house to see the favorite actors.

Sold only through Motion Picture Distributing and Sales Company

CARLTON MOTION PICTURE LABORATORIES, 1 Union Square, New York City**The Moving Picture News**

PUBLISHED EVERY SATURDAY

The CINEMATOGRAF PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 ChelseaEuropean Agents: INTERNATIONAL NEWS CO.,
Brems Building, Chancery Lane, London, E. C.Chicago Representative: J. J. Sullivan,
866 Graceland Ave. Phone Graceland 5053**ALFRED H. SAUNDERS, Editor.**

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Volume III

December 3, 1910

Number 49

Notes of the Week

Owing to the great pressure on our space through the importance of publishing the affidavit of William Friese-Greene in full, we have been compelled to hold several important matters over until next issue.

AN INTERESTING VISITOR.

Our readers will recollect a short time ago we made certain statements regarding a personal friend of ours,



WM. FRIESE-GREENE

whom we from actual knowledge said was experimenting in cinematography in the years 1886-7-8, who in those years made pictures on long strips of paper as transparencies and rendered translucent with wax. That in the early spring of 1889 he made a celluloid base to take these pictures which he perforated along both edges of the film, and was the pioneer of the art. It is also well within the recollection of our readers that a contemporary in beautiful, gentlemanly language described those statements in two articles as "A Liar and His Lies," and "A Liar and More Lies." These well-bred gentlemen threw a stone at us. We threw one back. They hurled another stone at us, we hurled one back. They shot another stone at us, we shot one back. They would have resorted to pistols only they thought we might be a better marksman and might hurt them, and so they suddenly stopped. We were like the soft boiled egg at first, soft and gentle, but the more they boiled us the harder we could hit back. They ridiculed our arguments, made light of our facts, because they were bolstered by the Trust and had to earn their wages and earn their money as spies and informants. Now, after the Trust has no further use for them and threw them over, it is noticeable how quickly they acknowledge the Moving Picture News is right. That we have been right all along the line. They steal sentiments we adopted when we founded the paper of which we were defrauded. They steal our thunder and pose like the cur soldiers who hung in the background of the battle until their more brave comrades made the enemy run, then they come to the front, boasting "Didn't we make them run." They are only doing it now because, although with tears in their eyes they begged and pleaded to be taken back, promising they would be good, they met with a blank refusal of any further support. They, therefore, now cringe and crawl, they fawn and flatter so that they may be able to vent their spleen on those who helped them before by the money aid of independents whom they aforetime said were no good—they had no status—they were entirely expurgated—and such like statements which a perusal of their back numbers will verify. They, in article after article, by personal abuse, by writing to our friends in England asking them not to write any

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more to that man Saunders, by every possible means, unfair and foul, tried to inform the trade that we were untruthful. The time has now arrived for those specious gentlemen to prove their statements or apologize for their past delinquencies and acknowledge the Moving Picture News tells the truth, the whole truth, and nothing but the truth. Why? Well, because our friend, Wm. Friese-Greene is in New York. The guest of the Editor of the News, and can be seen by any of the Industry at our office, 30 West 13th street, by appointment. How did he get here? We will take our readers into our confidence and explain. We have been consistent in our attitude of trying by fair and honorable means to nullify the efforts of the Trust, and when the above-mentioned two articles appeared, we were asked who was telling truth or lies. The Laemmle case was prominent, and we, in the absence of Carl Laemmle in Europe, approached Tom Cochrane, told him all we knew about cinematography and Wm. Friese-Greene's inventions which we were personally acquainted with in 1887—and kept in touch with to the present. Stating what we fully believed to be the truth, that Friese-Greene is the original inventor of the cinematograph camera, that Thos. Alva Edison got all his prior knowledge of the industry from him.

Tom Cochrane then desired us to get in communication with our friend, which we did. The Thanhouser case came up, and we again stated what we knew to be facts. Then at the instigation of our good friends, Tom Cochrane, in conjunction with Edwin Thanhouser, Wm. Friese-Greene was invited to America. He accepted the invitation and, as we stated above, is here for the benefit of cinematography.

Mr. Greene has accompanying him on this trip a business manager in shape of Mr. F. W. Pendleton of Crewe, England, and whom, owing to lack of space, we can only just mention. We will have a interview for next issue.

THE GENIUS OF THE SITUATION.

Otherwise What We Are Here For.

The several newspapers in all the various lines of trade have two objects in being in business. This paper is no exception to the rule. The first object is to make money; and the second, being like unto the first, is to assist its advertisers and readers to make money. All business is an aggressive expression of selfishness; it is undeniably a definite effort on the part of the buyer to acquire the property of the seller at a minimum cost to the buyer and a maximum result to the seller. And it will be universally acknowledged that no sane person will buy anything at any price unless he is first satisfied that in buying he is, at least, getting the worth of his money.

A trade paper which really and comprehensively realizes its important functions, assists its constituency in two definite and specific ways. It provides a means for the exploitation of the manufacturers' products to an interested public, usually that large and important body of merchants which, in each particular line, is called the dealer. It also imparts to manufacturer and dealer alike, all the valuable knowledge secured by its numerous emissaries which may tend to make clearer to each the essential requirements of the other; it imparts personal information respecting trade men, places, progress and conditions and expends itself to benefit its student readers. In other words, it holds an educational chair in the great university of trade and experience.

Honest and fair criticism is not only the province but the supreme duty of every trade publication which seeks and desires to retain the respect of its readers and expects them to place faith and reliance in the declarations set forth in its columns. Any complainant against fair criticism, in the very act of complaining, either acknowledges an inherent weakness or seeks an undue advantage over competitors; and whichever be the condition, it is unworthy of consideration by the publisher. By comparison and criticism only are we able to form opinions, make estimates or even promulgate the plans regulating the proper conduct of business. Hence we must, within the bounds of reason, compare and criticize but always in a friendly spirit.

And the trade paper which seeks to gain public confidence in its particular field, if it be governed by principles of fair treatment to all and favoritism to none, is entitled to the support and assistance of the trade represented, especially when the field is not overcrowded. Such support and assistance may be evidenced in many ways. We, however, will only suggest one or two and leave the remainder to interested imagination. Display advertising is of vital importance to every such periodical, being almost the sole source of revenue; but of equal desirability is the sending to the paper or giving to its representatives all items of interest to the trade public, and the widening of its outlook and influence by an ever increasing list of subscribers.

Every paper must be bright and newsy. Its paragraphs must be lucid and purposeful; it must ascertain the needs and know the temperament of the persons interested and must endeavor to guide thought and action into channels which, when navigated to the very end, will ultimately serve the best interests of its readers. Discussions must be upon essential and timely subjects; they must lead and never follow, and in leading must not falter, for he who hesitates is lost.

The more assistance the readers of this paper give to its official staff, as much in the matter of news as in that of patronage, the better this paper will be able to serve the art of cinematography and the vast number of merchants who have embarked and are constantly embarking in enterprises which, at best, are new to all and in which most valuable experience is rapidly accumulating.

Again, a trade paper should be truly representative, as much in appearance as in reading material. Good printing costs good money; but good printing yields an influence second to none in this world. A catchy magazine, in its very dress, commands attention when placed with others in the various places for sale to the reading public; it forges ahead while the unattractive thing presents no demand, in and of itself, with the certain result that the sphere of influence of its advertiser ought to know that a hearty welcome awaits but, in all probability, is upon the ebb tide of its existence.

Hence the conclusion is easy. Advertisers get what they pay for. Cheap advertising rates result in cheap periodicals, cheap in appearance, in reading material and effect. Subsidized publications have no real value; they savor too much of the traitor, betraying any disinterested confidence in their declarations, saying things only for pay, telling half truths and uttering illogical arguments for the sake of sordid gain—merely a form of parrot talk.

Free, honest, well supported journalism is the only kind worth while; we declare for it now and here as we always have, and with the progressively in-

creasing patronage of an extensive list of subscribers and advertisers, the future is assured. Nothing succeeds like success.

We are with our trade for all the good that we can do; and while this is not new to our understanding, we write and print it because every subscriber and advertiser ought to know that a hearty welcome awaits every opportunity to render effective service in the upbuilding up every worthy enterprise included within the field of our endeavors. It has ever been so and so it will ever remain.

COUNT DE BEAUFORT.

It is not often that the American public can see and hear a real live Count, who, for romantic reasons, has to leave his native land and come to America to retrieve his shattered fortune.

In the person of the Count de Beaufort we have the original of the many press stories circulating through the country through the Associated Press. Our readers remember through those reports the troubles he had with his father-in-law, who kicked him out of the house. They are well acquainted with the great success he has met with in vaudeville in Chicago. During the next week he will be seen in New York at the American Music Hall, and the complete success that he has met with has enabled him to occupy the hearts of the audiences whose privilege it is to see and hear him.

At first the Chicago audience was inclined to poke fun at his Lordship, but that was very quickly suppressed, and those who came to ridicule remained to praise, because the better class of the audience quickly resented the adverse criticisms of the small minority. The Count is making good use of his earnings in paying off all indebtedness that he may have, and by so doing is winning favor with his father-in-law and gaining the respect of every honest-minded citizen in America and his native country.

We believe this is the first time in history when a real live Count appeared in Motion Pictures, and great credit is due to the "Imp" for obtaining so important a personage to pose in their pictures. Reference to our advertising columns will give fuller details, and congratulations are in order for the enterprising Carl Laemmle for his great coup.

THE AUTOMATIC DETECTIVE

A Long Lost Relative Located by Attention to Cinematograph Pictures

Various conceptions of the vast field of the motion picture, proximate and remote, have appeared in different forms in the public prints, but the latest from the daily press reveals a usefulness, so far from the ordinary imagination as to strain natural credulity. The moving picture machine is no respecter of distances; in all accuracy it knows no distances, it appreciates with equal favor all those parts of the earth upon which it rests its observing optic and relates with implacable accuracy all that is comprehended within its most extensive vision.

The latest is the story of Rudolph J. Muller, of Brooklyn. As the tale is related, Mr. Muller, who is an interpreter, one night last spring, accompanied by his wife, attended a moving picture show in Manhattan. The scenes exhibited were of foreign extraction; in one of them Mr. Muller recognized in the likeness of a man a brother from whom he had not heard and whom he had not seen in more than twenty

years. The resemblance was so very marked that he concluded to make an investigation and endeavor to locate his long lost relative.

When the show was over, he asked the manager to exhibit the particularly desired film over again, but the courtesy desired was flatly refused. He was informed that the same exhibition would be repeated the next evening in an East Houston street show place, where he could see it, if he so desired. Somebody blundered, for the much wanted film went to Yonkers instead of East Houston street, so Mr. Muller hastened to follow it; arriving too late in Yonkers, he followed it to Philadelphia, and then to Baltimore, but the film seemed an illusive article, for, with precision, it succeeded in evading scrutinizing examination upon the part of him who sought.

Then light began to dawn upon the mind of the picture seeker; he returned to Brooklyn, not because he wanted to but because he had to, and went to the headquarters of the film makers somewhere in the vicinity of Jamaica. At last his quest succeeded; the film was placed, focused and thrown upon the screen and he was more than ever convinced that the masculine figure was a life-like reproduction of the face and figure of the absent brother.

Much inquiry and investigation disclosed that the picture had been taken at an aero meet in Budapest. Mr. Muller lost no time in securing passage to Europe, landing at Havre, he immediately set off for the pictured scene. At Budapest, he learned that the brother he sought was the leading spirit in one of the important European motion picture enterprises having its headquarters in Vienna, where he finally located his brother and spent a very happy two weeks with him.

Moral—If you have a long lost relative or friend, constantly attend the moving picture show and get the clew which, if followed, may restore the missing one.

DRAMA

By Herbert Quarless

That which is wrong in the parlor is wrong on the stage.

Drama is not the theater. The theater is a human institution. The drama is a literary expression of something which God implanted in nearly all souls. People talk as though it were something built up entirely outside of us by the Congreves and Sheridans and the Shakespeares of literature.

Oh, no. It is an echo of something divinely put within us. You see it on Thanksgiving Day when we decorate the House of God with fruits and harvest of the earth, that spectacular scene arousing our gratitude. We see it on Christmas Day, when we spell out on the walls of the House of God in flowers the words "Hail, Mary," etc., that spectacular display arousing our emotion. Every parent likes it, and demonstrates it when he or she goes to an exhibition of moving pictures. It is evidenced in the torchlight procession amid great political excitement, that torchlight procession is only a dramatization of the political principles proclaimed.

Dithyrambic drama, romantic drama, sentimental drama all echo to the human soul. Farquhar and Congreve put in English literature only that which was in the English heart. Thespis and Eschylus dramatized that which was in the Roman heart; Racine and Alpin dramatized French and Italian heart; Shakespeare dramatized only that which was in the world's heart. But the divine principle is not to be despoiled and dragged into the service of Sin. Is our business to rescue it, to lift it up, to bring it

back to exalt it. Will you suppress it? You might as well try to suppress its creator. Because they are pollutions in art, shall we turn our back upon Church's "Niagara" or Angelo's "Last Judgment"?

THE TWO WAYS

By A. C. Solo

A double page cartoon in a recent issue of "Puck," the cynical caricaturist and sometime humorist, tells a grim story, points to some important truths and suggests the title given above. In a pronounced way, it calls specific attention to the following facts, viz.:

1. The moving picture show operating on Sunday in such a way as to interfere with the religious education of youths of both sexes by attracting them away from the Sunday school.

2. That some moving picture places are hell's headquarters, enticing virtue to conversion into prostitution.

3. That the moving picture show is not infrequently an instructor in and suggestor of vice and crime.

4. That there are two ways, right and wrong, in which to conduct these places.

In view of what is generally known respecting certain moving picture play-houses and what might be lampooned upon them in caricature, the cartoon is mild, reasonable and in many respects reassuring. Since a great picture paper of humor has seen fit temporarily to cast off its real objective and step aside into the pathetic incidents of every-day life, not to exploit humor, but for the clearly apparent purpose of abruptly arresting the attention of a long-suffering public to all too potent, patent and flagrant abuse of the privileges granted to moving picture showmen, there is hand another distant, if nearer, rumble of the approaching storm heretofore so carefully forecasted, which must soon burst about an industry heavily freighted with innumerable possibilities for good but destined to suffer an indeterminate period of set-back superinduced by profound public condemnation of some showmen who shamefully violate and grossly exceed the privileges intended to be conferred by the licenses granted by the public authorities.

As its central theme, the cartoon depicts the Sunday school being conducted by the dry and uninteresting type of clergyman, pointing to a blackboard motto, reading: "Thou shalt not steal," showing the children sadly leaving the school but quickly arousing into interest and animation upon passing toward the adjoining place, where moving pictures of a safe burglary are being exhibited. In the Sunday school they seem sad, slow and disappointed, but they run at top speed to the picture show. The real point of this central theme is that the picture show is detracting from the Sunday school and thus nullifying, at least in part, its effort for the higher moral and religious education of all young people. Take the religion out of life and life will return to its primal condition, degeneracy will set in and the result here will be what it has uniformly been everywhere under like conditions. In running such an opposition the showman is his own worst enemy.

In one corner a young and beautiful girl is seen entering the show, passing, in so doing, the horned devil and three of his hellish cohorts in the garb of the tough citizen, and this picture bears the legend—"The Devil's Recruiting Station." Here, the picture teaches, is where virtue is converted into vice.

Another corner shows the court-room, the judge, the policeman, a boy prisoner and the judge asking:

"Where did you learn to break a safe?" The culprit replying, "At de moving picture show." No intelligent person can miss the inference nor deny that the pictured condition is, in some instance, a fact. Our juvenile court records demonstrate that it is all too true.

A third corner shows the forking point of two roads and a boy reading a signpost; one finger of the signpost reads "Good Influences," and on the road beneath it leading, to a palatial showhouse are the words, "Road of Decent Moving Pictures"; pointing down the other of the two roads, the sign reads, "Evil Influences," beneath it in the road leading to a ramshackle, tumble-down building, are the words: "Road of Bad Moving Pictures," and the boy is to decide which path to take. This is the picture that decided the title under which this item is written. Oh, showmen, in the name of public decency, which exhibition will you give? Can you remember a loving mother, beautiful sisters, charming daughters, and a dutiful wife, regardless of the male ancestors and descendants and give the rotten picture show? If you can, where is your conscience?

These pictures indicate something and they will produce a result. Doubtless, this is but the beginning and as such it is well timed, wonderfully poised and exceptionally moderate. With but a few words it speaks volumes of truth and the conditions in many places unfortunately fully warrant all that is suggested or intimated by the caricature. The regret of it all is that it makes so much of the illegitimate and viciously wicked in picture purveying and so little of the upright, honorable showman. The shame of it is that the rascal who, for the sake of a few paltry dollars will portray crime and conduct vice traps for the innocent unwary, can make such headway as to become a menace to the morals of the people of a community, present and future. There is law enough, if enforced according to its tenor and clear intent, to make such places impossible; but law is very frequently circumvented by graft and nullified by indolence upon the part of those who are charged with the responsibility for its enforcement. No condemnation, however revolting, is too severe for the heinous wretch who, under the guise of respectability, conducts an alleged moving picture place in such a way as to betray virtue, produce prostitutes, wreck homes, destroy families, manufacture criminals, populate prisons and oppress innocents. Such an inhuman beast ought not only to suffer all the penalties possible under the law, but society should so completely ostracize him as to make his very life itself as a vermin infested, putrid burden. No denunciation capable of expression in simple language does or can do fair justice to the situation. Violence of expression may be pardoned in cases such as those colored pictures illustrate.

The position for which we stand with respect to the illegitimate show and its proprietor is made most positively and unequivocally clear.

However, the cartoon, temperate as it is, does not tell more than a small part of the truth. It has seen fit to cudgel the abuses of the unconscionable, evil-minded, corrupt exhibitor. The pounding of vice is all very good, it ought to be ground into fine powder and cast as fertilizer into the earth. But the destruction of vice ought not to entail suffering for the innocent and upright. We are, of course, accustomed to the adage: "The innocent must suffer with the guilty." To a greater or less degree the adage is an axiom. The nature of our social relations is such that, lamented as it is, the fact of joint suffering of innocent and guilty can never be wholly eliminated and the punishment administered to him only whose it justly is.

Cheerfully and gladly we must espouse the cause

of the moving picture theater man, who shows only the pictures that are humorous, instructive, inspiring, uplifting, educational and morally effective. The honest, intelligent, astute showman who preserves his integrity and his self respect together with the admiration and respect of his constituency, needs and is thoroughly entitled to the support and appreciation of every avenue of publicity whereby his propriety and the advantages of his exhibition may become more widely and extensively known. A good laugh very frequently is more conducive to good health than are many doses of medicine. Clean humor is needed everywhere. Make an audience laugh, a good hearty laugh and they must be benefited. Instruction in a thousand ways is open to the picture showman. He may gain great returns and at the same time be a public benefactor.

As the exception in everything establishes the rule, so the rotten picture show proves that the majority of picture shows are in result, speaking generally, of a type worthy of approval. Were this not so the wholesale condemnation of the picture show would be so pronounced, profound and peremptory, as to expeditiously expunge all such places from off the face of the earth. One cannot blow hot and cold at the same time; neither can he deliver praise and condemnation in the same breath; indeed, it seems next to impossible proportionately to depict good and evil in the same picture. The picture forming the foundation of this comment leads to the observation that the arist would, had he been given the divine ability, have displayed both sides of the question in an equivoquant effort to lead the public into a comprehensive understanding of the whole surrounding condition, thus preventing, so far as possible, an intemperate contempt of the entire industry upon the part of those whom his picture must necessarily greatly influence.

The vital feature of all that has been said and the conclusion intended to be promulgated is this: There

are two ways and only two, of conducting motion picture shows; one way is right, the other is wrong. While the public may raise a great clamor against unwholesome shows, it will appreciate and patronize the places where proper exhibitions and decorum are observed. One corrupt show or one show place, where laxity in observing the social proprieties is tolerated will serve so to arouse the suspicions of the decent people of any vicinage as to produce a general conception of all such places as indecent, unwholesome and vile. Such being the fact, it behooves the just, honorable and self-respecting showmen to band together, supervise each other, establish and maintain a standard of performances unquestionable in character and formulate ways and means for driving all unworthy competitors from the field; it is their right, privilege and duty to do all this; in its accomplishment will be enlisted the sympathy of every good public spirited citizen and the active co-operation of every public officer worthy of exercising any power whatsoever.

Though praise for the publication of the cartoon is not offered, neither is condemnation. Any attack upon immorality and viciousness is entitled to thoughtful consideration, if not to positive, active support. A sharp and abrupt depiction serves the more positively to draw attention, create thought and induce action. All such efforts serve a most useful purpose, contributing, as they most certainly do, to the suppression of harmful, baneful influence. The severance of such conditions from the great body of society requires an operation fashioned much as is the physician's work when removing foreign substances from the human physique; in result the two operations are similar; the removal of the cancer imbedded in society or in the human body releases the health-developing consistencies and restores to nature its opportunity to rebuild and make over the parts where fungus once prospered. Whenever the cartoon serves toward these ends, it is a public benefaction.

Patents Company vs. Steiner.

UNITED STATES CIRCUIT COURT,
Southern District of New York.

Motion Picture Patents Company,
Complainant,
against
Yankee Film Company,
Defendant.

Motion Picture Patents Company,
Complainant,
against
William Steiner, Herbert L. Miles and
Joseph Miles, trading under the name
Atlas Film Company, and William
Steiner, Charles V. Henkel, Herbert
L. Miles and Joseph Miles,
Defendants.

State of New York,
City and County of New York, ss.

WILLIAM FRIESE-GREENE, being duly sworn on oath, says:

My name is William Friese-Greene. I am fifty-five years of age, and reside at No. 9 Worcester Villas, Brighton, England, and by occupation am an inventor. I am a member of the Royal Astronomical Society of Great Britain, of the Meteorological Society, and of the Chemical Society of Industry. I am an honorary member of the Croydon Camera Club of London and of the Bath Photographic Society, and a Fellow of the Royal Photographic Society of Great Britain.

I am the inventor and joint patentee of the camera for taking pictures from one point of view, forming the subject matter of the British patent Number 10,131, of 1889, granted

to William Friese-Greene and Mortimer Evans upon application filed June 21, 1889, and accepted May 10, 1890. I have been engaged in scientific research relating to photography since 1880, with particular reference to the photographing of animated objects in motion, and to photography in color. In 1885 I built a camera adapted, and which was actually used, for the taking of motion pictures by merely turning the handle of the machine, this operating a circular shutter to permit the exposure of separate sections of a sensitized glass plate. This camera was exhibited in 1885 at a technical meeting of the Photographic Society of Great Britain, at London, England. I read a paper at that meeting descriptive of this camera, exhibiting the model and the pictures taken therewith, and an account of this meeting and of my exhibition was published in the "Photographic Journal" in December, 1885, a monthly publication of the society devoted to photography.

In 1887 I devised and constructed a projecting machine or lantern for exhibiting the pictures taken with my camera by throwing them upon a screen. I gave many exhibitions of the pictures taken with my camera as projected by my projecting machine that year in the different societies in London, as follows: The London & Provincial Photographic Society, The Bath Photographic Society, and The Royal Photographic Society of Great Britain. Meanwhile, I was engaged upon the problem of further developing my camera and adapting it to the taking of photographs on paper, and in 1887 and 1888 I was adapting my camera to take photographs upon a strip of sensitized paper. I devised and constructed in the latter part of 1887 and early in 1888 a camera adapted to take photographs upon a strip of sensitized paper of long length, that is, strips about fifty feet in length, which were wound upon two rollers, a feed roller and a take-up roller, and which strips of paper passed through a guide across the light aper-

ture of the camera, by which the strips were intermittently exposed upon the revolution of the circular shutter, when the apertures therein registered with the light aperture of the lens. In this camera I employed a strip of paper perforated at both edges, the perforations being for the purpose of permitting registration of a pair of sprocket wheels with either edge thereof. These sprocket wheels were worked by what we then termed a star movement, to give the intermittency of motion. Turning the crank of the camera caused the star movement intermittently to engage a toothed wheel fixed to the shaft carrying the sprocket wheels, which in turn, when operated by the star movement, moved the film forward step by step across the light aperture, permitting successive portions of it of equal area to be uniformly and regularly exposed while stationary, thus producing upon the strip of paper a series of equally spaced equidistant images or negatives, each negative showing the animated object in its successive phase of motion. The pair of sprocket wheels were mounted on a common shaft and engaged the perforations in the edges of the paper strip at a point intermediate the feed and take-up rolls, just below the aperture, drawing the strip downward across it. The feed roll by the series of pulls of the sprocket wheels upon the strip was caused to rotate in a successive series of motions, each causing to unwind therefrom sufficient of the paper strip to produce a loop or slackness of the strip between the feed roll and the guide, so that in the taking of pictures and turning the handle of the camera, the paper strip should not be under such stress or strain arising from the pulling of the sprocket wheels as to cause a breakage or tearing.

With my camera, which was begun in 1887 and completed early in 1888, I was enabled to take, and did take, pictures upon a strip of sensitized paper at the rate of seven or eight per second. Due to the nature of the paper, which could not be secured of sufficiently tough texture to avoid tearing or breakage under the strain imposed upon it by the more rapid operation of the machine, a higher speed was not attainable.

At this time, in the year 1888, I was engaged in the business of photography, and had several places of business in London: at 162 Sloane Street, 92 Piccadilly, Oxford Street, 69 New Bond Street, and 100 and 110 West Bourne Grove, and also in the cities of Bath, Clifton, Bristol and Plymouth. These businesses were in flourishing and prosperous condition, and I was in receipt of an income from them approximating £2,000 per annum. I spent this entire income upon experiments in the development of moving picture photography. I found from my experiments in 1888 that the objections to the use of a paper strip were inherent in the quality of the material, which was not only not strong enough, but also was not sufficiently transparent, and could not be made sufficiently transparent, and that its tendency to tear or break placed an insurmountable handicap upon high speed, but the more important of these difficulties was the lack of transparency. I then undertook the problem of producing a strip of suitable material to enable me to operate at a speed approaching sixteen exposures per second, which my scientific investigations had shown me was the theoretical frequency necessary for the production of a persistent image upon the retina of the average eye. In my attempts to solve this difficulty, I conducted a series of experiments in association with Mr. Alfred Parker. We succeeded in producing, in the latter part of 1888, a transparent celluloid film. We produced strips of tape-like film of about sixty feet in length, and these we pieced together to make longer lengths. I still have strips of this film which have been continuously in my possession since that time, and have brought a piece with me. While Mr. Parker was engaged in the production and development of the celluloid transparent film, I was also engaged in the further improvement of my camera, adapting it to take pictures at a more rapid rate, and toward the end of the year 1888 I had completed these improvements and had constructed an improved camera, and with this camera, in the month of January, 1889, I first was able to use my camera with the celluloid film in the taking of motion pictures at a rate of ten per second. This 1888 camera was built to take a much larger picture than the 1887 camera, and did take a negative about three inches square. This was a stereoscopic camera, taking two pictures, side by side, at the same time, upon the same film, at each exposure. I used it both as a single camera and as a stereoscopic camera, the change being made simply by closing up one lens aperture. Due to the size of the picture the film in this camera had to travel three inches at each step, and at ten exposures per second, the film traveled thirty inches per second, a much higher rate than is commonly used at the present time. In this camera I used an unperforated film with what I call a lever motion, that is, the film passed from the feed roll over a second roll, across the lens aperture, past another roll below the aperture, and

then past a fourth roll to the take-up roll. Between the roll below the aperture and the fourth roll, beneath it, was what I call the lever movement, which consisted of a lever having an arm projecting therefrom actuated by a cam operated from the crank handle in timed relation to the opening of the shutter. This lever movement caused the film upon the closing of the shutter to be pulled down from the upper roll by pushing or thrusting the film out of alignment in a loop between the two rolls below the lens opening. The escapement on the lowest roll prevented the film from returning, causing the pull upon the film to be a downward pull and causing the film to feed intermittently.

In 1888 I gave a paper before the British Association for the Propagation of Science at a meeting held at Bath. The subject of my paper was "Pictures Taken In Connection With the Phosphorescence of the Eye." At that meeting I was chatting with the late Lord Kelvin, then Sir William Thompson, and showed him a paper strip containing the results of pictures taken with my camera. He was very much interested in it, and I told him of my difficulties in securing registration between the teeth of the sprocket wheels and the perforations in the paper strip. He suggested to me that I consider the use of cone-shaped pins upon the periphery or circumference of the sprocket wheels, and I then had made a sprocket wheel in which I embodied Lord Kelvin's suggestion.

This 1888 camera was built for me by R. Chipperfield, model maker, of 26A Sekforde Street, Clerkenwell Green, London, E. C.

Each of the cameras to which I have referred as made and operated in 1887 and 1888 were used for taking photographs of objects in motion from a fixed point of view, by merely turning a handle, and the photographs so taken were exhibited by me through my projecting machine. Each of these cameras had a single stationary lens, and in the 1888 camera there was used a single sensitized tape film supported on opposite sides of and which was longitudinally movable with respect to the lens. The 1887 camera was like the 1888 camera, except that instead of a tape film of celluloid or the like, it used a paper strip. In each of the cameras an intermediate section of the paper strip or tape film crossed the lens, and each had feed devices engaging such intermediate section of the strip or film and moving the same across the lens of the camera at a high rate of speed, and with an intermittent motion, and each had a rotating shutter exposing successive portions of the film during the periods of rest. I am aware in making the foregoing description of these cameras that the language which I have employed is substantially the language of the United States Reissue Patent No. 12,037, granted to T. A. Edison for kinetoscope, and it is intended to establish the identity of the cameras of my invention with that described in his patent.

The camera which I have just described was developed concurrently with the development of the long length celluloid film, and when I found the production of a long length of celluloid film to be an accomplished fact, I realized the possibilities of adapting a camera to the extended commercial field which its production made possible. My camera of 1888 was limited in its capacity as to speed by reason of the size of the picture it was adapted to take and by its having been constructed as a stereoscopic camera. To realize the possibilities which I conceived, I accordingly undertook the construction of a third camera, which was built for me by A. Lege & Co., instrument makers, of 31 and 32 Kirby Street, Hatton Garden. This camera was completed prior to April 1, 1889. I took pictures with it for three months before I went to my patent attorney to have the application for patent drawn. The Patent Office drawings were made from and correctly illustrate its construction, and are the originals from which were reproduced the drawings appearing in my patent Number 10,131 of 1889, for which I filed application on June 21, 1889. These drawings accompanied and formed a part of my provisional specification, which left on that date. This camera was constructed as shown in the drawings of this British patent, and was operated by me in the taking of pictures at a rate of twelve or more per second, the images being of the same lantern slide size, that is, approximately three inches square, giving a rate of travel of the film of over three feet per second, independently of the spacing between the pictures, which spacing I allowed for the momentum; that is, by the allowance for the momentum, I mean the same method of operation which I have before described, by which a loop or slackness in the film was employed to secure evenness of transfer through the guides past the lens in its intermittent motion from the feed to the take-up roll.

Early in 1889 I also built an improved projecting machine, which I showed at the Photographic Jubilee held at the Crystal Palace at Sydenham, London, and at this exhibition

there was shown upon a screen the first pictures taken upon a long length of celluloid film, which were exhibited with my improved projecting machine. Prior to that date, however, I had shown pictures taken upon a long length of celluloid film at the London & Provincial Photographic Society's monthly meeting at London, using my first projecting machine for the purpose.

I have brought with me to America, where I arrived on the 27th day of November, 1910, this original motion picture camera which I have described, which was built in 1889, and from which the drawings of my British patent were made as stated; it is detained with all my papers in the New York Custom House. This camera bears an inscription plate having the legend, "Camera for Taking Consecutive Pictures at a Rapid Rate. 1889. Invented by William Friese-Greene."

In 1887, long prior to my construction of this camera, the utility of such a camera in conjunction with a phonograph had suggested itself to me, where the moving picture as projected by my projecting machine should appear to sing or speak, and by the simultaneous operation of a phonograph in time therewith the song or speech should be heard; and, early in 1887, I had made an attempt to demonstrate the practicability of this idea at the Photographic Society of Great Britain, in London, at one of their regular monthly meetings, where I exhibited by my first projecting machine a series of animated pictures, projected from the glass plates taken with my first camera, accompanying such exhibition with an Edison phonograph of the tinfoil type of recorder. An account of this was published at that time in "The Amateur Photographer," in 1887. I have a copy of this article among my papers, and as I recall, it was the issue for October, 1887.

When I had completed my 1889 camera and found the high degree of effectiveness and efficiency that was attainable by means of a long length of celluloid film, I again took up the idea of combining the projection of moving pictures with the accompaniment of a phonographic reproduction of suitable song or speech. I had had an Edison phonograph since 1887, as I have stated, and from such information as I was able then to gather, learned that great improvements had been made in the development of the phonograph, and it occurred to me that I would write to Mr. Edison, advising him of the work that I had done in the reproduction of moving pictures and describe the capacity of my camera in conjunction with a long length of celluloid film, and suggest to him the working out of the combination of his invention of the phonograph in conjunction with my invention of the animated picture camera and projector. Immediately after turning over to my patent agents, for filing, my patent application, which was filed by them in the British Patent Office, on June 21, 1889, I wrote to Mr. Edison, giving him a full description of my camera and projector and their details of construction. I am positive that this letter was mailed to Mr. Edison before July 1, 1889, and to the best of my recollection it was mailed at least a week or ten days before that date. My secretary, then Miss Angel, since married, and whose present name I do not now recall, was aware of my sending this letter to Mr. Edison at that time, and will, I think, recall that fact. Mr. Scott Alexander, of 143 Lark Hall Lane, Clapham, London, England, and who was my principal operator, and who took my machine to the Crystal Palace Exhibition, in 1888, well remembers the place and time of my sending this letter to Mr. Edison. I discussed the contents of this letter with Mr. Alexander while preparing it, and read it to him before sending it. I was proud of my invention, and gave a minute description of it to Mr. Edison as a brother scientist and inventor, including every feature thereof in my description, and pointing out the method of securing the intermittent movement of the film strip and the particular means by which it was secured and the relation of those means to the other parts of the mechanism. I explained to him that my apparatus for taking photographs of animated objects in motion produced a film negative from which positive pictures on a similar long film could be made suitable for the exhibition by my projector of the objects so taken in motion by my camera, in conjunction with his phonograph. I described the construction of my camera in detail, stating that it had a single stationary lens, capable of taking pictures from one point of view; a single sensitized tape film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section of the tape film crossing the lens, and having a continuously rotating driving shaft operated by a crank, and that the camera had feed devices operated by this shaft engaging an intermediate section of the film and moving the same across the lens of the camera at a high rate of speed, and with an intermittent motion, and had a continuously rotating shutter operated by the shaft for exposing successive portions of the film during its periods of rest. I described the precise mechanism which is embodied in my camera, which I have with me and will produce in court, and

in addition thereto suggested and described various alternative constructions of the feed device by which the film might be moved in the necessary intermittent step-by-step motion across the lens of the camera at the high rate of speed which I had attained. Among the suggested alternative constructions which I then contemplated and disclosed to Mr. Edison for accomplishing this feeding by an intermittent motion at a high rate of speed, were the use of a two-tined fork or rake caused to advance and engage the perforations in the edges of the tape-like film, which is the method of feeding the film which I thereafter incorporated in another camera which I subsequently constructed, and which type of feed is now used in the moving picture camera known as the Warwick, which camera I actually designed for the Warwick Company. I also disclosed to Mr. Edison, as another construction, the method of intermittent feed at high rate of speed of the film strip which I have at length described in my affidavit as that of the second camera which I constructed and which I have termed the lever motion. I also described and disclosed to Mr. Edison other alternative features of construction of other portions of my camera, and, in fact, wrote what amounted to a paper upon the subject of my invention. I well remember that this letter was illustrated by me with pen sketches which I made of some of the various features which I disclosed and suggested, where such pictorial illustration was useful to make my meaning more clear, and, as I now recall, this letter was over sixteen pages in length. I remember that I sketched in the letter three types of intermittent feed mechanism for the film, these being the fork movement above referred to, and of the nature subsequently embodied by me in the Warwick camera; what I have above described under the name of the lever movement, and a third movement which I called at that time the dog or cam movement. I may have illustrated additional features in the letter, but I cannot now recall positively which ones. I personally wrote this description with great care, first drafting it and then rewriting it in the form in which I mailed it, and I still have the original draft of this letter among my papers. I did not bring it with me to this country as I sailed from England upon cable request on the 19th, and did not regard this draft of importance, inasmuch as I brought so many other documents and papers bearing upon and relating to this subject, and particularly, brought with me the original camera itself, which I described to Mr. Edison.

In reply to this communication, I received from Mr. Edison's laboratory or works a letter of acknowledgment, which I will produce in court, but which is now in the New York Custom House. This letter acknowledged my letter to Mr. Edison, and requested that I send full drawings of my camera to Edison.

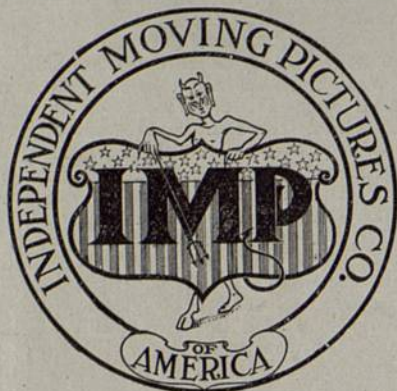
Pursuant to the request in this letter contained, I sent to Mr. Edison by mail within a few days of the date of its receipt, a set of the working drawings of the camera, these drawings being substantially identical with the drawings shown in my British patent, Number 10,131, of 1889. I wrote a brief note in acknowledgement of the receipt of their request, stating that I forwarded therewith the drawings, as desired.

I became deeply interested at this time in the development of color photography in the colors of nature, and devoted my entire time thereto in pursuing my experiments, and I did not further pursue the subject of combining the phonograph and motion pictures, that I had suggested to Mr. Edison, and do not now recall whether I received an acknowledgment of the receipt of the drawings which I sent him or not. I have failed to find among the papers where I have searched any other communication.

During the year of 1889 I exhibited my camera and took many pictures with it; among others to whom I showed it and who saw pictures taken with it are the following: Professor Sir James Dewar, of the Royal Institution of London; Alfred H. Saunders, Editor of the American publication, the "Moving Picture News," now residing in the city of New York; Doctor Kewvil, of Ainsley Place, London; Professor C. V. Boyes, of the Science and Arts Department of the South Kensington Museum, London; Lord Rayleigh, Professor C. H. Bothamley, Professor of Chemistry of York College, at Leeds, and many other eminent scientists associated with the Royal Institution.

Doctor Kewvil is shown in one of the pictures upon the film which I have with me, and expect to be able to produce herewith, taken in 1889. On another film which I expect to produce herewith is shown Mr. Alfred J. Carter and his son, Mr. Bert Carter. Mr. Alfred J. Carter is now a resident of London and is secretary to Spencer, Turner & Boldero, of London, England; and Mr. Bert Carter, his son, is now, I am informed, with the firm of Theodore Tiedmann & Sons, of No. 73 Mercer Street, New York City. Mr. Alfred Carter's

(Continued on page 18)



Extra "IMP" Advertisement!

ANOTHER SENSATIONAL "SCOOP" FOR INDEPENDENT M. P. EXHIBITORS!!!

The "Imp" Company at Enormous Expense Secures An Exclusive Contract With The



Extra "IMP" Announcement!

Count de Beaufort

To Pose in a Special "Imp" Release!

Outbidding and outgeneraling another film manufacturer (not an independent one), the "Imp" Company has secured an exclusive contract with Count de Beaufort, the now famous French nobleman whose private affairs have been crowding the columns of newspapers all over the civilized world during the past three weeks.

The Count, by the time this advertisement appears, will have posed before "Imp" cameras with other performers in a drama entitled "The Romance of Count de Beaufort." The film is to be released the minute we can complete the developing, printing and shipping. It will be one of the greatest FEATURE FILMS ever produced in America. For the first time in the history of moving pictures a GENUINE BONA FIDE NOBLEMAN will appear in the leading role of a moving picture playlet.

Imagine what it means to every INDEPENDENT EXHIBITOR who gets this FEATURE FILM! Imagine what a sensation it will cause in every city, village and hamlet where there is a moving picture theatre! Imagine what a local sensation every Independent Exhibitor can create by advertising such a film in his local newspapers!

Now, then, a word to every Independent Exhibitor—a word we want you to give your most serious thought:—

The "Imp" Company cannot possibly make a cent of profit on this release. The price paid to Count de Beaufort makes profit out of the question. We are spending this money for two reasons:—First, to give Independent Exhibitors something to crow about; second, to advertise the enterprise of the "Imp" Company. If you Independent Exhibitors want to derive the benefit of such a FEATURE FILM it is up to you to do one thing, namely:—

TELEGRAPH your exchange to book you for "The Romance of Count de Beaufort" at the earliest possible moment. Don't wait to write, TELEGRAPH, and do it now! The film will cost you more than an ordinary one, because it will cost your exchange more. Don't quibble with your exchange about the extra charge. Pay it like a true sport. You are not taking any chances. You are going to get a feature film that you'll be glad to get on a return date more than once!

That's all you have to do to show us that you appreciate this attempt to give you something special!

HERE COMES AN "IMP" SPLIT REEL!

"A Clever Ruse"—"Faithful Max"

Released December 12th

You've been begging for split reels. Very well. Here's one that will tickle you, and it will be followed by other "splits" all up to the Imp standard. "A Clever Ruse" is a crackerjack comedy that will be interesting on every one of its 500 feet of length. "Faithful Max" has the now popular "Imp dog" as its hero. Here's the kind of a story that will appeal to every heart. When you see how the dog acts, you'll doff your hat to him and to us!

"THE POOR STUDENT"

Released December 15th

This story is made into a full reel because it deserves to be. The interest in the love affairs of a student and his sweetheart is maintained in splendid shape from start to finish. See that you get this film and also the split reel. Ding-dong at your exchange until you get TWO IMPs every blessed week of your life!



20 TRUST EXHIBITORS IN TWENTY DAYS!

Transfer Their Allegiance to the Independents!

Mr. Scherer, of the Bijou Film and Amusement Co., Kansas City, says:—"The number of trust exhibitors that have lately flown over to the Independent fold gives us every reason to believe that the climax of the situation is at hand and that "Gen. Flimco," as you term him, is about to lay low. We could mention 20 trust exhibitors that we have taken over in the course of 20 days.

IMP LITHOGRAPHS ARE PRAISED

Mr. Scherer in the same letter says:—"Your new lithographs are indeed of fine quality. Improvements of this kind are assisting exchange men to introduce independent service in localities where it was hardly thought possible. Keep up the good work!"



**TELEGRAPH YOUR EXCHANGE RIGHT NOW
AND GET AN EARLY BOOKING.**

INDEPENDENT MOVING PICTURE CO. OF AMERICA
102 W. 101st Street, New York. :: :: Carl Laemmle, Pres.

Manufacturers' Synopsis of Films

THE REGENERATION

Release November 28th

American—Release November 28th

No man can sink so low but that some woman, through the power of his love for her, can lift him out of the mire.

A young couple in a country town were piecing out an existence. The husband was upright and honorable. The town respected him for his manly virtues. The wife was pretty but dissatisfied. Unable longer to bear the limitations of town life, the wife deserted with a rich lover. The young husband, distracted by the wife's desertion, lost his grip and gradually sank through the stages of degeneracy until he was driven from the town, a thing despised.

In desperation, and in a half drunken frenzy, the degenerate decided upon suicide as apparently the easiest way out of his difficulties. He is seen on the edge of a desolate pier extending into the sea and swept by the gigantic waves of a storm that is rending heaven and earth apparently as an expostulation against this unwonted sacrifice of human life. The wild and terrible appearance of his surroundings does not deter him from his desperate purpose, and with a wild shriek, he launches himself into the grasping sea.

On the far off tower of a life-saving station, the ever watchful eye of one of our lifeguards notices, with consternation, the action of the young husband. He immediately raises an alarm and with his comrades launches the lifeboat. They struggle manfully towards the place where the would-be suicide has disappeared and eventually reaching his side, manage to rescue him from a watery grave. The unlucky and weak-minded young fellow then wanders away from the town where he has seen so much happiness.

Grovelling along the country roads, begging his food from the farmers, he came upon the vineyard home of a girl and her mother. The women were in a despondent state, because of the dissolute condition of their vines. Poverty was haunting them and they were powerless to avert it. The degenerate found a great solace in the presence of the girl and offered his services in the vineyard for his board. He was taken in and the regeneration of the vines and the man began.

A year passed and the vineyard prospered under the hand of the man and the girl. The crop was heavy, and love and happiness were in the vineyard home. The man, forgetting his past in the joy of his present, declared his love for the girl, and she gave herself to him in the purest of love.

At this point, fate accidentally brought the unfaithful wife and her lover upon the scene. She was unhappy in her sinful life, and endeavored to rush into her husband's arms, but he repulsed her. The jealous wife attempted to abuse the little vineyard girl, and the husband drove her and her lover from the scene. The awakening to his strained position and the idea of his unworthiness in the life of the little girl crushed his spirit, and he bowed in anguish before the contemplation of another love lost. The soothing touch of the little girl revived him, and in the depths of her innocent eyes he found the consolation he needed. Her sweetness and purity through the agency of love, had regenerated the vines and the man.

A TOUCHING AFFAIR

American—Release December 1st

George Kenwood is the wealthy and indulgent father of a frolicsome, devil-may-care son.

His kindness imposed upon, until finally his patience is exhausted, he orders his son to leave his house and never darken his door again. The latter assumes an indifferent air, lights a cigarette, takes up his coat and hat and leaves the house. He is next seen seeking employment as an accountant in a brokerage office in New York, where his irrepressible manner and confident bearing gains for him a hearing. Having no credentials, except his personal statement, as to his honesty and ability, the broker informs him that it is not sufficient. As she turns away, discouraged and crestfallen, he catches a glance of sympathy and admiration from Annie, the pretty girl stenographer. The look inspires him to make another effort, so he turns with a burst of enthusiastic self-praise and finally convinces the broker, who at once employs him. Only a few days were necessary for Harry to prove his inefficiency and a disinclination for a life of confinement. His pranks and practical jokes, coupled with his attention to Annie, the pretty stenographer, and her pronounced partiality for Harry made him an object of hatred and envy on the part of his fellow employees, who finally succeeded in effecting his dismissal. Loss of position did not discourage Harry in his pursuit of Annie. On the contrary, his manner became more insistent until finally she consents to become his wife. He apprises his father of his approaching marriage, and receives a check for five hundred dollars, his blessing and information that this remittance would be the last he would receive.

The young couple are married, and the attendant honeymoon expenses soon exhausts the meagre dowry, and in a short time the irate landlord and clamoring tradesmen render their lives unbearable.

Driven to desperate means, Harry hits upon a plan by which he hopes to soften his father's resolve. He wires the old gentleman that the union of himself and Annie has been blessed by the arrival of a ten-pound boy. The father receives the message in due course, and immediately notifies the son that he will arrive in New York to see his grandson, offer his congratulations and a generous check. Harry drops into a chair in bewilderment. "What's to be done? I must have a baby here within an hour." A way out of the difficulty suggests itself. He rushes madly into the street, is seen running frantically up and down the thoroughfare in an endeavor to get possession of an infant. He seizes every baby that comes into view, is repulsed at every turn, until finally in despair he returns to the house and tells the janitor he must have an infant at once. The janitor goes in quest of one, just as a taxicab rolls up to the door and the elder Kenwood steps out. Harry, beside himself, runs to his apartment and prepares to greet his father. He enters the room and is met by his son and the excited young wife. His father asks about the child, and is told that the nurse has it out for an airing.

He leaves his father to be entertained by Annie, while he rushes from the room and shortly returns in company with the janitor's wife, who has been pressed into service as a nurse. As he enters he winks knowingly at his wife. The baby, completely enveloped in a wrap, is brought down, and while all gaze in expectancy, a covering is removed from its face, disclosing a very black pickaninny.

Everyone is staggered. The father berates Harry for so imposing upon him. Starting angrily to leave the room, he knocks over a work basket and several articles of infants' apparel fall to the floor. He picks up an infant's shirt and a little shoe, looks inquiringly at Annie, who blushing drops her head. The father is convinced that the stork is shortly to invade the home of his son. He hands him a check and rapidly writes a note:

"My Children:—If it's a boy, name him George. If it's a girl, name her Annie. Draw on me for \$5,000.00. Grandpa-to-be."

VERA, THE GYPSY GIRL

American—Release December 5th

Gypsies are naturally romantic, passionate, and impulsive. This story, while depicting the heart-rending trials and tribulations of a beautiful Gypsy girl, likewise effectually sets forth the Gypsy characteristics, as aforementioned, in a manner that is nothing if not gripping.

The thread of romance weaved throughout this picture is beautiful in its simplicity and appeal. Vera, the Gypsy girl, is driven from the couch of her dying mother by the tyrant king of her tribe, and is forced to sell baskets along the country road to satisfy his mercenary and grasping nature.

While pursuing her task, and passing a rather secluded spot along a country lane, Vera encounters a scoundrel who insults her. A young farmer, happening by, protects her, chastises the scoundrel, and, pitying her, buys one of her baskets and sends her on her way.

After an unsuccessful day, Vera returns to the camp of her people in time to witness the death of her mother. The Gypsy king, feeling that the girl is now at his mercy, proposes marriage. Vera refuses, and the king threatens force. Vera, in desperation, runs away from her tribe. Alone and exhausted, she stops in a field and sinks beside a corn stack. All night long she lies there, and in the morning the young farmer who befriended her finds her sleeping. He takes her to his people, and the Gypsy girl begins a new life in the midst of civilization. Her love for the young farmer grows stronger day by day, and he unconsciously nurtures it with his brotherly devotion.

A harvest picnic is given by the belle of the district, and the young farmer is chosen as the belle's escort. In a paroxysm of jealousy the Gypsy girl dons her old costume and goes back to join her people.

The news of the Gypsy's departure awakens in the young farmer the knowledge of his love for Vera. A searching party is organized and a search for the girl begins.

In the meantime Vera has gone back to the Gypsy camp. The king denounces her for her unfaithfulness, and under the curse of her people she is driven away.

Driven to despair by her loneliness and sorrow, she is about to end her life with a dirk knife her mother had left her, when she discovers that the spot she has selected for the deed is a shrine. The sight of the crucifix brings the realization of her cowardice, and she bows before the image repentant. The young farmer, driven to desperation in his search for the girl he now knows he loves, and tearing breathlessly through the woods, finds Vera before the shrine. He tells her of his love and in his embrace the little Gypsy girl finds peace and happiness.

TWO LUCKY JIMS

American—Release December 8th

Sometimes we don't realize how lucky it is to be unlucky. This rib-ticking comedy is a convincing proof of this apparently contradictory statement.

The setting of this picture is in the rough-and-ready West, where love, while serious, is uncouth. The two Jims depicted in this picture were lucky and did not know it. They both loved the same girl. One was exceedingly fat, and the other equally exceedingly slim. Slim Jim was the father's choice and fat Jim the mother's favorite. Both Jims and the girl's parents had their plans in connection with their respective favorites, but unluckily or luckily, as the case may be, the girl had a lover. The father did not like the lover and forbade him the right of the house, so he was compelled, in order to press his suit, to sneak in surreptitiously.

One day in the midst of his arduous, withal surreptitious courting, the approach of the father and father's favorite, Slim Jim, made it necessary for the girl to hide her idol in a barrel where he was compelled to sweat and fume while his sweetheart jollied Slim Jim. She finally appeased Jim's ardent wooing by promising to elope, and he departed with the assurance from the girl that she would meet him at the old tree in the pasture. The lover then emerged from his place of concealment and was again comfortably established with his sweetheart, when mother approached with her favorite, Fat Jim. The necessity for hiding her lover was once more apparent to the much loved girl, and she hid him under a clothes basket and proceeded to entertain the fat man. She succeeded in getting rid of him in a similar manner as she had used on his slim namesake, and he waddled happily away to await her at a different trysting place.

Fat Jim, while waiting for the young lady of his choice to keep her appointment with him, evolved a plan of elopement. Slim Jim's mind worked along the same lines, and he resolved likewise. After waiting for about an hour after the original time set for the girl to meet them, they each one separately started towards the ranch house with a view to ascertaining the reason for the delay. In their search they unexpectedly met each other, and finding one another on the same mission, in indignation decided to investigate the situation. They discovered that in the interim an elopement had taken place, and that the girl had departed with her personally favored suitor. They aroused the parents, who came forth in their negligence, and in great ire called down the wrath of the gods on the individual who had stolen their daughter from them and without their consent. The two Jims immediately set out in pursuit of the lovers on the only two horses in the stable, and the deserted parents, upon donning a few garments, were forced to follow on a stubborn burro. With a good start on the irate lovers and parents, the elopers were soon at the office of the Justice of the Peace, and there they met opposition. The Justice hadn't eaten his breakfast, and refused to marry them on an empty stomach. A 44-calibre gun in the hand of the would-be bridegroom caused him to suddenly change his mind. When the two unlucky Jims arrived, the door of the Justice of Peace was barred against them. They demanded admission and were refused.

The fond mother rode in about the same time on her husband's back, the burro having balked quite some distance out of town. Both Jims and the parents held a consultation, and a battering-ram was applied to the Justice's door. Cupid beat them to it, however, and the happy couple came forth victoriously.

A few years elapsed and the two Jims, still nursing their wounded hearts, went to visit the home of their successful rival. They found him sweetly engaged at the wash-tub, while his indolent wife sat by bossing the job. The ardent lover had degenerated into a henpecked husband.

After witnessing several violent demonstrations of domestic tranquility punctuated by a lot of bawling kids, the two Jims stole away and congratulated each other on their lucky misfortune.

BROTHERS

Atlas—Release Dec. 14th



The last wish of a dying mother to her fatherless boys, both of tender years, was that they always treasure her memory and try to live as she had taught them, to be honest, truthful and manly. She bade them take a photo of herself, the only one she had ever owned, and cut it in two, each of the boys to retain one half. Then she passed away and the boys began their struggle with the world, friendless and alone.

Years come and go until we take up the thread of the story again. Here we have a picture of plenty and prosperity on one side, enjoyed by the younger brother, who forged ahead and made for himself a fortune and fame, and the dreags of degradation, the depths of sin on the other, in which the elder brother played a prominent part.

In a low gambling den, reeking with vice and filth, a game was in progress. In stalked a roughly dressed, drink besodden wreck of humanity and staked his last dollar on a card, and lost. Then from an inner pocket he drew a gold watch and chain and presented it for a loan. Through the door at his back stepped a policeman accompanied by a man who identified the man at the table as the one who stole his watch. Well, he was caught with the goods—and sent up for a year, which was reduced three months by good behavior, and he was released to again prey on society. And this was the elder brother.

The younger brother had just closed, a successful business deal, netting him many thousands, and he was returning from the office in a happy mood. Passing a beggar on the corner he stopped long enough to take a ten dollar note from a well-filled wallet and dropped it in the outstretched hand and then hurried home to a warm fire and the loving wife and child who awaited him.

The beggar looked in amazement at the crisp, new greenback in his hand. Surely, a man who carelessly gives away large sums to beggars on the street must be very wealthy, he thought. Why should he have plenty and another suffer poverty, was the trend of his thoughts. So the beggar followed the other man and learned where he lived. That night, the younger brother's butler came into the library where he sat, after the family retired, and excitedly told him there was a burglar in the house. Cautioning him to remain silent, the man of the house secured his revolver and secreted himself behind a screen to await developments. Soon the folding glass doors were pried open from without, and a man stepped in to face a drawn revolver and hear the command: "Hands up!"

While the burglar was waiting for the police to come, the burglar sat by a center table cursing his fate. Suddenly his eyes rested on a half-picture leaning against the reading lamp. Reaching in his pocket he brought to light a piece of dirty newspaper wrapped around some object within. Unwrapping it carefully he produced something which he held beside the half-picture on the table and then burst into tears. Two brothers had met again.

Outside the police were coming. It was but the work of a moment to send the butler for a lounging robe and to place the burglar in a comfortable chair with a lighted cigar in his mouth. When the police came they were told the burglar had escaped.

Anyway, the bad brother changed his ways and the good brother placed him on his feet. On the fifth anniversary of his marriage the bad brother, now good, held a little reception. But he refused to join in the toast drunk to his health.

WESTERN JUSTICE

Released Friday, Dec. 9th

Being a Yankee Film Tale of the Plains, in the days of '49.

Excitement ran rampant around the Willoughby's Ranch house. Mrs. Willoughby had just rushed up to the dozen or more cowboys and told them she could not find her little daughter, Hazel, and that she feared she had been stolen by the Indians. Naturally, the boys got busy because everyone loved "The Kid." A searching party was hurriedly organized and the surrounding country scoured, but without success. It was a sad and disheartened lot of men who returned to tell the anxious mother her child could not be found.

Meanwhile, little Hazel, clasping her rag doll, had wandered away, just out of sight of the ranch house, when suddenly an Indian on horseback dashed by and snatched up the child, rushing madly on without slackening speed. Soon they arrived at an Indian camp in the foothills and Hazel was roughly thrust inside a tepee where she cried herself to sleep.

Dancing Water, beautiful daughter of the old chief, determined she would rescue the pale face child, and endeavor to take her back to her parents. That night, after all the braves and squaws had gone to sleep, and the camp was bathed in moonlight, Dancing Water noiselessly drew aside the canvas walls of Hazel's prison and crept inside, where she found the child slumbering peacefully, her doll clasped tightly to her breast. Shaking her gently the Indian girl succeeded in awakening Hazel without being overheard by the guard outside, and then quietly led the child outside and away while the camp slept on. They ran until Dancing Water realized her little companion could not keep up the pace longer, then she bravely carried her until she, too, became exhausted, and they stopped to rest. But one of the Indians from the camp was on their trail and soon overtook them. Dodging from tree to tree he was almost upon them when a trapper appeared from another direction, followed by a number of cowboys from the ranch, who were still searching for Hazel, when the redskin decided to retreat. Dancing Water was roughly seized while the now sleeping child was hurried off to its grief-stricken mother. The cowboys believed the pretty squaw guilty of stealing the little one, and prepared to deal out Western Justice to her. Wiser judgment prevailed, however, and she was ordered away with a warning to leave the vicinity. Poor Dancing Water was heartbroken, and slowly wended her way toward the camp. Suddenly remembering that the cowboys, in their haste, had dropped Hazel's doll, she retraced her steps and secured the toy. She would at least have some memento of the child.

Meanwhile Happy Mother Willoughby was alternately laughing and crying over the child in her arms. When the excitement had abated sufficiently for intelligent conversation, little Hazel was asked to tell the story of her capture. Soon the assembled group awoke to a realization of the great wrong they had done Dancing Water, as the child told how she had rescued and protected her, and was about to bring her home.

Mounting their horses, the bowboys dashed off for the Indian camp, hoping to reach there in time to prevent the torture they knew too well would be inflicted on the squaw who had thwarted their plan of revenge on the whites.

They arrived just in time, for Dancing Water, who had been brought in by the Indian who had trailed her, had been sentenced to death by fire, and a swarthy redskin was just about to apply the torch. After a sharp and decisive battle the girl was rescued and taken back to the ranch house, where she was given a home by the Willoughbys.

"A SIOUX'S REWARD"

Bison—Release December 8th



Minnehaha is an Indian princess. While walking along the edge of a cliff she loses her balance and topples over. Swiftwind, the son of a Sioux chief, finds her and carries her to her tepee. Her father recognizes Swiftwind as a hostile warrior, and while grateful for the kindness to Minnehaha makes him a prisoner to prevent his giving information about the camp. In the night Minnehaha releases Swiftwind, and the two escape to his tribe. Her people go in pursuit and rush into Swiftwind's village, where they are surrounded by the hostile warriors. A battle seems imminent, but the two lovers plead with their respective parents for peace, and the two old chiefs finally consent to forget their differences and celebrate the wedding of their children in the real Indian way.

"A BRAVE WESTERN GIRL"

Bison—Release December 9th

A new cowpuncher comes to the ranch, and horses begin to disappear mysteriously. The rancher's daughter, May, surprises the thief—the new man—who detains her in his mountain camp to prevent her giving the alarm. There is a pulley and rope on the edge of the cliff, which the outlaws use to haul up supplies, and springing suddenly to this rope May swings herself down and runs home. Returning with the cowboys a picturesque battle takes place, in which the culprits are captured.

A CLEVER RUSE

Imp Release, Dec. 12, 1910

Miles Darragh and Matthew Daly are two old cronies, who have reached that stage of life where, having plenty of money, they decide to take things easy and enjoy themselves. Darragh has a daughter named Maud and Daly has a son called King. King and Maud are engaged to be married, much to the joy of their fathers, who see in the union of the two families the culmination of their fondest dreams.

One day, while the two old gentlemen are peacefully playing cards in the Darragh library, King and Maud have a violent lovers' quarrel in the drawing room over King's refusal to give up cigarettes. The quarrel finally reaches such proportions as to attract the attention of the two fathers, who stop playing and rush to the door of the room just in time to see King leaving the house "Forever."

The two old friends, fearing the end of all their dreams, hold a brief conference and decide upon a ruse to draw the young lovers together again. Hastily drinking a glass of wine apiece they pretend they have been poisoned, and soon arouse the house by their pitiful cries and groans. Maud, frightened out of her fit of anger by the noise, rushes into the room and, learning the cause of the trouble, becomes terribly alarmed and dashes for the telephone for aid, and to whom should she call in her hour of need but to her faithful King? Learning the dreadful news, he runs for a doctor.

In the meantime the old gentlemen have enjoyed listening to Maud's end of the telephone conversation, but when she returns to the library with a maid the old schemers are again writhing about in apparently mortal agony. Taken to a bedroom by the two girls, they fall helplessly on the bed and continue to call madly for help. King soon arrives with a physician, who is escorted to the bedside of the sufferers and, after a brief glance at the old men, he orders the young couple from the room and begins his examination.

Being soon convinced that his patients are merely "faking," he proceeds to frighten the truth from them by a liberal display of deadly-looking surgical instruments. His artifice proves entirely successful, for they immediately leap from the bed and confess their duplicity and the cause of it, but, nothing daunted, secure his assistance by presenting him with a liberal fee.

The doctor then visits the young folks, whom he finds clinging lovingly and sorrowfully to each other, their recent quarrel completely forgotten. Telling them that they may have one last look at their fathers before the end comes, the two follow him and, entering the room, gather sadly about the seeming death bed. The two old reprobates then ask the children to promise that they will never quarrel again. As the young people fondly embrace and solemnly promise to love and cherish each other as long as life shall last, the old gentlemen leap from their bed of suffering and boisterously disclose their clever ruse.

FAITHFUL MAX

Imp Release, Dec. 12, 1910

A post-rider of the old Colonial days owns a large, handsome dog, called "Max," that accompanies him upon all of his trips, running alongside of his horse and acting as his bodyguard.

One day the post-rider is given some valuable jewelry by a wealthy country gentleman, with instructions to deliver it most carefully at the other end of his route. On the way, as was his custom, the post-rider stops to refresh his horse and eat his noon meal, which he shares with his dog. Feeling sleepy, he decides to indulge himself to the extent of a brief nap, and laying down, endeavors to stretch out and feel comfortable. But his post-bag, which he wears slung across his shoulders, annoys him and he takes it off and, laying it beside him, orders Max to watch it. He oversleeps, but Max soon realizes this fact and proceeds to awaken him. Starting up in great haste, he mounts his horse and rapidly rides away, forgetting the post-bag entirely. Max does not forget it, however, but runs swiftly after him and, circling about him, springs at his horse's head, barking and growling, in his endeavors to get him to return. The dog's actions finally become so extravagant that his master regretfully decides that he has gone mad and, pulling his pistol from his belt, shoots him and rides away to make up the time lost through his delay.

Poor, faithful Max, wounded and dying, rises weakly and crawling painfully back to their recent bivouac, lies down beside the treasure he had been told to guard and here he is later discovered by his deeply sorrowing master, who has been made aware of the loss of his post-bag and returns to recover it.

THE POOR STUDENT

Imp Release, December 15, 1910

John Shay, the son of a widow in very moderate circumstances, decides to go to college and work his way through. Arriving in the college town, he is directed to a boarding house, but when he enters and learns from the landlady her rates, which are quite high, he explains to her his scarcity of money and starts to go away. She, however, liking his manners and appearance, proposes that he remain and act as waiter for her at meal time, in exchange for his board and lodging and he, not being proud, accepts.

The college is a co-educational institution, and at the boarding house are a number of young lady students. Among this number are Hazel Jones and Isabelle Smith, the latter a very popular girl, but one possessing a very haughty disposition.

John imagines himself in love with Isabelle and, in order to give vent to his feelings, purchases for her out of his slim savings, a bunch of violets. This he fondly lays at her place at the table. When meal time arrives and all gather at the table, Isabelle discovers the violets and, very greatly pleased, inquires of the various boys if they know who left them for her. One of the young men happened to see John place the violets at her plate and informs her of that fact. This so incenses her that she leaps to her feet and, throwing the flowers angrily to the floor, proudly leaves the room, giving John a contemptuous look as she passes him.

Hazel, who has closely observed the affair, feeling a deep sympathy for John, rises and, picking up the violets, asks his permission to keep them. This, of course, he gratefully grants her. He, then, realizing the vast difference in the character of the two girls, lets his heart go out to the one who showed him such delicately expressed sympathy.

He also realizes most fully the humiliating position he occupies at the school and decides to go away and seek his fortune elsewhere. Expressing his determination to his best man friend in the college, the friend decides to join forces with him, and the two leave for the mining fields.

After great discouragement they finally strike a rich placer and, selling it advantageously, they return once more to the haunts of men. John, now being a rich man, at once seeks out the little girl who proved a true friend. He arrives at the college in his automobile and, going to the front of the boarding house, gets out. Hazel and Isabelle happen to be sitting together on the front steps, going over their lessons. They both see John, but as he advances, Hazel shrinks back, but Isabelle runs forward to greet him, having observed the style in which he has arrived. Going politely past Isabelle's outstretched hand, which he coolly ignores, he goes up to Hazel and takes her timid little hand in both of his. Of course Hazel loves him—how could she help it? And how proud John's mother is of his little "co-ed" wife.

THE POACHER

Great Northern Release Dec. 10th



A drama which will make a special appeal to country audiences. An inveterate poacher and his sons are engaged in their unlawful occupation, when a gamekeeper interferes. By shooting one of the young men in the leg he succeeds in capturing him, and takes him to his house. Here the young fellow is looked after kindly enough, and he falls in love with the gamekeeper's daughter. One evening his father and brother enter the gamekeeper's cottage and rescue the prisoner, who, however, realizes that if he is to win the object of his affections he must give up his old pursuits. He goes to the gamekeeper and tells him of his intentions, and the older man finds him work. One day the young lover observes his father and brother shoot a deer. To save them from imprisonment he hides the quarry, but is discovered by the gamekeeper. Desirous of saving his father, the young man says he shot the deer, but the old man will not accept his son's well-intentioned explanation, and admits that he is the culprit. On his also resolving to give up poaching, the gamekeeper forgives the father and approves of the son's addresses to his daughter.

A FIGHT FOR MILLIONS

Yankee Release, Dec. '12

The estate of James Van Sant was declared to be worth upward of seven millions. When his will was read it was found he appointed his nephew, Herbert, executor, giving him power to settle the estate and divide his wealth according to the stipulations contained therein. To his wife, one-half of his fortune was to be set aside for her own use, and to his only son, the remaining half. Upon the death of the latter, his portion would become the property of Herbert, the boy's cousin.

There was a vast difference in the make-up and temperament of the two cousins. Herbert was shrewd, crafty and scheming. Secretly he participated in nightly orgies with denizens of the underworld, and developed a fondness for wine and women.

Harry was the soul of honor, clean-cut, and a lover of home, but sadly lacking in business experience, as his time had been spent in college and among his mother's social set.

Therefore, it was but natural Herbert should covet Harry's good fortune, and curse his own condition.

Men of his type rarely consider the means necessary to the acquirement of a fortune, nor did Herbert hesitate when he found he could become suddenly wealthy by simply removing from earth a single individual. He knew of a man, Luigi Lombardo, who would readily undertake such a task for money, so he called on the Italian and opened negotiations. Luigi was the unconvicted head of the Camorristas in America, and was surrounded by the scum of Sicily, Calabria and Naples, whom he controlled absolutely. He would stop at nothing to make money.

The bargain made, Herbert arranged to have Luigi receive Harry when he arrived at a given point, lured there by a false message which he would send.

Harry was at home with his mother when the message arrived, and he hurriedly left the house to aid, as he thought, a friend in need. Luigi's men were lurking in the shadow, and suddenly pounced upon him as he approached, and carried him off, bound and gagged, to the lair of the gang. Then Luigi was struck with an idea. Why kill this man for a paltry few thousand when he could be kept alive, a prisoner, and used to blackmail the man who wanted him out of the way? So, when Herbert appeared, the Italian told him it would be far better to tie the prisoner in a sack, attached to heavy weights and consign him to the river than to attempt to dispose of his body in any other way, to which the cousin assented. He was told to meet the Italians at an abandoned dock, at twelve o'clock that night, and there he would see the job done to his entire satisfaction.

When Herbert saw the huge bag and its contents dropped with a splash into the river, he turned away with a smile of exultation, satisfied with the night's work.

Meanwhile, Harry had been taken to the ruins of an old mill, where a hiding place, under the ground, had been previously arranged by Luigi, and there he was left under guard.

After a lapse of time, Harry is mourned as dead, and the scheming cousin goes to the family lawyer to arrange with him the further execution of the will. The attorney becomes suspicious at his eagerness, and decides to employ a detective to try and find his old client's son. The famous Petrosio, the Italian Sherlock Holmes, is engaged, and quietly he begins the work of investigation. While collecting evidence on another case, Petrosio happens to visit the Italian quarter, and there overhears a drunken Sicilian speak of a prisoner in the old ruins. He follows the fellow, and discovers him to be one of Luigi Lombardo's tools. Subsequently, Petrosio reaches the old ruins where Harry is incarcerated, and succeeds in releasing him at the risk of his life, and, with the aid of a squad of police, also arrests Luigi and his band of cutthroats.

By means of the harrowing nerve-racking torture of the "Third Degree," a confession is forced from the weaker of the gang, which is used later on to convict Luigi, and send him up the river for a long term.

Petrosio does not allow Harry to return home as yet, but keeps him in

seclusion until the night of a reception which Herbert gives to his friends in the Van Sant mansion, in spite of the widow's protest. There he declares himself the rightful heir to Harry's share of the Van Sant millions, and just as his friends are about to drink his health, the family attorney introduces Petrosio, who tells the villain he will bring to him a man to whom he dare not repeat the declaration he has just made. Herbert's face blanches, but his nerve does not forsake him until Harry is brought in, and he realizes his danger. His attempt to escape is frustrated by Petrosio, who turns him over to the proper authorities.

Mother and son are again united, and joy reigns in the Van Sant household, where a few hours before only gloom and despair existed for her.

PATENTS COMPANY vs. STEINER

(Continued from page 13)

brother is upon the editorial staff of the New York Sun.

In 1888 I had been awarded by the International Photographic Society of Vienna, Austria, the Daguerre medal for the latest advancement of Photography, and I was, by reason of that fact, among others, chosen as a delegate to the Paris Exposition from the British Photographic societies. I remained for three weeks at the Paris Exposition. I met the American delegates to the Photographic Congress, with the others, and I recall, among these delegates, Arthur Stebbing, of New York, to whom I described my camera, as I explained it to and discussed it with very many other delegates.

After my exhibitions of pictures taken with my camera, of my British patent No. 10,131, of 1899, a number of articles were published referring to it; among others, I herewith produce the "Optical Magic Lantern Journal and Photographic Enlarger," Volume 1, No. 6, dated November 15, 1889, containing, on page 44, under the title "A Startling Optical Novelty," a short reference to my camera. A subsequent issue of the same journal, Volume 1, No. 11, page 83, dated December 15, 1889, contains a more lengthy account of the camera, with illustrations, which I expect to be able to produce herewith.

I desire to note in conjunction with the former publication referred to, that mention is there made of the association of my camera with the phonograph. These two publications in the "Lantern Journal" were followed up by numerous articles appearing in the daily press, as, for example, on December 6, 1889, in the London Daily News, of many of which I still retain copies. These publications resulted in bringing the matter to the attention of the government and during the meeting of the Photographic Convention of the United Kingdom, held at Chester in July, 1890, I received orders from the War Office to hold myself in readiness to carry out certain duties which they intrusted to me in the line of photography, requiring the use of my moving picture cameras, as I then had another camera built and was possessed of two. I performed the duties assigned to me by the War Office, receiving compensation therefor at the rate of £5 a day.

With this fourth camera, being actually the fifth constructed and being the second made by Lege, which was completed for me in May, 1890, I attained a very high speed, being able to take as many as fifty pictures per second, having reduced the size of the exposure to approximately one square inch.

Prior to 1889 I made my own film with the assistance of Mr. Parker and Mr. Ernest Perrett. Toward the end of 1889, or early in 1890, celluloid film was made in long lengths and sold in London by the Eastman Kodak Company's agent cheaper than I could make it, which I purchased and cut to width as required to suit my camera. However, as before stated, prior to the purchase of any Eastman film from their agents, Messrs. Walker & Eastman, of London, as I now recall the name, I manufactured film in lengths of a hundred feet, and by piecing together these separate hundred foot lengths, I could produce as long a film as I desired, and I actually formed strips of a length of five hundred feet and used them in taking animated pictures of street scenes, sports and the like upon my motion picture camera. This film was perforated at regular intervals by a step-by-step double punch which Lege made for me at my request, under my directions, and which perforated both edges of the film simultaneously at opposite points. He first made me a punch for this purpose in 1887, which I used for perforating the paper strip, and this same punch I used for perforating the first celluloid film strips which I used in 1888, and I had a second punch built in 1889 for the similar film, which I used in that year with my fourth camera.

WILLIAM FRIESE-GREENE.

Subscribed and sworn to before me this 1st day of December, 1910.

OLIVER WILLIAMS,

Notary Public, Queens County, N. Y. Certificate filed in New York County.

NEW YORK EXHIBITORS' MEETING

On Monday evening last, November 28th, a meeting of the moving picture exhibitors of Greater New York was held at 3222 Third Avenue, at the Nickeland. While the day and evening were quite stormy, you would think it one of the finest nights we had for some time on entering the theater and meeting the large crowd of exhibitors who attended the meeting. Arrangements had been made for quite a gathering of all persons interested in the moving picture business in this city, who were invited to attend with the exhibitors, as this was to be an open meeting for the benefit of the business at large. Mr. Francis V. S. Oliver, Jr., chief of the License Bureau of this city, had been invited and accepted the invitation to address the exhibitors at this meeting. The meeting was called to order by Mr. Daniel M. Donegan, who was requested to preside in the absence of Mr. Paulson, the President, who was compelled, on account of sickness, to remain at home. Mr. Donegan introduced Mr. Oliver, referring to the interest Mr. Oliver had taken in the moving picture business and all the good work he had achieved in bringing about many reforms which were welcomed by the exhibitors of the city of New York, who have been working hand in hand with Mr. Oliver and the heads of the various departments of the city. Mr. Oliver received quite an ovation from those present and entered into the subject with a great deal of spirit, and spoke at some length. He referred to the official censorship which the association were endeavoring to bring about. He also referred to an ordinance that might be enacted, providing for a set of rules whereby the exhibitors would know where they stood. Once their plans for their places had been approved and their license granted it would do away with this rapid and constant change of ideas of various departments who have jurisdiction over moving picture shows. It would be the means of bringing about a permanent condition of affairs in which the exhibitors would know where they stood. He also spoke in reference to the lighting of all picture shows during the performances, and referred to Mr. Driscoll's theater, the one in which we were meeting, as a sample which would be well for the members to follow, for anything near like Mr. Driscoll's place would certainly meet with the approval of the License Bureau and the Department of Gas and Electricity. It would be necessary also for the members or the exhibitors at large to pay a great deal of attention to the ventilation of the theaters, as that was something to be very much desired. After Mr. Oliver had concluded, a motion was made to tender to him a vote of thanks for his presence at the meeting and the able manner in which he referred to everything that would improve the business and command public approval. The result was unanimously carried by a rising vote.

Mr. Robert L. Luce, the counsel to the Association, was next introduced, and was nicely received. He spoke in reference to the municipal censorship which the association has been endeavoring for. He also spoke in reference to the necessity of the members giving every help to all the departments in carrying out the laws and ordinances as they stand to-day upon the statute. He said that all reforms that have been started and all improvements suggested for the benefit of the business have come from this Association, and he was glad to see that they were alert to everything that would put a stop to those chronic kickers and bogus reformers who simply attack a business for the sake of publicity that it might bring to them, and that of their own personal knowledge, they have more than upon one occasion little personal knowledge, and that he was pleased to learn at the recent meeting of the Legislature Committee of the Board of Aldermen that all the representatives of the various civic societies that have been present at each meeting were loud in their praise of the improvement made upon picture houses, and the performances therein given.

After Mr. Luce Mr. Chase, of the Evening Globe, addressed the association on the necessity of publicity, as he said that all favorable comments of the business would add to its popularity and remove a great many unnecessary critics unfavorable, as the more publicity the more the business would be thoroughly understood. He said that the moving picture people had a great work placed in their hands in the way of education, that certainly a person could learn more in one hour spent in viewing the scenic and industries of the various countries in which the pictures were taken, than if they spent six months perusing books referring to the same. As the moving picture houses were visited by more than 500,000 people daily in this great city, its opportunities were great, and he was glad to see from his own observations that the proprietors were acknowledging the responsibility placed in their hands and living up to the good expectations.

Mr. Vanarsdale spoke in reference to the operators having

the best screens obtainable, that no matter how good the films were, how good the machine was, the final portion of the good work remained for to be thrown upon a perfect screen, especially now that the houses are to be lit during the performance. A specially prepared or silver faced screen, as he so stated, would be the only means of bringing about the perfection he desired.

After this refreshments were served to the assembly, and they departed for home, hoping another meeting of a like character would be arranged at an early date.

CHICAGO LETTER

Nov. 28, 1910.

Chicago, or the moving picture interests in Chicago, certainly have to give thanks for one of the best business weeks they have enjoyed in some time, and Thanksgiving Day, in particular, every house in town, regardless of its program, reaped a harvest; and any man who says he did not do good business should close up and turn his theater into a day nursery.

Chicago has a new Independent Film Exchange in the T. A. Mack Exchange at 72 Dearborn Street, which opened during the past week. It is owned and controlled by Miss T. A. McCaffry, who for some years, and until the advent of the General Film Co., successfully filled the position of private secretary and manager for George Kleine and his various film interests; so we hope for long life and prosperity to the T. A. Mack Exchange.

There has been a great clamor for seats at the American Music Hall during the past week, on account of the appearance of Count De Beaufort, who has received so much publicity recently through his marital difficulties, and after seeing his "act" you will pronounce him the only real rival to the "Cherry Sisters."

The Casino Theater, formerly Sid Euson's Burlesque House, but remodeled and redecorated, opened Saturday evening with vaudeville and moving pictures. This house has not been a paying venture for several years past and is being closely watched now by North Side theater men.

Paid a visit to the Argyle Theater the other evening. The Argyle is on Evanston Avenue, near Argyle Street house. First run Independent pictures, and seems to be doing a great business.

From the Argyle we came south to Wilson Avenue, but passed up the Wilson Theater, as I had seen several of the bills.

Half a block south on Evanston Avenue we found a small 5-cent, or rather 10-cent, theater. Imagine a house seating about 200 people running two reels of pictures and a song and charging 10 cents! Further, you would again be surprised to know the house was full and a large crowd waiting.

The next stop was at the Buena Theater, Evanston avenue and Irving Park Boulevard, another 10-cent picture house run on the same principle as the Sheridan, and also doing good business.

The next place visited was the Osinia Theater, on Clark Street, near Diversey Boulevard, just opposite the new Osinia Theater, which I spoke of last week. While this house is rather small, the management claims it is one of the best money makers on the North Side.

We then took a car to North Avenue and Clark Street and arrived at the Park Theater just before they closed. This theater is owned and operated by H. J. Daniels, and was opened by him over four years ago, being one of the first 5-cent theaters on the North Side, and is still doing a great business with Independent service furnished by the H. & H. Film Co.

As usual, we saw all the good Independent releases for the past week. Was very favorably impressed by Saturday's release, "So Runs the Way." Am glad to see this company turning out that high-grade dramatic work, as their acting staff certainly know how to handle it.

The Ambrosia people also turned out a good reel, although it was a split. Gounod's "Ave Maria" was something to be remembered by the lovers of classics in moving pictures, and although there were one or two detail mistakes, one could overlook these when the deeper theme was so well described.

"The Story of a Pair of Boots," a short comedy on the same reel, was not much longer than its title, but served admirably to complete the reel.

The Thanhouser and Imp companies each turned out a Thanksgiving reel.

I was pleased with the Thanhouser picture, as it was a novel offering for the occasion.

The Imp "Their Day of Thanks" was also very good, but I have seen Mr. and Mrs. Herbert Kelcy play the same sketch in vaudeville several times.

"The Country Boarder," also an Imp, was very good.

The Bison "A Cheyenne's Love for a Sioux" was a typical Indian picture; in fact, one of the best I have seen recently. "True Western Honor," also a Bison of the Western order, was well received.

There has been a great deal of speculation of late as to whether the licensed or Independents had the greater number of theaters in Chicago, and to satisfy all the curious as well as myself, I am going to investigate and will let you know full details next week.

I have seen several of the future releases of the American Film Manufacturing Co., and want to say that the Flying "A" is going to be a big factor in the Independent manufacturing line in the near future.

I paid a visit to their plant and studio on the North Side the other day, and the very businesslike atmosphere of the place spells success in large letters.

I spoke a few minutes ago about the large crowds Count De Beaufort was attracting to the American Music Hall, and how comical his venture before the footlights was. Well, the moving picture enthusiasts are not to be denied the pleasure of witnessing it. Julius Singer, of the Laemmle Film Service, was on the job in behalf of Carl, and secured a contract whereby the "Count" agrees to be "motionized" by the Imp Co. Leave it to Laemmle for getting "scoops" which interest the public. For further particulars, release date, etc., see Laemmle's ad.

The Oak Theater, one of the prettiest as well as costliest theaters outside the loop district, opened last week under the management of M. J. Kargan. It is located at Armitage and Western Avenues, an ideal location; is running five acts of vaudeville and Independent pictures furnished by The Ati-Trust Film Exchange.

The Casino Theater, at Clark and Kinzie streets, which I spoke of further up in this letter, has also put in Independent pictures which are furnished by The Laemmle Film Service.

The American Film Service, which was blanketed by The General Film Co., is trying to kick its feet out from under the covers, to let us know it used to be a live one once. They are trying to restrain The American Film Manufacturing Co. from using the word "American" where film is concerned. Of course we understand that "Gen. Flimco" tried to corner America where film was concerned and was very unsuccessful, so there is no need for worry by the Flying "A" people.

Hearst's Chicago American, Nov. 8th, printed the following on its second page, with a three-column headline: "Evolution of Boy Bandit from Moving Picture Show to Death Cell." The so-termed evolution is shown in four pen-sketches by their staff artist, Palenske.

The first picture shows audience looking at moving picture of a train robbery; the second shows boys reading dime novels; third shows boys drinking, and the fourth shows one of them killing a man, with a vision of a death cell in the distance.

Now, Mr. Exhibitor, we all know that pictures of train robberies, etc., are not shown in Chicago to-day, as it is against the law; therefore, Hearst's Chicago American is simply conjuring this up in the mind's eye of its reader, to turn public sentiment against your means of livelihood, because you are making inroads on the larger theaters, who are advertising daily in this paper.

This same Mr. Hearst, who controls the papers that print this abominable lie, also controls a political party which will place candidates in the field at the spring election, and if these men should be elected they will control the city of Chicago and will also answer the dictation of this man who prints articles like the above mentioned; so when you men of the moving picture trade join any political clubs remember what I have said.

J. J. S.

FROM OUR WESTERN CORRESPONDENT

Hot Springs, Ark., Nov. 29.—Do you recall what the German manager said to the blackface comedian when he cancelled him after the first show? "My wife doand like you; my daughter doand like you, und, da-am eet, I doand like you. You are shut." That's us—we are shut. Not only shut, gentle reader, but we are also municipally and legally sealed. This, be it understood, pertains only to the Sunday closing question. And with potent human sympathy of fellow-sufferers, we meekly quote the picturesque expression of the once Great Noise of Sagamore Hill and remark, "Beaten to a frazzle."

It took a long time to find out what would happen to Dick Biard, the plucky manager of the Scenic Theater, who last Sunday opened the Grand Theater and challenged the Sunday closing law. Dick was convicted. The members of the local theatrical managers' association knew when they had

enough, so there will be nothing doing in the theatrical line on future Sabbaths for some weeks to come. That is, according to present "dope," but one cannot tell what will happen. It may get worse, and again the theaters may open under the one and only one condition they can run on Sunday—charity. "And the greatest of these is charity."

Local managers knew it was useless to take an appeal on the verdict rendered by the jury in the justice's court. The said verdict was given on a strict interpretation of the law. It made no difference if the law was a popular one or not. It had been violated and there was nothing to do but render a verdict accordingly, which was done. Then the managers met and for a time it looked as if they would do a little "reforming" themselves. There was some talk of getting a local detective agency to collect evidence against proprietors of cigar stores, news-stands, ice-cream parlors, soda-water fountains or any other industrious person who labored Sunday for personal profit and gain. Even the street-car and cab service was not to be overlooked. Cooler heads prevailed, when it was learned that some of the most intimate friends of Judge Woods, the new district attorney, who closed the theaters, intended using their influence for the good of the resorts and have him permit the houses to open. This conference with Judge Woods is being eagerly awaited. If it is unsuccessful, then it is more than likely that the theaters will open, and that some worthy charity will be selected each Sunday as the recipient of that day's business. Truly, "it's an ill wind that blows no good." The law specifies that if you labor for charity you are the real thing and immune from prosecution. It would be easy to select one of the local charities, open the house, collect the nickels and dimes, etc., deduct your day's expense and turn the remainder over to the needy. If this is done by the theatrical men of Hot Springs, it will not be on account of any desire to antagonize the authorities or try to show them that the theaters will be open in spite of the law. Nothing to that argument at all. It will be done simply because the theatrical men of this city are interested in the welfare of the resort. They know that visitors here will look for and demand Sunday amusement; that it will hurt the city not to have the theaters open Sunday, and, sooner than have a bad report in this respect go out, they are willing to take only their day's expenses and let charity have the rest in order that visitors may be entertained and amused. There's philanthropy for you. A quick curtain, please, and a cord in "G."

Well, it was just as had been predicted. Doc Baker pulverized them with his act at the Orpheum this week. He changed his songs every day, and each one seemed to go better than the one before. With him on the bill were the D'Armond Sisters, who presented their "Yama-Yama" act, which won great success in the Orpheum time. These young ladies make an awful hit. Their stock engagement in this city, due to a poor location this time of the year, was disastrous, so they and a few other members of the company have found a berth for the time being at the Orpheum and Lyceum theaters, where they will give the vaudeville show for the next three or four weeks.

Mrs. Walter M. Ebel had something to be thankful for last Thursday. She passed from a dark hallway into one of the rooms above the Orpheum, of which her husband is manager, where Mr. and Mrs. Ebel are living, when an unknown man, bent on robbing their apartments, attempted to knock her senseless. His blow just grazed her right eye. The man evidently wore brass knuckles or a heavy ring, for something sharp cut the flesh under the eye and over the eyebrow. The wound bled considerably and Mrs. Ebel received a severe shock. Before her husband could come to her rescue the miscreant made good his escape. Had the blow landed Mrs. Ebel would have been knocked unconscious. That's why she was thankful last Thanksgiving Day.

There is the liveliest kind of a fight going on between the leading picture houses in Little Rock. Three trust and three Independent houses are competing with each other, all running first-run pictures. The fight had sufficient interest to attract representatives from the Swanson-Crawford Company, St. Louis; the United Motion Picture Company, Oklahoma City, and the Dixie Film Exchange, New Orleans. Some of the houses in Little Rock are paying as high as \$180 to \$200 a week for pictures. And who is getting the benefit? Well, you should have seen the smile some of the exchange men wore when they ran down to this resort, after "hooking a few" in Little Rock. Recall the famous "Quaker Oats" grin? Well, the smile the picture men wore had that one looking like a thunder cloud. H. Fichtenberg, of the Dixie Company, tells me that his business is getting better every day. "There's nothing to it but Independent service," he said. "One thing that struck me as strongly indicating the worth of Independent films is going on every week in

Galveston, Tex., where I have just come from. In that city there is a Mr. Hulsey. He controls two of Galveston's leading picture theaters. He uses first-run Independent pictures in one house, and first-run trust material in the other. Seven reels of first-run pictures a week in each house, and his Independent theater has been making exactly \$100 a week more than the trust house. That's the answer everywhere I go."

Mr. Decker, of the United Motion Picture Company, Oklahoma City, was also here the past week and took on the Orpheum business before leaving. That shows what persistency will do. Once before I had occasion to mention the hustling qualities of C. D. Struble, the general manager and secretary of this company. He kept firing his literature and letters at the Orpheum and other houses with persistent regularity. The Orpheum has decided to give him a chance to make good. Their first shipment comes in this week.

Trust papers are condemning Independent manufacturers for their lack of good scenario writers, yet I noted that Selig came so near reproducing the Imp's "Reno Romance" in their "Settled Out of Court" that the story was old before it was through. Also noted that the man, when he packed his trunk and started for Reno, forgot to lock the same. And Selig's reel, "Blasted Hopes"—help! Funny, isn't it, what a midnight walk will do? You see, if this girl had stuck to the old homestead and hiked to the quilts instead of going on a spooning expedition she would not have had her hopes blasted. We took cognizance of the fact that they stopped occasionally. All of which recalls a story they used to tell in newspaper circles in Philadelphia on the late Charles Emery Smith, editor of the Press and former Postmaster-General of these dear United States. One day Mr. Smith received a very solicitous query in his mail from a Quaker City youth, as follows: "Is it proper for a young man to walk with his girl in Fairmount Park at night?" And the following morning, played up as a "leader" in the editorial column of the Press, was the young man's letter, with this excellent advice: "Perfectly proper, my dear sir—provided you keep on walking." And that, evidently, is what was wrong with the girl and her city beau on that memorable night. Possibly they shouldn't have tarried so long. Two large and expensive rings were also seen on "father's" right hand at the conclusion of the picture. He was dead sore on the "gell," you see. In fact:

"The old man he was riled,

When he knew his gal was spiled,

That he went and nailed her picture in the barn."

Miss Turner did some very nice work in Vitagraph's "Kentucky" story, but the picture was badly overdrawn at its conclusion. The idea of a great brute of a man picking up a heavy club to brain a little wife, when he could have made her take the count with one good punch. Too much brute force in that picture, Vitagraph, and, if it's just the same to you, while "Jean" is a very charming canine and quite accomplished, enter him in the dog show and give your company a chance. "Mutt and Jeff"—I beg pardon—"Hank and Lank" were here again this week. This time as "Life Savers." If any one ever wandered around the streets in the regalia that Essanay compels these two to wear, they would find a resting place in Bloomingdale. Pathe's "Mexican Legend" told a very good story, only the properties used in the same were entirely too modern. This can be overlooked in view of the impression the picture gave, which was excellent. Of all absolutely rotten, disgraceful and repulsive features I have seen in months was shown this week in Melies' "Out For Mischief." Dead animals in soup! Ugh. Shame on you, Melies, for such rotteness. The two children who were responsible for this could gain many good pointers by watching the Biograph children and then go to the Thanhouser Kid for polish and naturalness in motion picture acting.

One Independent picture I saw during the week showed a woman wearing the same wardrobe "after five years"; another reel revealed, "after fifteen years," a photograph occupying the same position on the mantle shelf, and still another contained a degrading illustration of how children of thugs and second story workers are taught how to pick pockets. I am sorry I have lost the names of these reels and the names of the manufacturers, for they deserve adverse publicity. Itala gave us an idea of "Old Neptune" at his best in their "Rough Sea." Some fine picture, Itala. The Imp's best picture of the week seen here was "The Model's Redemption," and it was a dandy. "Max Hast Trouble With His Eyes," says Pathe. Well, after seeing this picture, the verdict was that Max must have had trouble with his noodle, for why this talented comedian ever permitted himself to endeavor to get comedy out of one of the worst afflictions that can befall any one is more than I can understand. It

was a long time in coming, Thanhouser, but your "Pocahontas" sure was the goods. "The Little Fire Chief" served to once more emphasize what I have said before, that your "Kid" has it on all the other youngsters in motion picture acting. While it might be a rather risky proposition to enter into a discussion as to the point taken in the Reliance film, "Moulders of the Soul," one has to give credit for mighty fine acting. This new firm's pictures have made an awful hit here, and there is a great demand among local Independent exhibitors for Reliance reels.

Here's a little suggestion for the manufacturers in the east. The town poorhouse in Montclair, N. J., is to be publicly burned some time during the Christmas Holidays. It stands on a knoll in the southern part of Montclair, the building being on a tract which the Essex County park commission desires to improve. The fire will be under the supervision of the Montclair fire department. Now, the building is to be destroyed. Why not stage a rattling good drama there? Seems to me permission could be secured that would make this part easy. Think, too, of the great fire scene. I never saw a good fire in motion photography that failed to score heavily. And I think the Montclair fire department would like a little publicity in this respect and would jump at the chance to get before the camera. There seem so many good possibilities for a bang-up thriller in the destruction of this poorhouse that I hope some of the Eastern manufacturers will get busy and land the requisite official permission. Say, Thanhouser, I'd like to see you handle this. I know you could do it justice and give the Independent trade a picture that would be a winner. What say you, Thanhouser?

THE MAN IN THE BATHS.

Roscoe C. Cuneo, manager of the Star theater at Upper Sandusky, Ohio, is a great believer in printers' ink. Here is a sample of his daily advertisements:

GREAT SHOW THIS EVENING.

At the Star theater: Imp. film, "The Double" (prize winner in St. Louis Times contest). It is a plot that is not only bound to command your respect, but one which is rich in dramatic situations, remarkably well handled by the Imp. stock company. Thanhouser film, "Pocahontas." A magnificent portraiture of court and colony life as lived in the long ago by the Indian girl. The photography is excellent and the background has been selected with care. Miss Fern Pierce will sing "Just A Dream of You, Dear." The theater with the clear, bright pictures. The great big 5-cent show that pleases every member of the family.

Germany has produced a non-inflammable moving picture film. That one showing the Jeffries-Johnson fight ought to be slow enough to be fireproof.

Moving Pictures; Town Dark

Sherrard, Ill., was shrouded in darkness the other night because the city lighting power was exhausted by a moving picture machine.

For four hours the police force of the city was busy endeavoring to locate the trouble when a happy thought struck one of the officers and he rushed to the moving picture house. The connection was broken and the city lights once more allowed to glimmer. The operators have been asked to leave town.

MORE IMPORTANT POWER'S INSTALLATIONS

The State Agricultural & Industrial School, at Industry, Monroe County, N. Y., has just purchased through the Victor Film Service, Buffalo, N. Y., a Power's Cameragraph No. 5.

During the past few months many schools and colleges have adopted moving pictures as a means of assisting in the education of their pupils.

Mr. J. E. Miller has just completed a very fine moving picture theater at the southeast corner of Lenox Avenue and 143rd Street, New York City, and purchased through the General Film Co., 219 Sixth Avenue, N. Y., a Power's Cameragraph No. 6. He only decided on the Power's No. 6 after a careful investigation of the merits of other makes of machines.

WANTS A MOVING PICTURE CENSOR

Francis V. S. Oliver, Mayor's marshal, was the chief orator November 28th, midnight, at a meeting of the Moving Picture Exhibitors' Association at the Nicoland, 3222 Third Avenue, New York. Joe Driscoll, who is the proprietor

of the Nicoland, not only acted as host, but he had the satisfaction of having his place taken as a model of how a moving picture show should be lighted in order to comply with the ideas advanced by the Mayor's marshal.

Three hundred men who are interested in the business were present. Mr. Oliver told them that there was much objection to the quality and quantity of light in some of the shows, and he urged them to see that adequate illumination was provided.

Of great interest was his advocacy of the appointment of a civil service board of censors, to be filled by competitive examinations from the ranks of practical moving picture men. Mr. Oliver thought that such a board would be able to handle the motion picture situation better than any other body of men.

Robert L. Luce, counsel for the association, spoke to the members upon the legal aspect of their work. J. A. Taupin, of the American Cinephone Company, exhibited the talking pictures which his company is placing. Mr. Vonderald, of the Simpson Solar Screen Company, spoke of the lighting advantages of the screen.

There were a number of other speeches, and refreshments were served to the members of the association and their guests. Don Donegan presided as chairman of the session.

MOVING PICTURES IN CHURCH

The pastor of the First Baptist Church at Skowhegan, Me., decided that he would give his people a moving picture service Sunday evening, the pictures, of course, being selected with a view to Sunday evening presentation. The scheme was an enthusiastic success. Every seat in the place was taken and over 1,000 people who called were turned away. The plan appears to have made a great hit with the Maine people, and the idea may be tried elsewhere. If we remember rightly one of the first pastors to try this plan—perhaps the first one—was Rev. Frank E. Ramsdell, of New Bedford, onetime of Brockton. He was running opposition at his church Sunday evenings, he found some years ago, to a vaudeville house there that was presenting moving pictures and songs, and he decided to meet the foe on his own ground. The plan ran for some time and the audiences were large and well content.

FILM OPERATORS AT BANQUET

One hundred and fifty moving picture operators of St. Louis and members of Local No. 143, International Alliance of Theatrical Stage Employees, attended a midnight banquet recently at the Watsonia Café, No. 208 North Eighth street, at which the officials of the American Federation of Labor were guests. Lee M. Hart, of Chicago; Mart Higgins, of Youngstown, O., and P. T. Barry, of Boston, delegates of the alliance to the A. F. of L. Convention, were guests of honor.

Addresses showing the progress and importance of the moving picture operators' organization in St. Louis and elsewhere were made by President Gompers, John Mitchell, Dave Krevling and Lee M. Hart.

Ben Turner and William Brace, of England, members of the British Parliament and representatives of labor of their country, also spoke.

MOVING PICTURES IN CHICAGO SCHOOLS

The many 5-cent theaters and moving picture shows of Chicago will face keener competition when the school "centers" which the Board of Education has established are opened. The date of the opening of the eight schools probably will be December 1.

"There will be the best class of moving pictures," said John D. Shoop, assistant superintendent of schools, to one representative. "Large phonographs will give out patriotic songs and other music."

"Then there will be gymnasium and singing classes, illustrated lectures, debates, and lyceum programs. The centers will be open three nights a week."

A Chicago paper comments on it thus:

The new "school centers" to be opened in Chicago by the Board of Education indicates a broadening of educational effort far beyond the conventional boundaries of school work. These "centers" will be combinations of lecture programs, study and singing classes, gymnasium work and moving picture shows, and they are designated for "grown-ups" as well as the young. The moving pictures will be made educational to the utmost, and doubtless they will prove a great attraction. Probably within a few years it will be a very old-fashioned school system that does not have a moving picture show in continuous operation.

AMERICAN FILM MANUFACTURING CO.

From within about three weeks of the formation of this company they had a crew, which they consider the largest moving picture organization west of the Mississippi River, in the state of New Mexico, in and around the settlement of old Santa Fé.

They announce this week their first Western release. They state they have in their Western company fifteen people, the greater majority talented actors and the balance true Western types who have had experience in acting before the moving picture camera.

And who have unequalled facilities in connection with developing their negatives wherever they may be, in fact, the organization is complete in every particular.

The company claims their release entitled "TWO LUCKY JIMS" inaugurates a Western series which will create a furor, and no doubt place them high on the list in connection with Western products.

It is their intention to release one of these reels each week—either Monday or Thursday.

The region they traverse in the West has never been photographed in moving pictures. The old Santa Fé trail, which is traversed by the Santa Fé Railroad, is considered to be unquestionably the most interesting and picturesque portion of Western country.

It is their intention to take in this entire territory; the settings which they will obtain for the thrilling stories already arranged for will, no doubt, cause a great amount of appreciation on the part of the exhibitors.

TO USE FILMS AS WARNING

The moving picture as an educational agency in combating the spread of tuberculosis will be pressed into service December 16, when films showing how the complaint is bred in tenements and how it is fought will be exhibited simultaneously on screens in seven thousand theaters throughout the United States.

The projectors of this method of arousing the people to the necessity of greater efforts against the white plague are of the opinion that the pictures will be viewed by 10,000,000 people a day, and that it will prove the most effective lesson that could possibly be taught.

The pictures, which were arranged for by the National Association for the Study and Prevention of Tuberculosis, were shown on a screen at 80 Fifth avenue. The films were made by the Motion Picture Patents Company and are remarkably clear and distinct.

The photographs, for the most part, showed the interiors and exteriors of tenements in this city, and the explanatory remarks thrown on the screen indicated the manner in which tuberculosis germs were hatched and spread. One scene was laid in Cherry street, and a nurse was pictured going about in a filthy back yard cleansing and purifying the place so as to prevent infection.

A particularly interesting scene was that showing the Vanderbilt Clinic, on top of the College of Physicians and Surgeons, at Fifty-ninth street and Tenth avenue. The doctors are shown caring for the patients there under the modern system of treatment.

The projectors will later show films showing how the disease is bred in the country.

THE BIBLE IN MOVING PICTURES

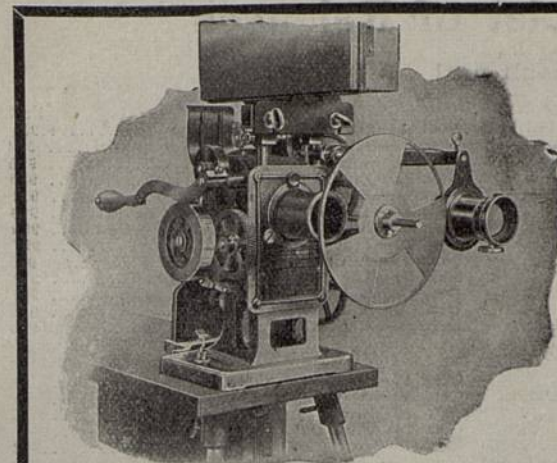
After damning the moving picture shows, the churches are taking them up. This, after all, is the logical thing. There is really no good reason why religion should not be made the means of the salvation of an institution as well as of an individual or a race.

The moving picture business is in its "infancy" or so its promoters say, and by all the rules of evangelism the time to catch a convert is when he is young and his mind and habits pliable.

The Detroit Sunday school men who are making the novel move ought to receive the thanks both of parents and of picture men. The former may feel sure that their children can have all the delights and comforts of the five-cent theater without its dangers, and the manufacturers and distributors will gain much through the moral tone the innovation will give their business.

One of the good features of the project is that it is to be run on "business principles." That gives promise of stability.

It will be interesting to watch David slice off Goliath's head, fascinating to peek while Delilah shears Samson's gorgeous locks, to watch Elijah put one over on the prophets of Baal, and moderately exciting to witness the murder of Absalom by that blood-thirsty individual Joab. We hope they put all those pictures on the first week.—Detroit Free Press.



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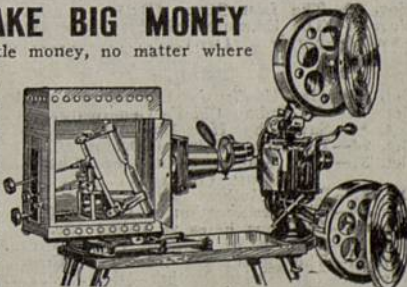
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CHICAGO PROJECTING CO., 225 Dearborn St., Dept. 2, CHICAGO



Data from Manufacturers' List of Releases

Is your show old films? Consult me!

INDEPENDENT FILMS

AMBROSIO.

By N. Y. M. P. Co.

	Feet
Oct. 26—Tweedle Dum Wants To Be a Jockey	503
Oct. 26—Launching of the First Italian Dreadnaught	462
Nov. 2—The Slave of Carthage	818
Nov. 9—A Floating Message	915
Nov. 16—Tweedle Dum Gets Employed in a Corporation Body	252
Nov. 23—Gounod's "Ave Maria"	788
Nov. 23—The Story of a Pair of Boots	207
Nov. 30—The Judas Money, or, An Episode of the War in Venice	905
Dec. 7—The Tell Tale Portrait	602
Dec. 7—Tweedle Dum Learns a Tragical Part	374

AMERICAN.

	Feet
Nov. 2—Romantic Redskins (Dr.)	960
Nov. 5—The Lure of the City (Dr.)	740
Nov. 14—Romantic Redskins (Dr.)	220
Nov. 17—The Lure of the City (Dr.)	960
Nov. 21—Starlight's Devotion (Dr.)	740
Nov. 24—A Big Joke (Com.)	220
Nov. 28—Regeneration (Dr.)	960
Dec. 1—A Touching Affair (Com.)	960

ATLAS FILM CO.

	Feet
Sept. 28—Levi the Cop	960
Sept. 28—The Laugh on Father	960
Oct. 5—When Cupid Sleeps	960
Oct. 12—Curing a Grouch	960
Oct. 12—The S. S. Mauretania	960
Oct. 19—The Cat Came Back	960
Oct. 19—Imperfect Perfectos	960
Oct. 26—A Touching Mystery (Dr.)	960
Nov. 2—Turning of the Worm (Dr.)	960
Nov. 2—That Dog Gone Dog (Com.)	960
Nov. 2—That Doggone Dog (Com.)	960
Nov. 9—The King of Beggars (Dr.)	960
Nov. 16—The Hand of Providence (Dr.)	960
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)	960
Nov. 30—Saved by a Vision (Dr.)	960

CAPITOL FILM CO.

	Feet
Sept. 10—The Messenger Boy's Sweetheart	960
Sept. 17—Round Trip \$5.98	960
Sept. 24—Bill Mason's Ride	700
Oct. 8—All's Fair in Love and War	960
Oct. 15—A Shot in the Night	960
Oct. 22—The Locket (Dr.)	960

CHAMPION.

	Feet
Sept. 14—A Wild Goose Chase	930
Sept. 21—The White Princess of the Tribe	900
Sept. 19—The White Squaw	1000
Sept. 28—A Western Girl's Sacrifice	900
Oct. 5—The Cowboys to the Rescue	900
Oct. 12—How the Tenderfoot Made Good	950
Oct. 19—Stolen by Indians	950

CINES.

Eclair.

	Feet
Oct. 28—Tontolini Is in Love (Com.)	480
Oct. 28—The Pretty Dairy Maid (Dr.)	480
Nov. 4—A Wooden Sword (Dr.)	800

COLUMBIA

	Feet
Oct. 1—Rip Van Winkle	920
Oct. 8—Jealousy	920
Oct. 15—Tracked Across the Sea	920
Oct. 22—Breaking Home Ties	920
Oct. 29—In the Web (Dr.)	1000
Nov. 12—The Heroine of 101 Ranch (Dr.)	1000
Nov. 19—Oklahoma Bill (Dr.)	1000
Nov. 26—Stage Coach Tom (Dr.)	1000
Dec. 3—The Cattleman's Feud (Dr.)	1000

DEFENDER FILM COMPANY

	Feet
Sept. 22—The Cattle Thief's Revenge	960
Sept. 29—A Schoolmarm's Ride for Life	960
Oct. 6—Wild Bill's Defeat	960
Oct. 13—The Tale the Camera Told	960
Oct. 20—The Heart of a Cowboy (Dr.)	1000
Oct. 27—A Clause in the Will (Dr.)	1000
Nov. 3—Cohen's Generosity (Com.)	960
Nov. 10—The Last Straw (Dr.)	960
Nov. 17—The Education of Mary Jane (Dr.)	960
Nov. 24—Forgiveness (Dr.)	960

EOLAI

	Feet
Oct. 17—Dr. Goefroy's Conscience	659
Oct. 17—An Indian Chief's Generosity	321
Oct. 24—Saved by Her Dog (Dr.)	485
Oct. 24—The Absent-Minded Doctor (Com.)	515
Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.)	330
Oct. 31—Little Mother (Dr.)	635
Nov. 7—The Resurrection of Lazarus (Sc.)	645
Nov. 7—Religious Fetes at Thibet (Sc.)	330
Nov. 14—Ginhara, or Faithful Unto Death	720
Nov. 14—The Devil's Billiard Table (Com.)	270
Nov. 21—The Exiled Mother (Dr.)	920
Nov. 28—The Wreck (Dr.)	565
Nov. 28—A Difficult Capture (Com.)	350

GREAT NORTHERN FILM CO.

	Feet
Oct. 22—The Artist's Luck (Dr.)	960
Oct. 29—Who Is She? (Dr.)	960
Nov. 5—The Jewel Case (Dr.)	960
Nov. 5—A Fatal Picnic (Com.)	960
Nov. 12—World's Wrestling Champions	960
Nov. 12—Mother-in-Law Arrives (Com.)	960
Nov. 19—The Diamond Swindler (Dr.)	960
Nov. 26—Kean, or the Prince and the Actor	960
Nov. 21—Their Day of Thanks (Dr.)	960
Nov. 24—The Country Boarder (Com.)	960
Nov. 28—The Revolving Door	960
Dec. 1—A Child's Judgment (Dr.)	960

"IMP"

	Feet
Oct. 3—All the World's a Stage	1000
Oct. 6—The Drowning Vote	1000
Oct. 13—The Garden of Fate	1000
Oct. 10—Jes' Plain Dog	500
Oct. 10—A Game of Hearts	500
Oct. 17—Mother and Child	990
Oct. 20—The Fur Coat	990
Oct. 24—The Count of Montebello (Com.)	1000
Oct. 27—Mendelssohn's Spring Song	500
Oct. 31—The Hobbleskirt (Com.)	500
Nov. 3—The Idol's Eye (Dr.)	990
Nov. 3—Willie (Dr.)	995
Nov. 7—Keeping His Word (Dr.)	995
Nov. 10—The Model's Redemption (Dr.)	995
Nov. 14—The Double (Dr.)	995
Nov. 17—Fortune's Wheel (Dr.)	990

ITALA.

	Feet
Oct. 27—Ruin	566
Oct. 29—Foolish Volunteer of the Red Cross	563
Oct. 29—An Excursion on the Lake of Garda	552
Nov. 3—The Fault of the Grandmother	915
Nov. 5—A Sufferer of Insomnia	559
Nov. 5—Where Have I Put My Fountain Pen	200
Nov. 10—The Black Gondola	639
Nov. 10—A Stormy Sea	254
Nov. 12—Foolish Knows All and Does All	584
Nov. 12—The Coalman's Soap	414
Nov. 17—Judge and Father	913
Nov. 19—Foolish Victim of His Honesty	669
Nov. 19—An Original Palette	210
Nov. 24—Sacrifice	875
Nov. 26—A Chosen Marksman	approx. 500
Nov. 26—A Windy Day	approx. 500
Dec. 3—The Big Drum	598
Dec. 3—The Dog Sweeper	360
Dec. 7—A Painful Debt	1,000
Dec. 8—The Soldier of the Cross	890
Dec. 10—Foolish Knows How to Take His Precautions	588
Dec. 10—The Good Samaritan	408

LUX.

By Prieur.

	Feet
Sept. 22—That Typist Again	380
Sept. 29—How Jones Won the Championship	380
Sept. 29—Kindness abused and its Results	531
Oct. 6—Auntie in the Fashion	301
Oct. 6—Mother's Portrait	531
Oct. 13—Bill and the Missing Key	534
Oct. 13—The Runaway Star	413
Oct. 20—The Tyrant	577
Oct. 20—Gibson and Those Boys	347
Oct. 27—Bewitched	270
Oct. 27—She Required Strength and Got It	255
Nov. 3—Fatty Buys a Bath (Com.)	270
Nov. 3—Her Diary (Dr.)	670
Nov. 10—The Truth Revealed (Dr.)	639
Nov. 10—Bill as a Boxer (Com.)	327
Nov. 18—Bill as a Lover (Com.)	462
Nov. 18—Blotches in Search of the Black Hand (Com.)	468
Nov. 25—In Friendship's Name (Dr.)	901

NESTOR FILM CO.

	Feet
Aug. 17—Why Dad Was Held Up	960
Aug. 24—In the Black Hills	960
Aug. 31—The Blazed Trail	989
Sept. 7—The Moonshiner's Daughter	960
Sept. 14—The Law and the Man	956
Sept. 21—Strayed from the Range	963
Sept. 28—Where the Sun Sets	976
Oct. 5—The Golden Hoard	930
Oct. 12—Silver Plume Mine	970
Oct. 19—The Boys of Topsy-Turvy	960
Oct. 26—Rev. John Wright of Missouri	970
Nov. 2—The Girl from the West (Dr.)	960
Nov. 9—The Woodsman (Dr.)	960
Nov. 16—The Ranchman's Bride (Dr.)	960
Nov. 23—A Deal in Indians	1000

NEW YORK MOTION PICTURE CO.

("Bison")

	Feet
Oct. 4—Young Deer's Return	985
Oct. 7—The Girl Scout	1000
Oct. 11—A Cowboy's Daring Rescue	975
Oct. 14—The Prayer of a Miner's Child	985
Oct. 18—The Lure of Gold	982
Oct. 21—The Wrong Trail	950
Oct. 25—The Girl Cowboy	870
Oct. 28—A Red Girl's Friendship	921

	Feet
Nov. 1—The Fatal Gold Nugget	932
Nov. 4—Red Wing and the White Girl	993
Nov. 8—The Branded Man	985
Nov. 11—Bud's Triumph	950
Nov. 11—Bud's Triumph	971
Nov. 15—The Flight of Red Wing	970
Nov. 18—An Indian Maiden's Choice	950
Nov. 22—True Western Honor	957
Nov. 25—A Cheyenne's Love for a Sioux	975
Nov. 29—The Ranchman's Personal	972
Dec. 2—A Child of the Wild	991
Dec. 6—A Sioux's Reward	875
Dec. 9—A Brave Western Girl	approx. 975

POWERS PICTURE PLAYS.

	Feet
Oct. 11—Simpson's Skate	993
Oct. 15—A Woman's Wit	993
Oct. 18—Sleepy Jones	993
Oct. 18—The Devil	993
Oct. 22—Hearts of Gold (Dr.)	993
Oct. 25—The Plot That Failed	900
Oct. 25—The Lord and the Lady	850
Oct. 29—Adventure of a Millionaire (Dr.)	900
Nov. 1—The Sheriff and Miss Jones (Com.)	1000
Nov. 12—The Ordeal (Dr.)	950
Nov. 15—How Women Love (Dr.)	900
Nov. 15—That Woman Lawyer (Com.)	900
Nov. 19—The Magdalene (Dr.)	900
Nov. 22—You Shall Not Kill (Dr.)	900
Nov. 22—Absent-Minded Arthur (Com.)	900
Nov. 26—The Woman Hater (Dr.)	900
Nov. 29—Who Wins the Widow (Dr.)	900
Nov. 29—Wanted: A Baby (Com.)	900

RELIANCE

	Feet
Oct. 22—In the Gray of the Dawn	972
Oct. 29—The Armorer's Daughter	980
Nov. 5—Where Sea and Shore Doth Meet	1000
Nov. 12—Under a Changing Sky	954
Nov. 19—Molders of Souls	975
Nov. 26—So Runs the Way	990
Dec. 3—When Woman Wins	approx. 975
Dec. 3—When Woman Wins	975
Dec. 10—The Dispensation	approx. 975

SALES CO.

Film D'Art

	Feet
June 16—The Legend of the Holy Chapel	950
June 23—Oliver Twist	1098
June 30—Fort Du Bitch	921
July 7—Jemmy	805
July 14—The End of a Dynasty	920
July 21—Mateo Falcone	694
July 21—Andromache	256
July 28—The Hiding Place	900
Aug. 4—The Eagle and the Eaglet	1000
Aug. 11—Charles le Temeraire	518
Aug. 11—Oedipus King	457
Aug. 18—Carmen	995
Aug. 25—In the Days of the First Christians	1000
Sept. 1—King of a Day	976
Sept. 8—The Minister's Speech	500
Sept. 8—The Conscience of a Child	500
Sept. 15—The Temptation of Sam Botler	1000

THANHOUSER COMPANY.

	Feet
Sept. 2—A Fresh Start	1000
Sept. 13—Tangled Lives	1000
Sept. 16—The Stolen Invention	1000
Sept. 20—Not Guilty	1000
Sept. 23—The Convict	1000
Sept. 23—A Husband's Jealous Wife	1000
Sept. 27—Home-made Mince Pie	1000
Sept. 30—Dots and Dashes	1000
Oct. 4—Leon of the Table d'Hote	1000
Oct. 7—Avenge	1000
Oct. 11—Pocahontas	1000
Oct. 14—Delightful Dolly	1000
Oct. 18—Oh, What a Knight	1000
Oct. 21—Their Child (Dr.)	299
Oct. 25—Young Lord Stanley (Dr.)	1000
Oct. 28—The Fairies' Halloween (Com.)	1000
Nov. 1—Mistress and Maid	1000
Nov. 4—The American and the Queen	1000
Nov. 8—The Little Fire Chief	1000
Nov. 11—The American and the Queen (D.)	1000
Nov. 15—Paul and Virginia (Dr.)	1000
Nov. 18—The City of Her Dreams (Dr.)	1000
Nov. 22—A Thanksgiving Surprise (Dr.)	1000
Nov. 25—The Wild Flower and the Rose (Dr.)	1000

YANKEE FILM COMPANY

	Feet
Aug. 2—The Gang Leader's Reform	990
Aug. 29—Who Killed John Darte?	990
Sept. 5—Judge Ye Not in haste	990
Sept. 12—Captured by Wire	1000
Sept. 19—The White Squaw	1000
Sept. 26—The Yankee Girl's Reward	1000
Oct. 3—Women of the West	950
Oct. 10—The Monogrammed Cigarette	990
Oct. 17—The Copper and the Crook	990
Oct. 24—Solving the Bond Theft (Dr.)	990
Oct. 31—Italian Sherlock Holmes (Dr.)	1000
Nov. 7—Spirit of the West (Dr.)	1000
Nov. 14—The Case of the Missing Heir (D.)	1000
Nov. 21—Lone Wolf's Trust (Dr.)	1000
Nov. 28—The Heart of an Actress (Dr.)	1000

TRUST FILMS

BIOGRAPH.

	Feet
Aug. 29—The Modern Prodigal	992
Sept. 1—The Affair of an Egg	295
Sept. 1—Muggsy Becomes a Hero	693
Sept. 5—A Summer Idyl	993
Sept. 5—Little Angels of Luck	993
Oct. 13—A Lucky Toothache (Com.)	570
Oct. 13—The Masher (Com.)	415
Oct. 17—The Broken Doll (Dr.)	997
Oct. 20—The Banker's Daughter (Dr.)	989
Oct. 24—Message of the Violin (Dr.)	997
Oct. 27—Passing of a Grouch (Com.)	537
Oct. 27—The Proposal (Com.)	466
Oct. 31—Two Little Waifs (Dr.)	997
Nov. 3—Waiter No. 5 (Dr.)	997
Nov. 7—The Fugitive (Dr.)	996
Nov. 10—Simple Charity (Dr.)	993
Nov. 14—Sunshine Sue (Dr.)	492
Nov. 17—The Troublesome Baby (Com.)	605
Nov. 17—Love in Quarantine (Dr.)	996
Nov. 21—The Song of the Wildwood Flute (Dr.)	996
Nov. 24—His New Lid (Com.)	563
Nov. 24—Not So Bad as It Seemed (Com.)	432

EDISON.

	Feet
Aug. 30—From Tyranny to Liberty	975
Sept. 2—The Man Who Learned	1000
Sept. 6—Alice's Adventures in Wonderland	995
Sept. 9—The Big Scoop	1000
Oct. 25—His Breach of Discipline (Dr.)	1000
Oct. 28—The Swiss Guide (Dr.)	990
Nov. 1—The Key of Life (Com.)	975
Nov. 2—Boy Scouts of America in Camp at Silver Bay, Lake George, N. Y. (Scenic)	450
Nov. 2—Riders of the Plains (Dr.)	550
Nov. 4—The Little Station Agent (Dr.)	1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic)	440
Nov. 9—The Lassie's Birthday (Com.)	560
Nov. 9—The Ship's Husband (Com.)	1000
Nov. 11—The Adoption (Dr.)	1000
Nov. 15—Into the Jaws of Death (Dr.)	990
Nov. 16—The Stolen Claim (Dr.)	1000
Nov. 18—The Toy Maker; The Doll; and The Devil (Com.)	990
Nov. 22—His Mother's Thanksgiving (Dr.)	995
Nov. 23—Through the Clouds (Dr.)	1000
Nov. 25—A Daughter of the Mines	995
Nov. 29—The Greater Love (Dr.)	1000
Nov. 30—Arms and the Woman (Dr.)	975

ESSANAY FILM CO.

	Feet
Aug. 31—You Stole My Purse	475
Aug. 31—Who's Who	525
Sept. 3—A Dog on Business	940
Sept. 10—An Indian Girl's Awakening	854
Oct. 12—Pap's First Outing (Com.)	698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)	1000

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