

THE Moving Picture World

AND VIEW PHOTOGRAPHER

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

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Publishers' Note.

THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPHY is an independent weekly paper published by the World Photographic Publishing Company, of New York City, under the editorship of A. H. Saunders and dedicated to all interested in animated photography and its projection, lanternists and slide makers, vocalists and song slides, lecturers and travel stories. The amateur and professional alike will find a fund of useful information in its pages. It is the intention of the publishers to give all the latest information procurable, here and abroad. A special feature will be the monthly English and French letters, showing what progress is being made in cinematography. No item of interest to the profession at large will be excluded from its pages, which will be open to all alike who have any information or news to communicate. It will be their aim to make it your guide, philosopher, and friend when you are in doubt, or when you wish to buy a lantern, projection machine, or any of the numerous accessories appertaining thereto.

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To Our Readers.

We are gratified with the encouragement given us by the profession, and the manner in which they have welcomed THE MOVING PICTURE WORLD. To all those we tender our thanks, especially to those who have sent us information of "what's doing," and who have assisted us with lists of names, etc. It is our aim to reach every individual interested in the field we cover, and to this end we ask our readers' help to complete our list of names so that it shall include every user of a cinematograph, stereopticon, song or story slide, and lecturer throughout the States. "The many can help the one, where the one cannot help the many," is a saying that is worldwide, and if every one of our readers will sit down and write on a postal card, or a letter, or if these are too small, a sheet or sheets of foolscap, the names of those with whom they come in contact, giving a kindly word for the paper, we will reverse the above saying and show that one can help the many.

Lantern Slide Developing.

Simplicity in development and photography in general is all very well in a way, but the most exquisite slides I know of are to be secured by using rather complicated developers, or, in other words, "double" developers, and not combined, as Mr. Arnold Goldsmith advocates. (*Photographic News*, June 30, 1905.)

Don't hurry when making lantern slides; if you want to make haste be sure and do it very slowly. The best results, in my opinion, are obtained by slow development with weakened developers. Five minutes is none too much time to spend on developing a slide if the results warrant it. Slow development gives a finer deposit of silver, and more pleasing tones.

As stated above I use a double developer, and the formulae for my two favorites I give below. I would ask any reader who has not been successful with slides just to give them a trial. The two I swear by are amidol and hydroquinone, and the formulae are:

Hot water.....	10 ozs.
Soda sulphite.....	200 grs.
Amidol.....	30 grs.

This is double strength, and to use it add an equal part of water. One ounce of the above developer and one ounce of water make up two ounces of the finest "Part 1" developer.

We must then have a "Part 2" developer, and this is made of hydroquinone, as follows:

A.	
Hydroquinone.....	120 grs.
Soda sulphite.....	480 grs.
Water.....	30 ozs.

B.	
Potash carbonate.....	1½ ozs.
Water.....	10 ozs.

For use take of "A" 1 oz., "B" 3 drams, and water to make 3 ozs.

The two developers being ready, take the exposed slide and place in the amidol solution until all the detail is visible and then transfer direct—without washing—to the hydroquinone developer, and rock until the proper density is obtained. The solutions may be used over and over again, and are therefore very economical.

Development should be carried on a little beyond what is desired in the finished slide, as lantern slide images seem to "fix out" a good deal, especially in an acid fixing bath, and an acid fixing-clearing bath should always be used for slides. There are many formulae for such, but the following is the one I prefer:

No. 1.	
Hyposulphite of soda.....	8 ozs.
Water.....	1½ pints

No. 2.	
Water.....	½ pint
Add gradually sulphuric acid....	1 dr.
Sulphite of sodium crystals.....	1 oz.
Chrome alum.....	¾ oz.

After the ingredients are dissolved, pour No. 2 solution into No. 1. When the bath becomes weakened by constant use, it must be replaced by a new one. Prepare solutions Nos. 1 and 2 in advance (allowing plenty of time for the chemicals to dissolve) so as to have them ready when wanted. This bath remains clear after frequent use, does not discolor the slides, forms no precipitate upon them, and hardens the gelatine. The lantern plate should be allowed to remain in the bath five to ten minutes after the "whiteness" has disappeared from the plate. The permanency of the slide and freedom from stain, as well as the hardening of the film, depends upon this.

Plenty of yellow light should be used when developing so as to be able to judge the density easily. Ruby light is not necessary, as lantern plates are not so sensitive as ordinary plates, and will not fog even with a large quantity of yellow light.

It is important to bear in mind that bad negatives will not give good clear bright slides, with the best plate and developer under the sun, although with care passable slides may be secured from negatives which are not quite perfect.

Slides may be intensified or reduced the same as ordinary negative, or toned as one does bromide. It is really wonderful how one may "ring the c

s, Cal.

A Non-Inflammable Film.

WHICH IS ALSO SAID TO BE CHEAPER AND MORE DURABLE THAN CELLULOID.

Fenris film is, if its makers' claims are substantiated, the perfect substance which living picture takers have been looking for so many years. It is said to be un-inflammable, to cost far less than the celluloid film, and to be remarkably flexible. It entirely dispenses with celluloid as a "base," and can without deterioration sustain the widest variations of temperature. The only question now is, if these large claims can be sustained in fact.

Those responsible for the marketing of the substance, at least, cannot be accused of lack of confidence in their product. They have floated a company—Fenris Films, Ltd.—with the large capital of £100,000 (\$500,000), and have taken measures for a daily output of 3,000 metres, which can be increased at will. The kinematograph firms of Paris, where the company will make its film, alone require as much as 50,000 metres per day. Under these conditions the market of the product is considered by the company to be fully secured. The company has also established in London two sale departments—one in the City and the other in the West-end, and these two offices, with the help of the customary means of advertising in England, are alleged to already enjoy an important turnover. The Fenris Film, Ltd., intends also to have depots in Paris, Berlin, Vienna, Naples, Brussels, Barcelona, and Madrid, and, besides, to be represented in every town in the United Kingdom. This organization has been the subject of the closest study, and in view of it the promoters claim that they have secured the assistance of well-known commercial and photographic experts; in short, the promoters have concentrated all the elements of success in such a manner as will, they believe, open up first-class business prospects.

We are informed the company will start manufacturing seriously in about a month's time. Their product appears from a sample shown to us, to fulfil the requirements of transparency and un-inflammability at least, and we will devote an article in our next issue to an examination of its other claims.—*Optical Lantern Journal.*

Edgar L. Hewitt, director of American archaeology, gave an illustrated lecture before the Pittsburg Society of the Archaeological Institute of America, on "Old Mexico, Its Architecture and Antiquities," in the lecture hall of the Carnegie Institute on Friday, 29th ult. Mr. Hewitt was president of the New Mexico Normal University from 1898 to 1903. He has carried on independent researches in the field of American archaeology under the supervision of the Bureau of American Ethnology in Washington. Recently he made explorations in Mexico authority on the antiquities of the country.

Bp



Trade Notes

March 28 found us in the 8 A.M. train, bound for Philadelphia, where we first called on Lewis M. Swaab, the sole agent for the Powers cameragraph in that city. We found him in the midst of his morning mail, and by the look of it, times are very brisk at 335 Spruce street. He informed us that the outlook was all that could be desired. Films were selling and being rented to the very utmost of his capacity; in fact, he could do with a few thousand more feet of his commodity, which were on order. We left him with the impression, to use his own words, "NOTHING SUCCEEDS LIKE SUCCESS."

* * *

Next on our visiting list was T. Harbach, of Harbach & Co., 809 Filbert street, whom we also found "up to his eyes" in work and very optimistic about the future of the trade. We like to meet such congenial personalities; they give one quite an impetus to overcome obstacles. Trade with this firm is growing and the outlook is good. While seated in his office, it was hard work to listen patiently, for our attention was attracted to three fine specimens of Messrs. Childe & Hill painted slides, formerly belonging to the "Old Polytechnic," of London, and after business was through we asked how they got there, and were more astonished than ever to learn that there were about sixty in all in his possession, and that he also had one of the old lanterns. How they arrived in America is another story, but Mr. Harbach purchased them some time ago, at an auction sale, for a small sum. Lucky man! For the benefit of our readers who may not know what these slides are like, we will try and give some idea. They are eight by ten inches, including wood frames; the paintings—real works of art—all hand colored, no photographic base, but sketched and painted with every detail in wonderful accuracy; the size of the painting approximates some five inches by six or six and a half inches. The lanterns were built specially for them and use ten-inch-diameter condensers, the objectives being in proportion and about four inches diameter. It is worth a pilgrimage to Philadelphia to see them, and we suggested to Mr. Harbach that he loan them to the Professional Photographers' Society at their meeting in New York in the early part of July. More anon.

* * *

Next we visited Lubin. Who has not heard of Lubin? All great inventors are dreamers, and dream fancies never found themselves hitched to more practical faculties than are found in S. Lubin, the well-known inventor of specialties in moving picture apparatus. Tall, and well-built in proportion, with a head as smooth as a

billiard ball, Lubin paces about his headquarters at No. 21 South Eighth street, with his hands in his trousers-pockets and a far-away look in his eyes. But, speak to him and he will wake up—and so will you. He immediately becomes a sort of human electrical machine, and in five minutes will flash more new and dazzling ideas before you than you have encountered elsewhere in all the time you have been on earth. Ask Lubin about the money-making possibilities of a moving picture outfit and within a short time you will probably come out of the spell of his talk and find yourself at the front door of a store with a hatful of nickels, while inside a Lubin machine is throwing upon a white screen animated pictures, followed by brilliant slides illustrating a tuneful singer's rendition of "The Bird on Nellie's Hat." Lubin's talk is a mental cocktail, and when he gets done with you "good money" seems easy—if you will only wake up and hustle. Lubin has been inventing and making moving pictures and moving picture machines since 1885, and yet he declares he has "just begun," and that the machine, and the pictures, are in their infancy! There are no difficulties for such men. They do not know the average man's word, "can't."

* * *

Last—but not least—we found ourselves in the store of Williams, Brown & Earle, 918 Chestnut street, the sole American agents for the Hepworth Manufacturing Company, Cricks & Sharp, and R. W. Paul, three firms of film manufacturers of London, who informed us that there was a large and steadily growing demand for English films, and a glance at their order book convinced us that in a very short time exhibitors will be demanding these films to supply the increasing calls from the patrons of Nickelodeons. All our readers should write for a catalogue of these films; they will prove very interesting reading and keep you up-to-date. We were shown in operation a new light for stereopticons, and a new lens, which bids fair to revolutionize the trade; it puts into the hands of an operator a combination of lenses from six to sixteen inches focus all in one. We hope to review both these articles in the immediate future.

* * *

We learn that Stella Park Amusement Company, of North Beach, will have a rich treat in store for the people of Greater New York this coming season such as can be found at none of our other seaside resorts. It will be in the form of a park, with its beautiful grove and seductive shade trees, its hills and verdant lawns, with flower beds scattered here and there and its many comfortable seats arranged on the edge of the high bluff overlooking the bay, so that one may enjoy the cool summer breezes as well here as far up in the mountains, and yet be within two minutes' walk of the conventional pike and its many high-class amusements of every description. This is a feature that will appeal strongly to the residents of our overcrowded cities, as it affords great variety.

C. L. Mott will open a penny vaudeville in the Masonic Temple at Des Moines, Ia.

* * *

The Nauda Theater, Cincinnati, Ohio, has made a hit with their illusions of "Galatea" and "Rock of Ages" as a feature act with their pictures. This house is in front catering to ladies and children.

* * *

At Portchester, N. Y., Messrs. Sword & Reydel, of Philadelphia, have leased the lower half of the Schick property on Liberty square and will install at once an up-to-date moving picture show.

* * *

O. W. Thompson and others have applied for a charter for the Georgia Amusement Company, of Atlanta, Ga., capital stock to be \$2,500. The company proposes to furnish amusement with moving pictures and the like.

* * *

For the first time in the history of Ireland, animated pictures have been taken of its natural, historic and archæologic beauties, and of the habits, customs and industries of its people. The pictures are the result of long and patient efforts and form a most comprehensive and entertaining series. They were exhibited for the first time in America by Lyman H. Howe in the Auditorium, Ashley, April 2.

* * *

Harry Weir, owner of the Delphi Opera House, has leased the playhouse to the England Amusement Company. The company will give moving picture entertainments. The theater has not been used in a long time and it is said that the place will be thoroughly renovated and put in first-class condition before April 1, when the first exhibition will be given. Four performances will be held daily, two in the afternoon and two in the evening.

* * *

In Binghamton, N. Y., the new Nickel Theater in the Elks' Building, on Washington street, put on a change of bill that is a top-notch. The management guarantees one hour of the highest class amusement for a nickel. Representatives of the local press who were privileged to see the show say 25 cents is none too much for the entertainment. The show opens with an amusing moving picture. This is followed by illustrated songs of the latest and best, the music being of a high order.

* * *

Articles of incorporation of the North Hudson Hospital Amusement Association have been filed with the County Clerk. The company will acquire lands in North Hudson for the purpose of conducting a fair ground and amusement resort. The office will be at 189 Palisade avenue, Union Hill. The capital is \$10,000, divided into 1,000 shares of the par value of \$10. The incorporators are Louis A. Menegaux, Eugene A. Lanz and George H. Duck.

The Nelson Theater, Springfield, Mass., will continue the present policy of moving pictures and illustrated songs, with the customary changes of bill on Monday and Thursday. The entertainment has been well patronized thus far, the audiences being of large size at both the afternoon and evening performances. It is very evident that there is still an immense following of the moving picture craze, and the Nelson is securing some of the advantages accruing to it. Just now the Vitagraph pictures that are being exhibited are unusually fine, and the variety of subjects pleases the audiences greatly, while the illustrated songs are an especial feature. The performances are continuous from 1.30 to 5.30, and from 7.30 to 10.30.

* * *

Trojans have added to their means of amusement a place of novelty and instruction which beyond doubt is destined to be a great favorite. It is the "Novelty," opened by the Novelty Amusement Company at 324 River street, Troy, N. Y. The ample building has been remodeled both as to interior and exterior, and the ground floor has been transformed into one of the handsomest and most convenient little theaters in the country. It is elegantly fitted up, and has plush upholstered opera chairs for the accommodation of 200 persons. There is no stage, but, at the stage reserve of the auditorium is a great canvas screen the full width of what would be the stage, and upon this screen are thrown the latest and choicest moving pictures, operated by machinery, to which is devoted a separate apartment equipped with the latest mechanical devices for the lifelike reproduction of pictures of people, places and events. There is to be no lecture with the performance, and no vocal music, but the movement of the pictures will have piano accompaniment. The entertainment will be continuous from noon each day to 11 P.M., the admission being five cents. / William B. McCollum, president of the Novelty Amusement Company, said that the company has now eleven places of amusement in operation, nine of them being of the nature of the one in Troy, and all are successful.

VALUABLE MOVING PICTURES.

Anthony Fiala, the Arctic explorer, delivered an address recently in which he showed for the first time his series of moving Arctic pictures and told the story of his difficulties in obtaining them. Many of these pictures were obtained when the temperature was 50 degrees below zero. He first tried the experiment of using celluloid films, but the intense cold cracked them and the fragments clogged up the machinery. Mr. Fiala is an expert photographer.

[But what did he use to photograph the scenes with? If the celluloid would not answer, what did? We tried the experiment of putting some film in an artificial ice producing plant, and that did not affect it in any way, nor would the film crack.—Ed.]

Plucky Akron (Ohio) Exhibitor Wins His Case.

CHAPTER I.

TO PRISON IN WAGON.

Over five hundred people gathered in front of the Luna Theater Saturday evening, March 26, to see Chas. Decker, proprietor of the theater, hauled to police station in a patrol wagon. Standing in the rear end of the wagon, Decker yelled out to the crowd that he would be back soon. He kept his promise.

Decker is the one man who is fighting the new ordinance passed recently by council prohibiting the use of phonographs in advertising his show. The council has pronounced the phonograph a nuisance and said it must go.

Decker had been previously arrested, charged with violating the new ordinance. His case was heard Saturday. Mayor Kempel will render a decision Tuesday morning.

Saturday evening the police swooped down on Decker's place and during the show arrested Decker. The streets were crowded and the arrest caused much excitement. Decker was led to the wagon and carried away to prison. Hundreds of people gathered about the wagon.

"I will fight and defeat that ordinance," said Decker. "The ordinance is no good and my attorney has it killed right now. I wanted the other moving picture shows to come in with me on the fight, but they refused. If I win out they will be using the phonographs."

Decker will appear before council to-night. He will present a petition signed by several business men asking that he be allowed to use a phonograph. Decker has made a lot of money since starting his theater here. He quickly furnished bail and was released. The police say they will arrest him again if necessary.

CHAPTER II.

ORDINANCE IS ILLEGAL.

Judge Pardee held Friday morning, March 22, that the city ordinance under which Charles Decker was arrested for using a phonograph to advertise his moving picture show is invalid. Decker was ordered released under the petition for a writ of habeas corpus asked for by Decker's attorneys.

Judge Pardee in deciding the case holds that the passing of the ordinance was an improper exercise of delegated power. Pardee decided that the ordinance was not properly drawn under the authority delegated to municipalities by the State Legislature. It was the contention of Decker's attorneys that the ordinance discriminated against noise inside buildings as well as on the street.

CHAPTER III.

A FEW REASONS WHY YOU SHOULD PATRONIZE THE LUNA.

No. 1240.

AN ORDINANCE.

To amend Section 314 of the Revised Ordinances of the City of Akron.

Be it ordained by the Council of the City of Akron, State of Ohio:

Section 1. That Section 314 of the Revised Ordinances of the City of Akron be amended so as to read as follows: "Section 314. Whoever, by ringing a bell or gong, or by using a phonograph or other instrument for producing or reproducing sounds, or by using loud or boisterous language, or by any unusual noise whatever, shall advertise goods, wares or merchandise for sale, either at auction or in any other manner, or shall by any such means advertise any show, theater, exhibition or entertainment, shall be fined not more than ten dollars."

Section 2. That said Section 314, as amended May 21, 1906, is hereby repealed.

Passed February 18, 1907.

IRA A. PRIEST, President of Council.

RAY F. HAMLIN, Clerk of Council.

Approved February 19, 1907.

CHARLES W. KEMPEL, Mayor.

February 26, March 5.

We feel satisfied that every fair-minded person in Akron will give us credit for fighting the above ordinance.

First—Because we feel that it takes away the freedom, liberty and property rights of any business man in the city.

Second—We all like circus day to come. Would a circus come to this city, knowing an ordinance like the above to be in effect in a city of this size and population? Their bands are for advertising and business purposes.

Third—No band parades the streets of Akron for their health. It is a known fact that it is a hard proposition for the leader of a band to get all his band members present even for business purposes.

Fourth—If the authorities would live up to the above ordinance, would there be a music store in the city? Just think.

Fifth—The orchestras in the large theaters are not there for their health, but for business purposes.

Sixth—The authorities know as well as we know that that ordinance is not legal, but why do they persecute and prosecute the Luna? Why not live up to the ordinance and arrest every person who violated it? We invited the other moving picture show men to come in on the fight. They refused. We fought it alone and paid for it alone, and won it alone.

Seventh—You should patronize the Luna because our pictures are the best, the clearest, plainest and steadiest. The noise made in back of our curtain makes ours the

most realistic pictures in the city, and because our illustrated songs are the best, because we use the best graphophone in this part of the State to sing our illustrated songs.

Respectfully yours,

CHAS. DECKER, Manager.

[The above three chapters show how a plucky exhibitor in Akron, Ohio, won a case against many odds, and could well be emulated in other places where unjust restrictions are placed on legitimate amusement enterprises.—Ed.]

Hero Loses Life in Theatre Fire.

WITH CLOTHING ABLAZE HE COOLLY ORDERS AUDIENCE FROM PLACE.

LOCKPORT, N. Y., April 2.—In a fire that destroyed the interior of the Arcanum Theatre, Albert Phillips, twenty years old, a moving picture machine operator, lost his life while fighting to prevent the flames from cutting off the escape of others.

The theatre was showing moving pictures. The place was crowded with men, women and many children. The show had been on but a few minutes when some one yelled "Fire!" The audience was terrorstricken. The fire originated in the lamp house directly over the entrance, in which was located the moving picture machine. Phillips yelled to the audience to leave the theatre as soon as possible.

While Phillips was giving the orders in a cool manner so as to prevent a panic, his clothing was on fire. When the firemen entered the operator's room they stumbled over the body of the youth.

I. B. E. W.

LOCAL 546.

Two delegates, Frederick Beck and Eugene V. Brady, have been seated in the Building Trades Section of the Central Federated Union and also in the Central Federated Union of New York. This gives Local Union No. 546 a standing and prestige among all trade unions in New York City.

At the meeting held April 2d, thirty candidates qualified by passing the tests, and were duly initiated. There are still sixty applications to be examined at the next meeting, April 9th, at 9.30 a. m. All operators in New York and vicinity are invited to be present, as the Grand President of the International Brotherhood will conduct the meeting. The officers' names will appear in our next issue.

De Witt C. Wheeler, the well-known slide maker, is moving from Broadway to 120 West Thirty-first street, where he is fitting up the handsomest and largest studio in New York City.

Just as we are going to press we understand that Miles has received the original copies of films comprising the best subjects of the whole of the European output to America, and that they have completed a five years' contact with the leading manufacturers of London and Paris for the entire American agency.

Correspondence.

From an Expert Operator.

Editor MOVING PICTURE WORLD:

Dear Sir—I chanced to see a copy of your publication and noticed an article on operators. The stand you have taken is correct, and one that should be pushed. There are too many cheap operators (or "crank-turners," as they should be called) in the business. They only spoil good man's work.

In this city there are five shows running. One pays \$50 per week, two pay \$12.00, one \$15.00 and one \$1.00. The \$21.00 man has his house packed, good shows, good breakdowns, and a good light. Why? Because the operator knows his business and can keep his machine in A-1 condition. This shows that when cheap help is employed it only saves at one end, and cuts off receipts at the other.

I have operated machines for eleven years and know my business; can give a good show, know what light it is getting, how to wire my machine, and take care of films. A lot of dissatisfaction is caused by not having properly spliced and in running order. I believe that if the film-renting agencies would take the matter up, and require a registered operator, and one who knows how to handle a film properly, half the damage now caused could be avoided and a longer lease given to the life of the films. They could then reduce the cost of renting to about one-third and be a large saving to the theater people. I shall be pleased to give my views on the requirements of an operator to give a good exhibition.

Wishing your paper every success and that you will publish articles that will help us in our profession, I remain,

Yours very respectfully,

J. A. SHACKELFORD.

Florida, March 25, 1907.

It Pays to Advertise in the Right Medium

NEW YORK, April 3, 1907.

MOVING PICTURE WORLD:

Dear Sirs—The number of inquiries that we have already received from our two-inch ad. in your last week's WORLD has been so encouraging that we are sending you new copy which we would like to have displayed in bold type on a half-page. We would like this ad. to appear in our issue of the 6th if it reaches you in time.

Truly yours,

CONSOLIDATED FILM COMPANY OF NEW YORK.

Editor's Table.

From Charles K. Harris we have received his book entitled "How to Write a Popular Song."

The biography is very interesting reading, as it introduces us to a phase of Mr. Harris's life showing how he made his successes, and is a stimulus to others of like bent, although it will be a difficult matter to find another who can spring to fame like the author.

Chapter I.—Treats of lyric writing and explains different kinds of songs, and some very good advice to the would-be lyric writer on the number of verses, the title, refrains and chorus that should be used.

Chapter II.—Treats of the musical setting or melody, which is so good and full of sound common sense that it was hard work to resist the temptation to reproduce it wholesale.

Chapter III.—The accompaniment; is a whole musical training in a nutshell, and we learned in the few short minutes of its perusal more about music and vamps than if we had paid a professor of music for two or three months' tuition, and picked up a goodly bit of information concerning the various march, coo, high tone and sacred songs.

Chapter IV.—Finishing touches previous to publication and submitting to a publisher. Should be read by every aspirant for fame in the song line. It will save them many hours of needless suspense, and shows them just what to do to get their songs put on the market.

Chapter V.—If read aright will save many dollars and cents to would-be printers and publishers of their own songs.

Chapter VI.—Tells how to sell a composition outright or the method to be pursued in relation to royalties, and is full of mind food, easily digested.

Chapter VII.—Is full of "Hints" and "Don'ts." Is well worth perusal, and of which we can say, Read, mark, learn, and inwardly digest.

The seven chapters take up little more than half the book; the remainder comprises a Dictionary of Rhymes, to which we in this short review cannot do full justice, but will say that it must represent a vast amount of research, careful classification, and an enormous quantity of patience to get together such a galaxy of words and find others to rhyme with them. It is an education in itself and should be in the hands of every one who has the slightest suspicion of a poet or rhymester in them. It will save hours of labor finding words to fit into their thoughts, whether they are writing songs, verse, or to their "best girl's" eyes, and is alone worth more than double or treble the cost of the book. We congratulate the author on giving to the world the result of his experience, a work that will live long after he has passed the Rubicon, and be a boon to countless numbers of readers.

Film Review.

FOILED BY A WOMAN; or, FALSELY ACCUSED.

In Seven Scenes—Beautifully Colored Throughout.

WILLIAMS, BROWN & EARLE.

Scene I.—Drawing Room. A gambler with his pretty decoy are seated at a table waiting for guests. Two young noblemen, one of whom is in love with the lady, arrive, and the party quickly settle down to gambling with dice. The game, however, is too slow for the blasé gamester, who takes the earliest possible opportunity of drugging the young men's wine. The result is soon apparent and they are quickly at the villain's mercy. While, however, he is at the pocket of one, the other arouses sufficiently to see what he is doing, and attacks the thief vigorously, but is quickly repulsed, and the villain drawing his revolver shoots him dead on the spot.

The villain, now a murderer, puts the revolver in the drugged dupe's hand and smearing his shirt front with his dead friend's blood, goes for the police, who, upon their entry, find the drugged man just recovered from his stupor standing over his murdered friend with the incriminating revolver in his hand, and he is immediately marched off as a murderer caught red-handed.

Scene II.—A Prison Cell. The poor dupe, having been found guilty, is now seen as a convict in durandé vile and resolves to escape.

Taking a nail he has secreted from his boot, he picks out the mortar round the bars of his prison window, and wrenching out a bar amid a shower of stone and mortar, he puts his blanket round one of the remaining bars, climbs out of the window and lowers himself to the ground.

Scene III.—The convict is here seen scaling the 25-foot prison wall.

Scene IV.—A Shrubbery. Creeping through the bushes, the convict is unaware a warder is following him, but on his rising to his feet the warder fires, wounding him on the head, but not sufficiently to hinder his escape.

Scenes V. and VI.—The River. Climbing down a tree overhanging a river, the convict takes to the water, followed by the warder, who eventually catches him, and a terrific struggle takes place in a shallow part of the stream, the injured convict again escaping.

Scene VII.—Drawing Room. The gambler is here seen with lady just finishing supper and quarreling. After threatening the lady, he leaves the room, when the convict's face is seen through the curtains of the French window; seeing the lady is alone, he throws himself at her feet, asking her to hide him, which she does behind the curtains. The gamester now enters, followed by prison warders, and, while threatening the lady with concealing the convict, is about to strike her, when the convict emerges from his concealment and hastens to protect the lady. The warders rush on their prisoner, and the villain, who is about to depart, is stopped by seeing the police pointing to him, shouts dramatically, "Stop!—that man is the murderer—I saw the deed done." A warder rushes to the door, but the villain would have been too quick for him had not the lady drawn a revolver and brought him to the ground by a well-aimed

shot. The scene closes with the villain cursing, and the lady and convict embracing.

SLIPPERY JIM, THE BURGLAR.

WILLIAMS, BROWN & EARLE.

The scene opens with the exterior of a house with policeman on duty. Looking occasionally at the house he is seen by the cook, who brings him out a mutton pie, etc. Slippery Jim, the burglar, seeing they are well engaged, slips by and reaches the door. He is, however, seen by the cook and the policeman thinking he can make an easy capture, enters the house. But Jim has escaped by the window, bowling over the cook; both policeman and cook then hurry after the burglar.

Jim, however, is slippery, and meeting a swell and his lady-love, forces the former, at the point of a pistol, to change clothes—the policeman comes up and attempts to arrest the swell, but on matters being explained continues the chase.

Jim has by this time again exchanged clothes with a coster, and coming up to a supposed old woman he attempts to repeat his maneuver, but the supposed old woman turns out to be a policeman, and the crowd coming up, Jim is carted off on the coster's barrow, the crowd enjoying the fun.

DANIEL BOONE: OR, PIONEER DAYS IN AMERICA.

EDISON MFG. CO.

On a ramble through a forest, an Indian maiden approaches a swiftly running stream, crosses on a narrow stone dam, and with the aid of a long stick, carefully picks her way over the rugged rocks beyond. She does not go far, however, until she makes a misstep, slips, and seriously sprains her ankle. Daniel Boone, who is also roaming in the forest, comes upon the injured girl and carefully assists her over the dangerous rocks to a place of safety.

On this eventful day, Daniel Boone and a companion had made preparation for a hunting expedition. Everything in readiness, the horses brought around to the cabin, his wife, two daughters, and the man left behind to protect them, assemble outside the cabin to witness their departure; they mount and ride away into the forest in anticipation of a good day's sport.

Immediately after their departure, one of Boone's daughters is sent to the spring after a pail of water. She returns hastily and frightened, with the news that a band of Indians are approaching the cabin. Knowing what this means, they all enter and bar the doors, and winnow the attack. In those days, an attack by Indians was a common occurrence and the cabins were built with loop-holes four or five feet from the ground to enable those within to repulse, if possible, the attackers. As the Indians approach nearer and nearer, they drop flat on the ground and crawl stealthily up to the cabin, by this means keeping below the range of the loop-holes. One Indian, however, stands up and is immediately shot down. Several more so tempt to rush upon the cabin, but meet with the same fate.

Within the cabin a different scene is enacted. The protector of the cabin fires from one loop-hole, and then another, as fast as the guns are loaded and handed to him by Mrs. Boone and her daughters. A fearful discovery is then made—only one shot left. The powder horns are empty. In despair, Mrs. Boone, seeing through one of the loop-holes, realizes the situation

and swoons. The door is battered down, the protector killed, the house set on fire, and Boone's two daughters abducted. The Indians execute a dance around the frightened girls while the cabin burns, and the put off their camp.

Boone and his companion return and find nothing but smoking ruins where once stood his home; no sign of life visible. Knowing full well the perpetrators of this disaster, he and his companion take a oath of vengeance.

They endeavor to find the trail and leading their horses, search on through the forest. Boone comes upon a handkerchief, which he picks up and recognizes as belonging to one of his daughters. He arises that they may still be alive. He hopes of sooner picking up the trail. Boone departs in one direction and his companion in the opposite.

In the meantime the Indians have returned to their camp with the captured girls. While a sentinel keeps watch over the camp, and when he moves away from the tent containing the prisoners, an Indian girl steals out, presently followed by one of the abducted girls, whom we recognize as the one in the opening scene. The Indian girl helps her to escape the notice of the sentinel, leads her down through the woods to a spot where a horse has been tethered to enable her to escape. The escaping girl mounts the horse and disappears in the forest, the Indian girl returning quickly to the camp. The sentinel discovers the escape, the camp is aroused and pursuit started. The white girl gallops away. She soon comes upon the companion of Boone, who has struck the trail. She hastily explains her escape and together they dash through the forest, closely pursued by the Indians. Seeking further aid to escape by this means is a desperate and dangerous proceeding, and, crouching behind a rock, await the arrival of their pursuers. As the leading Indian comes within range, a well-directed shot smashes him from his horse and he falls dead. A second meets the same fate, and a third. Panic seizes the remainder of the band and they turn and flee.

All this time Boone has ridden on, vainly searching for some clue to the direction taken by the Indians. At last disheartened and worn out, he dismounts, rolls himself in a blanket and soon falls asleep. He is discovered by the Indians, captured and carried off to their camp, and tied to a tree. Wood and brush is piled around him and set on fire, while the Indians perform war dance and torture him while dancing around him.

After the repulse of the Indians in pursuit of the escaping girl, she and her rescuer come upon an Indian sentinel sleeping on a cliff. Silently the man creeps behind the Indian, seizes him by the throat, and after a desperate struggle, succeeds in throwing him over the cliff. The girl approaches, and together they survey the surroundings, discover the Indian cave where her sister is still held captive. Rescue seems impossible. The Indian's bow and arrow lay on the ground. An idea comes to the rescued girl's rescuer. He thinks it to act. Knowing well the superstitions of the Indian, he drops on his hands and knees, and hastily prepares the head of the arrow, lights it, places it to the bow, and, uttering an incantation, it directs to the Indian camp. As it strikes the Indians become panic-stricken and flee, leaving Boone to his fate.

Then is displayed a remarkable feat, which has not been seen since the day Boone's horse, having been led by the

to the camp, and seeing his master's success in severing with his teeth the cord that binds Boone's arms. Boone sets himself free, rushes into a tent and returns with one of his captured men bound hand and foot. Just at that moment the Indian chief returns and a fight hand to hand encounter with knives ensues. The Indian is fingered and killed. Meantime, the other daughter and her rescuer make their way to the camp, and the closes with the happy reunion of the and his two daughters.

New Song Slides.

IN WILDWOOD WHERE THE BLUEBELLS GROW.

Lyrics and Music by Herbert H. Taylor.)

Published by the New York Music Publishing House.)

Slide.

At alone to-night in sadness, is an interior, prettily furnished, with a young man of woe-yet eye gazing at photo of his sweetheart.

Of your pretty eyes, is a rustic scene, with trees in foreground and cornfield and brook in background; a lover and his lass are looking into each other's eyes with fond affection.

There was there I fondly told; same as No. 3, with lass seated on log, listening to words of love from man.

At you left me while the moon; shows same scene by moonlight, the girl, evidently tired of her rustic sweetheart, is leaving him for the city's glare.

Now the echo of the chimes; shows rustic scene with church in middle distance; man, in act of listening, lost in reverie.

An evening brings fond memories; another rustic scene with cottage in distance; girl in foreground reading letter.

Of the old oaken bucket; rustic scene with well in foreground; man leaning against framework, thinking.

In the wildwood; gives a scene with bluebells growing by each side of a path, in the center of which is a log of wood; man with one foot thereon is gazing on a bunch of bluebells. We cannot quite understand why that log of wood blocks the pathway.

Do you ever miss the days, when, as boy and girl, we dreamed of days to be, is same interior as No. 2, but with boy and girl sweethearts discussing the future.

While among the fragrant flow'rs; cottage by the sea; flower garden with boy and girl sweethearts in foreground.

There was there I fondly told, is a rustic scene with brook, man in foreground looking towards old homestead in the middle distance.

Sweetheart mine, with joy I read, while teardrops started; scene as No. 12, with man seated on log, reading letter.

Now the echo of the chimes; same scene as No. 6, and with moonlight effect and church lit up.

An evening brings fond memories; penitent female, with bunch of bluebells in hand, which evidently recall to mind what might have been.

126. By the old oaken bucket; same scene as No. 8, with man seated on log, lost in deep thought.

17. In the wildwood; same as 16, but with couple reunited.

18. Chorus.

19. Where the bluebells grew; pretty study of vase in which are bunches of bluebells.

This is a very pretty set of slides, made and colored by A. L. Simpson, New York.

MADGE AND I.

By GEORGE GRANT.

New York Music Publishing House.

Slides by Scott & Van Alstena.

Title slide.

1. "There's an old rope swing way back in dear old York State," presents to us an interior in the lamp light; man, who has been reading, seems lost in thought, and dreaming; while through the portieres appears an effect of Madge swinging 'mid foliage.

2. "With a little girl a-swinging 'neath the blossoms," is an orchard scene with Madge on swing.

3. "Now sleeps beneath those apple boughs," shows an effective orchard scene with the apple trees in full bloom.

4. "Where as care-free girl and boy we swung together," Boy and girl swinging on the one swing, while the sunlight glistens through the boughs.

5. "While Madge and I were swinging," The old, old story that never seems to weary in telling.

6. "The world and I were happy as could be," takes us to a quiet nook where sweet words are being spoken.

7. "In my fond ears were ringing," is a scene with an old bridge over brook; on the greensward Madge and I arc seated; Madge has arms around her companion's neck, speaking earnestly.

8. "While Madge and I were swinging," brings us back again to the orchard with two in swing.

9. "Neath the apple boughs I stand in dear old York State." Some years later; shows man under apple trees ruminating over the time long past, recalling the pleasant hours spent beneath the shade.

10. "Little Madge among the boughs of apple blossoms," Madge looking happy as the sunshine, with her arms full of apple blossoms she has plucked from the tree above.

11. "And can see her in the swing." Another interior with man seated in front of gas fire dreaming; while the subject of his thoughts appears as an effect scene upon the wall above his head, showing Madge and himself swinging in the orchard long ago.

12. "And with Madge, again I wandered o'er the meadows." Couple walking hand in hand across the greensward.

13. "Where the birds were singing," shows us a thrush perched on the edge of nest.

14. "The world and I were happy as could be," Madge seated on ledge of arbor with bird in hand, with which she had clasped in that of her lover who stands below.

15. "In my ears fond words were ringing," introduces us to a moonlight scene on the banks of a lake; Madge and I seated on the moss.

16. "While Madge and I were swinging in that dear old tree." An effect scene with the couple swinging surrounded by chrysanthemums.

17. Chorus.

This set of slides is very natural and realistic, and should prove to be a hit wherever exhibited. Scott & Van Alstena spare no trouble in getting the most natural surroundings for their slides.

CHAS. K. HARRIS' NEW BOOK

"How to Write a Popular Song"

Gives full information regarding the same. Covers all details.

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Fill out blank and send to THE MOVING PICTURE WORLD.

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Other experiences and references, with machine accustomed to.....

What locality do you prefer working in?.....

Remarks

It is hereby understood that I will at once notify the Editor on acceptance of a position, whether obtained through THE MOVING PICTURE WORLD or not.

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experience; salary, \$25.00; age 19; single; Central States.

7. M. F. OPERATOR, age 24, single; salary, \$20.00; has
machine; Eastern States.

8. OPERATOR, age 23, single; Powers and Edison machine
salary, \$15.00; will travel.

9. OPERATOR, age 23, married; \$18.00; efficient in w
and repairing; own machine; will travel.

10. OPERATOR, age 20; salary, \$20.00; New York
vicinity.

11. OPERATOR, used to all machines, age 28, married,
sires position; salary, \$25.00; New York and New Jersey.

THE BUYERS' GUIDE.

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ican Biograph Co., 11 E. 14th st., New York.
 ican Vitagraph Co., 116 Nassau st., New York.
 on Mfg. Co., 31 Union sq., New York.
 shin, 21 S. 8th st., Philadelphia, Pa.
 Bros., 10 E. 14th st., New York.
 Bros., 116 Turk st., San Francisco, Cal.
 Polyscope Co., 41 Peck court, Chicago.

DEALERS.

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 ican Film Co., 87 E. Washington st., Chicago, Ill.
 ican Exchange, 630 Halsey street, Brooklyn, N. Y.
 ican Film Exchange, 605 Wabash St., Pittsburgh, Pa.
 ell Manufacturing Company, 122 Randolph street, Chicago.
 H. Buckwalter, 713 Lincoln ave., Denver, Colo.
 go Projecting Co., 225 Dearborn st., Chicago.
 H. Cline, Los Angeles, Cal.
 Crawford Film Exchange, Fourteenth Locust streets, St. Louis.
 J. Davis, Davis Building, 247 Fifth Ave., Pittsburgh, Pa.
 ican Mfg. Co., 304 Wabash ave., Chicago.
 Enterprise Optical Co., 154 Lake st., Chicago.
 Bros., 608 Olive st., St. Louis.
 ican-American Cine. and Film Co., 109 12th st., New York.
 and Co., 809 Filbert st., Philadelphia, Pa.
 Howard, 456 Washington st., Boston.
 Hull & Co., 209 East Fifty-seventh st., Chicago.
 ican Film Co., 41 E. 21st st., New York.
 Optical Co., 52 State st., Chicago.
 Klein, 662-664 Sixth Ave., bet. 38th and 39th sts., New York.
 bin, 21 South Eighth st., Philadelphia, Pa.
 Bros., 204 E. 38th st., New York.
 Cinematograph Co., 42 E. 23d st., New York.
 e's Vaudeville Company, 1123 Third Ave., New York.
 W. Robertson, 407 Park Row Bldg., New York.
 ican Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 Swab & Co., 338 Spruce st., Philadelphia, Pa.
 Wm. Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

ican Film Exchange, 605 Wabash St., Pittsburgh, Pa.
 icalupi, 1107 Fillmore st., San Francisco, Cal.
 ican Film Exchange, 564 Washington st., Boston, Mass.
 ican and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 al Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 go Film Exchange, 120 E. Randolph st., Chicago, Ill.
 icated Film Exchange, 143 East Twenty-third st., New York.
 ican Film Exchange, Telegraph Building, Detroit, Mich.

Eug. Cline & Co., 59 Dearborn st., Chicago.
 Wm. H. Cline, Los Angeles, Cal.
 Globe Film Service, 59 Dearborn st., Chicago.
 W. E. Greene, 228 Tremont street, Boston, Mass.
 F. J. Howard, 456 Washington st., Boston.
 Inter Ocean Film Exchange, 99 Madison st., Chicago.
 Kinestograph Company, 41 East Twenty-first street, New York.
 Klein Optical Co., 52 State st., Chicago.
 C. B. Klein, 662 Sixth ave., New York.
 Laemmle Film Service, 167 Dearborn st., Chicago.
 F. Meyers, 123 W. 27th st., New York.
 L. Manasse & Co., 88 Madison st., Chicago.
 Miles Bros., 10 East Fourteenth street, New York.
 Miles Bros., 116 Turk street, San Francisco, Cal.
 National Film Renting Bureau, 62 N. Clark st., Chicago.
 Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
 Wm. Paley, 40 W. 28th st., New York.
 Peerless Exchange, 112 E. Randolph st., Chicago.
 Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 Geo. K. Spoor & Co., 62 N. Clark st., Chicago.
 Stereopticon Film Exchange, 106 Franklin st., Chicago.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
 Temple Film Co., Masonic Temple, Chicago.
 20th Century Optiscope, 91 Dearborn st., Chicago.
 U. S. Film Exchange, 59 Dearborn st., Chicago.

Stereopticons.

Chas. Beseler Co., 251 Centre st., New York.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Chicago Film Exchange, 120 E. Randolph st., Chicago, Ill.
 Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
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 C. B. Klein, 662 Sixth ave., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 L. Manasse, Tribune Building, Chicago.
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 H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
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 Edison Mfg. Co., 31 Union sq., New York.
 Edison Mfg. Co., 304 Wabash ave., Chicago.
 Enterprise Optical Co., 154 Lake st., Chicago.
 Erker Bros., 608 Olive st., St. Louis.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia.
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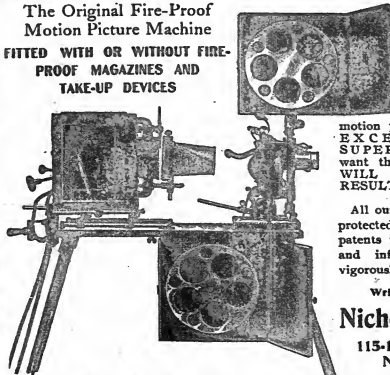
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Editorial.

A CORRESPONDENT asks the following question: "Is the Urban Motion Picture Camera, Model D, an infringement on the Edison patent? This camera is made by the Urban Trading Company of London."

ANOTHER ASKS: "What camera can I use that does not infringe the Edison patent?"

A THIRD SAYS: "I am an amateur and have a Warwick Camera, with which I obtained a large amount of pleasure last summer, cinematographing pleasure, hunts, yachting and other parties, for my own amusement, not for profit or gain. I obtained my film for exposure, and got same developed by Mr. ——. Now what position am I in, and how does it affect Mr. —— if I take more subjects? Must I get another camera, or can I use the one I have, and under what terms or restrictions? Any information you can give me will be esteemed."

The above queries are selected from a number of similar character we are receiving at this office, and while we do not want to harp upon one string too much, we consider them of such importance to warrant us giving special note to them. At the same time we urge our readers to study the decision as published in our issue of March 16, and draw their own conclusions therefrom; and, if they wish, give us their opinions. Our columns are open to them, and we invite full and free discussion of the pros and cons.

In reply to Query I., we are of the opinion that the Urban Camera, Model "D", does infringe the Edison, because, while it is superior to the Warwick, it works on much the same principle.

Query II., is a hard nut to crack. We have mentioned this before, and asked our readers' assistance in this matter; but, at the time of writing, no light has come. We believe the Gaumont and Lumiere Cameras do not infringe the Edison patents, but will quote from the decision: "*The film, as it comes from the delivery roll, has a row of holes along each edge; when it is in the film-slide these holes are engaged by means of a reciprocating two-tined fork, carrying small studs or pins which pass into the holes on the opposite edges of the film, in the same way as the sprockets pass into the holes in complainant's machine. As these studs or pins are inserted on the down stroke of the fork and withdrawn on the up stroke, the film is intermittently fed across the field of the lens. . . . But the 'intermediate section' is moved across the lens just by the interlocking engagement between the sprocket or pin and a hole in the film, thereby moving it positively, regularly, evenly and very rapidly without jarring, jerking or slipping—the parts being ar-*

anged so that the movement shall be intermittent. In our opinion the bifurcated fork with studs is the fair equivalent of the wheel with sprockets."

From the above it will be plainly seen that any camera with a continuously moving film, without a pause or intermittent motion, in the exposure of the same, is the camera or cameras that do not infringe the Edison patent. Again we ask, have any of our readers a camera, or do they know of such, that complies with this? If so, will they be kind enough to send us the requisite information?

Our amateur friend's query is a pertinent one. We believe we are right in saying, that for his own pleasure he stands in the same position as he did before the decision, and so long as he does not trade or barter his films, or negatives, he need have no fear, but go on the even tenor of his way. At the same time he will gain in the end if he waits a little, pending the publication of Mr. Edison's views; or at any rate, write to the firm for their opinion.

The present juncture in animated photography has stimulated the inventive faculties of mechanics to overcome the seeming deadlock, or halt, in the march of progress, which for the moment is a stumbling block soon to be swept away and added vigor will be given to the trade of the future. In furtherance of this aim, we were informed by one manufacturer that he had a camera well in hand that is absolutely unique in its conception and working parts, entirely different to anything yet put on the market. A friend of the writer's is also making progress with a model, which we saw fully demonstrated, and which overcomes all the difficulties existent in cameras at present in use, both in the simplicity of its construction and the rapidity of its work. There may be others working on the same lines, all endeavoring to pull out the wedge that is scotching the cogwheels of a great and growing industry. The cause of evolution and survival of the fittest will never stand still, and if a rock dams the river at its source another outlet is always made.

The Optics of Photographic and Projecting Lenses.

CHAPTER I.

A FEW POINTS ON LENSES.

Several questions that have reached us lead us to believe that no matter how well the average person may be posted on other subjects, a general ignorance prevails regarding the construction and use of lenses and the laws of optics. We therefore publish a series of articles on this subject, covering all requirements of photo-optics, with a special chapter on the use of projection lenses and condensers.

The old-fashioned "rule of thumb" opticians may have imagined that they were the possessors of some super-

natural gift, as they followed their vocation of guess-work and accident, but to-day, photographic optics has been reduced to a series of mathematical equations, which must be satisfied in order to correct the various aberrations of sphericity and color, while the grinding, polishing and mounting of lenses is a trade which must be learned the same as any other.

It is true that probably not one photographer out of a thousand has ever seen a lens manufactured, and it is true also that the great majority of optical establishments are not open to public inspection, so it is really no great wonder that many old-fashioned and erroneous notions regarding photographic lenses are still in existence.

It was not so many years ago, that the diaphragm apertures in lenses were changed always to suit the shape of the picture to be taken; a square opening for a square picture, oblong for oblong pictures, and round ones only for round pictures. A scientific understanding of the relation of the apertures to field of illumination has done away with this absurdity.

A large lens hood is also a relic of the past. There are a few who still insist, however, that a large brass extension over the front of the lens will give more brilliant results because it shields the lens from external light reflections.

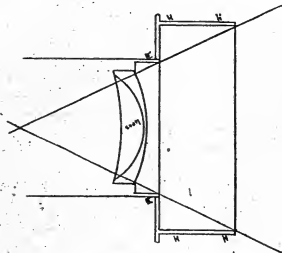


Fig. 1

It is easily demonstrated that the only gain of such an attachment is in weight. By referring to Diagram I, "L" represents the lens, "B" the lens barrel or tube, and "H" the hood. At a glance it will be seen that any light which can reach the plate through the lens and which is not intercepted by the lens barrel "B" will not be affected by the large hood "H."

It is not so readily understood why the bubbles in the glass of the new Anastigmats do not leave their shadows on the plate.

First, in order to demonstrate that they really do not, cut out a small disc of black paper about half the diameter of the lens, moisten and stick it on the front of the camera lens, leaving the diaphragm wide open.

If a photographer had been having imaginary troubles with bubbles in his lens, he would naturally expect to see

the whole center of the plate darkened, but in reality the only difference, with or without the obstructing disc, is a difference in the strength of illumination over the entire plate.

A comparison between the area of the disc and the combined area of all the bubbles in the lens, in the worst cases, will make it evident that the slight difference in speed caused by this small loss of light is not enough to be noticed.

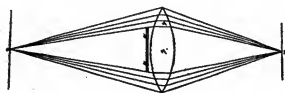


Fig. 2

The optical demonstration of this is shown in Fig. 2. "L" represents the lens, "O" any point in any object to be photographed, and "I" is the image of the point "O" on the ground glass. "P" is the disc of paper. Observe now that all of the light proceeding from "O" which would strike the lens will be focused at "I", except that blocked out by "P", but as the obstructing disc only covers part of the lens surface, the other part which receives the light will refract it to the image point "I". The point "I" was chosen as being located directly behind the paper disc and would be most likely to receive its shadow if it really cast any.

The use of short focus lenses for general work is the cause of many troubles. How many times have we heard such questions as these:

- "Why are my views all foreground and sky?"
- "Why does a small pond look like a full-grown lake?"
- "Why are the hands and feet in all my portraits so large?"
- "Why are the edges under-exposed in all my plates?"
- "Why cannot I raise the front of my camera for high buildings without nipping the corners?"
- "Why don't I get the relief effect so desirable in portraiture?"

All these troubles arise from the use of a lens which is too short in focus. The first three are due to the inherent violent perspective caused by the difference in distance from the lens to the center and to the edge of the plate. The reason for the under-exposed edges is that the image is magnified in the edge of the plate, but the illumination is not intensified by any means. In fact, the illumination is additionally reduced by reason of the diaphragm opening assuming an elliptical form when viewed from the edges of the plate. The corners are nipped because the circle of illumination is not large enough, and the relief effect is lacking because short focus lenses have too much depth for portrait work and bring the background to about as sharp focus as the sitter. Authorities differ as to the proper length of focus

for general work, but a safe rule is not to use a lens which is shorter in focus than the diagonal of the plate you wish to cover. The mind is frequently confused regarding the angle view of lenses. The fact that a wide lens will cut a larger angle with a small stop is often deceptive. It is thought that the angle will increase over the same size plate. This is not true, however, as the angle on a certain size plate varies entirely with the focus of the lens, and diaphragming will not affect the focal length of a good lens in any way. It is simply necessary to use a larger plate if we wish to increase the angle and still use the same lens.

Again, the angle of view is sometimes mistaken for the circle of illumination. The circle of illumination is merely the limit of the field of the lens which is formed by the extreme rays of light not cut off by the lens mounting.

Angle of view refers to the greatest area which is sharply defined and which will produce a clear and distinct image on the plate.

Angular aperture and angle of view are also vastly different. The angle of the aperture is the angle formed at the focus of the lens by the extreme rays passing through the largest diaphragm opening, while the angle view is the angle formed by the optical center of the lens by the extreme rays producing the image on the plate. Both are easily measured by diagraming.

Figure 3 illustrates how the angle of any lens may be ascertained by simply knowing the focus of the lens and the diagonal of the plate. These can be measured practically with an ordinary rule.

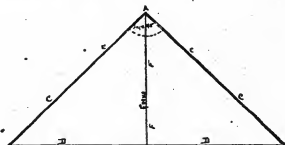


Fig. 3.

In conclusion it is well to observe that the mysteries of a photographic lens are not nearly so deep as pictured and that a little spare time devoted to study of the principles of light will help one considerably toward obtaining good results and the discarding of a lot of useless and bulky apparatus.

(To be continued.)

Charles H. Thompson, the well-known adjuster and circus man, has closed a deal and disposed of his theatre, "The Palace," at Montreal, Can., at a good figure to local parties. Mr. Thompson will go to Norfolk for the summer. The new proprietor is Mr. J. A. Simard, of Montreal. The house still remains under the management of J. Jefferson Brott with the same house staff.

Trade Notes

We learn that Chutes Amusement Company, Shelly County, Tenn., has been formed with a capital of \$10,000, and that moving pictures will be operated by them.

* * *

We glean information from St. John, N. B., as follows: The English Cineograph Company have a splendid selection of high-class moving picture films for their exhibition in the Opera House, starting Wednesday, April 14.

* * *

A correspondent in Warren, O., tells us that Messrs. Draber & Guarnieri will take a room in the Wagstaff building for a moving picture show to be opened about the 10th of April.

* * *

At Asheville, N. C., on Tuesday, April 2, J. O. Herington, manager, opened the "Nickelo," a high-class moving picture theatre, at No. 46 South Main street. The place will be open from 11 a. m. to 11 p. m.

* * *

Rutland, Vt., is to have a nickel theatre, a license having been granted for one at a fee of \$50. It will be in the store owned by George T. Chaffee. Moving pictures and illustrated songs make up the entertainment, twenty-minute performances being given throughout the day.

* * *

Sword & Rydell, of Philadelphia, opened a moving picture parlor, in Liberty Square, Portchester, N. Y., and will show pictures that come from all parts of the world, all of them up-to-date. The pictures will interest both old and young. The program is changed on Mondays, Wednesdays and Fridays. Admission, 5 cents.

* * *

Wonderland, a new moving picture and illustrated song theatre for Adams, Mass., was opened in the Mauser block recently. The place has been fitted up to comfortably seat 125 people. The entertainments will consist of moving pictures and illustrated songs. Afternoon and evening performances will be given.

* * *

From Buffalo, N. Y., comes the following: Incorporation papers of the Saturn Amusement Company were filed in the County Clerk's office, March 30. The company, which will manufacture amusement devices, is capitalized at \$20,000. Business will be started with \$5,000. The directors are Demase J. Cadotte, Louis J. Voltz and Harry A. Allen.

La Petite Theatre has been opened at 27 Third street, Santa Monica City, by C. W. Parish, an experienced show man and offers high-class amusement for those who enjoy moving pictures and popular songs. Performances will be given every afternoon and evening with an entire change of program Mondays and Thursdays.

* * *

Rochester is to have another show house. It is to be a moving picture establishment and is to be located at 78 Main street west. Andrew Haag and Andrew Bornhessel are the men interested in the scheme and Mr. Haag said that they expected to have it opened by the 22d of this month. The building which they have secured is opposite the National Theatre and a short distance west of the new department store.

* * *

The Pictorium, the motion picture show, at Mansfield, O., is giving an entertainment that merits patronage. The entire series of pictures is devoted to a very realistic reproduction of the Passion Play, depicting the life of Christ from Bethlehem to Calvary, including many of the important incidents of the same. The play is given after the manner practiced in Oberammergau, and the pictures are accompanied by a lecture that makes it possible to follow the action with intelligence.

* * *

Another moving picture theatre is soon to be opened in Wilmington, N. C., the date of the first performance being given as Monday next. The hall being fitted up for the theatre is at 126 Market street. The new place will be known as the Odeon, and will be managed by Mr. C. W. Stonebanks, who has had long experience in the business, and he announces that nothing but the highest class moving pictures and illustrated songs will be shown at the Odeon.

* * *

The following New York corporations have been granted charters: Beseler Oxygen Company, New York, (chemical); capital, \$50,000; directors—C. C. Watkins, Jr., H. L. Barnett, T. M. Forbes, New York. C. P. Crawford Aerial Railway Company, New York; capital, \$20,000; directors—C. P. Crawford, Pansy E. Crawford, O. E. Lanman, Rockaway Beach. Dominion Amusement Company, New York; capital, \$10,000; directors—E. J. Statts, Alfred Baruth, S. Gorge, New York.

* * *

From Malden, Mass., we hear that illustrating his lecture with stereopticon views, Jacob Riis, the well-known New York lecturer and reformer, delivered a most interesting and graphic lecture on "The Battle with the Slums" to a crowded house at the Y. M. C. A., on Wednesday evening last. His talk on the "submerged tenth" of New York was of such a nature as almost beggared belief. He described the campaign being made against

the existing order of things, and told of the good already accomplished.

* * *

Sergeant Helm, of the local recruiting station, at Marion, Ind., has received the moving pictures of the army manoeuvres of the soldiers in the foreign service, and arrangements are being made to show them at one of the local theatres. The pictures are very realistic and are very instructive. They give a representation of the cavalry movements while in actual battle at Pekin and several other skirmishes. The pictures are to be shown in every small town in the State, as they were procured for the purpose of showing the people the real life of a soldier in action.

* * *

At Washington, D. C., March 31, a highly interesting lecture, entitled "The Battle of the Strong," illustrated with stereopticon views, was delivered at the Y. M. C. A. mass meeting for men at the Belasco Theatre, by George F. Tibbitts, interstate secretary for Delaware, Maryland, West Virginia and the District of Columbia. The speaker reviewed the history of the Y. M. C. A. from its inception to the present day and showed its wonderful progress in every land by means of views of the different association headquarters in the various countries. Mr. Tibbitts stated that there are now 1,500 associations in this country, with a membership of 600,000.

* * *

Prof. Charles Hanhauser, of Lock Haven, Pa., has resigned his position, and will embark in the show or theatre business, along the lines of the Pastime and Family theatres in this city. Mr. Hanhauser has decided to locate in Jersey Shore, having leased a store room in the Bear building, at the corner of Allegheny and Main streets, which is being fitted up preparatory to the opening of the new amusement enterprise, which will take place the latter part of next week, and will be called "Dreamland." A first-class moving picture machine has been purchased, and all the latest and best pictures and illustrated songs will be presented.

* * *

M. J. Welch, proprietor of the Nickelodeon, Hannibal, Mo., opened a 5-cent electric theatre at No. 205 North Main street. The front, in its coat of pure white, presents a very attractive appearance. The decorations on the interior of the room are unique in style and design. The room is seated with comfortable chairs and brilliantly lighted by over 300 electric bulbs, some of which are melowed by Japanese shades. There will be an entire change of program every Monday, Wednesday and Friday. The programs will consist of moving pictures and illustrated songs. One of the features of the moving pictures will be that they will not flicker. The best and the very latest moving pictures will be presented at each entertainment.

We learn of an amusement feature planned for the coming season, which promises to be as spectacular and hair-raising as the "loop-the-loop." A Pennsylvania man is responsible for the invention, and he claims that amusement enthusiasts who desire novelty will be assured of plenty of it when they take a ride on this contrivance. It is a revolving hollow sphere, which is supported upon an axle inclined at about 45 degrees. Surrounding the sphere is a stationary spiral track, while within the globe is another spiral track. The seeker of thrills enters the car at the entrance, is whirled within the sphere by gravity and the revolving of the sphere, and is again whirled on the outside of the globe.

* * *

Charles Mihleder's electrical city, a big novelty for amusement parks, is being installed at Luna Park, Pittsburgh, having been engaged by Manager E. E. Gregg for the coming season. Mr. Mihleder devoted eight years at Franklin, Pa., his home, to the erection of this marvel, which has attracted hundreds of showmen to Franklin, Pa., to view the outfit, and a corps of workmen will be busy until the park opens in completing the electrical city for exhibition. This will be the first time it has been presented to the public.

The electrical city is entirely different from all other automatic exhibitions in that there is no machinery jerk in any of the devices or figures. The inventor has utilized phonographs, light effects and almost every device known to the electrical world to achieve his results, and the effect is perfectly natural. The city itself presents a picture of a modern town. There are stores, horses, depots, shops, mills, street railways, steam railways, theatres, hotels and street signs, all in operation. In the blacksmith shop sparks are made to fly from the horse-shoe while being attached to horses. The city will be presented both day and night.

* * *

Boston's new and unique amusement palace, the Theatre Premier, opened April 1 with a press night, a number of prominent men in city and business affairs visiting the theatre and inspecting the beautiful exterior and interior.

The theatre, which was constructed at a cost, it is said, of \$75,000, by the Automatic Vaudeville Company, is absolutely fireproof, being constructed of ornamental steel work both inside and out, and having 12 exits. The front of the building, which is in white and gold, is studded with 3,000 electric bulbs and makes a brilliant effect. The theatre proper holds 400 persons, the seats being the same as at any first-class house. There are two boxes and a balcony, which makes the house look attractive, and which shows up the old gold and ivory decorations of the walls, loft and proscenium arch. The interior is lighted by 1,500 electric bulbs, controlled by the latest improvement in switch-boards.

A special feature is the ventilating system. Air shafts

are built around the walls to draw out the foul air and replace it with sterilized fresh air. This will make the theatre cool in warm weather. The stage is 20 by 25 feet, the curtain being of old gold plush, which hangs in festoons when raised. The machines used in throwing the pictures are the finest in the country, and are so constructed as to prevent flickering of the films. J. R. Michael is the resident manager.

* * *

Pittsburg possesses one of the most expert artists in the coloring of lantern slides in the United States, and this artist is a minister and professor of theology—Rev. David R. Breed, formerly pastor of the wealthy and fashionable First Presbyterian Church, on Wood street, and now holding the chair of homiletics at the Western Theological Seminary, in Allegheny. For more than a score of years he has been engaged during spare moments in color work with lantern slides and so finished and true in nature are his plates that lecturers of world-wide renown such as Burton Holmes and Nansen, the Arctic explorer, have used specimens of his handicraft and he has been awarded prizes at international and national exhibitions of lantern slide work.

Dr. Breed colors his plates with aniline tints or colors, but the process of making the colors is a secret in which the superiority of his transparencies largely lies, but of course he possesses the artistic perception and application of color tones and shading that are necessary to make lantern slides successfully.

"No, I have never had my process patented," he answered in response to a question. "If I did it would become the property of anyone wishing to use it. When a patent is taken out a detailed description of the process to be covered must be filed at Washington and such things leak out in one way or another."

Dr. Breed's slides were awarded the first prize for "colored positives" at the International Amateur Photographers' Exhibition held in Geneva, Switzerland, about two years ago. This prize was in the form of a diploma. In this country the slides have been exhibited in New York, Philadelphia and at various exhibitions of photographers held in Pittsburgh and other cities. Through the International Lantern Slide Exchange the collection of the distinguished divine has traveled all over the world and been viewed by the people of nearly all civilized lands and climates.

In speaking of the work in which as a recreation he engages, Dr. Breed said:

"Lantern slide making and coloring is the highest form of photographic art. Very few people who attempt succeed at it. It demands not only a perception of what is beautiful and what will look well on a screen, but also a perspective and of the art of coloring. It is not colors that are put on the plates, but tints, and they must be treated very carefully to obtain the natural shades and high lights. The trouble with so many so-called artists in this line of work is that they put on too glaring colors."

too much pigment. To do this work properly requires a knowledge of the science of optics and of light. Anybody, a mere child, can paint a tree green and a sky blue, but when the tins must be graduated according to the phenomena of nature it takes an artist's eye."

* * *

THE LATEST FROM YOUNGSTOWN, O.

An elderly couple entered a local picture show one morning this week, and, taking seats near the front of the little theatre, folded their hands and waited patiently for the motion pictures to be shown on the canvas. They had been there for half an hour when two electric workers, who were engaged in finishing some of the interior wiring, entered the place.

"Are you waiting for the show?" one of them asked.

"Yes, sir," replied the man, "we want to see the moving pictures."

"It will be two hours before the performance begins," explained the workman; "the place is open now in order that we may do some wiring."

"Two hours yet, did you say?"

"Yes, two hours or more."

The man reached under the seat and brought forth a lunch basket.

"If that's the case," he said, "I guess me and mother will make ourselves comfortable. We drove six miles this morning and we are going to see the show before we go home."

* * *

THREE POINTS OF VIEW.

The Rev. R. F. Johnson, rector of the Gate of Heaven parish at South Boston, has sent a letter to Mayor Fitzgerald in which he enters a vigorous protest against granting a license for a moving picture show at the entrance of Marine Park. Rector Johnson says the sentiment at South Boston is just as strong against this license as it was two years ago against a dance hall and show house at the Park.

Two years ago over 4,000 signatures were received against the dance hall, and the Rev. Mr. Johnson claims an equally strong petition can be presented against the moving picture show.

Ex-Councilor J. J. McNamara takes a different view of the matter from the clergy. "I am by all means in favor of granting a license for a picture show at City Point. The show is entertaining and respectable and has no hurtful effect on the neighborhood, as far as I can see."

"My experience with moving picture shows," said Dr. Herbert J. Keenan, of West Broadway, "leads me to believe that, if properly conducted, they are instructive and entertaining to the young people who most frequent them. The small fee charged tends to keep rowdies away, and a great many children pay for their admission with penny savings which, otherwise, would be dispensed in purchasing candy and pastry."

Moving Picture Exhibits and the Department of Electricity, Gas and Water in New York City.

The Department of Electricity, Water and Gas, New York City, in conjunction with the Fire Department and the National Board of Fire Underwriters, has been conducting a crusade against the manipulators of moving picture machines in New York City. About a year ago the electrical bureau of the Department of Electricity, Water and Gas began a careful inspection of these devices and discovered great indifference to rendering this apparatus even a reasonably safe fire hazard. New York City, in fact, is the pioneer in this movement toward making these machines safe. In most instances, when this crusade was begun, the celluloid films were placed upon an open reel at the top of the machine and allowed to fall into a flannel bag at the bottom of the machine, without any protective devices or shields surrounding this highly inflammable material. Under the direction of the experts of the electrical bureau the machines are now being equipped with sheet metal cases encasing the reels both above and below the projection apparatus. Where the celluloid film leaves the upper case, and again where it enters the lower case, it passes between brass rollers, which would smother any flame which might be started outside of the cases. This would effectually prevent the greater portion of the film taking fire and creating an extensive conflagration.

It has been demonstrated that the operator sometimes held the film in the beam of light from the arc lamp, while making the adjustment at the arc, so long that the film took fire. In order to obviate this possibility the machines are now fitted with an automatic screen, so arranged that the beam of light can not fall upon the film until the machine has come up to speed. In this way, if the operator stops the movement of the film, the filter is interposed between the arc light beam and the celluloid.

The department has also prescribed certain regulations affecting the use of resistances, flexible connections and arrangement of auxiliaries.

The Department of Electricity, Water and Gas, in order to make violations of its recommendations as few as possible, is now issuing permits good for thirty days. The number indicated on these certificates must correspond to the number of the name plate on each machine. This obviates, in a measure, the possibility of the operator securing a number of certificates upon one good machine by moving it from place to place, and operating a corresponding number of bad machines in different sections of the city.—*Electrical Review*.

Owing to the demand on our space, we have very reluctantly, omitted several items from the list of New Films, also a number of articles of interest, which will appear next issue.—*Ed*.

Film Review.

AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY.

THE TRUANTS.

THAT "BOYS WILL BE BOYS" IS HERE SHOWN WITH A VENGEANCE.

In this production the biograph has hit upon a subject rich with comedy opportunities and has taken advantage of them; the result being the funniest film yet produced. The story is that of two mischievous youngsters who have a strong aversion for the confines of the school-room, but a lively aptitude for practical jokes. While playing "hooky" and dodging the truant officer, they pay a visit to Biddy, the cook, and during her absence from the kitchen, place two giant fire crackers in the stove in which she is about to start a fire. She returns and the boys scamper off. Through force of habit, although on this occasion entirely unnecessary, Biddy saturates the kindling with kerosene and then applies a match. There is an explosion, the echo of which we are sure Biddy doesn't hear, for when the smoke clears away we find her reclining beneath a covering of portions of the ceiling, the stove and other portable and unportable kitchen furnishings, from which she is rescued by her friend, the cop. In the next scene the boys hang a bucket of ashes over the front door, tying a rope from the bucket to the doorknob and ringing the bell. The lady of the house answering it, receives the contents of the bucket all over her. The boys have hidden in the cellarway, where the lady discovers them and goes to mete out the punishment. Meanwhile they chase off on more mischief bent, and the truant officer takes their hiding place in the hope of their returning, and, of course, gets the pail of water intended for them. The following scene is next morning, showing the truant officer still abed, weary from the arduous day before. Outside his chamber window the truants are playing in a swing. One gives the other a push that not only sends him high in the air, but clean out of the swing and through the window, taking glass and sash with him, and landing with a thud on the officer's chest, rudely awakening him from his peaceful slumbers. He seizes the boy, while a deputy on the outside captures the other. They are taken to court, where the leader is subjected to a violent paddling at the hands of the truant officer and his deputy. The fortitude of the boy amazes the court until it is discovered that he has placed a board in the seat of his trousers for protection. This film is sure to be one of the biggest comedy hits of the season.

WILLIAMS, BROWN & EARLE.

THE TELL-TALE TELEPHONE.

This picture opens with a city gentleman leaving his suburban residence for the office and saying good-bye to his wife. A divided scene is now shown, with the wife at home doing needlework on the one side and the interior of the office on the other. The gentleman enters the office and is annoyed to find his typist has not arrived. She enters while he is opening his letters, and after receiving a jacking for being late, seats herself on the gentleman's knee. The phone now rings, and the following conversation takes place:

Wife—How are you, hubby, dear? Husband—First-class. Wife—Much trade? Husband—Rather. Wife—Can you meet mother? Husband—Can't leave office. Wife—Shall I come? Husband—No; don't. Wife—Why not? Husband—Pressing engagement (hugging girl). Wife—Are you busy? Husband—Got my hands full. Wife—Can I assist? Husband—Not in the least. Wife—You won't be long? Husband—Really I can't say.

The wife apparently hears something through the phone which is not in "the book of words," as she indignantly gets up, puts on her bonnet and cloak, and sails off to the office, where she arrives in time to see hubby hugging the typist. After knocking over her husband and breaking the table, the two women have a battle royal, pulling out handfuls of each other's hair.

The husband interferes and is promptly attacked by both women, who finish by putting him in the copying press, leaving him kicking wildly and shouting lustily.

A WOMAN'S SACRIFICE.—IN SIX SCENES.

Scene I.—Shielding the Prodigal Brother.

The scene opens in a drawing room where a lady is looking anxiously out of the French windows, evidently expecting someone.

Her reprobate brother enters, shabbily dressed.

She greets him affectionately, and when he explains how hard up he is, hands him her purse and rings and embracing him he departs.

Her husband in the meantime has been a spectator of part of the scene and demands an explanation, but she will not give him brother away.

Her husband, mad with jealousy, tells her she can go with the man she is shielding, and in spite of the entreaties of their little girl, turns her adrift.

Broken-hearted, she pleads to say good-bye to her child, but her husband remains adamant and sorrowfully she departs.

Scene II.—Pining for Mother.—The Doctor's Warning.

Here the child is shown reclining on a couch, evidently very unwell and "pining for mother"; but in spite of the child's appeal, backed by the doctor's advice, the father will not think of the recall of his apparently erring wife.

Scene III.—The Shadow on the Blind—Must See My Child.

The exterior of the house, showing the shadows of father, child and nurse on the blind, is now seen.

The misjudged wife comes on the scene, and the sight of the shadow of her child so overcomes her that she decides to knock at the door and ask to see her child. Her husband, however, who is called by the maid, peremptorily orders her off the premises, turning a deaf ear to her entreaties.

Scene IV.—The Triumph of Love.

The child is here seen in bed, seriously ill and constantly clamoring for her mother. The doctor says: "Bring her mother or she will die."

The grief-stricken man at last gives way, and to save his child's life consents to fetch his wife—the child meanwhile kneeling in bed praying for their speedy return.

Scene V.—Explanations.

The wife at the breakfast-table of a mean-looking room is still heart-broken and weeping bitterly. She is comforted by her

brother, who has entered the room, when a knock is heard at the door. Her husband enters and explains the child's illness. When he notices the brother, explanations ensue, and all leave for the sick child.

Scene VI.—The Little Peace-maker. Arriving home, the anxious parents hurry to the sick room and are gratified to find the child better, and the scene ends with the reconciliation of the parents over their sick child's bed.

LUBIN'S NEW FILMS NOW READY OR IN PROCESS OF COMPLETION.

The Borrowed Ladder.

The wind blows a man's hat to the top of a tall lamp-post. He goes for a ladder, unfortunately, stops on his way back to get some drinks. The result is, he knocks into some harmless individuals with the ladder, finally comes into contact with the police, is taken to the station, and there dreams of all kinds of ghostly ladders, which dance over him. Extremely funny and fine quality.

Traced by a Laundry Mark.

A very exciting story in several dramatic scenes. The villain pays unwelcome attention to the girl; she refuses him. He swears revenge; procures two accomplices to abduct her. Frustrated by the girl's lover, a terrible fight ensues. The villain stabs the lover and flees from justice. A detective on the track tracks, through a cat he leaves, and by means of the laundry mark, to the possessor. Exciting chase. Villain attempts to shoot detective; overpowered; finally commits suicide, and begs forgiveness from the girl. The lover covers. This virtue is triumphant. Great quality. Exciting interest. Beautiful scenery.

The Vision of a Crime.

A man dreams a terrible dream, in which he sees a wife committing tragedy. He wakes up thoroughly frightened. In the morning he goes to where he imagines the place of the murder and, sure enough, discovers the corpse of the victim. Very exciting interest all through.

The Animated Pillar-box.

The men have just erected a pillar-box, but not too securely. Two rogues get along, see this, and move the box. One gets inside, placing it at different points. The public and postmen are mystified, and are finally joined by a policeman to stop the rogues. In the end the policeman is beautifully hoaxed. Very amusing and creates great laughter.

ANSWERS TO CORRESPONDENCE.

C. J. Perkins writes: I am about to open a moving picture theatre. Will you kindly inform me who to rent the very best film and song slides from? I also want an operator, singer and piano-player. In reply: Write to our advertisers, giving them particulars of your requirements, or, better yet, call on them and see for yourself what we have, and select accordingly. We have given you names and addresses from a list of operators. You will no doubt be well suited, as we made careful selection before listing.

Williamson Buckman writes: Will you kindly tell me who is the agent, or who sells Hale's tour films? In reply: C. H. Kleins, 662-664, Sixth avenue, New York City, will be glad to start the output of Hale's tours. Your other question is answered in editorial.

Correspondence.

THE OPERATORS' LEAGUE,

Editor MOVING PICTURE WORLD:

Dear Sir—I submit a few suggestions as to the picture and the curtain—why it is hazy, dim and flickers:

To get clear, brilliant definition is the pride of the operator, and the delight of the audience. Is the outline of the picture dim? It may be that the operator does not know his carbons are not properly adjusted to the center of the condenser; it may be that the current is weak, then multiply the amperage; it may be from defective contacts, see that every connection is perfect; it may be that the shutter is out of adjustment and spoils the definition of the picture, or the lens is outdistanced, is too short focus, not near enough to the picture aperture, and affects the picture.

The inexperienced operator who imagined that the sum operating consisted of turning the crank, finds that he is up against an exact science. To know how is everything. The lawyer has much to learn before he is admitted to the bar. The doctor has a course of scientific training before his knowledge equips him for recognition as M.D.; he does not start out to get his experience by killing people.

Must the operator get his experience and skill by putting on bum pictures, burning up machines, jeopardizing human lives or burning up buildings?

Applications for entrance in the School of Instruction are now in order. The first class will organize as soon as a sufficient number of names are enrolled. Send applications to "G.", care of MOVING PICTURE WORLD. A six months' course of experimental operating, practical demonstrations in wiring, elementary electricity and optics, passing through which will entitle the student to a certificate of efficiency setting forth his capabilities as qualified to operate calcium or electric machines of standard make.

"G."

A GOOD WORD IN SEASON.

Editor:

Dear Sir—I am pleased to see your publication, THE MOVING PICTURE WORLD, and I eagerly look for each number. I think it will prove successful in every way of this business. I cannot speak too highly of it to my friends, and am advertising it, all that lies in my power. With best wishes for success,

Yours truly,

PROF. A. EYRE.

April 8, 1907.

Editor of MOVING PICTURE WORLD:

Dear Sir—I would like to join the Union for Operators, and I think that it is one of the best moves that has

been made in any trade, as it protects those who are able to operate a machine; and I do hope that it will keep out all those who think, as they have run a magic lantern or such, claim they are operators. I, myself, do not pretend to know all, and think that there is not one living who can not learn something every day. I do not know just how good I am, as I have always worked my own machine and for myself; that is, I have been on the road and on the go for the last three years. But this winter I am running the Gem Theatre here and having good success. I would like to have a set of rules, and papers necessary to pass an examination to join same. I remain,

Very respectfully,

CASPER W. SHULTZ.

Man's Heart in Motion on Screen.

BREATHING LUNGS, TOO—PICTURES TAKEN NOW WITH THE X-RAYS AND CINEMATOGRAF.

LONDON, April 7.—By employing the X-rays and the cinematograph in combination, moving pictures are now taken of the living lungs as they rise and fall in breathing and of the heart as it pumps blood through the body.

The moving pictures are taken as well of the heart and lung actions of a sick man or woman as of a healthy one.

So it will be possible for a lecturer to throw on a screen before his class an actual reproduction of the lessons in the lungs or of the faulty movement of the heart-valves in the patient who lives before him.

This invention is being busily experimented with in the great hospital for consumptives here. A resident physician there says they hope for very valuable results from the moving pictures in diagnosing doubtful cases of lung or heart disease.

Far more surely than the doctor's eye, even aided by the X-rays, or his ear, with the stethoscope, will the moving pictures tell precisely what ails a patient.—(N. Y. World, April 8.)

I. B. E. W.

No. 456.

At the weekly meeting of this Union, held April 9, at the Union square rooms, seven candidates failed to comply with the requisite tests to pass for membership.

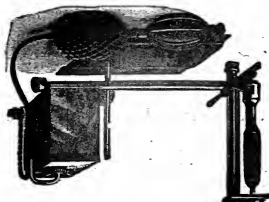
Twelve were initiated, and some seventy odd are still waiting for examination. Those who failed will have another chance to be examined, on the 19th inst., at 9.30 A. M., at 8 Union square.

The initiation fee has been raised to \$5.00, instead of \$3.00, as there are so many applications coming in from all parts of the United States. All operators are invited to be present on Friday, the 19th, and see for themselves the examination necessary to become a member. The experience will do them good.

Editor's Table.

THE ALCO-RADIANT LAMP OF MESSRS. WIL-
LIAMS, BROWN & EARLE, PHILADELPHIA.

As mentioned in our notes last week, we now give our readers particulars of this new lamp for stereopticons. Reference to the cut will make plain what we wish to convey.



The tank on the right was filled, for our inspection, with 8 ozs. of Denatured Alcohol. In reply to our questions we were informed that Methylated, Wood, or 95% alcohol could be used just as well. The iron tuning fork, under the burner, had flannel wrapped around each prong, which was saturated with the alcohol, placed in position as illustrated and lighted; this was for the purpose of warming the burner and mantel, which occupied about a minute. The tap of the burner was then turned on and air was forced into the tank with a rubber bulb, when instantly the mantle became brilliantly incandescent, much more so than acetylene or the incandescent electric. For the home, or small exhibition hall, or the teacher, who does not wish to use the calcium or electric arc, this light is all that can be desired, as it gives a fine illumination of an eight-foot disc, it takes up but little room, is easily carried about and is absolutely free from odor. The lamp requires but little attention, no more than occasionally forcing a little more air into the tank by a few pressures of the rubber bulb. We understood that one filling of the tank was sufficient for one to one and one-half hours' exhibition. A postal to the makers will bring further particulars.

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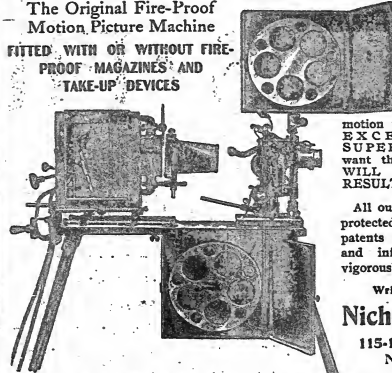
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April 20, 1907

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Publishers' Note.

The publishers of THE MOVING PICTURE WORLD desire
to reiterate the statement that this publication is *absolutely independent and free from the control of any
house, firm, or member of any firm, connected with the
manufacture of films, machines, or accessories, connected
with this industry.* Its policy is broad and can be ex-
pressed in the words, "justice to all; malice towards
none." No item of interest to the profession will be ex-
cluded from its pages; they are open to all who have any
information to communicate. The publication covers a
vast field and aims to get in personal touch with manu-
facturers and operators of animated photography, or pro-
jection machines. All who use song slides, lantern lec-
tures, or produce the same,

Correspondence.—All letters for information must be
accompanied with the writer's name and address, not nec-
essarily for publication, and will be answered in columns
devoted to that purpose.

A directory is being prepared tabulating the names
of all connected with the above industries throughout
America. Our readers' help is required to make it com-
plete and reliable.

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each instance. Each set of slides guaranteed. Complete piano
copy, containing both words and music, furnished free with set
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N. B.—Mention Slide Department, M. P. W.

Editorial.

The resolution found in our correspondence columns is very gratifying, and we appreciate the sentiments expressed. When a body like the moving picture operators of Philadelphia goes out of its way to move such a resolution, and three of its principal officers sign the same, it gives us encouragement and makes us feel that we are gaining the confidence and respect of our readers.

We call our readers' attention to the letters from Mr. G. Klein, of Chicago. It is a clarion note to the trade throughout this vast empire, to get themselves in line to repel the unjust attacks of purity organizations and others who only see evil in every kind of harmless amusement that attracts large masses of people. Every thing in the nature of an arcade or Nickelodeon is "like a red rag to a bull" with such people, and we have no sympathy with them. We are heartily in accord with the letters, especially with the clause: "In view of the increasing attacks upon users of moving pictures throughout the country, we think it well that all of those interested be aroused to the situation, and we know of no better way to strengthen the interests of all concerned than to eliminate those film subjects that justify criticism on account of their moral tone."

This is the crux of the whole problem, and if manufacturers of films will only take a word in season, and strive to uplift rather than pander to the lower ideas of mankind, all persecution will cease. Our views are: Give the people the best; there are so many unexplored fields, so many innocent, yet amusing frolics, so vast a field in nature and in portrayal of rural and other life, that it seems to us a sacrilege and an insult to the intelligence of the audiences to put films on exhibition that cause a shudder to pass through one's system, and which at the same time gives the religious community in our midst a right to protest and to tar every nickelodeon with the same brush, and by crying wolf, wolf, making decent people afraid to visit with their female relatives such exhibitions, even in high-class opera houses and theatres.

We sincerely hope good will come from this correspondence.

Hints to Operators

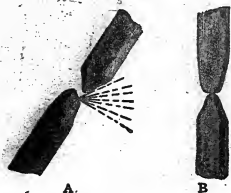
By JOSEPH MENCHEN.

The first point is to see that all electrical connections are clean. That all terminals are soldered and every connection tight. That no part of the lamp is loose. On al-

ternating current, it has a tendency to increase the humming, which is very disagreeable. Wires must not be spliced.

Before connecting up a lamp for direct current you must know how to tell negative from positive. The simplest way to determine negative from positive without an instrument is to connect the lamp in the manner hereafter described. Light the lamp for thirty (30) seconds long enough to let the carbons get hot. The carbon that holds the heat the longest is the positive and should be the top carbon. If the lower carbon holds heat longer reverse your plug or reverse your wires at the switch.

THE CARBONS.



The carbons should be inclined at an angle as shown. If they are vertical in relation to the condensers, even if the negative carbon is advanced out of line with the positive, light will also proceed from the negative carbon as well as the positive, thus making two sources of light instead of one—a condition fatal to definition on high class work. If, however, they are tilted 30 degrees from the vertical (see illustrations A and B), the luminous spot on the negative carbon is obscured from the condenser and the crater of the positive carbon is presented in the most favorable way.

In setting new carbons to the lamp the larger carbon must be placed in the top or positive carbon holder and should be set with its principal axis slightly behind that of the negative carbon. When it is necessary, however, to employ an alternating current, both carbons must be of the same diameter and both should be cored. They should be set exactly one over the other in the same straight line.

DISSOLVING EFFECTS

Can be produced only by the use of two or more lanterns at once. The lanterns must stand at such an angle in reference to each other that the disc of light on the screen shall be so perfectly registered that it appears to come from one lantern only. If a third lantern is used, it may be placed above or between the others, tipping it, so that it, too, will register its disc of light on the screen with the others. A slide placed in each lantern will be projected equally, and two or three views will be jumbled together on the screen. Mechanical contrivances are placed on the lanterns by which the light in all may be controlled at will. The light be-

cut off from all but one lantern, only one view will appear on the screen (being shown alone, it will, of course, be perfect). The light being cut off from the picture on the screen, and simultaneously turned on to the view in another lantern, will cause the first picture to disappear and the second to come on the screen; and while the light is being manipulated, the first appears to dissolve and fade away until nothing is left of it, and the new picture comes out clear and distinct. By taking the first view from the lantern and substituting another, the view from the second lantern may be cut off and dissolved into the view so substituted in the first lantern, and so on indefinitely.

The use of a third lantern is to project lightning, rain, snow, and other effects in conjunction with the scenery from one of the other lanterns.

A Clarion Note

CHICAGO, April 10, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—We enclose with this an editorial about Five Cent Theatre, taken from this morning's *Chicago Tribune*, which is the most conservative and solid paper in this city. The stand taken by the *Tribune* is so unjust and its statements so far from the truth, that we have broken our rule against the filling of reading space in publications, and have mailed to them the enclosed letter, which may or may not be published.

In view of the increasing attacks upon the users of moving pictures throughout the country, we think it well that all of those interested be aroused to the situation, and we know of no better way to strengthen the interest of all concerned than to eliminate those film subjects that justify criticism on account of their moral tone.

While we have never considered it our duty to act as censors of morals, such influence as we may possess in the trade has been exerted toward the elimination of films that may be considered indecent or immoral because of their sensationalism.

We would suggest to owners of Nickelodeons in cities where there are located a number of them to form a local association for mutual protection and defense against such attacks as that of the *Chicago Tribune*, and the more active opposition of reform societies and local police. Such an association has been formed in one prominent city—not Chicago—which bids fair to accomplish things.

Very truly yours,

KLEINE OPTICAL COMPANY.

Copy of Editorial in Chicago Tribune Referred to by Mr. Kleine THE FIVE CENT THEATERS.

The Juvenile Jewish Protective League is the latest organization to declare war against the demoralizing influences of the five cent theaters which have been permitted to spring up all over the city. Most of them are evil in their nature, without a single redeeming feature to warrant their existence. They minister to the lowest passions of childhood. They make schools of crime where murders, robberies, and holdups are illustrated. The outlaw life they portray in their cheap plays tends to the encouragement of wickedness. They manufacture criminals to infect the streets of the city. Not a single thing connected with them has influence for good.

The proper thing for the city authorities to do is to suppress them at once. There are several ways to bring this about if

absolute prohibition for cause is impossible. They should be treated as theaters in every respect. They should be compelled to pay the full theater license. Such action would probably drive the most of them out of business. There should be a law absolutely forbidding the entrance to them of any boy or girl under the age of 18 years. This law, rigidly enforced, would take away the bulk of their patronage.

Something may be said of those cheap theaters which pay the regular license, conform to the laws in all respects, and present plays where the old lessons of virtue rewarded and wickedness foiled are taught. They have their mission and are patronized by large audiences of people who cannot afford to pay the high prices demanded in the first-class houses. They do what they can in an artistic way and will continue to have great influence in shaping the ideals of their supporters.

But the average five cent theater does not have a single thing to commend it. Its influence is wholly vicious. It belongs with the lowest kind of dance hall, where the enjoyment of a popular form of recreation is made subservient to the pandering to the basest passions of wicked men and women. The complaints against it are constant. Those who are working to reclaim wayward children are united in their demand that the five cent show must go. Their cry should be reinforced by the protests of all good citizens. When an institution is everywhere recognized as evil in its influence it should not be tolerated for a day in a community where truth and honor and good citizenship are urged as worthy of the aspirations of childhood. There is no voice raised to defend the great majority of the five cent theaters because they cannot be defended. They are hopelessly bad.—*The Chicago Tribune*, April 10, 1907.

Copy of Mr. Kleine's Letter to the Chicago Tribune

April 10, 1907.

Chicago Tribune, City.

Gentlemen—When so sane and solid a paper as the *Chicago Tribune* publishes an editorial such as that of this morning under the caption of "Five Cent Theaters," we think it is just that the interests which are directly or indirectly attacked be given equally prominent space. We have no interest in any of these theaters, but as manufacturers' agents who deal in moving pictures, think it not amiss to make the following explanation:

The five cent theaters referred to in your editorial are conditions almost exclusively to the showing of moving pictures and of stereopticon views which illustrate songs. These moving pictures are of the familiar type and certainly do not deserve the wholesale condemnation bestowed upon them by this editorial.

The firms which control the factories that make moving pictures, the dealers and the jobbers who place them upon the market, as well as the people that own these five cent theaters, are as respectable members of their several communities as those engaged in any other line of business. We quote verbatim from the *Tribune* editorial: "Most of them (the five cent theaters) are evil in their nature, without a single redeeming feature to warrant their existence. . . . They manufacture criminals to infect the streets of the city. Not a single thing connected with them has influence for good." Speaking of regular theaters which charge cheap prices of admission, the editorial continues: "These conform to the laws in all respects, and present plays where the old lessons of virtue rewarded and wickedness foiled are taught. They have their mission and are patronized by large audiences of people who cannot afford to pay high prices demanded in the first-class houses. . . . But the average five cent theater does not have a single thing to commend it. Its influence is wholly vicious."

We state the following facts to prove the inaccuracy of these assertions. All moving picture films can be divided mainly into the following classes as to subject: Scenic, historical, dramatic, comedy, mystic and religious. Taking the list of pictures issued during the month of March by the various factories, both foreign and domestic, as shown on the enclosed printed list, your attention is called to the most conspicuous subject of the month, a new Passion Play which requires one hour for projection, and which is one of the most elaborate and expensive products of its kind ever made. This Passion Play reproduced in moving pictures was shown in several five cent theaters in Chicago with all solemnity to as devout and reverent audiences as could be found in any church.

If you will examine the rest of the list you will find it composed of "Andarella," a very pretty illustration of the fairy tale, a series of innocent comedies, an industrial picture covering the manufacture of bottles, scenic pictures such as are displayed by Burton Holmes, Elmdorff and other lecturers of international prominence, as "Quaint Holland," "The Wonders of Canada," "A Trip to Borneo," "Climbing the Dolomites." Then

you will find some excellent pictures which are in many cases sold for use in churches as well as five cent theaters.

Taking those films in the list that are most open to criticism on account of their sensationalism, these form but a small percentage of the total. Taking, for instance, "The Girl from Montana," "The Spy," "The Double Life," and "Cheating Justice," these are on a par with the melodrama ordinarily shown in the cheaper class of the regular theaters to which the *Tribune* gives a clean bill of health.

The mystic films referred to are trick pictures wholly innocent in their nature, such as the "Haunted Hotel," "Magic Bottle," and "Hand of the Artist."

We would further refer the editorial writer of the *Tribune* to its business department for further information as to the respectability and decency of moving pictures shown in these five cent theaters. The same curtain that showed the election returns Tuesday evening of last week at the *Tribune* corner, Dearborn and Madison streets, showed a series of moving pictures of exactly the same subjects as have been seen in nickel theaters in Chicago. The *Tribune's* audience was enormous, including many thousands of young people of both sexes, and the *Tribune* will surely not condemn those pictures which were shown by itself.

It may seem strange to those who have been misinformed as to the character of these nickel shows, that without exception they reject pictures which include any indecent, obscure or vulgar performances, even such as are shown in the real and found on the stages of the more pretentious so-called "burlesque" theaters. No manufacturer produces such scenes, but they arrive occasionally from Europe, and are at once rejected.

We believe that an occasional picture showing sensationalism is not of vital importance, and no great harm is done, considering that their number is extremely small, forming not five per cent. of the total output; and their entire elimination would not be fatal to the interests concerned.

But wholesale condemnation of a form of entertainment which is in almost all cases innocent and extremely popular throughout the country, is undeserved and unjust. Our estimate is that the attendance at all of the Chicago places combined averages 100,000 people daily; these include many fathers and mothers, respectable people who surely would not take their children to immoral performances. Very respectfully yours,

KLEINE OPTICAL COMPANY.

Electric Theatre Men Form Organization

The owners and proprietors of the twenty electric theatres in Atlanta held a meeting Monday night and perfected the organization of the Atlanta Amusement Association. Lon Daniel, of the firm of Daniel Bros., was elected president of the association, and a resolution was passed inviting the managers of the different theatres and amusement companies of the city to join the new organization. The object of the association is for the advancement of the moving picture business, and for the mutual benefit of the members of the association. One of the members when seen Tuesday declared that there was not the slightest intention of the proprietors to increase the admission price to the theatres, but that they expected to put the business on as high a plane as possible, and would work to eliminate all gift tickets which in the past had been made by some of the companies.

Houston Authorities Object to Picture of Thaw-White Tragedy

HOUSTON, Tex., April 6.—The police to-night stopped a moving picture exhibition of the Thaw-White tragedy. The manager offered to cut out the mirrored bedroom scene, but the authorities would not permit any portion to be put on. An audience of several hundred got their money back.

Trade Notes

With two moving picture halls in operation in Pottsville, Pa., a third one is to be started this week in a building whose front has been ornamented with plastic statues in imitation of some of those at the Graff palace in Harrisburg.

* * *

We are compiling a complete directory of every lantern, lanternist, cinematograph operator, vocalist (who uses song slides), lantern slide maker and colorist in the United States. Will our readers help us by sending names, addresses and qualifications of those known to them?

* * *

Another moving picture show is to be established at Chattanooga. The new attraction will be located on the east side of Market street, between Hotel street and Montgomery avenue. A permit was issued recently to Mr. Preston to construct a fireproof moving picture show at a cost of \$250.

* * *

William Carroll and Frank B. Donahue recently entered into an agreement with the Sioux City Traffic Company for a lease of the Riverside pavilion for a branch of their Fourth street electric theatre. The lease will date from May 15, at which time the firm will begin to present moving picture shows every evening.

* * *

Mrs. A. R. Lewis, of Salina, Kan., has sold out her half interest in the Nickelodeon to E. H. Brown, who has been operating the company in this city for the past winter. Mrs. Lewis is preparing to open another amusement house here in the near future. Mrs. Lewis, according to plans, will have the most modern improvements, fine music and fine singers.

* * *

A. J. Bodine, of Bridgeport (East End), Ct., recently embarked in a new business venture known as the Gem Moving Picture Theatre, which is located on East Washington avenue, near East Main street. This week he is running off pictures of the "Passion Play" and drawing excellent houses. He has engaged Miss Bertha Perrine, of New York City, as vocalist and piano accompanist.

* * *

William F. Barry, resident manager of the Woonsocket R. I., opera house, was recently in New York in the interests of the local playhouse. The syndicate houses all to put in moving pictures during the coming summer and the Woonsocket opera house will do this, with others. If the pictures are a success, vaudeville acts will be added. It is the plan to have the films for the moving pictures the best and most up to date that can be procured. Mr. Barry made the preliminary arrangements for this when in New York.

* * *

The other day we visited the factory of Nicholas Perry of cameragraph fame, and found a veritable hive of

istry, yet in spite of 70 or 80 men going at express speed day and night, he was unable to fill the orders with such dispatch as he would like. We were shown a new automatic fireproof shutter, which is a decided improvement over any we have yet seen; there are no parts to wear out, everything is made of metal, and, to use a common phrase, is "fool-proof." We hope to review this in more detail when we get photographs of it.

* * *

Articles of incorporation were filed in the probate clerk's office recently by the Houppert Amusement Company, which proposes to operate amusements of different kinds in Birmingham, Ala. The company is at the present conducting a moving picture theatre in the place formerly occupied by the St. Nicholas cafe. The authorized capital stock of the company is placed at \$5,000, of which will begin business with \$2,500. The officers and directors elected for the first year are the following: P. L. Houppert, president; A. E. Campbell, vice-president, and Max Boxer, secretary and treasurer.

* * *

Before the Academy of Science and Art of Pittsburgh, Edward W. DuBois, one of America's foremost mining engineers, lectured on "Alaska—Our Land of the Midnight Sun." Mr. DuBois, who is a graduate of Lehigh University, for several years has been the leader of a number of scientific expeditions, which have been devoted to exploration. He had visited Alaska in the capacity of a mining engineer. These trips to the unfrequented localities of both Alaska and the Yukon territory have enabled him to secure photographic material of exceptional interest, which he uses to illustrate his lecture.

* * *

George Stroh, of Pittston, Pa., who recently purchased the brick building at the corner of North Main and Thomas streets, has executed a lease with the Treon Arcade Co., which is now conducting successful Edison or penny arcades in Scranton and Wilkes-Barre, and which will shortly open a similar amusement place in the Stroh building. The present structure will be renovated to suit the needs of the arcade promoters. The floor will be lowered to the street level and the company will install one of its elaborate and artistic fronts. The lease calls for the occupancy of the place by May 1, or as soon thereafter that date as practicable. In the event that the imposition proves a success the building will be remodeled so as to extend to Crow street.

* * *

Williamson Buckman, of Trenton, N. J., in the chapel of the Fourth Presbyterian Church, recently delivered an illustrated address on "Old England, France and Spain" for the benefit of the missionary and athletic funds of the Y. M. C. A. Brotherhood of the church. His talk was a description of his travels in Europe. He has traveled extensively and has many original and beautiful views taken by himself. Among the most striking views he showed were pictures of "Leaving the Harbor," "Storm at Seville," colored views of "Vesuvius in Eruption," and "Bull Fight at Seville." Other views in old England, France and Spain.

Mr. Buckman has an article in the March *Arena* on "America," and is preparing a lecture thereon, illustrated with slides and films.

* * *

One of the most interesting stereopticon lectures delivered in Salt Lake City, Utah, was given recently at the First Presbyterian Church by Rev. Dr. F. E. Hodkin, who has done missionary work in Asia Minor for many

years. The subject of the lecture was the remarkable archaeological discoveries recently made east of the Jordan in the land of Edom, and particularly the city of Petra, whose ruins are among the most remarkable of the world. The doctor made two trips into that country, in 1901 and 1906, securing excellent photographs of the ruins of the Greek and Roman civilization of 2,000 years ago. The carvings of tombs and temples in the solid rock were a revelation, and the discovery of an ancient map upset many of the calculations of the Catholic Church as to the sites of certain noted structures of the apostolic age.

* * *

Miles Bros., of New York and San Francisco, are making a bold bid for the trade of the States in imported films. Mr. Herbert Miles has been in Europe during the past six weeks and is returning to New York with some 275,000 feet of film which he has carefully selected from the following firms: R. W. Paul, Gaumont and Walterdaw, of London; Internationale Kinetographier und Licht Effekt Co., Berlin, and the Nordish Film Co., Copenhagen.

From the writer's personal acquaintance with these films, and Mr. Miles' selection of subjects manufactured by them, dealers and renters have a treat in store for their clients. It is hoped that this stock of films, representing some \$25,000 worth, will pass through the Customs House and be on the market by the 22d of this month.

The subjects are listed in the New Films and in Miles Bros.' ad. on back page. We hope to review some of them in our next issue.

* * *

In a lecture at the Friends' Meeting House, Philadelphia, recently, Jacob Riis said: "Other reformers may use their hatchets, but they must see the results of our methods." "The Battle with the Slums" was the title of the talk, illustrated by pictures of the types to whom help—"self help"—has been extended in the way of recreation piers, "farm patches" and swimming piers.

In the development of the small thief to an incorruptibly honest laborer, the garden or farm patch has a foremost place, said the speaker. "Give a thief something to own and protect and he respects property rights," declared Mr. Riis. "Train the girls of our immense immigrant population to home-making in every way, putting first of all the getting of a good, wholesome meal that shall satisfy the bodily cravings; place in the hands of the mischievous and overbusy lad the tools of some craft and you are beginning the making of good Americans. Most of the immigrants come to you by their own free will and labor hard to learn and understand the rights of citizenship."

* * *

The Electric Theatre Company has just been incorporated under the laws of the State of New York with a capitalization of \$50,000, divided into 10,000 shares of stock, with a par value of \$5 per share, stock fully paid and non-assessable.

The company's charter allows it to own and operate theatres, amusement devices of all kinds, slot machines and all features of the amusement business.

It is the main purpose of the company, however, to open electric or life-motion picture machine theatres in New York City and vicinity, with the purpose of extending its operation throughout the country.

This company has already acquired two theatres, now running and earning substantial profits, one in Green-

point, L. I., N. Y., the other in Williamsburg. Options on two other locations have been secured for additional theatres, one in Eighth avenue, New York City, the other in or near Fulton street, Brooklyn. Additional locations are now being sought in desirable spots. The company expects to open ten amusement houses at once, and install its own factory for the taking of pictures and the making of films.

* * *

John P. Harris, the genial manager for Harry Davis, of Pittsburgh, was in New York last week, and from him we learnt that his firm has a circuit of 20 Nickelodeons in Philadelphia, Rochester, Buffalo, Cleveland, Pittsburgh, Allegheny and several smaller towns, and are contemplating opening more. Mr. Harris claims positively that he was the pioneer of the Nickelodeon, having opened the first one in Smithfield street, Pittsburgh, and never thought he was lighting a torch that has spread throughout the United States, and from advices received is getting its roots well planted in England, France and Germany, thus illustrating the saying, "Great events from little causes spring." We also learnt that this firm's rental and supply business is increasing by leaps and bounds, and his visit was to hurry up some of the manufacturers so that they can keep up with the demands of their ever-increasing customers.

One point Mr. Harris specially impressed upon us was the fact that all the films dealt with or shown by this firm were clean, and such that will not shock the sensitiveness of one's wife, sweetheart, or daughter. This augurs well for their prosperity and success.

* * *

The public officials of Akron have started a war against the lower grade of saloons, which are now troubling Youngstown. As a result the city council, at the instance of Chief of Police Durkin and Mayor Kempel, has passed an ordinance making it a misdemeanor for saloonkeepers to put on moving picture shows.

This style of entertainment has been introduced in Youngstown. At least two West Federal street saloons are giving free moving picture shows. A number of other owners are said to be contemplating a move similar to that inaugurated for the benefit of patrons.

These entertainments in connection with saloons attract the officials of Akron say, a class of men and women of low repute in many instances. Therefore the city officials decided to put a stop to the practice, which promises to endanger the morals of the people of the city.

A violation of the ordinance is punishable by a fine of not less than \$5 and not more than \$100 or 30 days in the county jail, or both, at the discretion of the Court.

[We tell our temperance friends that the Nickelodeon is proving a counter attraction to the saloon, and the above clipping certainly proves our contentions.—Ed.]

* * *

That there is nothing new under the sun has become a trite saying, but few would question that the penny-in-the-slot machine was distinctly a product of the present day. Yet this is very far from being the case, as a work by Hero, of Alexandria, who flourished about 100 B. C., conclusively proves. A careful perusal of the Alexandrian's writings will show that many modern devices are by no means new in principle. Here, for instance, a machine is described and illustrated which is provided with a slot, and the dropping of a small coin into this will cause a measured quantity of liquid to flow out.

In this book may also be found the prototype of the steam turbine, the new form of engine which, after being

applied to the service of several steamers in the English Channel, is now being used for propelling the great Cunarders across the broad Atlantic Ocean. The design is undoubtedly the same, though there is nothing to show that its practical application was possible at that time. But it should be borne in mind that Hero's work is a bonafide production of the period to which it is assigned, and that the designs by which it is illustrated are the sketches of contemporaneous draughtsmen. And the penny-in-the-slot machine shows how closely, in the same way, as in the greater affairs of life, the men of the ancient world resembled those of to-day.

* * *

Another theatre for the Keith circuit in Maine is assured. This will be in Bangor. The contracts have just been closed with John R. Graham for a floor of the Graham block.

It is the intention of the Keith people to open a small theatre in this building somewhat on the line of the Nickelodeon in Boston. The large space on the street floor was originally intended for three stores. This space will be fitted up in fine style and a moving picture show will be run there. It is expected that the theatre thus provided will have a seating capacity of between 600 and 700. The alterations and improvements planned will cost about \$15,000.

It is the intention to have a display of moving pictures in the theatre. The show will begin early in the afternoon, probably 1 o'clock, and continue until 10 or 11 o'clock at night. It will be a continuous performance. The admission probably will be a nickel, and one can stay as long as he likes after he gets in.

The Keith people also have a lease of the basement beneath the proposed theatre and will fit up this basement after the fashion of those penny arcades, which are very popular in the large cities. There will be all kinds of penny-in-the-slot machines, in which you drop a penny and see anything from the Battle of Gettysburg to Conan Island at midnight, probably a crystal maze and other amusing features.

* * *

A correspondent in Cincinnati sends the following: "Thaddeus A. Nolan, twenty-four, inventor, painter and sketch artist, has invented and perfected a new moving picture machine, after three months of hard work in his little workshop, at 2053 Columbia avenue. It is in his bedroom, den, studio and library.

"The new machine is hidden in a cupboard. Only a few have had the privilege of seeing it work. Those who have say it is a success, for it brings the pictures down twice as fast and holds the light on the picture four times as long as any other moving picture machine. It makes the pictures plainer and brings out every detail in the film. There is no flicker or friction and the new machine makes it possible to watch a moving picture exhibit without tiring your eyes or hurting them by the flicker.

"Nolan has not applied for a patent, but will as soon as he completes the organization of the stock company which will manufacture the new invention.

"Nolan also has a copyright on an official table of distances between cities which can be learned in an instant.

"A few years ago Nolan was a newsboy. In fact, he sold papers for seven years. Later he got a position as operator of a moving picture machine. He spent day and nights studying every part of the machine, learned his business thoroughly, and then figured out where the machine could be perfected and its faults done away with."

Correspondence.

A Resolution of Thanks.

PHILADELPHIA, Pa., April 12, 1907.

Editor MOVING PICTURE WORLD:

In behalf of the members of the Moving Picture Machine Operators' Union of Philadelphia, who have recently received copies of THE MOVING PICTURE WORLD, we hereby extend our sincere thanks, hoping that you will receive more substantial returns in a short time. We believe the paper will be of great value to any operator who wishes to be up-to-date, and the time is coming when those who don't know anything more about the business than opening their pay envelope will either be forced to read and learn or get behind the screen and work effects. The writer is almost tempted to let you have a full explanation of the condition of the moving picture business in this city as it is to-day, but as we are looking forward to a big change, which, if brought about will be through legislation, we will withhold our information until such a time as we feel we can give a good account of ourselves.

Our organization membership roll is not growing as fast as spring onions, but we are after material, and if the looked for legislation comes our way there will be a goodly number of operators around here who, when they learn of it, will have a long intermission, during which they will seek an office job, or clerk in a store. They might be better fitted for the ribbon counter. That's more like a film.

Again thanking you, and with best wishes for your success, we beg to remain,

Sincerely yours,

M. E. BACKENSTOSS, President.

P. S. MARX, Vice-President.

W. A. HOGENCAMP, Secretary.

Another Member for the League.

CHARLESTON, W. VA., April 1, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Your paper just received, and after reading its contents have become very much interested in your work, as I am an operator, also a piano player, and I ought to know something about the moving picture business, as I have been in the business for the last five years.

Now, when we speak of an operator, we do not at all times mean exactly what we say, because operators are scarce. Any man can turn the crank of a moving picture machine and produce some kind of picture upon the screen, but is that going to please his audiences? No!

And possibly he works for \$10 or \$12.

Well, then, let us who are proficient in this line of work establish an order whereby we can command a reasonable salary, and put these so-called operators out of business, or prepare an examination so complete and detailed in questions that when answered we will know he is O. K., and charge him a fee for registration also, for securing him a position, and, above all, see that he is a subscriber to the MOVING PICTURE WORLD. I am employed at present with the Wonderland Amusement Company of Pittsburg. Have been with them one year.

Will be glad to hear from anyone in the moving picture business. Find enclosed my application for registration.

Respectfully,

W. M. WEAR.

PHILADELPHIA, Pa., April 15, 1907.

THE MOVING PICTURE WORLD,

Gentlemen—Referring to No. 6 of THE MOVING PICTURE WORLD "Answers to Correspondents," we wish to say in regard to the answer you have given to Mr. Buckman that we have a large assortment of Hale Tour Car Films. We are the exclusive representatives of the Warwick Trading Company, London, England, which firm has the largest assortment of Touring Car Films from almost all over the world.

We would greatly appreciate it if you would give this information to your correspondents.

Yours truly,

S. LUBIN.

DR. BAER, Manager.

Two Stories Concerning One Man.

Albert Earl, well-known lecturer of Dayton, O., was fleeced out of \$50 in Middletown.

Mr. Earl delivered a lecture at the Sorg Opera House, Wednesday night, 10th inst. While in the city he put up at the United States Hotel. After the lecture Mr. Earl returned to the hotel, where he formed the acquaintance of a young man, and the two walked around town. Mr. Earl, however, previously had deposited \$50 with the hotel clerk for safekeeping, but the newly found friend got wise to this, and Thursday morning, before Mr. Earl arose, went to the clerk on duty, represented to him that he was Mr. Earl and skiddooed with the coin.

Put not your trust in princes, or ———, is a true saying.—[Ed.]

Albert Earl delivered his latest illustrated lecture, "Niagara Falls," at the Oak Street U. B. Church, Dayton, O., recently. This makes Mr. Earl's fifteenth appearance before the Dayton public this season, each time before large and well pleased audiences.

This entertainment is illustrated with over 150 beautifully colored stereopticon slides and nearly 2,000 feet of moving pictures.

Mr. Earl is planning to attempt the navigation of the famous Whirlpool Rapids on a raft of his own design, sometime during the coming summer. Moving pictures of the hazardous voyage will be made, and should the young man's good fortune prove as abundant as his nerve, his lecture next season will be unique.

While the cinematograph projects upon the screen every motion of the daring navigator dashing through the rapids at the rate of 70 miles an hour, he himself will stand beside the pictures and tell of sensations experienced on the perilous trip.

"Punch" once gave some good advice, and we would do the same; that is, "Don't" do it, friend Earl; it's too risky; the lecture on your experience may be given in Spiritland and not to us poor materialists. However, we will be glad to learn of your safe return from your experiment and to listen to the lecture.—[Ed.]

From a letter Mr. Earl sends us we learn that his lecture tour has been very successful during the past sea-

son, and that he is booked for the summer at Jamestown Exposition, from whence we hope to regale our readers with breezy letters of his experiences there and other useful articles he has promised to prepare.

Moving Pictures Popular in Texas.

According to the records of the Controller's department, the moving picture craze has taken hold of the people of Texas. During the past several months the department has been besieged to a certain extent by county tax collectors over the State for blanks upon which to issue the tax receipts by the collectors. The demand for these blanks has been so great that the Controller has had to get another supply printed. It seems that this latest fad has a more firm hold on the people than the skating rinks, which held sway for the past two years. While the number of new rinks are on the decline, the number of moving picture shows have more than compensated this decrease in the rink proposition. It is shown that there are, as high as twenty of these moving picture shows in one city. From the records of the department there are over 1,000 now in operation in Texas. Dallas is said to have 18, Fort Worth 10, Austin 6 and so on down the line. The State tax on these moving picture shows is \$25 annually, and the county tax is half that amount.

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Situations Wanted.

Names, addresses and references of these operators are on file in the office of the MOVING PICTURE WORLD. No charge is made for registration, and letters addressed to any one in our care will be forwarded.

1. OPERATOR, 40 years of age, married; expert in all branches; salary, \$25.00. Prefers New York. Has machine and pianist extra by arrangement.
2. OPERATOR, capable, efficient; 5 years' experience with Nickelodeons; 28 years; salary, \$25.00 to \$30.00.
3. OPERATOR OR MANAGER, age 35, married; well recommended; salary, \$20.00; New York or Pennsylvania.
4. MANAGER, 24, married; \$25.00; fully proficient; prefers New Mexico or Texas.
5. EXPERT ELECTRICIAN AND OPERATOR, 3 years' experience; salary, \$25.00; age 19; single; Central States.
6. M. P. OPERATOR, age 24, single; salary, \$20.00; has own machine; Eastern States.
7. OPERATOR, age 23, single; Powers and Edison machines; salary, \$15.00; will travel.
8. OPERATOR, age 22, married; \$18.00; efficient in wiring and repairing; own machine; will travel.
9. OPERATOR, age 26; salary, \$20.00; New York or vicinity.
10. OPERATOR, used to all machines, age 23, married, desires position; salary, \$25.00; New York and New Jersey.
11. OPERATOR with machine and stereopticon, age 24, single, 3 years' experience, prefers Canada, salary \$18.00.
12. OPERATOR, good appearance, age 24, married, sober, honest, well recommended as A No. 1, prefers Illinois, Indiana, Iowa or Wisconsin.
13. MANAGER, promoter and moving picture operator, wants position or partnership, has money to back up business.
14. YOUNG MAN, age 20, single, practical electrician, wishes position as operator, Edison or Power's machine; understands oxy-hyd. gas. Will travel, New York, Pennsylvania, New Jersey and Ohio, or settle permanently around New York City. Salary, traveling, \$12.00 and all expenses, or \$16.00-\$18.00 permanent. Proficient for vaudeville theater.
15. OPERATOR, 21, single, proficient in electrical work; salary, \$25.00. Central States preferred.

New Patents

AUGUST A. CAILLE.

PICTURE EXHIBITOR.

This invention relates to improvements in machines for automatically exhibiting a series of pictures one after another in rapid succession; and its object is to provide a simple, cheap, and efficient device for the purpose which operates to present the pictures in a new and novel manner and is so constructed that the pictures may be quickly and easily removed and others inserted and also so that the pictures are effectually protected from injury or wear.

To this end the invention consists in providing a series of pictures with a metal backing to protect and give the same weight and in constructing a supporting-frame with suitable vertically-extending guides to receive the ends of the pictures and within which they are simultaneously lifted by suitable lever mechanism and held by movable supports until said supports are gradually withdrawn, allowing the pictures to drop one at a time by their own gravity.

The invention also consists in providing the suitable lever mechanism and the particular construction, arrangement, and combination of parts, all as hereinafter more fully described, and shown in the accompanying drawings, in which—

Fig. 1 is a perspective view of a device embodying the invention, showing the casing broken away to disclose the mechanism. Fig. 2 is a transverse vertical section of the same; and Fig. 3 is an enlarged perspective view of one of the pictures, showing the same in section.

As shown in the drawings, 1 is a casing, of any desired form or construction, provided with openings in which are secured lenses 2 and surrounded by a shield or flange 3, thus forming a stereoscope through which the operator may view the stereoscopic pictures 4 within.

The frame 5, having upwardly-extending inclined end walls 6, is secured within the casing to its bottom, and on the inner face of each wall are parallel guides or ways 7, formed by wires 8, which are bent at right angles at their upper ends and secured in openings in the wall, the walls being just far enough apart to allow the pictures to freely slide between, with their ends between the wires. The base portion of the frame is formed with a transverse shelf 9, extending across the frame, the lower ends of the walls 6, and on this supporting-shelf are secured buffers 10, consisting of strips of rubber or other suitable material secured in grooves in the shelf, upon which buffers the pictures normally rest in the lower ends of their guides 7.

The pictures are simultaneously raised to the upper ends of the guides and in the line of vision of the operator looking through the lenses by a yoke consisting of rocking levers 11, pivoted intermediate their ends in bearings on one of the walls 6 and connected to each other at one end beneath the pictures by a rod 12 and near their opposite ends outside the wall by an integral cross-bar 13. A link 14 is pivotally attached at one end to one of the levers 11 and at its opposite end to one end of a bar 15, pivoted intermediate its ends on a stud 16 on the outer side of said wall, said bar being provided with outwardly-extending arms 17 and 18 between its pivot and the point of attachment of the link. An operating-lever 19 is pivoted at one end on a stud 20, extending outward from the wall below the stud 16, and extends out through a slot 21 in the front of the casing, where it may be grasped by the operator and moved to operate the machine, a weighted hook 22 being pivoted to said operating-lever to connect the same with the bar 15, which hook extends upward between the arms 17 and 18 in position to hook onto the arm 17 upon the downward movement of said lever, when the hook is thrown forward by the weight of a coin which is inserted in the coin-chute 23 and which engages the end of a wire 24 extending outward from the hook 22 into a slot in the chute. An arm 25 on the operating-lever extends rearwardly beyond the pivot of said lever, and a coiled spring 26, attached at one end to said arm and at its opposite end to the frame, normally holds the projecting end or handle of the lever raised and in engagement with a buffer 27 on a post 28, a similar buffer 29 being provided below the lever on said post to limit the downward movement thereof.

On the walls 6, at the rear of the guides or ways 7, are inwardly-projecting ears forming bearings 30, within which the rods 31 are longitudinally movable, said rods extending at right angles to the said guides and adapted to be projected across the same when the pictures are raised above their inner ends. The rear ends of these rods are secured to a bar 32, and coiled springs 33, attached at one end to said bar and at the opposite end to the frame, exert a force to move the rods longitudinally in-

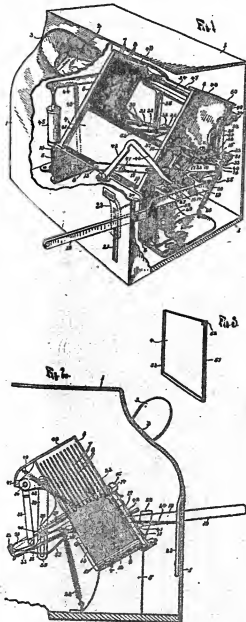
ward, and to move said rods in the opposite direction across the guides from beneath the pictures a rock-shaft 34, mounted in bearings on the upper end of the walls and at the rear sides thereof, is provided with downwardly-extending arms 35, to the lower ends of each of which is pivotally attached push-bars 36, adapted to engage the cross-bar 32 at their free ends and to slide upon curved tracks 37, secured to and extending inward from said bar. The rock-shaft is rocked when the operating-lever is depressed by providing said shaft with a short arm 38 and connecting the free end of said arm with the rear end of the bar 15 by a link-bar 39, which is pivotally attached at one end to said bar and at its opposite end to the bar 15 by a pin 40 on said bar, engaging a slot in the link-bar. When the forward end of bar 15 is rocked downward by the hook, its rear end moves upward, engaging the pin with the upper end of the slot in the link-bar, and this turns the rock-shaft, moving the push-bars out of engagement with cross-bar 32, said cross-bar being held from being moved inward by its springs 33 by the engagement of the forward ends of the rods 31 with the back of the rearward pictures. The same movement of the operating-lever which turns the rock-shaft also lifts all of the pictures, and therefore when the arms 35 reach the end of their inward movement the pictures have been moved above the guides 7, which are at once moved longitudinally beneath the pictures by the springs 33 to support the same.

Extending outward from the forward side of the forward rocking lever of the lifting-yoke is a lug 41, adapted to be engaged when the lever has fully raised the pictures with a notch in a gravity-latch 42, pivoted to the forward edge of the shaft 9 to hold the yoke in this raised position during the return or upward movement of the operating-lever, so that the hook 22 will be disengaged from the bar 15 by movement, and to release the yoke the latch is provided with a long arm 43, extending over the operating-lever in position to be engaged by an upwardly-projecting lug 44 on said lever just before the same reaches the upper end of its stroke and to be lifted by such engagement, thus turning the latch on its pivot from engagement with the lug on the yoke, which being free will at once fall, leaving the pictures supported by the rods 31 only. In the position of the parts as shown in Fig. 1 the operating-lever is at the extreme upper end of its stroke, and the arm 43 is shown in engagement with the lug 44 on said lever and supporting the same.

To gradually withdraw the rods 31 from beneath the pictures to allow the same to drop one at a time, a long lever 44 is secured to the rock-shaft 34, and to its free end is pivotally attached one end of the piston-rod of an ordinary dash-pot 45, the lower end of which dash-pot is pivotally attached to the frame. A spring 46 is attached at one end to said lever and at its opposite end to the frame to pull the lever down, said spring being strong enough to overcome the action of the spring 33, but is retarded in its action by the dash-pot, so that the rock-shaft is gradually turned, the push-bars 36 engaging the cross-bar 32 and gradually forcing the same rearwardly as soon as the yoke is released by the latch 42.

The slot in the link-bar 39 permits the lifting-yoke to drop as soon as released by the latch, the pin 40 moving down in the slot, and therefore the yoke does not interfere with the free dropping of the pictures.

To prevent the pictures from being driven



out of the upper ends of their guides when the machine is operated quickly, a bar 47 is pivoted upon the rock-shaft 34 and provided with forwardly-extending arms 48, engaging the upper ends of the walls 6. A coiled spring 49 is attached at one end to an arm 50, extending laterally from one of said arms at a distance from the shaft to hold the arms in engagement with the walls. When it is desired to take out or insert pictures, the bar is turned on the shaft until the spring passes the center of said shaft, the arms thus being held out of contact with the walls by the spring.

Each of the cardboard pictures 4 is provided with a back 51 of tin or other suitable material which is bent around the top and bottom thereof, forming a holder to protect the picture and form a metal contact with the guides, so that it will slide easily therein, and also to give weight to the pictures, so that they will fall quickly. A clip 52 over the upper edge of the picture and back holds the picture in the holder and permits its ready removal therefrom.

The hook 22 is normally held by gravity in contact with the stop-arm 18; but when the operator drops a coin into the chute it falls upon the end of the wire 24, and its weight throws the hook forward into engagement with the arm 17, thus connecting the operating-lever to the bar 15, so that when said lever is depressed the latter yoke will be turned on its pivot to raise the pictures, and at the same time the rock-shaft will be turned, putting the spring 46 under tension and moving the push-bars 35 out of contact with the cross-bar 32, thus leaving the springs 13 free to act upon said bar to project the rods 31 beneath the pictures as soon as they are raised above the ends of said rods.

In order to get the lifting-yoke out of the way, so that the pictures may fall freely upon the buffers 10 as the rods 31 are withdrawn, the latch 42 is provided, which engages the yoke when the same reaches the upper end of its stroke and hold it there during the return or up movement of the operating-lever. Upon this upward movement of the operating-lever the arm 17, being held in the position in which it then is, said arm and the hook separate and the hook at once falls by its own gravity back against the stop 18, the coin having been allowed to pass on down the chute by the withdrawal of the wire therefrom during the downward movement of said operating-lever. The lever is thus disconnected from the other parts, so that when it engages the arm 43 of the latch and releases the same the yoke is free to fall into its normal or the position shown in Fig. 1. The return movement of the rock-shaft, which movement is caused by the spring 46, is, however, retarded by the dash-pot, thus retarding the downward movement of the link-bar 39 also, and therefore in order that there may be a free movement of the bar 15 relative to the link-bar to allow the yoke to fall freely the pin-and-roller connection between said bar and link is provided.

It is evident that if the yoke was not held in its raised position after being so raised by the downward movement of the operating-handle it would fall as said handle was raised, the hook 22 remaining in engagement with the lug 17, and if said handle was raised with a slow motion the downward movement of the yoke would be correspondingly slow, and it would not be fully lowered before the pictures began to drop. This holding of the yoke in its raised position also prevents, through the medium of the link 14, bar 15, link-bar 39, and short-arm 38, the spring 46 from operating to withdraw the rods 31 from beneath the

pictures, and therefore they are held in their raised position until the yoke is fully lowered out of the way, so that they may fall freely when the rods are withdrawn.

ANSWERS TO CORRESPONDENTS.

A. S., J. P., W. B., C. L., O. C., and others.—Thanks for letters. No, it is not a joke. The printer's line wanted to show his superiority, and like the amateur lanternist he put the slide (cut) in wrong side up. We are not sorry in one sense, because it shows us that our readers are taking an interest in the paper.

Wm. CROAL.—(1), Gaston Melies, 204 East 28th street, New York. (2), C. Dressler & Co., 143 East 23d street, New York. (3), German-American Cinematograph and Film Company, 109 East 12th street, New York (we are not quite sure about this, but a letter will get you information). (4), Vitagraph Company, 116 Nassau street, New York. (5, 6, 7), Consult our advertisers; we cannot make distinctions.

O. C., W. K., W. P., B. H.—We are obliged to you for calling our attention to the matter, and enclosing the clippings. We have received no letter, nor do we know the man. When it comes we will certainly give it all the publicity it deserves. They are quite welcome to use our columns and copy therefrom any useful matter that helps on the groping tyro, but we have no use for the plagiarist, who invariably has no expert knowledge of the subjects he copies.

G. Watson writes: I cleaned my lenses a short time ago, and since then I have not been able to get a sharp image on the screen. Can you tell me what is the matter? In reply: You have evidently transposed the lenses. Take them out again and put the front one in the tube with the convex side outwards, then the thin double convex one place against the collar in back of tube (as a rule it does not matter which way this one is placed, as both sides are ground equally); then place the concave side of the back lens next to this, with the thin ring between; the flat side is then towards the condensers. By following this method your pictures will be sharp as before.

Film Review.

The Poet's Bid for Fame.

The ecstatic poet calls at the office of the newspaper to present his inspiration; is met rudely by the editor and his office-boy. He harangues a crowd in the street; is run into a padded cell. Finally gets out on the stage to recite; he is not favorably received. Intensely funny and grand quality.

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The young wife's first essay to make a pancake, with the aid of the general servant. Several attempts are made; the pancake first goes on the floor, then on the chimney. In the evening the husband eats one—has severe paroxysms. The doctor is called and a very amusing finale winds up this genuinely funny film.

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Wm. H. Clune, Los Angeles, Cal.
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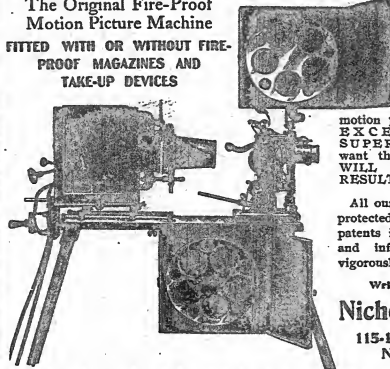
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The Optics of Photographic and Projecting Lenses.

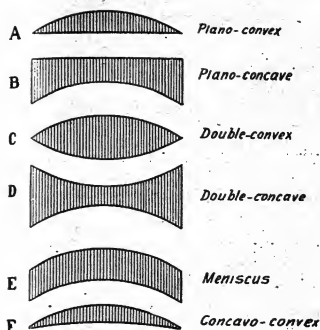
CHAPTER II.

REFRACTION OF LIGHT THROUGH SPHERICAL TRANSPARENT SUBSTANCES OR LENSES.

By JOSEPH MENCHEN.

It is to the refraction of light that we are indebted for the use of lenses or artificial glasses to aid the powers of vision. It lays the foundation of telescopes, microscopes, camera obscuras, phantasmagorias, and other optical instruments, by which so many beautiful, useful, and wonderful effects have been produced. In order, therefore, to illustrate the principles on which such instruments are constructed, it is necessary to explain the manner in which the rays of light are refracted and modified when passing through spherical mediums of different forms. We do not intend, however, to enter into the minutiae of this subject, nor into any abstract mathematical demonstrations, but shall simply offer a few explanations of general principles, and several experimental illustrations, which may enable the general reader to understand the construction of the optical instruments to be afterward described.

A lens is a transparent substance of a different density from the surrounding medium, and terminating in two surfaces, either both spherical, or one spherical and the other plain. It is usually made of glass, but may also be formed of any other transparent substance, as crystal, diamond, pebbles, or by fluids of different densities and refractive powers, enclosed between concave glasses. Lenses are ground into various forms, according to the purpose they are intended to serve. They may be generally distinguished as being either convex or concave. A convex glass is thickest in the middle, and thinner towards the extremities. Of these there are various forms, which are represented in Fig. 1. A is a plano-convex lens, which has one side plane, and the other spherical or convex. B is a plano-concave, which is plane on the one side and concave on the other. C is a double convex, or one which is spherical on both sides. D is a double concave, or concave on both sides. E is called a meniscus, which is convex on one side and concave on the other. F is a concavo-convex, the convex side of which is of a smaller sphere than the concave. In regard to the degree of convexity or concavity in lenses, it is evident that there may be almost an infinite variety. For every convex surface is to be considered as the segment of a circle, the diameter and radius of which may vary to almost any extent. Hence lenses have been formed by opticians, varying from one-fiftieth of an inch in radius to two hundred feet. When we speak of the length of the radius of a lens, as, for instance, when we say that a lens is two inches or forty inches radius, we mean that the convex surface of the glass is the part of a circle, the



Objective

Fig. 1.

lius of which, or half the diameter, is two inches or
ty inches; or, in other words, were the portion of the
were on which it is ground formed into a globe of cor-
responding convexity, it would be four inches or eighty
hes in diameter.

The axis of a lens is a straight line drawn through the
ster of its spherical surface; and as the spherical
es of every lens are arches or circles, the axis of the
s would pass through the center of that circle of which
sides are segments. Rays are those emanations of light
ich proceed from a luminous body, or from a body
t is illuminated. The Radiant is that body or object

which emits the rays of light, whether it be a self-
luminous body, or one that only reflects the rays of
light. Rays may proceed from a Radiant in different
directions. They may be either parallel, converging or
diverging. Parallel rays are those which proceed equally
distant from each other through their whole course.
Rays proceeding from the sun, the planets, the stars, and
distant terrestrial objects are considered as parallel.
Converging rays are such as, proceeding from a body,
approach nearer and nearer in their progress, tending
to a certain point where they all unite. Thus, the rays
proceeding from the object to the point, are said to
converge towards that point. All convex glasses cause
parallel rays which fall upon them to converge, in a
greater or less degree; and they render converging rays
still more convergent. If A B represents a convex lens,
and H G I parallel rays falling upon it, they will be
refracted, and converge towards the point F, which
is called the focus, or burning point; because when the
sun's rays are thus converged to a point by a large lens,
they set on fire combustible substances. In this point
the rays meet and intersect each other. Diverging rays
are those which proceed from any point. The following
designs show the effects of parallel, converging, and di-
verging rays, in passing through a double convex lens:

The center design shows the effects of parallel rays,
K A, D E, L B, falling on a convex glass, A B. The
rays which fall near the extremities at A and B are bent
or refracted towards C F, the focus, and center of con-
vexity. It will be observed that they are less refracted
as they approach the center of the lens, and the central
ray D E C, which is called the axis of the lens, and which
passes through its center, suffers no refraction. The
lower design exhibits the course of converging rays when

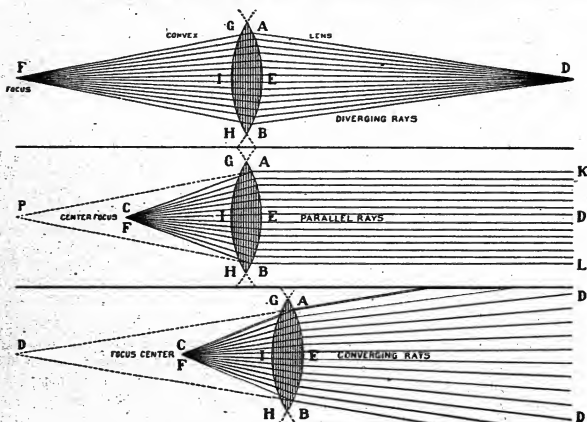


Fig. 2.

passing through a similar lens. In this case, the rays converge to a focus nearer to the lens than the center; for a convex lens uniformly increases the convergence of converging rays. The converging rays here represented may be conceived as having been refracted by another convex lens of a longer focus, and, passing on towards a point of convergence, were intercepted by the lens A B. The point D is the place where the rays would have converged to a focus, had they not been thus intercepted. The upper design represents the course of diverging rays when falling on a double convex glass. In this case the rays D B, D A, etc., after passing through the lens, converge to a focus at a point considerably farther from the lens than its center, as at F. Such rays must be considered as proceeding from near objects, and the fact may be illustrated by the following experiment: Take a common reading glass, and hold it in the rays of the sun, opposite a sheet of writing paper or a white wall, and observe at what distance from the glass the rays on the paper converge to a small, distinct white spot. This distance gives the focal length of the lens by parallel rays. If now we hold the glass within a few feet of a window, or a burning candle, and receive its image on the paper, the focal distance of the image from the glass will be found to be longer. If, in the former case, the focal distance was twelve inches, in the latter case it will be thirteen, fifteen, or sixteen inches, according to the distance of the window or the candle from the glass.

If the lens A B, in the center design, on which parallel rays are represented as falling, were plano-convex, as represented at A, Fig. 19, the rays would converge to a point P, at double the radius, or the whole diameter of the sphere of which it is a segment. If the thickness of a plano-convex be considered, and if it be exposed on its convex side to parallel rays, as those of the sun, the focus will be at the distance of twice the radius, wanting two-thirds of the thickness of the lens. But if the same lens be exposed with its plane side to parallel rays, the focus will then be precisely at the distance of twice the radius from the glass.

The effects of concave lenses are directly opposite those of convex. Parallel rays, striking one of those glasses, instead of converging towards a point, are made to diverge. Rays already divergent are rendered more so, and convergent rays are made less convergent. Hence objects seen through concave glasses appear considerably smaller and more distant than they really are.

Charlotte's (N. C.) fifth regular moving picture gallery will open its doors in the store room on the corner of North Tryon and Fifth streets. It will be known as the Edisona and will be well furnished and equipped. The seating capacity will be 150. The machine which is to be used is manufactured by Thomas A. Edison and is said to have been on the market only a month. The owner of the show is Mr. J. A. Snider, formerly a resident of Charlotte and more recently of Birmingham, Ala.

Trade Notes

William H. Smith, of Smith's original moving pictures, has accepted the management of Chestnut Grove, Providence, R. I., for the coming season.

* * *

"Wonderland," the amusement place recently opened at 19 Charlotte street, St. John, N. B., where moving pictures and illustrated songs form the bill of fare, gave an exhibition that was not on the programme last week. While the audience were gazing delightedly at the moving pictures, a roll of films, in which there were about three hundred feet, ignited through overheating or for some other cause, at once burst into flames. The operator of the moving picture machine seized the blazing roll, and threw it upon the floor. It was then kicked out of the hall and into the middle of the street by some of the audience. There the celluloid burned for about five minutes, causing a crowd to collect.

At the time of the accident there was quite a number of people in the hall, but no panic ensued. The action of the operator and of the spectators averted what might have been a serious fire.

The enterprise is owned by a Mr. Mills, whose name amounts to about \$150. The operator, whose name is Coughlan, had his hands slightly burned.

* * *

At the Lyceum Theatre, New York, on the 13th inst., Burton Holmes gave the fourth of his double series illustrated Travelogues, the subject being "Switzerland from the Engadine to the Matterhorn." This is a composite of his two Swiss lectures, and is consequently doubly rich in beautifully colored lantern slides, a profusion of motion pictures. Many of the latter taken from the front end of some of the railroad trains, climbing through the grand passes of the Alps to the lofty terminals. There are many motion pictures of scenes in the principal cities, and panoramic views showing the picturesque shore lines of many of the more familiar Swiss lakes. Besides these street festivals, Fete des Vignerons at Vevey and Swiss dances were shown.

* * *

C. J. Jones is at present in Avalon, San Jose, engaged in making realistic moving pictures of animal life, and is trying to get pictures of the seals of Catalina as they come out on the beach to be fed from the hands of the fishermen.

The Unique Theatre, under the management of Turner & Hornbrook, experienced men in the business with theatres in Worcester and elsewhere, opened its doors in the Shea building on Bank street, New London, Conn., for public patronage. The place is attractive because it is clean and well lighted and ventilated and is inviting to anyone who wants to see up-to-date pictures. Opera chairs have been arranged on either side of the theatre that will accommodate about 350 persons. The floor is raised so that there will be no difficulty in obtaining a good view of the stage from any seat in the house. The name for the theatre was suggested by two young women and they will be given season tickets for their suggestions. Other names were proposed, but the management decided to adopt the name mentioned, which describes the house for a city like New London very well.

* * *

From Cleveland we learn that Joe Hallet, thirteen, 718 Broadway, S. E., went to a moving picture show the other afternoon. He saw a hold-up.

"I wish I was a man," he commented as he wended his way home. "I'd do that."

Next day he met six-year-old Jimmie Sanso, who lives in the same block. Jimmie, sent to the grocery by his mother, had a crisp \$1 bill in his pudgy hand.

Joe "strong-armed" him as the footpad in the picture show had his victim. He ran, just as the picture robber had done.

But he ran directly into the arms of Patrolman Becker. Becker, after he had heard Jimmy sob out his story, locked Joe up.

* * *

At Oneonta, N. Y., Haynes & Sheppard have completed the repairs to the Falls & Gardner block and have opened the Casino, a nickel theatre, with moving pictures and illustrated songs. The proprietors are L. H. Sheppard, formerly of this place, and Baxter Haynes, of Auburn. They have engaged Miss Mollie Delaney, of this place, as pianist, and H. M. Parkinson, of Syracuse, as singer. Their electrician is Thomas Mohan, of Auburn.

* * *

The Nickel Amusement Company, Columbia, Tenn., have purchased several other shows, and Mr. G. W. Nichols will rent out his business on South Main street and devote his time to looking after the shows.

* * *

From Baltimore we hear improvements are to be made to the building 225 North Eutaw street, owned by Mr. A. Brager. Contracts for the work have been awarded Henry L. Maas. The place will be occupied by a moving picture concern.

* * *

The Bijou Moving Picture Theatre, at Mitchell, S. D., started in the skating rink building on Second avenue west. The design of the form of entertainment at the Bijou is to present, at a moderate price, programs of

about forty minutes' duration of a refined, amusing and instructive nature. Frank Coppersmith is manager.

* * *

ANOTHER FROM MITCHELL.—There are times in the theatrical business when companies do not come with sufficient frequency as to keep the theatre open at least two or three times a week. Realizing this, Manager Gale is arranging to overcome this difficulty of keeping his house closed longer than he desires by purchasing a moving picture machine. With this machine in dull seasons he will open his house to the public and entertain the people with some of the greatest moving pictures made, and the business now is brought down to a point where it is a great feature in the cities. Nothing seems impossible to portray in the moving picture line, and a fine entertainment can be given with them.

Mr. Gale will secure the services of a competent electrician to operate the machine and he will also, occasionally, introduced some good vaudeville specialties. Illustrated songs will also be a feature of the entertainment. Mr. Gale will place the price of these entertainments at a very modest figure, sufficiently low that will give every person in the city an opportunity to go to the theatre and enjoy an evening's entertainment without working any financial hardship, at the same time passing away an hour or two enjoyably. Mr. Gale expects to have the machine in operation within two or three weeks. So says the *Republican*.

* * *

An attempt was made by the management of the Grand Opera House, Superior Wis., to show a series of moving pictures illustrating the life of Evelyn Nesbit Thaw and the trial just closed. The local W. C. T. U. took up the matter with the police, but could obtain but little satisfaction.

The house was packed with an audience two-thirds women, and as the first picture was thrown upon the screen depicting an artist's studio the interest was intense. The exhibition got no further, however, for at this point the chief of police walked upon the stage and dramatically stopped the show.

* * *

From Paterson, N. J., comes the following:

"No more phonographic barkers to advertise store shows," was the dictum of the license committee of the Board of Aldermen last night. It was all brought about because in a store on Main street, where moving pictures are shown, the manager used a huge phonograph to call attention to the exhibition, much to the annoyance of storekeepers in the immediate vicinity.

Walter K. Sibley, the manager of the show, appeared before the committee and assured the aldermen that the Edison machine was a wonder and gave free entertainment to scores of passerbys. He hardly thought the music was a nuisance, but if told to shut off the power was ready to do so.

Lawyer David Cohn appeared for the remonstrants and explained that a number of merchants were greatly annoyed by the noise, and on asking that it be abated the manager had ignored the request. He went further and stated that he had been informed that the manager had pooh-hoed the idea of the phonograph being shut off, claiming the aldermen would take care of him.

When Lawyer Cohn made the remark regarding the aldermen it aroused the ire of Alderman Downey and he asked to know to whom the remark had been addressed. This sort of testimony was barred out and the hearing proceeded on different lines.

M. L. Rogowski, millinery dealer, said the rasping music, ground out for hours at a time, annoyed his milliners until they became nervous.

Dentist Van Ripper allowed he was fond of music, but when it floated out on the air hour after hour when he was working at his profession, it made him weary of even such popular airs as "Arrah Wanna."

Alderman Downey said he had made an investigation and on learning that it was a nuisance it was on motion of Alderman Daly decided to stop the barker or else submit to his license being revoked.

* * *

The Coliseum at Waukesha, Wis., is rechristened the Bijou and opened last week as a vaudeville theatre with a strong bill of European and American acts, illustrated songs and moving pictures by the vitagraph. A change of bill will be made twice a week.

* * *

Immoral pictures are under the ban at Walsh's Dreamland Moving Picture Theatre, on Sixth street, East Liverpool, O., and the management announces an attraction that will be of far more public benefit than would scenes of the Thaw tragedy. To-day begins the production at Walsh's of the most magnificent of all picture subjects, "The New Life of Christ." This film is 3,114 feet long and requires over an hour to show it.

The film is filled in with colors by hand, and is entirely different from anything in pictures ever shown the people of East Liverpool. No man, woman or child should miss seeing this wonderful depicting of the life of Christ.

Owing to the enormous cost, the management at the Dreamland is compelled to charge ten cents admission. Special arrangements have been made to seat as many people as possible at the opening performance. The theatre reopens at 10 o'clock the following morning, and exhibitions will continue throughout the day at frequent intervals in order that every man, woman and child may see "The New Life of Christ" at Dreamland.

* * *

The North Hudson Amusement Company, of Union Town, N. J., is a novelty in corporations, being organized and incorporated for but one special event. Although the event will be in the nature of a midsummer carnival, to be held at Schuetzen Park, it will be an

appeal for charity solely. The purpose of the carnival will be to raise funds for the building of the new North Hudson Hospital, the present institution having been found too small to meet the exigencies of the growing population.

The forthcoming carnival will comprise every species of entertainment, from the modern circus to the special act in moving pictures that makes vaudeville appreciated.

The officers of the North Hudson Amusement Company are L. A. Menegaux, president; G. H. Duck, vice-president; J. H. Lachman, secretary, and John S. Darling, treasurer. P. J. Casey, who has been engaged to supply the various attractions, figures that the carnival will cost at least \$12,000.

* * *

From Parkersburg, W. Va., we learn that J. C. Harner and A. Blackburn, who conduct five-cent shows on Market and Fourth streets, respectively, were served with warrants from the court of "Squire Thomas charging them with conducting their places of business without having first obtained a county license. The complaints against the men were made by the prosecuting attorney at the instance of the county clerk. They arranged a bond for their appearance before the justice for a hearing. They may arrange to pay the costs and take out a license, thereby settling the matter.

* * *

There is no diminishing in the big crowds that go to the Nickel Theatre in Providence, R. I.; on the contrary, the fact that the entertainments of motion pictures and illustrated songs offered there are so thoroughly clean and wholesome, and the pictures are always brand new, makes a steady increase in the regular clientele of that theatre and many people go there twice a week to see every change of motion pictures.

* * *

Notice.—1. To constitute gambling in the statutory term it is not necessary that both parties should stand to lose as well as to win by the chance invoked. It is enough that one party stands to win only or to lose only.

2. A slot machine so operated that the operator putting into it a nickel coin receives in any event a cigar of the value of his coin, and also stands to win by chance additional cigars without further payment is a gambling device.

3. A cigar store where such a machine is set up for the use of customers and is used by them, becomes hereby a statutory nuisance and may be enjoined as such.

The above decision of Chief Justice Emery relating to gambling machines is published for the information and as a warning to those who may have such machines in their possession.

ARTHUR L. HOLMES,
City Marshal.

Waterville, Me., April 11, 1907.

[We clip the above from the Waterville Sentinel and would like to see it enforced in every city where gambling devices are in existence.—Ed.]

Correspondence.

Expert Testimony.

BEDFORD, IND.

Editor MOVING PICTURE WORLD:

Dear Sir—I was sent a copy of the MOVING PICTURE WORLD and I am indeed more than pleased with same. I have over twenty years' experience with stereopticon and have also been interested in the moving picture machine ever since it has been in use. I have also repaired most every make of machine now in use, and have built up machines, and have now what I consider the most perfect moving picture machine in the world. I have even sixteen months' labor to complete it; but if it was used in the hands of an incompetent operator I would not look for good results. It is indeed a great shame for the sake of a few dollars that men will hire others to operate (or rather try to do so) a machine that they don't know the first thing about. It is to this class all accidents (if such they can be called) can be traced. Call it by a different name, and there should be strict laws in all States preventing this class of operators from going to operate a machine, for the lives of the patrons any playhouse should be protected by every means possible. I, with all the time I have given to this matter, do not claim to be perfect; but I can operate a machine and still be looking for ways to improve. I consider the best is what the people want. I send you reference to what I can do, and inclose \$1.00 for six months' subscription to your paper, and if, after full investigation, you consider me competent to be what I think I am, you may place my name in your Operators' Register. I am, with best wishes for your success,

Yours respectfully, O. F. M. DAVIS.

A Strenuous Lecture Season.

Editor MOVING PICTURE WORLD:

Dear Sir—It has occurred to me that it might be interesting to you and your readers to know that at the close of the season with my illustrated lecture "Masterpieces of Art and Nature," I was employed by the Niagara Falls Board of Trade to write and present to the public an illustrated lecture and moving picture exhibition on the subject of "Natural and Industrial Niagara Falls."

This lecture, including handsome advertising matter, is given absolutely free to churches, Y. M. C. A.'s, lodges, and they are allowed to charge admission or take up contribution if they wish to do so, retaining all the profits for their own funds.

The first part of the lecture is devoted to scenic and historic Niagara, then comes an illustrated explanation of the utilization of the power of the great cataract, the lecture ending with a tour through the factories that

make a business of entertaining visitors, the most prominent of which is the famous "Home of Shredded Wheat," that is visited annually by over a hundred thousand people.

The lecture lasts about an hour and a half and is illustrated with nearly two hundred beautifully colored slides and two thousand feet of film. I am giving the entertainment six nights a week to large and highly pleased audiences and to the complete satisfaction of my employers, which shows that the very best business people are appreciating the value of the stereopticon and moving picture machine, as an adjunct to their general scheme of publicity. I shall be at Jamestown during the summer, and no doubt will be able to pick up some interesting items of value to the readers of the MOVING PICTURE WORLD. Wishing you and the paper every success,

Sincerely yours, ALBERT EARL.

Information Wanted.

LAKEWOOD, OHIO, April 21, 1907.

The Editor MOVING PICTURE WORLD:

Dear Sir—I am desirous of opening a moving picture show, and I have the following cities in view, and I would like to know if you can give me any information regarding them as to whether they have any moving picture establishments in operation there, as to number:

Worcester, Mass.; Lawrence, Mass.; Haverhill, Mass.; Manchester, N. H.; Nashua, N. H.; Burlington, Vt.; Bangor, Me.; Chelsea, Mass.

Yours respectfully, HARLEY HILL.

[Will our readers in these districts kindly furnish particulars asked for?—Ed.]

The moving pictures representing the scenes in the Thaw trial, which were to have been given in Wickford, North Kingston, last week, were prohibited by the authorities at the request of Rev. Fr. McKenna and Rev. Mr. Cole.

* * *

London, April 20.—A man named William Zeitz, while impersonating a signalman bound to the railroad line by robbers in a moving-picture representation of a train-wrecking scene, was killed by a train near Croydon today. The train ought to have stopped, but failed to do so, owing to an error in the signalling.

* * *

Two men were coming into Denver from a nearby town on a local train the other day. The train stopped every five minutes; it seemed, and one of the men became impatient. Finally, when the train halted for the engine to get up steam, the man's impatience overflowed.

"Now, what do you think of this train?" he said to the other.

"It isn't making much progress," replied his friend.

"Progress! I should say not," said the impatient man. "It would be a fierce job to take a moving picture of this train."—*Denver Post*.

Conversation Heard in the Office of a Dealer in Motion Picture Machines.

Customer: I called in reference to purchasing a projection machine. I do not know the first thing regarding same and wish to be instructed in its manipulation, etc. What is really necessary to operate one of these machines?

Dealer: It does not require over-intelligence; but a person intending to go into this business must certainly have a little gift of mechanical ability to master it successfully.

C.: But, as I say, I have never used one of these machines, and you say it requires a little mechanical ability, and not being a mechanic, what difficulty have I to overcome?

D.: The difficulty is very slight, depending upon the interest shown and acumen of the purchaser.

C.: What length of time would be required to thoroughly understand the operation of the instrument?

D.: We have had buyers who have been capable of giving a successful public exhibition after being instructed once in the feed of the machine and the focusing of the light. The man of average intelligence after three or four private trials can successfully give his first public exhibition.

C.: You made a remark a moment ago about "feeding" a machine. What do you mean?

D.: "Feeding" is simply a term used in the trade for threading the mechanism; properly adjusting the film.

C.: What do you mean by proper adjustments?

D.: Placing the film under the feed sprocket; being careful to fit the perforation of the film into the teeth of the sprocket and fitting the rollers over the sprockets and allowing proper tension on the loops.

C.: How am I to know whether the machine is properly threaded?

D.: By taking the film between the thumb and forefinger and allowing a loop which would comfortably wrap around your thumb, on the top and bottom sprockets, which allows play for framing the picture.

C.: What do you allude to by "framing"?

D.: The pictures are spaced about three-fourths of an inch; and at times two pictures, or the line of two pictures, enters the centre of the aperture and projects the bottom of one and the top of the following picture on the sheet. It is therefore necessary to frame the picture, with the use of this lever, so as to bring one complete picture on the screen at one time.

C.: Where is the aperture located?

D.: About midway in the mechanism.

C.: Where does the film feed from?

D.: From a reel upon which it is wound, which you see here, supported on the top of the mechanism.

C.: I propose using this machine if I can operate it perfectly, at a church in which I am interested. What

difficulties will I have to overcome before I can give a public exhibition? What is absolutely necessary for me to have?

D.: It depends upon circumstances. Where is the church located?

C.: In New York City.

D.: In that case it will be necessary for you to conform by the regulations of the Fire Underwriters together with those of the local authorities. The restrictions compel the use of a magazine underneath lower sprocket, above the top sprocket. The lower magazine requires take-up device.

C.: What do you mean by a take-up device?

D.: It is this device which rewinds the film as it passes through the mechanism after being projected, as shown here. As mentioned before, the Underwriters are particularly particular regarding the construction of the lamp as well as the electric lamp. The same must be constructed to meet their entire approval, which necessitates the use of a lamphouse made of Russia iron which encloses the light. The roof of the same has an extended top of perforated metal for ventilation, and the entire roof is covered with sheet mica, so that a carbon cannot come in contact with the metal parts of the lamphouse; which would cause a short-circuit if this precaution was not taken.

C.: You speak here of carbons and electricity. Am I obliged to have that?

D.: No, you are not. If you prefer, you can use oxy-hydrogen light.

C.: Can I obtain as good results with oxy-hydrogen with electricity? Which, in your opinion, is the better illuminant?

D.: Electric light, by all means, if direct current can be obtained.

C.: Not being conversant with electricity, how shall I best apply the oxy-hydrogen?

D.: I can show you that in a very few moments. You can see this is a calcium burner. We place a lime in the cup, and allow the lime to turn freely on the screw which revolve one-eighth of an inch in front of the tip. We place the burner in the lamphouse, on the same position you would use for the electric lamp. Attach the tubes to the burner, and the tanks. Calcium cylinders are painted red and black. The black tank representing the hydrogen, and the red, oxygen.

We set the burner so that the tip is nearly in the centre of our condensers, setting about three inches away from the same.

Open the black cylinder first, allowing sufficient gas to flow through the burner. Now light the same. You now have the hydrogen burning, and we next open the oxygen, or red tank, very slowly. Now you see the results. Our light is perfectly white, giving us a brilliant illumination. We have a black circle on the bottom, which therefore lower our burner slightly and the lower black circle is removed; but we wish now to still increase

light. We apply a little more hydrogen, and a slight bit of oxygen, being careful not to use too much oxygen, as it is likely to dim the light. It is always best to allow a little red flame to escape from the side of the burner and in this way a little more oxygen can be added, if necessary.

C.: As you have shown me regarding the calcium burner, is it necessary for me to undertake a course in electricity?

D.: No.

C.: In what way can I obtain this information and instruction?

D.: It can only be obtained by practical experience. I can illustrate the same in a brief way to you; however, quite a number of ways can be used. There are various electric currents and we rarely find two places wherein the current runs the same. I can demonstrate with the current we have here, which is direct, 110 volts.

C.: How many volts are necessary?

D.: That depends also upon circumstances, which I will try to explain. The voltage required for operating an electric lamp differs from 47 to 49 volts across the arc, and, as the law of this city will not permit more than 25 amperes to be used, a rheostat carrying this amount of amperes must be used to govern the current.

C.: What do you mean by amperes?

D.: Amperage is the quantity of current used, and voltage is the pressure.

C.: But as you say you use from 47 to 49 volts across the arc and still you have 110 volts from your supplying mains, what becomes of the rest of the voltage?

D.: We place a rheostat or resistance box between our main and our lamp, which controls the given quantity of current used.

C.: Does the rheostat control the current?

D.: No. The carbons as a rule control the current, and the resistance controls the quantity used. There is a positive and negative coil on direct current. For example: we place a five-eighths-inch soft core carbon on the top carbon holder, and a half-inch hard or solid carbon in the bottom carbon holder, and in this way, on direct current, the carbons burn nearly alike.

C.: Why do you place a smaller carbon on the bottom, and a larger carbon on the top?

D.: The positive coil being nearly twice as powerful as the negative, therefore requires a larger carbon; so that it will not burn any faster than the smaller one; in proportion to keep the light as nearly centre as possible.

C.: How do you place these carbons in the lamp?

D.: We place the lamp at an angle of about 30 degrees and set the lower half-inch hard carbon a little forward of the upper carbon.

C.: Why do you do this?

D.: Experience has taught us to get the arc as far front and to bring the crater or bead of light to the forward part of the carbons, in which event the intensity of the ray is retained in front of the carbons.

(To be Continued)

The Theatorium, a new place of amusement, has been opened to the public at No. 13 West Main street, Johnstown, N. Y. The store at that number has been recently renovated, a new front placed in it and the interior made over in an attractive manner, being nicely arranged for the exhibitions of moving pictures which are to be given daily excepting Sunday from 2 o'clock in the afternoon until 11 o'clock at night. The views exhibited are the highest priced and selected with much care.

The performance consists entirely of moving pictures and illustrated songs, with a change of views twice each week. Prof. Favereau will act as pianist.

Clarence Dailey, of Gloversville, is the manager.

* * *

The Percy & Curry Moving Picture Company have come to Nashua for a long engagement, and will run a continuous entertainment every afternoon and evening at O'Donnell hall. They have a large and very fine display of up-to-date pictures, including a great range of subjects.

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Film Review.

AMERICAN BIOGRAPH CO.

THE FENCING MASTER.

A PARISIAN ROMANCE OF LOVE AND JEALOUSY TOLD IN MOTION PICTURES.

In making this production the Biograph Company enlisted the services of two native Parisians, whose work and suggestions make it one of the most effective pictures ever produced in this country. The sterling work of the actors, and the layout of the scenes are distinctly typical of the French capital. The story is of the affaire de cœur of two French swordsmen, both rivals for the hand of the same fair Parisienne. The opening scene is at the academy of the Fencing Master. A friendly bout with the foils between the Master and his then unknown rival is indulged in, which clearly proves the former indeed a master of the art. A letter is received by the Fencing Master from his sweetheart breaking off their engagement and requesting the return of her letters. He, obedient to her wishes, meets her at Place Royal and returns the treasured epistles. Here his rival appears and a wordy combat ensues, which terminates in a challenge to fight a duel. Notwithstanding his mother's earnest entreaty, the Fencing Master accepts the challenge, apprising the girl that he will "let her lover take the life that is worthless without her love." The next scene is the duel in the snow. Both men are eager for the fray. A spirited contest is waged, when

the rival, with a well-directed thrust, which meets with no resistance, sends the Fencing Master to the ground seriously wounded. The final scene shows the Fencing Master at the hospital, where he is visited by his opponent. There is a reconciliation, both attributing the affair to a woman's whim, when the girl enters and, hysterical from remorse, falls prostrate across the wounded man's cot, making an intensely dramatic climax to a most thrilling production.

WILLIAMS, BROWN & EARLE.

THE DOLL'S REVENGE.

This is a very amusing subject. A little boy and girl are playing with cards when the father brings in a box and places it on the table. The boy is disappointed to find it contains nothing but a mechanical doll for his sister. They wind up the doll and it begins to dance, but when the girl has left the room the boy destroys the doll. The parts come together again and the doll

grins in alarming proportions. Another doll appears on the scene and the two pull the little boy to pieces and eat him.

A SMART CAPTURE.

This is another excellent film. Two men accompanied by a dog steal some meat and when pursued take refuge in a grain loft. The policeman sets the machinery of the chute and cutter in motion. The men and dog pass through the machine, are chopped to pieces and the remains fall on the floor below. The policeman straightens them out, reverses the machine, passes them through in the opposite direction, arrests them as they come out, and marches them off.

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idge McClelland, of Chicago, is making war on movie picture shows of the nickel variety. Writing to a paper he says: "These theatres are the cause, directly and indirectly, of more juvenile crime coming to my court than all other causes combined. I very much hope that you will not cease to encourage the suppression of these institutions, or at least the prevention of minors attending them unless accompanied by their parents." That looks like a rather stern arraignment of popular amusement, but possibly the judge is speaking in the facts. At least, one is willing to admit that the effect may be somewhat different from that of the day school, when he reads over the list of the films shown in Chicago last Saturday. Among them are found "The Barometer," "The Unwritten Law," "An Old Man's Darling," "The Bigamist," "Modern Brigandage," "The Rise of True Love," "Seaside Flirtation," "College Days," "First Love," "Raffles, Amateur Cracksman," "Child of the Slums," "Paris Slums," "Female Highwayman," "Genuinely Hold-up," "Beware, My Husband Comes," and "Stories of Divorce." Surely not just the kind of selection the average parent would make for his or her little ones, were the matter of selecting the films left to the studios.

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Names, addresses and references of these operators are on file in the office of the MOVING PICTURE WORLD. No charge is made for registration, and letters addressed to any one in our office will be forwarded.

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MANAGER, 24, married; \$25.00; fully proficient; prefers Mexico or Texas.

EXPERT ELECTRICIAN AND OPERATOR, 3 years' experience; salary, \$25.00; age 19; single; Central States.

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OPERATOR, used to all machines, age 28, married, deposition; salary, \$25.00; New York and New Jersey.

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YOUNG MAN, age 20, single, practical electrician, wishes to be as operator, Edison or Power's machine; understands all gas. Will travel, New York, Pennsylvania, New Jersey, Ohio, or settle permanently around New York City, traveling, \$12.00 and all expenses, or \$16.00-\$18.00 per week. Proficient for vaudeville theater.

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