

*History
to France - France*
Kinematograph Daily.

FULL REPORT OF THE SHOW EACH DAY.

KINEMATOGRAPH DAILY

ONE

PENNY

ISSUED BY THE "KINEMATOGRAPH WEEKLY"
IN CONNECTION WITH THE
INTERNATIONAL KINEMATOGRAPH EXHIBITION

K.W. SPECIAL.]

WEDNESDAY, MARCH 26th, 1913.

[ONE PENNY.

GAUMONTS

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**NOT EXHIBITING
AT OLYMPIA - -**

— BUT —

**ALWAYS AT CHRONO HOUSE,
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A

Kinematograph Exhibition
 OF
“FLYING A” FILMS

is given daily in the chief Cinema Theatres throughout the country, and at our Showrooms to Members of the Trade.

THE FAMOUS WESTERN CLASSICS

which have made the reputation of the “Flying A,” are now supplemented by regular releases of

- “FLYING A” DRAMAS
- “FLYING A” COMEDIES
- “FLYING A” SCENICS

A Representative Programme.

THE TRADE MARK



Stands for Quality, Acting, and Interest.

Publicity matter in an attractive form is helpful to you. Our Posters, Booklets, Postcards and Photographs are designed primarily to be helpful to you. Get in touch with us and let us tell you about them.

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THE AMERICAN COMPANY (London), Ltd.,

Sole Agents for

THE AMERICAN FILM MANUFACTURING COMPANY, CHICAGO,
 Kinematograph House, 101 WARDOUR STREET, W.

INTERNATIONAL
KINEMATOGRAPH
EXHIBITION

No. 3.

WEDNESDAY, MARCH 26th, 1913.

Yesterday at the Show.

YESTERDAY things were naturally somewhat quieter than on Bank Holiday at the Exhibition. For all that there was a very satisfactory attendance, and during the late afternoon and evening the scene was a busy one.

To-day and to-morrow (Thursday) the Show is likely to be largely visited by exhibitors from the provinces, judging by the number of letters we have received from readers coming to London for the purpose.

Something really novel in the way of cameras is shown on one of the several benches to be found in the Museum section. It is termed “The Crux,” and is a trichromatic camera, patented by Mr. E. C. Townsend of “The Nook,” Vine Place, Brighton.

This camera, which was yesterday subjected to the critical scrutiny of a number of members of the Royal Photographic Society, is constructed on lines which do not conform in any respects to preconceived ideas of such instruments—as may be understood when an expert among the members referred to, characterised it as a scientific phenomenon.

The salient points about the camera are these: it takes three or four chromatically adjusted negatives simultaneously; the images register accurately for printing purposes; the speed with which it is operated is equal to all demands of portrait and other work; identical panchromatic plates are employed for all colours; the colour value of any of the images can be varied to suit circumstances; the widest aperture lenses and widest view-angles are alike employable and complete

adjustments are provided for all parts. From all this it would seem to be a remarkable instrument.

Showmen who are up for the Exhibition this week and who are on the look out for good comics should not miss paying a visit to “Flying A,” at 101 Wardour Street. They have, in “Calamity Anne’s Beauty,” easily the best of a series which has more than “made good.”

Mr. G. Anderson is vacating his position with the Elite Sales Agency, Ltd., of 99 Charing Cross Road, W.C., and Mr. J. M. Downie has been appointed general manager to succeed him. Mr. Downie has been general manager of M.P. Sales Agency, Ltd., since its inception, more recently acting as general Continental manager. The Elite Sales’ contemplate some interesting developments in the near future.

A word of congratulation is due to Mr. S. C. Tidly for the excellent organising work he has done for the Exhibition in connection with the Educational, the Overseas Dominions, and the Museum Sections. He entered upon the arduous duties these involved with characteristic enthusiasm, and spared himself nothing to make them as representative and interesting as possible. His unvarying courtesy has made him many friends both before and since the Exhibition opened, and many exhibitors feel much indebted to him for the able way in which he managed the allotment of the stand spaces on the eve of opening. His work has been invaluable.

There was an idea prevalent throughout the Exhibition yesterday that the stock of eatables and drinkables provided each day by Messrs. Lyons would be suddenly stopped owing to a strike impending among either the bakers or waiters and waitresses. Nobody seemed quite sure what was imminent and whence trouble was likely to come, but the most satisfactory thing of all was that there was no break in the service of the commissariat department.

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THE KINEMATOGRAPH DAILY.

There is often something of a cacophony at times in the Exhibition, caused by the competition of sound-producing machines. For instance, the conjunction of an "effects" contrivance giving an imitation of a motor horn while a gramophone is grinding out a dolorous romance, is not a combination of the most euphonious character. But the rivalling of the Stentorphone and a Kinesounds machines, with one reproducing a contralto warbling of "peace" and the other depicting horses prancing and galloping, with the wild halloes of a hunt, is not designed to soothe the savage breast in the way music is said to do.

But at any rate these machines add to the general sense of activity—and there is plenty of activity at the Exhibition probably much more than many anticipated would be the case.

The Award Film Service (of which Mr. Albany Ward, of Weymouth, and Mr. Wells, are the ruling spirits) have no less than 27 picture theatres, mostly in the South and West of England.

Messrs. Ruffell's Imperial Bioscope Syndicate, Ltd., are moving into their new offices at 8 and 9 Long Acre, W.C., on Saturday next. When this well-known firm has settled into its new home it will possess one of the largest suites of offices in the Trade, covering no less than 20,000 superficial feet. The new showrooms will be 120 ft. long and have an average width of 40 ft. The general offices will be 160 ft. by 50 ft., and the film storage and repairs shops will be 136 ft. by 50 ft. The exclusives department and projecting theatre will be on the first floor.

The first annual dinner of the Kinematograph Exhibitors' Association of Great Britain and Ireland will take place on Thursday at the Waldorf Hotel, Aldwych. Tickets may be obtained from the Secretary, Broadmead House, Pantons Street, Haymarket, S.W.

Perhaps the most inspiring section of the Exhibition, though one would have liked to have seen it extended considerably is the Museum—or nucleus of a museum. The selection of apparatus, early literature and films has the fascination which always attaches to the "small beginnings" of what has since grown into so immense and important a trade. These interesting exhibits were continually surrounded by a crowd of gazers, and we hope the suggestion can be acted upon that this exhibit should be made the basis of a permanent collection.

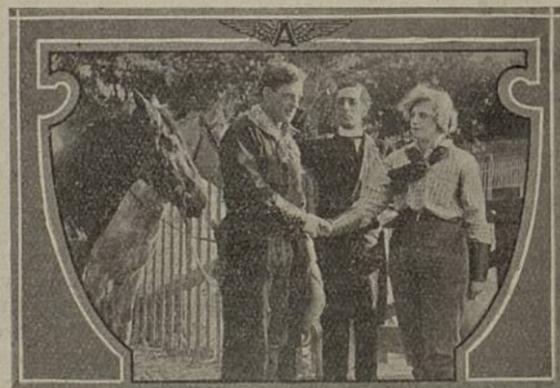
One of the smartest stands, by common consent, is that of the Walturdaw Co., whose brilliantly lighted kaleidoscopic star at once attracts attention. Close by, Hepworth's make a striking display of apparatus, artistes' photos, etc., while in an adjacent theatre displays of their popular Vivaphone are given at brief intervals to big audiences.

Among the chief exhibits in the French section are the Kinematograph machines and accessories shown by Delvine of Paris. He provides for inspection his "Optima" perforating machine—which he claims is "impossible to get out of order"; and his "Le Parro" camera, a new model introduced only this year. He also has machines on exhibit for positive printing, brushing, titling and cleaning machines, as well as ingenious special apparatus for taking scientific views which will well repay inspection. Developing frames, tanks and materials help to make up an exceedingly interesting array.

It is interesting to note that the National Cash Register Co. carry precept into practice. One of the chiefs of their big English staff, Mr. H. C. Banwell, is not only a contributor to the Conference in the Industrial Welfare Section, with an instructive paper on the harnessing of the kinematograph to commercial projects, and its use as a lever to social improvement, but at the spacious premises in Tottenham Court Road, the company have two large projecting theatres, fitted completely for kinematograph displays. Through Mr. Banwell's courtesy, we were permitted to inspect these theatres, and found them and their apparatus to be models worthy of the industry. There is approximately £500 worth of film in the library annexe, as well as a big and valuable collection of lantern slides.

That a real fillip has been given to the kinematograph industry by several of the largest companies in England and America having their interests—factories, offices and manufacturing procedure—filmed, cannot be gainsaid. It is stated that one firm alone—the National Cash Register Co., who keep over 7,000 hands employed at their factory at Dayton, Ohio—expended something like £10,000 on securing a reproduction of their varied activities, most of which have been treated by the Kinemacolor process. The films make a permanent and highly valuable record of this firm's remarkable evolution in the course of a few years.

The Foreign Press Section is an annexe to the International. It has been formed by a collection of many of the most prominent journals and reviews on the Continent devoted to the interests of Kinematography. Among the more important of these we note the "Courier Cinematographique," "Cine Journal," "L'Education au Foyer," of Paris; "Projektion," of Berlin; "Der Kinematograph," of Dusseldorf; "La Vita Cinematografica" and "La Cinematografia Italiana ed Estera," of Turin; "L'Illustrazione Cinematografica," of Milan; "El Mundo Cinematografico," of Barcelona; "Cine Phono," of Moscow; "Moving Picture World," of New York; and "Der Kinematograph," of Amsterdam. In addition to these periodical publications the firms of Charles Mendal and Gauthier Villars, of Paris, exhibit a comprehensive collection of Kinematographic and photographic works. These give a good rounding off to what is more ephemeral, though none the less interesting.



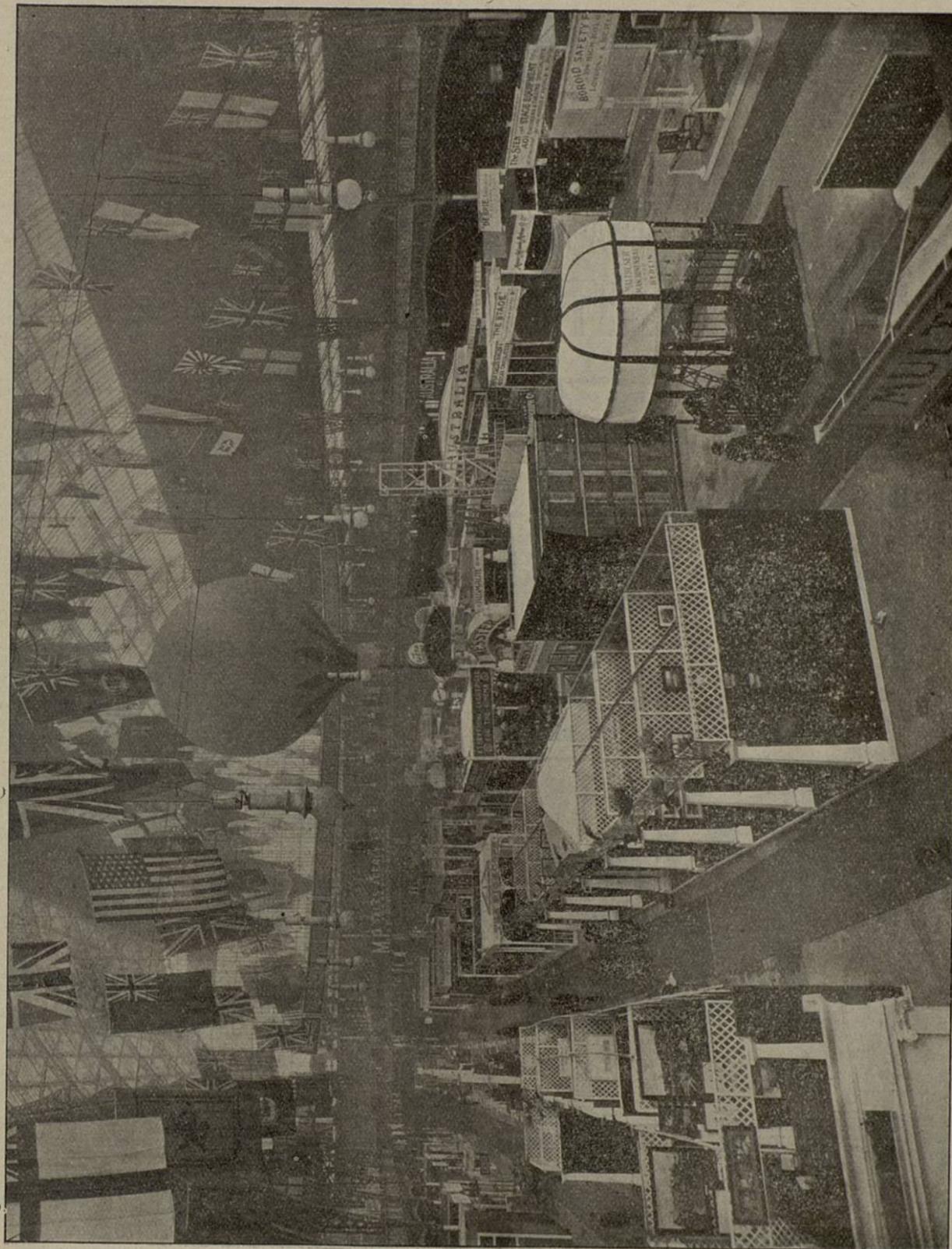
Scene from Flying "A" Film.

THE COWBOY HEIR.

Length 1,000 ft.

Released April 16th.

The International Kinematograph Exhibition at Olympia.



Tella Camera Co. Photo.

A BIRD'S-EYE VIEW OF THE SHOW.

There is often something of a cacophony at times in the Exhibition, caused by the competition of sound-producing machines. For instance, the conjunction of an "effects" contrivance giving an imitation of a motor horn while a gramophone is grinding out a dolorous romance, is not a combination of the most euphonious character. But the rivaling of the Stentophone and a Kinesounds machine, with one reproducing a contralto warbling of "peace" and the other depicting horses prancing and galloping, with the wild halloo of a hunt, is not designed to soothe the savage breast in the way music is said to do.

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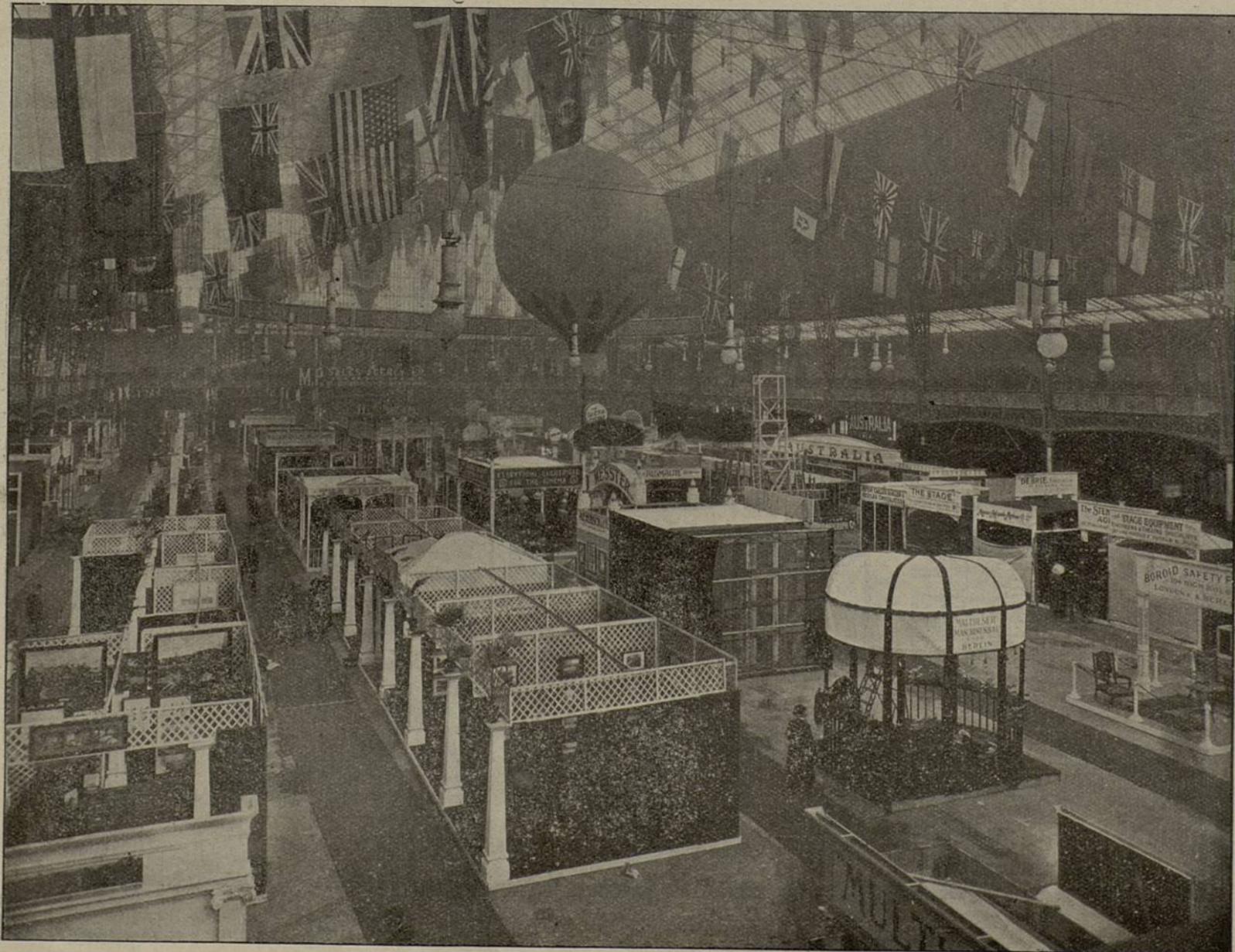
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A BIRD'S-EYE VIEW OF THE SHOW.



SKETCHES AT THE SHOW.

By Our Special Artist.

RELIGIOUS EDUCATION SECTION.

In the words of the promoters the aim of the Religious Education Section is to demonstrate the value of the Kinematograph in furthering the interests of religious and philanthropic associations by bringing them before the public. They further hope to show how this wonderful latter-day invention can be enlisted in the service of the cause by assisting in illustrating religious and moral instruction in Church and Sunday School. At the Conference a discussion will take place as to the best methods to adopt to develop the possibilities of the Kinema along these lines. If one may gauge the success achieved by the completeness of the exhibits gathered together in this section, and by the representative character of the religious, philanthropic and business institutions which each contribute their quota to the whole, then this section may assuredly be written down as thoroughly justifying all the care and trouble expended upon it.

The gentlemen constituting the advisory committee were responsible for the suggestion of ideas of all sorts, kinds and descriptions, as was perhaps natural seeing that the list is a long and representative one, and contains the names of clergy and ministers of all denominations, many of whom occupy a distinguished position in their own particular field of activity.

Considerations of space preclude a lengthy description of each of the exhibits in this section, but we may briefly mention some of the most striking as we proceed. Beginning with the Church Army—the admirable institution which Prebendary Carlisle, the Vicar of St. Mary at Hill, City, has so laboriously, and so successfully built up during the last few years—we find on the stall a number of exhibits illustrating its work both religious and social. Appropriate literature, slides and films also find a place here. Known as a Working People's Mission to Working People, the evangelistic department of the Church Army superintends the placing of evangelists and mission sisters under the clergy in various parishes in the United Kingdom. Over 2,000 have been trained by the Society. Under this department are also included prisons, barracks, reformatories, workhouses, colportage, lantern missions, the visiting of public-houses and of lodging-houses, seaside missions, etc. The social department has the charge of 120 labour and lodging homes, and other agencies in London and throughout the provinces, etc. Classified rescue homes for women are also carried on. £50,000 has been paid in wages to inmates of the Society's homes. There is also an emigration department, and many other excellent agencies of a religious and philanthropic character conducted by this excellent institution.

We come next to the Church Lads' Brigade, a world-wide organisation for the training of lads between the ages of 13 and 19 as Churchmen and patriotic citizens by the adoption of military discipline and method. Here there is an exhibit of literature, uniforms, slides and films. The Boys' Brigade contribute a number of slides illustrating many phases of their work. The Y.M.C.A. send photographs, films and slides illustrating their educational, social and religious work. The Scripture Gift Mission have a series of beautiful slides illustrating Biblical subjects. The Sunday School Union have an exhibit of lantern slides, pictures, charts, mottoes and diagrams illustrating various principles of imparting religious instruction. The Baptist Missionary Society provide films of missionary work and native life on the Congo, which are said to be the only pictures of the Congo in existence, and pictures of India and Ceylon shewing the manners and customs of the people, and the missionary at work. Finally we have the London Missionary Society represented by a set of pictures illustrating native life and mission work in China. Altogether a most attractive section.

ERNEMANN

The Largest and Most Important Exhibit in the Exhibition.

YOU CAN'T MISS US

(right at the end of the centre gangway).

DON'T PASS US.

Some really important innovations in

**PROJECTORS,
PRINTERS,
PERFORATORS,
CAMERAS, Etc.**

Exhibited by THE

ERNEMANN

APPARATUS CO.,

9 Great Newport Street, W.C.

26 mars 1913

The Genesis of the Kinematograph

A Record of Failure which led to Success.

By **W. FRIESE-GREENE.**

One of the Pioneers of the Industry.

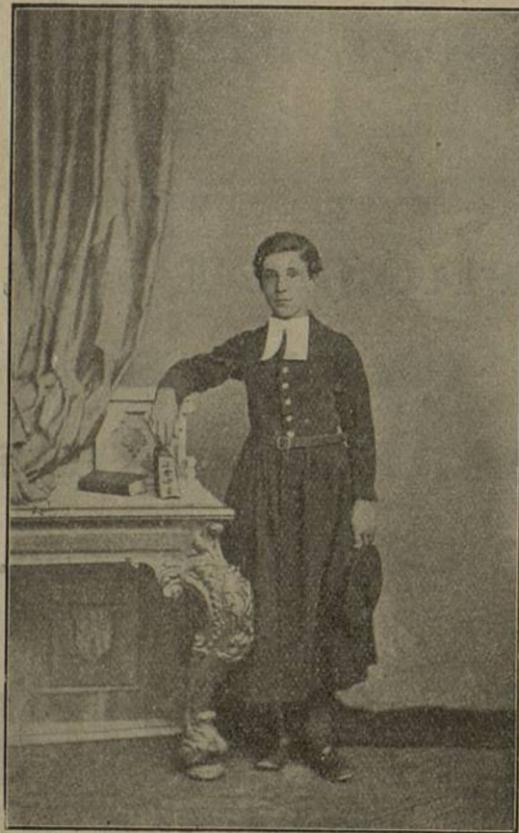
"I was permitted to see the germ of the great Film Industry which we have to-day. But I little thought then that it would be my good fortune to see it grow and expand as it has done, until to-day the picture theatre, and the making of film plays have certainly increased the seven wonders of the world to nine."

During 1885 and 1884 I was experimenting with a Mr. Rudge at Bath, and trying to obtain animated movement by taking pictures on a glass plate. To some extent I succeeded, and during 1885 the results were shown at a technical meeting of the then Photographic Society of Great Britain. The apparatus I then used was one for taking pictures by turning a handle. Subsequently I made an instrument having a travelling chain in the form of a circle in which were a number of openings,

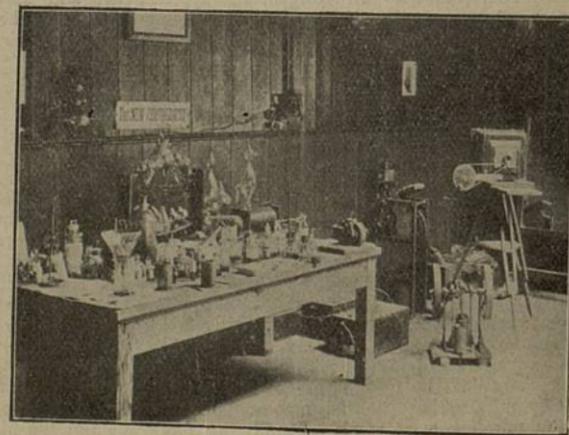
for the purpose of holding circular transparent glass plates. This was worked by clockwork and kept continually going round, each picture appearing before the face of the lens in turn. A huge weight like an old clock acted as a mechanism to cause the movement, which was steadied by means of a gyroscope.

But the movement was jerky, which gave me the idea of experimenting with two lenses converging into one another. But it was still jerky, and this suggested trying three lenses, with one picture remaining stationary of the same subject. This was fairly successful, but gave a long phase of motion, and I spent about £200, and devoted a lot of time and thought to it. This resulted in a further idea of a cheaper machine, and ultimately this was shown at the rooms of the Photographic Society at their technical meeting in August, 1887. The same machine was shown at the Crystal Palace Jubilee Exhibition of Photography.

I also showed movements with this machine in my window at 92, Piccadilly, where I had an electric light photographic studio underground. This, however, caused such a sensation and attracted such crowds, that the police requested me to discontinue the exhibition, which I did, much to my regret. I continued experimenting with this machine, but failure succeeded failure, and I began to get discouraged. I remember, however, one morning the idea came to me as I lay in bed,



MR. W. FRIESE-GREENE AS A BOY.



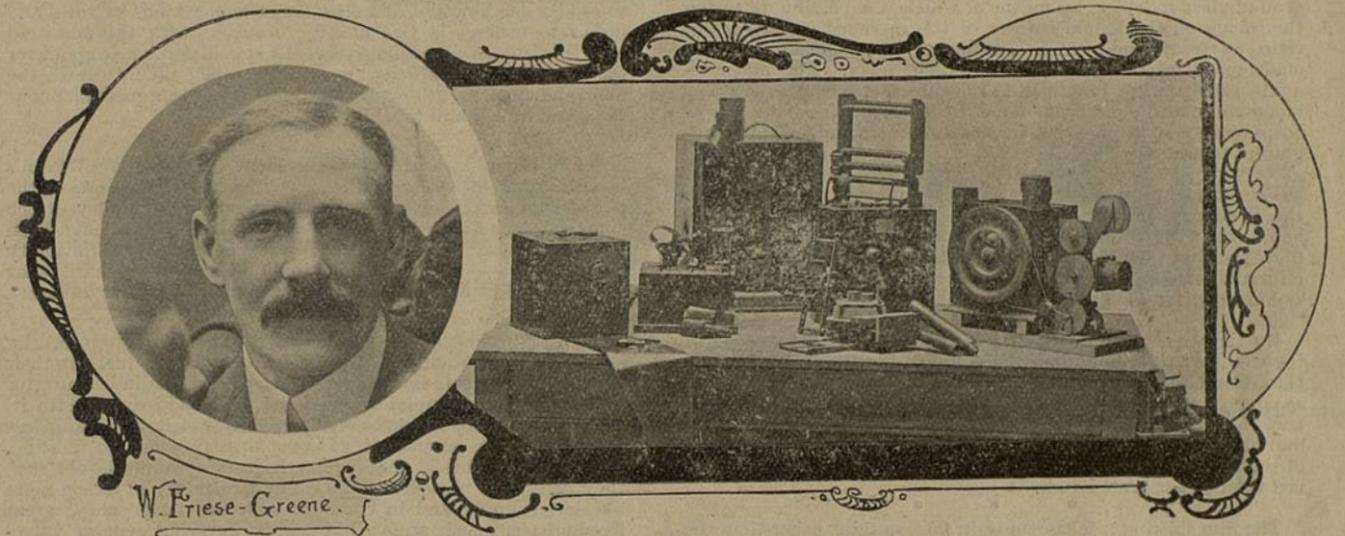
MR. W. FRIESE-GREENE'S EARLY LABORATORY.

that a long strip of celluloid with a sequence of pictures upon it would solve the problem. At this time little was known of celluloid in long lengths, but in experimenting with some that I made myself with my assistant and a Mr. Vragarra, I succeeded fairly well, and thus I was permitted to see the germ of the great film industry which we have to-day. But I little thought then that it would be my good fortune to see it grow and expand as it has done, until to-day the picture theatre and the making of film plays have certainly increased the seven wonders of the world to nine.

At this early stage of producing celluloid film I came in touch with Mr. Mortimer Evans, a clever engineer, and between us we designed a new machine to take this celluloid film. This camera for taking photographs on films intermittently at a rapid rate I consider is the germ of everything used to-day in Kinematography.

point looking across the street. The houses on the opposite side would remain stationary, and the procession would pass along, each minute movement as it actually took place at this given point being represented. The name of Friese-Greene, the eminent photographer of Brooke Street, W., will become familiar throughout the land in connection with an invention by which all these effects can be produced. He has invented a peculiar kind of camera, the outward appearance not unlike an American organette, handle and all, about one foot square.

"This instrument is pointed at a particular moving object, and by turning the handle several photographs are taken each second. These are converted into transparencies, and placed in succession upon a long strip, which is wound on rollers and passed through a lantern of peculiar construction (also the invention of Mr. Friese-Greene), and by its agency projected upon a screen. When the reproduction of speech is also desired



SOME OF MR. FRIESE-GREENE'S EARLY APPARATUS.

The following extract from the "Lantern Journal" (the forerunner of the "Kinematograph Weekly"), written by Mr. Hay Taylor, reads curiously in the light of after events, which have made the Kinematograph one of the outstanding industrial romances of the century:—

"It would doubtless seem strange if upon a screen a portrait (head) of a person were projected and this picture slowly became of an animated character, opened its mouth and began to talk, accompanied by an ever-changing countenance, including the formation of the mouth as each peculiar sound is uttered; or if, instead of one head, two were produced, and an argument gone through with all the turns and twists of the head incidental in such. It would also appear curious to have a street scene depicted on the screen, and for the spectators to witness the various horses and vehicles running past in all directions, persons walking to and fro, and dogs running along, all at varying speeds and with life-like motion, and not go past in a gliding manner—all this not as silhouettes but with all detail. Strange as all this may seem, it is now an accomplished fact, and the optical lantern will shortly be considered a sine qua non as a recording instrument.

"Imagine the sensation that would be produced if the whole of the recent Lord Mayor's show were to be presented upon a screen exactly as seen by a person stationed at one particular

this machine is used in conjunction with the phonograph. We have seen and examined the camera, and can vouch for its doing all that is here stated."

So much attention did this article attract in the daily press that we find the "Daily News" saying that

"If the inventor and the official "Magic Lantern Journal" were not duped in their own enthusiasm there was a probability of showing life in motion."—(December 6th, 1889).

I wonder what the writer of the article would say if he were present at the Kinematograph Exhibition at Olympia this week.

YOU

Have seen a good many things at the Kinematograph Exhibition that interest you. But have you seen "The Handbook of Kinematography"? You should. It is the only work of its kind on the market and it is crammed full from cover to cover with the most invaluable information. Ask to see it at the KINEMATOGRAPH WEEKLY stall. Turn over a few pages and you

WILL WANT IT.

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Novelties at the Show.

By COLIN N. BENNETT.

Another delight to the eye of the truly technically minded or scientific man will be found among the Ernemann exhibits. It is a special camera, with stand and fittings, for micro-kinematography. This camera is naturally minus a lens in the ordinary photographic acceptance of the term. The place of the lens is taken by the optical system of the microscope, which is fitted down on a base of steel built up as rigidly as possible.

To aid the operator in focussing and recording moving bacteria and the like, the camera is fitted with a special optically-worked ground glass reflector, by means of which it is possible to watch the image on the actual surface of the threaded sensitive film right up to the moment of exposure. The exposure itself is made in an instant by depressing a foot lever. Full and adequate provision for obtaining a suitably cooled and practically mono-chromatic light beam for critical resolution of the microscopic image is to be found in this Ernemann micro-kinematograph camera.

The Ernemann perforator is another strong feature, as is also the Ernemann printer. None of these should on any account be missed. As to the projectors and cameras on view, it stands to reason that these will get their full and just share of attention. Everyone makes naturally for cameras and projectors when looking out for likely technical exhibits.

By the way, though, there is a projector of quite an out of the way sort to be found on the stand of Messrs. Maltheser and Maschinenbau, Berlin. In a sense, this particular projector is as novel as anything in the show, though if only our memory went back far enough, quite to the early and experimental days of motion picture work, it would be remembered that the essentials of the movement were worked out twenty or more years ago for use with unperforated film.

The film shifting mechanism is, in fact, nothing other than the ancient intermittent grip principle. In its resuscitated state it will be found to be surrounded with many interesting refinements, not the least of which is the differential masking device on the top sprocket. The grip itself, which moves the film quite independently of perforations, is brought about by felt brushes revolving continuously upon the rim of a drum, and engaging during a part of each revolution with the edge of an opposing vulcanite ring.

The Guil Pastel is to be found at M. Guilbert's stand, and I was not in the least surprised to hear that its sales are daily going up by leaps and bounds. I shall not forget how surprised I myself was when I tested an early example of the small-sized 'Guil,' and discovered the enormous increase of lighting efficiency over the ordinary lime cylinder it afforded to the lime-light user. At the same stand will be found an interesting type of oxygen generator, while the projector also on show is a highly workmanlike instrument and merits attention.

The Harper Electric piano appears before us in double-barrelled form. With this latest instrument there are two places where music rolls can be fed into it, either being switched on at will. In such a manner the music may be changed from gay to grave and *vice versa*, to suit whatever film may be showing at the moment. Also it becomes possible to rewind a used roll while all the time the piano is playing from a second and unused one. The whole idea seems most excellent.

We all understand the power of a first-class effects machine to render one hundred and fifty-six different kinds of rows and noises to order. Is this ability combined with the admitted fact that the firms owning them have paid for house room for them at Olympia sufficient reason why they should drown the band and mock the gramophones, I mildly ask this question but at the same time a hint is a hint.

What brought me to a standstill at Messrs. Fyfe Wilson's was the sight of a large red fibre cog-wheel fitted to one of the petrol engines of a Kelvin generating set. On enquiry of the courteous attendant it transpired that fibre wheels have been in use for many years, and their record is so highly satisfactory that it is no uncommon thing to find them stand hard wear actually better than similarly fashioned wheels of solid gun metal.

A strong feature of the Kelvin set to those who are forced by circumstances to adopt petrol or paraffin as the fuel for their private electric sets is the special petrol or paraffin carburettor which not only completely vaporises the liquid drawn into it, but subjects it to so high a temperature that it is more or less reduced into a permanent gaseous form previous to ignition. The result of this is that while the sets consume liquid fuel, they behave as regards cleanliness and certainty of action more like gas engines, and in common with the latter show great freedom from such minor, but highly worrying evils as valve-pitting and sooting up of the cylinders.



Scene from "Flying A" Film.

CALAMITY ANNE'S VANITY.

Length 995 ft.

Released April 2nd.

"FOR THE KING"

A Remarkable **EXCLUSIVE.**

TO BE ISSUED IMMEDIATELY.

IN TWO PARTS.

Comprising the following:—

PART I.

Length 1500 ft.

Soldiers of the King

A subject which embodies actual incidents in the training of

ENGLAND'S DEFENDERS.

PART II.

Length 1500 ft.

Sons of the Sea

A splendid patriotic film showing

BRITAIN'S FIRST LINE OF DEFENCE

in ALL ITS BRANCHES.

DREADNOUGHTS, CRUISERS, Torpedo Boats, SUBMARINES, NAVAL AIRCRAFT, etc., etc.

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Jury's Imperial Pictures, Ltd.

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OF THE

"KINEMATOGRAPH WEEKLY"

on Thursday next. Our Journal is in such demand that it is out of print by Friday night every week. Thursday's issue will contain a full detailed and copiously illustrated report of the International Kinematograph Exhibition.

It will be on sale at our Stall. To make sure you get a copy, order it **NOW** from our attendant, and it will be reserved for you

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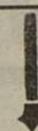
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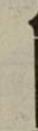
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and

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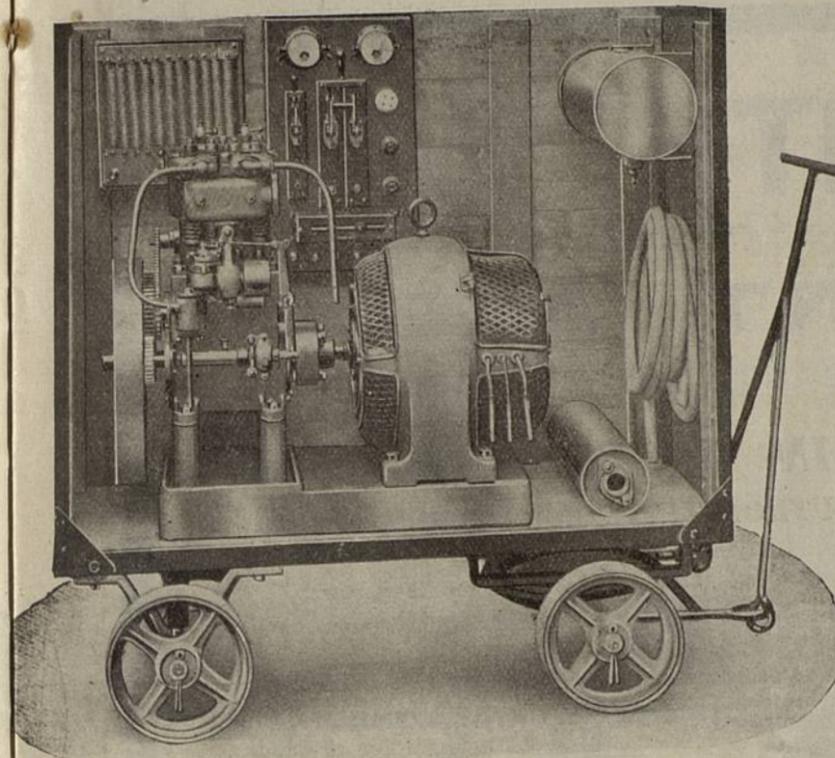
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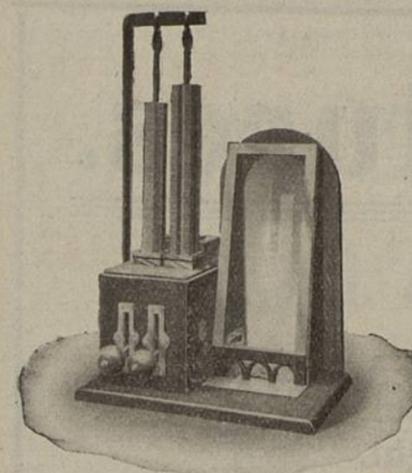
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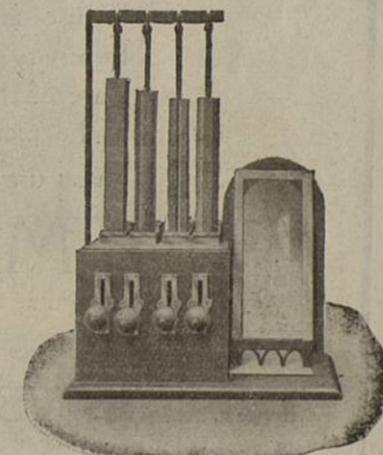
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STAND No. 6

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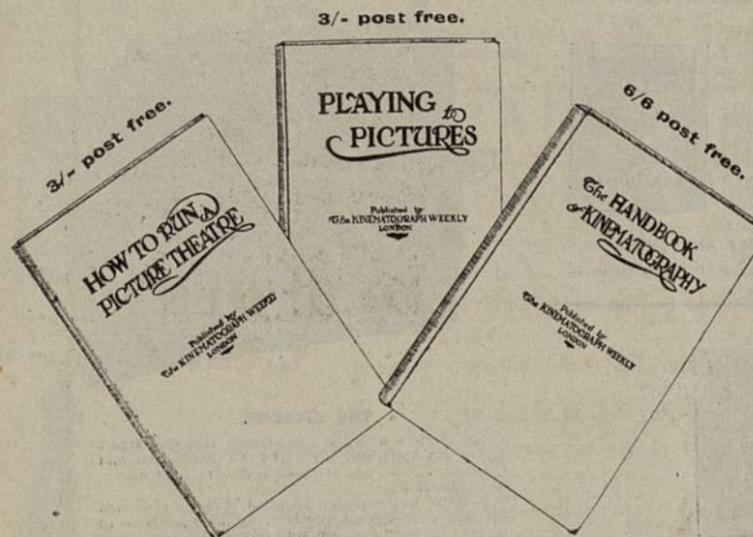
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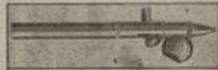
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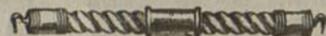
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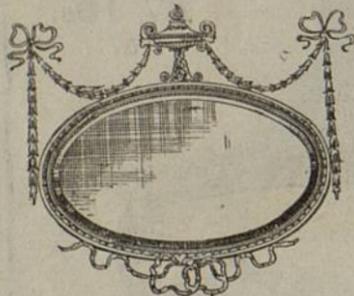
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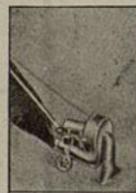
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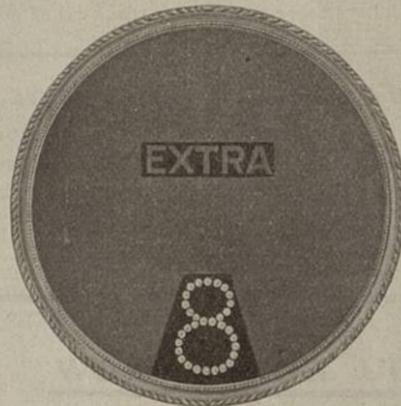


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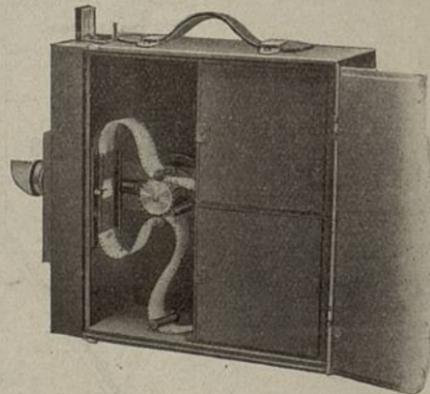


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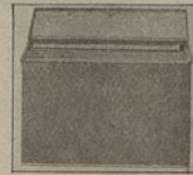
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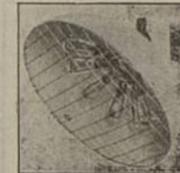


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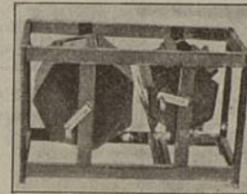
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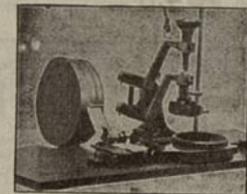


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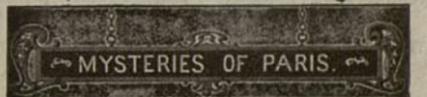
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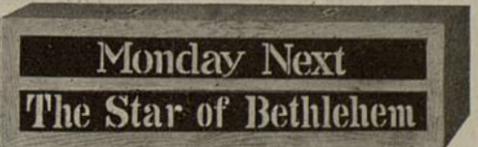


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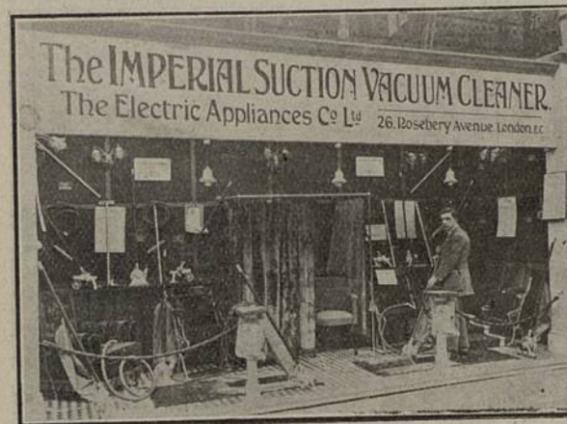
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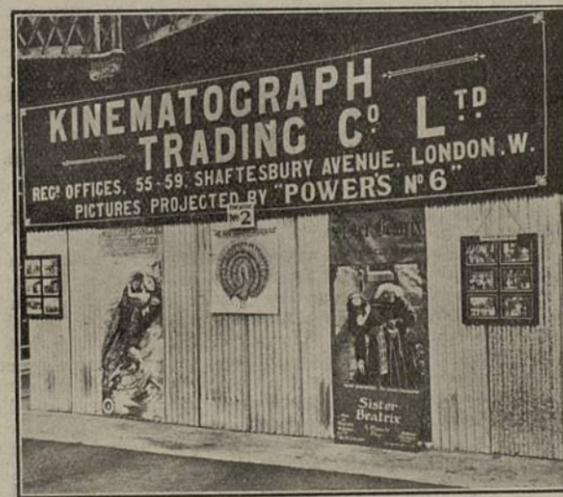
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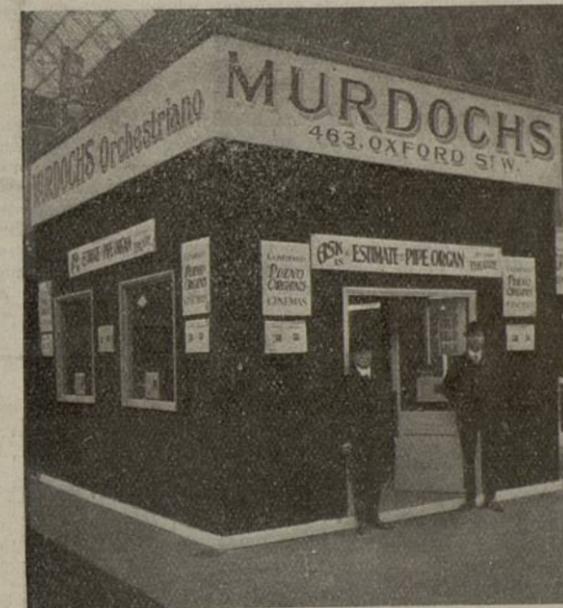


KINEMATOGRAPH TRADING CO.'S STAND.

represented in the Renters' Section. They are not making any elaborate show, but at the same time, it is serving its purpose in keeping the firm's features right to the front. Their stand provides a meeting place for their many clients, and a reception room for prospective clients. Then, in their projecting room they exhibit some of the films with which their name has become associated, and unusual interest is centred in "The Argentine Tango" dance, in which Miss Phyllis Dare and Mr. George Grossmith co-operate with such happy artistic results. In connection with this feature, delightful descriptive music is furnished by Messrs. Murdoch Murdoch & Co.'s "Orchestriano."

Murdoch, Murdoch and Co.

Music and pictures are so closely associated in the most popular form of entertainment of the day, that with the improvement of one a correlative improvement has been essential in the other. Pictures have admittedly made big strides forward towards artistic completeness within the past few months, but it has been left to only one or two enterprising firms to endeavour to bring music to the front in accord with it. Messrs. Murdoch, Murdoch and Co. are to the fore among these firms, and by the invention of instruments of exceptionally comprehensive powers they have given picture theatres an opportunity to put the musical portion of their entertainment on the same plane as the pictures. Two of the chief



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should satisfy all requirements. The "Orchestriano" is a most effective combination of reed organ and zither effects, etc. It is said to be the only combination which contains four complete rows of extra large scaled organ reeds, which are specially voiced for great power and variety of tone. Every orchestral effect is under the hand of one performer, and although it is so powerful it is easy to manipulate, the ordinary Kinema pianist being able to get all effects after one hour's practice. The instrument is specially constructed with a view to withstand the hard work of a picture theatre.

New Agency Co.

This firm do not believe in ostentatious show but in the sterling quality of their productions. "Silence" speaks louder than sound." At any rate, two of their most meritorious subjects are on show, "Pilgrim's Progress" in the Educational Section, and "After Fifty Years" in the "Best Films of the World" Section, and on their reception they pin their faith. So far this has not been misplaced. And one can understand this. "After Fifty Years" has proved a most successful production, and its story is one of genuine pathos and graphic realism. "Pilgrim's Progress," too, is a contribution to our library of films which has helped conclusively to prove that the Kinema can be adapted to serve as a potent force in educational and religious teaching. The New Agency has had through its hands many other "winners," among them some of the best achievements of the studios of such firms as Ambrosio, Pasquali and Svea. They have their fingers on the pulse of the Trade's happenings, and those exhibitors whom they serve have reason to feel satisfied with the service rendered.

Maurice M. Hummel.

This manufacturer of optical ground lenses and other accessories of Kinematograph machines—such as brass jackets and mounts—shows a diverse selection from his comprehensive stock. Among the principal features are condenser glasses, plano Cx, bi-convex and maniscus lenses; double achromatic projection lenses of the "Gloxia" type; "Cindo" condenser mounts adapted to fit the new octagon condenser; a "Home" Kinematograph machine, neat and compact and well made. All these merit attention.



Scene from "Flying A" Film.

THE ORPHAN'S MINE.

Length 982 ft.

Released May 3rd.

Whiting and Bosisto.

Although they have established a firm reputation as theatre furnishing contractors of a high standard, Messrs. Whiting and Bosisto, Ltd., do wisely to stage some of their features, for not only may this introduce them to many who were previously unaware of the distinctive qualities of the firm's productions, but means that the wider adoption of their furnishings through their display tends to the increased comfort and convenience of the public who frequent our picture theatres. The firm are showing some of their special tip-up chairs, tub easy tip-up chairs, and also a group of their patent portable



WHITING & BOSISTO'S STAND

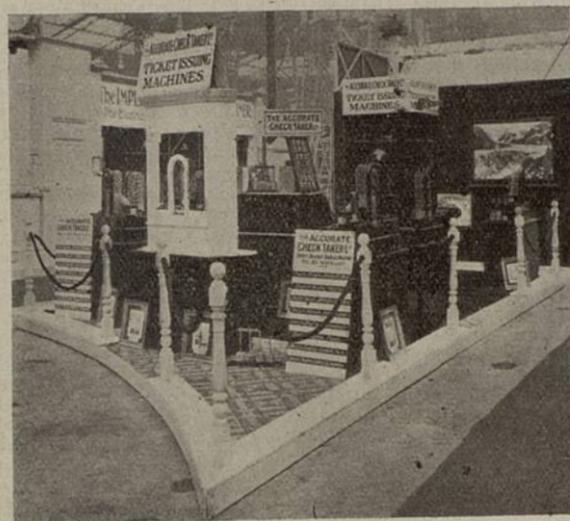
tip-up chairs, which require no fixing, and for which there is a growing demand. They have also on view an attractive settee to accommodate two persons, suitable for a theatre lounge, which could be made additionally attractive by the introduction of one of the firm's divan easy chairs. For the manager's room the firm are showing a compact writing desk and bookcase combined, in solid oak, a really handsome piece of furniture. Side by side with it on the stand is an attractive solid oak pedestal writing desk—a useful adjunct to the office. The firm also show a goodly range of germ-destroying perfumes, the popularity of which is attested by the budget of testimonials they possess.

The Essanay Co.

This firm has one of the most striking advertisements in the Exhibition. No one who uses his eyes can possibly miss it. It consists of a balloon thirty feet in diameter, of 30,000 cubic feet capacity and occupying a prominent position under the roof space. We understand that the balloon has to be taken down each morning for the purpose of re-inflation and that it takes no fewer than seven men to handle it while this process is in course of operation. For the purpose of filling the balloon the Essanay Co. have had a special gas producing plant installed at the Exhibition. That the balloon acts as an effective advertisement of the well-known and deservedly popular Essanay photoplays will be generally admitted. The Company have, in addition, had five poster hoardings, five feet by sixteen feet in size, erected for the purpose of displaying samples of the stock posters of the Essanay productions. These range from double-crown to six sheet, and make a most alluring display.

Accurate Checktaker.

This firm's exhibit comprise four different kinds of their well-known ticket-issuing machines, and a pay-box in which one of the machines is installed, to demonstrate the efficiency of the system on which the checktaker is built. The Accurate Checktaker has the endorsement of time and experience that its title is not belied. It is accurate in its operation, is not so involved in mechanism as to make it easily vulnerable to accidents or to derangement, looks well, and is durable. The Accurate Checktaker has, in fact, many qualifications which make it a desirable acquisition for the box office of picture theatres. The number of persons admitted to the



ACCURATE CHECKTAKER LTD'S STAND.

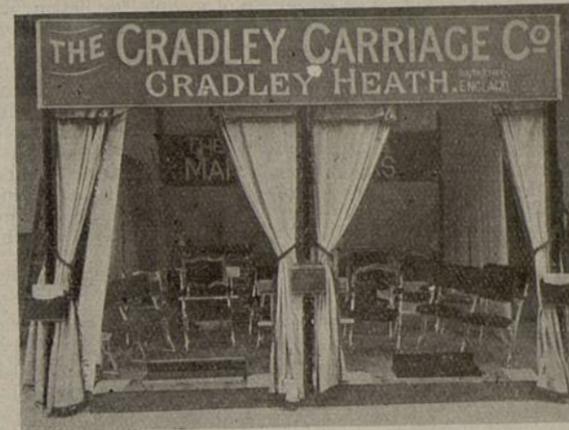
theatre is unerringly checked and the total takings can be gauged at any moment accordingly. The machines register separately the number of tickets sold at one, two, three or four different prices and their adoption has been found to be an effective preventive of fraud on the part of moneytaker and checktaker, for tickets cannot be issued without going through the machine and being registered, nor can the checktaker return them surreptitiously for re-issue, for the record cannot be manipulated with felonious intentions. All these points are worth bearing in mind when visitors inspect these machines, when they can make these tests for themselves.

The Pathescope.

An incomparable means of amusement and instruction has been placed within the reach of all by the introduction of a "home" kinematograph. And the Pathescope is a machine of this type which combined with the precision and finish of its mechanism, the utmost simplicity in operation. Of a handy size and weight, giving really excellent results without the need of any electrical plant, connections, or other accessories (by an ingenious contrivance it produces its own electric light), it is a scientific instrument of real value. Free demonstrations of the Pathescope are given by the company at frequent intervals to prove all that is claimed for it is fully justified, and the individual exhibits at their stand include projectors, magnetos, lenses rollers, spools, incandescent lamps, screen and screen frames, and last but by no means least, spools of the non-inflammable film which is specially manufactured for the Pathescope, and in conjunction with the use of incandescent lamps, eliminates all danger from fire. Another exhibit by the firm are Pathescope cameras. These are primarily devised for private use, and particularly for those who desire to take Kinematograph pictures for reproduction on the Pathescope. These are capital little machines capable of admirable results.

Cradley Carriage Co.

A number of the models of tip-up seats and continuous seating, manufactured primarily for picture theatres at the Harcourt Works, Cradley Heath, are shown by this firm, who are known not merely by name in many different parts of the country, but by their contributions to a very important section of motion picture establishments. The seating of places of



CRADLEY CARRIAGE CO'S STAND.

amusement is not an insignificant point in the view of the astute exhibitor, for experience has taught him that where comfort is provided—with the right kind of pictures, of course—there success lies in attracting and fostering patronage. And the seating provided by the Cradley Carriage Co., as this exhibition proves most clearly, have real individuality and an outstanding excellence in the quality of materials and workmanship.

Acme Patent Ladder.

The Co. who manufacture this ingenious contrivance are exhibiting quite a variety of telescopic ladders, extension trestles, automatic platform steps, etc. The value of these things for cleaning, decorating, and other purposes of the like, are so apparent as to preclude any need of dwelling upon them.



Scene from "The Greater Love" Film.

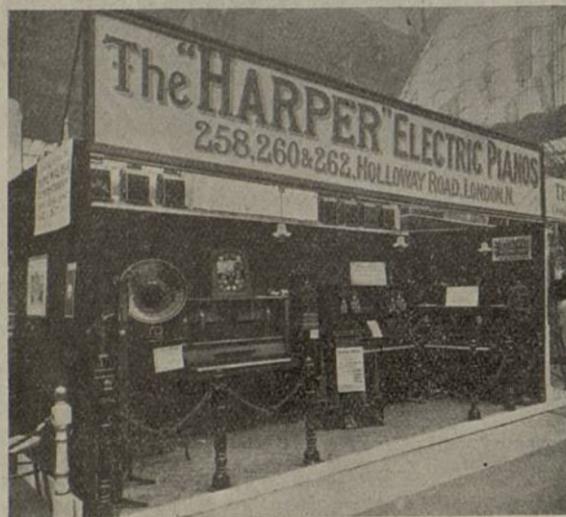
THE GREATER LOVE.

Length 997 ft.

Released April 26th.

Harper Electric Piano.

The exhibit of the Harper Electric Piano Co., Ltd., is a most attractive one. It consists of a variety of musical instruments suitable for picture theatre showmen. One of the most conspicuous features at the stand is their well-known orchestral piano, consisting of a piano and organ combined; while the Harper Electric piano, which can be played by electricity as well as by hand, and the Harper violin electric piano, an instrument which gives the effect of a violin orchestra, are two other exhibits that attract a lot of well-warranted attention. A new instrument, which is exhibited for the first time, is an electric piano containing two music rolls controlled by a single operator. One roll of music is of a lively character, and the other roll is of a type suitable for playing while serious films are being shown. The operator can start or stop the piano, and put on whichever roll of music is most suitable, by simply pressing a button. It is an instrument for which a wide demand may be anticipated, as it does away with the necessity of having a pianist, and also with the objection which is sometimes raised that it is difficult to get suitable music to correspond with the



HARPER ELECTRIC PIANO (1910) Co.'s STAND.

style of film being shown. Another exhibit consists of the Harper ticket-issuing machine, which for the purpose of the Exhibition are offered at a reduction of twenty to thirty per cent. below the usual prices. This reduction is made with the object of endeavouring to secure a large number of orders at the Exhibition, and the usual price will be reverted to when the show is over. The Harper vaporisers are also displayed, together with the Harper "Sprayol" essence for using with this effective little appliance. The Harper "Singing Birds" (penny-in-the-slot) attract a good deal of attention at the stand, and these would seem to be specially suitable for picture-theatre proprietors to place in entrance halls, and as the cost is only 78 15s., it would not take many months before they would defray their own cost by the pennies which the public put into the slot. A still further exhibit on this stand consists of the "Majestic" Pathophone, which plays 20 inch records with the effect of a small band, while there are also smaller "Pathophones" and a selection of D. Harper & Co.'s advertising novelties suitable for picture theatre proprietors to distribute to patrons.

Automatic Signal System.

A novel and ingenious little invention, known as the Kenny Automatic Electric Signal System is demonstrated at a stand by Mr. Arthur Inkersley, who holds the patent rights for several countries. The purpose of the invention is to enable patrons of places of public entertainment to perceive at once—even when the auditorium is darkened—without help of an attendant what seats are vacant. Glass jewels, electrically illuminated, are set at the back of each chair, and glow when the

seat is vacant, being automatically extinguished when the seat is occupied. The light, which we are told, consumes a very nominal current, is not sufficient to incommode spectators in any way, nor does it interfere in the slightest with the projection rays. Mr. Lepine, Prefect of the Paris Police, has given the invention his benediction, reporting that it is safe in itself and an important and sure security of the public.

Day and Night Screens.

The only exhibit of this firm is their Day and Night Screen, but this one exhibit cannot be discounted because it stands alone. Rather the reverse. Anything else might detract from the value of this speciality, which has stood the severest of all tests—the test of time. This exhibit does not, however, comprise only a finished screen. The firm show the various processes of its manufacture, proving to all who may be interested that it is not an ordinary calico manufactured screen but the product of scientific investigation in the laboratory. As a daylight screen, to paraphrase Mr. Colin N. Bennett whose judgment no one will question, it shows itself capable of rendering satisfactorily projected Kinematograph pictures at 75 feet throw and with a projection current of 70 amperes. The high lights of pictures suffer no appreciable degradation by its use. As a night screen it has proved that it can bring about a saving of about 80 per cent. of the current which would have had to be used to obtain approximately similar results with a whitened screen. In the projection of black and white, and also of coloured films, there is not a trace apparent any loss of detail or purity of colour rendering but rather the reverse. The screen is in use in many of the largest Kinematograph theatres in the country and one has just been erected the firm's representative at the Exhibition informs us, in the New Globe Theatre, Leicester Square, London, W. The firm instance that the daylight shows at which their screens were used include the White City Daylight Cinema, the Dover Open Air Cinema, and the Brighton West Pier Cinema.

Rayner and Co.

Many of those who visit the Exhibition will be surprised at the ingenuity of the devices which are embodied in the varied apparatus used in connection with Kinematography. Some of them are most involved, but others are the acme of simplicity—and by a strange perversity it is the simple things that are invariably the most reliable and the most effective. New ideas are always welcomed by the Trade, and the augmentors of these ideas find them remunerative, so that if any visitors to the Exhibition who are of an inventive turn of mind, and can evolve some new idea, novel and efficient in its purpose, they would do well to unburden themselves. They may be advised in the first instance to communicate with Mr.



Scene from "Flying A" Film.

THE FUGITIVE.

Length 1,000 ft.

Released April 9th.

PROGRAM OF CONFERENCE MEETINGS.

TO-DAY (WEDNESDAY).

To-day (Wednesday) the Religious Conference takes place, when a number of subjects of interest to those who have the welfare of the Church at heart will be discussed. Several distinguished speakers have promised to contribute to the general discussion, including the Bishop of Birmingham, Sir F. F. Belsey, J.P., the Rev. A. J. Waldron, Vicar of Brixton (who has written a great deal on the subject of the Kinematograph) and the Rev. A. J. Douglas. The subjects to be discussed at the Conference will include: "The Kinema in the Church" (from 10.30 till 12.30); "The Kinema in the Sunday School" (from 2.30 to 4.30), and "The Kinema in its Relation to Moral and Religious Subjects" (from 7.30 to 9.30). Arising out of these subjects, such topics as the value of the Kinematograph in relation to missionary enterprise, and the advisability of eliminating pictures showing burglaries, murders and other aspects of crime, will be discussed.

THURSDAY.

On Thursday there will be a united Conference of the Religious, Educational, Social and Industrial Welfare sections when such subjects as "Town Planning and Garden City Work," and "How to Improve the Kinema Theatre" will be considered in the morning and afternoon, whilst a Navy League program will occupy the attention of speakers from 7.30 to 9.30.

FRIDAY.

Morning, afternoon and evening will be given over to the consideration of Educational subjects on Friday. From 10.30 till 12.30 the question of "The Kinematograph as an Educational Medium" will be discussed, when the speakers will include the Rev. the Hon. E. Lyttleton, Sir A. K. Rollit, and Mr. A. P. Graves. From 2.30 to 4.30 "Nature Studies" will form the subject of contributions by Dr. W. G. Sleight, Dr. Kimmins and Miss Von Wyss. In the evening (from 7.30 to 9.30) Mr. F. W. Sanderson, Mr. A. Burrell and Mr. A. P. Graves (late H.M. Inspector of Schools) will discourse on "Story Telling."

Rayner, the well known patent agent of 37, Chancery Lane, W.C., who has made a special study of inventions and patents in the moving picture world. Mr. Rayner is a "safe" man, and it is worth knowing when there are so many sharps waiting to catch the flats. In a recent interview with Mr. Rayner we gathered that this section of the work of the Patent Office was much heavier and more important than even we had imagined, although we know that nearly everything in Kinematography is closely associated with patents. The number of patent applications increase regularly, and when a particular subject becomes of paramount importance, then great pressure is brought on the work of the Examiners at the Patent Office, with consequent unavoidable delays. Mr. Rayner says that, at the present time, colour photography is the absorbing subject, and he estimates that thousands of pounds are being spent in the endeavour to get a simple colour process adaptable for screen work by the ordinary projector so as to avoid expense and alterations and new machines; and it would appear probable that some really important innovations are likely to come about in this important interest. The "Kinematograph Weekly" naturally prides itself on keeping in touch with every new item in the Trade, but of course it will be readily understood that the Patent Agent meets the inventor at the earliest stages, and naturally, as far as information is concerned, "gets there first" and knows exactly what is going on. The number of inventions in small details have greatly surprised us, and it is satisfactory to know that the Trade as a body are very enterprising and always ready to look into and take up a really good novelty. That kinematography is a rich field for the inventor is certain, for the whole economic business built up on inventions and patents. Within a short period of years the whole Art has been developed from a child's toy to an immense business, and this subject of kinematography has a great advantage over other subjects of inventions and that is, that the same apparatus and patents apply equally to every country. The patentee has therefore a much wider area for profits than in any other subjects, which are often limited in accordance with the usages, climate and prejudices found in different countries.

Practical Value of the Moving Picture.

LAST NIGHT'S INTERESTING ADDRESS.

Not the least interesting of the several addresses given on the subject of the good influence that can be exerted for industrial welfare by the Kinematograph, was that by Mr. H. C. Banwell, of the National Cash Register Co., Tottenham Court Road, yesterday. This Company has been using moving pictures to educate its staff, not only in its gigantic factory at Dayton, Ohio, where some seven thousand men are continually employed, but at all its principal branches throughout the globe; and there are two spacious theatres, finely equipped at the Tottenham Court Branch. The Company, as Mr. Banwell explained, does not confine its attention, with its films, to merely illustrating its commercial aims, but devotes the major part to the question of promoting hygiene, aware that health and wealth are practically synonymous terms. But the object of Mr. Banwell's address, although avowedly designed to further the commercial interests of his Company, was to furnish clear evidence that moving pictures can, as his Company has proved, greatly advance commercial prosperity and, collaterally, industrial welfare and hygiene. He counselled a more general employment of this remarkable application of science to human enlightenment and entertainment, particularly in large stores and factories where education, improved shop conditions, personal welfare, could be promoted side by side with nature and industrial study. By means of the Kinematograph it is possible, he emphasised, to impress upon employees, in fact every grade of workers, the importance of right habits of living, of personal health and efficiency, as well as broadening their outlook on social and industrial progress, science, travel and all the thousand and one other subjects helpful towards wider understanding and the promotion of greater contentment.



Scene from "Flying A" Film.

WHEN THE LIGHT FADES.

Length 992 ft.

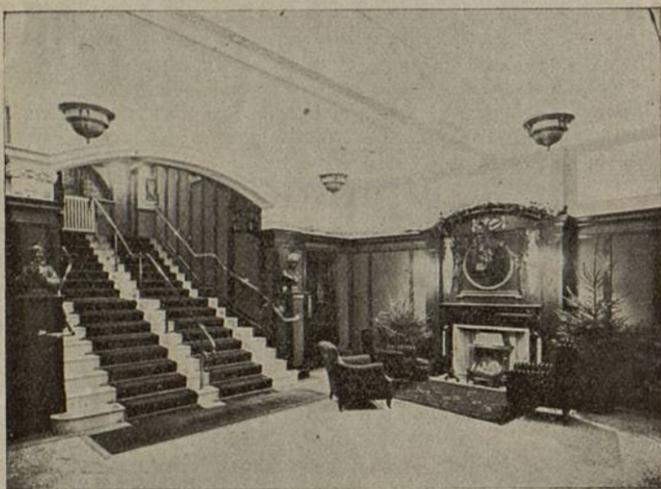
Released April 19th.

Lighting the Picture Theatre

An Interesting Exhibit at the Show.

KINEMATOGRAPHY as a scientific process has vastly improved, and the modern film and its projection are technically perfect. This, however, does not entirely explain the increasing popularity of the picture theatre amongst the middle and upper classes.

Well-projected pictures are, of course, preferable to the shuddering screen effects of the past, and the appreciation of this fact is partly responsible for the prosperity of modern



B. T. H. Eye-rest Lighting in Vestibule and Lounge in Holderness Hall, Hull. Untouched night photograph.

kinematography. But the most potent factor in this uplifting of the industry has been the recognition by kinema proprietors that if they are to compete successfully with theatres and music halls, their premises must be equipped and decorated in the most comfortable and luxurious manner, in addition to providing a good entertainment. Some of the newer kinematograph halls surpass, in regard to the beauty and attractiveness of their interiors, many fashionable West End theatres.

Many of them, however, are imperfect in one important respect, namely, the lighting of the auditorium. This is generally of a very ineffective and uncomfortable nature. Sometimes bare electric lamps are fixed close to the ceiling, sometimes they are suspended nearer the floor, and are covered with light-absorbing silk shades, but rarely is there evidence of any attempt to arrange the lighting on scientific and hygienic lines. It is refreshing, therefore, to note that in the case of Holderness Hall, Hull's new picture theatre, the illuminating engineer and the architect have worked together to design a lighting installation worthy of its surroundings. As a preliminary it was decided that the comfort of the public demanded that all light sources, *i.e.*, lamps, should be entirely invisible. With ordinary direct lighting, the light sources, whether shaded or not, are visible to an extent, and to the same extent are uncomfortable when switched on after a period of darkness. The B.T.H. Eye-Rest system of indirect lighting was accordingly installed

throughout on the basis of a scheme prepared by the British Thomson-Houston Company's Illuminating Engineer's Department. The photographs of the lounge and auditorium of Holderness Hall, which are reproduced, will give a good idea of the soft, well-diffused illumination produced by the Eye-Rest system. These photographs were taken at night by the unaided light of the Eye-Rest fittings, and have not been retouched in any way.

In the Eye-Rest system of kinematograph lighting, the illumination is obtained indirectly by secondary reflection from the ceiling. By means of an upturned metal or plaster bowl, suitably ornamented, and containing powerful X-ray silvered glass reflectors, the light from the lamps is first thrown on to the ceiling, and from there distributed uniformly over the whole auditorium. One of the chief advantages of the B.T.H. Eye-Rest system in this connection is that the quality and diffusion



B. T. H. Eye-rest Lighting in Auditorium of Holderness Hall, Hull. Untouched night photograph.

of the illumination are so good, that it is possible to keep a single lamp alight in each fitting without spoiling the screen effects in any way. Eye-Rest lighting permits the maintenance during performance of a subdued illumination sufficient for the perusal of programs, and to render gangway and portable lights unnecessary for the guidance of those who enter while a picture is showing. In the intervals, all the lamps can be switched on, and the theatre flooded with a more brilliant, but still mellow and restful illumination, in which, as the lamps are hidden by the bowl of the fitting, there is no glare to distract the attention and weary the eyes of the audience.

The Lime Street Picture House, Liverpool, is also lighted on the B.T.H. Eye-Rest system.

The British Thomson-Houston Company have a stand at the Kinematograph Exhibition, and interested readers should make a point of visiting it and inspecting the various B.T.H. kinematograph lighting specialities.

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Roping Big Game on Top of the World.
Original Alaska Siberian Motion Pictures.
Thrilling Hunting Scenes under the Midnight Sun.

Comedy, Tragedy and Pathos from Nature's Everlasting Drama.

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These Pictures are now on Exhibition at the New Gallery Kinema, Regent St., for the 3rd week, and meeting with enormous success.

There are fortunes to be made with these pictures by up-to-date Showmen.

All existing bookings will be transferred to purchasers of exclusive territorial rights.

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