

The EDISON KINETOGRAM

VOL. 4

FEBRUARY 1, 1911

No. 1



SCENE FROM
THE DOCTOR

FILM No. 6747

EDISON FILMS RELEASED FROM
FEBRUARY 1 TO 15 INCLUSIVE

10404



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
*Published by THE EDISON MANUFACTURING
COMPANY, Orange, New Jersey, U. S. A.*

THE motion picture art, if the business is to continue as a permanent amusement institution, can not stand still. It must continue to develop and perfect along new and hitherto untried lines. Happily, it is doing that very thing. And without exaggeration or egotism, but with a pride that is pardonable, we claim that a large—a very large share of the credit for the present development of the art is due to Edison initiative and Edison progressiveness. It may seem unnecessary to "toot our own horn" when so many others, in so many different directions, are doing it for us, but there's no harm, some little satisfaction and surely plenty of justification in an occasional "toot."

Edison films today are recognized as the very highest development of the motion picture art. They have reached the top-most pinnacle of supremacy in acting, production and photography—and all within the space of a year and a half. The amazing strides made by our films within that period are the legitimate result of a comprehensive understanding of the necessities of the business—in so far as the films themselves are concerned, at least—and of intelligent work along the lines by which these necessities could best be met and satisfied.

We showed the way in the departure from the "slap-stick" of comedy and "blood-and-thunder" of drama; we took the initiative in employing noted writers for our scenarios; we led the other manufacturers in securing stellar members of the dramatic profession to interpret them, and we have developed our photography to a point where it will lose nothing in a comparison with the product of any other manufacturer.

We then went to the trouble and expense of protecting their beauty of photography and production by waterproofing the sensitive surface of our films, thus preventing the accumulation of dirt and foreign matter in the inevitable scratches that result from frequent handling. By waterproofing our films we made "rain-storms" impossible, thus increasing the pleasure and satisfaction of patrons of the theatres where they are run, with a corresponding increase in the box-office receipts.

Edison films, in addition to their superior quality, are fire-proof and waterproof in the strictest sense of the words. They are "the films that make for the future of the business," to quote the words of an Exhibitor in a letter which appears on another page of this issue.

They are the films you need, Mr. Exhibitor. Every one of the three full reels we release weekly should be found on your programs. The best way to insure their appearance is to place a standing order for all Edison films—and then insist upon getting them.

(An Edison full reel is released every Tuesday, Wednesday and Friday.)

EDISON FILMS

Released between February 1st and 15th

Edison Film No. 6745

Copyrighted, February, 1911

Released, Feb. 1, 1911

Code, VONNISSEN

Approx. Length, 975 feet



Bumptious as Romeo

(COMEDY)

BUMPTIOUS attends a theatrical performance which meets with his disapproval. When the curtain falls on the first act Bumptious leaves the theatre in disgust, much to the discomfort of those seated in the same row, and to the embarrassment of a young lady in the row in front of him whose coiffure gets entangled in his waistcoat button—an amusing incident, not on the program.

Stirred to action by the mediocrity of the performance, Bumptious decides to organize a dramatic club in order to show the world how to act upon the stage. He selects "Romeo and Juliet" with which to display his talent as an actor, and together with his friends he rehearses faithfully, coaching each one in the parts which he assigned to them.

When all is in readiness he books a night at the Town Hall to give the performance. His friends turn out en masse to see him act; but acting is not such

an easy matter as it appears to be, and Bumptious finds this out very quickly when everything seems to go wrong. The climax of a number of mishaps is reached in the famous balcony scene while he is making ardent love to the fair Juliet; the entire castle collapses and falls upon him, to the delight and edification of the boys in the gallery. It becomes painfully evident to the audience that Bumptious is not a howling success as an actor, and accordingly they depart after the second act leaving the theatre empty.

In the meantime Bumptious is having trouble back of the curtain upbraiding the stage hands for their negligence, almost getting into a row over it. Looking through the peep-hole in the curtain he makes the discovery that the theatre is empty. This brings him to his senses and he hurries home, where he destroys his play-book and demolishes the bust of Shakespeare, vowing never to act again.

Edison Film No. 6746

Copyrighted, February, 1911

Released, Feb. 3, 1911

Code, VONONES

Approx. Length, 990 feet



Selling Old Master

By MARTHA YOUNG

(DRAMA)

THERE is a smile and a tear for the spectator in almost every foot of this sweet story, whose simple, unaffected sentiment goes straight to the heart.

Its beginning introduces us into a beautiful old Southern home, the kind you read about. The time is the present and the circumstances are familiar in all parts of the country. A mortgage upon the old place is being foreclosed, and the lawyer for the estate tells the "Old Master" that the home so long occupied by his family is their's no more. "Old Master" is not very strong, and the news is too much for his delicate health and results in his death, quiet but sudden; a death which leaves his young daughter, a girl in her teens, in charge of two old darkies, relics of the old slavery days. After the sale of the old home the girl is sent to New York, and we see her trying to make her way by teaching music. After some time the negroes also drift to the great city, not knowing that their "Little Missy" is there also.

The girl gives music lessons to the child of a wealthy family, and there is a young man in the family. The result

of this circumstance can easily be guessed, and how the result comes about is told in a pretty, mischievous scene. Then we see the old darkies in New York, without work and with very little money left.

One day, in passing an auction room, they see an announcement of the sale of the Southern furniture from an old Virginia home and they recognize some of the heirlooms from the well-loved house. They enter and find the portrait of "Old Master" about to be sold to a saloon keeper who runs the old "Southern Planter's" saloon. With their last money, and by dint of much persuasion, they succeed in buying it from him, although he outbids them, and they then find themselves upon the street, without money and without means of support, but in possession of the treasured oil painting,—a devotion to art that is pathetic as well as humorous. The pathetic side of it strikes them very strongly as they realize their situation, particularly when an officer of the law invites them to move on, as they are attracting a crowd.

At this moment two young people in an automobile see something transpiring upon the sidewalk about a portrait, the

face of which is strangely familiar. In another instant the automobile has stopped and in a few seconds more the girl kneels, clasping the portrait in her arms, to the astonishment of its dusky possessors. Of course she takes them home with her to the new house, and of course "Old Master" occupies a prominent place above

the mantel in the new establishment, while the old darkies become the faithful servants of "Little Missy," as they were of "Old Master."

The story is full of atmosphere, and is exquisitely played by actors who bring out all the humorous as well as the human qualities and pathos of the story.

Edison Film No. 6747

Copyrighted, February, 1911

Released, Feb. 7, 1911

Code, VONTEWATER

Approx. Length, 1000 feet



The Doctor

(DRAMA)

NO picture of a type such as this can pass before the eye of the gazer without a pull of the heart chord, a moisture of the eye and a great big lump stealing up through the throat. It is one of those simple heart stories that lift one to better things in life. Not alone has the Edison Company produced a beautiful picture in this, but they have also reproduced a world famous painting,—"The Doctor," by Mr. Luke Fildes, R. A., of England. In the latter part of this silent drama is shown to the smallest detail the exact reproduction of that famous painting, which is now hung in Tate's Gallery, London, and which won its painter universal fame.

Around this painting has been woven a sweet love story which opens in the fire-light glow when the famous specialist, Doctor Gray, bends lovingly over the

hand of his lady love and wins her consent to their union. Though there is quite a difference between their ages, yet the sweet little lady knows, when she looks into his eyes, that she is placing her life in strong, tender hands and that all will be well with her.

Suddenly the spectator is confronted with a sharp contrast to this tender scene of love and happiness, in a view of one in which sorrow and anguish prevail. We are shown a simple, humble home with father and mother watching the life tide ebb away from their darling child, lying upon a poor, improvised cot before them. In desperation the father goes forth to seek Doctor Gray, the famous specialist, and begs him to come and save this little life.

This, by chance, transpires upon the night on which Doctor Gray's wedding is

to be announced, and he is all dressed to leave when the heartbroken father makes his appeal for aid. It isn't money or fame that wins the doctor over to his duty, but pure, human sympathy; and he goes to the humble home to fight with death while his sweetheart is watching and waiting for him to come to the gay reception at her home. At last news comes to her that he will be unable to attend. Her pride is struck to the quick and, wounded in her heart, she determines

to go herself and see why she is thus forgotten in the hour of her greatest happiness. She goes and sees why she has been forgotten, and her heart goes out to the great, noble man who has won the fight and who has saved the little child's life.

This picture will stand the test of the best in the land, and is one of the strongest heart appeals that has ever been presented to the motion picture world by any company.

Edison Film No. 6748 Copyrighted, February, 1911 Released, Feb. 8, 1911
Code, VOOGD Approx. Length, 1000 feet



Two Valentines

(COMEDY)

HERE we have a typical New York uptown boarding house with the usual mixture of nationalities and dispositions. The central figures of this particular boarding house, and the principal characters in the story, are two Americans, a young man and a young girl, who are deeply in love but unfortunately so very bashful that they are almost too timid to speak to each other. As St. Valentine's day approaches they both see a way to declare their sentiments by sending each other a beautiful valentine, but in doing this they are unfortunate, inasmuch as they select two valentines which are identical in appearance and read exactly alike as follows:

"My Valentine, I love you,
Your Sweetheart I would be;
But send back this tender token,
If you will not marry me."

Upon receiving the valentines each is under the impression that the valentine has been returned and the tender overture of affection rejected. This is more than they can bear and they sadly leave the boarding house, which has no more charm for either of them. By some strange coincidence they find themselves side by side in a street car. Coming face to face suddenly, a jolt of the car causes both valentines to drop and an explanation follows, with the result that they come to an understanding and joyfully return

to the boarding house, where they are greeted vociferously and discreetly left alone. The two heads, very close together, are finally obscured by a vision of the two valentines coming from the side and joining as one.

This comedy film is full of human touches, many laughs and a few tugs at the heart strings which make it the more enjoyable. It introduces some novelties and, taking it all in all, it is rather unique.

Edison Film No. 6749 Copyrighted, February, 1911 Released, Feb. 10, 1911
Code, VOORALNOG Approx. Length, 990 feet



His First Commission

A Story of Abraham Lincoln

(DRAMA)

THIS is one of the most exquisitely appealing stories of the month, and one which every small boy and most of the grown-ups will long remember and cherish for its combined qualities of humor and pathos. It carries us back to the time when Abraham Lincoln was President and shows us a little, homely incident which indicates a side of his character not so well known or so much noted among the sterner beauties and deeds of his presidency.

In the first scene he awards a young private for exceptional deeds of valor, by giving him a commission as Lieutenant. This scene is watched by his little son Tad, who, after a ceremony, demands that a commission be bestowed upon him. In jest Lincoln writes out an informal commission, making the boy a Lieutenant of the United States Army, and it is duly signed by the Secretary of War and given

to the boy. The latter has a small uniform made and proceeds to recruit an army from the servants of the white house. The colored cook, the footman and the maid are all enrolled, after which he proceeds to relieve the sentries on duty about the White House grounds with his newly acquired forces. When they object he shows them his commission, and as it is signed by the President they have nothing to do but obey.

There is one private whose wife is ill and who would like to go and see her, but whose commanding officer tells him that he must report for duty and stay by the post. This soldier is one whom Tad personally relieves, his army having deserted him after being left on other posts. The private demurs at the command to leave his post, but being shown the commission, he finally accepts the situation and goes to visit his little

wife. Of course his absence is noted and he is arrested, and it would go hard with him but that he tells the story of the President's son and of his being commanded to leave. On this plea he is brought before the President, where the officer of the day, having noticed the post vacant and the boy guarding it, substantiates the private's story.

Then the President understands the situation, and after a thoughtful moment leaves the rest of the company and, taking the sentry with him, repairs to the grounds. There, wandering wearily up and down, half asleep, is poor little Tad

carrying the heavy musket, from the weight of which his arms are sore and aching. When he sees the President he salutes in a very sleepy manner, and then falls asleep standing up against the tall figure of his father. The President bends gently and takes up the little figure in his arms, and then, motioning the sentry back to his post with a few words of caution for the future, he takes the sleeping boy back to the White House.

The thousands who already love Lincoln will be glad of this film as a little side light upon the most human side of his wonderful character.

Edison Film No. 6750 Copyrighted, February, 1911 Released, Feb. 14, 1911
Code, VOORARM Approx. Length, 1000 feet



The Rajah

FROM THE PLAY BY WILLIAM YOUNG

(DRAMA)

AS its title indicates, this is a film version of the popular English play. It is the story of an unemotional young English officer, Hugh Wyncot, whose languor, however, is really a mask which covers a character full of quiet determination, decision and promptness to act when occasion requires.

At the opening of the story he is in India and has been left a fortune and the guardianship of a young woman. The latter resents the idea of a stranger and

a young man being appointed as her protector and resolves, upon his arrival in England, to teach him that his rights are legal only.

When he does arrive he finds that the estate has been badly managed and that the mines, which are one of the chief sources of income, are in a practical state of seige; the men being on strike and under the leadership of an ex-convict, by the name of Cragin. Wyncot reads their written demands and promises to think

about them, much to the disgust of the girl who would like to have him take some more active measures to bring the strike to an end. Instead, however, he gets information from London as to the character of the leader of the men, and when the right time comes and he is confronted by them with threats, he discloses to the astonished workmen the information he has from the detective bureau in London. Of course they repudiate their leader and accept the fair arrangement of wages and work offered by their new employer.

This rather opens the girl's eyes to the real character of the man she has wronged in her thoughts, and when Cragin steals into the house with a loaded pistol, resolved to take revenge upon the man who had defeated his plans, she pleads with him and finally offers him free passage out of England to a new country and a chance to make a fresh start in life, if he will give up his murderous plan. In the middle of the interview Wyncot is heard returning and the man, Cragin, secretes himself behind the curtains. She

writes a pass which she asks Wyncot to sign, and which he believes is for herself and is a further indication of her dissatisfaction with the state of affairs and with his guardianship.

But before he signs he hears a sound and stepping to the curtain, faces Cragin with the gun. True to his imperturbable calm, he walks to his desk in spite of the leveled revolver and takes from the drawer,—not a pistol for his own defence, but a roll of bank notes. Then signing the pass and presenting it with the bank notes to Cragin, he invites him to leave the country. This generosity is too much for the ex-convict and he congratulates the girl upon her guardian and intimates that he may become more to her, an intimation which is apparently about to be fulfilled when the story ends.

This is one of the most lavishly mounted and staged productions which the Edison Company has yet shown, and is a proof that the American producers are really setting the world's pace at the present time.

Recent Edison Releases

A Complete Table from December 1

	FEET
Dec. 2—The Cowpuncher's Glove (Dr.)...	975
6—The Winning of Miss Langdon (Com. Dr.)	995
7—The Life of a Salmon (Ind.)...	440
7—Amateur Night (Com.).....	550
9—The Captain's Bride (Dr.).....	1000
13—An Old Silver Mine in Peru (Ind.)	250
13—A Mountain Maid (Com. Dr.)...	750
14—Pigs Is Pigs (Com.).....	1000
16—The Red Cross Seal (Dr. and Ed.)	1000
20—The Police Force of New York City (Descr.)	995
21—The Joke They Played on Bumptious (Com.)	990
23—A Christmas Carol (Dr.).....	1000
27—Eldora, the Fruit Girl (Dr.)...	1000
28—A Family of Vegetarians (Com.)	990
30—The Romance of Hefty Burke (Dr.)	1000
Jan. 3—In the Days of Chivalry (Dr.)...	1000
4—Sleep, Gentle Sleep (Com.)...	990
6—The Fire Department of New York City (Descr.).....	400
6—A Western Night (Com.).....	600
10—The Test of Friendship (Dr.)...	1000
11—The Home of the Seal (Ed.)...	300
11—The Gardener's Ladder (Com.)	700
13—The Link that Held (Dr.).....	960
17—With Interest to Da'e (Dr.)...	1000
18—Uncle's Birthday Gift (Com.)...	995
Jan. 20—Mike the Miser (Dr.).....	990
24—An Eventful Evening (Dr.)...	1000
25—The Lover and the Count (Com.)	995
27—The Black Bordered Letter (Dr.)	1000
31—The Try-Out (Com.).....	995

A Splicing Hint

It has been discovered that Gem Safety Blades are very useful in splicing a Waterproofed Film. These blades are so sharp that with one or two scrapes the Waterproof coating is easily removed, and the rest, of course, is easy. Any razor blade is good for the purpose, but the Gem is best because it has a back which the fingers can grip more firmly.

Paste this hint somewhere so that it will not escape your memory.

Use none but A. B. C. Posters to advertise your Films, for none but A. B. C. Posters are really representative of them.

THE CRITICS' PAGE

On which is shown, in the order of its release, a criticism on each Edison Film by some one of the several Reviewers for the Film and Dramatic Press.

The Cowpuncher's Glove

Here a rambling and rather incoherent plot is given distinction by the Edison settings, the Edison photography, the Edison acting, and by all those points of fine workmanship which have characterized recent Edison productions.—*The Nickelodeon*.

Life of a Salmon

Instructive and interesting scenes around the salmon fisheries at the mouth of the Frazier River are shown in this film.—*N. Y. Dramatic Mirror*.

The Winning of Miss Langdon

A story by Richard Harding Davis is worked out in a commendable photoplay. * * * The photography is remarkably clear and the picture made a favorable impression upon the audience.—*Moving Picture World*.

Amateur Night

This is an old subject that has been done many times in the "slapstick" past, but this picture is different and will be appreciated by lovers of good farce-comedy.—*Film Index*.

The Captain's Bride

In a film that is notable for its fine acting, stands out above all the rest the performance of the leading actress. * * * In the first place she was endowed by nature with just the right characteristics for the part, and, secondly, she brought skill and intelligence to the portrayal of it. Memory recalls many good performances of hers in the past, but none so good as this.—*The Nickelodeon*.

A Mountain Maid

A very pleasing comedy-drama with a delightful love story and a few interesting situations set amid some very pretty pastoral scenes.—*Film Index*.

Pigs is Pigs

Ellis Parker Butler's story presented in as graphic and lively a style as one could wish. The acting is excellent and brings out the laughable situations.—*N. Y. Dramatic Mirror*.

The Red Cross Seal

At one stroke more is done by the publication of such a picture to refute the silly patter of those who are continually seeing only evil influences in motion picture exhibitions than can be accomplished by hundreds of pages of newspaper argument.—*N. Y. Dramatic Mirror*.

From One of Our Co-operators

THE CHICAGO TUBERCULOSIS INSTITUTE.

CHICAGO, ILL., December 24, 1910.

Mr. J. Pelzer,
Edison Manufacturing Co.,
Orange, N. J.

My DEAR SIR:—
I have your letter addressed to Dr. Henry B. Favill, President, and in reply beg to say that some of our Directors viewed the "RED CROSS SEAL" film during the first week in December, and that we have been making splendid use of it throughout Chicago, in the campaign for the sale of the "Red Cross Seals." Some of the clippings herewith enclosed will show the manner in which it has been used as a means of increasing the sale of Seals, and also as an educational feature in the war against the "White Plague."

For my own part, I believe the film is of very great value along this line and wish that it could be seen not only by the large class of people who go to the Moving Picture Theatres, but also by the moneyed people of the community. I am sure they would not only learn in ten minutes many things they do not know of how the "other half" live, but would also take a keener interest in health problems, if they could see this film. You may be interested to know that on the first day of its use here in Chicago, we had two Nurses at the Orpheum Theatre to sell Seals throughout the audience after the film was presented, with the result that \$126.00 was realized from the sale of Seals on that day. We are following the same plan at other theatres as the campaign progresses. I wish we might have more films of this sort. To my mind they may be made of tremendous educational value.

Very sincerely yours,
(Signed) FRANK E. WING,
Superintendent.

On Dec. 20th, 1910, Dr. C. E. Terry, City Health Officer, Jacksonville, Fla., held a meeting of various Health Officials, physicians, and others interested in sanitary work, at which was shown our film, "THE MAN WHO LEARNED." The film was very favorably received and the Company was later formally thanked and complimented for having produced so excellent a subject.

We wish to say a word about your Friday's release, September 2nd, "The Man Who Learned." A very good picture and a very good lesson in the educational lines,—a picture everyone likes.—*The Cameraphone Theatre*, 6202 Penn avenue, Pittsburgh, Pa.

From the Antipodes

We cannot let this opportunity go without expressing to you how pleased we have been lately with the quality and subjects of your films. We cannot impress on you too strongly that good industrial films showing the large manufactories of America, also such highly educational films as "FRUIT GROWING, GRAND VALLEY, COLORADO," are very much appreciated by our patrons, and we look forward with pleasure to your future releases of such films.—*John Fuller & Sons*, Wellington, New Zealand.

It is with sincere pleasure that I impart to you the sentiment most favorably expressed by the patrons in our midst highly commending the Edison Company and their recent productions, and I am having an urgent appeal to soon feature another Edison "Request Day." Incidentally, I might mention a few of your recent gems that have been the talk of the town: "BOY SCOUTS OF AMERICA IN CAMP AT SILVER BAY, LAKE GEORGE, N. Y.," "RIDERS OF THE PLAINS," "THROUGH THE CLOUDS," and "THE LITTLE STATION AGENT." To-day we are featuring "AMATEUR NIGHT" and "THE LIFE OF A SALMON."

I am sure you will be glad to know that in our vicinity your productions are proving exceedingly popular and the quality is truly recognized by the throngs.—*Herbert S. Streeter, Prop'r New Bijou, Greenfield, Mass.*

I am using all of your film releases and wish to say to you that "A CHRISTMAS CAROL" was the very finest picture I have run for a long time. I am always pleased to advertise an Edison film, as I know it is good.—*Eugene W. Logan, Manager Star Theatre, Syracuse, New York.*

The most original and entertaining comedy of recent production is "Pigs is Pigs"—*John B. McDougall, Mgr., Bonita Theatre, Chattanooga, Tenn.*

Edison Authors

It was indeed a happy decision on the part of our Manager of Negative Production when he determined to entrust the preparation of our film scenarios to the hands of experienced writers, rather than depend upon the efforts of more or less amateurish contributors; for without a doubt the present popularity of Edison films is due in very great measure to the excellence of the stories they tell. Something like a year and a half ago this departure from "the beaten path" was made, and results since obtained have more than justified the increased expense of production it entails.

The authors shown in the cut on opposite page are all too well known to require comment, with the possible exception of Mr. Thos. W. Hanshew, an American living in England, who has achieved a good deal of popularity on the other side. Many of his stories have appeared in American magazines, and we expect to produce two of his best in a short time. The group will shortly be augmented by the addition of H. B. Marriott Watson, widely known as a successful novelist, on whose scenarios we will soon be working. In addition to this staff of contributors we employ other magazine and short story writers well known in the field of literature.

Two of the group, and two of the best known and most popular of American authors, Mark Twain and O. Henry, died during the past year.

The following is a list to date of the films for which scenarios were written by these authors:

MARK TWAIN—"The Prince and the Pauper" (A collaboration).

O. HENRY—"The Ransom of Red Chief."

ELLIS PARKER BUTLER—"Pigs is Pigs."

JOHN LUTHER LONG—"The Captain's Bride."

RICHARD HARDING DAVIS—"Ransom's Folly"; "Her First Appearance"; "Gallegher"; "The Winning of Miss Langdon"; "The Romance of Hefty Burke", and "An Eventful Evening."

REX BEACH—"Pardners"; "The Mule

Driver and the Garrulous Mute"; "The Shyness of Shorty"; "Out of the Night"; "With Bridges Burned"; "Arms and the Woman", and "With Interest to Date."

ROY NORTON—"His First Valentine"; "Sandy, the Substitute"; "His New Family"; "The Great Secret"; "His Breach of Discipline", and "The Adoption."

E. W. TOWNSEND—"Little Sister"; "Their Social Education"; "A Rose of the Tenderloin"; "A Victim of Bridge"; "The Suit Case Mystery"; "The Senator and the Suffragettes"; "Carminella"; "The Piece of Lace," and "The Valet's Vindication."

"Edison Films Make for Future of Business"

The following extract from a letter received Dec. 24 from Frank M. Altman, Mgr. Theatre Voyons of the Bowlaway Amusement Co., Lowell, Mass., is published as one of the many complimentary epistles of its kind that are daily reaching us from pleased Exhibitors:

"Our previous praise of your films we stand by emphatically. *Your pictures are certainly making progress along the lines that mean a future for the business.* Yesterday we commenced the showing of "THE RED CROSS SEAL" and consider it one of the masterpieces of the picture making art. Enclosed please find a clipping from *The Courier Citizen*, the big paper of this city,—a paper that stands for the best in everything and is the recognized organ of the better classes. This notice was written by one of their staff after seeing the picture, without any coaching on our part. It is a just tribute from an intelligent paper and is practically unsolicited. That means something, doesn't it, after the opposition that the press in general has manifested toward the motion picture?"

We saw your "CHRISTMAS CAROL" in Boston. It is not only a good adaptation of Dickens' great story, well acted and finely staged, but its photography is strictly in accordance with the most common-sense idea of a dream or vision. There is just enough indistinctness, enough haziness and mystery to the dream portions to make them seem real. Why some makers insist on making a dream as distinct as real life we cannot quite understand.

We again congratulate you on "THE RED CROSS SEAL," and hope that you will continue the good work."

[The write-up referred to was a most eloquent tribute to the educational and dramatic value of the film, as well as to the enterprising methods of the management of the Theatre Voyons.—Ed.]



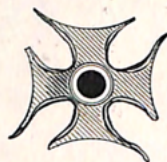
DISTINGUISHED AUTHORS WHO WRITE EDISON SCENARIOS

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Edison Manufacturing Co., Orange, N. J.

O. F. L., Phila., Pa.—We have sent you the star wheel taken from our Kinetoscope. The machine has been giving us considerable trouble recently and it occurred to us that the fault might lie in the star wheel, which seems to be somewhat worn. Please let us have your opinion in the matter.

[We have taken the trouble to have a cut made of the star wheel you sent us,



which cut is shown above. The wheel is very badly worn, as the cut shows, and how any Operator or Manager can expect to get a good picture with an important part of his mechanism in such condition is more than we can understand.

The trouble, of course, is directly attributable to this defective part, which in addition to having been originally of poor quality, has been injured through faulty adjustment. Not only should every precaution be taken that all parts shall be of genuine Edison manufacture, but extreme care should be used in their adjustment and regulation. Spurious parts can be detected at once by the absence of the well known Edison Trade Mark, which appears on all genuine Edison parts and which should always be looked for when making replacement.

Steady, flickerless pictures cannot be obtained unless these precautions are observed.]

T. F. K., Salem, Mass.—I have an Edison Improved Exhibition Model Kinetoscope, also a Model "B," and write to know if your Outside Shutter can be installed on my machines. Let me know cost and just what is necessary for me to do. Also state how it is made.

[The Outside Shutter cannot be installed on the Exhibition Model machine for the reason that the lower magazine, being in front of the base board, interferes with the operation of the Shutter. This new style Shutter can be placed on your Model "B" mechanism at a cost of \$10.00. It will be necessary for you to forward the stripped mechanism to the factory. By "stripped" we mean that you should omit the lenses, magazines, and take-up. The parts constituting this New Outside Shutter Attachment will not be supplied unless the mechanism is forwarded to our factory at Orange. We are compelled to take this position for the reason that considerable machine work and fitting are required on the mechanism support casting and interior mechanism frame. You will be better satisfied with the alteration made under these conditions, knowing that our experienced inspectors will not pass the new Attachment unless the mechanism is in first class working order.

Complete description of this Attachment will be found on page No. 16 of the November 15th Kinetogram.]

T. W. C., Atchison, Kas.—In framing a picture the aperture plate must move a little in the direction you are moving the rack pole. On my machine it moves the frame plate opening on the screen, 60 feet away, about 3 inches one way or the other. If you frame the picture up, it moves up; frame it down, it moves down. Can it be remedied? Our arch opening is just the size of the lens, and when we frame a picture it throws it out a little.

[You will observe that the picture gauge is fastened to a bracket, which in turn is fastened to the body slide of the mechanism. This body slide is fastened to the upright of the machine with two screws which are located under the balance wheel. It is possible that some of the screws in some manner, probably in transportation, have become loose, thus allowing the picture gauge to move up and down while the picture is being framed.]

OUR HANDSOME NEW LOBBY
DISPLAY FRAMES

CONTAINING PHOTOS OF

THE POPULAR EDISON STOCK PLAYERS

Are Now Ready and Orders Can Be Filled Immediately.

A Rich, Dignified Ornament in Your Lobby or Foyer

A Splendid Ad in Front of Your Theatre

A Treat for Your Steady Patrons

A Necessity—Not a Luxury

THE Frames are a brand new and distinctive design, are made of a highly finished wood of the finest quality and contain ten (10) sepia prints of the players representing the very highest type of artistic photography, with the name of each player indicated by a neat brass plate under his or her photo. The players are as follows:

William Bechtel	Laura Sawyer	William West
Herbert Prior	Mabel Trunelle	Charles Seay
Charles Ogle	John R. Cumpson	Marc McDermott
	Mary Fuller	

THREE STYLES	THREE SIZES	THREE PRICES
Style No. 1:	With Easel Back; Size, 5' 7" high x 3' 2" wide; Photos, 10" x 12"	
	Price: Boxed, F. O. B., New York City	\$12.50
Style No. 2:	With Easel Back; Size, 5' high x 2' 6" wide; Photos, 8" x 10"	
	Price: Boxed, F. O. B., New York City	\$10.50
Style No. 3:	Without Easel Back; Size, 3' high x 2' 6" wide; Photos, 5½" x 7½"	
	Price: Boxed, F. O. B., New York City	\$7.50

UNFRAMED PHOTOS (SEPIA PRINTS) OF THE STOCK PLAYERS
(In Sets of 10) ARE ALSO AVAILABLE

PRICES PER SET		
5" x 7½"	\$3.50	
8" x 10"	\$5.25	
10" x 12"	\$6.50	

TERMS

Cash with order, or C. O. D. upon receipt of twenty-five per cent. of the amount of the purchase to guarantee transportation charges. Remit by Bank Draft, Post Office or Express Order, or Certified Check. Frames will be shipped by express in each case unless otherwise specified in your order.

Edison Economy Trans- former

For Alternating Current

(See cut on page 18.)

Our New Economy Transformer, developed after a long series of experiments, has a number of advantageous features over any moving picture transformer heretofore produced, which we will here explain in detail:

GENERAL STRUCTURE

By special arrangement and careful proportioning of the primary and secondary coils, and of iron to copper, we are able to make the New Economy Transformer smaller, more compact and of less weight than the former model. It is less than one-half the size, so that very little space is required in the booth for its installation. The weight is less than one-half, so that it can be moved about very readily.

ADJUSTMENT

The Transformer is fitted with a regulating device which is a radical departure from that used in other designs. It is stepless in operation, contains neither contacts nor contact lever, to burn and arc, as the degree of light is varied; it opens no circuit nor circuits, so that in regulating the current to the lamp by this device the lamp burns steadily, as the lamp operation is not interfered with other than that its voltage is increased or decreased slightly, depending on the adjustment made. Our former model had three distinct positions or steps; some have four positions; but the new model being stepless, the adjustment is not confined to any predetermined number of positions, as the degree of change required is entirely at the will of the operator. He may turn the adjusting crank only a fraction of a revolution, or he may make several complete revolutions of the adjusting crank, and each fraction of a revolution will change the adjustment corresponding to the movement made.

EFFICIENCY

The Transformer maintains the high efficiency of the former type, and though we hardly expected to better the efficiency performance, it has developed from tests that the new model has a slightly higher efficiency, so that in addition to being more compact, lighter and having the advantage of stepless adjustment with no contacts to arc, the operating cost will be slightly reduced, and a still greater saving will obtain over the rheostatic resistance method.

FLEXIBILITY

The New Type, on account of the special adjustment used, is found to be quite flexible in compensating for line drop, and but one extra lead is required at the primary to insure good light at lower voltage. With this one extra lead connection can be made so that good light will obtain readily, with line voltage as low as 100 Volts or as high as 120. One tap should be used for voltage from 100 V. to 110 V., the other tap for voltage from 110 V. to 120 V.

OPERATION

It has been specially designed, throughout its entire range, to obtain suitable current and voltage values for operating moving picture arc lamps, and with suitable line voltage connections a good white light can be obtained very readily on the screen, and this in turn adjusted to suit film densities and distance between lamp and screen.

SUMMARY

The device is small, neat, light in weight, simple, efficient. It is stepless in adjustment. It has no contacts to arc, burn and get out of repair.

The Temperature rise of the Transformer is low and very little re-actance is added to the circuit.

The Transformer is so designed that, with the secondary on short circuit, the primary current will not rise to an excessively high value.

For convenience of customers, leads are brought out through the casing through

Porcelain bushings, for the external connections. These leads are clearly marked "Line" and "Lamp" respectively, to avoid possible confusion in making connections.

The dimensions of the Economy Transformer complete will be as follows:

Height over regulating lever, 10 inches;
Floor space 10 1/2" x 8 1/2";
Approximate weight, 40 lbs.

The following table gives a detailed comparison of the different methods and clearly demonstrates the superiority of the Transformer:

	Trans- former	Rheostat
Volts line	110	110
Amperes line	15.5	40
Volts across arc	35	35
Amperes arc	40	40
Watts lamp	1400	1400
Watts taken from line...	1450	4400
Efficiency of methods...	96%	32%
Volt amperes saved by transformer	2695	
Charge for energy per hour at 10c. per kilowatt hour	\$1.45	.44
Cost per year, 5 hours per day	\$216.00	\$685.00

The Model "B" in Hampton Institute

The following letter from the Chaplain of the Hampton Normal and Agricultural Institute, Hampton, Va., concerns the recent installation of a Model "B" by our traveling representative in that territory, F. H. Stewart. The Hampton Institute, as is pretty well known, is one of the largest educational institutions devoted to the advancement of the industrial arts in the country. It has an enrollment of 1,400 students:

THE HAMPTON NORMAL AND AGRICULTURAL INSTITUTE,
HAMPTON, VA.

December 15, 1910.

Mr. J. Pelzer,
Edison Manufacturing Co.,
Orange, N. J.

DEAR MR. PELZER:—
The Edison moving picture machine arrived safely and your Mr. F. H. Stewart came down from Richmond on Friday and put up the machine and demonstrated it much to our pleasure and to our entire satisfaction. We believe we have the best machine that is made. It was a real pleasure and privilege to have Mr. Stewart here, who explained the instrument and its use to Mr. Isham, our electrician, who has already used the machine successfully.

Thanking you for sending Mr. Stewart to us, I am,

Yours very truly,
HERBERT B. TURNER.

Clergyman-Lecturer Uses Edison Model "B"

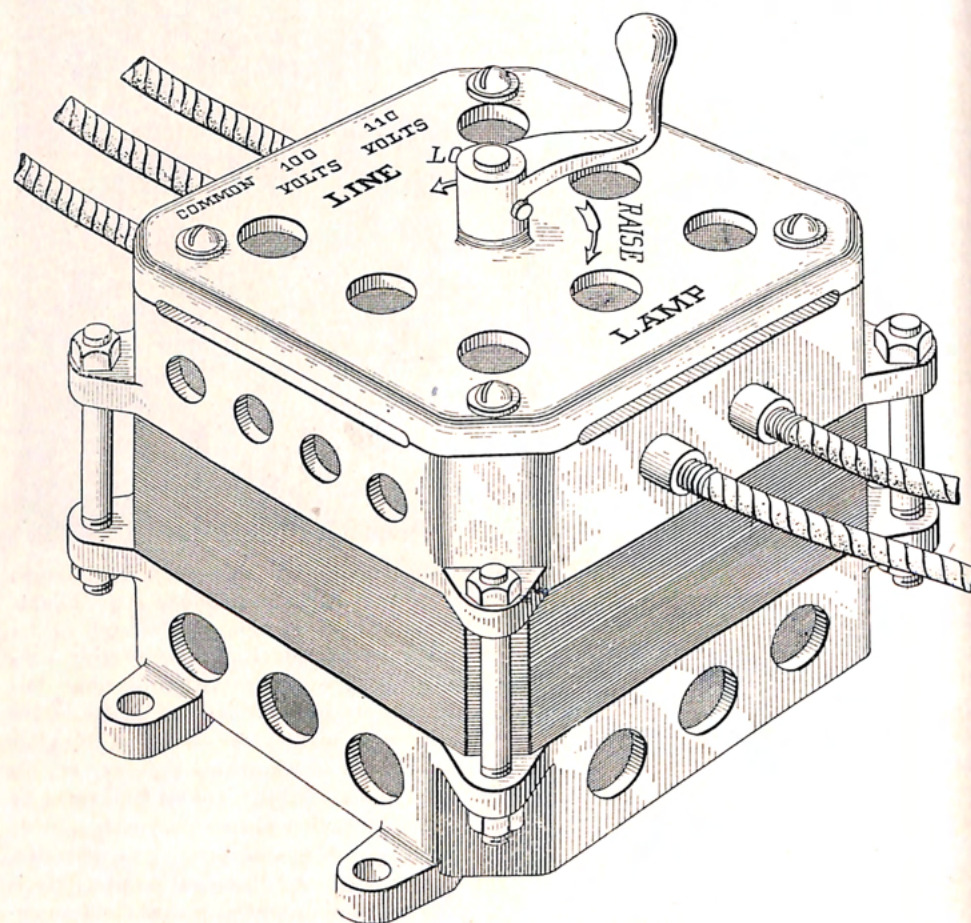


Rev. George A. House is a well known clergyman who has gained an enviable reputation as an eloquent lecturer on religious, educational and descriptive subjects throughout the Eastern States. His lectures are in great demand, in the larger cities especially, where they are given for the benefit of churches, colleges, schools and hospitals. They are all illustrated by means of motion pictures, covering a wide range of subjects of a religious, scientific, geographical and historical nature. He is a firm friend of motion pictures and an enthusiastic advocate of their practical value in the sphere of religion and education.

In the exhibition of his films Rev. Mr. House uses an Edison Model "B" exclusively, and not only is he personally pleased with results obtained, but he has received many expressions of a congratulatory nature on his lectures from the authorities under whose auspices they were given, wherein they have made specific reference to the high quality of the projection which the Edison Model "B" insured.

EDISON'S NEW ECONOMY TRANSFORMER

(FOR ALTERNATING CURRENT)



PRICE \$50.00

AN ENTIRELY NEW DESIGN WITH NEW AND DISTINCTIVE FEATURES. SPECIALLY CONSTRUCTED TO MEET A UNIVERSAL DEMAND FOR A SATISFACTORY CURRENT SAVING DEVICE AT A LOW PRICE.

SIMPLER—LIGHTER—MORE COMPACT—MORE ECONOMICAL THAN ANY
SIMILAR DEVICE ON THE MARKET.

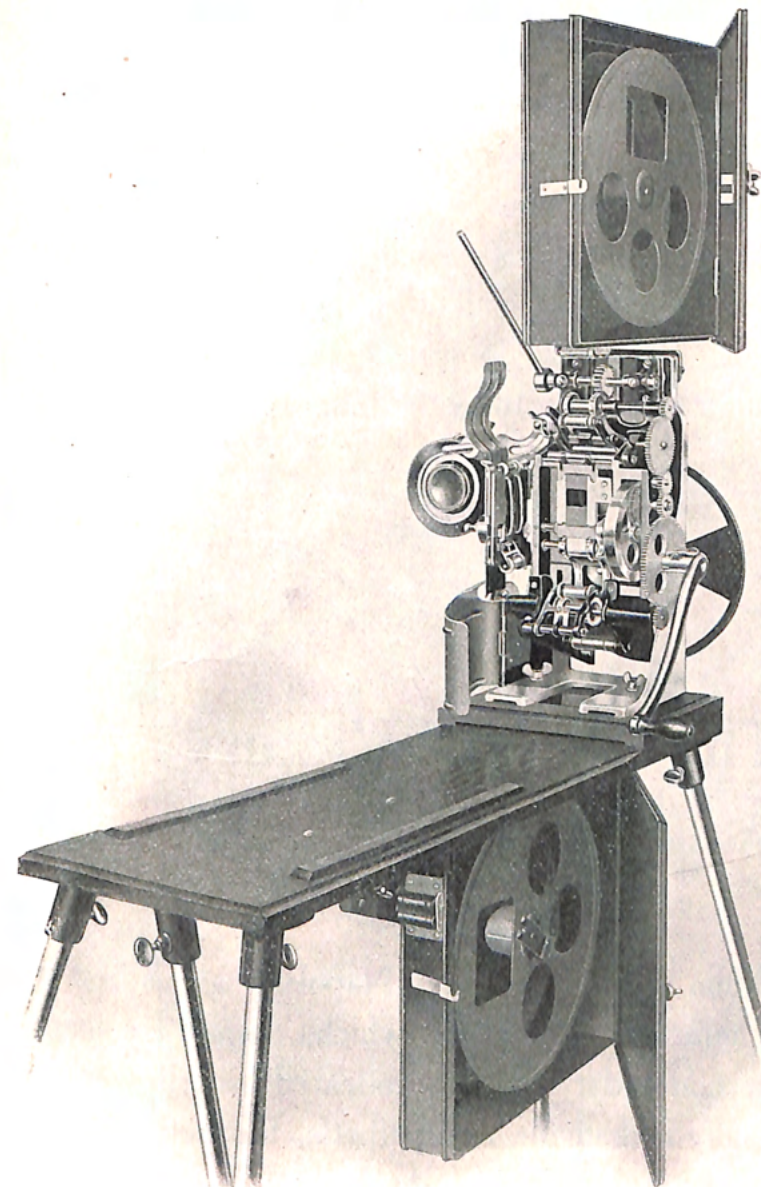
See Page 15 for Full Particulars.

STANDARD INSTRUMENTS WILL BE FOR 60 CYCLES, 110 VOLT CIRCUITS—SPECIAL TRANSFORMERS TO ORDER, FOR ANY FREQUENCY AND VOLTAGE DESIRED.

READY FOR DELIVERY—FEBRUARY 15th.

THE MOST POPULAR MACHINE ON THE MARKET

AS WELL AS THE MOST PERFECT



THE EDISON MODEL "B" WITH NEW OUTSIDE REVOLVING SHUTTER

NO FLICKER—NO "TRAVEL GHOST"—NO HALATION.
PICTURES SECURED BY ITS USE ALMOST STEREOSCOPIC IN EFFECT
Sold by all Licensed Exchanges. Price (Outside or Inside Revolving Shutter) \$225.00.

"The Ransom of Red Chief"

By O. Henry

TO BE RELEASED FEBRUARY 15th

This is not an Indian story or a Western melodrama, as its title might indicate, but a comedy pure and simple, dealing with the adventures of a small boy. It is warranted to make the most hardened individual laugh long and loud. We consider it a privilege to have access to the works of the gifted author whose death in the fullness of his career is regretted by all.

No. 6751

Code, VOORAVOND

App. Length, 975 feet

"The Price of Victory"

A Story of Napoleon Bonaparte

TO BE RELEASED FEBRUARY 24th

A real film classic. It shows Napoleon at his best in one of the characteristic incidents which, despite his many acts of oppression and tyranny, so endeared his followers to him. The story is dramatic and pathetic, the action dignified and the pictorial beauty of the highest order. It is a feature film in every sense.

No. 6755

Code, VOORBIDDER

App. Length, 1000 feet

The EDISON KINETOGRAM

OL. 4

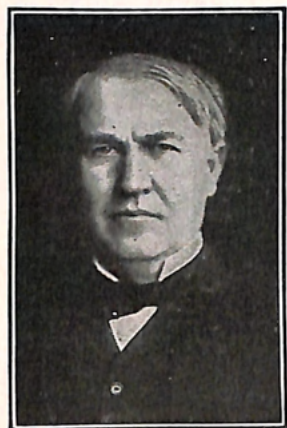
FEBRUARY 15, 1911

No. 2



SCENE FROM
THE PRICE OF VICTORY
FILM No. 6755

EDISON FILMS RELEASED FROM
FEBRUARY 16 TO 28 INCLUSIVE



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
*Published by THE EDISON MANUFACTURING
COMPANY, Orange, New Jersey, U. S. A.*

HAVE you ever stopped to consider, Mr. Exhibitor, what Edison Films are doing for the motion picture business? Do you realize what the association with the business of such names as Mark Twain, Richard Harding Davis, O. Henry, Rex Beach, Roy Norton, John Luther Long, E. W. Townsend and the other famous novelists and playwrights who write *exclusively* for Edison Films is contributing to its permanence?

And do you appreciate what a tempting invitation to the patronage of the more consistent, more profitable and in every way more desirable class of theatre-goers is placed in your hands every time you are given an Edison Film the scenario of which was written by one of these famous authors?

Their admirers among lovers of books and the legitimate drama are counted by millions. Their books have been read in every corner of the civilized world. The characters and stories they tell live in the minds of the many. With the assistance of their creators, these same characters are re-created, and move about upon the silent stage re-enacting the living story of the comedies and tragedies that have brought fame and fortune to their authors.

Don't you see what an opportunity to swell your box-office receipts, with the assistance of a little intelligent advertising on your part, is thereby given to you in Edison Films—AND ONLY IN EDISON FILMS—Mr. Exhibitor?

Managers of productions of the legitimate stage written or collaborated in by one of these famous playwrights recognize the advertising value of their names and make every possible use of them in their advertising. That same advantage is open to the Exhibitor of Edison Films, and the wise Exhibitor will grasp it whenever we release a Film which bears the name of one of these gifted authors.

Such an opportunity is given in the comedy release of February 15th, "THE RANSOM OF RED CHIEF," by one of the most popular and lamented of American authors, O. Henry, *whose works are accessible only to Edison Films.* It is one of his best and brightest and most widely known stories.

SEE THAT YOU GET "THE RANSOM OF RED CHIEF," MR. EXHIBITOR, AND SEE THAT YOUR PATRONS AND THE PUBLIC IN GENERAL KNOW THAT YOU ARE RUNNING IT IN YOUR THEATRE.

(Edison Feature Releases—Every Tuesday, Wednesday and Friday.)

EDISON FILMS

Released between February 16th and 28th

Edison Film No. 6751

Copyrighted, February, 1911

Released, Feb. 15, 1911

Code, VOORAVOND

Approx. Length, 975 feet



The Ransom of Red Chief

By O. Henry

(COMEDY)

AFTER reading a newspaper article regarding old Tightwad's rise in the world (he having received forty thousand dollars from a railroad company for an unprofitable tract of land) Bill and Jim, two happy-go-lucky characters, with a desire to increase their somewhat limited capital, hit upon a plan to get some of Tightwad's easy money by holding young Tightwad for a ransom.

They accordingly hire a rig, take the boy and conceal him in a cave. The boy, by the way a freckle-faced kid of ten always up to some mischief and a general all-around nuisance, proves to be quite a surprise to Bill and Jim; for instead of weeping and wailing for home and mother he proclaims himself "Red Chief" and makes it so uncomfortable for his captors that they lose no time in attempting to negotiate a ransom of two

thousand dollars for the boy's return. Old Tightwad receives this communication in the light of a joke and makes them a counter proposition as follows:

"If you will bring Johnny home and pay me twenty-five dollars in cash, I'll take the boy off your hands."

"(Signed) Ebenezer Tightwad."

Bill and Jim nearly collapse at this unexpected message, but after due consideration they come to the conclusion that it is really the cheapest way to rid themselves of such an uncontrollable boy, and forthwith they return him to old Tightwad, his father, and promptly pay him twenty-five dollars to boot, departing sadder but wiser men. When the boy finds that Bill and Jim are really going to leave him at home, he sets up a howl like a calliope and kicks like a mule. It takes about all the strength old Tightwad can muster to hold

the boy and keep him from following Bill and Jim.

Of all the "bad boy" comedies that have been produced, this is one of the very best.

The antics of this particular bad boy are so excruciatingly funny that you do not laugh at him, but with him, from start to finish.

Edison Film No. 6752 Copyrighted, February, 1911 Released, Feb. 17, 1911
Code, VOORBANK Approx. Length, 1000 feet



A Stage Romance

(DRAMA)

THIS picture presents a distinct novelty in the way of construction and treatment in so far as it presents a play within a play. Not alone that, but those who have never had the good fortune to peep behind the stage and see how the great dramas are moulded into shape will be doubly interested in seeing just how a rehearsal is conducted at the first reading. Here and there throughout the film we are able to catch a glimpse of the actor and his life and environments during a first-night performance, which altogether makes an interesting subject, coupled with a strong dramatic story that is clearly told.

At the very opening of this picture we are shown the rehearsal of a new civil war drama. Here is shown the alert stage manager with his dictatorial ways, the leading lady and her love affairs between the heavy man and the hero; and strange to say, these last two parts are reversed in the real drama of their lives.

One soon realizes where the little lady's affection lies and that the green-eyed monster is fast taking hold of the rejected one. His jealousy reaches its climax upon the opening night of the play when, spurred on to hatred and revenge, the rejected lover visits the leading lady's dressing-room and sees there the revolver that she uses in the play to shoot the "heavy man," who in reality is none other than the man she truly loves. He removes the blank cartridges from the revolver and substituting real bullets instead, hastens to his own room as the curtain rises.

But the warp and woof of Fate never wove a more subtle design than when the intended victim, during the action of the play, sprains his ankle, and being unable to continue his part, the stage manager assigns it to the culprit. After hastily changing his clothes to those of the disabled man, he rushes to the star's dressing-room to change the bullets in the revolver to blank cartridges, when lo! he

finds it is too late, the revolver having been taken upon the stage. The curtain is up and the culprit is compelled to be the victim of his own crime. But again Fate intervenes and he is saved, though

not without revealing his own criminal intent.

A strong, well-told story and well acted silent drama, with a touch of novelty that will leave a pleasing result.

Edison Film No. 6753 Copyrighted, February, 1911 Released, Feb. 21, 1911
Code, VOORBEELD Approx. Length, 990 feet



The Rival Sculptors

A Story of Ancient Greece

(DRAMA)

THIS is another of the Edison Company's sumptuously presented plays of other times and countries. It carries us back to the days of ancient Greece when sculpture rather than scandal was the topic of the hour, and when the outlines of the human form divine were of more importance than the newest murder trial.

In a street in Athens a new statue had been recently placed upon a pedestal, and the populace are discussing its merits with considerable interest. A young girl, the daughter of a patrician, appears with her father and her slave, and the old gentleman shows her the new sculptor's work. Being called by an acquaintance, he leaves her for a moment and the sculptor himself appearing, notes the girl's beauty and accosts her. She resents his familiarity

and is defended by another youth, a rival sculptor of the first.

And then one of those coincidences that are so common in real life: the father desires a competitive exhibition of the sculptors' skill in making a life-size figure of the girl to adorn the grand room, already so well filled with statuary, in his own palace. We see her posing in turn for each of the rival sculptors and we note the difference in the treatment accorded the two young men. When the father sees the work of the first sculptor he is rather disappointed, and the sculptor is more so. He resolves to visit his rival's studio, knowing that the rival has been more successful in love than he; and going there finds the statue unguarded. Upon viewing it he realizes the inferiority of his own work and seizing the sculptor's

mallet, he demolishes the beautiful piece of work and leaves the studio apparently unobserved.

But the girl, who has come to view the result of her lover's work, has seen him leave, and when she discovers the damage which is done, she and her maid clear away the debris and concoct a plan. When the three men, her father and the two sculptors, appear to view the work they find the statue apparently in place, for the girl has taken the place of the marble. After their first astonishment

the statue comes to life. She descends from the pedestal, and taking the mallet, offers it to the sculptor who had demolished the marble, bidding him to finish the work upon her person. Of course he retreats discomfited, and his rival is kept from following him for vengeance by the girl's offer to take her place in his life as well as in the niche provided for the statue.

The story is magnificently mounted, staged and acted and is a long way out of the ordinary run of picture drama.

Edison Film No. 6754 Copyrighted, February, 1911 Released, Feb. 22, 1911
Code, VOORBEHOUD Approx. Length, 990 feet



Mr. Bumptious, Detective

(COMEDY)

THIS is really a parody on our own detective picture, "The Black Bordered Letter," but enjoyment of the comedy does not depend upon a knowledge of that picture.

While having a friendly drink in a cafe the famous detective, Griffith Grafton, is pointed out to our ever ambitious friend, who overhears him tell some of the methods he employed in locating a missing heiress, which sensational case Bumptious has just read about in the paper. He watches the great detective with admiration, tries to copy his mannerisms and naturally, when he learns of the sudden

disappearance of a young lady from her boarding house, he decides that he can become a second Griffith Grafton and loses no time in going to the missing girl's house to investigate the case, representing himself as a private detective.

In searching her room for a clue he finds a photograph of her friend, a somewhat stout lady, whom he decides must be the missing one. Subsequently he meets the stout lady face to face in the street and pursues her to an asylum, where she is employed as a stenographer. He manages to gain access to the asylum, but once inside he finds it difficult to get out.

However, he finally escapes in his shirt sleeves and contracts a severe cold on his way home. Hastily he dons another coat and rushes to the boarding house to report the whereabouts of the missing lady, only to find that the stout lady was not the missing one after all and, incidentally, that the young lady reported to be missing was none other than his constant hoodoo, the

chewing-gum girl, who has absented herself for a few days and has turned up safe, sound—and sarcastic as usual.

It is the old, old story. Going sadly home, he turns to the wall the portrait of the great detective whom he has so much admired, and putting his feet in a tub of hot water, consoles himself with copious draughts of Rum and Gum.

Edison Film No. 6755 Copyrighted, February, 1911 Released, Feb. 24, 1911
Code, VOORBIJDER Approx. Length, 1000 feet



The Price of Victory

A Story of Napoleon Bonaparte

(DRAMA)

WHEN the village streets are filled with bright, gay uniforms and flags are flying and bands are playing, when fife and drum and bugle sound their sweet, clear notes and send the blood leaping through the veins, and patriotism and the glory of war are before you in all its alluring grandeur and gaiety,—then war is all inspiring; but when the pale moon casts its weird, ghastly light o'er the silent battlefield with its mangled masses of horses and men, when gaping wounds open their mouths in the paleness of the night and drop by drop the crimson life blood seeks the parched, blackened grass, and dying moans break the stillness of the night,—ah! then war is a great human sob, a cry of pain, a

flood of tears, of which a whole generation cannot wash away the stain.

In the South of France lived old Daudet, the keeper of an inn, and his son, a young man of eighteen years,—one, the father, a royalist clinging to all the symbols of the old reign of royalty and kingly power; the other, the son, an enthusiastic patriot full of all the glories of Napoleon, the invincible Emperor who stepped into the gap that the Reign of Terror had left.

One day at the door of the inn appears a soldier, and from the long roll of paper he reads the name of Jean Daudet, age eighteen, and calls him forth to battle. The son is filled with joy, the father with sorrow and hatred—and they part. Eight weeks later the lad returns to the village

dressed in all the wonderful trappings of a drummer boy, full of life and patriotism: and thus the old man bids him farewell, the only one in all his life whom he ever really loved. He goes forth to be shot—for what? That the Emperor, Napoleon, may send his courier in hot haste to Paris with the news of another victory.

The news of the battle reaches the village, the old gray-haired father goes forth to search for his son, his boy, upon the bloody, silent, moonlit battlefield, while Napoleon and his staff ride by. Back to the inn the heartbroken father brings his dear dead and simply and humbly lays the silent white figure upon the table, and placing two candles at his head, sits alone in the silent watches of the night beside his dead one.

The Emperor and his staff stop at the inn for a few moments to write the dispatch heralding the news of the victory.

Small wonder when the man of destiny calls for candles, so that he may see to write, that the old father refuses to give them up. By this means the Emperor and the dead drummer boy are brought together. The father, filled with hatred, springs upon Napoleon with an upraised knife, but the Emperor almost abstractedly brushes it away as well as the sword which flashes to his defense, quietly places the Cross of the Legion of Honor upon the dead boy's breast and silently covers the figure with the flag for which he died, thus doing all that lay, even in the power of the Emperor, to pay reverence to this simple little drummer boy.

A wonderful picture and one which the Edison Company can well be proud of. It is beautifully staged and magnificently acted, and these, with its perfect photographic quality, place it among the permanent successes of Silent Drama.

Edison Film No. 6756

Copyrighted, February, 1911 Released, Feb. 28, 1911

Code, VOORBIJ

Approx. Length, 1000 feet



The Iron Master

(DRAMA)

THE Edison Company has taken that well-known drama, "The Iron Master," which has stood the test of years, and painted it upon the canvas of the silent drama in a strong, vital form, telling the story clearly and distinctly, yet

without marring in any way the beauty of the original.

The story is laid in France and deals with high society. The principal character, the Iron Master, is a strong, true character of sterling worth who is deeply

in love with Claire De Beaulieu, the daughter of a noble family living near to his estate, while she in turn is fondly devoted to Gaston, the Duke De Bligny, and also engaged to him. He, however, is a gentleman of wild habits and eventually loses all his fortune at the gambling table. This fact soon becomes known to Moulinet, a "financier," who has more money than manners and whose one desire is to marry his daughter into swell society. Being in a position to know of Claire's financial state, he acquaints the Duke of her entire loss of fortune, and then offers to pay off all his debts if he will marry his daughter. This the Duke consents to do, and Claire, becoming acquainted with the fact, is so deeply humiliated that she, upon the spur of the moment, accepts the hand of the Iron Master in marriage.

On the wedding night he learns of the true state of her heart. He is crushed and broken but still the Iron Master, and he decides that they shall live side by side

but that she shall be his wife in name only. She at last realizes the strength and steadfastness of his love when he defends her honor and the insult which the Duke De Bligny, her former lover, has heaped upon her. A duel between the two ensues, and on the morning before she begs for his love, but not until after he has left for the dueling grounds does she learn what is to take place and that he married her knowing she was penniless.

She reaches the dueling spot just in time to save the Iron Master's life and almost forfeits her own instead. It is needless to say that the Iron Master wins her love, and the picture closes with the knowledge that a bright future is in store for them both.

This silent drama of French society life is presented by the Edison Company in a most able fashion. The stage settings were carefully supervised in detail, and the acting is up to the high standard of the Edison players.

Recent Edison Releases

A Complete Table from December 15

	FEET
Dec. 16—The Red Cross Seal (Dr. and Ed.)	1000
20—The Police Force of New York City (Deser.)	995
21—The Joke They Played on Bumptious (Com.)	990
23—A Christmas Carol (Dr.)	1000
27—Eldora, the Fruit Girl (Dr.)	1000
28—A Family of Vegetarians (Com.)	990
30—The Romance of Hefty Burke (Dr.)	1000
Jan. 3—In the Days of Chivalry (Dr.)	1000
4—Sleep, Gentle Sleep (Com.)	990
6—The Fire Department of New York City (Deser.)	400
6—A Western Night (Com.)	600
10—The Test of Friendship (Dr.)	1000
11—The Home of the Seal (Ed.)	300
11—The Gardener's Ladder (Com.)	700
13—The Link that Held (Dr.)	960
17—With Interest to Date (Dr.)	1000
18—Uncle's Birthday Gift (Com.)	995
20—Mike the Miser (Dr.)	990
24—An Eventful Evening (Dr.)	1000
25—The Lover and the Count (Com.)	995
27—The Black Bordered Letter (Dr.)	1000
31—The Try-Out (Com.)	995
Feb. 1—Bumptious as Romeo (Com.)	975
3—Selling Old Master (Com.)	990
7—The Doctor (Dr.)	1000
8—Two Valentines (Com.)	1000
10—His First Commission (Dr.)	990
14—The Rajah (Dr.)	1000

A Word About Posters

POSTERS suggested by the titles or even by the synopses of films can not be expected to convey a true idea of the scenes they are intended to portray.

Did you ever hear of a first-class theatrical poster being made up purely from the imagination? Not by any means. It is made as faithful as possible to the scene it represents in order that none of the dramatic or comedy strength may be lost.

That brings you around to the A.B.C. Poster, Mr. Exhibitor, which we recommend to you because *we know that each and every one is made from a photograph of an actual scene in the film.*

They are gotten up artistically, too; nothing lurid or otherwise objectional about them.

We'll tell you more about them if you write us,—or you can write direct to the A. B. C. Co., Cleveland, Ohio.

THE CRITICS' PAGE

On which is shown, in the order of its release, a criticism on each Edison Film by some one of the several Reviewers for the Film and Dramatic Press.

The Red Cross Seal

At one stroke more is done by the publication of such a picture to refute the silly patter of those who are continually seeing only evil influences in motion picture exhibitions than can be accomplished by hundreds of pages of newspaper argument.—*N. Y. Dramatic Mirror*.

The Police Force of New York City

Instructive and valuable is this film. It will serve to raise the policeman's profession in the eyes of the multitude and bring honor upon an organization that deserves praise, but seldom gets it.—*The Nickelodeon*.

The Joke They Played on Bumptious

The comedy of the picture is good, and it is one of the best that Bumptious has yet appeared in.—*Film Index*.

A Christmas Carol

The production is accurate and worthy on the material side, but above all the spirit of the original has been caught. The photoplay form retains those intangible qualities which make the original a thing of perfection and delight.—*The Nickelodeon*.

Eldora, the Fruit Girl

The story was told so clearly and with such natural suspense that it became almost an actual happening.—*N. Y. Dramatic Mirror*.

A Family of Vegetarians

Here's a film that appeals to head, heart and stomach. * * * The latter organ simply leaps with enthusiastic appreciation. The sides shake, too, with laughter. Truly an affecting and profoundly moving piece.—*The Nickelodeon*.

The Romance of Hefty Burke

A Richard Harding Davis story is adapted for the films in this subject and proves interesting, being forcefully acted and clearly conveyed.—*N. Y. Dramatic Mirror*.

In the Days of Chivalry

It was an ambitious undertaking to attempt an adequate interpretation of this quaint but touching love tale in a motion picture, but the result is most gratifying.—*Film Index*.

Sleep, Gentle Sleep

The situations are extremely comical and the acting is good. This may also be said of the photography.—*The Billboard*.

New Edison Stock Player



MISS MARY FULLER

Miss Mary Fuller, whose portrait we present, has recently become a member of the Edison Stock Company. Her personality is well indicated in the photograph, but it hardly suggests the variety of work which she is capable of doing. For so young a person she has had a considerable experience both on the stage and for the past year in motion picture work. She is the typical ingenue,—alert, full of vivacity and yet able to stir the emotions and cause a tug at the heart strings if the occasion may require. Moreover, she is an earnest student of the motion picture art, with the technique of which she is thoroughly familiar. We count ourselves fortunate in securing her services and know that the motion picture public will soon welcome her as eagerly on the screen as they do the other favorites of the Edison Stock Company.

Miss Fuller has already appeared in "THE TRY-OUT" and "TWO VALENTINES," comedy releases of January 31st and February 8th respectively, and elicited flattering praise for her clever work. She will again be seen in the leading role of "A STAGE ROMANCE," to be released on February 17th.

Echoes of "The Red Cross Seal"

Congratulations are in order for that able production, the "RED CROSS SEAL" picture. I had the pleasure of using same on the dulllest night of the week—Monday—and can truthfully say that my business on that Monday night was double that of any previous Monday. The Red Cross Society sent two of their nurses to my theatre to sell "Red Cross Stamps" and they disposed of over 2,000 of them. More bullets.

The picture was one of the best educational dramas that I have ever exhibited, and my audience simply went wild over it. Let the good work keep up.—*Chris C. Whelan, Washington Theatre, Chicago, Ill.*

We are running licensed film, and find much pleasure in saying so. We ran your "RED CROSS SEAL" last week to a very pleased audience.—*G. A. Muller, Prop. Lenox Theatre, New York City.*

I am running your "RED CROSS SEAL" film to-day and it caused a lot of talk. I congratulate you on turning out such a fine picture.—*H. C. Sandstrom, Theatorium, Warren, Pa.*

I always know I have a good program when an Edison is on it.—*B. T. Pitts, Manager, Opera House, Fredericksburg, Va.*

As It Is Today

The referee held up his hand.

"Them last two rounds don't count," he hoarsely announced. "Th' fight will have to start all over again."

A low growl ran through the vast audience.

"What's th' trouble, Reddy?" shrieked a fiery-faced man in the tenth row.

The referee squared his jaw.

"Th' trouble is," he explained, "that th' movin'-picture man has struck a bad spot in his film an' th' picture's no good. Are you ready up there, perffessor? All right. Shake hands, boys." And the battle had a fresh start.—*Cleveland Plain Dealer.*

Edison Film Calls Out Entire Los Angeles Police Force

The Orpheum Theatre of Los Angeles, Cal., on Dec. 30, gave perhaps the most unusual and unique performance ever shown at a local amusement house,—two "Morning Matinees," exclusively for the police force of that city. The occasion was the running of the Edison film, "THE POLICE FORCE OF NEW YORK CITY."

The Los Angeles Police Board had approved the plan for the matinees, and Manager Clarence Drown had his house staff on hand at 9 o'clock, and again at noon, so that the various details could see the film, which was run twice on each occasion. The theatre each time was filled with interested policemen, who gathered considerable information from the film, which, it will be remembered, shows interesting views of the various lines of activity of the country's premier police department. At night the traffic squad and the commissioners were entertained, as they were unable to attend during the day. The house was well filled at each exhibition, and the men were not slow in expressing their appreciation of the film and the thoughtfulness of the Orpheum management. A vote of thanks was tendered the Orpheum at a meeting of the Police Board.

It was the intention of the management, when running the Edison "FIRE DEPARTMENT OF NEW YORK CITY," to hold "Milkmen's Matinees" along the same lines for the benefit of the Los Angeles fire laddies.

The Star Theatre, Edmonton, Alta., Canada, makes a practice of having their feature films written up in the news columns of the local press. Some clippings sent us some time ago were taken from the columns of *The Edmonton Journal* and were certainly intelligent, readable reviews of two Edison "star" films,—*"THE PRINCESS AND THE PEASANT"* and *"A YORKSHIRE SCHOOL."* This excellent method of getting inexpensive and profitable advertising should be practiced by Exhibitors everywhere.

Antipodean Compliments

(Extract from a report of our Australian representative.)

"Edison films are being continually favorably commented upon by our Users, and the very good work put in by our Expert is beginning to take satisfactory effect. The Edison films wherever shown are almost invariably the star subjects of the night, and this fact will, of course, make the Exhibitors anxious to show Edison Films more freely, and cause a greater demand on the Film Renters."

Since writing you last, I have seen "THE ATTACK ON THE MILL," and agree with our Christchurch Manager that it is one of the finest photographically and from a scenic point of view we have ever seen.—*Jno. Fuller & Sons, Theatre Royal, Wellington, N. Z.*

Worthy of Imitation

The Daily Chronicle is a neat little four-page sheet delivered to every house in Macon, Mo., every day except Sunday by the Logan Theatre management of that town. Tom Cummings, operator at the Logan, is editor of the paper, which contains an announcement of each day's feature film, local ads. and town chatter, all well set up. It was announced in the Jan. 20th issue that "THE JUDGMENT OF THE MIGHTY DEEP" would be shown on that date with an Edison Model "B," a cut of which machine was used in the ad. The subscription price of the *Chronicle* is 50c per year,—all "velvet," Mr. Cummings says, for the ads. pay for the printing and distribution.

It is with pleasure that I read your *Kinetogram* and hope that you will continue to send it to me regularly. It is just the paper we need, to keep us posted about what is going on in the moving picture line.—*M. H. Kuhn, Prop. Dreamland Amusement Company, Wilkes-Barre, Pa.*

The "Red Cross Seal" at the Bijou, Fitchburg, Mass.



Showing the Handsome Curtain Used in That Popular House

The Bijou is one of the most complete and up-to-date motion picture houses in the country,—far and above the ordinary house of its kind. It has been operated as a combination picture and vaudeville house since Christmas, 1906, and has not missed a day since, with one exception. Its seating capacity—main floor and gallery—is nearly 800. The curtain shown above is 12 x 15 feet, light and dark red trimmings and gold frame. Two reels of Licensed Film are used and the entire program is changed weekly. *The Bijou Breeze* is the apt name of a clever little eight-page house organ published by the management, which contains advance notice of feature films and current motion picture news. Mr. H. F. Jackson is resident manager of the Bijou, which is controlled by The Bijou Amusement Co. Writing us of the success of "THE RED CROSS SEAL," Mr. Jackson said:

"'THE RED CROSS SEAL' was an unqualified success in this theatre. In addition to its exhibition as a part of our regular program it was shown, together with 'THE MAN WHO LEARNED' and another educational picture, on the following Sunday afternoon to a large and appreciative audience. The afternoon's entertainment was without charge, and from the class of people drawn was very successful from an advertising standpoint. * * * In every program we include one subject of an educational nature. For this purpose your South American and Canadian releases have been most acceptable. I think that it is only a matter of time before the demand for drama will die out and the call will be entirely for educational pictures."

Edison Films are Both Fire-Proof and Water-Proof

In addition to presenting the highest standard of dramatic and photographic quality, they relieve your patrons of all fear of sudden conflagration and, with a little co-operation on your part, of all strain on the eye-sight due to "rain-storms," which are an ever present and disagreeable feature of Non-Waterproofed Films.

Educational Work of Edison Films

At the invitation of Messrs. Turner and Dahnken, Licensed Exchange of San Francisco, the clergy of the city, the members of the Board of Education, the Board of Health, the Bureau of Associated Charities, the Playground Commission, the Board of Supervisors and the Censorship Board—in all, over 200—witnessed a private exhibition of Licensed Film on Wednesday, December 28th.

The purpose of the special exhibition was to impress upon the clergy and authorities just what progress has been made in the field of "silent drama" and to give them an idea of what a first-class motion picture theatre running first-class Licensed Film really has to offer to the amusement seeking public. The result was indeed gratifying to the promoters of the project, who may flatter themselves that they have accomplished much for the good of the business in San Francisco by raising the motion picture in the estimation of people whose opinion and influence are so far-reaching in effect. All present were highly pleased with the high character and the dramatic and photographic qualities of the pictures thrown upon the screen, and the Health Board representatives were especially pleased with the "RED CROSS SEAL" film. This subject in fact produced more favorable comment than any of the films shown.

Particular importance was attached to the exhibition in view of the fact that the Board of Education is installing picture machines in the schools of the city for educational purposes.

Lieut. P. W. Beck, U. S. A., recently lectured in San Francisco, under the auspices of the Board of Education, on the subject of aeronautics, using, to illustrate his lecture, the well-known Edison film, "THE AVIATION MEET AT ST. LOUIS." The film was furnished for the occasion by Turner and Dahnken. Lieut. Beck was so impressed with the value of this subject that he has decided to use it hereafter as part of his lecture.

In Kenosha, Wis., not only did the local press, the civic and school authorities, the medical fraternity and Anti-Tuberculosis workers flock to the support of the "RED CROSS SEAL" film, but many of the clergymen of the city espoused its cause and encouraged their congregations to do likewise by announcing the time and place of its exhibition from their pulpits on the Sunday immediately preceding its appearance, which Sunday was designated as "Red Cross" Day. This was due to the hustling methods employed by Joseph C. Rhode, manager of the Rhode Opera House, where the film was shown. Young ladies costumed as Red Cross nurses sold the Christmas Seals during and after each exhibition, with most gratifying financial results. Mr. Rhode also entertained the school children of the city at a special performance, at which the Superintendent of Schools was present and lectured on the film.

An exhibition was given in the Orange (N. J.) High School Auditorium, on Jan. 20, of the following Edison Educational films, projected by an Edison Model "B": "THE MAN WHO LEARNED"; "THE RED CROSS SEAL"; "CHUNCHU INDIANS"; "A SILVER MINE IN PERU," and "FROM THE ARCTICS TO THE TROPICS."

The exhibition was given for the benefit of the Orange Board of Education, and there were present in addition a number of clergymen and people interested in educational work.

An Edison Model "B" was recently sold to the Anti-Tuberculosis League of Cleveland, Ohio, by the Lake Shore Film and Supply Company. The League is using the machine to exhibit films of an educational character, among them "THE MAN WHO LEARNED" and "THE RED CROSS SEAL," throughout the city. These subjects have also been supplied by the Lake Shore people to the State Board of Health for special exhibitions in Cincinnati, and to the Health Department of Toledo, Ohio.

Model "B" Installations

An Edison Model "B" has been installed in the Star Theatre, Bristol, R. I., and another in the Congress Theatre, Portland, Me., by the General Film Company, 564 Washington street, Boston, Mass.

The Lake Shore Film and Supply Co., Cleveland, Ohio, recently closed arrangements with Dr. Clark, head of the Newburg State Insane Hospital, for the purchase of an Edison Model "B." The sale was won in the face of keen competition with other makes.

Competition was also met and overcome in the installation of a Model "B" with Outside Shutter and an extra Mechanism of the same type in the Casino Theatre, 103 Madison street, Chicago, Ill.—the heart of the "Loop" district. The superior qualities of Edison projection were quickly seen and appreciated by the proprietor, Chas. Weekman, and the manager, Mr. Horn.

Yesterday I installed an Edison Model "B" and Transformer in the Orpheum Theatre, Jacksonville. It was a "rush" job, and as we had no time to test the Machine after setting it up, we just threw a reel into the magazine and let her go. I had never seen the New Outside Revolving Shutter, and moreover the outfit was sold strictly on its merits. You can imagine that my anxiety because of the unfavorable conditions under which it began to operate were considerably relieved when the manager of the Orpheum expressed his opinion that it was "THE ONLY PERFECT PICTURE IN JACKSONVILLE." Personally I think that the new Outside Shutter is simply great.—J. H. Mackey, Jacksonville, Fla.

Have been making some good sales in Edison Machines and Parts. I put an Edison in the Royal Theatre, Green Bay, Wis., one year and ten months ago. It runs from five to six shows daily, with 2,000 feet of film to each show, and the show is never delayed one minute because of the film,

although both good and poor films (mechanically) have been run on it. A new Intermittent Sprocket and a new Cam were placed in the Machine last December, and now it runs equally as well as when it left the factory.

Incidentally, I might say that it has outworn and outlived two ——— machines in the space of time above stated. —Vetal Lancelle, Green Bay, Wis.

Edison Traveler in Duluth Controversy

Your Mr. Frank L. Hough did at last reach Duluth and certainly gave us a very fine demonstration of the new Model "B" with Outside Shutter. You know we use Edison products exclusively, so you can understand how we appreciate the improvements. Where I believe the Outside Shutter destroys some of the light, it certainly eliminates the flicker, or a good share of it. Mr. Hough told us he had not seen a better picture than ours in all of his travels. Do not forget that I have told you this every Fall when making my visit to Orange.

Mr. Hough certainly reached us in the nick of time, as we were having quite a fight with the Women's Council, and in fact are yet. His work at the Y. M. C. A. and in newspaper interviews has been of considerable weight in our favor.—Thomas Furnias, Prop'r, Brunswick Co. (Owners of the Orpheum Theatre), Duluth, Minn.

(Editor's Note.—The fight referred to is on a moving picture ordinance of a particularly vicious character recently introduced in the city council. It developed to the amusement of those present at the first public hearing on the measure, held on Jan. 17, that its most vociferous champions were people who never attended the picture theatres and were therefore totally ignorant of their real character. Which is as usual.)

This is the first order for repairs in just one year on your Machine, which has more than given satisfaction.—R. E. Butler, Prop'r, Edison Picture Show, Hawkinsville, Ga.

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Edison Manufacturing Co., Orange, N. J.

H. W. P., New Martinsville, Ind.—Please give a rule for measuring the focal length of a lens.

[To determine the required equivalent focus of a motion picture lens, multiply the distance of length of throw by the height of the film picture and divide it by the height of the picture on the screen—all measurements being expressed in inches.

For example: What must the equivalent focus of a lens be to project a picture 8 feet high at a distance of 32 feet, the height of the picture on the film being approximately $\frac{3}{4}$ inch?

Multiply 32 feet (length of throw), or 384 inches, by $\frac{3}{4}$ inch (height of picture on film).

$384 \times \frac{3}{4} = 288$.

Divide 288" by height of picture on screen, which is 8 feet or 96 inches.

$\frac{288}{96} = 3$ " (Equivalent focus)].

W. T. J., Rose Bud, Pa.—Can I safely advise the installation of a 110 Volt Direct Current Generator for a moving picture machine, the current to be used on dynamo circuit without any "step down"? How many Watts at the right Voltage are needed for machine?

[You will require, on your own generator, 60 Volts and 30 Amperes, equal to 1800 Watts, or 1—8/10 K. W.]

T. H. S., Paris, Texas.—Can your new Improved Shutter—the one that travels between the Lens and Screen—be placed on a two-pin Exhibition Model?

[The new Outside Shutter cannot be attached to the Exhibition Model, as the Lower Magazine being in front of the mechanism would interfere with the proper operation of the Shutter. This new Revolving Shutter has been increased in diameter over the Inside Shutter and covers the entire opening in the picture gauge, no matter in what position the mechanism frame may be on the body slides, either in extreme upward or extreme downward position.]

L. J. K., Erie, Pa.—Have you an apparatus for producing electric light for a Motion Picture Machine, and if so, what is the price of same? Also let me know if you have the whole outfit for rewinding the film on reels and the price of same.

[We do not handle dynamos for the generation of electrical current to operate Motion Picture Machines. You will find the addresses of such manufacturers in the trade papers. We do market an Improved Gas Making Outfit, a most efficient and desirable apparatus for obtaining illumination where electricity is not available. The particular features of the Outfit are compactness, simplicity of operation, durability and portability. The action is entirely automatic, and because of its simplicity of operation no knowledge of chemistry is required of the operator. Price of the Outfit, consisting of Generator and Saturator, is \$37.50, and our Dynamic High Power Calcium Burner, which we recommend for use with the Outfit as insuring the highest degree of illumination, costs \$12.00 in addition. Our Improved Film Rewind costs \$4.00.]

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

General Film Co.,
Lake Shore Film & Supply Co.,
Kleine Optical Co.,
Geo. Breck,

314 Superior Avenue, N. E.,
52 State Street,
70 Turk Street,

All Branches.
Cleveland, O.
Chicago, Ill.
San Francisco, Cal.

YOUR THEATRE FRONT IS THE MIRROR IN WHICH THE PASSING PUBLIC SEES THE REFLECTION OF YOUR SHOW

TO BEAUTIFY IT IS THEREFORE YOUR CONSTANT CARE
WHAT MORE ARTISTIC, MORE DIGNIFIED ORNAMENT COULD
BE CONCEIVED THAN

AN EDISON LOBBY DISPLAY FRAME

CONTAINING PHOTOS OF

THE POPULAR EDISON PLAYERS?

A brand new and distinctive design, made of highly finished wood of the finest quality and containing ten (10) sepia prints of the players representing the very highest type of artistic photography.

THREE STYLES	THREE SIZES	THREE PRICES
No. 1—With Easel Back	5' 7" high x 2" wide Photos 10" x 12"	\$12.50
No. 2—With Easel Back	5' high x 2' 6" wide Photos 8" x 10"	\$10.50
No. 3—Without Easel Back	3' high x 2' 6" wide Photos 5½" x 7½"	\$ 7.50

All prices: Boxed, F. O. B., New York City

UNFRAMED PHOTOS OF THE PLAYERS IN SETS OF TEN (10)

PRICES PER SET		
5" x 7½" - \$3.50	8" x 10" - \$5.25	10" x 12" - \$6.50

PLACE YOUR ORDER TODAY TO INSURE EARLY ATTENTION

Edison Special Film Reels

Supply a Long-Felt Want

Made of heavy cold-rolled steel and practically indestructible—can be used on all standard motion picture machines—easily accessible for threading the film. *The slot for film end is always at the centre of a square opening near the hub.*

Two Sizes . . .	10" and 11"
One Price . . .	75c

WHAT KIND OF A FILM CEMENT ARE YOU USING?

Is it satisfactory? Are you getting results?

If not, why not give Edison Special Film Cement a chance?

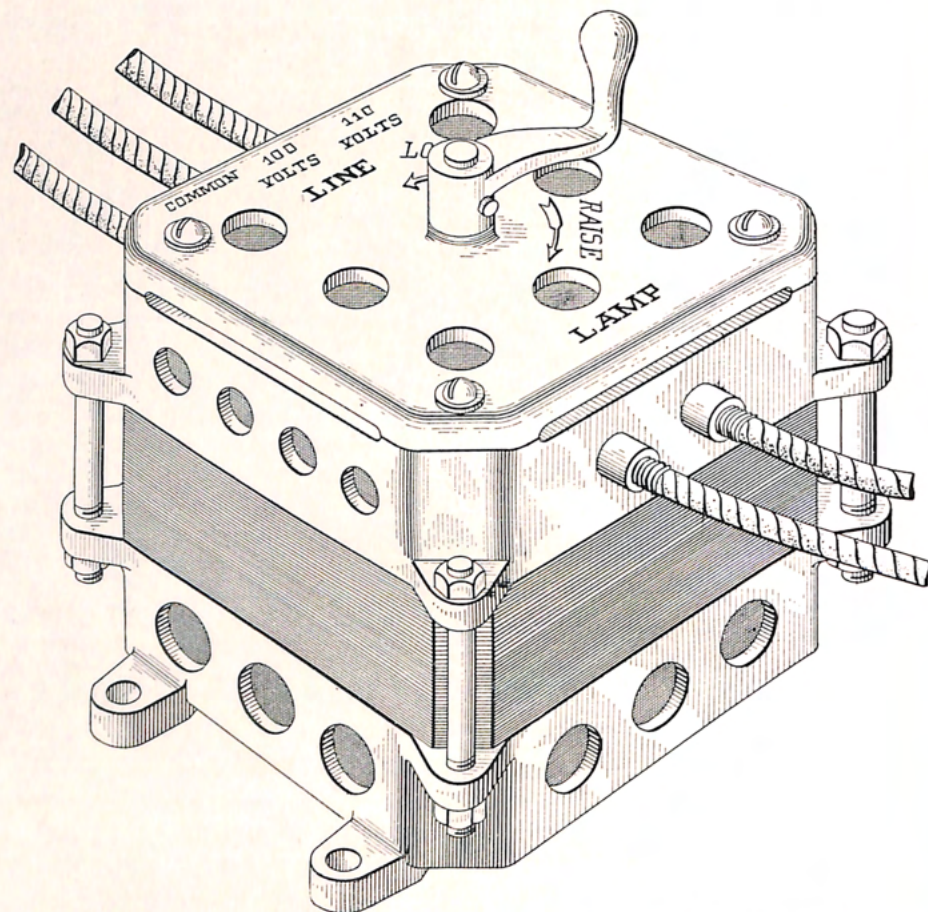
We are selling large quantities at the present time, and it seems to be giving complete satisfaction,—at least we have yet to hear a complaint from it. As a matter of fact, the consensus of opinion seems to be that it is the *best* Cement that can be used for joining both Inflammable and Non-Inflammable Film.

Price is 25c. the oz. bottle; \$1.00 the lb.

GIVE EDISON FILM CEMENT A TRIAL AND
SEE WHAT A DIFFERENT CEMENT IT IS

The New Edison Economy Transformer

(For Alternating Current)



An Efficient, Adjustable Current Saving Device At a Low Price

It is a special design—of high efficiency—stepless in operation—contains no contacts nor contact lever, to burn and arc—and its temperature rise is scarcely perceptible. It will deliver 40 Amperes and 45 Volts at the Arc. It cannot burn out, even on dead short circuit, and will not break under five minutes. **Others break in two minutes.**

It Is Simpler—Smaller—Lighter—More Compact—More Economical—than Any Similar Device on the Market.

It Will Reduce Your Light Bills Over 200%!!!

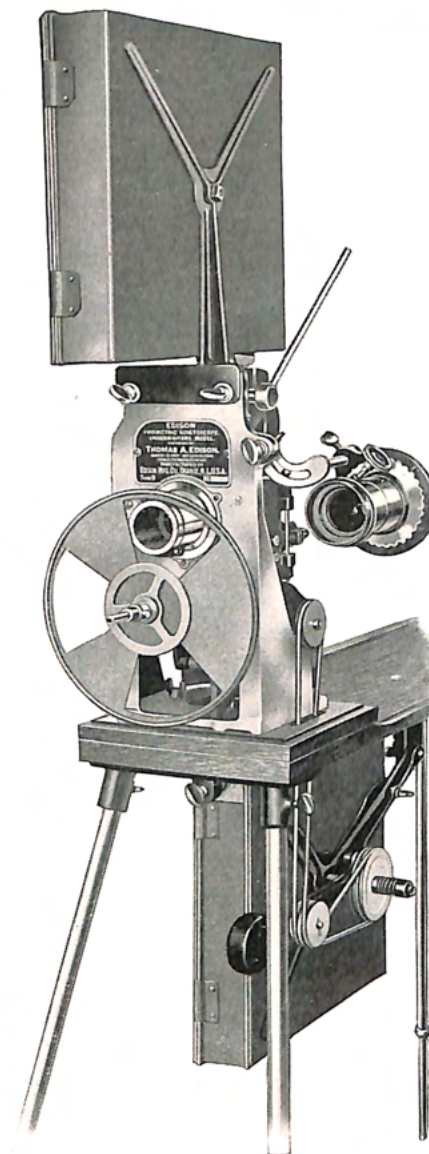
Standard Instruments are for 60 Cycle, 110 Volt Circuits; Special Instruments To Order for Any Frequency and Voltage Required.

ORDERS NOW BEING FILLED

PRICE, \$50.00

Write Us Today for Further Particulars

THE PROJECTING MACHINE THAT SATISFIES



THE EDISON MODEL "B" WITH OUTSIDE REVOLVING SHUTTER

NO FLICKER—NO "TRAVEL GHOST"—NO HALATION

EVERY PART GUARANTEED ABSOLUTELY PERFECT FOR ONE YEAR

Sold by all Licensed Exchanges.

Price (Inside or Outside Shutter) \$225.00.

Write today for Illustrated Catalog

THE RIVAL CANDIDATES

To be released March 1st

REMEMBERING the success of "The Senator and the Suffragettes" we may confidently predict an even greater one for this. It tells the story of a man and his wife, in good social position and with three charming children, who both get into the political maelstrom and find themselves in the peculiar position of facing each other as rival candidates for Mayor. Though this makes them apparently bitter enemies, it is easy to see that this is only on the surface. A totally unexpected denouement brings to an end a thoroughly satisfactory film.

No. 6757

Code, VOORBOEG

Approx. Length, 995 feet

HOW BELLA WAS WON

From "OUR MUTUAL FRIEND"
By Charles Dickens

To be released March 10th

ONCE more taking a section from one of Dickens' most popular novels, this film tells simply and clearly how John Harmon, under an assumed name, wooed and won that delightful little piece of femininity, Bella Wilfer, who is universally recognized as the best girl type that the great novelist ever portrayed. To the thousands who love the story it may be said that the whole film is carried out with fidelity to the Dickens' atmosphere, and to those who have not read the novel, the film can be recommended as a most interesting story with a little sensation, much comedy and a good bit of pathos.

No. 6762

Code, VOORDRACHT

Approx. Length, 1000 feet

The EDISON KINETOGRAM

VOL. 4

MARCH 1, 1911

No. 3



SCENE FROM
HOW BELLA WAS WON
FILM No. 6762

EDISON FILMS RELEASED FROM MARCH 1 TO 15 INCLUSIVE



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
*Published by THE EDISON MANUFACTURING
COMPANY, Orange, New Jersey, U. S. A.*

American History in Film

WITH much satisfaction we announce the completion of our plans for probably the most valuable contribution to the motion picture world since the beginning of the industry. This is no less than a series of reels, to be released at frequent intervals, showing the most important events in American history from the discovery of America by Christopher Columbus to recent times. Each reel will not only be complete in itself, but, in order to add interest, we shall not hesitate to build a story around the main incident, at the same time preserving strict historical accuracy. This is the plan which we have followed successfully in handling subjects of national importance relating to sanitary conditions, and we believe that it will be popular with this series. In other words, we believe that *to educate* through the medium of motion pictures *we must first interest*.

It may readily be imagined what a tremendous value this series will have to educators and schools as well as to the general public. We need hardly state that the subjects will be adequately presented—suffice it to say that they will be handled in the *Edison* way. Details of the first release will be announced shortly.

(*Edison Release Days—Every Tuesday, Wednesday (Comedy) and Friday*)

EDISON FILMS

Released between March 1st and 15th

Edison Film No. 6757

Copyrighted, March, 1911

Released, Mar. 1, 1911

Code, VOORBOEG

Approx. Length, 1000 feet



The Rival Candidates

(COMEDY)

HERE is an Edison comedy that is both delightful and timely, dealing at it does with the suffrage question and showing what might happen if women had the franchise all over this glorious land of ours; and the result is decidedly happy, even though one sees the characters pass through some tribulation to arrive at such a denouement.

In a pretty suburban town a prominent citizen owning a pretty home, with lawn and shade trees before it and with comfort and contentment within, finds himself honored by the nomination for mayor of the town. His wife is not wholly pleased with the idea and becomes strongly antagonistic when she sees the notification committee and realizes the class of men with whom her husband must be associated in the local politics.

As he refuses to give up the game, rather liking the possible honor ahead of

him, she decides, when the offer comes to her as it does a little later, to accept the nomination from the suffrage party as the rival candidate to her husband in the coming election. Of course the house is promptly divided against himself; the small boy with his father, and the two little girls with their mother. And the suffragettes take possession of the mansion, hanging a banner over the front porch announcing that it is the headquarters of the women's party. They even turn the husband out of doors and invite him to sleep in a tent upon the lawn. He does so, and makes the tent the headquarters of the fusion party.

And then the campaign begins in earnest. He brings a fife and drum corps on to the lawn, but their music is doubly discounted by the din of tin pans and other cooking utensils hastily brought by the wife from the kitchen and wielded

by the hands of the militant suffragettes. One pretty little touch of treason in the camp of the suffragettes—and a beautifully effective scene it is—comes when the children steal out at night in their little nightgowns to bid their father good night.

The war proceeds the next day and for days thereafter with rival meetings. The husband addresses a large crowd of men, and the wife and her adherents post themselves outside of the window holding a street meeting, with the accompaniment of horns and so forth, which finally stops the husband's meeting and interferes with the expression of his patriotic sentiments. Then at the polls the two candidates meet and we see them casting their votes, scornful of each other.

Then the returns come in and we see the crowd watching them; the Fusion ticket is far ahead and the men are joyful, but the women are rather disheartened. But later bulletins come and gradually the men become less confident and the women more hopeful, until finally the men's hats descend over their eyes and the women's smiles broaden very appreciably. The last bulletin shows the women's party a little bit ahead and the Fusion party lagging behind, while the La-

bor party, the third one in the field, brings up a very disastrous third.

The last scene shows the morning after the election, the arrival of the morning paper and the husband stealing from his tent to get the first news. As he reaches for the paper his wife's hand appears out of the crack of the front door, likewise reaching for the news. They meet thus and the husband hands the wife the paper, whereupon she meets him half way and invites him to read the election returns with her on the doorstep.

But when they glance at the paper a surprise awaits them. The headlines announce that Labor wins, both the Fusion and Suffrage candidates being defeated by a startling reversion of popular vote. They are at first dismayed, but they begin to see the humor of the situation and decide that it is probably the best thing that could have happened; whereupon they conclude that, politics being out of their lives now for good and all, they can return to normal contentment and the joy of living the life of plain, happy citizens.

It is one of the brightest, jolliest and most up-to-date comedies that have come out during the season and is played with splendid life and vitality.

Edison Film No. 6758

Copyrighted, March, 1911

Released, Mar. 3, 1911

Code, VOORBUURT

Approx. Length, 1000 feet

The Writing on the Blotter

(DRAMA)

THIS story is one of unusual interest, showing how justice works out its own ends in its own peculiar, and frequently unexpected, ways.

In this case the dishonest manager of a large establishment evolves a scheme whereby he can steal ten thousand dollars of the firm's money without having suspicion attached to himself, but rather upon the firm's innocent cashier. He explains his plan to his accomplice—the cashier is to take the ten thousand dollars to the

bank in a small satchel for deposit—they are to procure another satchel, an exact duplicate of the one the cashier is to use, and fill it with worthless paper—this satchel is to be exchanged by the accomplice for the one containing the real money when the opportunity presents itself.

We see the cashier, his sweet young wife and their baby at breakfast in their happy home. It is baby's birthday and mother is anxious to have daddy come



home early and cut baby's birthday cake, which he promises to do and starts for the office with a light heart and a happy smile. That afternoon at the office he is called upon by the manager, in the latter's private office and in the presence of the president of the company, to take the money to the bank for deposit. It is placed in the satchel and the cashier starts for the bank.

The accomplice, who has been waiting patiently outside the office for the cashier to appear, sees him step into a waiting taxi, and before he can start, manages to puncture the tire of the taxicab. This attracts the attention of the cashier and he leans out of the window to learn the nature of the trouble. While he is thus engaged the accomplice reaches in through the opposite window and taking out the cashier's bag, deftly puts the one containing the worthless paper in its place and with a hurried glance up and down the street to assure himself that he has not been observed, makes off. The cashier, realizing that the taxi is out of commission and that it is very close to the closing hour, decides to walk to the bank.

Arriving at the teller's window he is dumbfounded to find that the money has disappeared, and he rushes in breathless haste back to the office only to be accused of stealing the money by the manager, who, sneering at his vehement protestations of innocence, promptly calls in the police and has him arrested. The cashier notifies his wife, who immediately visits him in jail. She learns the circumstances

from her husband and at once, with woman's unerring intuition, suspects that the real criminal is connected with the firm.

She resolves to apply for position as stenographer in the office (which position happens to be vacant at the time), makes her application to the manager and is promptly accepted, the manager being impressed as much by her good looks as by her qualifications for the position. She watches him continually, but finding no clue, is about to give up in despair, when she discovers him hiding a letter which he has been writing. Suspecting something wrong, she secretes herself until he has left the office, then searching carefully finds the blotter he has used. This she holds up to a mirror and learns to her delight that it is an appointment to meet the accomplice in the office after business hours in order to divide the money.

With this proof of her husband's innocence she hurries to the president's house, who at once decides to catch the culprits red handed. They hurry to the office with police officers and burst in upon the manager and his accomplice just as they are about to divide the money. This being absolute proof of their guilt, the president obtains the immediate release of the cashier and, as a reward for the injustice he has suffered, offers him the position of manager.

The happy reunion of the husband and his faithful wife is a fitting climax to the trials and sufferings which both have endured through the schemes of two unscrupulous men.

Edison Film No. 6759

Copyrighted, March, 1911

Released, Mar. 7, 1911

Code, VOORDANS

Approx. Length, 1000 feet



Love and the Stock Market

(DRAMA)

THIS is one of the Edison Company's strong stories of contemporary life, the scenes being laid in one of New York's large hotels and in the Wall Street district and the action concerning itself with stock speculation, which has entered into the love affairs of three young people.

There is a delightful heroine, whose abundant wealth and enviable social position are supplemented by a character that is not only lovable and sweet but distinctly capable of making its own choice and decision in matters that concern the girl's life. She is interested in a young chap whose one failing seems to be his passion for stock gambling, a luxury which he can ill afford. Another suitor of her's is a man of the world, of wealth almost equal to her own, and one whose worldly experience would naturally give him a pretty solid advantage over the boy in any game save that in which Cupid takes a part.

Early in the story we see the girl warn the boy against his propensity and try to elicit from him the promise to stop his precarious operations with the "bulls" and "bears." A little later the older man sees an order which the young man has just made for the buying of some shares of a certain traction stock—S. Y. & D. He

conceives the idea of putting the boy out of business, and also out of the running for the girl's heart, by opening up a bear campaign which will so depreciate the value of S. Y. & D. that the youth will be sold out.

The plan succeeds admirably and the boy is reduced to the verge of desperation, even going so far as to come to the older man for aid, of course not knowing that the older man is the one who is influencing the market against him. Both men tell of their operations and the girl thereby becomes cognizant of the situation. She decides to take a hand in the game herself, and going to her own broker, instructs him to buy S. Y. & D. until the market turns and climbs up again. He does so, and of course the young man is thus rescued and the older man put to confusion.

And then our heroine is able to tell her young friend that his stock speculations were not so wisely managed as he thought—in fact that he is indebted for his success entirely to her own handling of the market for him, by which manipulation she has acquired the title of the "great bull," although her transactions have been carried on entirely through the broker and without anyone else knowing who the

"great bull" was. In this way she cures the boy of his infatuation, and of course when the older man learns who the "great bull" was and how his plans have been defeated, the only thing left for him to do

is to gracefully withdraw from the race, which he does.

The story is superbly played by a special cast and mounted with the usual Edison lavishness and beauty.

Edison Film No. 6760

Copyrighted, March, 1911

Released, Mar. 8, 1911

Code, VOORDEELIG

Approx. Length, 400 feet



A Night of Terror

(COMEDY)

TWO young men from the East, while on a little prospecting trip in the Rocky Mountains, seek shelter for the night in the old log shack which answers the purpose of an inn in that rough-and-ready country. It is frequented by cowboys and conducted by a rather fierce looking but harmless man and his untidy wife. The tenderfeet are received with scant courtesy and are given two bunks in the attic, which is also used as a store room for hams and dried meats. Sleep in such uncomfortable quarters and under such unfavorable conditions seems almost impossible, especially for the more timid one of the two, who, nervous and apprehensive of danger, sits up all night.

At four o'clock in the morning the landlord and his wife arise to kill two chickens for breakfast. "Must we kill them both?" is the question asked by the man, to which his wife replies in the affirmative. The tenderfoot in the dingy attic above, hearing this, is nearly frightened out of his wits. A few moments later

the landlord goes to the attic for ham. The trembling tenderfoot seeing this fierce looking individual with a huge carving knife coming up the attic ladder, jumps to the conclusion that his last moment on earth has come. He hastily scrambles into his bunk and pulling the blankets over his head, awaits the slaughter of himself and friend.

After cutting off a slice of ham, the landlord quietly steals out of the attic and shortly after calls his guests for breakfast. Still trembling with fear, the tenderfeet go to the room below, where they are served two roasted chickens and are informed that "both were killed" for their special benefit. It now dawns upon them that their fears were unfounded and they settle down to enjoy a hearty breakfast after "a night of terror."

This is a very entertaining film all the way through, with some wildly laughable situations in which our old friend "Bump-tious," as the more timid tenderfoot, is seen at his best.

Edison Film No. 6761

Copyrighted, March, 1911

Released, Mar. 8, 1911

Code, VOORDEUR

Approx. Length, 600 feet



The Old Family Bible

(DRAMA)

MARY BRASH and Tom Carroll are engaged to be married. Just before leaving his home to attend a ball with Mary, Tom discovers that he has forgotten to remove some valuable papers from his pocket and being in a hurry and not wishing to go back to his room, he hides the papers in the most available place—the old family bible—and hurries out.

At the ball he becomes insanely jealous of Clem Bannes, who is very attentive to Mary, and he accuses her of showing partiality toward Clem in allowing him to put his name on her dance program for a greater number of dances than Tom thinks proper. Mary resents his accusation and they part in anger.

The next day a book agent calls at the Carrol home. He explains to the servant that he is selling bibles on a new plan—he will take the old family bible as part payment for a new one. The servant, thinking this a remarkable bargain, buys the new bible on her own initiative, letting him have the old one as part payment.

During his various calls the agent arrives at Mary's home and explains his plan, showing her the old bible he has taken in exchange at the Carrol's. Mary,

on opening the old bible, finds that it belongs to Tom's family and is at once desirous of possessing it for old times' sake. She strikes a bargain with the agent for the sale of the old bible and carries away her treasure.

In the meantime Tom has not missed his valuable papers until at lunch one day the servant shows the family her wonderful bargain and explains that she exchanged it for the old family bible. Tom at once recalls that he had put his papers into the old bible, and thinking they are now lost, rushes frantically from the house in search of the book agent. Arriving at the hotel he finds that the agent has already gone to make his train. He catches him, however, just as he is about to board the train, and learning from him where he has disposed of the old bible, hurries away to Mary's home.

Here he is very much embarrassed at meeting Mary again, but finally manages to explain his errand. Mary and Tom pick up the old bible and in searching for the papers their hands touch. They both realize in that moment how foolish their quarrel has been and their love having remained unchanged, they are happily brought together,—thanks to the old family bible.

Edison Film No. 6762

Copyrighted, March, 1911

Released, Mar. 10, 1911

Code, VOORDRACHT

Approx. Length, 1000 feet



How Bella Was Won

(DRAMA)

THIS latest addition to the list of Edison productions, taken from the works of Charles Dickens, has for its source "Our Mutual Friend," and introduces us to the living impersonations of the familiar and well-loved characters of that story.

The first scene shows John Harmon, our hero, arriving in London after an absence of many years and starting to purchase clothes suitable for his appearance as the heir to the vast Harmon estate. Stopping at a small clothing store on the banks of the Thames, he lays off his coat to try on one of the new ones and a character, who seems to belong to the docks, slips in and examines the papers in Harmon's pocket. Among them is the will, a section of which indicates that Harmon must marry a certain Bella Wilfer in order to inherit the property, which otherwise will go to old servants of his family, the Boffins by name.

Just as the thief is secreting these papers in his pocket Harmon discovers him, and a struggle ensues in which both men fight their way to the back of the store, where they fall through a railing into the Thames, over which the building hangs. The next scene shows a placard announcing the death by drowning of John Har-

mon, identified by papers in his pocket. When Harmon reads this placard he decides to let the fates have their way and to become acquainted with Bella Wilfer under another name, thus finding out what sort of a girl he must marry in order to inherit his fortune.

We see him, as John Rokesmith, engaging lodgings at the Wilfers' and gradually becoming friendly and even lover-like in his attentions to Bella. Then comes the ad of the Boffins, who have by this time inherited the fortune; they are in need of a secretary and Bella suggests that Harmon apply. Seeing a way to further his plans by so doing, he goes to them and though they seem to note some familiarity in the face of the man whom they engage as secretary, he is taken in under an assumed name. And they then invite Bella, who by the death of Harmon seems to be cheated out of a fortune, to come and live with them. Thus Harmon and Bella are under the same roof, but Bella is now an heiress and rather looks down upon the humble secretary.

Finally Harmon proposes and is refused by the girl and in his despair sits down before the fire in an attitude which recalls to Mrs. Boffin his childhood days, and she at once recognizes him. Admitting

his identity, he tells them of Bella's refusal and that he fears her character has been warped by the wealth thrust upon her. They decide to try her temper and find out how she really feels; consequently they start abuse and disparagement of the secretary, which she rather resents, and finally when she shows a little pity and he responds with lover-like attention again, old Boffin discharges him for daring to presume to the hand of his ward.

This is too much for Bella and throw-

ing aside all her false pride, she announces to the Boffins that she loves John Harmon and that she refuses to see him abused any longer. Of course this brings the story to a happy conclusion and they tell her who her fiancé is, whereupon she decides that she loves him even if he is not the man she supposed he was.

The characterization is particularly fine and the acting of a splendid quality, making Dickens' characters fairly live upon the screen before our eyes.

Edison Film No. 6763

Copyrighted, March, 1911

Released, Mar. 14, 1911

Code, VOOREBBE

Approx. Length, 990 feet



All for the Love of a Lady

(DRAMA)

LADY CONSTANCE PRIMROSE, a pretty girl of about twenty years, attends a ball and dances a minuet with Lord Howard, a very polished nobleman who is obviously in love with her. Will Norfolk, a Lieutenant of Yeomanry, asks for the next dance. He is very shy and awkward before women, but is truly a man among men. Lady Constance generously favors him with the dance. Will ambles through it very awkwardly and clumsily, tripping over his sword and her train, much to her embarrassment and disgust.

After the dance Will sees an opportunity to apologize to her and he does so. Lady Constance extends her hand for Will to kiss as a token of her forgiveness, when

Lord Howard sees in Will a possible rival and angrily takes Lady Constance off. The next day Lord Howard writes two letters, one to Lady Constance reminding her of her promise to meet him at the Abbey Inn to dine, and the other to Will Norfolk warning him not to pay his accustomed visit to the Abbey Inn and to cease his attentions to Lady Constance, under pain of death.

His lordship gets the letters mixed; Lady Constance receives the one intended for Will Norfolk, while he gets hers and learns from it that she has promised to meet Lord Howard at the Abbey Inn; whereupon Will decides to go to the inn himself. When Constance reads Will's letter she realizes that Will, not having

received the warning letter, will be at the inn and mindful of her own promise to meet Lord Howard there, she knows they will meet. Constance decides to disguise herself as a man and go to the inn to see what will happen.

Constance is the first to arrive at the inn and is taken for a man by Will Norfolk, who in a particularly good comedy scene discovers her identity. Lord Howard arrives at the inn accompanied by his lackey, but finds that Lady Constance has not yet arrived. He, however, orders dinner and proceeds into the tap room. Here he finds what appears to be a young man and tries to enter into conversation.

After a few moments he discovers to his great surprise that the young man is in reality Lady Constance in disguise. Unaware of the presence of Will Norfolk, who is hidden behind a convenient screen, Lord Howard shows up in his true colors by insulting her. Will promptly comes to her assistance and in a thrilling sword fight with Lord Howard and his lackey he vanquishes them.

This romantic story of old England is brimful of life and action and holds the spectator from start to finish. The sword fight at the inn is probably the most realistic scene ever attempted in this kind of story.

Edison Film No. 6764

Copyrighted, March, 1911

Released, Mar. 15, 1911

Code, VOOREERST

Approx. Length, 625 feet



The Department Store

(LIGHT COMEDY)

IT is said that one touch of nature makes the whole world akin, and in this comedy, as in many of the recent Edison productions, the same is splendidly exemplified. The action concerns itself with the younger employees of a large department store and with their youthful love affairs.

Little Katie is a bundle wrapper and her chum, Bertha, is a cash girl. Max and Eddie are in love with the girls. Katie is very scornful of the male sex but Bertha inclines very strongly towards Eddie. Max, the errand boy, tries vainly

to get close enough to his divinity to talk with her, but his courage fails him at every attempt and her own attitude is distinctly disheartening.

On pay night Katie carelessly drops the small roll of bills, her week's wages, on the floor. There is a foolish little under clerk, a girl, who picks up the roll of bills and not knowing to whom it belongs, slips it into her own purse. Katie discovers the loss and spreads the alarm. The forewoman is notified and the floor manager goes after an officer.

While they are waiting for the officer

Bertha, out of generosity and love for her friend, slips a small bill into Katie's satchel which lies upon the table, and Max, not wishing to be outdone by his sweetheart, does the same. Very soon the forewoman, in making an additional search on the floor for the lost money, conceives the same idea and slips a bill into the little satchel. The floor manager returning and seeing the little satchel alone on the table, slips his hand into his pocket and adds to the contribution.

This action is noted by Max, who now sees a chance to serve his divinity in very truth, and taking part of his own small earnings, he slips them into the satchel. Of course when the officer comes, he finds, instead of an empty satchel, one well

stored with bills which more than equal the amount of the stated loss, because the little girl who picked up the roll, seeing her opportunity, also restored the money.

Katie is in great distress when the officer, thinking that he has been deceived, starts to take her to the station house for an explanation. Then one by one they confess and Katie realizes the number of her friends. When at last Max's turn comes to explain he is covered with confusion, which is augmented by the fact that Katie promptly embraces him out of gratitude for his devotion and generosity. Of course their love affairs end happily in a charming final scene in which the two bashful young folks walk home together after work.

Edison Film No. 6765

Copyrighted, March, 1911

Released, Mar. 15, 1911

Code, VOOREILAND

Approx. Length, 375 feet



Baby's Fall

(COMEDY)

WHILE a fond mother is preparing to take her little child out for the usual daily airing, she is called to another part of the house by the maid. The baby being left alone, finds amusement by throwing her toys out of the open window. In trying to recover the toys she climbs upon the window sill, loses her balance and tumbles out, but fortunately falls into the half opened window awning of the floor below.

The mother, returning, enters the room

just as baby falls out. Horror stricken, she staggers frantically to the telephone, and having succeeded in telling her husband's office boy who she is, promptly faints. The maid, unaware of baby's accident and seeing the prostrate young mother, telephones for a doctor.

Meanwhile the baby's father has left his office, making straight for home with all possible speed and attracting a great crowd of people on the way. This brings out the police patrol, the office boy calls an

ambulance and all tear madly to the scene of the accident. Arriving home just as his wife revives and tells her terrible tale, he is overjoyed to find his little child alive and well in the awning directly below his window and having the time of her life playing with dolly.

The task of rescuing the baby is quite a hazardous undertaking, but with the help

of his office boy, whom he lowers out of the window, holding him by the heels, she is safely hauled into the room, much to the gratification of the anxious parents as well as the crowd of enthusiastic spectators.

The whole film goes with a dash and, while a comedy, keeps one at high tension throughout.

A. B. C. POSTERS ARE MADE FROM ACTUAL SCENES IN EACH FILM—WRITE US OR THE A. B. C. CO., CLEVELAND, O. FOR SERVICE AND PRICE DETAILS.

Recent Edison Releases

A Complete Table from January 1.

		FEET
Jan.	3—In the Days of Chivalry (Dr.)	1000
	4—Sleep, Gentle Sleep (Com.)	990
	6—The Fire Department of New York City (Descr.)	400
	6—A Western Night (Com.)	600
	10—The Test of Friendship (Dr.)	1000
	11—The Home of the Seal (Ed.)	300
	11—The Gardener's Ladder (Com.)	700
	13—The Link that Held (Dr.)	960
	17—With Interest to Date (Dr.) (by Rex Beach)	1000
	18—Uncle's Birthday Gift (Com.)	995
	20—Mike the Miser (Dr.)	990
	24—An Eventful Evening (Dr.) (by Richard Harding Davis)	1000
	25—The Lover and the Count (Com.)	995
	27—The Black Bordered Letter (Dr.)	1000
	31—The Try-Out (Com.)	995
Feb.	1—Bumptious as Romeo (Com.)	975
	3—Selling Old Master (Com.) (by Martha Young)	990
	7—The Doctor (Dr.)	1000
	8—Two Valentines (Com.)	1000
	10—His First Commission (Dr.)	990
	14—The Rajah (Dr.) (by William Young)	1000
	15—The Ransom of Red Chief (Com.) (by O. Henry)	975
	17—A Stage Romance (Dr.)	1000
	21—The Rival Sculptors (Dr.)	990
	22—Mr. Bumptious, Detective (Com.)	990
	24—The Price of Victory (Dr.)	1000
	28—The Iron Master (Dr.)	1000

Today I ran your film "IN THE DAYS OF CHIVALRY," which I consider to be of the best if not the best from a photographic, scenic, and acting standpoint that I have ever had in my house. I wish to be known as a "booster" for the Edison films.—W. H. Miller, Manager Broadway Theatre, Loraine, Ohio.

An Edison Lobby Display Frame—the best ad for every Theatre. Three brand new designs with pictures of the popular Edison players. Write for particulars.

The Critics' Corner

IN THE DAYS OF CHIVALRY

One is reminded of Ivanhoe and the deeds of bravery recounted in the Waverly novels in seeing this film.—*The Billboard*.

SLEEP, GENTLE SLEEP

Here is a really funny, well put together comedy, finely played and logically worked out.—*N. Y. Dramatic Mirror*.

THE FIRE DEPARTMENT OF NEW YORK CITY

This film is even more interesting than the Police Force release. * * * The final picture, showing the fire-boat with all streams going like an electric fountain, is a spectacle of thrilling beauty.—*The Nickelodeon*.

A WESTERN NIGHT

The film is short, but its quality is long, and there is a laugh in every foot.—*The Billboard*.

THE TEST OF FRIENDSHIP

The rescue scene is a marvelous piece of realism, entirely convincing. One would really suppose that it was enacted on top of the skeleton skyscraper. * * * The drama is equally convincing and holds a pretty love interest, owing to the ingratiating personality of the leading actress.—*The Nickelodeon*.

THE HOME OF THE SEAL

These views, taken along the coast of Peru and showing hundreds of seals disporting themselves on a rocky shore, prove very interesting.—*N. Y. Dramatic Mirror*.

I want to express my appreciation of the Edison Company's efforts to give the public not only good educational pictures, but delightfully clean and clever comedy and dramatic subjects as well.—*Joseph G. Rhode, Rhode Opera House, Kenosha, Wis.*

What "The Man Who Learned" Did for One Exhibitor

The following, clipping from the front page of the *Columbus (Ga.) Enquirer*, is an indication of the growing esteem in which films that instruct the public in the lessons of hygiene are held by the medical fraternity throughout the country, and is a testimonial to the enterprise of the Edison Company in producing a subject that appeals so directly and strongly to a conservative and influential branch of every community. It goes to prove what every exhibitor insures for himself by running Edison Films:

DOCTORS ENDORSE BONITA THEATRE

COLUMBUS, GA., Jan. 20, 1911.

U. T. Koch,
Bonita Theatre, City.

Dear Sir:

At a regular meeting of the Muscogee County Medical Society on Thursday evening, a resolution was passed, a copy of which I have much pleasure in endorsing. May I say that the Society much appreciates your actions? I am,

Yours very truly,

(Signed) J. S. MURRAY, M. D.,
Secretary.

Copy of resolutions adopted unanimously by the Muscogee Medical Society, January 19, 1911.

"The manager of the Bonita Theatre having recently shown several films of an educational nature, the last one illustrating a clean and unclean milk supply and the evil effects of the latter, and being in line with the efforts of this society in educating the public in the matter of prevention of disease;

"Resolved, That we extend the thanks of the Society to the management for bringing this class of films to Columbus and urge a continuance of this policy, commending all such pictures to the earnest consideration of the public."

A Significant Letter

The sentiment favoring the introduction of motion pictures into the public schools as an aid to education is steadily growing, as is evidenced by the following letter from the head of a body of active civic workers in one of the most conservative cities of the country. It may also be considered evidence that the exhibition of such pictures can be depended upon to attract the patronage and moral support of the better and in every way more desirable class of citizens. This is of special significance to every Exhibitor when taken in connection with the announcement, made on page 3, of our intention to film the important events of American history in the near future:

HOME AND SCHOOL LEAGUE OF THE ORANGES

Orange, N. J., January 24, 1911

Mr. George House,
Edison Manufacturing Co.,
Orange, New Jersey.

Dear Sir:

I want to express to you my appreciation of the highly satisfactory demonstration of the Edison Kinetoscope as an aid to education, which you gave at the Orange High School on Friday evening last, under the auspices of this League and of the Board of Education.

I believe that no one who saw the demonstration can doubt that it is only a question of time when the Kinetoscope will be in general use in educational work. It certainly seems to me that it can be made almost invaluable and that geography, etc., taught by this method will be much better and more easily learned than by book study alone.

We had about five hundred present the other evening and all were most enthusiastic in their approval.

I trust your Company will meet with every success in promoting the use of this machine in school work.

Very truly yours,
Chas. T. Gwynne,
President.

Mr. Warren T. Sparks, Secretary of the Board of Health, City of Salem, New Jersey, wrote us recently as follows:

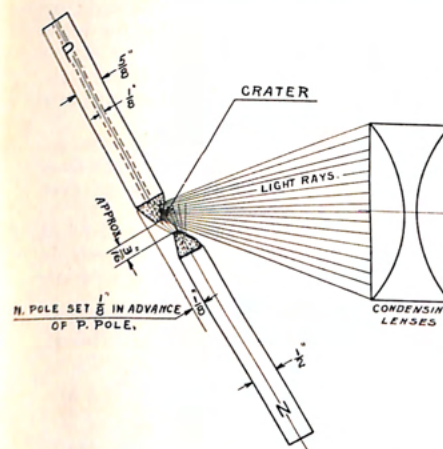
"In reference to your communication of recent date, I most highly commend you in your good work in placing before multitudes of people pictures that instruct in sanitation.

"I saw the film 'THE MAN WHO LEARNED' and enjoyed it very much, but the new film, 'THE RED CROSS SEAL,' as yet could not be obtained by the managers of our moving picture places. I trust ere long they will be able to get it.

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Edison Manufacturing Co., Orange, N. J.

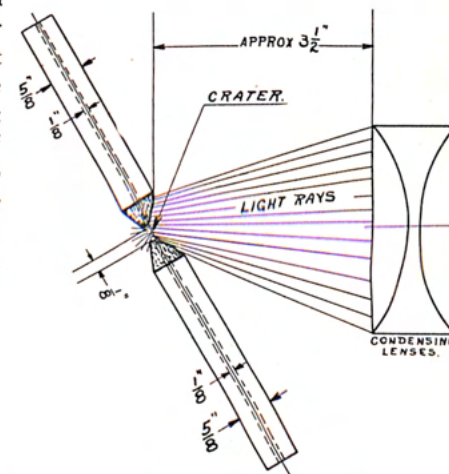
J. E. K., Mt. Vernon, N. Y.—I am a traveling Exhibitor and use one of your latest Model Kinetoscopes, with the latest improved Arc Lamp, and I have had some little trouble in obtaining a proper light upon all occasions. You will know, of course, that I sometimes have occasion to use Alternating Current, and at other times Direct Current, and would like to have information as to the proper setting and use of Carbons for Arc Lamps under the two different kinds of current.



For Direct Current.

[When using Direct Current, the Upper Carbon should always be the *positive* pole, while the lower should be the *negative*

pole, and the latter set $\frac{1}{8}$ " in advance of the upper, so that a crater will form in a position towards the Condensers as shown in sketch. With Carbons of the same diameter, the *positive* burns twice as rapidly as the *negative*, thereby requiring more or less adjusting downwards to keep the crater in the optical axis. For this reason some operators prefer a $\frac{5}{8}$ " soft cored upper or *positive* Carbon with $\frac{1}{8}$ " core, and a $\frac{1}{2}$ " hard Carbon in the lower or *negative* Carbon Holder. This difference in cross section compensates in the matter of lineal consumption, and the crater is kept in its proper place with less difficulty. The Carbons should burn at all times as near to $\frac{1}{8}$ " apart as can be kept. Most satisfactory results are obtained from Direct Current when using from 20 to 25 amperes.



For Alternating Current.

Where Alternating Current is used, the Carbons should be set in alignment, as shown in sketch, although some operators claim to get better results by placing the Lower Carbon slightly in advance of the upper. This, however, is a matter of choice, and the careful operator will usually experiment in the adjustment of the Lower Carbon until he gets it in a position most satisfactory to himself. Both Carbons should be soft cored, and kept as nearly as possible $\frac{1}{8}$ " apart. They are consumed at about the same rate, the Upper Carbon about 8% more rapidly than the lower, owing to the upper tendency of the flame. The most satisfactory results are obtained on Alternating Current, using from 35 to 50 amperes.]

The New Edison Economy Transformer

(For Alternating Current)

Our New Economy Transformer, developed after a long series of experiments, has a number of advantageous features over any moving picture transformer heretofore placed on the market.

It is smaller and more compact, being only 10" high and occupying floor space of only $8\frac{1}{2}$ " x $10\frac{1}{2}$ ". The weight is considerably less, being only 40 pounds.

It is fitted with a regulating device which is a radical departure from that used in other designs. It is stepless in operation, contains neither contacts nor contact levers, to burn and arc, as the degree of light is varied. It opens no circuit nor circuits, so that in regulating the current to the lamp by this device the lamp burns steadily, as the lamp operation is not interfered with other than that its voltage is increased or decreased slightly, depending on the adjustment made. Being stepless, the adjustment is not confined to any predetermined number of positions. The operator may turn the controller handle only a fraction of a revolution, or he may make several complete revolutions of the controller handle, and each fraction of a revolution will change the adjustment corresponding to the movement made.

The Economy Transformer has a slightly higher efficiency than the former type, so that in addition to being more compact, lighter and having the advantage of stepless adjustment, with no contacts to arc, *the operating cost will be further reduced.*

The most satisfactory results are obtained using 40 Amperes and 45 volts at the arc, a feature not to be found in any other similar device, although, if desired, 60 Amperes may be obtained with a corresponding drop in the voltage.

The arc will not break under five minutes, while others break in two minutes.

Once the instrument is installed and proper light obtained, by adjusting Con-

troller, no further adjustment is required, except at arc.

A very important feature is the practical elimination of that annoying "humming" noise found in all other similar devices.

The New Type, on account of the special adjustment used, is found to be quite flexible in compensating for line drop, and but one extra lead is required at the primary to insure good light at lower voltage. With this one extra lead, connection can be made so that good light will obtain readily, with line voltage as low as 100 Volts or as high as 120. One tap should be used for voltage from 100 V. to 110 V., the other from 110 V. to 120 V.

It has been specially designed, throughout its entire range, to obtain suitable current and voltage values for operating moving picture arc lamps, and with suitable line voltage connections a good white light can be obtained very readily on the screen, and this in turn adjusted to suit film densities and distance between lamp and screen.

For convenience, leads are brought out through porcelain bushings for the external connections. These leads are clearly marked "Line" and "Lamp" respectively, to avoid possible confusion in making connections.

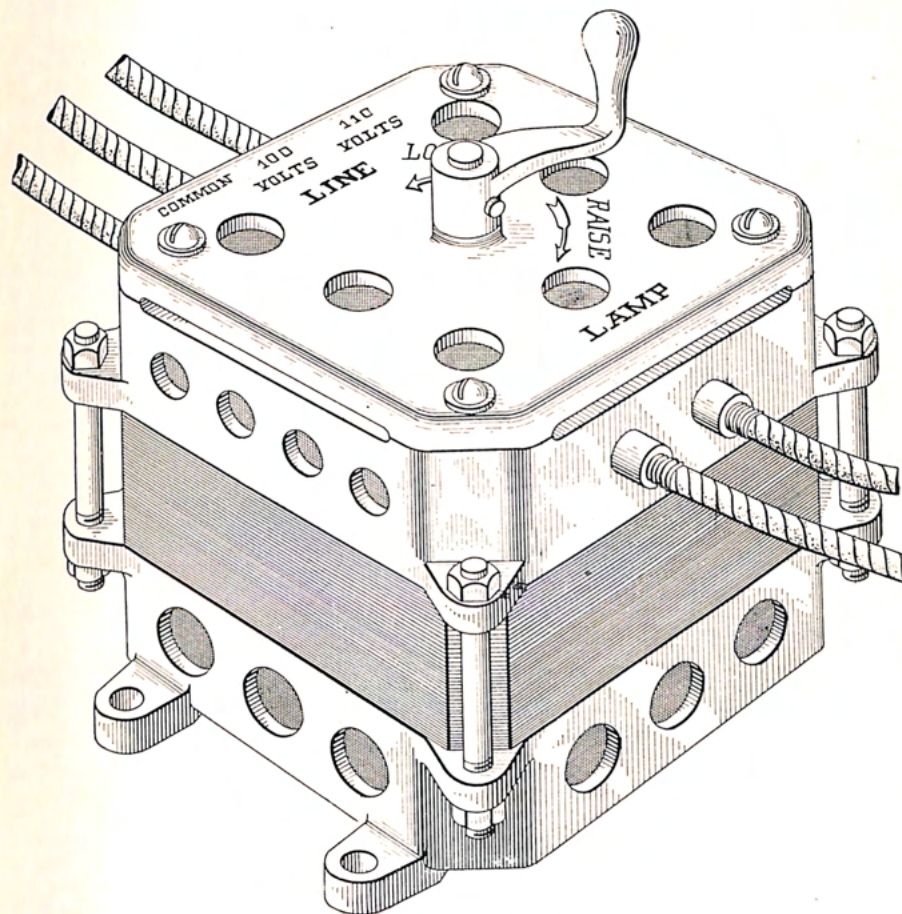
Less heat is produced while the apparatus is in operation than with any other similar device. It cannot burn out even on dead short circuit.

The following table gives a detailed comparison of the different methods in use and clearly demonstrates the superiority of the Transformer:

	Transformer.	Rheostat.
Volts line	110	110
Amperes line	15.5	40
Volts across arc	35	35
Amperes arc	40	40
Watts lamp	1400	1400
Watts taken from line	1450	4400
Efficiency of methods	96%	32%
Volt amperes saved by transformer	2695	
Charge for energy per hour at 10c. per kilowatt hour	\$.145	.44
Cost per year, 5 hours per day	\$216.00	\$685.00

The Edison Economy Transformer

(For Alternating Current)



\$50.00

An Efficient, Adjustable Current Saving Device At a Low Price

It is Simpler—Lighter—More Compact—More Economical—than Any Similar Current Saving Device on the Market

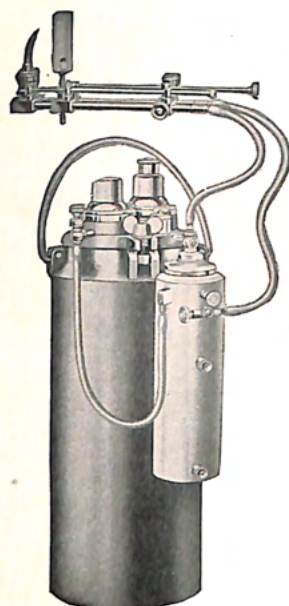
A Special Design—Of High Efficiency—Stepless in Operation—Contains no Contacts nor Contact Lever, to Burn and Arc—No Temperature Rise—Can Not Burn Out, Even on Dead Short Circuit—Will Deliver 40 Amperes and 45 Volts at the Arc—Arc Will Not Break Under Five Minutes; Others Break in Two.

Standard Instruments are for 60 Cycle, 110 Volt Circuits; Special Instruments to Order for Any Frequency and Voltage Required.

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With Calcium Burner



\$37.50 (Formerly \$42.00)

This Complete Generating Outfit takes the place of Oxygen and Hydrogen Gas sold in cylinders, which are cumbersome and impractical for use under all conditions. *It is compact in size, portable and entirely automatic in its action.*

Produces chemically pure Oxygen directly and automatically in a safe, simple and direct manner. *Oxygen obtained by this method is of over 99% purity* and the cost is nominal. Saturator especially designed to produce an inflammable vapor to take the place of Hydrogen, or illuminating gas, for use in calcium light jets for projection purposes, and for blow-pipe work generally. Our Dynamic High Power Calcium Light Burner has the highest efficiency of any on the market.

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Write today for Catalog giving description and prices of Outfit and Parts to

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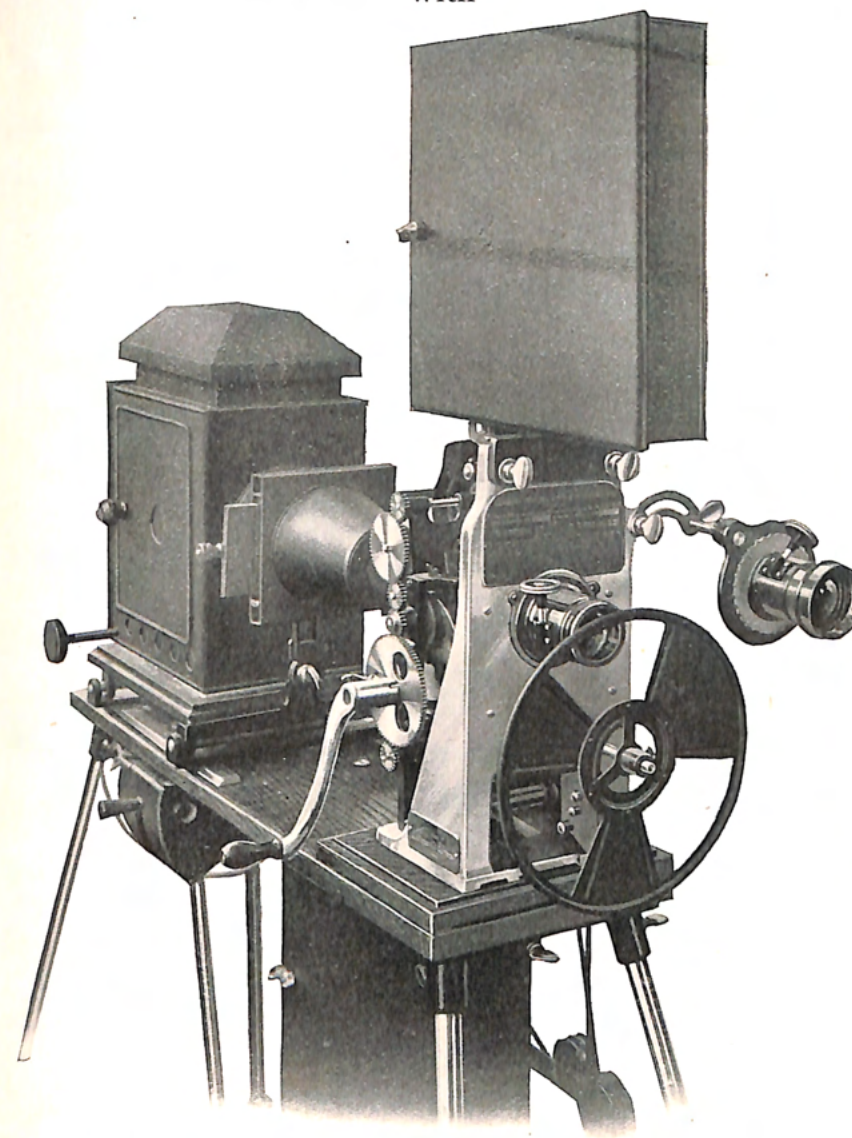
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No Flicker No "Travel Ghost" No Halation

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Illustrated Catalog Sent on Application

"THE WEDDING BELL"

A Story of the Danger from Goods Made in Sweat-Shops

To be released March 17th

FOLLOWING our plan of producing from time to time subjects dealing with sanitary and social conditions of importance to the great public, we take pleasure in announcing the above as a worthy successor to "THE MAN WHO LEARNED" and "THE RED CROSS SEAL." It shows the danger of using goods made in sweat-shops — a danger to which millions of people are daily exposed—and moreover drives home the criminal indifference which rich men sometimes show towards the sanitary conditions of their own property, through ignorance no doubt, but none the less criminal.

The film shows sharp contrasts between rich and poor and tells a story that is interesting, dramatic and worked out to a happy ending. It is bound to be in great demand.

Film No. 6766.

CODE, VOORGANGER.

App. Length, 1000 feet

The EDISON KINETOGRAM

VOL. 4

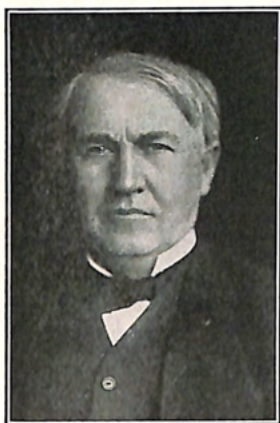
MARCH 15, 1911

No. 4



SCENE FROM
THE WEDDING BELL
FILM No. 6766

EDISON FILMS RELEASED FROM
MARCH 16 TO 31 INCLUSIVE



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
*Published by THE EDISON MANUFACTURING
COMPANY, Orange, New Jersey, U. S. A.*

Another Big Edison "Feature" Film

CLOSELY resembling in style of construction its celebrated predecessors, "The Man Who Learned" and "The Red Cross Seal," and telling a story equally as absorbing in its dramatic intensity, equally as convincing and impressive in the lesson of hygiene it teaches, the dramatic-educational release of March 17th, "The Wedding Bell," will rival both of these famous films in the extraordinary interest it will awaken on all sides.

The compelling strength of the story and its admirable presentation will appeal to the regular patrons of the "silent drama," while its educating quality will recommend it in an especial manner to the attention of public officials, of health boards, of civic associations for the promotion of public welfare and of private individuals of altruistic tendencies. It will also be of peculiar interest to labor unionists and others engaged in stamping out the evil of the sweat-shop system.

Book "The Wedding Bell" for an early date and prepare to advertise it in the extraordinary manner it deserves, that you may get the full benefit of this novel production. Don't neglect this opportunity to elevate your theatre in the eyes of the public and to realize on the increased attendance which the exhibition of this intensely interesting film will bring.

And don't overlook the fact that there are six other films of feature quality in the latter half of March releases—four dramatic films of unusual strength, two of them by authors of world-wide reputation, and two comedies that will tickle the ribs of any audience, one of which is a special "April Fool's Day" release that will tickle both "kiddies" and "grown-ups." And every one of these releases is done in the incomparable Edison way, the recognized present-day standard of motion picture production.

(Edison Release Days—Every Tuesday, Wednesday (Comedy) and Friday)

EDISON FILMS

Released between March 16th and 31st

Edison Film No. 6766

Copyrighted, March, 1911

Released, March 17, 1911

Code, VOORGANGER

Approx. Length, 1000 feet



The Wedding Bell

A Story of the Danger from Goods Made in Sweat-shops

(DRAMA)

CLARA, the benevolent daughter of John Grey, a wealthy business man, in making her accustomed calls on the poor in the lower East Side of New York, finds the Fenilosi family, consisting of mother, Mona aged nineteen, Rosa aged seven and Toni aged eight, living in utmost poverty in one room, amid shockingly unsanitary conditions. The mother is ill and unable to work, and in order to earn bread for the family, Mona is making artificial flowers, assisted by the other two children. Clara, desirous of helping them, gives Mona an order for several hundred flowers which, she explains, she desires to use in making a large bell for her wedding, which is to take place in a short time.

Mona calls upon the agent of the tenement and complains of the unsanitary con-

ditions, but the agent cannot act in the matter of improvements without the owner's sanction. The owner enters the office at this moment and the agent refers Mona to him. He listens to her story, but absolutely refuses to make the necessary repairs. Mona goes home much discouraged. When she arrives home she receives a note from Clara Grey asking her to deliver the balance of the flowers as soon as possible. Being thus urged to hurry, the whole family go to work on the flowers,—even the mother, who gets up from her sick bed.

Guisseppi, Mona's sweetheart, calls; he is also put to work. The agent rudely interrupts them by demanding the rent. Mona cannot pay all. Her sweetheart contributes all he has, but it is not sufficient. However, Mona assures the agent

that she will bring him the balance as soon as she has delivered the flowers, and he leaves apparently satisfied. Clara, her fiancé, Samuel Rice, and their friends, Dr. Watts and Marian Linsey, are busily engaged decorating the wedding bell. During the process Clara has several slight fainting spells but as they pass away almost immediately, no importance is attached to them. Mona arrives with the balance of the flowers, and Clara and her friends gaily complete their task.

Clara and Rice are married the next evening, but no sooner has the minister pronounced them man and wife than Clara falls fainting into her husband's arms. She is at once put to bed, and Dr. Watts diagnoses the illness as typhoid fever. Mr. Rice, in trying to arrive at the cause of the illness, recalls Clara's fainting spells while decorating the bell. They decide to examine the flowers on the bell.

Dr. Watts puts them under the microscope and finds them infected with typhoid germs. They decide to trace the flowers to their source. Their search leads them to the tenement of the Fenilosis, where they find Mona in an atmosphere of disease and pestilence, making flowers. Dr. Watts finds the mother's illness a violent case of typhoid and, obtaining the agent's address from Mona, they hurry to his office to learn the name of the owner of the

tenement in order to have him brought before the Health Commissioner and severely punished.

Upon stating their errand to the agent they are horrified to learn that the owner of the tenement is none other than Clara's father, John Grey. Rice then discloses to Mr. Grey the fact that the illness which is endangering the life of his only child was contracted in one of his own filthy tenements, for whose proper sanitation he had refused to spend any money. Rice then persuades Mr. Grey to visit the tenement.

The latter, when brought face to face with the terrible conditions, is seized with a spirit of remorse and starts to remedy his past neglect. He gives orders to have the tenement renovated and remodeled, has the mother taken to the hospital where she will receive proper treatment and nourishment, gives Guiseppi a position as his chauffeur, and does all in his power to atone for the past. Clara is spared to him, and upon her recovery he takes her to the remodeled tenement, where we find the Fenilosi family living happily under the greatly improved conditions.

This novel production gives a truly superb presentation of the shocking conditions that are countenanced by a civilized community, and is a worthy successor to "THE MAN WHO LEARNED" and "THE RED CROSS SEAL."

Edison Film No. 6767 Copyrighted, March, 1911 Released, March 21, 1911
Code, VOORGEDAAN Approx. Length, 1000 feet

The Test of Love

(DRAMA)

HENRY HARRIS and his ward, Edith, who has been blind since her birth, are devotedly attached to each other. While reading the daily paper to her one day he sees an article about an eminent German oculist who has come to this country and who has made several wonderful cures of cases which were considered hopeless. Edith's great

desire to see and to look upon her guardian's face so affects Henry that he finally yields to her importunities and agrees to take her to New York to the great oculist. This decision is not reached without a great struggle on his part, for Henry is not a handsome man and, not knowing how Edith may have pictured him in her mind, he is fearful, if the operation proves suc-



cessful and she sees him as he really is, that in her great disappointment she will turn from him. However, his great love for her triumphs, and he takes her to the oculist who, after careful examination, declares that he can restore her sight.

Edith's joy at hearing that at last she will be able to see the face of the man she has learned to love through her years of darkness only increases Henry's fear of the final outcome, but he heroically determines to sacrifice his happiness if only Edith can obtain her sight. The operation is a very expensive one, and he finds that his meagre savings are not sufficient to defray the cost, so he hurries to his brother, whom he has not seen for years, to ask his help.

Upon arriving at his house Henry finds that his brother has developed into a handsome, dashing man of the world, who is eager to help him out of his difficulty but who, owing to a slump in the stock market which caught him unawares, finds himself on the verge of bankruptcy. However, he gives Henry what little ready cash he has, and with this as a beginning Henry goes back home to raise the balance. After borrowing from all his friends he still finds himself short a considerable amount, which he finally raises by pawning everything of value that he owns, leaving himself penniless and in debt but buoyant in the hope that his great sacrifice will not be in vain. He pays for the operation and brings Edith home in triumph.

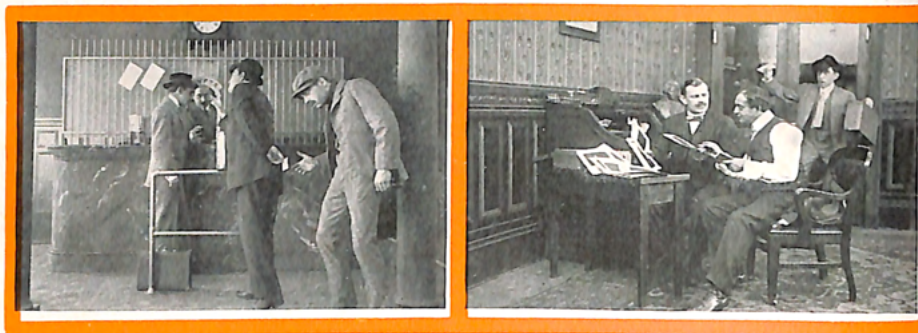
Once at home the old fear of losing her

returns and, as the time approaches for the removal of the bandages from Edith's eyes, the strain becomes too great and a plan finally suggesting itself to his anxious mind, he sends for his handsome brother. Upon the arrival of the brother, Henry explains his fears and begs his brother to take his place when the bandage is removed from Edith's eyes, that she may believe that it is really Henry whom she sees before her. Realizing Henry's great love for Edith, the brother finally consents. He removes the bandage and stands before her to await the result.

As she grows accustomed to the light, one by one the objects in the room take definite shapes. The operation has been successful! With a cry of love and joy she rushes into the arms of the man before her, only to recoil in alarm as he answers; the voice is not Henry's! Slowly approaching him again, she closes her eyes and runs her fingers over his face; the features are not Henry's. Who is this strange man? Panic-stricken, she starts to rush from the room, only to come face to face with another man. He speaks to her and she at once recognizes Henry's voice and, closing her eyes once more, she passes her hands over his face to assure herself that she is not mistaken; the features are those of Henry, and she is enfolded in the arms of the man she loves.

The picture is sublime in its pathos and of such dramatic strength and cleverly acted as to hold one spellbound from start to finish.

Edison Film No. 6768 Copyrighted, March, 1911 Released, March 22, 1911
Code, VOORGELEGD Approx. Length, 995 feet



Who Gets the Order?

(COMEDY)

A WHOLESALE customer, who is in the market for a large order of goods, writes identical notes to the two concerns who have bidden for it, promising his order, as the prices and quality are the same, to whichever representative reaches him first.

Blinks and Jinks, the two salesmen, both resourceful "knights of the grip" and both confident of success, leave their respective offices and meet at the railroad depot, where they discover that their missions are identical. They then and there begin a contest of wits to win the coveted prize. Blinks, having purchased his ticket first, is awaiting his competitor in order that he may keep an eye on him. His ticket, held carelessly in his hand, is stolen from him by a pickpocket, whom he chases, but to no avail. Realizing that he might miss his train, he rushes madly back just in time to catch the train as it is pulling out. Not wishing to pay his fare twice, he slips into the seat with Jinks and while the latter's attention is momentarily distracted, slyly helps himself to the train check in his competitor's hat.

The conductor, taking up tickets the second time and seeing Jinks without a check, begins an argument which results

in the latter's ejection from the coach and a rude boost from the platform. Blinks, exultant in his apparent victory, continues on his journey until the engine is incapacitated and he is forced to walk, to his deep disgust and the intense amusement of his fellow passengers. While walking he encounters a tall, ungainly looking tramp, who relieves him of his hat and coat. Despondently he walks the track and upon reaching a crossing, sees to his chagrin his competitor madly riding by on a bicycle which he had inveigled a country lass into lending to him.

In the course of events Blinks tricks a man in an automobile to take him to town; Jinks, who meanwhile has met with an accident on his bicycle, works upon the sympathies of a wagon driver, and after a series of complicated situations they reach the customer almost at the same moment. The customer is nonplussed for the moment but finally divides his order, giving each one half, which results in a happy termination of their desperate struggles, and they all go out to have a drink together.

A breezy comedy, full of snap and go from start to finish, and well calculated to uncork the bottle of laughs in any audience.

Edison Film No. 6769 Copyrighted, March, 1911 Released, March 24, 1911
Code, VOORGEMELD Approx. Length 1000 feet



The Disreputable Mr. Raegen

By Richard Harding Davis

(DRAMA)

THE salvation of a man is always dramatically appealing, and when that salvation is accomplished through the instrumentality of a little child, it becomes doubly so. In the story of "The Disreputable Mr. Raegen" we see an inhabitant of the lower East Side of New York who is under suspicion and being watched by the police, and we follow him through the events of one night which lead to a complete change in his life.

The first scene shows his entrance into a saloon and that the police officials on the corner know the man and his unenviable reputation. Inside the saloon a young collector carelessly displays a roll of bills in his wallet, and in paying his bill for drinks, slips the wallet into the back pocket of his trousers. Another habitue of the saloon, a man by the name of Smith, feigning to drop his hat, deftly picks the pocket of the young collector and slips the empty wallet, after removing the bills, into Raegen's pocket.

Of course the alarm is spread, and in a tremendously exciting scene, in which Smith puts out the lights, the place is raided by the police. Smith has escaped, but under suspicion, and Raegen on be-

ing searched, is found to be in possession of the wallet, but the bills are missing. Being a powerful man, he seizes an opportunity while pretending to plead his innocence, and overthrowing the officer and everyone in his way, dashes out the door of the saloon, hotly pursued by the officers.

We see Smith return to his flat in a tumble-down tenement and display the money which he has brought to his old mother and to the little child of the story. The child is hungry and cries for food. Suddenly they hear a noise outside; it is the police! Stopping the child's cries, they put her into a closet, and closing the door, make their escape by way of the fire escape. The police break in the door, make a hurried search, and finding no one there, disappear.

Shortly afterwards we see Raegen darting around the corner, hotly pursued by other police, and entering this same building. Climbing upstairs rapidly, he finds the door open and slips into Smith's apartment, closing the door after him. Hearing a noise in the closet, he raises a chair to defend himself, when the door opens and the tiny little waif appears.

She is quite unconscious of any danger

in the supposed bad man and makes friends with him at once, asking him to give her food. Her condition is really pitiable, and Raegen makes a search of the premises, but fails to find anything to give her. He decides to forage outside, but on looking out of the window on the front finds police on guard on the sidewalk below watching the building. The same state of affairs holds true at the back of the tenement. And then the little child suddenly collapses in a dead faint upon the floor from hunger.

This is too much for the heart of Raegen, and picking her up in his arms he goes downstairs, presents himself to

the police and invites them to take him to the station, where something can be had for the child to eat. Of course in the meantime Smith has been arrested with the money on his person and Raegen's innocence is proven, and having turned over a new leaf, we see him in the last scene become the foster father of the little waif, who had been abandoned by her grandmother when she fell into the hands of the law.

The story is magnificently told by the Edison players, and with its glimpses of East Side realism will prove one of the most popular of those from Richard Harding Davis' pen.

Edison Film No. 6770 Copyrighted, March, 1911 Released, March 28, 1911
Code, VOORGEPAST Approx. Length, 975 feet



Jim the Mule Boy

A Mining Story

DRAMA

IF you want to see an audience keyed up to the highest pitch, watch one while "Jim, the Mule Boy" is unfolding its story on the screen. Probably for the first time in the history of film drama, scenes in the depths of the earth, in a coal mine in this instance, are convincingly shown, and there is not only plenty of excitement in the explosion and the entombment of the two boys, together with the frantic work of the rescuing party striv-

ing to get at them through the barrier of stone and coal, but also there is unfolded before us a heart story of boy bravery and tenderness that would be hard to equal.

"Jim, the Mule Boy," the sole support of his blind father and a mother and small sister, is stopped at the entrance to the mine into which he is driving his car by the small son of the owner of the mine. The lad wants to ride on the car down into the depths of the ground. Jim puts

him off laughingly, but while he is attending to his lunch the small boy hides upon the end of the car and, unknown to Jim, becomes a passenger. When Jim discovers him, down in the farthest recesses of the mine, he starts at once to take him back to the surface to his father.

Then an explosion occurs, and we see the walls of the shaft fall in, blocking the exit of the boys and practically entombing them. Above ground the father misses his little son, and starting a search, is faced by the same explosion. He summons a rescue party to begin work at once. And then follow the successive scenes as the days and hours slip by; the rescuers working with might and main, with the boys conserving their small supply of food and becoming weak and exhausted when finally it gives out and they are left without food or water.

We see the mule eating the straw from his collar and Jim digging a hole in

the coal into which a little water seeps, which he gathers in his cap and gives to his small charge, keeping for himself only what remains in the cap after he has squeezed it as dry as possible. Then the boys abandon hope and the little lad offers up a prayer to the Father above.

In the middle of it Jim's practised ear hears a sound in the distance. The blows of a pick resound far off in the earth. When finally the wall of rock is tumbled down and the rescuers' heads appear, the boys are too weak to lift themselves to greet them. But of course they are borne quickly to the surface, and the proprietor rewards Jim not only with a deed for a house and lands and a promise of steady work for himself, but also with a handshake, which honor is probably more dearly prized than the house and lands.

There is novelty, pathos and keen reality in every foot of this wonderful film.

Edison Film No. 6771 Copyrighted, March, 1911 Released, March 29, 1911
Code, VOORGEVEIS Approx. Length, 985 feet



April Fool

(COMEDY)

IF every April Fool's Day were as full of innocent fun and good nature as this story, it would be worthy of a place among the national holidays. All the fun and all the familiar April fool

tricks come out of the buoyant heads of childhood and each one is made fresh by the amount of boy's and girl's nature infused into it. This result is achieved by the fact that the entire story is played by

children and wonderfully clever little ones at that.

It begins with the waking up of the little heroine by her small tot of a sister, who comes in in her nightie and after throwing a pillow at her, calls her excitedly to the window and bids her look out. Of course when she looks out there is nothing to be seen there, and April Fool's Day has started.

Then we see two very youthful lovers on their way to school. The boy stops at the gate and carries her books for her and when he reaches school, taking from his pocket a small bag of candy, he offers it to her. She takes a large piece and a large bite of the large piece, and then finds that the candy is loaded with vinegar. Of course she proceeds to get even by puncturing holes in an apple and filling the holes with pepper, but the young man is too smart for her, for he substitutes an apple of his own and apparently eats the peppered one with great gusto. Then shifting again, he thrusts upon her the peppered apple and she is caught at her own trick.

Of course this is too much for the young lady and she goes home alone, refusing to see him and shutting him out of the front door when he follows her on to the front porch. Being something of a diplomat the young man procures another partner to go to school with him, and our little heroine sees her best man paying

attentions to another girl. When he gives her a piece of cake and accepts a buttonhole bouquet, the climax of jealousy is reached.

After school, on the way home, the young lady drops her belt into a puddle of water and not wishing to soil her hands, tries to fish it out with a stick. Our small hero comes along and offers his assistance, which is scornfully refused at first, the reason being given that he is wearing a buttonhole bouquet of another young lady. He gallantly tears this off and flings it to the ground and offers his services again. This time they are accepted.

Then he decides that he will not get the belt without a kiss. Sitting on an old stile the two youngsters play for this kiss, the girl holding off and the small boy following her. Suddenly they realize that an April shower is coming. The young man runs down the steps of the stile and picks up the umbrella which he has carried. Now the rain begins to pour down in earnest and the little lady asks him to put the umbrella over her, but he still holds off until she gives him the promised kiss. Meantime they are both getting drenched to the skin in a realistic thunder shower, which finally forces the young lady to accede and the kiss is given, bringing to an end one of the sweetest and prettiest and most naturally acted pictures ever released.

Edison Film No. 6772 Copyrighted, March, 1911 Released, March 31, 1911
Code, VOORGEVOEL Approx. Length, 1000 feet

Between Two Fires

A Story of the Franco-Prussian War

By Roy Norton

HERE is a stirring story of the perilous times in France during the Franco-Prussian War.

In order to save the life of her uncle who has been taken prisoner by the Prus-

sians, Miriam de Lorme is ordered to forward to the German general the plans of the French army, which her chateau overlooks. The inhabitants of the district are ordered to move out of the firing zone, and



Miriam realizes that she will not be able to draw the plans and thus save her uncle, if she vacates her chateau. Hitting upon a plan she offers the chateau as a hospital to the French commander, knowing that she will be safe under the protection of the Red Cross flag. She obtains his consent and hoists the flag upon the turret of the chateau.

On the commander's staff are several young officers, one of whom, Captain Lepard, sees in Miriam the ideal of his dreams and loses no time in showing his admiration for her. His devotion is not unwelcome to Miriam, who admires the impetuous young Frenchman and their admiration and friendship soon ripen into love. This admiration of Lepard's for Miriam is not shared by his friend and brother officer, Captain Brownell, who, suspecting her of ulterior motives, decides to keep a close watch upon her movements.

As Miriam's love for Lepard grows stronger her resolution to spy upon the French becomes weaker, until another appeal from her uncle to save his life spurs her on. To save her uncle she must betray her lover's cause. She hurries to the turret of the chateau and draws a rough outline of the French position. Captain Brownell has not been napping, however;

from a distance he has been keeping strict watch upon the chateau, and through his field glasses he sees Miriam drawing the plans. Realizing that there is no time to lose, he starts for the outposts. After a short wait he sees Miriam making her way through the lines and follows her. Just as she meets the messenger who is to escort her to the Prussian camp, Brownell confronts them and makes them both prisoners.

Not wishing to humiliate his friend Lepard by bringing his sweetheart before a court martial, he sends for the commander and Lepard and escorts Miriam back to the chateau. Upon the arrival of Lepard and the commander, Brownell explains the situation. Lepard is overcome by what he thinks is his sweetheart's treachery, but the commander takes another view of the matter and accuses Lepard of being Miriam's accomplice. Miriam, seeing her lover in danger of losing life and honor, makes a clean breast of everything and hands over the plans to the commander who, when Brownell vouches for the truth of her story, burns the plans and releases Lepard from arrest. Miriam begs her lover's forgiveness, which he readily grants, and the lovers are happily reunited.

A. B. C. POSTERS—BECAUSE they are made from photos of actual scenes in each film and therefore DO NOT MISREPRESENT EITHER THE SITUATIONS OR THE PLAYERS; BECAUSE they are artistic in style and therefore ATTRACT, while a cheaply designed, garish poster repels; and BECAUSE A. B. C. SERVICE IS IN ALL OTHER RESPECTS SATISFACTORY.

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20—	Mike the Miser (Dr.)	990
24—	An Eventful Evening (Dr.) (by Richard Harding Davis)	1000
25—	The Lover and the Count (Com.)	995
27—	The Black Bordered Letter (Dr.)	1000
31—	The Try-Out (Com.)	995
Feb. 1—	Bumptious as Romeo (Com.)	975
3—	Selling Old Master (Com.) (by Martha Young)	990
7—	The Doctor (Dr.)	1000
8—	Two Valentines (Com.)	1000
10—	His First Commission (Dr.)	990
14—	The Rajah (Dr.) (by William Young)	1000
15—	The Ransom of Red Chief (Com.) (by O. Henry)	975
17—	A Stage Romance (Dr.)	1000
21—	The Rival Sculptors (Dr.)	990
22—	Mr. Bumptious, Detective (Com.)	990
24—	The Price of Victory (Dr.)	1000
28—	The Iron Master (Dr.)	1000
Mar. 1—	The Rival Candidates (Com.)	1000
3—	The Writing on the Blotter (Dr.)	1000
7—	Love and the Stock Market (Dr.)	1000
8—	A Night of Terror (Com.)	400
8—	The Old Family Bible (Dr.)	600
10—	How Bella Was Won (Dr.) (from Chas. Dickens' "Our Mutual Friend")	1000
14—	All for the Love of a Lady (Dr.)	990
15—	The Department Store (Light Com.)	625
15—	Baby's Fall (Com.)	375

An attractive four-page illustrated program is gotten out weekly by Samuel Schiller, General Manager of Schiller's Crystal Theatre, North Clark and Halsted streets, Chicago, Ill. In addition to illustrations, short descriptions of the week's releases are given. Three pages of the program in a recent issue were devoted entirely to Edison subjects, which proves that Mr. Schiller is "some booster" for Edison films.

Some time ago I ran one of your films entitled "THE MAN WHO LEARNED." I made a "big noise" about this film. That night my house was packed. I consider it one of the best educational films I ever ran.—W. E. Tiffany, Gem Theatre, Camden, N. J.

The Orphan Asylum at Rochester, N. Y., enjoyed an entertainment recently, under the auspices of the Bausch & Lomb Optical Company of that city, at which a Model "B" was used for the demonstration.

Edison Film In Congress

Using an Edison Film to supplement his remarks, Col. Geo. W. Goethals, Eng. Corps, U. S. A., addressed the members of the Senate and House, on Feb. 13, on the mighty work that has been accomplished under his supervision upon the Isthmus of Panama. In addition to the members of both Houses, the lecture was attended by the President's Cabinet, the Justices of the Supreme Court and other dignitaries. The film, which was taken a year ago, is 890' long and is an excellent subject giving a clear idea of the method of excavation and construction pursued in the vast undertaking. It was received with generous applause.

Col. Goethals also used the film to illustrate a similar lecture on Feb. 14 at the dinner of the Geographical Society of Philadelphia, and again on Feb. 15 before the Engineer's Club of that city.

In the December number of *The California News*, a paper published by the California Institution for the Deaf and Blind, at Berkeley, appeared the following paragraph relating to the Edison Model "B" Machine recently sold them by George Breck, Edison Jobber, San Francisco:

"It is a constant source of enjoyment and instruction to the deaf, and the consideration shown by the Board in thus providing so bountifully for their entertainment is heartily appreciated by all the pupils."

An Edison Model "B" and an Edison Portable Gas Making Outfit have been installed in the Central Alabama College, West End Station, Birmingham, Ala. This is one of the principal colleges for colored students in the South. Mr. A. P. Camphor, president of the college, has decided that hereafter lectures illustrated by means of motion pictures shall play a prominent part in the curriculum of the institution.

The Lake Shore Film & Supply Company of Cleveland, Ohio, have placed an Underwriters' Model Type "B," latest style, with Mr. H. N. Conley, Secretary of the R. R. Y. M. C. A., Bradford, Ohio.

Moving Pictures for Unfortunates

Arrangements have been made by the Board of Control to install a moving picture machine at the Institute for the Feeble-minded at Frankfort, Ky., and shows will be given twice each week. The board has joined a circuit of the moving picture shows and gets good films, giving a new show each evening. The asylums for the insane have the picture machines and the display of moving pictures has been greatly enjoyed by the state's wards. The children at the institute in Frankfort will be entertained with selected views that will entertain as well as instruct.

The National Picture Magazine is the title of a neat sixteen-page booklet issued weekly in the interest of the Colonial, Pickwick, Palace and Cosmos Theatres, in Washington, D. C. Besides giving advance notice of the films and the nights on which they will be shown at each of the four theatres, it contains a brief but comprehensive outline of each. Enough ads are carried to possibly more than pay for the publication. Why can't the same idea be successfully imitated in every city?

Professor C. W. Charles, one of the most prominent educators in California, is heading a movement which, if successful, will mean the co-operation of the cities of Oakland, Berkeley, Alameda and San Francisco in the purchase and use of motion picture films for educational purposes in the public schools.

The picture shows are very successful. Our patients enjoy them very much, and I take pleasure in recommending the picture show machines to every institution in the U. S., as I know the patients enjoy this amusement.—J. P. Percival, M. D., Sup't, Norfolk State Hospital, Norfolk, Nebr.

Russia Likes Motion Shows

Moving picture shows in Russia have become so popular that practically every town and hamlet throughout the empire boasts of at least one of these places of amusement, according to Consul General John H. Snodgrass, at Moscow. Moscow and St. Petersburg now boast of about eighty shows each. A rough estimate of the places of amusement is given as 1,200 and the patrons last year aggregated 108,000,000. At an average admission of 20 cents, \$21,000,000 was taken in. During the cholera plague the pictures were used to a great extent in educating the people to prevent the spread of disease.

The Moving Picture Machine has renewed interest in the entertainments, and has been the means of arousing interest in some patients in whom every means previously resorted to had failed. This form of entertainment, we believe, will be productive of greater good than is now realized.—D. H. Calder, Sup't, State Mental Hospital, Provo, Utah.

Experts from the A. & M. College at Stillwater, Okla., are traveling about that state in a special train, one coach of which has been fitted up for lecture purposes, offering agricultural lectures and exhibitions in the interest of the farmers of the state. The lectures are illustrated by motion pictures of educational subjects, among them "The Man Who Learned."

"THE MAN WHO LEARNED" was given a private exhibition in the exhibition room of the Spoor branch of the Geneva Flim Co., Chicago, Ill., to the officials of the International Harvester Company recently. The exhibition was given by request of the International Co.

"SELLING OLD MASTER," at the Dixie Theatre, is a rare sort of a story and the camera has caught the spirit of the incidents portrayed; there is both humor and pathos in this play.—Galveston (Tex.) Tribune.

Original and Clever

The Isis Theatre, Longmont, Colo., is using a slide of the Edison Stock Company, which is thrown upon the screen just before an Edison Film is shown. The innovation of introducing the players to the audience in this manner has met with great favor with the patrons of that popular playhouse. Credit for the originality of the scheme is due to the enterprising manager of the Isis, Mr. C. D. Chandler.

The Edison Stock Company is also shown in the lobby of the theatre and never fails to attract attention.

An exceptionally good house program is that distributed among its patrons by the Cameraphone Theatres of 347 and 349 5th avenue and 6202 Penn avenue, Pittsburg, Pa. It is styled the Cameraphone Theatre Bulletin. Printed in eight pages, it not only announces the new pictures as they will appear in each theatre daily, but it also gives a complete synopsis of each film and illustrates the "feature" film. The release dates of coming film "hits" are also announced. We are pleased to note that Edison Films are consistently included in the "feature" category.

AN EDISON LOBBY DISPLAY FRAME

with photos [10] of

The Popular Edison Stock Company

WILL LEND AN AIR OF DIGNITY TO
YOUR THEATRE FRONT

Thoughtful Exhibitors everywhere are ordering them. A new and artistic design in three sizes, three styles, three prices. Unframed photos of the Stock Company also available.

Write us for full particulars.

A Veteran Operator's Opinion

The following unsolicited testimonial from an old experienced operator sustains us in the contentions we make for the waterproofing process to which all Edison Films are treated, viz: that it makes the film more pliable and flexible, *resulting in a steadier projection*, and that it permits more light to penetrate the film, *producing a clearer, more brilliant picture on the screen*:

Chicago, Ill., Feb. 26, 1911

"Edison Manufacturing Co.,
Orange, N. J.

Gentlemen:

"Ever since I learned how easy it is to splice a Waterproof Film I have been a staunch advocate of the process.

"I find that with a "Gem" Safety Razor blade or a sharp penknife the waterproofing is easily scraped off, so that a splice can then be made the same as usual. A Waterproofed Film never sticks and so runs much easier. Even if blindfolded I can tell the difference with a few turns of the crank.

"On account of the smoothness of a Waterproofed Film it makes a steadier picture. It is a great advantage to operators because they waste no time in scraping emulsion off the springs. I have noticed too that it is much easier to get the light through a Waterproofed Film and this must account for the extra clearness of your pictures.

"It may add to the weight of my opinion when I tell you that I am one of the oldest operators in Chicago.

"I hope to see the waterproof process universally adopted, and if Exchanges will then systematically wash their films I am sure it will greatly add to the popularity of the photoplay entertainment and bring more money to all of us.

Yours truly,

Fred. E. Havill,
President Local No. 145, I. A. T. S. E."

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter. Our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Edison Manufacturing Co., Orange, N. J.

O. L. F., Harriman, Tenn.—I am operating one of your Exhibition Model Machines and am having trouble with the Arc. The Arc Lamp is the improved type. The Lamp House is of the old style. We formerly used an old-style Arc Lamp. The old Lamp gave a good light, but the new one has never given satisfaction. There is not sufficient amount of light thrown on the film. We use a compensarc (Fort Wayne); current, 104 Volts alternating; 60 Cycles. New Lamp requires the third position (60 Amperes), while the old gives a better light on second position of (40 Amperes). Both Carbons are cored. The Carbons burn on a taper from one and a half inches to two. Both Carbon Holders have been lined. When the Lamp is brought near the Condensers to form a light on the screen without dark corners, the picture is very dark. The light divides itself sometimes and forms a flimsy light.

[It is possible that the New Arc Lamp is grounded, but before determining this, we must have the opportunity of examining it. It may be, too, that when placing the New Lamp in the Old Lamp House, you did not set it so that the crater of the arc is in the optical center. There is no difference in the two lamps as regards the quality of light projected on the screen. The principal improvements on the New Lamp are its simplicity and ease of operation. The reason your Carbons have burned to a pencil point is because you are using too much current, 40 amperes being sufficient for a 5/8" Carbon. The cause of the loud noise referred to is the heavy amperage.]

J. C. E., Alexandria Bay, N. Y.—My Machine does not project a perfectly clear picture; it is blurred on the left-hand side, while the right-hand side is clear and all right. The film appears to jump, as the titles on the left-hand side are much larger than on the right. I have a set of Edison Lenses which project a picture too large for my curtain. If I send these Lenses to you and give you the distance from machine to curtain, also the size of picture I would like, can you adjust them accordingly?

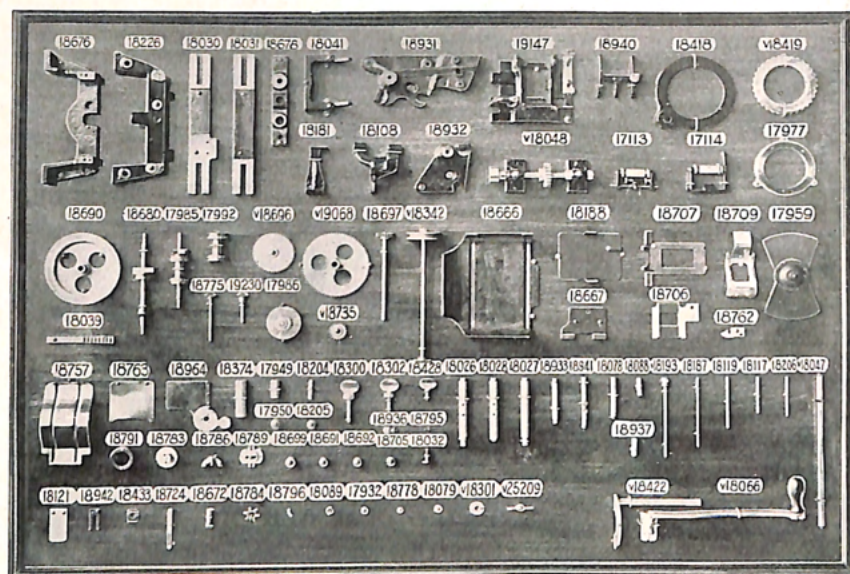
[The trouble might be due to one or several causes. It may be that your Screen is not at right angles with your Picture Machine, or the Aperture Plate, or Picture Gauge, is not set at right angles with the Optical Axis; then again your Objective Lens may not be set in perfect line with the Optical Axis. Look over these points, and if the trouble is not found, it would be best to send your Mechanism to our factory for examination, together with the Lenses. When the Mechanism is received here, it will probably require about three (3) days to examine, and make repairs if necessary. As we do not manufacture Lenses, our stock being all of Bausch & Lomb production, we could only supply you with a different complete Lens to suit your curtain and the distance desired. We will loan you an Exhibition Model to use while yours is being repaired, if you will make a deposit of \$65.00 to guarantee its safe return.]

G. B. Shenandoah, Pa.—Please tell me how I can take out the old Cam Shaft Bushing and put in a new one.

[Take a piece of steel or brass about 3/8" in diameter, first of course removing the cap of the mechanism and forcing the Bushing out. Then drive the new Bushing in, leaving the extension beyond the cap about 1/8".]

W. T. J., Rosebud, Pa.—Will your Kinetoscope operate on a Direct Current of 60 volts and 30 amperes? Also state whether A. C. or D. C. will suffice.

[60 volts and 30 amperes will be satisfactory, but in view of this low voltage it would be necessary for you to use D. C., instead of A. C.]



KEY TO SAMPLE BOARD OF MODEL "B" PARTS EDISON PROJECTING KINETO-SCOPE, WITH PRICES

(Preserve This Table and Cut for Reference in Ordering)

CAT. No.	PRICE	CAT. No.	PRICE
18676	Mech. in Frame side—Right... \$ 2.00	18666	Film Protector..... 1.50
18226	Mech. in Frame side—Left... 2.00	18188	Film Shield..... .35
18030	Mech. Body Slide—Right..... 1.25	18707	Upper Film Guard..... .75
18031	Mech. Body Slide—Left..... 1.25	18709	Lower Film Guard..... .35
18678	Mech. Frame Side Cap..... .75	17959	Revolving Shutter..... 1.00
18041	Mech. Slide Adj. Rack Bracket. .75	18039	Slide Adj. Rack..... .50
18931	M. C. Take-up Frame side—Large..... 3.00	18775	Drop Shutter Shaft with Mitre Gear Assem. 1.10
18767	(19147 on cut) Underwriter's Type "B" Auto. Shutter Complete with Film Guard.. 20.00	19230	Revolving Shutter Shaft with Mitre Gear Assem. 1.10
18940	Take-up Tension Roller Bracket..... .35	V17986	Cam Shaft Driving Gear with Shaft and Pinion Assem. 1.50
18418	Stereo. Lens Holder..... 1.50	V18735	Second Intermediate Pinion... .50
V18419	Stereo. Lens Adapter Ring.... 2.00	18667	Film Protector Hinge..... .45
18181	Picture Gauge Bracket..... .30	18706	Picture Gauge..... .50
18108	Upper Sprocket Shaft Bracket. 1.25	18762	Film Gate Catch..... .25
18932	Take-up Frame side—Small.... .75	B18757	Upper Film Gate Guard..... .50
V18048	Adj. Gear with Shaft and Brackets..... 3.20	18763	Lower Film Gate Guard..... .35
17113	Film Gate Tension Roller and Bracket Assem. 1.45	18964	Aut. Drop Shutter Assem. 1.00
17114	Upper Tension Roller Bracket.. .35	18374	Take-up Roller (Idler)..... .75
17977	Project. Lens Adapter Plate with Flange..... 2.50	17949	Steel Tension Roller Body.... .50
V18690	Bal. Wheel Assem. with Cam Shaft Pinion..... 3.00	17950	Steel Tension Roller End (2) each..... .25
18680	Cam Shaft with Cam and Mitre Gear..... 4.50	18204	Film Guide Roller..... .20
17985	Intermediate Sprocket with Star Wheel and Shaft..... 7.50	18205	Film Guide Roller Flange (2)... .25
17992	Upper Sprocket (2) Upper and Take-up..... 3.50	18300	Stereo. Obj. Lens Slide Thumb Screw..... .15
V18696	Large Intermediate Gear..... .60	18302	Upper Magazine Thumb Screw (2)..... .15
19068	Large Driving Gear..... 1.00	18428	Stereo. Obj. Lens Holder Thumb Screw..... .15
V18697	Upper Sprocket Shaft with Pinion and Pulley..... .65	18026	Frame Side Post—Long, drilled..... .40
V18342	Take-up Sprocket Shaft with Pinion and Pulley..... 2.00	18028	Frame Side Post—Short, drilled..... .40
		18027	Frame Side Post—Long, plain..... .40
		18941	Take-up Frame Side Post (2)... .40
			Take-up Tension Roller Bracket Shaft..... .10
		18078	Large Driving Gear Stud..... .15
		18088	Large Intern. Gear Stud (2) each..... .15

CAT. No.	PRICE	CAT. No.	PRICE
V18193	Film Gate Hinge Rod and Head Assem. (2) each..... .25	18795	Aut. Drop Shutter Clutch Disc. Driving Screw (2)..... .05
18187	Upper Film Guard Pin..... .10	18937	Take-up Arm Pin..... .15
18119	Upper Tension Roller Bracket Pin..... .10	18121	Upper Tension Roller Spring... .10
18117	Take-up Tension Roller Shaft.. .10	18942	Take-up Tension Roller Spring.. .10
18206	Film Guide Roller Shaft..... .10	18433	Body Slide Spring Washer (4)... .10
V18047	Adjusting Lever..... .40	18724	Film Tension Spring (2)..... .25
18791	Aut. Drop Shutter Clutch Cover .75	18672	Film Protector Hinge Spring... .15
18783	Aut. Drop Shutter Clutch Disc. with Collar Assem.85	18784	Aut. Drop Shutter Clutch Disc. Spider Spring..... .15
18786	Aut. Drop Shutter Clutch Arm Assem. (2)..... .50	18796	Aut. Drop Shutter Clutch Disc. Spiral Spring (2)..... .05
18789	Aut. Drop Shutter Clutch Spider First Inter. Pinion Shaft Bearing..... .35	18089	Second Inter. Pinion Collar.... .10
18699	First Inter. Pinion Shaft Bearing..... .35	17932	Upper Sprocket Shaft Collar.... .10
18691	Cam Shaft Bearing—Long..... .25	18778	Aut. Drop Shutter Shaft Collar .10
18692	Cam Shaft Bearing—Short..... .25	18079	Large Driving Gear Stud Washer .05
18705	Star Wheel Shaft Bearing, Eccentric (2)..... .25	V18301	Upper Magazine Thumb Screw Washer (4)..... .15
18936	Take-up Arm Pin Shoulder Screw (2)..... .15	V25209	Stereo. Obj. Lens Thumb Screw Wing Nut..... .15
18032	Body Slide Screw (4) each.... .15	V18422	Stereo. Obj. Lens Slide and Rod .35
		V18066	Winding Crank—Long..... 1.00

Testimonials from Pleased Exhibitors

The improvements you added to our Underwriters' Model "B" machine are great, and we wish to state that we will be using more Model "B" machines before very long, as we believe they have them all beaten to a finish. We wish to thank you for your promptness in loaning us a head and in doing such a fine job on our own machine, which we surely appreciate.—*F. Crouse & Son, Mansfield, O.*

I have used an Edison machine for four years and have always been perfectly satisfied with it. The machine cannot be beat. Six months ago I put in a Model "B" and it has run six hours a day ever since, and we have never even touched it except to oil and clean it. It is still in perfect condition.—*T. W. Chatburn, Mgr. Electric Theatre, Atchison, Kan.*

Henry P. Langlois, Manager of the Dreamland Theatre, Shreveport, La., states that he uses the Edison Underwriters' Model "B" machine and is so well pleased with it that he has refused to run any other machine but an Edison.

My Edison Machine was bought two years ago, and has been used four hours every day in that length of time, AND WITHOUT ANY REPAIRS.—*Carl Angell, Angell & Eyde, Props. The Lyceum Theatre, Thief River Falls, Minn.*

Mr. M. M. Wear, Manager of the Colonial Amusement Company, Charleston, W. Va., is at present operating two theatres in Huntington and three in Charleston, W. Va., and has two Type "B" Model machines in each house, all of which were purchased through the Magnetic Film Service Company, Cincinnati, Ohio. Mr. Wear has made the unsolicited statement that he has never seen their equal as a projecting machine.

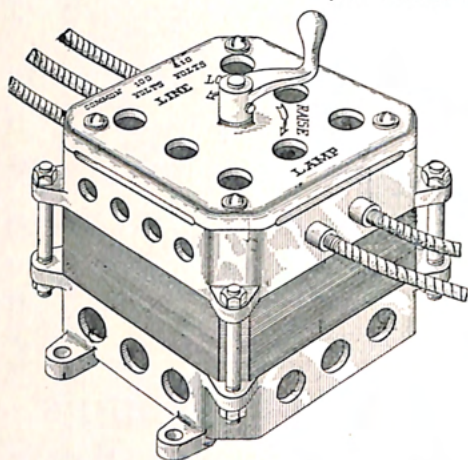
We are very much pleased with our Edison One-Pin Machine. We have used an Edison constantly for over three years and can say without fear of contradiction that an Edison is there when it comes to a long and steady grind.—*Reid & Yemm, Props., Lyric Theatre, Du Quoin, Ill.*

You changed my machine from a two-pin to a one-pin last December and it has run every day since and has given satisfaction, also is in good condition yet.—*E. E. Bixby, Electric Theatre, Franklin, Ohio.*

I installed a Model "B" last month and think I should be kicked for not doing so sooner, as it certainly does deliver the goods.—*J. R. Brannen, Prop'r and Mgr., Colonial Theatre, Evansville, Ind.*

The Edison Economy Transformer

(FOR ALTERNATING CURRENT)



\$50.00

A special design which meets the popular demand for an efficient, adjustable current saving device at a low price.

It Is Stepless in Operation—Contains no Contacts nor Contact Levers, to Burn and Arc—Cannot Burn Out, Even on Dead Short Circuit—And Possesses Other Distinctive Features Which Stamp It As—

The Simplest, Lightest, Most Compact, Most Economical Current Saving Device on the Market.

Write Us Today For Full Description

EDISON FILM REELS

FIREPROOF, ACCESSIBLE
DURABLE



Made of Heavy Cold - Rolled Steel with All-Metal Hub—No Springs to Bend, Break or Lose—Slot for Film End Always at Centre of Square Opening.

Can be used on All Standard Makes of Machines

Two Sizes, 10" and 11"; One Price, 75c.

Edison Film Cement

Joins Both Inflammable and Non-Inflammable Film

It Has Been Pronounced by Hundreds of Operators and Exchanges "THE BEST FILM CEMENT ON THE MARKET."

A Brush Goes with Every Oz. Bottle.

25c. the Oz; \$1.00 the lb.

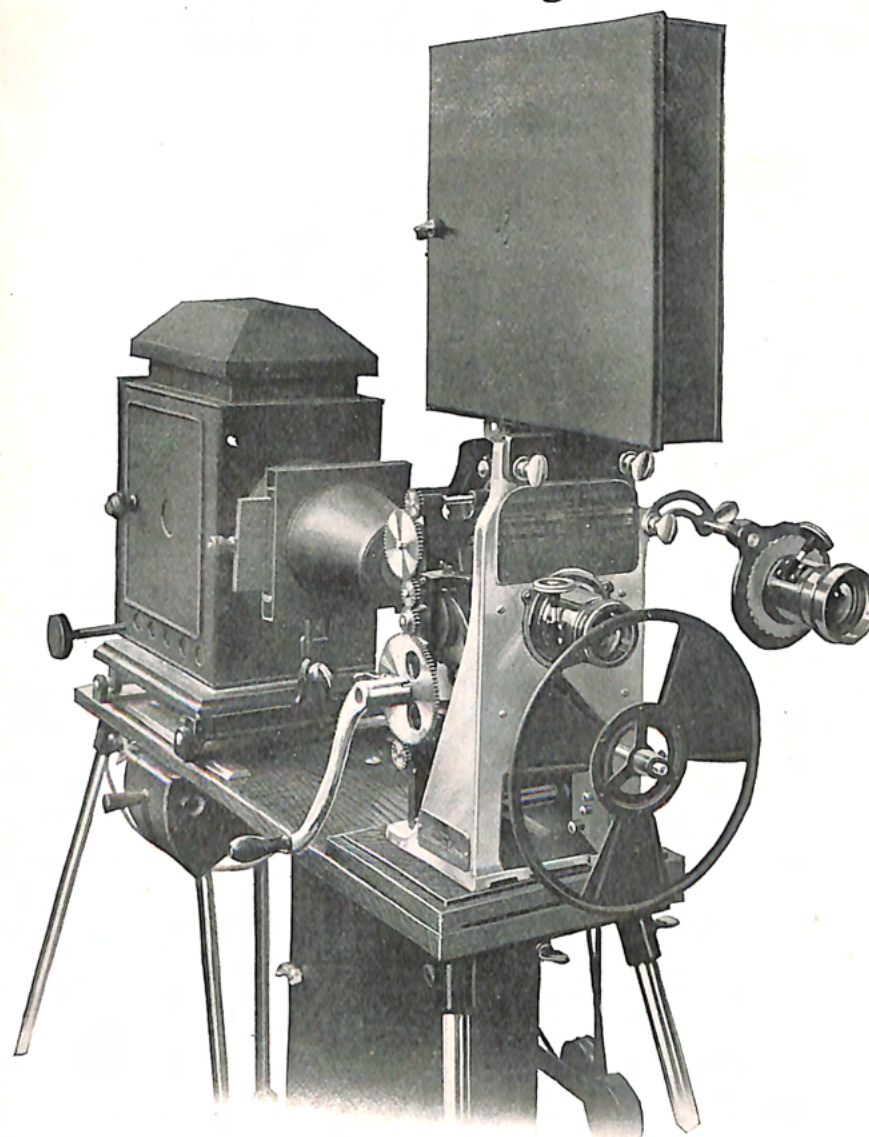
Jobbers of Edison Projecting Kinetoscopes,
Parts and Accessories

General Film Co.,
Lake Shore Film & Supply Co.,
Kleine Optical Co.,
Geo. Breck,

314 Superior Avenue, N. E.,
52 State Street,
70 Turk Street,

All Branches.
Cleveland, O.
Chicago, Ill.
San Francisco, Cal.

The Edison Projecting Kinetoscope with Outside Revolving Shutter



IS GUARANTEED ABSOLUTELY PERFECT
FOR ONE YEAR

No Flicker

No Halation

No "Travel Ghost"

Sold by All Licensed Exchanges

PRICE (Inside or Outside Shutter) \$225.00

Write Us Today For Illustrated Catalog

"MONSIEUR"

By THOMAS W. HANSHEW

To be released April 4th

THE work of a new contributor to Edison Films, the above story has a charm and delicacy which have seldom been equalled. "Monsieur" is an old French aristocrat who loses all his fortune and who comes to America with his dearly beloved daughter in an attempt to retrieve it. How he succeeds in gaining a modest living is shown in a totally unexpected denouement full of pathos and quiet dramatic strength.

Mr. Hanshaw is an American author residing in England, and it will be our pleasure to present more of his works a little later.

Film No. 6774

Code, VOORHAAK

Approx. Length, 1000 feet

The EDISON KINETOGRAM

VOL. 4

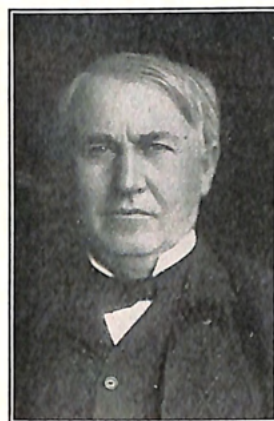
APRIL 1, 1911

No. 5



SCENE FROM
MONSIEUR
FILM No. 6774

EDISON FILMS RELEASED FROM
APRIL 1 TO 15 INCLUSIVE



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
Published by THE EDISON MANUFACTURING
COMPANY, Orange, New Jersey, U. S. A.

“**M**ONSIEUR,” the first story for Edison Films by Thomas W. Hanshew, the well-known English magazine writer, is offered with the releases of April 1-15. We are thoroughly satisfied that additional proof of the soundness of the Edison policy of employing experienced, and often world-famous, writers for the preparation of film scenarios will be emphasized by this production.

For the rest of the dramatic releases, we would say that each and every one measures up to the Edison standard in respect to production, acting and photography, and each one, moreover, is entirely different in theme and locale from its predecessors. One tells a gripping story of the rugged West, the coal mining regions of the East are chosen for the second, another still, inspired by a famous old song, is laid among rural scenes, while the fourth shifts from prison walls to life in the busy world beyond.

These five dramatic releases serve well to illustrate the infinite variety of subjects covered by Edison Films. There is never anything threadbare or time-honored in Edison plot or construction, but always something new and novel and clever—the *something different* that holds the interest and draws the patronage of the motion picture crowds.

Of special interest to Exhibitors is the announcement, on the back cover of this issue, of the first of a series of Films produced by our Stock Company in Cuba. It is only necessary to recall the magnificent natural settings of “THE PRINCESS AND THE PEASANT,” “THE JUDGMENT OF THE MIGHTY DEEP,” “THE BELLRINGER’S DAUGHTER,” etc., of last year’s Cuban series to form an idea of what may be expected from the new Films.

With this issue of the KINETOGRAM we begin to furnish a cast of the principal characters in each Film. This innovation is the result of numerous suggestions from Exhibitors, who point out that their regular patrons have their particular favorites among the Edison players and that this information incorporated in their program or newspaper advance notices of Edison Films would insure the attendance of the respective admirers of each player. We think the suggestion an excellent one, and would in turn suggest that Exhibitors could further gain the good will of their patrons by installing Edison Lobby Display Frames in their theatres, thus satisfying a natural curiosity of patrons to know how their favorites appear when off the “Silent Stage.”

EDISON FILMS

Released between April 1st and 15th

Edison Film No. 6774

Copyrighted, April, 1911

Released, April 4, 1911

Code, VOORHAAK

Approx. Length, 1000 feet



Monsieur

Drama by Thomas W. Hanshew

CAST OF CHARACTERS

MONSIEUR	MARC McDERMOTT
HIS DAUGHTER.....	NANCY AVRIL
THE AMERICAN GIRL.....	MIRIAM NESBITT
HER BROTHER.....	ROBERT CONNESS

MONSIEUR is a remnant of the old time French aristocracy of the very best and most refined type. When we first make his acquaintance he is a prosperous man of affairs in Paris, and is just sending his young daughter to complete her education at one of the nearby convents. From the affection shown between father and daughter it is evident that her mother no longer survives, and that she is the idol of the father's heart. Consequently when, in the next scene, the news reaches him of the disaster which sweeps away his entire fortune and leaves him penniless, it is with the greatest difficulty that he writes to this

girl and tells her of the great change in their affairs, and that America seems the only hope of retrieving his fortunes. The letter is only softened by his promise at the end of it that she shall join him soon.

And then, in New York, we find that he has taken a very modest little apartment, to which he, months later, brings the daughter. It is certainly a contrast to her old home, but being a brave, tender and loyal young woman, she takes up her share of the work and does the cooking, washes the dishes with her own fair hands and mends his clothes for him. Then comes an invitation from a rich friend, an American girl whom she had

chummed with at the convent in France, and she goes to a house party where she meets the same girl's brother, a big, manly chap, with whom it is evidently a case of love at first sight. And when he and his sister come to call at the little apartment they are made welcome by Monsieur as well as by his daughter, but the old man pleads an excuse, an engagement at the club, and departs, leaving a very unpleasant impression on the minds of the two young Americans, who rather resent the idea of his spending the evening out in his dress-suit and apparently enjoying himself while the daughter stays at home to wash dishes.

A little later the young American sees the old man coming from the Hermitage Café, one of the swellest Bohemian resorts in town, and his resentment is augmented. Again he and his sister come to take Monsieur's daughter to the theatre, and Monsieur bids them an almost discourteous adieu in his haste to be off to his apparently beloved club. After the theatre the young American suggests a little supper, and takes the two girls with him to the Hermitage Café. In the private room which they have engaged a waiter appears to take the young man's order while the girls are taking off their wraps in the ladies' room.

And then comes a dramatic scene of unusual strength; the waiter is none other than the old French nobleman, who, by this means, is supporting his daughter and keeping the fact of his employment a secret from her and from the world at large. Of course the young man at once understands the situation and why Monsieur dresses in his evening clothes every night, and jumping into the breach, he summons the proprietor, has an extra place laid, and when the girls come, tells them that the little surprise he has prepared for them is the addition of Monsieur as another guest to their party, and to still further cover Monsieur's agitation, the young man proposes to make it a betrothal supper, and he asks Monsieur to give him his daughter and his blessing. Of course Monsieur is happy to do it, and the young woman seems to be rather more pleased, if anything, than her father.

This is a simple, strong and tremendously appealing story, played with wonderful skill and finish, and displays to particular advantage the work of some of the Edison players, who are achieving a more than enviable reputation. The whole production is one of the very highest class, and is a decidedly worthy presentation of the work of Mr. Hanshew, one of the Edison Company's newest writers.

Edison Film No. 6775
Code, VOORHOEDE

Copyrighted, April 1911

Released, April 5, 1911

Approx. Length, 1000 feet

The Resurrection of John

(COMEDY)

CAST OF CHARACTERS

JOHN.....JOHN R. CUMPSON ("BUMPTIOUS")
HIS WIFE.....MARY FULLER
HIS MOTHER-IN-LAW.....MRS. WILLIAM BECHTEL

DIRECTLY after breakfast, as John is about to leave his apartment to go to business, a letter arrives from his mother-in-law stating that she's coming for a week's stay. John does not relish the idea at all, but to keep peace

in the family he pretends to be delighted.

Arriving at his office, he finds a happy surprise in being commissioned to go at once to Chicago to consummate the purchase of a mill for his firm. He returns home immediately to make preparations



for his journey and explains matters to his wife, when his mother-in-law puts in an appearance, whereupon he loses no time in departing.

He drops in at the club to have a farewell "smile" with the boys, but one "smile" leads to another, with the result that John becomes somewhat drowsy, and while on his way to the depot falls asleep on the front steps of a house. While dreaming of home and mother-in-law a tramp relieves him of his overcoat, hat, suit case and railroad ticket to Chicago. Passing friends take him back to the club, where he is given a bed to resume his sleep.

The following morning the newspapers give a vivid account of an awful railroad disaster and the finding of John's mangled remains, identified by the letters and val-

uable papers in his pockets. Upon reading the account his distressed family make preparations for the funeral and go into deep mourning, while at the club his friends are having a hearty laugh over it, knowing full well that John is peacefully sleeping in an upper room. The joke seems so good to them they decide to let him go home in ignorance of the railroad wreck.

Reaching home a double surprise awaits him,—his reported death and the congratulations of his firm for missing the train; for by so doing he not only saved his life but thousands of dollars for the firm, as the Chicago mill was destroyed by fire and would have been a total loss to the company.

In this film the comedy is a sure laugh producer, without gross caricature.

Edison Film No. 6776
Code, VOORHOOFD

Copyrighted, April, 1911

Released, April 7, 1911

Approx. Length, 1000 feet

Nell's Last Deal

(DRAMA)

CAST OF CHARACTERS

NELL.....MARY FULLER
HER FATHER.....FRANK McGLYNN
A YOUNG MINER AND ASPIRANT FOR NELL'S HAND.....GUY COOMBS
ANOTHER ASPIRANT.....LOUIS B. FOLEY

HERE is a Western story, the novelty and unusual strength of which is sure to appeal to all devotees of "The Silent Drama."

Nell, the motherless child of a gambler, has been her father's constant companion both in work and play. She has grown up to young womanhood in an atmosphere



of crime and lawlessness, but, despite her evil surroundings, her soul has risen above them and remained untarnished. Nell has learned gambling and is her father's able assistant, taking his place at the faro table whenever he is obliged to be absent.

One day her father is taken away suddenly as the result of a dispute at the tables. Nell decides to take his place and run her own game. A parson doing missionary work, finding her thus and realizing the danger to the young girl, alone in the world without the protecting arm of her father, persuades her to give up her precarious occupation. This she does and, finding an old deed to a mining claim which her father had given her, she decides to embark upon a new life.

Packing her outfit, she throws it over her shoulder and leaves with the minister's blessing and the Bible he had given her, as her only companions. Upon arriving at her claim she finds she has as neighbors a group of rough but whole-souled men, to whom the presence of a woman in their camp seems almost a miracle. They insist that she occupy their cabin, while they move into tents outside the cabin door. They one and all become her devoted slaves, helping her to get her claim into working shape, building the sluice boxes and initiating her into the mysteries of gold mining.

Nell in the meantime is devoting her time to the moral uplift of her generous companions. She organizes a Sunday School class, which they are only too

happy to attend, and their efforts to vie with one another in getting their lessons assure Nell that her venture has been a success. The lasting effects of her teachings are further assured when the men, after having captured a sluice robber one night and made preparations to hang him, surrender their victim to Nell when she pleads with them not to take a human life.

However, Sunday School soon begins to take on the appearance of a courting-bee. One by one they all propose to Nell, only to be gently but firmly rejected, except two,—Bud and Slim. These two firm friends have been most attentive to Nell and attached to her with doglike devotion, and although Nell really loves Bud, she hesitates to wound the whole-souled, devoted Slim. The two men begin to realize that she will not say yes to one while the other is also waiting for her answer, so they decide that one must go away and leave the field clear to the other. They agree to leave their fate to the cards, the one drawing the first Jack to go away. They call in a companion to deal and explain the situation.

Nell enters at this moment and hearing the agreement, decides to take a hand herself, and proposes to the men that she deal the cards. This is agreed to, and not wishing to have Bud go away, she deals Slim a Jack from the bottom of the deck. Slim takes his medicine like a man and goes out. Nell sends Bud after him when she is confronted by the third man and accused of cheating. But when she explains to him that Bud is the man she really loves, he admits her right to dispose of her love as she sees fit and promises silence. Bud returns and presses Nell for her answer. Needless to say she yields and the lovers are happy.

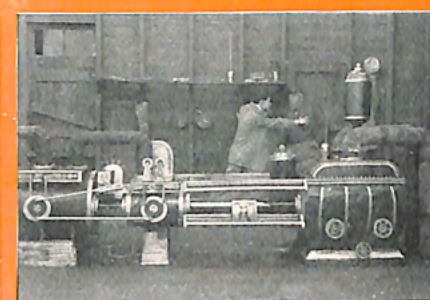
Edison Film No. 6777

Copyrighted, April, 1911

Released, April 11, 1911

Code, VOORHOUDEN

Approx. Length 995 feet



The Strike at the Mines

(DRAMA)

CAST OF CHARACTERS

MANAGER CHARLES OGLE
HIS WIFE NANCY AVRIL
SANDERS, A BOY EDWIN A. CLARK
THE LEADER OF THE STRIKE FRANK McGLYNN
AN OLD MINER WILLIAM WEST

SANDERS, an orphan boy, upon discovering a fire in one of the shafts of a coal mine, rushes into the burning mine and gives warning to the men. They all escape, but in their frantic efforts to reach safety they forget Sanders, who risked his life to warn them. When they are safely out they realize that he is still in the mine and that entrance into the blazing mine is cut off.

The manager, upon learning that Sanders is still inside, decides to attempt a rescue and rushes single handed into the mine. He finds Sanders, overcome, lying in the path of the flames, and throwing him over his shoulder, fights his way out. The manager has him brought to his own house and upon his recovery offers him a home. Sanders gladly accepts and becomes a member of the manager's family.

Not very long after, a certain restless faction among the miners urge a demand for higher wages and gradually win over the others. They place these demands before the manager, who refuses to accede to

them, knowing that the majority of his men are perfectly satisfied. Upon his refusal a strike is declared, which continues peaceably until they realize that the manager has no intention of giving in. They then decide upon violence and plan to blow up the pump house in order to flood the mine.

Sanders accidentally overhears their plan and hurries away to find the manager and warn him. Not finding him at home, he runs to the pump house to warn the engineer, but finds that the manager has arrived before him and is guarding it single handed. Sanders is anxious to take his place beside him, but is placed out of harm's way by the manager, behind the barred door of the pump house. The mob approaches and threatens the manager, but he refuses to yield his ground and is roughly struck to the ground.

Sanders, hearing their exultant shouts, manages to unbar the door and standing over the prostrate body, shouts his defiance at the cowardly mob. The men are taken

aback at the boy's courage and hesitate to make the attack. But one of them, more brutal than the rest, strikes Sanders down with a huge stone, and he falls unconscious across the body of the man he had tried to protect. The men, however, are so horror-stricken at the fate of poor Sanders that they turn from their original purpose and against the organizers of the strike, and drive them from their midst.

It is a very repentant committee which calls at the manager's house to ascertain how their young hero is progressing, and incidentally to ask the manager to reinstate the strikers on the old terms. This the manager is glad to do, and moreover he introduces to them their new assistant manager, Sanders. Sanders is lifted to the shoulders of the men and cheered to the echo.

Edison Film No. 6778

Copyrighted, April, 1911

Released, April 12, 1911

Code, VOORHUIS

Approx. Length, 500 feet



Silver Threads Among the Gold

(DRAMA)

CAST OF CHARACTERS

THE HUSBAND.....MARC McDERMOTT
THE WIFE.....MIRIAM NESBITT
THE ARTIST.....WILLIAM BECHTEL

IN this film the Edison Company adds another to its already long list of popular productions, for without doubt the old song, "Silver Threads Among the Gold," is known and enjoyed by more millions than any other that can be mentioned. It is said that the sale of this song and the phonograph records of it still lead all others, although it is years since it first won popularity; and the film drama splendidly carries out the intent of the song and tells a simple story with the same fundamental emotion underlying it.

The first scene is supposed to take place at the time the song first made its appear-

ance, and a young couple, evidently bride and groom, in their pretty country home, laugh at the idea of old age for either of them and at the idea that silver threads can ever make their appearance among the gold of their happiness.

Then the scene shifts to later years, and the woman's hair is decidedly touched with gray, as is the man's. A letter from their grown-up son announcing his engagement to be married rather brings her a little realization of the passage of time, and on top of this a young traveling artist makes his appearance and asks permission to paint her portrait. She points to the one

on the wall, a reproduction of her face as we saw it in the first scene of the little play, but the artist indicates that the portrait no longer looks like her, that her face is lined and that there are really silver threads among the gold now.

The idea strikes her with a sudden chill, and she sends the artist away with the promise of an answer on the morrow after she has thought it over. Before the morrow comes she has a struggle with herself. Taking a mirror, she sits down before it and compares its reflection with the face in the portrait upon the wall. Slowly it comes to her that she is no longer young and beautiful, and then she watches her husband, when he comes in, to see whether he has discovered this too and whether his love has consequently grown cold.

Although quite unconscious of anything impending, he does appear careless to her overheated imagination. She believes he has ceased to love her. And so she allows the artist to paint her as he sees her at the present time. The ordeal is a very trying one for the woman, whose imag-

ination is ageing her more than all the preceding years have done. When the picture is finished she seems to be really in truth an old woman, with grief and despair heavily stamped upon her face.

But when the husband finds the new portrait upon the wall, he declares that it doesn't at all resemble her, and going to the woodshed, brings back the youthful portrait and comparing her with it, enfolds her in his arms and tells her, in the words of the song, that "she has never older grown."

He takes out the old song, seats her at the piano, and makes her go over the words:

"Love is always young and fair;
What to us is silver hair,
Faded cheeks or steps grown slow
To the heart that beats below?
Since I kissed you, mine alone,
You have never older grown."

To the woman this revelation comes like a ray of light from above and positively transfigures her until she seems to have really recovered her lost youth, and the picture ends with the joy of two people who can never grow old, because they know love in its fullest sense.

Edison Film No. 6779

Copyrighted, April, 1911

Released, April 12, 1911

Code, VOORKENNIS

Approx. Length, 500 feet

A Card of Introduction

(COMEDY)

CAST OF CHARACTERS

DICK.....JOHN R. CUMPSON ("BUMPTIOUS")
ETHEL.....MARY FULLER
A FRENCH HOTEL CLERK.....CHARLES M. SEAY

TO accompany her mother, Ethel, an American girl, sails rather unexpectedly for Paris, leaving behind her two most ardent admirers, Dick and Jack, who happen to be cousins.

Shortly after her departure, Dick makes up his mind to take a flying trip to Paris, and notifies his cousin Jack of his intention, at the same time requesting him to write a line or two in French on a card to help him along by way of introduction at

the banks, etc., he never having been there and knowing absolutely nothing of the French language. Jack, who is obliged to stay at home, does not relish the idea of Dick's opportunity, and the more he thinks of it the firmer the green-eyed monster takes possession of him, until a happy idea strikes him. He writes a few lines in French on a card and sends it to Dick.

In due time Dick arrives in Paris, but to his utter dismay, consternation reigns



supreme whenever he presents the card. He makes many fruitless attempts to ascertain the meaning of the writing on the card, but in each instance it has the same electrical effect of driving people pell-mell away from him. He is in despair and on the point of being arrested when by good fortune he meets the American girl, Ethel, who translates the card:

"Beware of this man, he is just recovering from the smallpox."

The police, upon learning that the cause of all the excitement was merely a practical joke, release him. This episode gives Dick an opportunity to declare his love for Ethel, who reciprocates, and accordingly they send the perpetrator of the card the following message:

"Jack: As Cupid you are all right. Congratulate us. Ethel and Dick."

A bright, jolly farce with plenty of laughs all through.

Edison Film No. 6780

Copyrighted, April, 1911

Released, April, 14, 1911

Code, VOORKEUKEN

Approx. Length, 1000 feet

A Buried Past

(DRAMA)

CAST OF CHARACTERS

JOHN FREDERICKS, A Discharged Convict, afterwards

Frederick Johnson.....CHARLES OGLE

MRS. JOHNSON.....NANCY AVRIL

THEIR CHILD.....EDNA MAY WEICK

ALLEN, Another Discharged Convict.....FRANK McGLYNN

HAVING completed his prison sentence, John Fredericks resolves to lead an honest life and sin no more. The day he and a fellow convict named Allen are released they are met outside the prison gates by friends of Allen, who at once propose a further career of crime. But Fredericks, true to his resolve, will have nothing to do with them and silently goes his way, amid the jeers of the others.

Ten years later we find Fredericks a prosperous and successful business man in a Western community. He has changed his name to Frederic Johnson. He has married a charming young woman and is the happy father of a baby girl that is the sunshine of their lives. He has kept in the straight and narrow path and "made good"; he has earned the respect and good will of his fellow townsmen to such an extent that when they are casting about



for a suitable leader to overthrow machine politics, they unanimously decide to offer him the nomination for Mayor on the Independent Ticket. He hurries to his wife and tells her the good news, and there is great rejoicing in the little home.

The campaign begins in earnest and he is kept busy attending gatherings and addressing mass-meetings. While the campaign is at its height there comes to town a human derelict, Allen, the convict discharged years ago with Fredericks. But crime and liquor have brought him down to the very dregs, and while begging a drink he sees a poster of Johnson as candidate for Mayor. Although the name is different, the face is that of Fredericks, and he decides to find out if it is the same man he knew.

Seeing a mass-meeting advertised that night, he makes his way to the hall and confronts Fredericks as he is addressing the meeting. The sudden appearance of Allen so upsets Fredericks that he is unable to go on and the meeting is dismissed. Allen then confronts Fredericks and asks him for money. Fredericks gives him all he has and Allen goes away, swearing that his secret will be safe with him. But the assurance has little comfort. Allen at once proceeds to spend the money recklessly, buying wine for any one who will

drink with him. He finally becomes boisterous and the barkeeper throws him out. Allen swears to get even.

Fredericks has read his man aright. Allen comes to his house in his drunken state and demands two thousand dollars for his silence. Fredericks refuses to submit further to blackmail and Allen leaves in a fury, threatening to expose him at once. As the only honorable course open, the candidate sends for the committee and hands them his resignation. They are of course surprised, and press him for some explanation. He assures them the explanation will be forthcoming shortly. But Fate has a surprise in store for him.

Allen, after leaving Fredericks, goes back to the saloon where he has spent all his money, and in an ugly mood gets into an argument with the barkeeper, resulting in a brawl which is fatal to himself. The news of the killing is cried through the streets by the newsboys, and one of the committee, hearing the cries, goes to the window and buys a paper. Fredericks' glance at the headline telling of Allen's death assures him that his past history is safely buried, and at the earnest solicitation of his wife and the committee he tears up his resignation.

The film is strongly dramatic without verging on melodrama.

WE enclose with this number a sample of the attractive new A. B. C. Co. Miniature Posters, intended for distribution among the audience to announce coming Films. Price, \$5.00 per 1,000, in lots of not less than 500. Made from photos of actual scenes in each film. Write us to-day, or the A. B. C. Co., Cleveland, O.

Recent Edison Releases

A Complete Table from February 1

	Feet
Feb. 1—Bumptious as Romeo (Com.)....	975
3—Selling Old Master (Com.) (by Martha Young)	990
7—The Doctor (Dr.)	1000
8—Two Valentines (Com.)	1000
10—His First Commission (Dr.)	990
14—The Rajah (Dr.) (by William Young)	1000
15—The Ransom of Red Chief (Com.) (by O. Henry)	975
17—A Stage Romance (Dr.)	1000
21—The Rival Sculptors (Dr.)	990
22—Mr. Bumptious, Detective (Com.)	990
24—The Price of Victory (Dr.)	1000
28—The Iron Master (Dr.)	1000
Mar. 1—The Rival Candidates (Com.)	1000
3—The Writing on the Blotter (Dr.)	1000
7—Love and the Stock Market (Dr.)	1000
8—A Night of Terror (Com.)	400
8—The Old Family Bible (Dr.)	600
10—How Bella Was Won (Dr.) (from Chas. Dickens' "Our Mutual Friend")	1000
14—All for the Love of a Lady (Dr.)	990
15—The Department Store (Light Com.)	625
15—Baby's Fall (Com.)	375
17—The Wedding Bell (Dr.)	1000
21—The Test of Love (Dr.)	1000
22—Who Gets the Order? (Com.)	995
24—The Disreputable Mr. Raegen (by Richard Harding Davis)	1000
28—Jim, the Mule Boy (Dr.)	975
29—April Fool (Com.)	1000
31—Between Two Fires (by Roy Norton)	1000

Some British Compliments

My audiences at both my halls, Newburn-on-Tyne and Horden, are delighted with your film subjects, and I have always to have same when possible.—*M. J. Rutter, Lemington-on-Tyne.*

My opinion, and our audiences', is that for plot, stage production and artistic acting, the "Edison" films cannot be beaten. When your dramatic pictures are on the sheet the utmost silence prevails from start to finish. This, with our patrons, means they are interested in the subject. Personally, I notice your plots are far above all others, away from the everlast-

ing melodramatic of which we get so many.—*John Winterbottom, Acting Mgr., Picture Palace, Whitehaven.*

I shall be pleased to receive a copy of your *Kinetogram* from time to time.

Whilst writing you, allow me this opportunity of congratulating you upon the excellence of your films. For a considerable time now I have seldom selected a programme without including at least one of your subjects, and have always been highly satisfied with same.

For quality of photography, high standard of acting, and elaborate staging, your pictures would be difficult to beat.

I enclose herewith a copy of our current programme, which includes two of your pictures, viz., "THE COWPUNCHER'S GLOVE" and "HIS MOTHER'S THANKSGIVING," and judging by the reception accorded them by to-night's audience, their inclusion in the programme is fully warranted.—*J. Arthur Metcalfe, Manager, Armley Picture Hall, Armley, Leeds.*

Science and medicine should always run hand-in-hand for their mutual advantage, a striking example of which is given by the excellent work done by the Edison Company in giving publicity to the crusade against tuberculosis. The cinematograph film of the Edison Company, entitled "THE RED CROSS SEAL," shows a dramatic and heartrending story of the ravages of the white man's scourge. It has been produced in America under the ægis of the National Association for the Study of the Prevention of Tuberculosis, and as it has now received the cachet of British medical authorities, it will be exhibited in the United Kingdom. The amount of good these exhibitions do in a worthy cause is incalculable.—*The Onlooker (London).*

IT's a common thing to hear someone in the audience say "I wonder what that actor's name is."

Don't keep your audiences wondering. Introduce them to the popular Edison players through the medium of one of our artistic **LOBBY DISPLAY FRAMES**. It will satisfy their curiosity, keep them interested and regular visitors to your theatre, and will ornament your theatre front. Ask us for prices and full details.

THE CRITIC'S CORNER

One month's Edison releases seen through the eyes of reviewers for the various film and dramatic publications. They don't always agree in their opinions, but the criticisms selected for this page may safely be taken as representing the consensus of the majority.

BUMPTIOUS AS ROMEO

Bumptious meets his hoodoo again in one of the most laughable burlesques on amateur theatricals seen for some time. It should keep all classes of spectators on the constant laugh.—*N. Y. Dramatic Mirror.*

SELLING OLD MASTER

A picture filled with the pathos of humanity and depicting graphically the loyalty of the Southern darkey to his master and the family. * * * The actors have interpreted both the pathos and the humor with unusual skill.—*Moving Picture World.*

THE DOCTOR

It is a drama with a big human appeal, stirring the heart's finest emotions. This reviewer confesses to no such throbs and pulsations for a long time past as were experienced during the performance of this film. A large audience seemed to share the same feeling.—*The Nickelodeon.*

TWO VALENTINES

Miss Mary Fuller takes the leading part in this comedy and gives a very happy portrayal of the young woman in love.—*Film Index.*

HIS FIRST COMMISSION

This Edison subject must truthfully be classed as a high-class picture. The story, which is of Lincoln's characteristic kindness and tenderness to all humanity, is deftly handled.—*The Billboard.*

THE RAJAH

This film is taken from the English play of that name by William Young, and is certainly well brought out.—*N. Y. Dramatic Mirror.*

THE RANSOM OF RED CHIEF

Here is a comedy for the small boy that forms a picture after his own heart.—*Film Index.*

A STAGE ROMANCE

Here we have something quite novel in the way of a plot and it holds the interest tense. * * * The acting throughout is natural and expressive. * * * The "behind-the-scenes" environment has been achieved with great skill and realism.—*The Nickelodeon.*

THE RIVAL SCULPTORS

The story was beautifully portrayed, the grace of all the actors being remarked upon by several of the viewers, while the tinted film work, delicately done, added much to the whole.—*The Morning Telegraph (N. Y.).*

MR. BUMPTIOUS, DETECTIVE

Those who have been following this series know the failings of Bumptious and have enjoyed a hearty laugh over his misdirected efforts along various lines; his efforts as a detective are no exception to the rule.—*Film Index*

THE PRICE OF VICTORY

This picture is marvelously well staged and managed, and the acting of the two principals is interesting and impressive.—*N. Y. Dramatic Mirror.*

A Sextet of Popular Play-Houses

(See Illustration)

From time to time our friends among the Exhibitors send us photos of their theatres. As space is limited, it is not often possible to acknowledge them in the manner they deserve—by reproducing them in the *Kinetogram*. However, we are always glad to receive them and manage to occasionally introduce a group photo, as in this instance, to show the growing popularity of Edison Films in all parts of the country and the manner in which they are featured in some of the best theatres. A few facts in regard to the houses shown in the cut may not prove uninteresting.

The Luna Theatre, Salt Lake City, formerly one of a chain of theatres under the management of the Florence Film Co., is now controlled by the Ashton Ball Theatre Co. It is the largest theatre in the city devoted strictly to motion pictures. Seating capacity is 465, and only first-run pictures are used. "BOOTLES' BABY" was being run at the time the photo was taken.

The Southern Theatre, South Minneapolis, Minn., was erected at an expenditure of \$75,000 and is considered one of the finest theatrical houses in the Twin Cities. The high class of entertainment offered at all times has made the Southern a popular resort with the amusement lovers in the south end of the city. An Edison Model "B" used here and projecting pictures at a 119' throw has been in operation over a year and, *outside of a set of film tension springs, has cost the management nothing for repairs.* The Southern is owned and controlled by the Southern Amusement Co., W. A. Kelly, Mgr.

The photo of Pearson's Theatre, Somerville, Mass., was taken while "THE STARS AND STRIPES" was being run, and the attractive manner in which the handsome building was decorated for the occasion is sufficient evidence of the enterprise of the management. In sending the photo Mr. A. G. Pearson, Gen. Mgr., took occasion to state that he has used every Edison

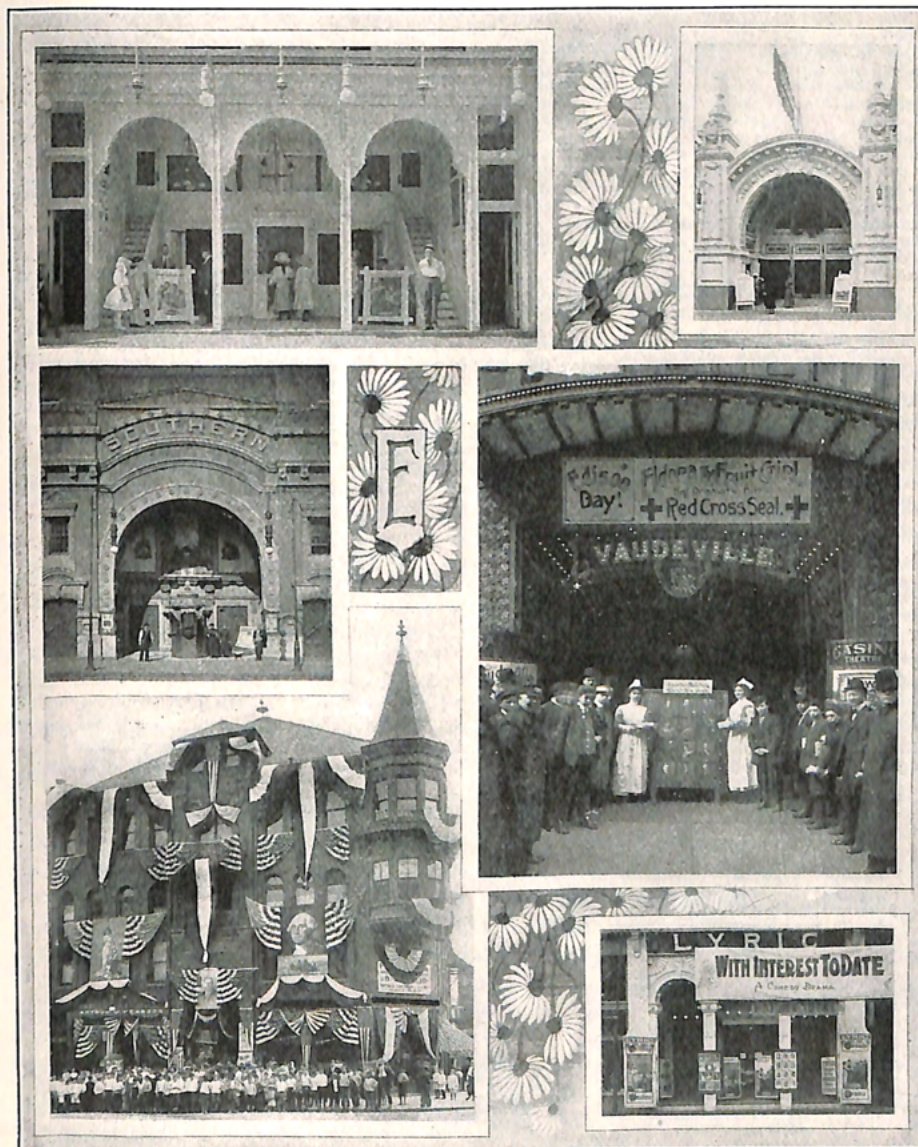
release for the past two years, except two, and that it was no fault of his that these two were omitted. He also spoke in warm terms of the improvement in photography and the general selection of Edison subjects during the past year and expressed his appreciation of the *Kinetogram*. The seating capacity of the theatre is 650, and a five-piece orchestra is used.

The Columbia Theatre, Portsmouth, O., is operated by the Columbia Co., F. N. Tynes, Sec'y and Gen'l Mgr. It is a handsomely equipped and most attractive house, as may be judged from the photo. Twelve reels of second and third day runs are shown weekly, and Edison Films are always included in the lot. It is altogether likely that an Edison Lobby Display Frame for use on "Edison Days" will grace the spacious lobby of the Columbia before this issue of the *Kinetogram* is printed.

It was unmistakably "Edison Day" when the photo of the Casino Theatre, Chicago, Ill., was taken. In either side of the Edison Lobby Display Frame is a Red Cross Nurse in uniform, who sold Christmas Seals after each performance. The Casino uses two Edison Model "B" Kinetoscopes, operated under the direction of Fred Havell, Pres. Motion Picture Operators' Union of Chicago. Charles Weegham is Owner and J. E. Horn, Manager of the Casino.

It doesn't require a second glance to see that Edison Films have the call at the Lyric Theatre, Marietta, O. The drawing card on the day the photo was taken was very evidently Rex Beach's "WITH INTEREST TO DATE," and not content with the A. B. C. Posters of the subject, which can be distinguished in lobby and front, the management emphasized its "feature" quality by means of the large banner over the entrance—a striking method of calling the attention of passers-by to the fact that a subject of more than ordinary merit is being shown. E. H. Willis is Manager of the Lyric, which seats 275, is fire proof and uses the Edison Model "B," as a consequence of which it enjoys the reputation of throwing the steadiest pictures in the city.

A Sextet of Popular Play-Houses where Edison Films are Drawing Cards



Luna Theatre,
Salt Lake City, Utah
Southern Theatre,
South Minneapolis, Minn.
Pearson's Theatre,
Somerville, Mass.

Columbia Theatre,
Portsmouth, O.
Casino Theatre,
Chicago, Ill.
Lyric Theatre,
Marietta, O.

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Edison Manufacturing Co., Orange, N. J.

D. C. D., Wappinger, N. Y.—Can you tell me the cause of the trouble with my pictures? There is quite a reflection from anything white on films when projected on the screen. When white letters are projected there is a reflection, and when the performers have white dresses or shirts or collars, it is the same thing. Anything you can suggest will be thankfully received. I use an Edison Machine.

[We are of the opinion that your trouble lies in the Revolving Shutter. We recommend your setting it is follows: Place the mechanism central on the body slides—that is neither too far upward nor too far downward—then place the solid blade of the Revolving Shutter so that it covers entirely the opening in the Picture Gauge while the film is moving.]

S. L. Q., Meadville, Pa.—I recently installed one of your Model "B" Machines in a theatre I am operating in Cambridge Springs, Pa., and am having trouble with a "ghost" that shows up very plainly on the curtain. Kindly advise how I can get rid of this.

[The "travel ghost" may be occasioned by any one of a number of causes. In the first place, your Condensers may not be of the right focus. Your carbons may be too close to the Condensers or they may be too far away. Try moving them backward and forward. In addition to this you will note the Lamp House is adjustable. Try moving it forward and backward until you get a position that eliminates this "travel ghost."]

J. E. P., Junction City, Ark.—I wish to install a Dynamo of sufficient power to operate an Edison Exhibition Model Kinetoscope and about a dozen lights. What would a Dynamo and Gasolene Engine complete for the purpose cost, and what Horse Power Engine would I require?

[You would require an Engine of at least 5 H. P., and a Dynamo of 3 K. W., 60 V. We are not in a position to quote prices. Write direct to manufacturers whose ads appear in electrical trade papers.]

F. J. R., Topeka, Kas.—In connection with the Edison Economy Transformer; does it operate without making a noise and getting excessively hot? The Instrument I am now using, a ———, gets hot and hums continually.

[The Edison Economy Transformer is not only noiseless, but does not heat. The objectionable hum or buzz referred to by you is entirely eliminated.]

F. H. F., Perth Amboy—My machine seems to stick. Tell me how it should be cleaned and oiled.

[All shafts and bearings should be oiled regularly. Never allow the CAM and STAR to run dry. An occasional drop of oil, however, is sufficient. Keep all parts of the mechanism free from all dirt.]

H. M., Lawrence, Mass.—I am informed that a fireproof booth is necessary in this state. Do you furnish them, and if so what is the price? I use only one machine.

[We handle a very serviceable and satisfactory asbestos booth, size of which is 6 ft. wide x 8 ft. deep x 7 ft. high, suitable for one Moving Picture Machine. Price, \$100.00.

This booth is built of Transite Asbestos Wood $\frac{1}{4}$ " thick on sides and top, and $\frac{3}{8}$ " thick on the floor. This wood is made of that indestructible, fibrous mineral—asbestos. It possesses greater fire-resisting properties than any other material suitable for building or booth. Fire and heat have practically no effect on it. Water will not disintegrate it, even if turned on it while the wood is hot. It will not warp nor shrink.]

A Warning to Exhibitors

At the request of the writer, whose experience, we trust, will be remembered by Exhibitors when purchasing parts for the repair or conversion of their Edison machines, we publish the following letter:

Henry, Ill., Feb. 18, 1911.

"Editor Kinetogram.

Dear Sir:

"I wish to call the attention of Photoplay Managers to the rank injustice and fraud that is being practised by some people who advertise to change Two-Pin Edison Machines to One-Pin. I will cite you my own case

"Some two or three months ago I turned my Two-Pin Edison over to a man who resides in Chicago and who gave me to understand that for a consideration of thirty dollars (\$30.00) he would change my Two-Pin Machine to a One-Pin and use Edison parts, and also put in his 'Improved Cam', etc. When I got the Machine back from him, I found that his 'Improved (?) Cam' was so large that when the Framing Device was away down it struck against the Cam. The Shutter Gears didn't mesh properly and the Shutter was so bad that it didn't give a bright picture by any means. To make a long story short, he had used 'fake' parts instead of good ones AND ADMITTED IT, giving as his reason that the Edison Company wouldn't allow him any commission.

"Will you please advise me if I have a just legal claim against him? He advertises in one of the leading trade journals, and I think that it is a shame that Exhibitors should be 'roped in' in this manner.

Yours respectfully,

W. O. STEVENS,

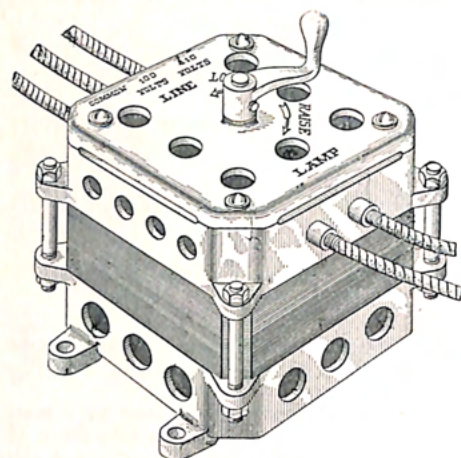
Star Theatre."

There is no question of the legality of the claim; satisfactory redress, however, can hardly be expected from conscienceless fakirs who have absolutely no business standing and who exist by piratically trading upon a name that is accepted the world over as a guarantee of honest value and square dealing.

Mr. Stevens is not the first Exhibitor, by any means, to be buncoed by these sharks, who advertise their readiness to supply genuine Edison parts but substitute spurious, worthless parts of their own or other manufacture instead. If Exhibitors will remember that Edison parts are all stamped with our



and accept none other, they will escape the double expense and annoyance to which Mr. Stevens was put, *and will have the satisfaction of knowing that they are protected in their purchase by a year's guarantee of mechanical excellence.*



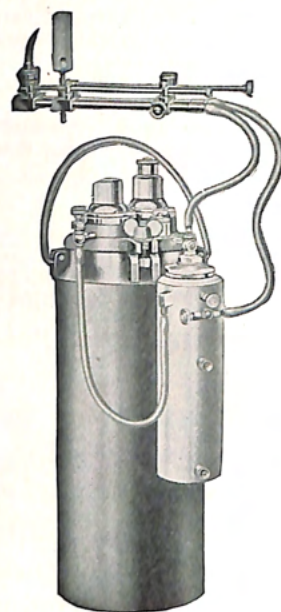
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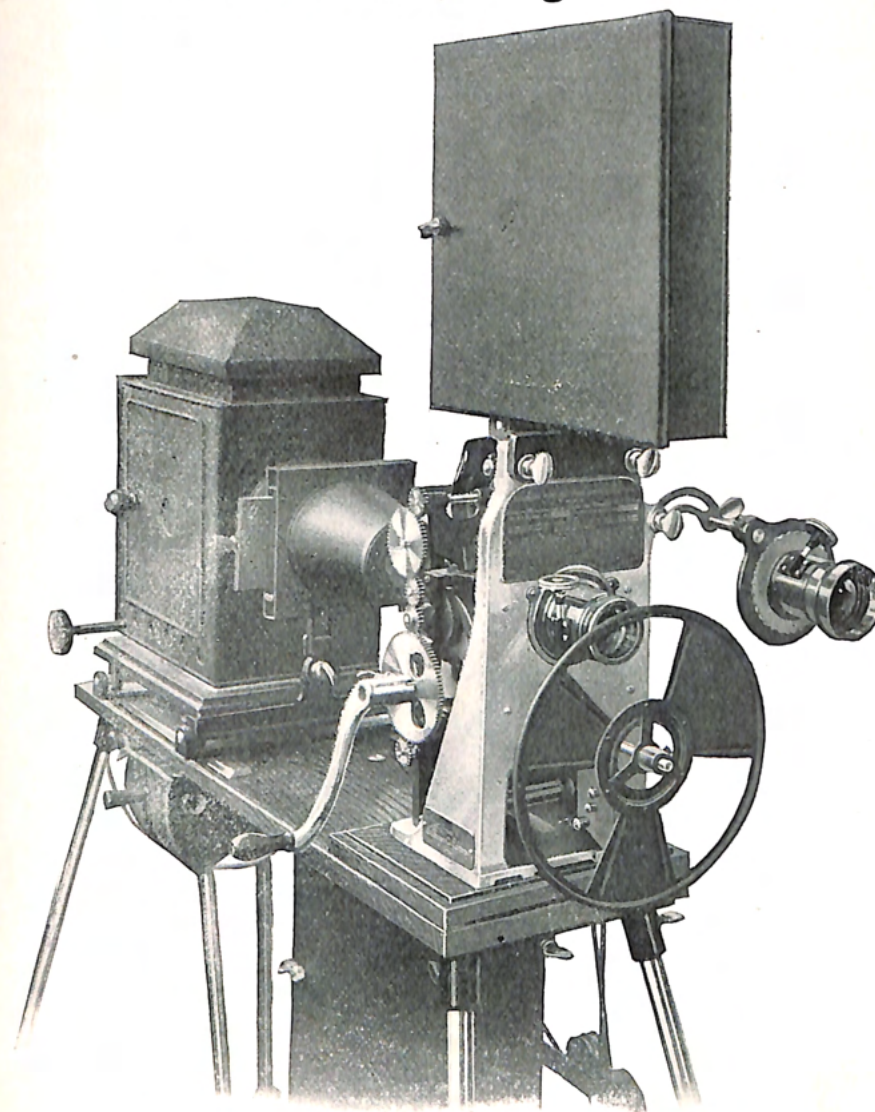
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"THE HAUNTED SENTINEL TOWER"

A Legend of Morro Castle, Cuba

(To be released April 18th)

THIS is the first picture taken by our company now operating in and around Havana. Remembering the great success which attended the pictures made a year ago in the same locality, we feel sure that the new ones will be looked for with much interest—and we can promise our many friends in the trade that their anticipations will be fully realized.

The above story deals with an actual legend of Morro Castle about a sentinel of times long ago who met with a violent death and whose ghost, with that of his sweetheart, was supposed for many years to appear at the old sentinel tower at midnight. It is a picturesque, thrilling and replete with beautiful scenery.

No. 6781

Code, VOORKOMING

App. Length, 1000 feet

"TURNED TO THE WALL"

FROM

"Put Yourself in His Place," by Charles Reade

(To be released April 21st)

Another adaptation from a standard work of fiction. Only part of the original is used, making an exciting story, clearly told and splendidly acted. Some of the settings are unusually effective.

No. 6783

Code, VOORLANG

App. Length, 1000 feet

The EDISON KINETOGRAM

VOL. 4

APRIL 15, 1911

No. 6

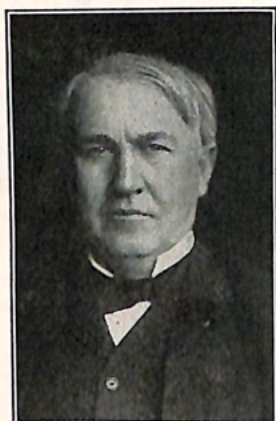


SCENE FROM

THE HAUNTED SENTINEL TOWER

FILM No. 6781

EDISON FILMS RELEASED FROM
APRIL 16 TO 30 INCLUSIVE



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
*Published by THE EDISON MANUFACTURING
COMPANY, Orange, New Jersey, U. S. A.*

THE gorgeous tropical scenery of "The Pearl of the Antilles" and its many magnificent buildings and picturesque ruins standing as monuments to the early days of Spanish possession combine to offer an ideal setting for stories of adventure and romance. No other country or spot in the New World can boast of such natural advantages for motion picture production; there is no other climate whose atmospheric properties are more conducive to clear, deep, brilliant photography.

"THE HAUNTED SENTINEL TOWER," the first of our new series of Cuban releases, will prove all this more convincingly than could be done in pages of type. It will carry your audiences back to the days of the Spanish grandees and hold them enthralled by its fascinating, thrilling story, enacted within the very confines of grim old Morro Castle.

Don't miss "THE HAUNTED SENTINEL TOWER"; it is the feature of the latter half of April releases. And there are three more dramatic and two comedy Films in that list, every one of which you owe it to your patrons and yourself to book for an early run. The dramas are more gripping, more tense, more convincing than ever, and the comedies more replete with fun and laughter. There is nothing hackneyed or commonplace in plot or treatment; *there never is in Edison Films*; originality is *always* one of the features that distinguish them from all other Films.

Incidentally, have you run "THE WEDDING BELL," the big dramatic-educational "Feature" Film released March 17th? If not, write your Exchange for it without further delay. "THE WEDDING BELL" is arousing tremendous interest all over the country, paralleled only by that of "THE MAN WHO LEARNED" and "THE RED CROSS SEAL." You should have this Film as well as every one of the releases in the list printed on page 11. If you have missed any of them, your patrons have lost and you have lost. The way to avoid a repetition is to place a standing order for all Edison Films and then *demand* that the order be filled in every instance. Refuse to accept substitutes.

**Remember, Edison Release Days are—Every Tuesday, Wednesday
(Comedy), and Friday.**

EDISON FILMS

Released between April 16th and 30th

Edison Film No. 6781

Copyrighted, April, 1911

Released, April 18, 1911

Code, VOORKOMING

Approx. Length, 980 feet



The Haunted Sentinel Tower

A Legend of Morro Castle, Cuba

(DRAMA)

CAST OF CHARACTERS

SENTINEL	HERBERT PRIOR
GOV. GENERAL	JAMES GORDON
HIS DAUGHTER	MABEL TRUNNELLE

TRUTH is stranger than fiction and reality eclipses the most brilliant inspirations of the finest writers of romance. It is for this reason that the Edison Company has torn a page from life's history and painted it in black and white upon the canvas of the "Silent Drama." Neither have they added one jot to this tragic story, but have striven with great care to give it to the world at large just as it was told to them upon the battlements of the old fortification overlooking the sea.

The attractive method in which this story is presented to the spectator gives it a charm that is irresistible.

We are first shown two lovers bidding

the General good night and being guided out of the labyrinth of turns and angles in an old Spanish fortification by the sea; after viewing the beauty of this crumbling grandeur by the pale moonlight of that Southern summer night, they are suddenly halted by their guide who, with fear and trembling, indicates that they must go no further towards the sentinel tower, as it is haunted. Laughing at his superstition they start in its direction, when a distant church clock chimes out the midnight hour and clearly upon the walls of the fortification can be seen the ghost of the tragic past. Silently, with fear, they watch these vague figures until they fade away from mortal view, locked in fond embrace. The

guide then starts to tell them the story of this ill-fated pair, and here the present fades away into the past and we are shown the sad, sweet story of José, the sentinel of the tower, and of Louise, daughter of the Governor-General of the Island; and it ran thus:

José, a common sentinel of one of the watch towers of this old fortification, fell in love with the beautiful, high-born Louise; she in return gave her heart into his keeping. Secretly their love was carried on, far from the eyes of her illustrious father, but the wings of fate one day place in his hands a love message and poor little Louise's lover must bear the rage of the haughty Governor-General, a grandee of Spain. The order goes forth that he must be shot at sunrise. Secretly at night Louise starts forth from her father's mansion to warn her lover of his on-coming fate and implore him to fly with her at once; but the Governor is not to be thus cheated of his revenge, for he stealthily

follows her across the bridge, along the silent walls of the grim old fort and comes upon his daughter in the arms of her low-born lover.

High up, above the city, on the walls of the battlements, father and lover meet. Hot words lead to cruel blows and upon the edge of this wall they are soon clasped in a death struggle. Nearer and nearer to the edge the men drag one another, now swaying on the brink of this dizzy height; hundreds of feet below the cruel sea booms and roars its wild song. A shriek from the now terror-stricken Louise reveals that her loved one has been hurled over the edge and into the depths below, and all is blank before her as she faints away. The picture fades back into the present and the guide has finished his story of the haunted sentinel tower.

This picture is an artistic gem in the gorgeous setting of modern and ancient times, and is imbued with all the spirit and fervor of the Latin Race.

Edison Film No. 6782 Copyrighted, April, 1911 Released, April 19, 1911
Code, VOORLAATST Approx. Length, 1000 feet

How Spriggins Took Lodgers

From the Old Farce, "Ici on Parle Francaise"

(COMEDY)

CAST OF CHARACTERS

SPRIGGINS	SEDLEY BROWN
THE MAJOR.....	MARC McDERMOTT
HIS WIFE.....	MIRIAM NESBITT
A YOUNG FRENCHMAN.....	EDWARD BOULDEN
ANNA MARIA.....	MRS. SEDLEY BROWN

THIS is a splendidly characterized and acted version of the immensely popular and clever English farce, with a cast of uncommon strength.

Mr. Spriggins, a middle-class Englishman, decides to rent lodgings to augment his income and also decides that the phrase, "Ici on parle Francaise" ("French spoken here"), will bring in additional custom from the visitors to the town. To make the

sign effective, he undertakes to learn French before breakfast from a small book which professes to do away with the necessity of instructors.

An English Major traveling with his pretty young wife in the same compartment with a young Frenchman, becomes very jealous of the young man, and when he gets out at a waystation to get some lunch for her and is left behind, he becomes



wildly jealous. Arriving at the end of the journey, the young Frenchman gallantly offers to aid the young wife in finding a lodging until her husband comes on the next train. The cabman directs them to Mr. Spriggins and the Frenchman brings her in. Spriggins' attempts, with the aid of his book, to talk French with the young Frenchman are very disastrous, but they finally arrive at sufficient understanding so that the apartment is placed at the young wife's disposal.

And then the Frenchman discovers that Mr. Spriggins has a very beautiful daughter and that it would be a good place for him to spend his time. He consequently engages a second room. Then the Major arrives in town and the cabman directs him to the same house, and he arrives furious with jealousy. His brief interview with Spriggins leaves the latter very much

disheveled and the Major dashes from the house to get his pistols. His wife is unable to calm his jealousy and he challenges the young Frenchman to a duel upon the spot, in the parlor, much to Mr. Spriggins' and his wife's dismay.

The duel is one of the most excruciatingly funny scenes that have been put on the screen in a long time and is splendidly played by the tall Major and the little Frenchman, assisted by one very large and one very small pistol. Of course, before any blood is shed matters are satisfactorily explained by the arrival of the young woman, with whom Victor has fallen in love, and the Major's realization that the Frenchman loves someone besides his wife.

It is a jolly farce played in the spirit of rollicking good humor, and is sure to keep an audience in a roar from start to finish.

Edison Film No. 6783 Copyrighted, April, 1911 Released, April 21, 1911
Code, VOORLANG Approx. Length, 1000 feet

Turned to the Wall

From "Put Yourself in His Place," by Charles Reade

DRAMA

CAST OF CHARACTERS

SQUIRE RABY.....	CHARLES OGLE
HIS SISTER.....	MIRIAM NESBITT
HER SON.....	GUY COOMBS
GRACE CARDEN.....	MARY FULLER
HER FATHER.....	WILLIAM BECHTEL

THIS picture is based on the story of Charles Reade's famous novel, "Put Yourself in His Place."

Squire Raby, a cold, domineering aristocrat, and his sister Edith, a beautiful,

warm-hearted girl, live a quiet and retired life at Raby Manor. During some alterations at the manor Edith meets the



young architect who has charge of the work. This acquaintance soon ripens into love, but the Squire learning of their affection, is furious because his sister has permitted herself to love a tradesman and demands that she choose between him and her lover. She follows the dictates of her heart and chooses the man she loves, whereupon the Squire orders them both from the house. Tearfully she leaves while the Squire, completely crushed, turns her portrait, which hangs above the mantel, to the wall.

Twenty-five years later we find Edith a widow. Her son Henry, educated in trade and an expert wood carver and tool forger, is her sole support and comfort. While at the shop one day a young lady visitor, Miss Carden, becomes so enthusiastic over Henry's carving that she engages him to come to her house and give her lessons in carving. Henry is delighted with the prospect and goes to work with a light heart. His joy is short lived, however, for the owner informs him that he must dispense with his services or face a general strike of his own working force, who, jealous of Henry's superior workmanship, demand his instant dismissal.

He tells his mother of his discharge and decides to find a secluded spot to set up his forge unknown to the other workmen. This he finds in the old unused church on the Raby estate. Meanwhile his lessons in carving to Grace Carden have not been neglected, and Henry has fallen desperately in love with his pupil, when her

father announces that the lessons must cease for the time being, as he and his daughter have accepted the invitation of his old friend, Squire Raby, to spend the holidays with him at the manor.

While on the visit they decide to go for a climb of the neighboring hills, and in spite of the Squire's warning of an approaching storm, sally forth in high spirits. The Squire's forecast proves correct and Grace and Carden are caught in a terrific snow storm. They battle against it until Grace, becoming separated from her father, stumbles blindly on until she sees the lights from the old church before her. She has barely strength to drag herself to the door, calling feebly for help, when it opens and she is caught in Henry's arms.

In the meantime the Squire, becoming anxious about the safety of his guests, has sent out searching parties. These finally come across Mr. Carden lying in the snow and in passing the old church on their way, are seized with a sudden fear and rush to the Squire's house reporting that the church is haunted. The Squire, not believing in any such nonsense as ghosts, decides to see for himself.

Henry's enemies among the workmen have found his secret shop and planned to attack him that very night. Having revived Grace, he is about to leave the church with her when he is confronted by four desperate workmen bent upon destroying him. In the terrific fight that follows the odds are too great for him and he is gradually clubbed into insensibility.

As they are about to finish him the Squire and his men burst into the church and quickly disperse the ruffians.

Henry is revived at the manor and questioned by the Squire, but refuses to give his name unless the Squire turns the picture above the mantel to the front. Grace, divining that Henry must have some good reason for this request, turns the picture and sees the striking resemblance between mother and son. Henry

is about to leave when his mother, who had learned that Henry had been brought to the manor house, rushes into his arms, overjoyed at finding him safe. The Squire, brought face to face with his sister after their many years' estrangement, asks her forgiveness, which Edith readily grants, and brother and sister are happily reconciled, while it is quite evident that the young people will be more to each other in future than teacher and pupil.

Edison Film No. 6784

Copyrighted, April, 1911

Released, April 25, 1911

Code, VOORLIEFDE

Approx. Length, 1000 feet



The Twin Towers

A Quarter of an Hour in Paris During the Reign of Terror

(DRAMA)

CAST OF CHARACTERS

THE CHEVALIER.....	MARC McDERMOTT
HIS WIFE.....	NANCY AVRIL
LEADERS OF THE MOB.....	{ CHARLES SEAY
	{ FRANK MCGLYNN

A POWERFUL and exciting story of the escape of a Royalist and his bride from the Paris mob during the Reign of Terror.

The Chevalier and his bride, Miriam, are about to leave their palace, but find that with the mob at their gates escape is cut off. They hear them blow open the doors and rush up the stairs. The Chevalier and his bride secrete themselves in a window recess behind the curtains and as the mob, not finding them in the room, passes

on to the other rooms, they quickly open the window and drop from the balcony to the ground. However, the leader of the mob, returning to the room, sees the open window and looking out, discovers them escaping. Calling two of his drunken companions, they start in pursuit.

The Chevalier, discovering the pursuit and realizing the impossibility of reaching his horses, tries to throw their pursuers off the track by taking refuge in the deserted Chateau of the Twin Towers. They have

hardly entered, however, when the three ruffians appear and seeing no other possible means of escape, decide to search the chateau. The Chevalier, having safely placed his wife in one of the towers, leaves her to go for the horses. He has scarcely disappeared, however, when the three ruffians, having ascended the other tower, discover her in the opposite tower. They proceed to put a plank across and one of them starts over, but as he is about to step into the other tower and seize her, she grasps the end of the plank and giving it a quick turn, dashes him to death below and draws the plank into the tower.

The other two, stunned at first by the death of their comrade, now swear to be avenged and descend hastily in order to reach the other tower. She hears them ascending and closes the trap door leading into the tower. The ruffians begin battering in the door, and seeing it about to give, she seizes the plank, puts it across to the other tower and runs across just as they burst their way into the tower she has just left. As soon as the ruffians start back to seize their apparently fainting victim, Miriam gets to her feet and hastily puts the plank over to the other tower again and crosses just in the nick of time.

Now they resolve to be more prudent. One is to remain in the tower while the other ascends the other tower, thus cutting off escape both ways. Miriam overhears their plans and resolves to face death bravely. She hears some one ascending

the steps and seizing a stool, is about to strike him as his head appears through the trap door when, to her great relief, she finds it to be the Chevalier. As the ruffian comes into the tower the Chevalier fells him with a blow of the stool. Hastily donning the insensible man's coat and hat, he signals to the other in the opposite tower to come over. He loses no time in doing so and as he enters the tower through the trap, he and the Chevalier engage in a terrific hand-to-hand fight. At the critical moment Miriam seizes the ruffian by the feet and together they hurl him from the window.

The Chevalier finds in the pocket of the coat he is wearing a paper stating that the bearer is a member of the National Assembly. Armed with this they make their way from the tower, only to be confronted by a number of citizens who, having seen the waiting horses, demand an explanation. The Chevalier presents his membership paper and taking the leader aside, confidentially explains that the woman is a Royalist whom he has captured and whom he is taking to his house as a prisoner. This appeals to their rude sense of humor, and wishing him joy of his prisoner, they go their way. Finding themselves at last free, the Chevalier and his bride mount their horses and hurry away.

An unusual feature of this film is that the time of action in the tower scenes coincides with the actual time consumed in their portrayal on the screen.

Edison Film No. 6785 Copyrighted, April, 1911 Released, April 26, 1911
Code, VOORLUIK Approx. Length, 975 feet

The Two Heroes

(COMEDY)

CAST OF CHARACTERS

"BUD" HEISER.....JOHN R. CUMPSON ("BUMPTIOUS")
"BILL" HALL.....MARC McDERMOTT
YOUNG HALL.....EDWIN CLARKE
ETHEL HEISER.....TRIXIE DINSMORE

AT a skirmish in the second battle of Bull Run two young privates, "Bud" Heiser and "Bill" Hall, race to recapture a flag which had been taken by the

enemy. They reach the flag at the same time and quarrel over the honor of reaching it first. The incident makes them bitter enemies, their hatred of each other being



in nowise diminished years later when a juggle of fate finds them political rivals.

The only son of William Hall falls in love with Ethel Heiser, daughter of Hamilton Heiser, formerly "Bud" Heiser. Ethel reciprocates young Halls' affection and to overcome the difficulties strewn in their path by their parents, they decide to elope. The old veterans quickly follow, but are compelled to abandon the chase at the depot, where they arrive just as the train pulls out with the young couple aboard. Again the old rivals snap their fingers in each other's faces and argue as to who reached there first, taking leave of each other in a rage.

Later we find Heiser in an inn, where

he is grossly insulted by a ruffian who is about to throttle him. Hall, who happens to pass the inn at the critical moment, runs to Heiser's rescue, after which the two veterans forget their little differences and become fast friends. They forthwith go to the telegraph office, where they send the following telegram:

"Don't spend money like a blame fool. All is forgiven. You and Ethel come back quick. Dad Hall, Pop Heiser."

Upon arriving home the happy couple receive the joint blessings of their reconciled parents, and peace and happiness reign once more.

An unusual comedy with good character types.

Edison Film No. 6786 Copyrighted, April, 1911 Released, April 28, 1911
Code, VOORMAAND Approx. Length 1000 feet

The Child and the Tramp

By J. Albert Mallory

(COMEDY)

CAST OF CHARACTERS

"RECKLESS".....CHAS. M. SEAY
HIS PALS.....WILLIAM WEST
HORACE PAXTON.....JOHN R. CUMPSON
MRS. PAXTON.....HARLOD M. SHAW
THEIR LITTLE GIRL.....MIRIAM NESBITT
.....EDNA MAY WEICK

THE tramp has been the subject of much of the so-called humor of the comic papers and would seem very unlikely material for a hero, but in this touching story is again exemplified that idea, that within each and every one of us is a true prince if we would only allow the spirit to have its way.



"Reckless" is a tramp through and through. He has no desire to be anything better, and is a tramp because he is lazy and doesn't believe in work and because he feels that the present economic system is good for the rich; but he refuses to become a burglar in the first scene and leaves his two tramp companions to go their way while he pursues his own.

The second scene is two years later and "Reckless" sees in a couple of smug looking gentlemen, in the corridor of a big office building in Chicago, his two tramp friends and learns that they are the Golden Valley Mining Company, supposedly a wealthy corporation and with a very seductive circular inviting investment.

Consequently when, on begging at a back door for something to eat, in a small town in lower California, "Reckless" is invited in and given dinner and thereby learns that the father of the little family has his entire life's savings invested in the Golden Valley Mining Company, he is somewhat interested. His interest is deepened considerably by the fact that the little child who had invited him in and for whom he has carved a beautiful new wooden horse, is likely to suffer from her father's injudicious investment.

And so, without saying anything, "Reckless" decides to take the situation into his own hands and performs a journey (the stages of which are shown) across the country, underneath freight cars in the cold and the snow and on the open rear platforms of "blind baggages," until he

reaches Chicago. Then he gains admittance to the office and finds that his former companions, realizing that disclosure is imminent, are just about to skip town with the money that they have accumulated. He holds up the one whom he finds in the office and after extracting a signed confession, takes from him the full amount of the investment in which the child's father is concerned.

He then resumes his journey in the cold and snow back across the country again, until he arrives at the little town. Even here his tramp nature asserts itself, for he does not boldly come to the front door and proclaim his good deed, but slips in through the window, to find that the news of the collapse of the Gold Mining Company has preceded him and that the little child's birthday party has been spoiled by it. Surprised by the child, he presents her with the ten thousand dollars in bills which he has taken from his old comrade and again slips out through the window, and the story closes with the joy of the parents over the return of their money and the tramp, "Reckless," outside in the cold, looking through the window and watching the joy which he does not share except as his own warm heart makes happiness within him.

The story is original and exquisitely played by some of the most popular of the Edison Company's players. It will make audiences talk wherever it is shown and will cause them to bring their friends to see it.

THE CRITIC'S PAGE

Recent Edison releases seen through the eyes of reviewers for the various film and dramatic publications. They don't always agree in their opinions, but the criticisms selected for this page may safely be taken as representing the consensus of the majority.

THE RIVAL CANDIDATES

A wholly admirable comedy. It is plausible, witty, apropos and close to human nature. All exhibitors who want to show their patrons a first-class American comedy must run this film.—*The Nickelodeon*.

THE WRITING ON THE BLOTTER

One of those clean-cut little picture dramas told in a direct and convincing manner.—*Film Index*.

LOVE AND THE STOCK MARKET

The settings and acting give to this picture strongly convincing quality. The story is well told, and is clear and plausible; at the same time it is interesting.—*N. Y. Dramatic Mirror*.

A NIGHT OF TERROR

An excellent comedy offering, simple in story and direct in its humorous appeal. * * * The eating room was very well pictured and the acting of the cowboys deserve praise.—*The Morning Telegraph* (N. Y. C.)

THE OLD FAMILY BIBLE

There are some very pretty comedy scenes in this that will be appreciated.—*Film Index*.

HOW BELLA WAS WON

It is a welcome addition to the series of Dickens' films which have come from the studios this year.—*Moving Picture World*.

ALL FOR THE LOVE OF A LADY

A nice, romantic costume-drama, sumptuously staged. What one likes about Edison settings is their perfect adequacy, without over-elaboration. * * * In this film the settings fit the actors as well as their costumes do, which is well indeed.—*The Nickelodeon*.

THE DEPARTMENT STORE

This little episode of love and business in a department store is one of the most refreshing and laughable humorous films ever produced. The acting is irreproachably natural. * * * The whole film is intensely human, amusing and appealing.—*N. Y. Dramatic Mirror*.

BABY'S FALL

This is a delightful comedy film and comedy of the truest type. * * * The offering was received with almost one continuous laugh.—*The Morning Telegraph* (N. Y. C.)

THE WEDDING BELL

An uplift subject ably presenting its message of reform. The moral is clear, but not so obvious as to weigh down the drama with self-consciousness. The moral has indeed been so skilfully wedded to the action that there is no scene or episode which could be eliminated without sacrificing a vital part of the drama. It is first of all a strong, convincing play, and the moral reaches home through dramatic channels. The production is of highest adequacy, both as regards real acting and settings.—*The Nickelodeon*.

Recent Edison Releases

A Complete Table from February 15

Read the press criticisms on these films.

	Feet
Feb. 15—The Ransom of Red Chief (Com.) (by O. Henry).....	975
17—A Stage Romance (Dr.).....	1000
21—The Rival Sculptors (Dr.).....	990
22—Mr. Bumptious, Detective (Com.).....	990
24—The Price of Victory (Dr.).....	1000
28—The Iron Master (Dr.).....	1000
Mar. 1—The Rival Candidates (Com.).....	1000
3—The Writing on the Blotter (Dr.).....	1000
7—Love and the Stock Market (Dr.).....	1000
8—A Night of Terror (Com.).....	400
8—The Old Family Bible (Dr.).....	600
10—How Bella Was Won (Dr.) (from Chas. Dickens' "Our Mutual Friend").....	1000
14—All for the Love of a Lady (Dr.).....	990
15—The Department Store (Light Com.).....	625
15—Baby's Fall (Com.).....	375
17—The Wedding Bell (Dr.).....	1000
21—The Test of Love (Dr.).....	1000
22—Who Gets the Order? (Com.).....	995
24—The Disreputable Mr. Raegen (by Richard Harding Davis).....	1000
28—Jim, the Mule Boy (Dr.).....	975
29—April Fool (Com.).....	1000
31—Between Two Fires (by Roy Norton).....	1000
Apr. 4—Monsieur (Dr.) (by Thomas W. Hanshew).....	1000
5—The Resurrection of John (Com.).....	1000
7—Nell's Last Deal (Dr.).....	1000
11—The Strike at the Mines (Dr.).....	995
12—Silver Threads Among the Gold (Dr.).....	500
12—A Card of Introduction (Com.).....	500
14—A Buried Past (Dr.).....	1000

We and our patrons have noticed a marked improvement in Edison Films of late, and want to congratulate you upon your efforts. We endeavor to secure your "features," feeling that our patrons enjoy them.—S. B. Simpson, Manager Princess Theatre, Anderson, Ind.

AN EDISON LOBBY DISPLAY FRAME—One of our handsome, artistic, new designs, with photos of the Popular Edison Stock Players. Your patrons, YOUR REGULAR, STEADY, PATRONS, will appreciate it, for they are interested in the personality of their favorites. The passing crowd will be attracted by it, too, for it's a nobby, attractive, distinctive design,—an ornament to any theatre front. Three designs—three sizes—three prices. Write us, we'll be glad to tell you all about them.

We'll tell you all about A.B.C. POSTERS, too, if you want us to. There are two kinds, you know,—the regular POSTER for the theatre front and the MINIATURE POSTER for distribution to announce coming Films. We have no interest in A.B.C. POSTERS, other than that we recognize them as the most artistic, attractive Poster on the market. That's why we recommend them to every Exhibitor.

From a British Exhibitor

10 Walker Terrace,
Plymouth, March 3, 1911.

Edison Mfg. Co., Ltd.

Gentlemen:—Glancing at your releases during 1911, I note that almost without exception the films have been most successful. Of recent releases, "ELDORA, THE FRUIT GIRL" was magnificent in acting, staging and plot. I have only one fault to find, and that is, that your leading lady and gent absolutely refuse to take the curtain, let alone make a speech, to the repeated calls of the audience.

I am, gentlemen,

Yours faithfully,

L. C. WHITE.

I have been in the picture business for two years, and no doubt it will interest you to hear that I have displayed a good many Edison pictures, all of which have been very good. I must make special mention of the picture, "A DAUGHTER OF THE MINES," which picture filled my house two nights. I receive the *Kinetogram*, and its contents interest me very much.—L. G. Babineau, Mgr. Palace Theatre, Chatham, N. B., W. S., Canada.

I am very glad to see Miss Mary Fuller in Edison pictures. Always thought her name was Claire Fuller, and am glad to know her right name. Every picture in which I have seen her so far I have enjoyed immensely. The Edison Company has some excellent players. In "THE IRON MASTER" Miss Sawyer and Mr. Ogle did splendid work.—Geo. Masterson, 586 71st St., Brooklyn, N. Y.

Prominent San Franciscoans
See "The Wedding Bell"

Professional men in various walks of life, public officials, prominent citizens and representatives of the Red Cross and Anti-Tuberculosis Associations filled the Grand Theatre, 442 Hayes Street, San Francisco, Cal., on Tuesday morning, March 14, to witness a private exhibition of "THE WEDDING BELL," the latest Edison production to deal with a question of hygiene. The use of the Grand had been kindly donated by Mr. Calmy, the proprietor, and the exhibition had been promoted and arranged by Geo. Breck, our San Francisco Jobber.

Among those who responded to Mr. Breck's invitation were Dr. Martin Regensburger, president of the State Board of Health; Judge W. W. Morrow and W. H. Barnum, of the U. S. Circuit Court, and Dr. R. G. Brodrick, Executive Secretary of the San Francisco Branch of the Association for the Study and Prevention of Tuberculosis. The film created a marked impression upon those in attendance, manifested in the comments of approval following the exhibition and the flattering endorsement given it by the newspapers, whose representatives were present.

Circulars describing "THE RED CROSS SEAL" and "THE MAN WHO LEARNED" were distributed among the audience, and the wisdom of this bit of enterprise was manifest in the number of inquiries received as to when and where these two films might be seen.

The following letter from Dr. Brodrick is self-explanatory and attests to the interest which "THE WEDDING BELL" created:

March 14, 1911.

Mr. Geo. Breck, 70 Turk St., City.

Dear Sir:—Have to acknowledge receipt of your communication dated the 8th inst., reexhibition of film, "THE WEDDING BELL," at the Grand Theatre this morning, which I attended and considered extremely instructive. I have requested our press agent to make mention of this exhibition in the newspapers, stating what the lesson teaches.

Confirming our conversation, I have to request if you could ascertain what would be the most favorable conditions under which we could obtain "THE

MAN WHO LEARNED" and "THE RED CROSS SEAL" Films, after the usual six months' exhibition of same had expired.

These Films would be restricted to our lectures on Tuberculosis in the public schools and in our auditorium. We believe that their use would not only materially aid us in the crusade against Tuberculosis, but would develop an interest for other high class Films.

Thanking you for your past courtesies,

Sincerely yours,
R. G. BRODRICK,
Executive Secretary.

Samuel Schiller, Prop. Schiller's Crystal Theatre, 3140 No. Clark St., Chicago, Ill., introduces the Edison Stock players to his audience by distributing among them, whenever an Edison Film is about to be shown, half-tone prints of the group photo which appeared in the January 1st KINETOGRAM. Printed on cream-colored paper and mounted on dark-brown stock, the photo is both artistic, and very inexpensive as well.

We pass this tip along to Exhibitors as being the latest innovation from a house that is constantly seeking ways and means to please their patrons.

Your "Red Chief" and "Bumptious" comedies were great.—T. O. Thomas, Mt. Carmel, Ill.

The following clever little poem by Gertrude McKensie, apropos of the educational trend of motion pictures, appeared in the March issue of "The Annals of the American Academy of Political and Social Science" in an article entitled "Public Health Movement on the Pacific Coast," by Sarah I. Thury, M. D.:

No more we'll seek the picture shows
To drive away dull care,
To see how Casey led the goat,
Or watch the county fair;
No more upon the screen we'll see
How Wilbur Wright can fly—
We'd rather watch the Ptomaines jump,
And see the germs waltz by.

No more we'll seek the far North Pole
With Peary or with Cook,
Or scour the plains with Broncho Bill—
We'll watch the hookworm hook.
We'll no more laugh to see portrayed
The pranks of little Willie—
We'll watch the microbe do its stunts,
And cheer the new bacilli.

A Waterproof Testimony

Toronto, Can., February 22, 1911.
Edison Manufacturing Co.
Orange, N. J.
Gentlemen:

On December 4th we received from you a waterproofed reel entitled "LIFE OF A SALMON" and "AMATEUR NIGHT," and beg to state this reel has given better satisfaction and less trouble than any reel we have released during the same period. Our customers speak very highly of your waterproofed reels and personally I can say we made less patches in the reel than on any non-waterproofed reel delivered during the same period. We have no way of washing our reels so have not tried to do so. On this reel there are less scratches and less wear than on an ordinary reel for the same length of time in service.

Yours very truly,
H. J. COHEN, Manager,
Kleine Optical Co.

It is with much pleasure that we write you in reference to the excellence of your film productions of late. It used to be that we would ask our Exchange for all the manufactured makes but Edison's; now our first order is for Edison's as soon as they are released, and we are disappointed if our Exchange fails to send us two of your released subjects each week. We like other comedies in some ways better than yours, but your dramatic subjects can not be outclassed by any. Your *Kinetogram* is looked for as we do for the evening newspaper, and we are disappointed if we fail to receive a copy semi-monthly. So, in conclusion, we wish to say, long live the *Kinetogram* and success to the Edison Manufacturing Company in the future, to whose guiding spirit the world owes the moving picture idea.—Schmidt Bros., Mgrs. Princess and Theatorium, New Castle, Ind.

I have had countless requests to run "THE MAN WHO LEARNED" again and have been assured by the newspapers of the city that they will aid me, in their editorial columns, in advertising the film. They hope through its influence to arouse public interest in the movement toward having a Milk Inspector appointed by the city.—Urban T. Koch, Mgr. Bonita Theatre, Columbus, Ga.

The Elder and the Deacon

Said the Elder to the Deacon: Have you noticed how our youth
Are less rapt in their devotion
Since those pictures set in motion
Have distracted their attention from the everlasting truth?

Said the Deacon to the Elder: I have noticed that our kids
Are now talking less of ball games,
And much less, in fact, of all games,
Since the all-alluring picture to their infant fancy bids.

While it's true all games are sinful, all diversion just the same,
Leading downward to perdition,
Closing ears to admonition,
And thus offering obstruction to our own religious game;

Should the pictures be anathema, in this, our holy ire?

Have you never thought of fighting
The horn'd person we're indicting
With an element he thrives in, which the scientists call fire?

I take notice, said the Elder, of your learned hint, and say

I'll be with you in unfolding
And religiously upholding
Your "homoeopathic," very practicable way.

So the Elder and the Deacon gave the subject gravest heed,
And they ordered up an outfit

Which could not with any doubt fit
The hitherto unthought of adolescent pressing need.

And it filled it in such measure that the wandering kids came back,
Bringing others that had never,
Or, at furthest, hardly ever,
Seen the inside of a show, or of a church, the more alack!

But the most surprising feature of the victory thus won,
Was that older wandering sinners,
And backsliding glory-winners
Came back to former graces on a Marathonian run,

H. J. HOFFMAN,
In The Moving Picture World.

The Louisiana State Board of Health has purchased an Edison Model "B" from the General Film Co., New Orleans, La., and copies of "THE MAN WHO LEARNED" and "THE RED CROSS SEAL" from the factory. The machine and films are to be used in a State educational campaign.

The "I. H. C. Service Bureau," conducted by the International Harvester Co., Chicago, Ill., to promote the cause of agriculture, has purchased a copy of "THE MAN WHO LEARNED" for use in their work.

From an Exhibitor Who Knows

The following testimonial comes unsolicited to us from the manager of a company operating five theatres—two in Huntington and three in Charleston, W. Va.—in each of which two Model "B" machines are in use—ten in all:

Colonial Amusement Co.,
Charleston, W. Va., March 3, 1911.
Edison Mfg. Co., Orange, N. J.

Gentlemen:—We are sending under separate cover a copy of The Daily Mall, which contains a description of the demonstration of your latest model "B" Kinetoscope given at our Colonial Theatre by your Mr. Stewart.

We desire to congratulate you on the success that you have attained by improving your Shutter. We were never in favor of the Outside Shutter until we saw this one, and we must admit that it excels any machine on the market. We use only Edison machines in our theatres.

We know what we are talking about, as we have had years of experience in the moving picture business as well as with the different makes of machines.

Assuring you of our hearty co-operation at all times, we remain,

Very respectfully,
COLONIAL AMUSEMENT CO.,
M. M. Wear.

Model "B" in Model House

The New Theatorium, Macon, Ga., owned by the Lyric Amusement Co., Dan Holt, Mgr., opened up on February 8 under the most favorable auspices, with everything new in motion pictures and songs, a new "Mirror Screen" and best of all, a new Edison Model "B." Here's what the genial manager of this model picture theatre—one of the finest and best equipped in the South—has to say of the Edison machine:

February 10, 1911.
Edison Mfg. Co., Orange, N. J.

Dear Sirs:—The Edison Model "B" Machine I ordered from you a short time ago for the New Theatorium has been installed and can say that it is great. I hope to place an order for one for the Lyric shortly.

Enclosed find notices of opening, etc.
With best wishes, I remain,
Yours very truly,
DAN HOLT.

"Our Model 'B' Machine is in splendid condition, about a year old, and shows one of the best pictures we have ever seen."—Lovick & Taylor, Masonic Theatre, New Bern, N. C.

A Pioneer's Opinion

The following letter represents the opinion of an expert—one of the pioneers of the motion picture business in Australia. When his wide experience with the different makes of projecting machines under favorable and unfavorable conditions alike is considered, the force of this flattering testimonial to the projecting and wearing qualities of the Edison machine will be apparent:

Anderson's Picture Gardens,
Cor. Liverpool St., and Glenmore Rd.,
Paddington, January 23rd, 1911.
To Thomson, Kent St., Sydney.

Dear Sir:—I wish to inform you I have had one of Edison's Projecting Machines for four years. I altered it into a one-pin machine about 18 months ago and have run it constantly. Never had a break down and shows the Picture 24"x16", 110' throw, and is perfectly steady in the open air.

I spent seven shillings on new spring and bearing for fan.

I recommend this machine as the best on the market.

Your truly,
C. ANDERSON.

The following, received from James Jobe, Rochester, N. Y., is in reference to one of the mechanisms which we changed from a two-pin to a one-pin movement.

"I am well pleased with the work you have done on my machine and would not trade it for any new machine on the market. Have used it two nights and it gives a good clean-cut picture without a flicker in it. Am sure it will increase my business. Have played to capacity both nights, and it makes people talk about the difference in the pictures."

The Machine head that you fixed for us is O. K. It runs as clean and flickerless a picture as anyone would wish.—A. Herbert, Manager, Globe Theatre, Walpole, Mass.

Your new style sprocket wheel and roller are certainly a great help to the operator in guiding thick patches through the machine.—F. M. Hatfield, Bangor, Maine.

I have been using your Kinetoscope for over three years and haven't had a breakdown.—H. E. Herbert, Prop. Gem Theatre, Newton, Kas.

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Edison Manufacturing Co., Orange, N. J.

G. E. W., Lexington, Ky.—Kindly give me a general idea of the requisites for the opening of a Moving Picture Show and how to figure the number of seats required.

[The necessary equipment is as follows: An Edison Projecting Kinetoscope complete with Economy Transformer (if you use alternating current), which includes the stereopticon apparatus. You need the Edison machine to get the best results and the Transformer to reduce your current bills.

A screen of suitable size, depending upon the space available for the purpose. The screen may be of canvas, a smooth, white wall, aluminum or a "Mirror screen."

An assortment of announcement slides. A fireproof booth for your machine. We carry, ready for shipment, an excellent asbestos booth, strong and substantial, and of dimensions to accommodate machine and operator.

A Booth (part glass) for the ticket seller.

Lighting fixtures: The number and arrangement of electric or other lights for the interior of the house must be left to yourself, as well as the amount and style of illumination for the front of the building.

The necessary films and illustrated song slide sets should be rented from the nearest Licensed Film Exchange.

Chairs in quantity depending on the size of theatre.

To estimate the quantity of chairs required:

In rooms of ordinary width, allow at least four feet for an aisle in the center extending from the front to the rear of the room. And there ought to be an aisle on

each side at least two and a half feet wide, unless your local authorities compel you to do otherwise.

Figure the chairs at 20 inches in width and determine the number that can be placed on each side of the aisle. Deduct from the length of the room at least four feet for free space from entrance doors to rear row of seats, and six feet from front row to stage or screen. Divide the balance of the room by 30 inches (the average space between rows of seats being 30 inches) to ascertain the number of rows. Multiply number of rows by the quantity of chairs in a row and you will have the seating capacity. Chairs of greater or less width may be used and the distance between rows increased or decreased, at the discretion of the proprietor.]

T. F. K., Portland, Ore.—I am on a 220 V. line and wish to economize on my current bills. Can you supply me with a Transformer, and if so, what is the price?

[If you use alternating current, the Edison Economy Transformer, 220 V., will exactly suit your purposes. You fail to state the cycles. We assume you are on 60 cycles. The price of the Transformer will be \$55.00. A saving of 50 per cent. to 65 per cent. will be made on your current bills by using our new Economy Transformer.]

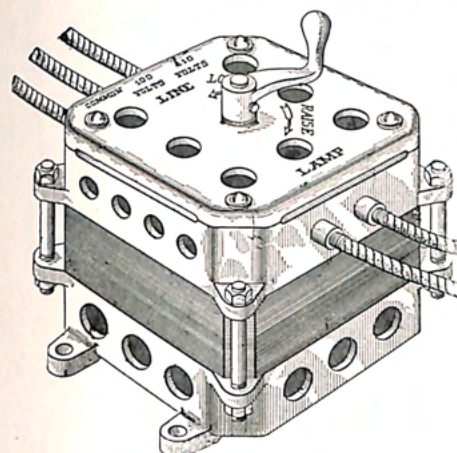
A. D., Opelousas, La.—Kindly give me the proper speed at which films should be run. I was advised to run films at 40 to 80 feet per minute. I do not take this as correct.

[Sixty revolutions of the crank, or 60 feet per minute, is the proper speed. Each revolution shows 16 pictures, each $\frac{3}{4}$ " long, or one foot of film. A full reel of 1,000 feet should therefore require 16 2-3 minutes to be run.]

J. T. R., Toledo, O.—Does your Portable Gas-Making Apparatus do away entirely with the huge cylinders of compressed gases generally used to obtain calcium light?

[Yes, and with all other cumbersome or complicated paraphernalia. Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but put in the Oxone Compound and water, hitch the gas outlet to the ether saturator and adjust the flame by the needle valves on the saturator. The apparatus does the rest.]

The Edison Economy Transformer



PRICES

110 Volt, 60 Cyc. }	\$50.00
110 " 33 " }	
220 Volt, 60 Cyc. }	\$55.00
110 " 25 " }	

Above carried in stock. Special instruments to order—any frequency and voltage.

The Simplest, Lightest, Most Compact, Most Economical Current-Saving Device on the Market.

Edison Film Reels

**FIREPROOF ACCESSIBLE
DURABLE**

Made of heavy cold-rolled steel with all-metal Hub. No springs to bend, break or lose. Slot for film end is always at centre of square opening in Reel, so that film end can be inserted in the twinkling of an eye.

Can be used on all Standard machines

Two Sizes—One Price, 75c.
10" AND 11"

Edison Film Cement

**Joins Both Inflammable and
Non-Inflammable Film, and
THE JOINT HOLDS**

"The Best Film Cement on the Market," is the verdict of hundreds of Operators and Exchanges.

A Brush with Every Oz. Bottle

25c. the Oz. \$1.00 the Lb.

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

General Film Co.,
Lake Shore Film & Supply Co.,
Kleine Optical Co.,
Geo. Breck,
H. A. Mackie,

314 Superior Avenue, N. E.,
52 State Street,
70 Turk Street,
853 Broadway,

All Branches.
Cleveland, O.
Chicago, Ill.
San Francisco, Cal.
New York City.

(A FAC-SIMILE TESTIMONIAL)

THE GRAND-ARSENAL THEATRE



Office of
GRAND AVENUE AMUSEMENT CO.

GRAND AVENUE and ARSENAL ST.

St. Louis, February 13th, 1911.

Edison M'f'g. Co.,

Orange, N. J.

Gentlemen:-

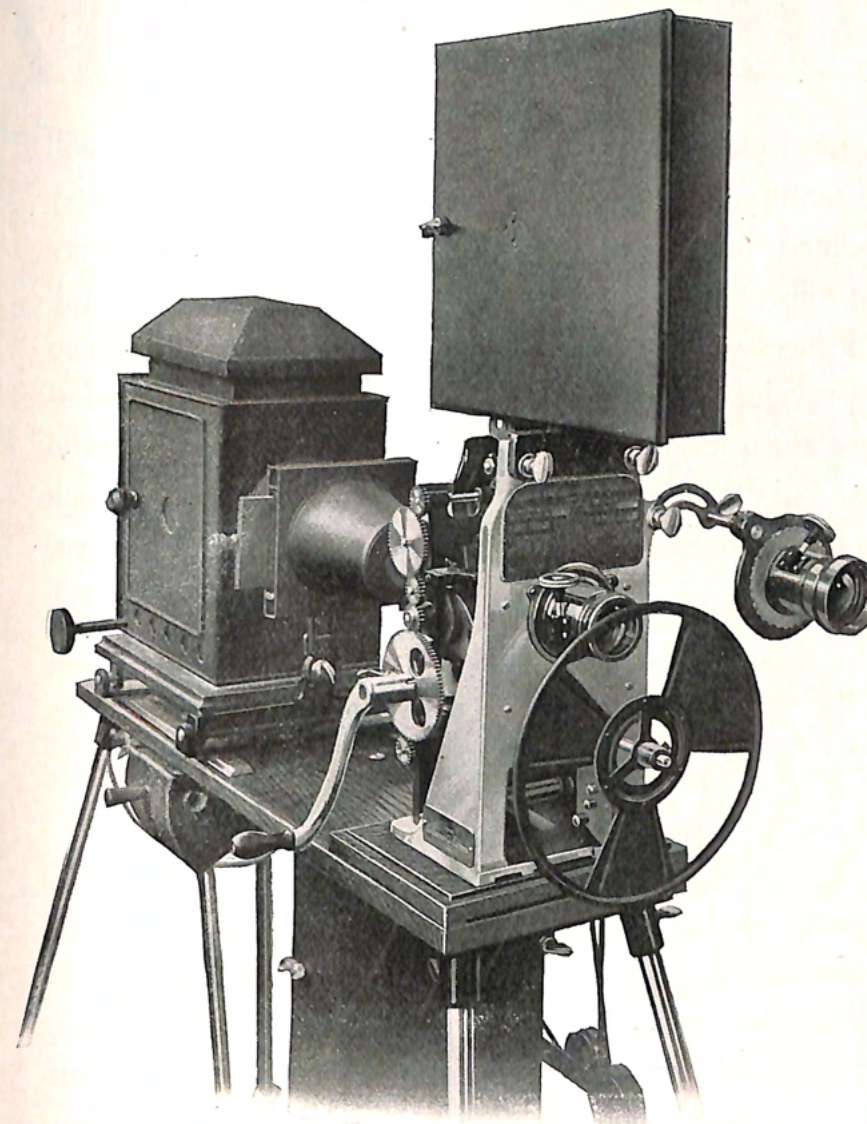
It may be some satisfaction to you to know my experience- covering a period of about eighteen months- with nine Edison Model "B" Motion Picture Machines.

I first installed one Edison, and after a trial of several weeks became so convinced of its simplicity and durability that I replaced all other machines with the Edison "B". My total expense for repairs for all these machines during that period has not exceeded the sum of \$30.00, notwithstanding the fact that about one-half of them have been run twelve hours daily. Being a practical mechanic, I assure you that my endorsement of the Edison "B" could not be characterized as a prejudiced one.

Yours very truly,

Manager for the Grand Ave. Amusement Co.
St. Charles " "
Otecy " "
Vandeventer " "
Locust " "

This Is the Machine to Which That Testimonial Refers



The Improved Model "B" with
\$225.00 Outside Revolving Shutter
(Or Inside Shutter If Preferable)

Sold by All Licensed Exchanges

Illustrated Catalogue on Application

AIDA

(From the Opera)

To be Released May 5th

A most elaborate production which every exhibitor will want to feature, not only on account of the magnificent way it is mounted, but also because of the vital and dramatic story which it tells. While the theme of the opera is closely followed, it has been carefully constructed for *picture drama* so that no previous knowledge is required for a thorough understanding of the tragic tale. The immense resources of the studio were taxed to the utmost in setting (one scene being about one hundred feet deep), and the acting is dignified and impressive.

No. 6788

Code, VOORMETEN

Approx. Length, 1000 feet

THE PANAMA CANAL IN 1911

To be Released May 2nd

In view of the public interest in this vast work, which will be completed January 1, 1915 and of which the total cost will be between four and five hundred million dollars, this film is bound to be in great demand not only here but abroad. Of splendid photographic beauty, the various scenes show the appearance today of the greatest engineering project the world has ever seen. There is not a dull moment in the entire reel.

No. 6773

Code, VOORGROND

Approx. Length, 1000 feet

The EDISON KINETOGRAM

VOL. 4

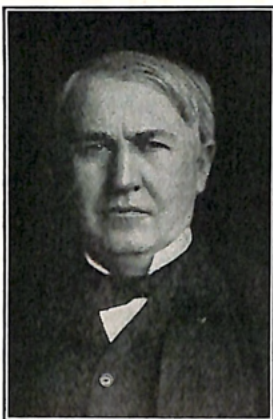
MAY 1, 1911

No. 7



SCENE FROM
AIDA
FILM No. 6788

**EDISON FILMS RELEASED FROM
MAY 1 TO 15 INCLUSIVE**



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
Published by THE THOMAS A. EDISON,
INCORPORATED, Orange, New Jersey, U. S. A.

THERE are three Films among the seven releases for the first half of May that will be talked about in motion picture circles for many a day to come—"THE PANAMA CANAL IN 1911," "AIDA" and "THE QUARREL ON THE CLIFF."

Everybody is interested in the work on the Panama Canal; no more seasonable subject could have been selected for our Films, and we can assure the Trade that every care was taken to film the most interesting scenes along "The Big Ditch." The result is a Film that everybody will want to see—and will want their families and friends to see.

There are comparatively few who have not heard of the opera "Aida," though they may never have had the opportunity of hearing its tragic story interpreted by the golden-voiced songbirds of the operatic stage. Its film presentation will appeal irresistibly to the big majority of amusement lovers, who will find in it an offering such as is rarely seen upon the canvas. It is safe to say that no more lavish, more exquisitely staged or histrionically adequate production has yet been offered to the patrons of "The Silent Drama."

The exciting struggle on the edge of the precipitous cliff, the fall and the sensational rescue of the lover from his perilous position half way down its face would make notable "THE QUARREL ON THE CLIFF" even without the truly magnificent scenery in which it abounds. It is the second of the series of Cuban pictures, and a most worthy successor to "THE HAUNTED SENTINEL TOWER," dramatic release of April 18th.

The selection of these three Films for individual comment casts no disparagement upon the remainder of the list, which will all be found to measure fully up to the Edison standard in every respect; it indicates, however, that they are "feature" Films, and as such deserve to be brought to the attention of Exhibitors in an especial manner.

"They're all good, but some are better than others" briefly and aptly describes each and every list of Edison releases, and makes patent the reason why every exhibitor should place a *standing order* for all Edison Films and insist upon getting them.

**Edison Release Days: Every Tuesday, Wednesday (Comedy)
and Friday.**

EDISON FILMS

Released between May 1st and 15th

Edison Film No. 6773

Copyrighted, May, 1911

Released, May 2, 1911

Code, VOORGROND

Approx. Length, 990 feet



The Panama Canal in 1911

January 1, 1915, is set as the Opening Date. The Total Cost will be between
Four and Five Hundred Million Dollars

(DESCRIPTIVE)

THIS is the largest engineering work which the world has ever seen or is likely to see for some time. Therefore, we cannot help feeling that a film showing the actual condition of the work at the present moment will be of great interest to the entire country as well as abroad. Not only that, but the value of such a film years from now, when the canal has been entirely finished, can readily be estimated.

As we start our film we approach the canal from the Pacific side looking up the entrance. We next take up the operation of distributing the dirt from the dirt trains and spreading it along the line. Then we see a track shifter, an almost inconceivable piece of machinery which lifts up sections of tracks and re-lays

them. This track shifter was devised solely for the work on the Canal Zone and does the work of four hundred men. After this we have numerous views of steam shovels, huge pieces of machinery which seem almost human in the way they grapple and overcome difficulties.

We then introduce probably the most important part of the entire canal work—the concrete plants. The concrete is shown being loaded, transported and unloaded in huge buckets, each containing several tons, which are handled and run along trolley wires as though they weighed only a few pounds. These numerous plants are shown at close range and have an added interest in the fact that the world's records for the mixing of concrete have been broken here.

Finally we are shown a rather more personal side of the enterprise in views of a labor train departing and arriving. Those who live in New York City and other large centers are used to crowded trains, but we believe that all who see this film will agree with us that never in their experience have they known such congestion as is shown in the laborers

getting aboard this train. Not only the entire interior but the entire exterior of the train is covered.

Altogether the above film, while it is purely of a descriptive and scenic character, can be recommended as one of extraordinary interest, and outside of its regular exhibition it is sure to be called upon for many special purposes.

Edison Film No. 6787

Copyrighted, May, 1911

Released, May 3, 1911

Code, VOORMALIG

Approx. Length, 1000 feet



Josh and Cindy's Wedding Trip

(COMEDY)

CAST OF CHARACTERS

JOSH.....WILLIAM BECHTEL
CINDY.....MARY FULLER
THE JUDGE.....ROBERT BROWER
THE BELL BOY.....YALE BOSS

JOSH WITHERSPOON and Cindy Snodgrass, typical country lovers, while taking an afternoon drive in their favorite buckboard, come upon a disabled automobile and its anxious owner, Judge Wright of New York. Seeing the old gentleman's predicament and anxiety to return home, Josh drives him to the railroad station in his buckboard. The Judge offers to remunerate Josh and Cindy for their trouble, but they decline. The Judge then gives them his card and extends an invitation to call on him, should they ever visit the big city, never thinking for a moment that they will do so.

In due time Josh and Cindy are married and take a "weddin' trip" to New York City to see the sights, and also endeavor to find Judge Wright. While wandering aimlessly through the streets trying to locate the Judge, they stumble upon a big wallet full of money lying on the sidewalk; all big bills, too. They immediately go to their hotel where they divide their big find, after which they proceed on independent shopping tours to buy each other beautiful presents, only to meet again a short while after in the police station, both charged with passing counterfeit money.

The next morning they are hauled into court like two criminals before Judge Wright, who recognizes them as Josh and Cindy from the country and assists them in establishing their innocence, himself

paying for the goods they have bought and sending them home happy once more.

This film tells an entertaining story all the way through and is replete with laughable situations.

Edison Film No. 6788

Copyrighted, May, 1911

Released, May 5, 1911

Code, VOORMETEN

Approx. Length, 1000 feet



Aida

From the Opera

(DRAMA)

CAST OF CHARACTERS

AIDA.....MARY FULLER
KING OF EGYPT.....CHARLES OGLE
AMNERIS, HIS DAUGHTER.....NANCY AVRIL
RADAMES, AN EGYPTIAN OFFICER.....MARC McDERMOTT
KING OF ETHIOPIA (AIDA'S FATHER).....GUY COOMBS
HIGH PRIEST OF ISIS.....ROBERT BROWER

AIDA, daughter of the King of Ethiopia, having fallen a prisoner into the hands of the Egyptians, is given as a slave by their king to his daughter Amneris, who, captivated by the grace and beauty of the unknown maid, takes her into favor. Radames, a young captain of the King's guards loved by Amneris, on beholding Aida falls in love with her, and his passion is reciprocated by Aida. The proud Amneris, suspecting a rival in her slave, swears to be avenged.

Meanwhile war is again declared between Egypt and Ethiopia and Radames, appointed leader of the army by the High

Priest of Isis, is invested with the sacred arms and departs to fight the Ethiopians who, headed by their King, have invaded Egypt. Radames defeats them and returns victorious, followed by the prisoners, among whom is the King himself, disguised as an officer.

Through the intercession of Radames the prisoners are set free, with the exception of the King, who, being recognized as Aida's father, is detained with her. As a reward for his great services Radames is given the hand of the Princess Amneris.

The Ethiopian King in his captivity,

having noticed the mutual affection existing between Radames and Aïda and finding that they have a secret meeting place near the Temple of Isis, forces Aïda to obtain from Radames the plan by which the Egyptians are to attack the Ethiopians.

Radames incautiously reveals the plans to Aïda, but is overheard by Amneris and the High Priest, who are in the temple and who suddenly appear and accuse Radames of treason. He is brought to judgment and condemned to be buried alive, but is visited by Amneris who offers him pardon from the King if he will

renounce Aïda forever. He refuses to give ear to her pleadings and goes bravely to his death.

He enters the tomb and as the stone is slowly being lowered, he discovers Aïda by his side. She has entered the tomb and has come to prove the depth of her love by sharing his fate.

The tragic story is told simply and clearly by the aid of finished and dignified acting. The photography is beautiful and the settings magnificent. It is a feature film almost beyond the possibility of criticism.

Edison Film No. 6789
Code, VOORMOUW

Copyrighted, May, 1911

Released, May 9, 1911
Approx. Length, 975 feet



Edna's Imprisonment

(COMEDY)

CAST OF CHARACTERS

EDNA.....	EDNA MAY WEICK
HER MOTHER.....	MIRIAM NESBITT
HER FATHER.....	GUY COOMBS
THE OFFICE BOY.....	YALE BOSS
THE HEAD CLERK.....	CHARLES M. SEAY

MRS. WHITE is compelled to dismiss her nurse-maid for gross carelessness in looking after her little daughter.

The next day her friend comes to take her to the matinee, but she is unable to go as she has no one to stay and take care of baby. Her friend suggests that she take baby and leave her in charge of her fa-

ther at his office, while they attend the matinee. She decides to do this and dressing baby, they start for the office.

Arriving at her husband's office she finds that he has gone out on business, but she decides to leave baby in charge of the clerks in the office and hurries to the matinee with her friend. Baby is given in charge of the office boy, Jimmie, who en-

terains her by giving her candy and relating tales from his favorite dime novels. Tiring of this they start a singing school, much to the annoyance of the clerks.

They then play hide and seek, and baby, seeing the open vault, thinks it a good hiding place. One of the clerks seeing her going into the vault, cautions her to keep out, but baby explains that she is only hiding from Jimmie. Not wishing to spoil their game, he permits her to hide in the vault and then goes into the other office. The second clerk goes down street on an errand and Jimmie soon locates baby in the vault.

Next they play policeman. Jimmie is the policeman and the wardrobe is the jail. He arrests baby for not having a license on her Teddy bear and after severe mock punishment, locks her in the wardrobe and pockets the key. The clerk returns from the inner office with an important message for immediate delivery. He gives this to Jimmie with orders to hurry and tells him he needn't return to the office that day. Jimmie hurries out on his errand, entirely forgetting his prisoner.

Mr. White, upon returning to the office, finds his clerks idling away their time and it being near closing time, he tells them to close up and go home. They proceed to set the time lock on the vault and

then lock it. They are about to leave when Mrs. White and her friend return from the matinee and ask for baby. Nobody seems to know where baby is, and everybody joins in the hunt for her.

Suddenly the clerk recalls seeing baby in the vault and at once decides that she must still be in there. They make frantic efforts to open the vault, but it is set for eight o'clock the next day and cannot be opened before then. Mr. White rushes to the 'phone and explains the situation to the manufacturers of the safe, who inform him that the only way to open the vault is to blow the lock with dynamite, and promise to send a workman over at once.

In the meantime Jimmie, having completed his errand, continues blissfully homeward where supper is waiting on the table for him. As he is about to fall to, his mother asks him about his day at the office. He suddenly remembers his little prisoner and dashes madly from the house to the utter bewilderment of his mother. He arrives at the office just in time to prevent the blowing open of the vault, and unlocking the wardrobe, shows baby sound asleep with her Teddy bear in her arms.

Baby is restored to the arms of her frantic parents and Jimmie is taken in hand by the workman, who administers a sure cure for forgetfulness.

Edison Film No. 6790

Copyrighted, May, 1911

Released, May 10, 1911

Code VOORMUUR

Approx. Length, 1000 feet

The Baby of the Boarding House

(COMEDY)

CAST OF CHARACTERS

THE LANDLADY.....	GERTRUDE CLARKE
THE INDUSTRIOUS YOUNG MAN.....	EDWIN CLARKE
THE IDLER.....	EDWARD BOULDEN
THE GIRL.....	TRIXIE DINSMORE
HER FATHER.....	WILLIAM BECHTEL
HER MOTHER.....	MRS. WALLACE ERSKINE

IN a modest boarding house, kept by a widow with a small baby, there are among other boarders two young men, one a steady and industrious worker and

the other an idler, a sort of good for nothing "four-flusher" who by some hook or crook manages to wear good clothes, but never pays for anything.



By his persistency and boldness he works himself into the good graces of the industrious young man's sweetheart and succeeds in making quite an impression on the young lady as well as her parents, who extend an invitation to him to attend the theatre, which of course he accepts.

The next evening, just as he is getting ready to dress for the theatre party, the widow who keeps the boarding house compels him to mind her baby while she does some marketing. Being indebted to her for a considerable amount of money, he cannot very well refuse, and the poor "four-flusher" has an awful time of it, trying to shave himself and pacify the squalling baby at the same time.

Meanwhile the young lady and her parents, tired of waiting, come to his lodgings to ascertain the cause of his delay. They arrive just in time to hear the widow berating him, not only for being so far in arrears but for abusing the baby as well, and accordingly she shows him the door. The young lady's parents, learning the true state of affairs, quickly decide that he would never do for their son-in-law, and the industrious young man once more finds favor in their eyes and is made happy by having his sweetheart restored to his arms again.

This comedy film contains some side-splitting situations and a very good moral as well.

Edison Film No. 6791 Copyrighted, May, 1911 Released, May 12, 1911
Code, VOORNAAIEN Approx. Length, 1000 feet

The Quarrel on the Cliff

(DRAMA)

CAST OF CHARACTERS

JACK.....	HERBERT PRIOR
TOM.....	RICHARD NEIL
THEIR SISTER.....	LAURA SAWYER
BESS.....	MABEL TRUNNELLE

THIS film, taken by our Company in Cuba, deals with the old eternal triangle, but is worked out along novel lines.

Two brothers, Tom and Jack, are des-

perately in love with the same girl, all being of peasant type. But, sad to say, this most attractive young lady is a good deal of a flirt and it is easy to see that she encourages both men. Neither of them



knows which is the favored one until Jack accidentally discovers a letter in Tom's pocket showing that his relations with the girl are somewhat more than friendship.

Angered at this discovery, he goes out to find Tom. They meet on top of a cliff and decide to fight it out then and there. During the quarrel Tom's foot slips and although Jack tries to save him, he falls a great height and only escapes instant death by catching a shrub half way down the cliff. Overcome with horror, Jack rushes home with the news of the catastrophe. He is so completely upset that he is unable to do anything, and it is left to

his sister and the girl with whom he is in love to undertake the perilous work of rescue.

Happily, however, he is only badly bruised and after a few days is quite himself again. In the closing scene we are shown a beautiful example of resignation on Tom's part and the winning of the girl by Jack, whom she evidently preferred all the way through.

The film abounds in beautiful scenes and the rescue from the blank wall of the cliff is probably one of the most interesting and sensational sights that have been thrown on the screen for some time.

Edison Film No. 6792 Copyrighted, May, 1911 Released, May 16, 1911
Code, VOORNAAM Approx. Length, 1000 feet

In the Baggage Coach Ahead

(DRAMA)

CAST OF CHARACTERS

THE YOUNG HUSBAND.....	GUY COOMBS
HIS WIFE.....	ESTELLE ALLEN

THIS film portrays the story of the well known ballad which enjoyed great popularity some years ago.

It shows a young man riding in a Pullman and trying to quiet a child whom he carries. His efforts are unsuccessful, to the great annoyance of the rest of the passengers, some of whom have retired, and when asked by one of the passengers why he doesn't take the child to its mother, he

sadly informs her that she is "in the baggage coach ahead."

This at once arouses the sympathy of his fellow passengers and he proceeds to tell the story of his few short years of happiness.

Beginning with his first meeting with his pretty bride, he tells of the Springtime wooing, her final shy acceptance of him and his start for the West where his busi-



ness calls him, there to build their little home. At last the home is ready, he sends for her, and her supreme joy on entering their home more than compensates for their short separation. They continue supremely happy, a child is born to them, the pride and joy of their little home. Suddenly, one day, a shadow falls across their rosy pathway; the little wife and mother is taken seriously ill and passes away after a very short illness, leaving her husband grief stricken.

As we fade back to the Pullman at the

end of the story we see that one sympathetic lady has taken charge of the child and, as the man breaks down in his grief, she carefully takes the now sleeping baby to her stateroom. One by one the other passengers move quietly away in silent sympathy leaving him alone with his great sorrow.

The film is an artistic creation. The illusion of the story told is handled in a new and effective manner and while the subject will bring many a tear, there is nothing in the least harrowing about it.

WHY misrepresent your show by using cheap, garish Posters that offend the eye and give a disagreeable impression to the passer-by, when artistic, attractive designs are obtainable—Posters made from photos of actual scenes in the Films—Posters that catch and please the eye and leave the impression of QUALITY?

We refer to A.B.C. Co. Posters. They lead the procession so far, and so long as they do, we are going to recommend them to Exhibitors of Edison Films. The difference between an A. B. C. Poster and any other make is the difference between a very good product and one that is not so good; and the difference is well worth investigating.

We recommend their Miniature Posters, too—made for distribution among the audience and the public, to announce coming Films. In size they are 9" x 7", and space is reserved at the top for imprinting the name of your theatre and the date of exhibition, while a brief synopsis of the Film is given at the bottom. A mighty clever idea, this Miniature Poster, and Exhibitors are taking very kindly to it. Price is \$2.50 per 500, which is the minimum quantity that may be ordered for a single Film.

Take the matter of Posters up with us, or write direct to the A. B. C. Co., Cleveland, Ohio.

Recent Edison Releases

A Complete Table from March 1

Mar.	1—The Rival Candidates (Com.)	1000
	3—The Writing on the Blotter (Dr.)	1000
	7—Love and the Stock Market (Dr.)	1000
	8—A Night of Terror (Com.)	400
	8—The Old Family Bible (Dr.)	600
	10—How Bella Was Won (Dr.)	
	(from Chas. Dickens' "Our Mutual Friend")	1000
	14—All for the Love of a Lady (Dr.)	990
	15—The Department Store (Light Com.)	625
	15—Baby's Fall (Com.)	375
	17—The Wedding Bell (Dr.)	1000
	21—The Test of Love (Dr.)	1000
	22—Who Gets the Order? (Com.)	995
	24—The Disreputable Mr. Raegen (by Richard Harding Davis)	1000
	28—Jim, the Mule Boy (Dr.)	975
	29—April Fool (Com.)	1000
	31—Between Two Fires (by Roy Norton)	1000
Apr.	4—Monsieur (Dr.) (by Thomas W. Hanshaw)	1000
	5—The Resurrection of John (Com.)	1000
	7—Nell's Last Deal (Dr.)	1000
	11—The Strike at the Mines (Dr.)	995
	12—Silver Threads Among the Gold (Dr.)	500
	12—A Card of Introduction (Com.)	500
	14—A Buried Past (Dr.)	1000
	18—The Haunted Sentinel Tower (Dr.)	980
	19—How Spriggins Took Lodgers (Com.) (From "Ici on Parle Francaise")	1000
	21—Turned to the Wall (Dr.) (From "Put Yourself in His Place")	1000
	25—The Twin Towers (Dr.)	1000
	26—The Two Heroes (Com.)	975
	28—The Child and the Tramp (Dr.) (by J. Albert Mallory)	1000

We have run several Edison films in the past two months, each of which have been clever, and by a little advertising on our part have brought us excellent returns.

We generally can depend on any Edison to merit the praise we give it, and highly commend the evident care with which they are staged and rehearsed (no doubt). "A STAGE ROMANCE" I pushed and did the largest Sunday and Monday for three months. "RIVAL CANDIDATES" drew fairly well. "PRICE OF VICTORY" a good picture. Lastly your "RIVAL SCULPTORS" was altogether delightful. I enclose a clipping of my "write-up" in the *Shawnee News*.

Each good subject we treat likewise, with some kind of criticism in an endeavor to build up our business and keep it on a firm foundation.

Such films of real value will do a great deal to create new and widespread interest in the photoplay.

The day of the Indian and "hold-up" in pictures is gone. Am glad to know that your Company has not stooped to the commonplace of disorder and riot in producing such lurid "blood and thunders."—C. E. Mourand, Jr., Odeon Theatre, Shawnee, Okla.

An Underwriters' Model "B" has been installed in the "Edisonia," a new and very much up-to-date motion picture theatre in Portsmouth, N. H. The name of the theatre was prompted by the admiration for Mr. Edison entertained by the proprietor, Mr. Frank L. Woods. It is the intention of Mr. Woods to feature Edison films. Only first run pictures will be used and an eight-piece orchestra will furnish music.

The Odeum Theatre, operated by The Brunswick Co., Duluth, Minn., advertised a week's run of "THE WEDDING BELL" by means of a neat four-page folder distributed among their patrons and giving the complete story of the film. A bit of enterprise that no doubt proved profitable.

We wish to compliment you on the increasing high standard of your releases.—General Film Co., Seattle, Wash.

A Successful Standard

R. G. Peltier, proprietor Bijou Theatre, Mt. Clemens, Mich., attributes his success in the motion picture business to the following standard of rules, according to which he manages his theatre:

- A Clean Show;
 - A Clean Theatre;
 - Best Pictures of the Licensed Manufacturers;
 - A Brief Lecture with Each Film;
 - Appropriate Incidental Music;
 - Courtesy of Attendants;
 - Wideawake Advertising;
 - A Thorough Knowledge of the Business and
 - The Kind of Pictures His Patrons Like—
- WHICH HAPPEN TO BE EDISON.

A Table of Edison "Hits"

Following is a list of Edison Films carefully selected from the releases of the past five years—up to October 1, 1910—as representing the most successful and popular of our productions during that period. This is a table of Edison "Feature" Films, prepared especially for the benefit of the Exhibitor who may have missed some of them. Only the positive "hits" have been selected; where a "hit" was coupled on a reel with a film which was not considered up to the Edison standard, the reel has been omitted.

Look the list over. If you have missed any, advise your Exchange. We are making arrangements to supply Exchanges with new prints of these Films, so that you need have no fear of receiving an old worn Film on your order:

NO. RELEASE DATE.	TITLE.	CLASSIFICATION.	LENGTH.
1905.			
6214. Oct. 25.	Down on the Farm.....	Dramatic	440
1906.			
6239. Feb. 23.	The Dream of the Rarebit Fiend.....	Comic	470
6245. April 30.	The Terrible Kids.....	"	600
1907.			
6312. Jan. 2.	Daniel Boone.....	Dramatic	1000
6313. Feb. 21.	The Teddy Bears.....	Comic	935
6324. April 19.	Lost in the Alps.....	Dramatic	830
6331. Sept. 23.	A Race For Millions.....	"	975
6333. Oct. 30.	Midnight Ride of Paul Revere.....	"	915
1908.			
6351. April 20.	Nero and the Burning of Rome.....	"	1025
6358. Jan. 10.	The Blue and the Grey.....	"	1085
6362. July 2.	Pioneers Crossing the Plains in '49.....	"	990
6363. July 15.	The Little Coxswain of the 'Varsity Eight.....	"	1040
6364. July 22.	The Boston Tea Party.....	"	1000
6369. Aug. 5.	Tales the Searchlight Told.....	Comic	995
6394. Nov. 13.	"She".....	Dramatic	1070
6396. Nov. 24.	The Lady or the Tiger.....	"	980
1909.			
6414. Jan. 19.	Pagan and Christian.....	"	1000
6418. Feb. 2.	The Origin of Beethoven's M. S.....	"	945
6422. Feb. 16.	The Daughter of the Sun.....	"	945
6429. Mar. 5.	A Bird in a Gilded Cage.....	"	1000
6440. April 2.	On the Western Frontier.....	"	1010
6449. April 27.	The Little Shepherd of "Tumbling Run".....	"	930
6451. May 4.	A Road to Love.....	"	950
6463. May 25.	Brothers in Arms.....	Dramatic	975
6465. June 1.	The Curfew Bell.....	"	960
6477. June 29.	The Man Without a Country.....	"	1000
6494. Aug. 3.	The Prince and the Pauper.....	"	1065
6505. Aug. 24.	A Child of the Forest.....	"	965
6506. Aug. 27.	The Patience of Miss Job.....	Comic	185
6507. Aug. 27.	A Dash to Death.....	Dramatic	800
6508. Aug. 31.	Suffer Little Children, For Such Is, etc.....	"	990
6522. Sept. 28.	Why Girls Leave Home.....	Comic	990
6525. Oct. 5.	Laddie.....	Dramatic	995
6534. Oct. 26.	The Lie.....	"	950
6538. Nov. 2.	Comedy and Tragedy.....	"	965
6541. Nov. 9.	A Bride and Groom's Visit to the Zoo.....	Comic and Ed.	930
6554. Dec. 3.	The Keeper of the Light.....	Dramatic	935
6563. Dec. 24.	Faust.....	"	990
6567. Dec. 31.	Fishing Industry at Gloucester, Mass.....	Educational	950
1910.			
6569. Jan. 4.	Pardners.....	Dramatic	980
6576. Jan. 18.	In the Nick of Time.....	"	960
6580. Jan. 28.	A Georgia Possum Hunt.....	Comic and Ed.	130
6581. Jan. 28.	The Skipper's Yarn.....	Dramatic	850
6586. Feb. 9.	The Livingston Case.....	"	985
6589. Feb. 15.	The President's Special.....	"	945
6595. Mar. 1.	Ranson's Folly.....	"	995
6608. Mar. 29.	Bradford's Claim.....	"	720
6610. April 1.	Michael Strogoff.....	"	990
6613. April 8.	Sandy, the Substitute.....	"	980
6616. April 15.	Her First Appearance.....	"	990
6618. April 19.	A Case of Identity.....	"	1000
6621. April 26.	Gallegher.....	"	965
6624. May 3.	The Cigarette Maker of Seville.....	"	985
6631. May 17.	The Princess and the Peasant.....	"	995

6632. May 20.	Sisters.....	Dramatic	995
6635. May 27.	'Mid the Cannons' Roar.....	"	995
6636. May 31.	The Mule Driver and the Garrulous Mute.....	"	985
6640. June 10.	The Bellringer's Daughter.....	"	990
6643. June 17.	A Central American Romance.....	"	995
6644. June 21.	Bootles' Baby.....	"	990
6645. June 24.	The Judgment of the Mighty Deep.....	"	1000
6646. June 28.	The Little Fiddler.....	"	985
6648. July 1.	The Stars and Stripes.....	"	1000
6651. July 8.	A Wireless Romance.....	"	985
6652. July 12.	Out of the Night.....	"	945
6653. July 15.	A Vacation in Havana.....	Comic and Ed.	680 } One
6654. July 15.	How Bumptious Pappered the Parlor.....	Comic	320 } Reel
6663. Aug. 2.	With Bridges Burned.....	Dramatic	995
6667. Aug. 12.	The Attack on the Mill.....	"	1000
6668. Aug. 16.	His New Family.....	"	1000
6669. Aug. 19.	How the Squire was Captured.....	"	580 } One
6670. Aug. 19.	Bumptious Takes Up Automobiling.....	Comic	420 } Reel
6671. Aug. 23.	Love and the Law.....	Dramatic	1000
6672. Aug. 26.	The Valet's Vindication.....	Comic	995
6675. Sept. 2.	The Man Who Learned.....	Dramatic and Ed.	995
6676. Sept. 6.	The Big Scoop.....	Dramatic	985
6681. Sept. 20.	Unselfish Love.....	"	1000
6686. Sept. 30.	Ononko's Vow.....	"	1000

Condition of Moving Picture Shows in New York

At the suggestion of Mayor Gaynor, of New York City, Raymond B. Fosdick, Commissioner of Accounts, undertook a systematic study of the conditions surrounding the operation of moving picture shows in that city. Following is a brief summary of the report, which was filed under date of March 22:

1. General condition of theatres, bad.
2. Character of films, greatly improved.
3. Out of fifty theatres visited, thirty-six overcrowded.
4. In twenty of the fifty theatres, ventilation bad; in seventeen, very bad.
5. In thirty-one theatres children under 16 admitted unaccompanied by parent or guardian.
6. Jurisdiction over the theatres divided.
7. Suggests special provisions to bring authority under one head, and that the Building Code be amended to correct evils.
8. Finds moral tone of pictures good, but many of them silly.
9. Makes the following suggestions:

That a committee of fire officials be instructed to make a careful examination of all moving picture shows in the city and that the licenses of such places considered unsafe be revoked.

That the Police Department be instructed rigorously to enforce the law in regard to overcrowding.

That action be taken either to enforce Section 484 of the Penal Code, relative to the admission of children under 16 years of age, or to secure its repeal by the Legislature.

(EXTRACTS FROM THE REPORT.)

"As a result of this censorship (National Board of Censorship) the character of moving pictures has greatly improved in the last two years. It can now safely be said that there are no obscene pictures exhibited in New York. Occasionally an indecent film, unauthorized by the Board of Censorship, is surreptitiously introduced by a manufacturer. Such a film is, however, immediately run down and eliminated.

* * *

"We are satisfied from our examination that the intelligent work of the Board of Censorship has largely curtailed the objectionable features of moving picture shows in New York as far as the pictures themselves are concerned.

"This much cannot be said for the vaudeville which frequently accompanies the motion picture, but which is of a much lower order. It is not possible to extend over the vaudeville the same kind of censorship that holds for motion pictures. Under present conditions, with the industry practically restricted to the small 'store front' shows, the low price paid for vaudeville cannot attain, on the average, a superior grade."

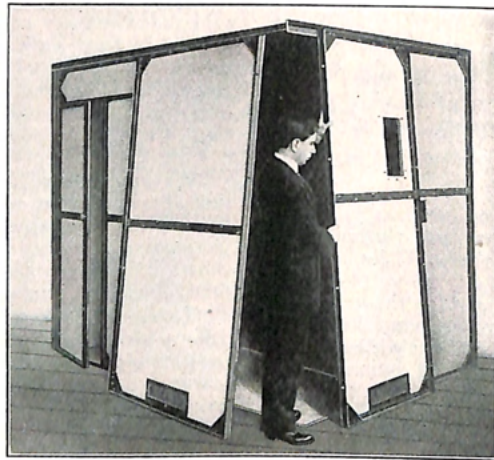
The Edison Projecting Kinetoscope works very satisfactorily and is a source of much entertainment and instruction to our deaf pupils. It seems to me that such a machine is an indispensable part of the equipment of such a school as this, and it undoubtedly has a great future in this field.—*Douglas Keith, Principal California Institution for the Education of the Deaf and Blind, Berkeley, Cal.*

J-M Transite Asbestos Wood Booths

For the Operation of Moving Picture Machines.

In many States laws have been enacted compelling the use of a fire-proof booth or enclosure in which to operate the projecting machine. It is only a matter of a short time when in every city and community Exhibitors will be obliged to protect their patrons by installing such a safeguard against the danger attendant upon the sudden explosion or ignition of films. In communities where the authorities have already given the subject serious consideration the form of enclosure invariably chosen for the purpose is an asbestos booth.

The J-H Asbestos Booth, which we are now in a position to supply, conforms to all requirements of the insurance authorities and the inspection department wherever ordinances have been passed compelling the use of a fire-proof booth. The following are a few of the States which have approved their use: Massachusetts, Maine, Connecticut, New Hampshire, Vermont, Rhode Island and Pennsylvania. It has also been approved by the National Board of Fire Insurance Underwriters and by the New England Insurance Exchange.



Setting up Booth.

J-M TRANSITE SEMI-PORTABLE ASBESTOS BOOTHS.

This Booth is built of J-M Transite Asbestos, $\frac{1}{4}$ of an inch thick on sides and top and $\frac{3}{8}$ of an inch thick on floor. It is made of that indestructible fibrous mineral-Asbestos. It possesses greater fire resisting properties than any other material suitable for building a Booth. Fire and heat have practically no effect on it. Water will not disintegrate it, even if turned on it while the Booth is hot. It will positively not warp or shrink.

The design is similar to that of a portable house. The walls and roof are made of panels of asbestos. These panels are framed with angle irons and are made interchangeable. They are plainly marked so that they can be easily put together by any carpenter without the necessity of fitting, filling or drilling. This booth can be put

together or taken down in less than one hour, and only about twenty bolts are required to assemble it. If taken down for removal, it can be shipped without crating and can be readily assembled.

The J-M Transite Asbestos Booth has many advantages over sheet metal booths. The metal booth is liable to become charged from an electric circuit, or "grounded," while the asbestos used in the construction of the J-M Transite Booth is a non-conductor of electricity, and such "grounds" therefore cannot occur. The Asbestos Booth is also more durable than booths made of sheet metal.

The J-M Semi-Portable Booth is furnished in the following sizes and prices:

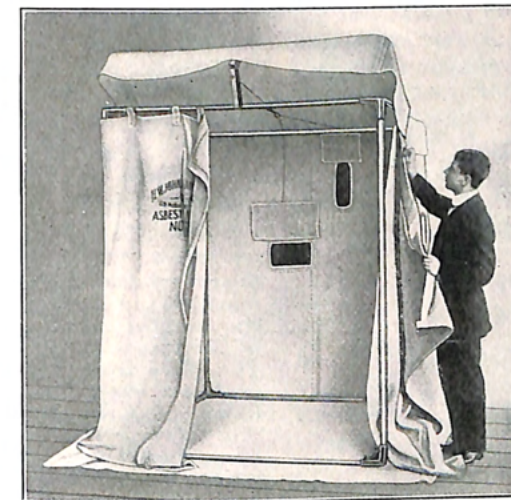
No. 1—to accommodate one machine—6 ft. wide x 8 ft. deep x 7 ft. high—\$125.00.

No. 2—to accommodate two machines—9 ft. wide x 8 ft. deep x 7 ft. high—\$150.00.

No. 3—to accommodate three machines—12 ft. wide x 8 ft. deep x 7 ft. high—\$175.00.

Shipping weights are approximately as follows: No. 1 weighs 1,200 lbs.; No. 2 weighs 1,600 lbs.; No. 3 weighs 2,000 lbs.

Prices on regular and special sizes will be furnished on application.



Setting up Booth.

J-M ASBESTOS PORTABLE BOOTH.

In addition to the J-M Transite Asbestos Booths we handle also a Portable, or tent type of Booth, consisting of an asbestos cloth covering over an iron pipe framework. This asbestos cloth is made by weaving a yarn, spun from the silky fibres of asbestos, into a heavy fabric which closely resembles heavy cotton duck. The asbestos cloth fabric is strong and light and is absolutely fire-proof. It is, therefore, well adapted to the making of a fire-proof booth or enclosure.

The Asbestos cloth covering is made in three pieces. One piece forms the covering for the top, another encloses the sides, and another forms a flooring or carpet. These pieces are made with overlapping flaps, so that the booth is practically smoke-tight.

This Booth is very strong and durable, in support of which we mention the fact that a prominent lecturer has used one for about eighteen months in this country and abroad, giving a number of shows each week, and the Booth is still practically as good as new.

A specially designed hinged trap, by which a ventilating space is secured, is furnished with this Booth. It is so arranged that it will close automatically in case of fire.

The Asbestos cloth covering can be easily folded into a compact bundle, and the skeleton pipe frame, being designed with telescoping joints and socket fittings, can also be easily taken apart. The Booth can be set up or taken down and packed for shipment in from fifteen to twenty minutes.

When packed for shipment this Booth occupies a space only 57 inches long by 14 inches wide and 12 inches deep. Its total weight is about 160 pounds. It can, therefore, be packed in a fibre trunk or a stout wooden chest. We furnish, on special order, a wooden chest with hinged cover, clasp and padlock, which weighs about 76 pounds, thus bringing the total shipping weight well within the 250-pound limit for personal baggage. The Asbestos covering of the Booth is furnished plain or painted, as desired.

We are also prepared to furnish Asbestos Booths of portable type made with cloth covering and cloth flooring, sized and tinted like Asbestos fire curtains. The advantage of this treatment lies in the fact that the cloth wears longer, keeps cleaner and eliminates the shedding of lint from the asbestos fibres of the cloth, which is a great objection to this type of Booth when not so treated. The painting does not detract from its fireproof qualities and adds to its strength.

The J-M Portable Asbestos Booth is furnished regularly in one size only—the No. 1—for one machine. It is 5 feet square by 6½ feet high. The price of the booth (plain) is \$80.00; sized and tinted, \$90.00. Although but one size is carried in stock, we are prepared to furnish the Portable Booth in special sizes or styles and make prompt deliveries.

The Perils of the Films

(N. Y. Tribune.)

That is a pretty strenuous proposal which is made in a bill pending before the New Jersey Legislature for abating the evil of immoral and criminal suggestion in moving picture shows. It would make it illegal to depict upon a screen any act which would be unlawful under the statutes of New Jersey or of the United States. That would place pictorial representations of Hamlet, or of Romeo and Juliet, under the ban; a result which we can scarcely suppose the authors of the bill to desire, or which we can regard as adapted to commend the bill to public favor. But there can be no question of the urgent need of suppressing a great number of moving pictures the interest and attraction of which are not in their dramatic or scenic qualities, but purely in their portrayal, usually in a suggestive and enticing manner, of crime and vice. A law to that effect would be greatly for the public good.

There is need, too of some radical precautions against the peril which exists in these shows. Reports have come recently

of several disastrous fires attended with much loss of life, in moving picture theatres, and the catalogue of such occurrences in the last score of years is formidable. The films from which the pictures are projected upon the screens are highly inflammable and almost explosive. One of these days a non-inflammable film may be generally used. But before then it ought to be possible greatly to reduce the danger of fire. If the film remains inflammable, and the building is not fireproof, it would at least be possible, and indeed not difficult, to require the films to be kept, handled and used within a fireproof chamber. Nothing would be required but a cabinet a few feet square, of iron, asbestos, tile or other non-combustible material, and with its necessary openings susceptible of complete and instantaneous closing from the outside. If the films within such a chamber took fire, the flames could be confined and speedily smothered.

Moving pictures have become a great source of popular entertainment, and even of instruction. But their perverted or careless use has also become a source of peril to the morals and to the lives of the public. The evils are susceptible of elimination without impairing the good features of the invention or making it less available for the enjoyment and profit of the general public.

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Edison Manufacturing Co., Orange, N. J.

R. A., Charlestown, S. C.—I have purchased one of the Bausch and Lomb Optical Company's Balopticons, and want to know if I can use your Transformer in place of the rheostat sent with the Balopticon and which registers 15 amperes. I use a 5 ampere arc lamp sometimes and a 35 ampere lamp other times. Also what is the lowest and highest amperage obtained on this Transformer? Our current is 60 cycles, 110 volts.

[We recommend your writing to the manufacturers for information concerning the Balopticon.

The Edison Economy Transformer, when used with a Moving Picture Machine on alternating current, will save you from 50 to 65 per cent. on your current bills. It is stepless, efficient and compact. Price for 60 or 133 cycles, 110 volts, \$50.00. Special price quoted upon application for instruments suitable for 25, 40 or 50 cycles.

With 40 to 45 amperes at the arc the average voltage is 46, the minimum amperage 30, and the maximum 60.]

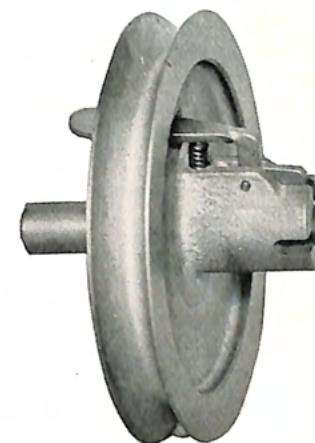
W. A. R., Marietta, Ohio—Please figure on what an arc would burn in two hours and if the arc will use regular lighting circuit. The "juice" on lighting circuit comes to 8c. per M. 2. Will your machine take all makes of film? 3. What Pittsburg and Cincinnati Film Exchanges can you recommend?

[1. Before we can figure on this, it is necessary that we know which current you intend using—alternating current or direct current—also the voltage, size of picture you expect to project, and length of

throw. All this information bears materially on the cost for current. We assume the price of 8c. per M. means 8c. per k. w. hour. If you intend using alternating current, the Edison Economy Transformer will save you from 50 to 65 per cent. on your current bills. 2. Our machine will operate with all standard makes of motion picture film. In Pittsburg—General Film Co., 119 Fourth Ave., and Market near Grant Sts.; Cincinnati—General Film Co., 7th and Walnut Sts.]

M. E. B., Detroit, Mich.—I contemplate using a motor to operate my moving picture machine. Do you furnish them, and should I belt my balance wheel by grooving it? Some say hand drive is better. Which do you advise?

[We do not supply the motor; therefore suggest you communicate with any of the motor manufacturers for such information. The following is a cut of our motor drive pulley which is to be attached to the sleeve

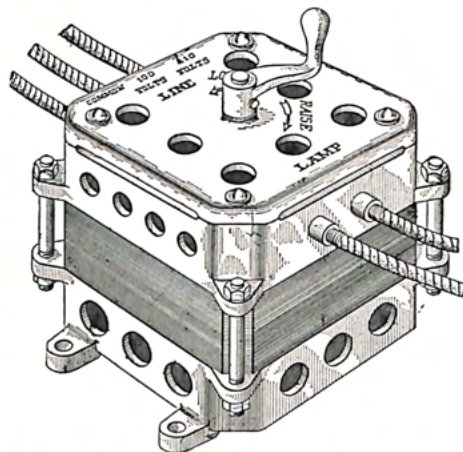


of large driving gear in the same manner as the driving crank. You will observe that an extension beyond the pulley permits the attaching of the crank, so should any difficulty arise with the motor, the operation of the machine can go on by hand without interruption. The price of this pulley is \$2.50.

You had better be governed by your own discretion as to whether hand drive or motor drive is the most satisfactory. With the hand operation the speed of the machine can be reduced when a telegram, letter or newspaper article is thrown on the screen, thus permitting more time for its perusal. Such is not always true when operating by motor.]

The Edison Economy Transformer

(FOR ALTERNATING CURRENT)



It saves from 50 to 65% in light bills—It gives 50% better light.

Thousands of Exhibitors are wasting "juice" and piling up enormous light bills every day, simply because they are using the antiquated rheostat method. Here is the instrument that will stop the waste and pay for itself in a few months.

The Edison Economy is a special design—adjustable—of high efficiency—stepless in operation—contains no contacts nor contact levers to burn and arc. It cannot burn out even on dead short circuit, and will not break under five minutes. Others break in two minutes. It will deliver 40 Amperes and 45 volts at the Arc. There is no temperature rise and absolutely no "humming."

In size it is only 10" x 8½" x 10½"—It weighs only 65 lbs. In addition to the above it possesses other distinctive features, all combining to stamp it

**The Simplest, Lightest, Most Compact, Most Economical
Current-Saving Device on the Market.**

PRICES

110 Volt, 60 Cyc. }	\$50.00	220 Volt, 60 Cyc. }	\$55.00
110 " 133 " }		110 " 25 " }	

Above instruments carried in stock. Special instruments to order—any frequency and voltage.

Write us for a fuller explanation of the advantages of the Economy over all other current saving devices.

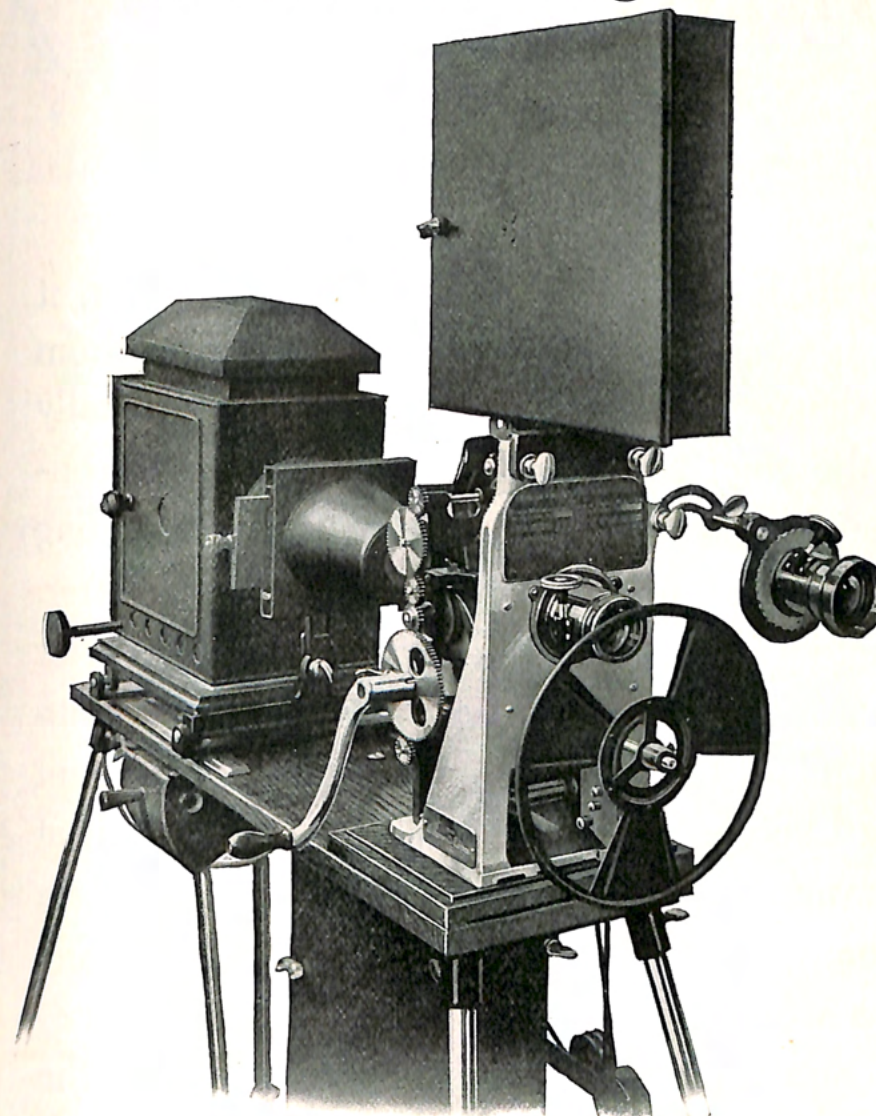
Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

General Film Co.,
Lake Shore Film & Supply Co.,
Kleine Optical Co.,
Geo. Breck,
H. A. Mackie,
Calehuff Supply Co., Inc.,

314 Superior Avenue, N. E.,
52 State Street,
70 Turk Street,
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All Branches.
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The Projecting Machine That Brings the Crowd Back Again—



**The Edison Model "B" with
\$225.00 Outside Revolving Shutter**
(Or Inside Shutter If Desired)
A Year's Guarantee Goes with It

Sold by all Licensed Exchanges

Illustrated Catalogue on Request

Hearts and Flags

DECORATION DAY RELEASE

To be released May 26th

WHILE this is a story of the Civil War, it is constructed on very different lines from the ordinary war story. Dealing only incidentally with the great struggle itself, our interest is concentrated upon one Southern household consisting of two young girls and their father. The latter, appointed Colonel, is killed in the early part of the war, thus leaving his two daughters alone with a faithful old colored man-servant. A gallant young Union officer saves the girls from insult at the hands of a foraging party and becomes a temporary inmate of the house while recovering from a wound. With many moments of excitement and some beautiful bits of sentiment, the Film is bound to rank well up with other Edison Decoration Day releases.

Film No. 6798

Code, VOOROPGAAN

Approx. Length, 1000 feet

The EDISON KINETOGRAM

VOL. 4

MAY 15, 1911

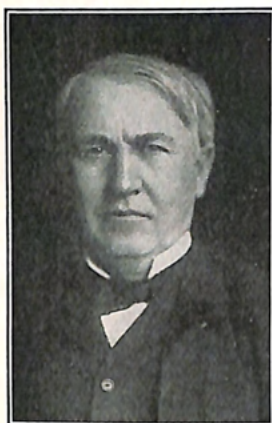
No. 8



SCENE FROM
HEARTS AND FLAGS

FILM No. 6798

EDISON FILMS RELEASED FROM
MAY 17 TO 30 INCLUSIVE



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
Published by THE THOMAS A. EDISON,
INCORPORATED, Orange, New Jersey, U. S. A

TWO more in the popular series of Cuban pictures—the one a most interesting panoramic view of picturesque Havana, whose architectural beauties, historic lore and quaint customs, relics of centuries of Spanish dominion, have made it one of the show-pieces of the New World, and the other a fascinating story of love, intrigue and heroic daring, with many tense situations and the magnificent tropical scenery of the island as its background; five clever comedies teeming with good, clean, wholesome fun and without a trace of vulgarity or offensiveness in acting; a strong drama of every day life, gripping and convincing; a stirring military drama of "The Days of '61" specially produced and released for Memorial Day presentation—such are the nine Edison releases for the latter half of May.

They are nine more reasons why you ought to place a standing order for Edison Films, Mr. Manager, if you haven't already done so.

The new releases differ from their predecessors in that each one represents in some degree the improvement that is continually being made in Edison Films. Just as the Edison Film of today is incomparably superior in every respect to the product of a year ago, so will a comparison a year hence show similar strides and re-establish the reason for the remarkable growth in popularity of Edison Films with all classes of motion picture patrons.

Edison Films represent progress and quality. Pin your faith to Edison Films, Mr. Manager, and insure the permanency of your business. Make a start now—*today*—by placing a standing order for every Edison release and insist upon the kind of service that will give you what you want.

Edison Release Days: Every Tuesday, Wednesday (Comedy) and Friday.

EDISON FILMS

Released between May 17th and 30th

Edison Film No. 6793

Code, VOORNEMEN

Copyrighted, May, 1911

Released, May 17, 1911

Approx. Length, 450 feet



In and Around Havana, Cuba

(DESCRIPTIVE)

THIS is a most interesting series of pictures taken by our Cuban party, and full of beautiful photographic work.

We first approach the city on a steamer, getting a wonderfully clear panorama of the city of Havana. Upon reaching the city, we are introduced to the principal squares and some of the more important buildings, including the Cathedral of Cristobal, the oldest church in Cuba. We then witness a Guard Mount, and are impressed with the trimness and military look of the Cuban soldiers.

We next see the place where political prisoners were shot, from 1895 to 1898, with a close view of the tablet commemorating these mournful executions. Even more mournful is the next scene, where two tablets mark the memory of eight innocent students who were shot Novem-

ber 27, 1871, for a crime of which they were absolutely innocent.

After this we are shown a very elaborate funeral procession, which is seen entering the principal cemetery. We are then introduced to a rather gruesome custom, but which is so interesting that it is shown as a matter of information. This custom, which prevails in many Spanish countries, consists of disinterring the bones from the graves for which the rent has not been paid.

After several beautiful views of different points in Havana, we are shown the carnival in a number of attractive scenes. Following these, we see a number of street types with a performance by dancers and singers in front of the principal hotel—a characteristic and most interesting scene. The film closes with a beautiful view of moonlight over the harbor.

Edison Film No. 6794
Code, VOORNOEMD

Copyrighted, May, 1911

Released, May 17, 1911
Approx. Length, 550 feet



How the Hungry Man was Fed

By Richard Harding Davis

(COMEDY)

CAST OF CHARACTERS

VAN BIBBER.....ROBERT CONNESS
THE TRAMP.....WILLIAM WEST
THE BARKEEPER.....WILLIAM BECHTEL

YOUNG VAN BIBBER is on his way down town one day when he notices a typical "Weary Wanderer" following him and begging money for something to eat. Generous Van Bibber hands him a half-dollar. The gentleman in rags gives him his blessing and retraces his steps, begging from others as he goes along.

Meeting a friend, Van Bibber stops for a moment's conversation, when the same ragged object approaches him again and repeats his sad tale in a monotone. Once more the clubman gives him a half-dollar, thinking surely a dollar ought to buy him something to eat. A little further down the street who should tackle him again but the same tramp.

Giving him a third half-dollar, Van Bibber conceives the idea of setting a trap for the impostor, so, exchanging hats with his friend, they walk in opposite directions around the block. Sure enough, there is the same person on the avenue, and right in front of a restaurant, too.

"I haven't a cent, boss, and I'm so hungry," is his plea. Unwilling at first to enter the restaurant, he is half dragged into the place by Van Bibber who, after tipping the waiters, orders them to bring the hungry man a good dinner.

A big spread is quickly set before the tramp who, having partaken copiously of a free lunch with liquid accompaniments, chokes and curses all through the meal as though it were poison. Unable to keep up the deception longer, he starts for the door, but Van Bibber, anticipating his move, calls in a passing policeman. Everybody in the place is now up forming a circle around the thoroughly disgusted tramp, who is compelled to pay for his meal and to tip the waiters with the dollar and a half given him by Van Bibber, who smilingly makes his way through the admiring crowd and out into the street, satisfied that the hungry man was fed.

A character study with lots of fun all the way through.

Edison Film No. 6795

Copyrighted, May, 1911

Released, May 19, 1911

Code, VOOROEVER

Approx. Length, 1000 feet



A Case of High Treason

From "The Under Man"

By Thomas A. Hanshaw

(DRAMATIC)

CAST OF CHARACTERS

CAPTAIN NORTH.....JAMES GORDON
LIEUT. BREWSTER.....HERBERT PRIOR
HELEN NORMAN.....LAURA SAWYER
JUAN DOMIGO, President of a South American Republic...CHARLES SUTTON

TW. HANSHEW, the well known writer of short stories, has given to the world of soundless drama a thrilling romance of love and revenge, of Southern atmosphere and military vigor in his tale entitled "The Under Man," which the Edison Company has transplanted from printed pages into life upon the white canvas of the Motion Picture screen, telling his tale in a most graphic manner, infusing into it all the vigor and romance its author has so delightfully told us between the covers of a book.

Among the jagged rocks upon a Southern seacoast we are first introduced to the character of Captain North, in his military uniform of the United States Army. He is plotting with two other rogues the crime of high treason against his own country, bargaining with them to steal certain plans of the United States fortification, to be delivered in turn to a high official of Spain. The time is just

prior to the beginning of the Spanish War.

Not alone is he planning to steal the maps, but he is also plotting to make sure of his own safety by placing the guilt upon the shoulders of a brother officer, Lieutenant Brewster, and this he effectively does, causing the arrest of the young Lieutenant for a crime of which he is entirely innocent, but the evidence of which is of so peculiar a character that he has no real method of proving his guiltlessness. The lieutenant makes his escape from the fortification as a condemned criminal, thus leaving a stain upon his name and character.

Two years later we find him a wanderer upon the face of the earth. Deprived of the rights of his native land, he drifts into a South American Republic, and amid the rise and fall of the country eventually becomes the Secretary and Confidential Adviser of its President,

Juan Domigo. It is in this capacity that he meets Helen, the daughter of the millionaire, Clifford Norman, who is interested in the coffee plantations of this country and has arrived in his private yacht.

Young Brewster's future becomes rosy with the tint of the coming dawn of a new hope, which is reflected in the eyes of Helen Norman, when the sudden arrival of Captain North on the scene dispels all his hopes, and Brewster feels the humiliation of being accused as an escaped criminal and branded with the crime of high treason before the woman he loves, and she in turn believes it true. North in time bids fair to win the favor of Helen's hand in marriage, when in the heat of temper aroused by a purely imaginary affront, he grossly insults His Excellency, Juan Domigo.

The next day, without so much as by your leave, North finds himself arrested and condemned to die. This act Helen attributes to Brewster by way of revenge, but when the latter learns the truth of North's arrest, his nobility of character stands forth, and he forces a release pardon from President Domigo at the point of a revolver, thus effecting the escape of his worst enemy. He rescues the girl he loves from the hands of Domigo's soldiers and finally proves his innocence, and wins the love of the woman of his heart.

A story filled with strong action and picturesque scenes moving along rapidly from a rockbound coast by the sea to the pilot house of a millionaire's yacht at its close, where we have the joy of seeing the fond lovers steering their future into the Harbor of Happiness.

Edison Film No. 6796 Copyrighted, May, 1911 Released, May 23, 1911
Code, VOORONDER Approx. Length, 1000 feet



Captain Nell

(DRAMATIC)

CAST OF CHARACTERS

CAPTAIN NELL.....MIRIAM NESBITT
HARRY RANDOLPH.....GUY COOMBS
HIS FATHER.....CHARLES OGLE
GRIGGS, An Old Servant.....WILLIAM WEST

HARRY, the only son of Howard Randolph, is cursed with too great an allowance and has become wayward. His father calls him to task and

he promises to reform. The promise is soon broken, however, and he is carousing with some friends in a cafe when he protects Nell, a Salvation Army lassie,

from insult at the hands of one of his friends.

He calls upon his father one day in an intoxicated condition. This so angers the old man that he disowns him and drives him out. Harry, never having been obliged to support himself, now finds that he is unable to do so, and gradually sinks lower and lower in the social scale until he becomes little more than a tramp.

Weak from hunger, one day he drifts into a saloon and staggers to a table. Here he is found by Nell, who recognizes him as her former champion and pleads with him to accompany her. This he does, and she leads him to the Army Mission where, after a short time, he manages to secure a position as workman in a large manufacturing concern.

Three years pass by. Harry has proved himself a man and become one of the best workmen in the shop. He and Nell have married and are living happily in their little home, whose shining light is Harry Junior, now almost two years old.

While at work one day a sign is posted in the shop saying that the company has sold the plant to Howard Randolph and that he will take possession immediately, and Harry realizes, with considerable per-

turbation, that he is now at work in his father's own shop.

Randolph decides to reduce expenses and posts a notice that all wages will be reduced ten per cent. The workmen at once appoint a committee to wait upon Mr. Randolph, and not knowing Harry to be his son, make him chairman.

They visit Randolph, and father and son come face to face. Harry pleads the cause of the workmen, but Randolph remains firm and refuses their demands, and they leave.

When they have gone he turns to his old clerk, Griggs, who has been Harry's friend in all his trials, and demands an explanation. Griggs then tells him of Harry's splendid work, his little home and of his wife and son. This so pleases Randolph that he insists that Griggs lead him to Harry's home.

Nell's charm soon convinces him that Harry has made a wise choice, and bundling her and his grandson into the auto, he goes to the shop and sends for his son. When he appears Randolph goes to the sign, writes the word "increased" in place of "reduced," adds "& Son" to the signature and offers his hand to his son, who warmly clasps it.

Edison Film No. 6797 Copyrighted, May, 1911 Released, May 24, 1911
Code, VOOROP Approx. Length, 990 feet

Madeline's Rebellion

(COMEDY)

CAST OF CHARACTERS

MADELINE.....MARY FULLER
HER SISTER.....ESTELLE ALLEN
THEIR GUARDIAN.....MARC McDERMOTT
GEORGE, the Nephew.....EDWARD BOULDEN
HIS CHUM.....EDWIN CLARKE

MADELINE and her sister Mildred, two American girls, live in the house of an old General who is their legal guardian. Happiness reigns supreme until the General's nephew, after

an absence of several years, writes that he is about to return home from Military School. His trunk precedes him by four hours.

Mildred and Madeline happen to be in



the hallway when the expressman who delivers the trunk obligingly unbuckles the straps. The cover opens readily, disclosing military uniforms, which the girls regard with admiration. Their curiosity being aroused, they begin to rummage in the trunk, with the result that Madeline finds a letter written by her guardian to his nephew stating that it is his wish that the latter marry his ward, Madeline.

Never having seen the young man, she naturally rebels, and amid tears and anger vows to run away. Her sister, having her confidence and sympathy, decides to go with her. Having a strong desire for adventure, they pass as young men and, thus attired, come face to face with

their guardian's nephew and his chum, who have just arrived.

The girls have a fine time as men and manage to keep up the deception for an hour, when the General, who has traced them, appears upon the scene and mistakes his nephew and chum for the girls in disguise. Matters become complicated for a few moments, but after due explanation the runaways are forgiven, and Madeline finds herself in love with the young man her guardian intended she should marry. Thus the General's wish is fulfilled and all return home in a happy mood, Madeline having had the novel experience of being a man for an hour.

Edison Film No. 6798

Copyrighted, May, 1911

Released, May 26, 1911

Code, VOOROPGAAN

Approx. Length, 1000 feet

Hearts and Flags

(DRAMATIC)

CAST OF CHARACTERS

A SOUTHERN COLONEL.....	CHARLES M. SEAY
HIS DAUGHTERS.....	MIRIAM NESBITT TRIXIE DINSMORE
A UNION CAPTAIN.....	GUY COOMBS
THE OLD COLORED SERVANT.....	WILLIAM WEST

AT the outbreak of the Civil War Colonel Dabney is given command of a regiment of Georgia Infantry. He leaves his home and his two daughters, Virginia and Georgiana, in charge of his old majordomo, Uncle Wash, and starts for the front.

A year later he is killed in action and his body brought home and buried in the little family burying ground. The action of the war sweeps southward, and Virginia and her young sister find themselves deserted by all their slaves and servants except faithful old Wash.



A foraging party of Union soldiers, very much the worse for liquor, appear and demand entrance. Uncle Wash bravely resists them, but they brutally overpower him, and using him as a battering ram, burst in the door. Then ensues a scene of looting in which the soldiers appropriate everything of value. They penetrate the wine cellar, and the rare old wines only add to their greed.

One of them starts to seize Virginia, and poor old Wash in trying to rescue his mistress is roughly thrown to the floor, but Georgiana seeing Virginia's peril, shoots down her assailant. This enrages his comrades and they start for the girls, when they are interrupted by the entrance of Captain Percy and a squad of orderly Union soldiers. Percy clears out the house and placing two guards at the door, assures Virginia that she will not be molested further. As he is about to leave he faints, the exertion having opened an old wound.

Virginia has him put to bed and nurses him during serious illness. Percy falls desperately in love with his lovely nurse, but she remains true to her colors and will not notice a mere "Yank."

Virginia and her sister are busily engaged mending a Confederate flag, which was torn by the foraging party, when Georgiana drops the needle. They hunt for it, but are unable to find it. They then search the work-basket for another, but to their dismay they find that the lost needle was the last they possessed, and

needles were very precious articles in those perilous days.

Captain Percy enters the room and seeing them searching for the lost needle, offers his assistance, which is haughtily declined. He then takes from his pocket a small leather case, which he gives to Virginia. She opens it and finds several spools of thread and packages of needles. There is also a small piece of paper, which Percy gives her to read. It had been placed there by his mother, and reads—

"To My Soldier Boy:
The needle is mightier than the sword.
Mother."

Virginia, however, refuses to accept any favors from an enemy and Percy is much disappointed, but pays her in her own coin by refusing to allow her to bandage his wound.

Percy is finally obliged to return to his regiment. Before leaving he declares his love to Virginia, but she cannot bring herself to yield to the enemy, and he goes his way. To Uncle Wash, however, he manages to give money to care for her, and also a farewell note in which he promises to return for her after the war.

When the war is over, true to his promise, Captain Percy does return, and this time he has little trouble in making her surrender to a "Yank."

Here is a war story of originality and strength played in the best vein of the Edison players, and a most appropriate release for Decoration Day.

Edison Film No. 6799

Copyrighted, May, 1911

Released, May 30, 1911

Code VOORORGEL

Approx. Length, 975 feet



The Niece and the Chorus Lady

(COMEDY)

CAST OF CHARACTERS

THE NIECE.....MARIE TENER
 THE CHORUS LADY.....NANCY AVRIL
 A HARMLESS MARRIED MAN.....GUY COOMBS
 HIS WIFE.....MIRIAM NESBITT
 HIS MOTHER-IN-LAW.....MRS. WILLIAM BECHTEL
 HIS BROTHER-IN-LAW.....HAROLD M. SHAW
 HOBSON, the Butler.....FRANK McGLYNN

JONES' wife, mother-in-law and brother-in-law go to the seashore for recreation, leaving Jones alone in town. After a time he receives a letter from his wife saying she intends staying on, but is sending her mother and her brother home to keep him company. He is so disgusted at this that he overlooks a letter from his niece out West saying she is going to pay him a visit, and rushes from the house with his umbrella.

Turning a windy corner he is run into by Mazie, a chorus girl, whose umbrella has turned inside out. The rain descends in torrents, and he gallantly lends her his umbrella and takes refuge in a nearby doorway.

Mazie tells her experience to her associates and finding his name and address on the handle of the umbrella, decides to return it in person.

Jones' mother-in-law and brother-in-law have just returned from the seashore. She finds his niece's letter and at once decides that she would be a splendid match for her son (the niece being an heiress in her own right), and telegraphs Jones' wife to return and help arrange the match.

Meantime Mazie calls and returns Jones' umbrella. The mother-in-law finds Jones with a strange young woman and demands an explanation. Jones, panic stricken, introduces Mazie as his niece from the West. The mother-in-law at once proceeds to make Mazie feel at home and tries to fix up the match for her son.

The real niece arrives upon the scene and as he is warmly welcoming her, he is caught again by mother-in-law and on being cornered, not daring to tell the truth while Mazie is still masquerading

as the niece, he introduces his real niece as the butler's wife.

Algy, the brother-in-law, has taken his mother's hint and is making hay while the sun shines. He proposes to Mazie who, thinking him a wealthy young man because of his surroundings, promptly accepts him, and they hurry out to get married.

As Jones is trying to straighten matters out with his niece his wife walks in and catches him in the act. Finding him-

self getting deeper and deeper into the mire, he decides to make a clean breast of everything and tells his wife that the young woman is his real niece from the West. The mother-in-law denies this, but Mazie returning with her newly wedded husband, soon straightens matters out, and they finally succeed in obtaining forgiveness and a blessing from Algy's mother.

A brisk and entertaining light comedy throughout.

Edison Film No. 6800

Copyrighted, May, 1911

Released, May 31, 1911

Code, VOOROUDEERS

Approx. Length, 625 feet



The Inheritance

(COMEDY)

CAST OF CHARACTERS

THE FLORIST.....WILLIAM BECHTEL
 HIS WIFE.....MIRIAM HUTCHINS
 A NEWSPAPER REPORTER.....CHARLES M. SEAY
 THE REAL ESTATE AGENT.....LINCOLN PLUMMER

THERE is an old saying that fortune is a fickle jade, and the plot of this film fully bears it out.

It deals with a florist and his wife who have a small shop in an unfrequented part of the city where business is very bad and where customers are few. And then, just when credit is gone and things look the darkest, news comes that an uncle in Australia has died and that they are heirs to a part of what he left.

A friendly newspaper man spreads the news abroad and they are soon overwhelmed with offers of credit and help. The landlord, in spite of his stubborn refusal at the start before the inheritance came to them, immediately offers to fix up the shop and supply them with everything needful, and also insists upon their taking up their abode in a new house which has just been finished. Of course customers begin to pile in, too, and they are

apparently riding on the topmost wave of prosperity.

Their heads are very much turned by this state of affairs and they forget their old friends and become very unpleasant persons. Their good clothes are in anything but good taste and their table, though loaded with everything and served by a butler and footman, is a veritable battleground of bad manners.

And then suddenly a letter comes from the lawyer telling them that the estate has been settled and the accounting made—and that their share of the uncle's fortune is represented by the sum total of

thirty cents! Of course the collapse is terrible, and of course the dealers and all who have supplied them with credit and goods immediately become alarmed, make a raid upon the house, seize upon everything and carry it away, and the picture ends with the stripping of the house in a ridiculously rapid fashion and the taking away of the two upstarts by their irate landlord.

The characterization in this comedy is exceptional, and is good for innumerable laughs before the unexpectedness of the final outcome brings the climax of the story.

Edison Film No. 6801

Copyrighted, May, 1911

Released, May 31, 1911

Code, VOORPAARD

Approx. Length, 375 feet



It Served Her Right

(COMEDY)

CAST OF CHARACTERS

THE HUSBAND.....GEORGE S. SPENCER
THE WIFE.....MAUDE GRAY
THE COOK.....MRS. C. JAY WILLIAMS
THE ICEMAN.....CHARLES OGLE

MR. AND MRS. HILLTOP live in unruffled serenity until one day they employ a cook who is entirely too good looking for an ideal domestic. Returning home from business Mr. Hilltop discovers the loss of his latch key and makes his way into the house through the basement hallway, where he stops to give the cook some order per-

taining to his favorite dish. Mrs. Hilltop hearing her husband and the cook in conversation, determines to keep an eye on him.

The next day she is horrified to see shadows on the glass door leading to the kitchen, which tell her that the cook is being embraced by a man whose outlines resemble Mr. Hilltop's. The green-eyed

monster is now thoroughly aroused and she plans to trap him.

The following day, at about the usual time for her husband's return, she sends the cook on an errand, quickly dons the cook's cap and apron and patiently awaits hubby. Presently she hears a heavy foot-

step, the door opens and she turns her back. The next moment she is seized in a bearlike embrace and a resounding kiss is planted on her lips. Her eyes flashing fire with jealous wrath, she wheels about and is confronted with the face of the grinning iceman!

Recent Edison Releases

A Complete Table from March 15

Mar. 15—The Department Store (Light Com.)	625
15—Baby's Fall (Com.)	375
17—The Wedding Bell (Dr.)	1000
21—The Test of Love (Dr.)	1000
22—Who Gets the Order? (Com.)	995
24—The Disreputable Mr. Raegen (by Richard Harding Davis)	1000
28—Jim, the Mule Boy (Dr.)	975
29—April Fool (Com.)	1000
31—Between Two Fires (by Roy Norton)	1000
Apr. 4—Monsieur (Dr.) (by Thomas W. Hanshaw)	1000
5—The Resurrection of John (Com.)	1000
7—Nell's Last Deal (Dr.)	1000
11—The Strike at the Mines (Dr.)	995
12—Silver Threads Among the Gold (Dr.)	500
12—A Card of Introduction (Com.)	500
14—A Buried Past (Dr.)	1000
18—The Haunted Sentinel Tower (Dr.)	980
19—How Spriggins Took Lodgers (Com.) (From "Ici on Parle Francaise")	1000
21—Turned to the Wall (Dr.) (From "Put Yourself in His Place")	1000
25—The Twin Towers (Dr.)	1000
26—The Two Heroes (Com.)	975
28—The Child and the Tramp (Dr.) (by J. Albert Mallory)	1000
May 1—The Panama Canal in 1911 (Deser.)	990
3—Josh and Cindy's Wedding Trip (Com.)	1000
5—Aida (From the Opera) (Dr.)	1000
9—Edna's Imprisonment (Com.)	975
10—The Baby of the Boarding House (Com.)	1000
12—The Quarrel on the Cliff (Dr.)	1000
16—In the Baggage Coach Ahead (Dr.)	1000

The enclosed flyer will speak for itself. I can only add that I have found much satisfaction and pleasure in featuring your Canadian series. Being quite familiar with the country, I personally lectured each subject and people have expressed themselves as well pleased. When education and comedy are nicely blended as in "A WEDDING TRIP FROM MONTREAL THROUGH CANADA TO HONG KONG" and "A BRIDE AND GROOM'S VISIT TO THE NEW YORK ZOOLOGICAL GARDENS," of last season, the future of the picture play is assured.—J. C. Rathbone, Res. Mgr. Exeter (N. H.) Opera House.

Used "THE BLACK BORDERED LETTER," "THE DOCTOR," "THE PRICE OF VICTORY," and "THE WRITING ON THE BLOTTER," all of which more than pleased our patrons, especially the work of Griffith Grafton (Marc McDermott) in the latter film. His acting set all our patrons talking, as has the work of Mabelle Trunnelle and Mary Fuller. I'm always looking for subjects with either of these three in the cast, as they have made more than a favorable impression on our patrons.—Jack McHenry, Premier Theatre, Norwood, Mass.

IN order that you may test the value of their NEW MINIATURE 4-COLOR POSTER CIRCULARS as a means of increasing attendance, the A. B. C. Company offer you a special proposition, Mr. Manager.

Instead of 500 circulars of any one film, as heretofore required, they will deliver 100 of each release, provided entire order is for not less than 500 in one shipment and cash in advance, at rate of \$2.50 for 500, is sent with the order.

Give the proposition a trial. Posters are original and attractive, and can be used in many ways to swell your box-office receipts.

As a premium on every first order amounting to not less than \$10.00, they will send FREE rubber stamps for each day in the week, with which you can stamp in space reserved on the Posters the day when the film is to be shown. Miniature Posters can be supplied for every Edison release since that of March 24th—"THE DISREPUTABLE MR. RAEGEN."

Orders should be sent direct to A. B. C. Co., of Cleveland, O.

A Page of Press Criticisms

Recent Edison subjects seen through the eyes of reviewers for the various film and dramatic publications. While they don't always agree in their opinions, the criticisms here shown may safely be depended upon to represent the consensus of opinion of the majority.

THE DEPARTMENT STORE

This little episode of love and business in a department store is one of the most refreshing and laughable humorous films ever produced. The acting is irreproachably natural. * * * The whole film is intensely human, amusing and appealing.—N. Y. Dramatic Mirror.

BABY'S FALL

This is a delightful comedy film and comedy of the truest type. * * * The offering was received with almost one continuous laugh.—*The Morning Telegraph* (N. Y. C.)

THE WEDDING BELL

It is first of all a strong, convincing play, and the moral reaches home through dramatic channels. The production is of highest adequacy, both as regards real acting and settings.—*The Nickelodeon*.

THE TEST OF LOVE

While the idea has been evolved in many films, it is treated with freshness and originality, and has the added merit of stopping when it is done.—N. Y. Dramatic Mirror.

THE DISREPUTABLE MR. RAEGAN

The picture is interesting from the first to the last scene, and the settings are particularly well worked out, especially the one showing the disreputable tenderloin saloon, with its diverse habitues.—*The Billboard*.

JIM, THE MULE BOY

Some exceptionally difficult settings and stage effects rendered this film notable, being consummated with most convincing realism.—*Motography*.

APRIL FOOL

A picture that will appeal to the children. * * * Even the grown-ups will be interested in this picture, as it will take them back to the days when they were boys and girls at school.—*Film Index*.

BETWEEN TWO FIRES

Roy Norton's "Conqueror Invincible," a story of the Franco-Prussian War, is herein made over into a dramatic and entertaining picture of sumptuous setting and convincing interpretations, the actor playing the lover deserving of special mention.—N. Y. Dramatic Mirror.

MONSIEUR

This photo-play from the pen of Thomas Hanshaw is one of the finest stories offered by the motion camera in many weeks. * * * We would advise every motion picture director who can possibly spare the time to go and see this film. Every action counts and no action fails to tell. It is acting of the highest order.—*The Morning Telegraph* (N. Y.).

THE RESURRECTION OF JOHN

This is one of the best comedies in which Mr. Cumpson has yet appeared for the Edison Company; at least it gives him the best opportunity of displaying his peculiar character as a comedian. The entire picture was received with almost continuous laughter.—N. Y. Dramatic Mirror.

NELL'S LAST DEAL

Strong in story, dramatic in action from beginning to end, realistic in pictured scenes, this photo-play scores another mark in favor of the Edison Company.—*The Morning Telegraph*.

Health Officer Uses "The Man Who Learned"

The following letter from Charles S. Prest, M. D., Health Officer, Waterford, N. Y., who recently used "THE MAN WHO LEARNED" in a lecture upon which he was warmly complimented, not only by the press of that village but of neighboring towns, is self-explanatory:

April 11th, 1911

"Thomas A. Edison, Inc.,
Orange, N. J.

Dear Sirs:

I want to thank you not only for myself, but on behalf of the Women's Improvement Club for your great kindness in loaning us your excellent film, "THE MAN WHO LEARNED," for free public exhibition in the Town Hall, yesterday.

Of course, as I stated in my letter of the 5th inst., the meeting was in favor of pure water and not in regard to milk at all, but I appreciated the educational features of the film and thought it would add interest to the meeting.

To say that my expectations were realized would be expressing it mildly, as the reception the film received from an audience of the most cultured people of the village is very flattering indeed.

Many of those present had never been in the theatre before, thinking, as I told them, that nothing but evil could come of a five cent show, because they had never taken the trouble to ascertain the facts as they were.

Mr. Proctor, the manager, said: 'I am sure your exhibition to-day has greatly reduced the prejudice against this theatre by the better class of people of the village and that we will see more of them hereafter.'

I saw your film first through the courtesy of Health Commissioner Fronczak of Buffalo last Fall and exhibited it here once before.

I called the attention of Dr. Ellis M. Santee, former dairy expert for the National Government, to your film and invited him here to see it, but he was unable to be present.

I cannot speak too highly of the educational value of this film, and believe if it were possible for every consumer, as well as producer of milk to not only see it, but study it, the mortality from what is called *cholera infantum*, but is really milk poisoning, would be greatly reduced.

I thank you again for the use of your film, which I returned by prepaid express to-day, and hope you will not fail to write Dr. Santee using my name if you wish.

Very truly yours,

CHARLES S. PREST,
Health Officer."

John Pelzer, Manager of Edison Film and Kinetoscope sales, started on April 24th on a four weeks' trip which embraced Atlanta, Birmingham, New Orleans, Houston, Dallas, Oklahoma City, Memphis, St. Louis, Chicago, Indianapolis, Cincinnati and Columbus. The balance of his itinerary is as follows: May 15-16, Cleveland (headquarters, Hollenden House); May 17-18, Pittsburg (Fort Pitt); May 19, Washington (Raleigh); May 20, Baltimore (Emerson); May 21, Philadelphia (St. James). Mr. Pelzer has found that Exhibitors all along the route are highly enthusiastic in their praise of the Edison Model "B" Kinetoscope and Edison Films.

Don't Blame Moving Pictures

A short time ago a five-year-old child in Schenectady, N. Y., killed his playmate with the revolver which a careless father had left within easy reach of the children, and with which they had been playing "Wild West." Enough! "Clear case of moving pictures and their baleful influence upon the childish imagination," said one of the local papers, and quoted the stricken mother of one of the children as having subscribed to the sweeping indictment. Of course the incident has been widely copied and is just so much more ammunition in the hands of the detractors of the motion picture as an amusement for the masses.

Not so freely quoted, we venture to predict, will be the following editorial on the subject appearing in *The Daily Union*, the leading evening paper of the city, under the above heading:

"Wild West scenes in moving picture shows were blamed for a sad child shooting affair here the other day. Is this a proper and logical deduction? We can all remember when there were no motion pictures, but none of us can remember when children were not wont to play Indian and cowboy with fatal consequences.

"If motion pictures originated Wild West scenes we might agree that they were a dreadful menace to life, but inasmuch as the motion picture is educational and parents have taken their children for a generation to Wild West shows we are not inclined to censure the theatres.

"As a matter of fact the motion pictures bring to public attention many subjects upon which most of us were ignorant.

"We can't subscribe to the theory that motion pictures are either directly or indirectly responsible for shooting affairs, but we can defend them as uplifting in the main and a safe sort of amusement.

"In striking contrast to the indictment laid against the motion pictures is the statement of the officials of the Philippines government, that the motion pictures have had a civilizing influence upon the most savage of the islanders. Even the head hunting Igorrotes have yielded to the influence of the motion pictures as illustrative of the ways of civilization and head hunting has ceased, and these erstwhile cannibals are gradually learning to

adjust themselves to the ways of the white man.

"Science has found the motion picture a valuable aid in education, and in the fight against the great white plague the motion picture has proved one of the most effective instrumentalities.

"Don't be too hasty in voicing criticism or condemnation of the motion pictures."

A Waterproof Testimonial

4320 Cottage Grove Avenue
Chicago, Ill.

Edison Manufacturing Co.,
City.

Gentlemen:

I take pleasure in recommending your waterproofing system for films as being the only solution for eliminating rainy, greasy pictures. I ran an Edison not long ago which was filthy, not only from oil but dust, and by spending one-half an hour with a little soap and water I had a "first run." If the manufacturers, especially the foreign ones, would use your process, the exhibitor would not complain about the oil ruining the pictures, as by using soap and water he could do away with the annoyance.

With best wishes, I am,

Yours truly,

C. C. WHELAN,
Washington Theatre.

Praises Motion Picture Shows

After a careful study of the photoplay theatre, the Rev. Herbert S. Johnson of the Warren Avenue Baptist Church, Boston, Mass., has come to the conclusion that motion pictures are often wrongly censured by a certain class of people. In an address to his congregation a few weeks ago, he pointed out facts to prove that motion pictures are the poor man's entertainment and are instructive as well. During his discourse on the subject he made the following statement:

"The motion picture show can and must be made one of the best means of entertainment and instruction for the common people, whose small means prevent them from resorting to high grade places of entertainment. The importance of the question is shown by the statistics compiled that name the daily attendance at these shows as larger than the combined armies of the North and South during the Civil War.

"Some people have characterized the motion picture show as the anteroom of hell, but the harm is not in the motion picture show, but in the abuse of it."

A VARIED CAREER.

By L. CASE RUSSELL in *The Motion Picture Story Magazine*

I've roughed with the Texas cowboys
When they strung up a horsethief bold,
I've wandered amid the splendors
Of Belshazzar's court of old,
At Hempstead Plain
In an aeroplane
I've risen to heights untold.

I have passed from the court of Arthur
With its knights and ladies gay;
Thru an Indian encampment
On Dakota's bluffs of clay;
Then 'neath the wave
With a diver brave,
Where the fishes dart and play.

For me the heroes of fiction
Have stepped from the printed page;
I have witnessed love and hatred
In every place and age.
All kinds of men
Have crossed my ken
From fool to seer and sage.

The wandering Jew you think me
Doomed thru all time to go,
A restless, ceaseless spirit
Upon land and sea below?
No—this and more
Are behind the door
Of a Motion Picture Show.

The demonstration of the Edison type "B" was held in our theatre, "The Snark," to-day. All Exhibitors in the city with several newspaper men witnessed the same. Various questions were asked Mr. Hough regarding the operation of the machine, and his answers were satisfactory. All were convinced the new Edison was everything you claim, throwing a clear, steady, flickerless picture. All remarked upon its simplicity and durability. Personally, I think it impossible to surpass the present machine you have on the market.—*E. R. Wilson, Mgr. Snark Theatre, Independence, Kas.*

We certainly swear by the Edison machine in this neck of the woods, and any improvements you get out we want to make use of. We think we get about as good a picture now as is possible to make.—*Robert Meek, Silver City, N. M.*

We are more than pleased to speak in terms of highest praise for the new mechanism placed in our Edison machine, and would not trade it for any other machine. It gives us clean cut, flickerless pictures. It has increased our business 35%, and visitors from nearby towns claim we have the steadiest pictures.—*Williams and DeWitt, Mt. Jewett, Pa.*

We sent our machine to you for a general overhauling one year ago this month, and this is the first money we have had to spend on it. We always have a good word for the Edison Machine as it "delivers the goods."—*R. J. Weber, Manager Majestic Photoplay Theatre, Elwood, Ind.*

Will say that I have been eight years in the picture game. I have never had any other make of machine in any of my houses but an Edison, and expect to use them as long as the machine is made.—*E. K. Henson, Prop. New Opera House, Charlestown, W. Va.*

We found after a thorough trial that the $3\frac{3}{4}$ Lenses were just what we wanted. We are delighted with the new Machine with Outside Shutter; it seems to fill a long-felt want.—*Lovick & Taylor, Masonic Theatre, New Bern, N. C.*

I have been operating Edison Machines thirteen years, and for hard work, steady pictures and a machine that produces when you will, the Edison will always respond.—*W. Miller Paine, Operator West Side Theatre, Dayton, Ohio.*

I am using an Edison machine, and every time I see pictures projected by other machines I think more of the Edison.—*Armas Durio, Bon Ami Theatre, Opelousas, La.*

EDISON Lobby Display Frames—the most attractive and dignified ornament your theatre front could have. Every up-to-date house should have one. Three bran new designs—three sizes—three prices. Write us for complete details.

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Edison Manufacturing Co., Orange, N. J.

G. M. K., Milledgeville, Ga.—I have a lot of Edison Films which I have had for some time, and they have become dry. Will you tell me the best way to keep them soft when not in use. I understand you waterproof your films. What are the particular advantages of that treatment?

[In the closet where you keep your reels, place a wet sponge or pan of water; or in other words, moisture is a requisite in keeping films in good condition. The subjects which you have could readily be water-proofed by the National Waterproof Company of Chicago, and in that way not only prolong their life, but make possible the washing of them with soap and water so that no finger marks or oil spots could show, besides keeping them soft and pliable. This is a recent improvement in films and you might ask the National what they can do for you.]

The following is what we claim for waterproofed film:

1. The sensitive surface being coated with a thin layer of hard, transparent material, possibility of scratching the gelatine or emulsion is entirely overcome.

Should any superficial scratches occur in the hard surface, they can be kept free of dirt by washing with soap and water. This will practically do away with "rain-storms," so that an old film will have substantially all the good projecting quality of a new film.

2. The film is considerably stronger and more durable, due to the presence of the hard, and extremely tough, waterproof coating. Added life will therefore result.

3. The film can be always kept clean and in good condition for the most effective projection by simply washing with soap and water—using a soft cloth.

4. The waterproof coating overcomes warping of the film and causes it to lay flat on the reel, so that although the film is slightly thicker and more sturdy than ordinary film, it reels closer and in less space. Its flexibility is not in any way affected, yet it passes more smoothly through the projecting machine; sticking at the film gate is overcome; the loop is steadier, and the projection on the screen is improved.

5. With ordinary films the emulsion side is dull. With Edison waterproofed films both sides are smooth and shiny, and more light is allowed to penetrate the film, producing a brighter picture on the screen.

6. The waterproof coating prevents evaporation of the glycerine in the emulsion, and in consequence the film retains its pliability and flexibility. It does not get brittle. At the same time almost any amount of rough handling will not injure the film, since the danger of scratching is practically overcome.]

E. M. H., Chicago, Ill.—I placed my order with you for an inside revolving shutter complete for my external revolving shutter machine, so that I could change to inside shutter if I desired it, but when I received the shutter it would not fit. What shall I do about it?

[Return the shutter and we will send the proper kind.]

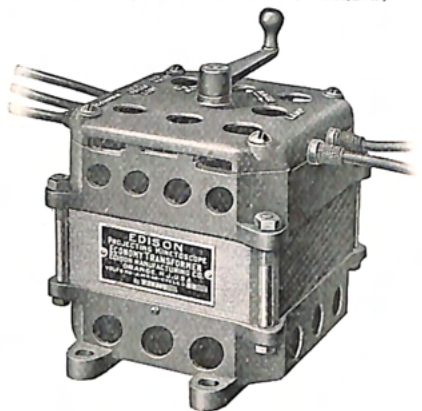
Your order did not specify shutter was for outside shutter machine, so we shipped the old style inside shutter. When ordering state clearly type of machine, as with the regular inside shutter Model B the shaft is $\frac{1}{4}$ " diam., whereas on the outside shutter machine the shaft for similar position is $\frac{3}{8}$ " diam.]

W. O. S., Princeton, Ill.—If the star shaft is set true with the cam shaft and set in such a way that very little play is left between cam and star, will the star wear away evenly on all sides? I use an Exhibition One Pin Model.

Yes. If the star wheel shaft is set absolutely parallel with the cam, the cam and star being true will meet exactly, causing equal wear on surface. Sometimes a severe blow or knock will throw the star shaft out of position, necessitating resetting, which is done by easing up the set-screw pressing on the star shaft bushing through the casting, then turning this eccentric bushing to proper position and holding it by means of the set-screw.

The Edison Economy Transformer

(FOR ALTERNATING CURRENT)



50% More Light at 50-65% Less Expense

SOME OF ITS FEATURES

It is a special design—adjustable—of high efficiency—stepless in operation—contains no contacts nor contact levers to burn and arc—*can not burn out even on dead short circuit and will not break under five minutes*—will deliver 40 amperes and 45 volts at the arc—there is no temperature rise and no “humming”—it is only 10" x 8½" x 10½" in size—it weighs only 65 pounds.

WHAT ONE EXCHANGE SAYS

THOMAS A. EDISON, Inc.
Orange, N. J.

Richmond, Va.,
April 18, 1911

Gentlemen:—I have just returned from Manchester and the Transformer is an acknowledged success. I will write you again giving more details. Personally I am enthusiastic.

Respectfully yours,

INTER-STATE FILM SERVICE,
Manly B. Ramos.

The Simplest, Lightest, Most Compact, Economical and Efficient
Current-Saving Device on the Market.

PRICES

110 Volt, 60 Cyc. }	\$50.00	220 Volt, 60 Cyc. }	\$55.00
110 " 133 " }		110 " 25 " }	

Above in stock. Special instruments to order—any frequency and voltage.

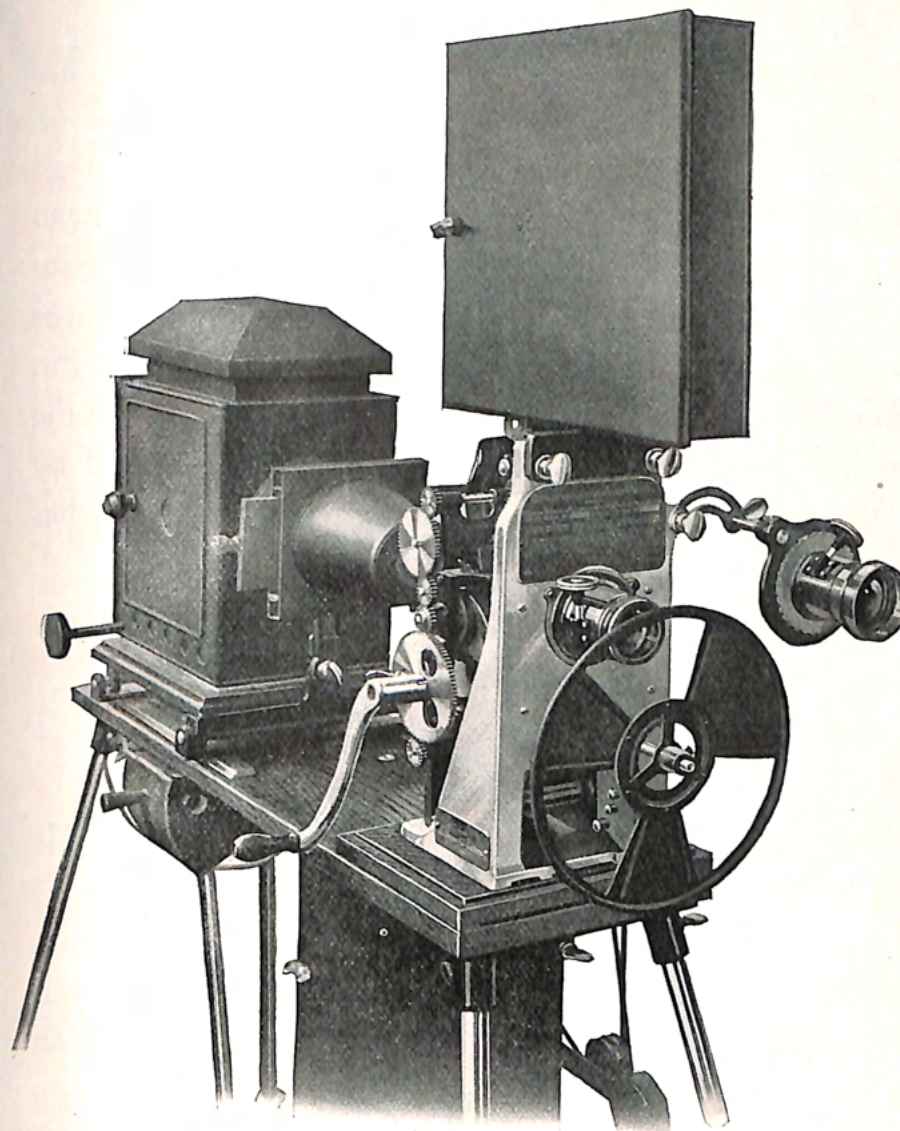
Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

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Clear, Steady Pictures— Satisfied Patrons



The Edison Model "B" with
\$225.00 Outside Revolving Shutter

Sold by all Licensed Exchanges

A Year's Guarantee Goes with It

Illustrated Catalogue on Request

"A SANE FOURTH"

Produced in Co-operation with Russell Sage Foundation
Department of Child Hygiene

To be Released June 2

This film demonstrates, through a thoroughly human and perfectly reasonable story, the utter absurdity of the so-called "Old Fashioned Fourth" and the immense advantages in every way from celebrating this great national holiday in a sensible fashion. The injuries and deaths resulting from the old way are startling and are probably not appreciated by the public at large. The Russell Sage Foundation furnishes these figures:

Killed and wounded in seven battles
of the Revolution—1119;
In seven celebrations of the Fourth—
34,603.

What an appalling waste of life, mostly of young people destined to become good citizens!

The scenario was prepared by Clarence Arthur Perry, who is connected with the above organization, and that this important reform is to be aided through the medium of an Edison film is a matter of great satisfaction to us.

Knowing what we have done in the past with subjects of great national importance, we need hardly assure our readers that this one will be adequately handled.

Film No. 6803

Code, VOORPASSEN

Approx. Length, 1000 feet

The EDISON KINETOGRAM

VOL. 4

JUNE 1, 1911

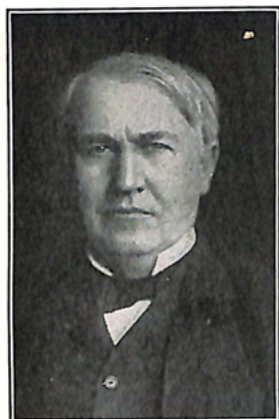
No. 9



SCENE FROM
A SANE FOURTH OF JULY

FILM No. 6803

EDISON FILMS RELEASED FROM JUNE 2 TO 14 INCLUSIVE



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
Published by THOMAS A. EDISON,
INCORPORATED, Orange, New Jersey, U. S. A.

Dealing, as it does, with a subject of grave national importance, our June 2nd release, "A Sane Fourth of July," is entitled to the serious consideration of every exhibitor in the United States. It was produced in co-operation with the Russell Sage Foundation, Department of Child Hygiene, and if properly handled by exhibitors will materially assist in the fight for a sane celebration of Independence Day. The scenario was prepared by Clarence Arthur Perry of the organization mentioned, who is planning to advertise the release in a way that will make it equally as well known as its educational predecessors, "The Man Who Learned," "The Red Cross Seal," and "The Wedding Bell." Elsewhere in this issue we tell of Mr. Perry's plans in detail and print suggestions which we urge exhibitors to adopt, not merely for the sake of their own interests, but because the exhibition of the film and the influence of those who witness its projection will aid largely in the bringing about of this important reform.

Despite the excellence of "A Sane Fourth of July" from every standpoint, the other releases illustrated and described on the following pages do not suffer by comparison. Any exhibitor can safely insist upon re-receiving the entire seven from his exchange, secure in the knowledge that they are all up to the Edison standard of high quality.

Edison Release Days: Every Tuesday, Wednesday (Comedy) and Friday.

EDISON FILMS

Released between June 2nd and 14th

Edison Film No. 6803

Copyrighted, June, 1911

Released, June 2, 1911

Code, VOORPASSEN

Approx. Length, 1000 feet



A Sane Fourth of July

Produced in co-operation with Russell Sage Foundation, Department of
Child Hygiene, Committee on Prevention of Blindness

(EDUCATIONAL)

CAST OF CHARACTERS

THE MAYOR.....	MARC McDERMOTT
THE WIDOW.....	MARY FULLER
THE WIDOW'S BOY.....	YALE BOSS
THE MAYOR'S LITTLE GIRL.....	MILDRED HUTCHINSON

THIS is the latest Edison film of purpose and like its predecessors carries its lesson by means of vital, human emotions which accentuate the idea as well as add to the popularity of the film. It is confidently expected that the little drama here unfolded will set some millions of Americans to thinking seriously on a subject which really calls for some attention.

The Mayor of a small and well-to-do suburb of New York is asked to aid in the work of the Sane Fourth propaganda, the leader of which is a young widow with

whom he is already somewhat in love. She pleads for the Fourth without explosives for the sake of her own small boy and the Mayor's motherless little girl. He is rather inclined to accede to her request, until he finds that the political bosses of the town are mixed up with the dealers in fire works and that his chances for re-election to the office of Mayor may possibly be endangered if he takes a positive stand in favor of the ordinance prohibiting the sale of explosives to the young people. The dealers even organize a popular demonstration in favor of the old

fashioned Fourth, so called. Consequently, when the ordinance comes up for consideration, the Mayor gets up and makes a speech which practically settles its fate and to the surprise and sorrow of the little widow, helps to put it aside for a year at least. Of course the children are happy and purchase fire works in the stores of the principal dealers. The Mayor is very careful about what his little girl buys to play with and she has nothing but little fire crackers which seem to be quite harmless. But the widow's little son slips into the store secretly and buys a good big cannon cracker to add to his other stock and then the trouble begins. The little girl hurts her finger with a small fire cracker and the hurt seems very slight. Then the little boy climbs over the fence from the next yard and brings his big cannon cracker which he proceeds to set off for her edification. It explodes prematurely when he thinks the fuse has gone out and he is apparently blinded for life. Of course the Mayor is conscience stricken and the little widow is heart broken. A week later the Mayor finds that he is in trouble indeed, for symptoms of lock jaw have developed from the slight hurt in his little girl's finger. When the crisis has passed and he knows that she will recover he shows his gratitude by calling the rival

committee together and announcing his determination to help the ordinance for a Sane Fourth next year. The widow is grateful but cannot forget that her son still lies in danger of loss of his eyesight because of the Mayor's attitude. Then follow successive scenes a year later, showing the joys of a Sane Fourth. There are all kinds of games, dances, parades and processions and at night a remarkable exhibition of fire works under the city's own control. In fact the day is so gloriously successful that the little widow feels that the Mayor has done all that could be asked of him and as the boy's sight is beyond danger and he has recovered, she decides that she will forgive him and let by-gones be by-gones and thus while the sky is brilliantly illuminated with the fire works she holds out her hand and makes peace with the man she loves.

The story alone should make an intensely interesting and compelling picture play and with its added educational appeal ought to prove one of the really exceptional and big productions of the year. It is staged with the usual Edison lavishness as to production and splendidly acted by a carefully chosen cast. The scenario was written by Mr. Clarence Arthur Perry who is connected with the Russell Sage Foundation.

Suggestions for Advertising the Above Film

The Russell Sage Foundation, Department of Child Hygiene, is planning to write a letter concerning this film to the mayor of every city in the United States of 5,000 population or over, another to the Chambers of Commerce and civic associations affiliated with the National Municipal League, to playground associations and commissions, women's clubs, etc. In addition, arrangements have been made for the publication of a specially prepared article on the film and its mission, to all newspapers throughout the entire country using Associated Press service. Never in the history of "the silent drama" has a film received such widespread attention.

You, Mr. Exhibitor, are asked to share in this movement for a saner and more dignified celebration of our national holiday by doing these things:

1st. Insist upon securing the release from your exchange sometime between now and July 4th.

2nd. Arrange for a private exhibition for prominent people in your locality, including representatives of the press.

3rd. Advertise in your local paper when the film will be shown, and print special circulars for distribution in public schools and among your patrons, from two to three days before the first exhibition.

Your co-operation, apparently little thought it may seem of itself, will aid materially when added to the efforts of others who are doing the same. Will you help?

Edison Film No. 6804

Copyrighted, June, 1911

Released, June 6, 1911

Code, VOORPOOT

Approx. Length, 1000 feet



The Cardinal's Edict

(DRAMATIC)

CAST OF CHARACTERS

CARDINAL RICHELIEU.....MARC McDERMOTT
HIS WARD.....MARY FULLER
THE YOUNG CHEVALIER.....GUY COOMBS
THE CARDINAL'S SPY.....ROLINDA BAINBRIDGE

THIS film tells a stirring story of love and intrigue during Cardinal Richelieu's regime at the court of France.

Adrian De Mauprat, a gallant soldier of fortune, meets and falls desperately in love with the Cardinal's ward, Julie, who in turn shows that his attentions are not unwelcome.

Owing to the numerous duels being fought in Paris, the Cardinal is obliged to issue an edict forbidding duelling and making death the penalty if the edict is disregarded.

De Mauprat enters a tavern and engages in a dice game with a stranger and soon learns that the stranger is a sharp and catches him cheating. He throws his wine into the cheat's face and in a moment both rapiers are drawn. In spite of the interference of friends they fight their duel and De Mauprat runs his man through. No sooner has this happened than the Cardinal appears with his guard and places De Mauprat under arrest.

The Cardinal is pondering whether to enforce the penalty of the edict when his ward, having seen De Mauprat under arrest, demands an explanation. When told that his life is forfeited, she betrays and finally confesses her love for De Mauprat. Richelieu, however, remains firm and sends her away without much encouragement.

His secretary then announces the arrival of his spy, Marion De Lorne, who, upon being admitted through a secret panel, informs him of a conspiracy, headed by the King's own brother, which is to be culminated that night at her house and that she needs a brave man to secure a certain dispatch which they will send and which will contain absolute proof of their guilt.

Richelieu is reminded of his prisoner and decides to give him a chance to redeem himself. He is called in and given his choice; death or obtaining the dispatch. He chooses the task of obtaining the dispatch especially as he catches a

glimpse of Julie who has stolen into the room and who encourages him from her hiding place behind the curtains.

He enters Marion's house as a servant and as the messenger with the dispatch is about to mount, he overpowers him, wrests the dispatch from his grasp, mounts the horse and rides away to the Cardinal's palace but not however, before being badly hurt by a bullet which the unfortunate

messenger sent flying after him.

Upon receiving the dispatch the Cardinal not only pardons his violation of the edict but gives him the hand of his ward, Julie, as a reward.

This film should appeal to all lovers of the romantic drama. The settings are elaborate and true to detail. The duel in the tavern is an exact reproduction of Mes-sonier's famous painting, "The Quarrel."

Edison Film No. 6805

Copyrighted, June, 1911

Released, June 7, 1911

Code VOORPROEF

Approx. Length, 500 feet



A Lesson Learned

(DRAMATIC)

CAST OF CHARACTERS

THE NIGHT WATCHMAN.....CHARLES OGLE
HIS WIFE.....MIRIAM NESBITT
THE ESCAPED CONVICT.....GUY COOMBS

JOHN LACEY, a night watchman, is slowly succumbing to the drink habit. His wife sees this and tries her best to keep him from it but without avail. She has already seen one life wrecked through drink; her brother turned drunkard and though innocent of crime, sent to prison for a long term. Her husband is not aware of this brother's existence and she very carefully conceals a letter which she receives from him.

Lacey having taken a number of drinks

starts to work. He has already left when the convict brother who has escaped from prison, enters the house and begs his sister to conceal him. While meditating where she can do so she hears her husband returning and has barely time to secrete him behind the curtains when her husband enters. He has returned for his revolver and incidentally, more whiskey. His wife remonstrates with him but to no advantage. He becomes angry at her insistence and losing his temper, is about to strike

her when her brother knocks him down. Seeing the prison stripes on his assailant he covers him with his revolver and calls up the police. The wife recovering hears this and confesses that the man is her brother and holds him up as a horrible example of the result of drink.

The husband now thoroughly ashamed and realizing what a brute drink has made him, solemnly swears never to drink again. They then plan to get her brother away from the officers. He gives him some clothes and money but just as he is about to leave they hear the police approaching. Escape being cut off, they put

him back into the bedroom then, telling his wife to sham fainting, he wrecks the entire room; chairs, table, dishes and curtains are all upset or demolished.

As the officers are about to enter he deliberately shoots himself in the arm. He hurriedly explains to them that the prisoner attacked him and escaped and they hurry out. When it is certain they are safely out of reach the brother is allowed to make his escape.

This is a short film of unusual strength and good situations, played with the full value for dramatic action for which the Edison players are noted and welcomed.

Edison Film No. 6806

Copyrighted, June, 1911

Released, June 7, 1911

Code, VOORRIEM

Approx. Length, 500 feet



Father's Dress Suit

(COMEDY)

CAST OF CHARACTERS

THE BOYLEO G. NORMAN
THE GIRLGLADYS HULETTE

Miss Hulette makes her first reappearance on the motion picture screen after her season's triumph in the great New York success, "The Blue Bird."

A HIGH school youth is invited by his little sweetheart to go to her party. He gets his father's permission to attend. It is the height of his ambition to dress for the occasion so that he may outshine the other boys and appear more pleasing to his sweetheart.

Not possessing a dress suit, he borrows

his father's but without permission. By chance his mother is let into the secret and joyfully he goes to the party. That evening, his father wishing to don the dress suit, is unable to find it. By interrogating mother he learns of its whereabouts, dons his hat and coat and immediately starts out to fetch the boy home.

By this time the party is in full swing, our hero having become the idol of the girls and the envy of the boys to such an extent that they play all sorts of boyish tricks on him; tripping him while dancing, spilling red lemonade on his white shirt front and so forth. At the height of his

dilemma, father unexpectedly appears and leads him out by the ear to the gratification of the boys and disappointment of the girls.

The boy and girl types are cleverly portrayed and one cannot help feeling sorry for the young scamp.

Edison Film No. 6807

Copyrighted, June, 1911

Released, June 9, 1911

Code, VOORIJDER

Approx. Length, 1000 feet



The Wager and the Wage Earners

(DRAMATIC)

CAST OF CHARACTERS

THE YOUNG HEIRESS.....MARY FULLER
HER FATHER.....FRANK McGLYNN
THE FOREIGNER OF TITLE.....WILLIAM BECHTEL
THE YOUNG CLUBMAN.....ROBERT CONNESS

LOVE finds a way and in this little drama a curious way to bring hearts together. There are two young people in widely separated circles of wealth and social position who stray each from the particular fold to which he and she belong and by this straying, come together.

A little heiress who is in danger of being forced by her mercenary papa into a marriage for title and rank, decides to take the law into her own hands and answering an advertisement for a young woman in an office, she leaves home

secretly, accepts the position and engages board at a little down town boarding house under another name. About the same time a young man, one of a group in the club one evening hears an old fellow say that the youths of today are incapable of any real accomplishment, even of earning their own living half the time. He takes up the challenge and makes a wager that he can earn his own living for a month without any pull or assistance from anybody and prove himself a man indeed. Of course Fate or love brings him to the same office where the young lady has found

employment and they become fellow employees, each believing the other to be a poor wage earner. The usual office routine is hard for both of them and when any troubles come up they comfort each other and are thus drawn together. The young heiress is advertised for and very nearly caught, but not quite, and the young man preserves his incognito until he is quite sure that there is but one girl in the world for him and that she is this poor little wage earner. She realizes that life without a family or friends is rather a dreary affair and that this humble wage earner is probably the only man in the world for her, particularly as she can have plenty

of money any time she chooses to ask for it. And so they agree to marry and after the ceremony he takes her to his apartment, thinking that he has a great joke on her. But when she takes from her little bag a copy of the advertisement and shows him the headlines which tell of her broken engagement with a Count, of whom she really is and of the enormous reward offered for information concerning her, the young man realizes that the laugh is not all on one side.

It is a trim, smoothly working and vitally interesting story played, as the best of the Edison stories are always played, with skill, distinctness and real feeling.

Edison Film No. 6808

Copyrighted, June, 1911

Released, June 13, 1911

Code, VOORROIER

Approx. Length, 1000 feet



Her Brother's Photograph

(DRAMATIC)

CAST OF CHARACTERS

THE GIRL.....MARY FULLER
HER BROTHER.....EDWARD BOULDEN
RIVALS FOR HER HAND.....GUY COOMBS
.....MARC McDERMOTT

DICK WALTON and Jack Davis are both in love with Helen Morton, although Dick is by far the preferred suitor. Davis proposes to Helen but is promptly rejected and, realizing that Helen's refusal of him means

acceptance of Dick, decides to get him out of the running if possible.

Helen's younger brother, a wayward chap, is sent out West to work on a ranch. The night of his departure he decides to have a final fling at the club and is soon

much the worse for liquor. Walton, accompanied by Davis, who still pretends to be his devoted friend, enters the club. Young Morton in his intoxicated condition tries to pick a quarrel with Walton on account of the latter's comments on his condition. Young Morton finally tries to strike Walton who pushes him aside. He falls, violently striking his head and remains unconscious.

Davis, under guise of friendship induces Walton to hurry away to avoid any scandal. After Walton has left, Davis revives young Morton, who is little the worse for the hard knock he had received, puts him into an auto and sees him started for his train. He then writes a note to Walton saying that Morton died almost immediately of a fractured skull and advising him to flee the country. Walton, believing that he has killed his sweetheart's brother and realizing that he could never face her again, becomes panic stricken and after writing Helen a note of farewell, packs a few belongings and leaves.

We next see him at work on the Panama Canal where he has secured employment under an assumed name. One day while

eagerly reading news from the States he chances upon an item which tells of the rumored engagement of his friend Davis and Helen. Although he had intended giving up all hope of ever marrying Helen, his love proves too strong for him and he decides to see his sweetheart once more and then give himself up to the authorities.

He arrives at Helen's house and while nervously awaiting her appearance he comes upon a photo of her brother in cowboy garb and dated less than a month previous. The sudden release from the strain under which he has been for many months, is too much for him and he becomes hysterical from joy at learning that the man whom he thought he had killed was still alive.

Helen enters the room and is clasped in the arms of an apparent madman and it is with considerable effort that she can wring from him the true cause of his long absence. Davis is announced and upon entering is confronted by the victim of his treachery. Helen takes the situation in hand and ordering him from the house nestles close in her lover's arms.

Edison Film No. 6809

Copyrighted, June, 1911

Released, June 14, 1911

Code, VOORSCHANS

Approx. Length, 500 feet

Heroes Three

(COMEDY)

CAST OF CHARACTERS

HEAD OF THE VOLUNTEER FIRE ORGANIZATION...JOHN R. CUMPSON
 THE THREE GIRLS.....{ ETHEL BROWNING
 { MAUD GRAY
 { GERTRUDE MCCOY

THIS is a rapid fire shot comedy in more ways than one. The Heroes Three are young society men whose heroism consists in the fact that they are members and organizers of an amateur fire department in the small suburb where they live. Of course their uniforms, brass buttons and so forth prove a potent factor

with the girls of the community and give them a decided advantage over all the other young fellows, even over those who happen to own an automobile. But their new found glory comes to grief when the first alarm is turned in. Their desire to look well before the girls makes them tarry over their firemen's toilets while the



house burns. And when they arrive at the fire engine house they discover that this same toilet-making has made them all forget their keys and they have to send a small boy after them. Meanwhile the house burns merrily on. Then when they get the hose reel out and start for the fire on a gallant run, they are followed by their adoring affinities who are taken by the three rival young men in their automobile. On the way our heroes three are seen to get into an altercation with their helpers and are left to drag the heavy hose reel alone while the other young folks in the auto dash by them and urge them on to deeds of valor. When they do reach the fire the house is burned to the ground

and is a heap of smoldering ruins. Then the three tired young heroes discover their three rivals holding their three particular affinities in their arms in the automobile. This is too much for them and having the hose in their hands, they can hardly be blamed if they take advantage of the situation and literally put something over the other fellows and the girls.

The comedy is splendidly played and moves brilliantly and laughingly, while the scenes of the burning house, a real house, burned literally to the ground are splendidly realistic and beautiful examples of photographic art and the thoroughness of Edison production. There is a large hit wrapped up in this five hundred feet.

Edison Film No. 6810

Copyrighted, June, 1911

Released, June 14, 1911

Code, VOORSCHIJN

Approx. Length, 500 feet

Mistakes Will Happen

(COMEDY)

CAST OF CHARACTERS

THE MAIDEN LADY.....MIRIAM HUTCHINSON
 THE POLICEMAN.....EDWARD O'CONNOR

AFUSSY old maid who has a constant fear of burglars, is about to lock up her home for an out of town visit. On her way to the railway depot she stops at the nearest police station with a request that her premises be closely watched during her absence. The sergeant calls the policeman of that particu-

lar post who enters her name and address in his note-book. She then hurries to the depot, arriving just as the last train is pulling out. In her anxiety to catch it, she stumbles and falls. Disappointed and bruised she returns home. That night the policeman while on duty pays especial attention to her house and seeing a light,



also the shadow of somebody on the window shade of an upper room, jumps to the conclusion that it is a burglar and sets about to capture him. The old maid who is about to retire for the night, hears the policeman trying the door and window and becomes greatly alarmed under the impression that a burglar is prowling about the house. Half dead with fright she hides in the wardrobe where she nearly suffocates. By this time the policeman has



gained an entrance and is cautiously looking about the room when mysterious sounds coming from the wardrobe startle him. Revolver in hand he opens the wardrobe door to capture his man when, to his disgust and dismay the old maid falls into his arms.

The mirth provoking qualities of this film lie in the natural manner in which the comedy situations are brought about by the talented Edison players.

Recent Edison Releases

A Complete Table from April 1

Apr.	4—Monsieur (Dr.) (by Thomas W. Hanshew).....	1000
	5—The Resurrection of John (Com.).....	1000
	7—Nell's Last Deal (Dr.).....	1000
	11—The Strike at the Mines (Dr.).....	995
	12—Silver Threads Among the Gold (Dr.).....	500
	12—A Card of Introduction (Com.).....	500
	14—A Buried Past (Dr.).....	1000
	18—The Haunted Sentinel Tower (Dr.).....	980
	19—How Spriggins Took Lodgers (Com.) (From "Ici on Parle Francaise").....	1000
	21—Turned to the Wall (Dr.) (From "Put Yourself in His Place").....	1000
	25—The Twin Towers (Dr.).....	1000
	26—The Two Heroes (Com.).....	975
	28—The Child and the Tramp (Dr.) (by J. Albert Mallory).....	1000
May	1—The Panama Canal in 1911 (Descr.).....	990
	3—Josh and Cindy's Wedding Trip (Com.).....	1000
	5—Aida (From the Opera) (Dr.).....	1000
	9—Edna's Imprisonment (Com.).....	975
	10—The Baby of the Boarding House (Com.).....	1000
	12—The Quarrel on the Cliff (Dr.).....	1000
	16—In the Baggage Coach Ahead (Dr.).....	1000
	17—In and Around Havana, Cuba (Dr.).....	450
	17—How the Hungry Man Was Fed (Com.) (By Richard Harding Davis).....	550
	19—A Case of High Treason (Dr.) (From "The Under Man," by Thos. A. Hanshew).....	1000

23—Captain Nell (Dr.).....	1000
24—Madeline's Rebellion (Com.).....	990
26—Hearts and Flags (Dr.).....	1000
30—The Niece and the Chorus Lady (Com.).....	975
31—It Served Her Right (Com.).....	375
31—The Inheritance (Com.).....	625

I received the mechanism in good season and it works beautifully. I was glad you put on the extra parts that were needed. I was going to tell you to, but thought you knew your business, and would do your best—I see you have. I could not have been better pleased.—H. E. Smith, *Cosy Theatre Co., Topeka, Kans.*

I put the new parts on and after a thorough trial must say that I have now one of the best working machines in the city. We run from 16,000 to 18,000 feet of film every night between the hours of 6:30 and 10:45 P. M., and I have not had a stop of any kind for nearly a month. At that you can see I have to go away beyond the regular speed limit. Any time I can speak a good word for the Edison machine I certainly will do it.—W. J. Syms, *Darby, Pa.*

American History Series

Since our announcement was made in The Kinetogram of March 1st, we have modified our plans to a certain extent. Learning that the Selig Polyscope Company had already begun work on certain films connected with the discovery of America and subsequent events, we decided, after discussing the matter with them, to begin our series with the events immediately preceding the Revolutionary War and carry it to the present day. This caused a little delay as we were obliged to wait until spring before beginning actual work in order to get the proper condition of foliage. We are now ready to make a definite announcement which, we feel sure, will be received with considerable interest.

We shall release early in July "THE MINUTE MAN," a story of the battle of Lexington. This was the first armed conflict between the colonists and the British, and, although over a year before the signing of the Declaration of Independence, marked the real beginning of the great struggle for freedom. The film was taken in Lexington and Concord on the same day of the month as the original battle, and on the very spot where "once the embattled farmers stood and fired the shot heard round the world." This release will be followed almost immediately with the capture of Fort Ticonderoga by Ethan Allen (taken on the spot with the restored fort) the Battle of Bunker Hill and the signing of the Declaration of Independence. These four reels will effectively start the series and we shall then take up the principal events of the Revolutionary War in order.

As before stated, we are using fiction liberally to surround the main incident which, however, will be treated with as close an approach to historic accuracy as is possible at this day. Great care is being taken with the personality of the actors playing the principal parts in order that the great events portrayed may be presented with adequate dignity.

Picture Shows in Geography

ORANGE, N. J., April 28.—Moving pictures to replace textbooks in the public schools is the dream of Thomas A. Edison. President Arthur D. Chandler of the Orange school board, in a speech at the dinner of the Society of the New Church last night, told of a conversation he had with Mr. Edison several days ago.

"I can teach more geography in fifteen minutes with moving pictures than the schools can, as now equipped, in as many days," the inventor is said to have declared. "In a few years every school in the country will have a moving picture machine. I would show the pupils moving picture scenes of every country under the sun. I'd show them the industries of those countries and how their principal products are procured. I would not ask them to do nothing but read about such things. I'd show them the actual moving life of all the lands of the earth, and they'd get their own ideas of geography without a textbook, and they'd never forget it."

This revolution in teaching methods, Mr. Chandler believes, will come within a few years. Mr. Edison thoroughly convinced him of the practicability of his plan.—*New York Globe, April 28th, 1911.*

The Majestic Amusement Company of Memphis, Tenn., recently gave a performance at the Shelby County Poor and Insane Asylum which proved a great success. The pictures consisted mostly of scenic and comedy reels, which so delighted the inmates that they wanted to see more of them. It is altogether likely that a projecting machine will soon be installed by the Superintendent for the purpose of continuing this form of entertainment for the benefit of the inmates.

A motion picture machine has just been installed in the Sacred Heart Parochial School Hall, Hartford, Conn. Rev. Lucia Gojuowski, the pastor, has decided to give three shows a week for the entertainment of the children.

I prefer the Edison to any other machine made.—Al. Smith, *Lakeview, Ore.*

The Photoplay

In the following communication published in the *New York Times* of May 1st, 1911, Boyd Fisher, Entertainment Director of The Educational Alliance, has things to say about the photoplay which will appeal to every Edison exhibitor who realizes the importance of giving his patrons wholesome, instructive subjects. We ask each one to read the article carefully and digest the lesson it teaches:

Within the last month I have read items and editorials in practically all of the New York dailies in which the moving picture show was discussed, and in no case was the great merit and interest of the photoplay, in itself, given recognition. The attendant evils of the moving picture business have gained attention to the exclusion of the photoplay itself. Unless it be proposed to abolish the moving picture altogether, it is a mistake to give publicity only to the disagreeable features of the business. The making of the photoplay is a new art, as distinct in its technique and its appeal as the making of books and of stage plays are from each other. Its influence for good is positive and its possibilities cannot adequately be forecast. It is entitled to a serious consideration as a medium of expression like any other art, and more, perhaps, because it is too new to have traditions and conscious technique to guide it.

It is because of this belief that I invite attention of *The Times* to the moving picture shows which are given at the Educational Alliance every Tuesday and Saturday evening. Except for the assurance of decent management, these shows make no outward pretensions beyond those of the other picture theatres on the East Side. If our audiences are being educated, they at least are not made aware of it. What we do aim to do is to provide an opportunity for the better sort of photoplays to work itself out. We simply exercise care in the selection of films, choosing the ones which we consider least harmful. For almost every performance we are able to attain some film, the beauty and appeal of which make us bless the name of Edison for the invention of the Kinetoscope.

I shall never forget, for example, the picture of Tolstoi's funeral, which was

a great feature in this neighborhood of Russian Jews. It may have been "faked" in part, but it was obviously taken in Russia and the procession that followed the bier into the depths of a primeval forest in which the great man was buried looked as if it might be a pageant of the characters in his book. This, of course, was not one of the type of photoplays to which the films are always more strongly tending. An example of art in this direction might be made of a recent film entitled "Fisher Folk." It showed how a young fisherman marries an inconspicuous little flower girl, chiefly to spite his coquettish fiancée, and how the baby which came while he was away on a sea trip made him a true husband and father. A trifle mawkish in places, and often too obviously done, it showed a marvelous power to build up big effects in a short time, which is the aim of the photoplay. And this thing is all done in silence! This new art is pantomime, but pantomime freed of many of the limitations of the conventional stage and subjected to the limitations of photography. It takes originality and intelligence to deal with inspiration and terms of an art with new capabilities and new limitations. Should we not then welcome any indication of mastery, and in the mean time be patient of shortcomings?

I have no doubt whatever that many sincere, well informed people would be surprised to know that part of the moving picture shows, at least, are made up of such films as these I have mentioned. Many believe that only wild west pictures are manufactured. We seldom display a Western picture at the Alliance, and when we do we make sure that the reaction of the subject is harmless. And yet we have no difficulty in getting from seven hundred to nine hundred people to come to our Saturday night show.

We should like to make our performances distinctly educational, but we find obstacles in two directions. In the first place, we do not have any means of compelling attendance such as schools might have, and therefore must invite our audiences by giving comedies and dramas which simply entertain. We use all of the scenic and industrial films that are issued, but these do not appear in sufficient numbers to enable us to make up tiresome programs. The other obstacle to the maintenance of a distinctly educational show is the fact that film makers do not put out enough educational sub-

jects. Their chief demand comes from ignorant nickel theatre proprietors, and they do not find it profitable to manufacture a great number of instructive films. Much of the trouble lies in the fact that the manufacturers do not understand what the educational moving picture show wants. It is not merely animated scenery of a picture of a "Hottentot" dinner dance. Such a moral drama as the wonderful play the "Red Cross Seal," which dwells on the war of the white plague, or the "Wedding Bells," which shows the danger of goods made in sweatshops—these are films from the Edison Studios which under Mr. Horace G. Plimpton, have made progress in this direction. In time, when every school has its Kinetoscope, there will be a field for the manufacture of purely didactic pictures, and geography, science and history will gain in the interest thereby. But for shows which invite their audience, decent photoplays is the best that educators can hope for. This is why the Educational Alliance is content to limit its educational aim and considers its picture theatre mainly as a kind of salon for the exhibition of the better sort of photoplays. It is a New Theatre, which complains of no lack of nature drama.

Announcement Slides

A few Exhibitors have asked us in recent letters to state when we would follow the lead of certain other film manufacturers and furnish announcement slides to be used for advertising future releases. Thus far the demand for slides of this description has been so limited that we have given little or no consideration to the subject, but are willing to do so. Exhibitors, generally, think that the issuance of the slides would help them from an advertising standpoint.

Our Advertising Department will be glad to hear from any Exhibitor who feels inclined to express himself concerning the necessity or advisability for issuing slides of this character, beginning in the near future.

Every house in Toronto is now using Edison machines.

Health Officer Endorses Edison Films

MONTCLAIR, N. J., Apr. 26, 1911.

Thomas A. Edison, Inc.,
Orange, N. J.

GENTLEMEN:—I wish to thank you for notifying us of the opportunity to see some of the Edison reels at the Women's Club on April 24th. They were very instructive and met our fullest expectations. * * * I hope some way may be found to show these pictures in Montclair, for we all know there is no better way of impressing a fact upon the mind than by means of pictures.

Very truly yours,

C. H. WELLS,
Health Officer.

The exhibition to which Mr. Wells refers was given in the home of the Women's Club at East Orange, N. J., under the auspices of the New Jersey State Food Committee of the Consumers' League. Four films were shown, "The Man who Learned," "The Wedding Bell," "The Red Cross Seal," and "Alice in Wonderland."

It is interesting to note the remarks of Dr. H. L. Coit, of Newark, who spoke at the meeting, for they refer closely to the lesson taught by "The Man Who Learned." He said: "One-sixth of the human race die of tuberculosis. The disease is largely the result of impure cow milk. Cleanliness and fresh air are important preventive factors and the responsibility of closing the avenues to the approach of tuberculosis lies with the people generally."

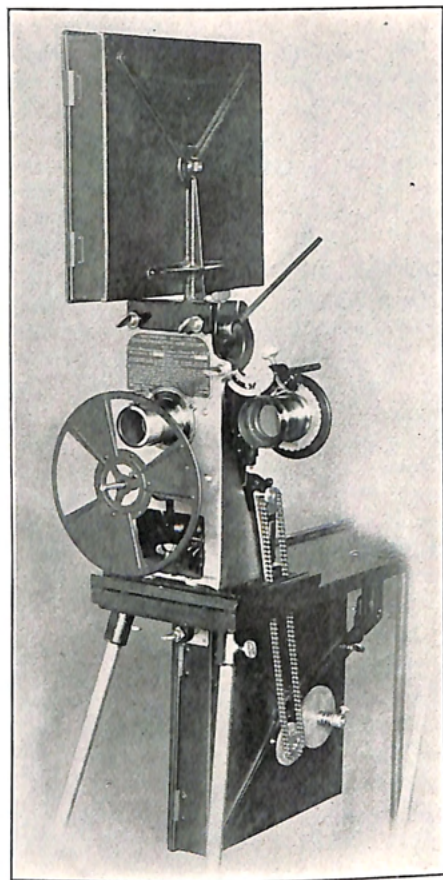
Motion pictures are used as an adjunct of the regular services of the Spartanburg, S. C., branch of the Salvation Army.

Through the efforts of the Rev. O. H. Gronson, motion pictures have become a permanent fixture at the Presbyterian Hope Chapel, 339 West Fourth Street, New York City.

The historic old Haymarket Theatre, Sixth Avenue and Thirtieth Street, one of the points of interest for visitors to New York City, has changed hands and it is altogether likely that the building will be demolished and a motion picture house erected in its place.

Chain Drive Take-Up Device

For a long time, the Trade has been demanding of us that the Underwriters' Model Type "B" machine be equipped with a more positive take-up device. Our experts have solved the problem satisfactorily and for a long time, we think, by substituting a chain for the belt in the old style take-up. We consider the improvement a most important one, since



it has been conclusively proven at our factory that with the chain drive the film takes up more easily and evenly with no undue pulling of film on the take-up sprocket as the diameter of the film increases on the take-up reel.

This new device will become a part of our regular Underwriters' Type "B"

model at no increase in the present list price of \$225.00. In future, a larger lamp house which gives better ventilation and thereby reduces breakage in condensers will be an additional feature on Edison machines of this type. Here again, no extra charge will be made.

On our old Exhibition Type, or the Underwriters' Model "A," the belt drive take-up will be continued.

If any exhibitor should, for reasons of his own, prefer the Type "B" Underwriters' with the belt drive, we can supply it from stock. It will be optional with the purchaser as to whether the outfit is equipped with one device or the other.

Eighteen Edisons on One Circuit

In the various houses we have, we are using eighteen Edison machines which are giving entire satisfaction. What we like about the Edison is its simplicity and its excellent mechanical construction which keeps our repair bills down to a minimum.

We installed two machines last June which have run thirteen hours every day (including Sundays). The only repairs we have made to these two were three pairs of tension springs and two aperture plates each. They are in as apparent good shape to-day as they were the day we installed them. We are getting a light, steady picture free from flicker. All the machines we are using are getting "a long hard grind" and the fact that we are having no trouble speaks well for their durability. Upon this fact we heartily endorse the Edison machine as the ideal projecting apparatus.—*Hulsey Theatres, Oklahoma City, Okla.*

Have placed two Type "B" machines in New Liberty Theatre, replacing other makes after three days' trial of each make. Your machine proved satisfactory and will be retained.—*General Film Company, Salt Lake City, Utah.*

A Page of Compliments

Yesterday we featured your picture "Silver Threads Among the Gold." During the picture our vocalist used the song, singing the first, third and fourth verses, starting at the place where the old woman sees her reflection in the mirror, and compares it with the portrait on the wall, continuing until the end of the picture. We had advertised the film quite extensively, and as a result did one of the best week-day business since we opened. Our patrons were very well pleased with the picture—it received a hand at every performance.

We generally run three Edison's a week, Sundays, Wednesdays and Fridays. We feel, as do our patrons, that these pictures are the best we run.—*A. E. Powell, Colonial Theatre, Rock Island, Ill.*

It is with pleasure that I write to inform you of the universal favor with which your entertainment was received here last Friday night. The people were highly pleased, and there were many expressions that the pictures were as good, if not the best, they have ever seen.

The pictures were not only entertaining, but were educational and of high order. It would be impossible to express in words the appreciation of the people for the closing number, "Old Glory."—*A. E. Merritt, Gen. Sec. Y. M. C. A., Jersey City, N. J.*

According to a letter written by J. H. Mackey, the dealer in Edison Projecting Kinetoscopes at Jacksonville, Fla., 21 machines are being operated in that city at the present time, 14 of which are of Edison manufacture. Mr. Mackey says: "This condition speaks well for Edison machines, they outnumbering all others two to one!"

A short time ago I purchased an Edison Kinetoscope and it is giving every satisfaction.—*Ralph S. Thomas, 7 Auburn Terrace, Waltham, Mass.*

The front and rear Condensing Lenses which you shipped on the 8th have been received and put in place, and I wish to say that the rear Condenser is the first one that has remained uncracked in this theatre since it was opened. The result is very satisfactory. Thanking you for your recommendation of the Lenses, with my permission to say that they are the best Condensers I have ever used, I am—*Nathan Offer, Independent Amusement Co., Rock Springs, Wyo.*

I have operated an Edison Kinetoscope for over eighteen months, the only repair necessary being a sprocket. The machine certainly deserves a recommendation. I don't know of another that gives better results with so little expense. The pictures I project on the screen bring me great praise from my audiences—*Geo. Hamilton, Star Theatre, Cherryvale, Kans.*

Mechanism changed to one-pin received in good order. Pleased to state that it works very fine and is sure to give us the best of satisfaction.—*Wade & Canfield, Star Theatre, Washington, Ia.*

We are an immense success, playing all your pictures the day of their release, and we consider them the height of perfection among interior dramas.—*Art. Hickman, Manager Garrick Theatre, San Francisco.*

I placed an Edison Model "B" in the Bijou Theatre, Green Bay, Wis., with which they are throwing daylight pictures, and they show up fine. Also sold an Edison Exhibition Model to a party in Green Bay, Wis., who will use it on the road with the "Passion Play." A party recently asked me why the Royal Theatre wasn't troubled with "breakdowns," to which I replied: "They are using an Edison Model 'B.'"—*Vetal Laucelle (Edison Dealer), Green Bay, Wis.*

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Edison Manufacturing Co., Orange, N. J.

F. M., Savannah, Ga.—I am operating one of your Model "B" Machines and have considerable trouble with the lower reel, as it does not take up the film the way it should; it seems to me that the take-up belt does not engage properly and often slips, mostly so when my lower reel is over half filled. What is to be done?

[Make sure that your lower reel shaft runs free, oil it frequently, have proper tension on friction pulley, and keep belt dry and free from oil.]

F. S., Wapakoneta, Ohio.—I have an Edison Exhibition Model Machine and am troubled with the picture jumping; also find that my carbons burn crooked, causing "ghosts" at the end of each reel on the screen. I have installed new guide rollers, tension springs, lower take-up sprocket and certainly take good care of my Machine. It is perfectly clean all the time—the intermittent sprocket is as good as new.

[Send your mechanism to us for examination in order that we may determine exactly where the trouble lies. Regarding the carbons, we cannot say whether the fault is in the Lamp, because you are using

a poor quality of carbons, or because the carbons are not set right. Possibly you may be using too much current, or the character of resistance or Transformer used is such as not to be suitable for the character of current drawn from the main line.

By sending the mechanism to our factory at Orange, you can feel assured it will be adjusted properly to project steady pictures. You might also send your Arc Lamp and advise the size and brand of carbons used and electric current conditions.]

F. J. R., Newark, Ohio—I have one of your Economy Transformers. Please tell me how I can tell when I am using 40 Amperes, 45 Volts at the Arc. Also, when the controller is all the way in or all out, how many turns of the controller either in or out will produce 40 Amperes and 45 Volts?

[On account of the varying conditions which enter into the combination it is not possible to state definitely at just what point this would be obtained. For instance if the line voltage is 100 volts with a certain carbon gap this condition would obtain with quite a number of turns out. If the line voltage is maintained at 110 volts, the 45 volts at the arc will be obtained with the plug pretty well in. Then again the lamp adjustment is bound to affect the current taken by the lamp to a marked degree. Ordinarily with a voltage of about an average, say between 100 and 110 and with a $\frac{1}{8}$ " gap at the carbons, you will be able to obtain the condition which you enumerate or very close to this condition, with the plug about 5 or 7 turns out. We believe the best position would be to keep the plug between from 5 to 10 turns out, depending on the light required. If a good light is obtained with 5 turns out, leave it on that point unless the line voltage conditions should change and it might be necessary then to make a few more turns out.]

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

General Film Co.,
Geo. Breck,
Calehuff Supply Co., Inc.,
Kleine Optical Co.,
Lake Shore Film & Supply Co.,
H. A. Mackie,
Talking Machine Co.,

70 Turk Street,
50 No. 8th St.,
52 State Street,
314 Superior Avenue, N. E.,
853 Broadway,
2007 Second Ave.,

All Branches.
San Francisco, Cal.
Philadelphia, Pa.
Chicago, Ill.
Cleveland, O.
New York City.
Birmingham, Ala.

EDISON SPECIAL FILM CEMENT



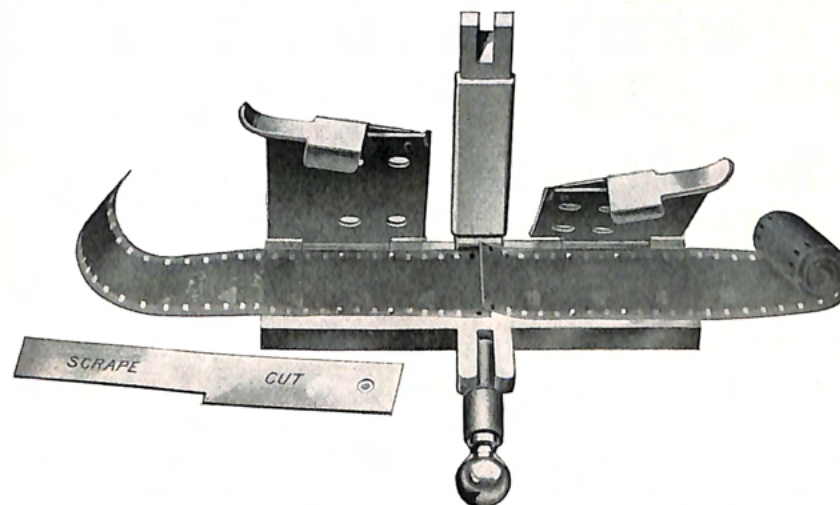
Specially prepared for joining and mending non-inflammable film, but equally serviceable for old style film. Sticks like an old friend. Put up in form for convenient use, with brush attached to each bottle.

One Ounce Bottles, 25c. (Catalogue No. 19051; Code, *Unfeather.*)

One Pound Bottles, 1.00 (Catalogue No. 17091; Code, *Stammform.*)

For the convenience of exchanges or exhibitors who desire to purchase in quantities, we are prepared to allow a discount of 25% on orders up to 10 bottles of the dollar size;—an extra 10% will be allowed on orders for more than 10 bottles

Edison Film Mender



A necessary adjunct in the proper mending of film. A compact device with the Edison guarantee of quality and satisfaction standing behind it. Made with three gates or hinges; the one in the center for clamping down the cemented film, those at the right and left sides for holding the film securely.

Catalogue No. 19200

Code, STALLUMG

Price, \$4.00

THE STAR SPANGLED BANNER

Fourth of July Release

To be released June 30th

"Oh! say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh! say, does that star spangled banner yet wave
O'er the land of the free and the home of the brave?"

How many of those who have sung and listened to the above immortal song know of the dramatic incidents connected with its composition or how its author, Francis Scott Key, was inspired to write it? These in the shape of an interesting, connected story are told in this really remarkable film. It is from every point,—historical, educational, dramatic and spectacular—of surpassing merit, and will make a wonderful patriotic appeal.

No. 6819

Code, VOORSPOOK

Approx. Length, 1000 feet

The EDISON KINETOGRAM

VOL. 4

JUNE 15, 1911

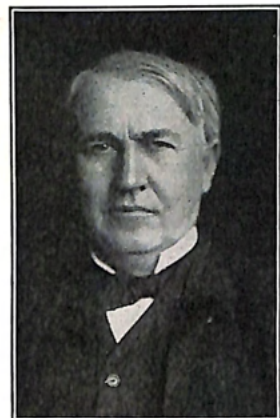
No. 10



SCENE FROM
THE STAR SPANGLED BANNER

FILM No. 6819

EDISON FILMS RELEASED FROM
JUNE 16 TO 30 INCLUSIVE



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
Published by THOMAS A. EDISON,
INCORPORATED, Orange, New Jersey, U. S. A.

THERE is a wealth of material for the exhibitor who is constantly seeking unusual films in the Edison releases for the last half of June. It is not difficult to forecast that "The Star Spangled Banner" will head the list for popularity; and well it should, for no other subject is nearer to the hearts of the American people than the circumstances under which the immortal song of the same name was inspired and written. "Van Bibber's Experiment," by Richard Harding Davis, is an intensely interesting and dramatic handling of a very likely and human situation. "A Comedy of Understanding" will get a hundred laughs wherever shown. So will "A Cure for Dyspepsia." Those who recall Thomas W. Hanshew's "Purple and Fine Linen," which appeared some months ago in one of the leading fiction magazines will recognize "His Misjudgment," adapted from the story named. The film combines all the essentials of a successful production and will meet with universal approval, we are sure.

Limited space prevents our even briefly reviewing "A Thoroughbred," "The Crusader" and "How Willie Raised Tobacco." Exhibitors are asked to carefully read the synopses of them on succeeding pages. Such action on their part, we think, we make clear that the three will not suffer by comparison with any of the others.

EDISON FILMS

Released between June 16th and 30th

Edison Film No. 6812

Copyrighted, June, 1911

Released, June 16, 1911

Code, VOORSCHOOT

Approx. Length, 1000 feet



Van Bibber's Experiment

By Richard Harding Davis

(DRAMATIC)

CAST OF CHARACTERS

VAN BIBBER.....	ROBERT CONNESS
THE BURGLAR.....	MARC McDERMOTT
HIS WIFE.....	MARY FULLER

RICHARD HARDING DAVIS' little history of a night's adventure called "Van Bibber's Burglar" suggested this film and its two principal characters as well as that evening's adventure, are contained in the story.

We are first made acquainted with a convict, afterwards the burglar so called, on the day of his release from the State Penitentiary and we see him when his belongings are returned to him, slip a picture of a girl into his watch to whom he later returns, a month ahead of his expected appearance, an allowance for good behavior.

He promises her to begin a new life

and makes an earnest endeavor to find work. Of course it is difficult, especially for a man who has been a convict, even in these civilized days and consequently he gives up the struggle and makes up his mind to return to his former life.

That night at a club Van Bibber meets a great detective who is looking for a criminal who got away with the jewels belonging to the mother of a gilded society youth of Van Bibber's acquaintance. This detective shows Van Bibber some pictures of convicts, suspects, and among them is our friend of the previous scenes. Something in the face attracts Van Bibber's attention.

That night, on his way home, a gateway in a wall just ahead of him is suddenly opened and suddenly closed. This looks suspicious to Van Bibber and seeking an adventure, he vaults lightly to the top of the wall and drops upon the crouching figure beneath. Kicking the revolver from the man's hand, he bids him look at him and then he recognizes the face of the photograph which had so impressed him. The man does not show fight but tells him that he will not go back to the penitentiary again, that he would rather kill himself and Van Bibber has an inspiration. Perhaps he has been to see "The Passing of the Third Floor Back," but any how, he somehow gets the idea that within this apparently hopeless frame there is spirit of a man worth saving.

He takes the convict to his own apartments and tells his valet to clothe and dress him in some of his own things and when the man appears his head still hanging, he leads him to a great mirror and bids him square his shoulders and look at the figure that faces him squarely in the eye. The effect is thrilling, for the man sees before him, not the convict, but a well dressed good looking man; a man

in every sense of the word. Van Bibber has shown him his real self and he can never forget it. Then Van Bibber offers to send him West to start a new life but the burglar declines and shows the picture of the girl as his reason. Van Bibber decides to go the whole length and offers to provide them both with tickets. He even goes so far as to give the man the money, trusting in his innate manhood to make good. Of course when the burglar returns to his girl wife she believes that he has stolen the money for the good clothes and not until he tells her the experience and she reads a new something in his face, does she realize that the old life of the past is gone and a new one already begun.

The last scene is unconventional, yet telling in its simplicity. It shows Van Bibber some time later opening a package which contains a photograph of the burglar, his wife and a little baby. Something in the expression of the group and their faces, shows that Van Bibber's experiment was a success.

This is about as unusual a picture as one can often see and Van Bibber's friends all over the world will be rejoiced to have him in so congenial a role.

Edison Film No. 6813

Copyrighted, June, 1911

Released, June 20, 1911

Code, VOORSHANDO

Approx. Length, 1000 feet

A Thoroughbred

(COMEDY-DRAMA)

CAST OF CHARACTERS

FARLEY, "THE THOROUGHbred".....	JOHN DALY MURPHY
HIS RIVAL.....	MARC McDERMOTT
THE GIRL.....	MARY FULLER
STABLEMEN.....	WILLIAM WEST
FARLEY'S JOCKEY.....	WILLIAM BECHTEL
	EDWIN CLARKE

FARLEY is a comedian and also the owner of a valuable race horse which he plans to enter in a steeplechase against a couple of other horses belonging to acquaintances of his. He is

also in love but as people are not inclined to take a comedian seriously, the young lady considers his affections of the heart rather a joke. His principal rival in her affections is the owner of the fastest one



of the horses matched against his. This man offers Farley a pretty large bet on the outcome of the race and Farley not being a betting man, is disposed to decline the offer, but when he finds that the girl has put her money on his horse, he is shamed into making a wager much larger than his means ought to warrant even though he is pretty sure that his horse can win.

A few days later while at practice on the field, the rival discovers that Farley's horse is decidedly dangerous to his chances of winning and he instructs his groom to bribe the stable man and gives him a little bottle of so called "dope" which will put Farley's horse out of the running.

Farley's jockey, the only one who can ride his horse, is suspicious and watches the stable man and catches him as he is about to administer the "dope" to the horse. In a fight which ensues the jockey's arm is put out of commission and Farley is thus left with a horse but no jockey capable of riding him. Not being much of a man of action, the comedian decides that he will simply pay his bet and as the girl has rather laughed at

him, retire from both contests. Then he suddenly realizes that her money is in danger too and something in her eyes makes him feel that she does not believe him really a man. This stings the real personality within him into action and to the surprise of all, he announces that he will ride his own horse in the race. He does so and the race scenes show how his horse lags behind as they jump the hurdles one after another until toward the end, when he suddenly comes to the front, takes the last hurdle just a fraction ahead of his rival's horse and in the stretch beats him by a half a length. Something in the way Farley has handled this matter makes the girl feel that there is a real man there, inside of the comedian, and she is not backward in letting him understand that his old suit has assumed another aspect. The picture is full of atmosphere and the vigorous vitality of outdoor life. The cast is a special one and brings out the unusual story with certainty and discretion. The three race horses are jumpers from a representative stable and play their parts with an enthusiasm that is remarkable.

It is not yet too late to book "A Sane Fourth of July," the big Edison feature film released June 2nd. Your patrons will be interested in the story it tells right up to midnight on July 3rd. Insist upon getting it from your exchange if you would have the most pronounced "hit" since "The Red Cross Seal."

Edison Film No. 6814 Copyrighted, June, 1911 Released, June 21, 1911
Code, VOORSLAAN Approx. Length, 750 feet



A Cure for Dyspepsia

(COMEDY)

CAST OF CHARACTERS

THE FATHER.....JOHN R. CUMPSON
THE MOTHER.....CARRIE C. WARD
THEIR DAUGHTER.....TRIXIE DINSMORE
THE YOUNG MAN.....EDWARD BOULDEN

IT is a dangerous thing to jump to conclusions and especially when young Master Cupid is involved in the consequences.

This film shows an ardent prohibitionist who is also a dyspeptic and his attempt to run the love affairs of his little daughter and a young man who believes her to be the only girl on earth. The dyspeptic prohibitionist allows their engagement but when he finds the young man coming out of a saloon he refuses to listen to his explanation that he was there collecting the rent and incontinently breaks off the engagement. Of course the young folks are heartbroken and of course the scene of anger which follows between the father and his little daughter, brings on a violent attack of his old enemy. And thus it happens that while the young people are in the kitchen, safe from papa's eyes discussing their misfortune and trying to plan some way out of it, the idea occurs to

him that he will try a wonderful dyspepsia medicine sent him by his sister. He doesn't know that his wife has used the bottle to store cooking brandy in with the belief that it will be safe from the prohibitionist's eyes and consequently when he drinks the medicine he acquires a series of new sensations and finally a very ornamental jag which ends in sleep. As the young people had been behind the kitchen door when he got the bottle of so-called dyspepsia medicine, they know what is going on and the young man sees that it will work in very well with his plans. When papa has finally fallen asleep they slip in and the young man substitutes the empty cooking brandy bottle for the bottle of dyspepsia cure after which the little daughter wakes up her father and demands the meaning of his condition. Of course when the prohibitionist sees before him an empty bottle of brandy, he believes that he must have been dreaming

or out of his senses and when the young man appears upon the scene and he and the little daughter threaten to tell the mother of what has gone on, he makes the best terms he can with them and consents to the re-establishment of the engagement.

There are lots of new and unexpected

twists in this story and it is delightfully played both by the dyspeptic and the young people. The scenes in which the former acquires his polite jag are very discreetly handled and could be offensive to no one while losing none of the comic effects.

Edison Film No. 6815 Copyrighted, June, 1911 Released, June 21, 1911
Code, VOORSMAAK Approx. Length, 250 feet



A Comedy of Understanding

(COMEDY)

THIS is one of the most unique little comedies which has been put out in recent months. The entire action occupies itself with the feet and lower extremities of the characters and the entire story is told by what they do. There are all kinds of feet in the picture from the pretty show girl to the little street urchin and from the stout washlady to the able bodied police officer. There is also a little eloping couple who are pursued by a relentless mamma. And there is a puddle in the foreground which reflects much of the action and which is useful to the lovers in their final escape.

The laugh begins when two little street urchins plow their way through the puddle spattering the pedestrians upon the sidewalk and when the burly policeman gallantly wades through the puddle to carry the show girls so they shall not wet their

pretty pumps and silk stockings there is more fun. Then when he declines to perform the same office for the stout washerwoman with her basket, the fun frolic grows apace. Then we become interested in the young people who hide around the corner while mamma pursues them and when she discovers them and calls upon the policeman to aid in their arrest, we wonder what the little feet will do. What they do do is plenty and the gallant youth, taking the situation and the girl in his arms, wades off through the puddle where mamma dare not follow while the little urchins spatter her with muddy water to their hearts' content.

For originality and unusual comedy—the kind of comedy that appeals to the humorous side of any nature—this little picture will be hard to beat. The two cuts give but a vague idea of it.

Edison Film No. 6816

Copyrighted, June, 1911

Released, June 23, 1911

Code, VOORSPEL

Approx. Length, 1000 feet



His Misjudgment

From "Purple and Fine Linen," by Thomas W. Hanshew

(DRAMATIC)

CAST OF CHARACTERS

MR. GILBERT LESSINGTON.....ROBERT CONNESS
MRS. LESSINGTON.....MIRIAM NESBITT

THIS latest adaptation from one of Mr. Hanshew's stories, tells of the self-sacrifice of a woman for the man she loves and tells it in an original and enthralling interesting form.

Lessington and his wife are young married people of considerable wealth and social position. Early in the story Lessington is trying to put almost all of his capital into a big business deal of which his young wife does not approve. He laughs at her doubt and shows her that he has covered her interest at least by giving her a deed to their handsome house. Just as the deal has been consummated he meets with a severe accident which paralyzes him and stretches him upon a bed of illness, probably for the rest of his life. The doctor tells her that he is to be kept free from all care and worry and that the only hope for his life is in a calm mind and in every care that luxury can suggest. And then comes to the woman the news that her husband's fortune has been absolutely swept away in the failure

of the big deal and that they are penniless save for the house that she owns. Of course she dare not tell him of this failure and must at once find means of support for herself and him and that without his knowledge. She gives her own jewels that his room and his furniture may be untouched when everything else is taken away by the creditors. Then she gets a place in a musical comedy because of her beautiful voice and thus a means of income is assured her. But Lessington believes that she leaves him nightly for social pleasure and that she is neglecting him because of his helplessness. This makes her trial doubly hard and requires all her woman's fortitude to go on with the trying work and preserve the smiling countenance and the innocent deceit for her husband's sake. She is finally obliged to discharge his Japanese valet for almost letting Lessington suspect the real situation.

Thus it happens that he is left alone one night when there is a wind which

blows the curtain against the lamp and overturns it in his room. He sees the carpet and curtain catch fire in a tremendously realistic scene and lies there helpless. His cries for help of course meet with no response and as the room is filled with smoke and the blaze creeps upward, he offers up a prayer and making an effort with his arms, throws himself to the edge of the bed and drops to the floor. And then the prayer is answered and he finds himself possessed with strength in his lower limbs for the first time. He arises to his feet and attacks the fire with pillows, beating it out or subduing it after a long and terrible fight. Then the wife comes in; her transient joy at his apparent recovery is turned to sorrow as he turns upon her and denounces her for leaving him to such a fate. She runs from the room into the bare old drawing

room and sinks upon her packing case there beside the rude wooden table where she keeps her papers. He follows and discovering that the whole house is bare, demands an explanation. It is needless to say that when the explanation is made it dawns upon him how deep and true is her love, as she has not only kept him from harm but from the knowledge of his own trouble. He is filled with remorse and begs forgiveness from the woman he has wronged.

This is probably one of the most subtlety and exquisitely played stories ever produced in the Edison Studio and the splendid work of the players is supplemented by more than adequate stage settings and environment. It is a more than worthy successor to Mr. Hanshew's other play "Monsieur" and ought to add to his popularity as a scenario writer.

Edison Film No. 6817

Copyrighted, June, 1911

Released, June 27, 1911

Code, VOORSELEN

Approx. Length, 1000 feet

The Crusader

(DRAMATIC)

CAST OF CHARACTERS

SIR RODERICK, THE CRUSADER.....HERBERT PRIOR
NORMAN, THE STRONG, HIS RIVAL.....RICHARD NEIL
ELEANOR, A MAIDEN OF HIGH RANK.....LAURA SAWYER
HER FATHER.....CHARLES SUTTON
A PRIEST.....JAMES GORDON
A TURKISH SLAVE.....RICHARD RIDGELEY

THE wonderful scope of fate, of time, of latitude and longitude that the motion picture camera covers is marvelous in its magnitude. Not alone that, but pause one moment to think of what a mighty circle the lens of the camera has made over the whole field of history, literature, art, science, religion, human passion, society, politics and industry. Nothing has been left untouched, yet its work has just begun. Within ten years from now the little black box with

its transparent ribbon will have caught the marvels and wonders of every corner of the globe. It will have given to the world every industry, every phase of human existence from kings' palaces to beggars' hovels and all the annals of the past will be stamped upon the canvas of the silent drama for millions of people to gaze upon. And so the latest Edison picture is but one little glimpse into the past, touching a period of the cross hilt sword and the half circled scimitar, a

glimpse into Christian faith and pagan fervor.

The story of the Crusader is simply the story of hundreds of others who rode

a sight of him, he sends her an epistle of love and the knot of ribbon that she gave him, by his slave as a token of his love for her.



forth to the Holy Land to redeem the holy sepulchre from the hands of the Infidel and as they rode forth with banners flying, they left behind their hearts and went Eastward with hope enfaced upon their brows, but with the sweet dew of a kiss of sadness upon their lips.

So Roderick rode away from England with the image of Eleanor deep within his heart and wore her colors upon his breast. Her little handkerchief was the last to wave him God speed thee and God bring thee back. Beside him rode one, Norman the Strong, who never looked back at man or maid as they rode away, but in his heart a dark spot had brooded ill for Sir Roderick, for he, too, is sorely smitten by the grace and beauty of Eleanor.

Time passed, and one day Sir Roderick saved the life of a Turkish boy from the hands of Norman the Strong and the boy became his slave. When in battle array a few weeks hence, amidst the onslaught of the Turks and the Christians in a rocky defile in the mountains, Sir Roderick is wounded and his faithful slave carries him to his tent. Roderick realizes that this will delay his return home and knowing how two fond eyes are watching and waiting for each hour of the day for

Norman the Strong overhears Roderick's message and intercepts the slave, destroys the love message and believing that he has killed its carrier, mounts his horse and rides away towards England's shore and Eleanor.

Her eyes are the first to see his steed winding its way along the dusty road. "News from the Holy Land" are the words that ring through the Castle. Soon Norman the Strong is kneeling at her feet but at his words the smile dies from her lips and when he speaks the lie that Sir Roderick is dead, hope dies in her eyes and the world has no joy for her now. Norman still plies his suit and her father urgently favors the match and it is thus that Eleanor consents to be his bride.

But on the day of the wedding Sir Roderick's slave arrives and confronts Norman the Strong with the knot of blue and white ribbon and tells the truth, bringing back joy into Eleanor's life and Sir Norman never again entered the halls of the castle.

At the close of the picture we find the two lovers united in their love and faith.

This is a very picturesque film taken by our company in Cuba with magnificent stage settings that lend ancient atmosphere to a strong, well told story.

Edison Film No. 6818

Code, VOORSPOED

Copyrighted, June, 1911

Released, June 28, 1911

Approx. Length, 1000 feet



How Willie Raised Tobacco

(COMEDY)

CAST OF CHARACTERS

WILLIE	HERBERT PRIOR
HIS FATHER.....	JAMES GORDON
HIS SISTER.....	LAURA SAWYER
THE OBJECT OF HIS ADORATION.....	MABEL TRUNNELLE
HER CUBAN LOVER.....	RICHARD RIDGELEY

THAT William is the pampered son of a very wealthy father and devoted mother is a fact that is well known to the neighbors and also to the members of his club.

His chief aspiration in life, up to the opening of the picture, was in following the line of least resistance. His energy was mostly exercised in sleeping as much as possible, a fact that his father forcibly realized on his return home one day when Willie was peacefully sleeping on the sofa while his mother and sister calmly watched him. At last the old man's wrath was wrought up to the point where he tells his son in plain English that he must do something and Willie taking the tip, decides to go to Cuba and raise tobacco. He is laughed at by all for the suggestion but William's heart is set upon showing that he is worth something after all.

On his arrival in Cuba he at once pro-

ceeds to investigate the tobacco industry in all its branches from the ground up to the mouth as it were. He visits vast tobacco plantations, asks all sorts of questions and then taking himself to a tobacco factory, inspects the manufacture of "The Queen's Herb" into cigars, but poor Will here meets his Waterloo in a pair of laughing eyes whose looks riddle his heart and shatter for the time all thought of his noble resolve.

Little Marcadies, the factory girl, leads him a merry chase. At last he induces her to dine with him and he, poor William, finds that pride comes before a fall. By the co-operation of Marcadies' Cuban lover, Willie is deprived of his money in a clever way and when the bill falls due for the repast, William finds he is penniless in so far as he knows and the sad awakening comes of the tobacco raising inspiration when he finds himself in jail and sentenced to hard labor. But when

his lost money is restored to him he makes a triumphant entrance into his home decked in all the paraphernalia of a typical Cuban planter.

His father's pride and his mother's and sister's love know no bounds and Will is considered a great success in life. His father presents him with a substantial

check for his tobacco raising enterprise. This proves to Will's mind that he never was made for a planter but a modern business financier.

This picture is a delightful comedy, introducing the tobacco industry as a background and is splendidly acted by our Havana Company.

Edison Film No. 6819 Copyrighted, June, 1911 Released, June 30, 1911
Code, VOORSPOOK Approx. Length, 1000 feet



The Star Spangled Banner

(DRAMATIC)

CAST OF CHARACTERS

FRANCIS SCOTT KEY, THE COMPOSER OF THE STAR SPANGLED BANNER.....	GUY COOMBS
DR. WILLIAM BEANES, HIS FRIEND.....	CHARLES OGLE
MRS. BEANES.....	LAURA SAWYER
THEIR DAUGHTER.....	GLADYS HULETTE
PRESIDENT MADISON.....	SIDNEY BOOTH

NO poem in all the history of literature was inspired and conceived at a more dramatic moment or came more direct from out the depth of an author's heart than did Francis Scott Key's anthem, the Star Spangled Banner, which he wrote for a nation's everlasting glory on the gray misty dawn, on the morning of September fourteenth, eighteen hundred and fourteen, when held a prisoner of war on the deck of a ship, filled with all the fervor and patriotism of a

spirit that overflowed with the divine rights of mankind and of deep love for his native land. Through all those long hours of the night he watched those black southern ramparts of old Fort McHenry from whose sides flashed forth the sullen deadly roar of cannon and gun that so valiantly resisted the onslaught of shot and shell from the British gunboat lying in the harbor. Suddenly the firing ceased and there was silence, hope, fear, longing for the dawn's first gleam. Was it vic-

tory or defeat that would flutter from that flagstaff that the eye could scarcely see in the blackness of the night? It was the darkest hour in the young poet's life when, with silent, longing eyes he gazed out into the blackness of the night, praying for the dawn and that our flag was still there. What passed through his soul has been echoed around the globe and as the strains of the Star Spangled Banner reach our ears today, we cannot help but catch the thrill, the joy, the infinite riot of patriotism that must have passed through his soul as he wrote on the back of an old envelope these lines:

"Oh! say, can you see, by the dawn's early light,

What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars,
through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?

And the rockets' red glare, the bombs bursting in air,

Gave proof through the night that our flag was still there.

Oh! say, does that star spangled banner yet wave

O'er the land of the free and the home of the brave?" * * * *

"Now it catches the gleam of the morning's first beam,

In full glory reflected now shines in the stream,—

'Tis the star spangled banner; oh! long may it wave,

O'er the land of the free and the home of the brave."

Francis Scott Key gave our flag a title that shall stand through the ages, and gave to our nation the grandest martial anthem outside of possibly the Marseillaise Hymn, that the world has ever known.

Who wrote the music no one has ever discovered, for the dust of the past years has never uncovered his name to the glory which rightfully belongs to it.

The Edison Company has endeavored to give to the motion picture world a true and accurate history of the cause and effect which culminated in the writing of the Star Spangled Banner.

We are shown the spirit of the time of eighteen hundred and twelve and here we are introduced to Dr. Beanes and his family; their friendship for the young loyal Key and the Doctor's sympathy for the wounded and sick, the humiliation and insult in his own home and eventually his capture by the British soldiers. We also see Key's prompt action in arranging to secure his release through the help of President Madison. From there on the story carries us to his arrival on the British battleship and the release and exchange granted to Dr. Beanes who is held there a prisoner and shows us why Francis Scott Key was on board the ship a prisoner during the bombardment of Fort McHenry, which takes us up to the inspired moment when Key first wrote his wonderful first and second verses of the Star Spangled Banner on the back of an old envelope. We are also shown the patriotism and the emotions of the man on the night of September fourteenth in a room in a hotel in Baltimore where he finished his work with "And this be our motto,—'In God is our trust.'"

The Edison Company does not stop here but takes us on into the following day when the Star Spangled Banner was sung for the first time in an old tavern next to the Holiday Street Theatre; there one named Ferdinand Durang mounted on a table, sang the soul inspiring strain and words that caught the enthusiasm of the time and the old walls of the tavern echoed and re-echoed with cheer after cheer which has continued to echo on down to our day and will still echo far into the future, every time the strains of the Star Spangled Banner reach the ears of the friends and daughters "O'er the land of the free and the home of the brave."

"The Athens," New Bern, North Carolina



LOVICK AND TAYLOR, Managers

Cost \$30,000; seating capacity, 800; 43 feet wide, 140 feet long; fire escape, 9 exists; 8 dressing rooms; stage opening, 30 feet; steam heat; two Edison Model "B" machines used; latest licensed pictures only.

Lovick and Taylor, in submitting the picture and descriptive matter reproduced above, have this to say about Edison films:

"Your subjects always appeal to our patrons. When we projected 'How Spriggins Took Lodgers,' it made a tremendous hit—the house simply went wild."

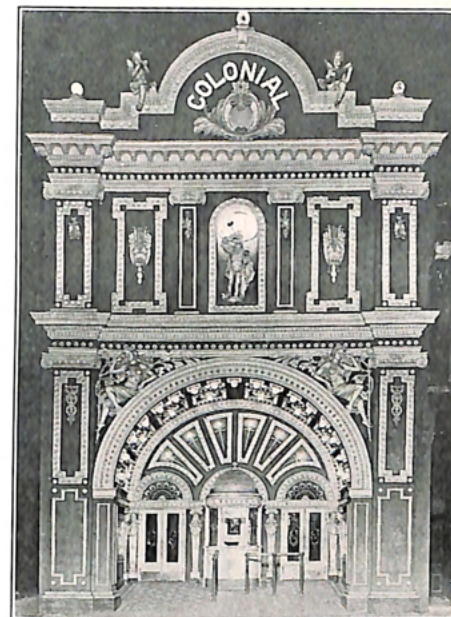
Mayor Carlson, of Jamestown, N. Y., has advocated the introduction of motion pictures into the public schools of that city.

Having recovered from an aggravated attack of "nerves" (or nerve), "Doc" Cook is now engaged in telling "The Truth about the North Pole" with the aid of a special motion picture film labeled with that title. What was it that Phineas T. Barnum once said about the American public and its anxiety to be fooled?

A Minister's Testimony

"Having had the privilege of sitting with the National Board of Censorship for one day of their labors, the writer can testify that their work is done with a serious consciousness of the hundreds of thousands of people whose moral outlook and views of life are to be unwittingly and yet really influenced by their quiet verdict written upon a slip of paper. A session of this committee, once the imagination travels out in space and time and reckons with consequences, becomes one of the most solemn experiences a person can have. Its verdict is absolute, moreover, and though sometimes its rejection of a film means the loss of thousands of dollars of initial expense to the maker, there has not yet been any revolt against its verdicts. Far more hindrance has come to the work of the censorship from earnest, but not always the most catholic-minded men and women of piety who would impose an impossible standard of refinement and conventional morality upon this mode of popular entertainment. They forget that Mulberry Bend wants something more highly seasoned than Anthony Trollope—that Mott street and Hester street for the most part scorn the church and its prayer meetings. The work of the censorship should not be so much condemned for its falling short of a perfect standard as gratefully approved for its monumental achievement, judged by what went before. The low vaudeville which has been superseded to so great an extent by the photoplay ought to be still further eliminated. This will not be as easy a task as it was to purify the motion picture of French suggestiveness and American morbidity, for the vaudeville cannot be disinfected at its source as is possible with the picture drama, the latter being altogether manufactured and distributed from New York City. But there is no doubt in the minds of many that sooner or later, the better elements of a community will have to supervise all popular entertainment, and indeed most of the recreation of the poor.

"The Colonial," Wichita, Kas.



CLAYTON T. CUNNINGHAM, Manager

Cost, \$30,000; seating capacity, 980; licensed service only used; well-known as "the most beautiful theatre in the Southwest."

A more attractive exterior for a motion picture theatre could hardly be imagined. The night effect of myriads of electric lights worked in the artistic general design is truly wonderful. Mr. Cunningham is highly enthusiastic over Edison films and says, "I wish I could secure more."

Due to the influence of Superintendent A. T. Stuart of the Washington, D. C. public schools, it is expected that Congress will be urged by the school authorities of the District of Columbia to act upon a resolution whereby motion picture machines will be installed in the different schools.

The Edison machine is the best machine on the market. Would not change it for all other makes. Ours is one of the finest made.—W. Avery, Kewanee Ill.

Only thus can the highest welfare of society be secured. And when this supervision is organized, the kind of popular novel to be allowed in the public library will be defined better than it is now. In many a home of supposedly careful parents the perils from the books which the mother and children read are vastly greater than the imagined perils of the motion picture."—Extract from "The Religious Possibilities of the Motion Picture," by Rev. Herbert A. Jump.

Harvard Professor Praises Pictures

During the course of his lecture on "The Signs of the Times in the Drama" before the Harvard Club of Cincinnati, O., Feb. 1, Professor G. P. Baker, professor of dramatic literature in Harvard University, extolled motion pictures as tending to stimulate the imagination.

"Motion pictures are taking the place of melodramas," he said. "There is less tendency toward crime and immorality in the picture show. One is compelled to use his brain to fill out the parts that are not given on the films, and the fact that the brain must be used is an argument in the pictures' favor."

The Majestic Amusement Company of Memphis, Tenn., recently gave a performance at the Shelby County Poor and Insane Asylum which proved a great success. The pictures consisted mostly of scenic and comedy reels, which so delighted the inmates that they wanted to see more of them. It is altogether likely that a projecting machine will soon be installed by the Superintendent for the purpose of continuing this form of entertainment for the benefit of the inmates.

Five years ago there were no moving picture theatres in England. At present there are no less than 2,000, of which London has upward of 250. The total amount of capital invested is estimated as being in excess of \$10,000,000.

The Moral Effect of the Moving Picture

In one respect at least moving pictures have performed the work that man has found difficult. They have converted the head hunters of the Philippines into decent citizens. Our officials in the Islands were at a loss how to impress upon the savages the advantages of cleanliness until they hit upon the moving pictures. Here was an expedient that spoke all dialects and was entertaining at the same time. The novelty of the show appealed to the native's curiosity and then to his pride, and the result has been clean houses and streets where before they were filthy and unsanitary conditions.—*Chicago Examiner*.

It is with pleasure that I take this opportunity to commend your company on their aim to give the public a higher class of subjects, such as scenic views woven into story form, educational subjects that are of real interest and at the same time attain the good for which they are meant. Such films as "The Doctor," for instance, are to my mind what the business needs to elevate and uplift it to overcome the bigoted feeling that exists among a great number of people who obtain their ideas purely from the press.

During the Red Cross Seal stamp sale for the prevention of the spread of tuberculosis in this city we exhibited the Edison releases, "The Red Cross Seal" and "The Man Who Learned." We invited the ladies in charge to sell seals during the intermissions, giving them a booth in the theatre and decorating the same attractively. The pictures opened the pocketbooks of the patrons and as they passed through the audience in their nurses' uniforms it was surprising to note the generosity of all, even down to the newsboys, who cheerfully gave their mite towards the good cause. More of such films would not only swell the box office receipts, but will bring the members of the community in better feeling with the motion picture interests.—*H. G. Lux, Mgr., Alhambra Amusement Company, Utica, N. Y.*

Miniature Posters for Edison Releases

The attention of Exhibitors is again called to the miniature 4-color poster-circulars being issued for each Edison release by the A. B. C. Co. of Cleveland, Ohio. To our certain knowledge a number of houses are regularly printing their own circulars (invariably in one color only), for directing the thoughts of their patrons to certain feature films to be shown at a future date. If the managers of such theatres find the idea to be a good one from the standpoint of increasing attendance at the shows being advertised, is it not reasonable to assume that a more attractive poster-circular, lithographed in four colors, will produce increased business in the houses where little or no advertising is done at the present time, as well as for those who have never used anything but the one-color printed dodgers?

The offer made in connection with the posters by the A. B. C. Co. is a most liberal one. On orders of 500 circulars, they will supply 100 each of five different releases in sealed packages and deliver free to exhibitors, if remittance of \$2.50 for the 500 accompanies each order. As a further inducement to secure the exhibitor's first order for \$10.00 worth of circulars they will include rubber stamps for each day of the week, that the circulars may be surcharged to show the exact date when the films which they advertise will be projected.

Correspondence on the subject is solicited by the A. B. C. Co., Huron Road, Cleveland, Ohio.

A Model "B" has been installed in the University of Wisconsin, where it is intended to be used regularly in displaying pictures of an educational character, such as "The Man Who Learned," and "The Red Cross Seal." These same pictures are being continually used by the Wisconsin Anti-Tuberculosis Association in their work around the State.

Press Criticisms

RECENT EDISON SUBJECTS SEEN THROUGH THE EYES OF REVIEWERS FOR THE VARIOUS FILM AND DRAMATIC PUBLICATIONS.

THE HAUNTED SENTINEL TOWER

Some strikingly picturesque scenes and a romantic melodrama give this film a strong appeal. The action is decidedly dramatic, creating much excitement. * * * The Morro Castle scenery is rich in pictorial qualities of which the camera man has taken every advantage.—*Motography*.

THE TWIN TOWERS

This is one of the very finest photo dramas of the period in which it is supposed to occur that has been seen. Its action is intensely dramatic and at times it is so exciting as to give one the very creeps. The action between the two towers and the timing of the appearing and disappearing of the several characters and the moving of the clock and the rising of the smoke in the distance all go to make the production one of exceptional merit. It must be seen to be appreciated.—*Morning Telegraph*.

Highly dramatic in situation and cleverly acted, this film will hold audiences in spellbound attention. The thrill is practically continuous from beginning to end. Danger mounts on danger and climax on climax, until the spectator forgets to breathe. It is easily one of the top-notch thrillers of motion picture history. The production is admirable in every respect.—*Motography*.

THE TWO HEROES

Superior comedy with many clever touches and two admirably developed character parts is there presented.—*Dramatic Mirror*.

A very good comedy of American life well enacted by all concerned. Every country town has its G. A. R. hero who is still fighting the battles of the Civil War, and here we have two of them who happen to be ancient enemies, but whose differences are amusingly resolved into genial comradeship. It is the human nature of it that appeals, and there is much humor as well.—*Motography*.

THE PANAMA CANAL IN 1911

A scenic release of great interest to all Americans. Salient features of the work down there are displayed in clear photography. The camera man chose his views with admirable judgment, as they are typical and practically self-explanatory. The film will enjoy a deservedly long life.—*Motography*.

The public surely has this company to thank for a very comprehensive and vivid lecture in pictures, which is indeed much clearer and more interesting to the average mind than any lecture or article could hope to be. Great credit is due the producer for the views selected and the manner in which they are put together to give such a complete unfoldment of this great piece of engineering, and it will no doubt be a valuable record of the work in future years.—*Dramatic Mirror*.

AIDA

This is altogether a remarkable and magnificent production of this well-known opera, presented in picture with exceptional force and dignity aided by settings that are both stupendous and natural in appearance.—*Dramatic Mirror*.

An elaborate production, handsome and tasteful. The story is told clearly enough for easy comprehension, whether the spectator is already familiar with it or not. There is no detail in which the production falls down, the film maintaining a consistently high level of which its makers may be proud.—*Motography*.

EDNA'S IMPRISONMENT

A decidedly well constructed comedy that shows much careful working out in its detail and general management is presented in this film, made both amusing and entertaining by the nature of its situations and the work of the actors.—*Dramatic Mirror*.

The Edison Projecting Kinetoscope in South Africa

We are pleased to report that all film subjects we have received from you have taken well wherever shown—we are more than pleased with them. We consider your productions far ahead of any other scenes turned out at present.—*African Film Syndicate, Johannesburg, S. A.*

Have shown every one of your releases since December 16th and am thoroughly satisfied with them. I would especially like to compliment you on "The Red Seal" and "A Stage Romance," both of which drew crowded houses.—*A. M. Fischer, Prop., Fischer's Elite Bioscope, Cape Town, S. A.*

I thank you for putting my house on your Kinetogram mailing list. This theatre is operated by a Pittsburg, Pa., concern, and we are using Edison Machines in all houses owned or controlled by that concern. We have several Model B's. The four machines apportioned this house are of this type. We always keep two extra heads in each theatre, one for emergency and one for outside exhibition purposes—the other two for active use. People are only wasting their time and mine too when they talk about anything but Edison Machines.—*A. H. Freeborough, Mgr. Princess Theatre, Laramie, Wyo.*

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Thomas A. Edison, Inc., Orange, N. J.

H. D. B., Milwaukee, Wis.—I am using one of your Model "B" Projecting Kinetoscopes and on two occasions I have had some difficulty with the heating of the balance wheel. There seems to be no oil hole that I can locate to oil this particular part except by inverting the machine head. Please advise the proper method of oiling.

[We are at a loss to know exactly where the oil hole can be on your machine which you use by inverting the head. Could you let us have a location of this by means of a diagram? Our reasons for asking this are that, as far as we know, there should be no oil dent, and if there is we would like to know about it.]

If the balance wheel runs hot, the hardened tool steel bearings should be oiled slightly. A few drops of oil put on the inside end of cam and star wheel shaft bearings will penetrate sufficiently, as the bearings have oil grooves on front and inside of hole.]

C. V. H., Harrison, N. J.—I enlarged my theatre, which compelled me to move my machine further away from the screen. The result was that my picture is too large. I ordered new lenses from you and was charged \$18.00 for the stereopticon, where-

as my operator says the old stereopticon lens sells for about \$10.00. Why this difference in price?

[No doubt the stereopticon lens originally purchased was our No. 2A in quarter size mount, which forms part of the regular equipment. By reference to our catalog form 490, you will note the price of this lens is \$10.00, but your new lens being for a 100 ft. throw, is made in a half-size mount and lists at \$18.00.]

T. H. G., Landon, Ohio.—We have changed our machine for a 70-ft. throw, and find that the stereopticon is too large. We have the correct size lens (No. 3), or at least, we believe this is the right size. We would like to get lamp house a little closer to projecting lenses for our picture, but find that we cannot adjust stereopticon properly. Will you please tell us what to do?

[If the stereopticon image or the screen is too large for a fixed distance of projection, the focal length of the lens used is too short. This can be corrected only by a change of lenses. With this change the lamp house will probably allow of the adjustment desired.]

G. E. M., Redlands, Cal.—I notice you advertise a complete lobby display frame containing photographs of the Edison players. I cannot use the frame but want a set of the pictures themselves. How can I get such a set?

[We can furnish fine sepia prints of ten Edison players at the following rates: 5½x7½ inches in size, \$3.50 per set; 8x10, \$5.25 per set; 10x12, \$6.50 per set. Unless you have an open account with this corporation, remittance to cover should accompany your order.]

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

General Film Co.,
Geo. Breck,
Calehuff Supply Co., Inc.,
Kleine Optical Co.,
Lake Shore Film & Supply Co.,
H. A. Mackie,
Talking Machine Co.,

70 Turk Street,
50 No. 8th St.,
52 State Street,
314 Superior Avenue, N. E.,
853 Broadway,
2007 Second Ave.,

All Branches.
San Francisco, Cal.
Philadelphia, Pa.
Chicago, Ill.
Cleveland, O.
New York City.
Birmingham, Ala.

Don't Forget Mr. Exhibitor

That your Edison Exhibition Model Two-Pin Movement Mechanisms or Edison Underwriters' Model Two-Pin Movement Mechanisms can be changed to One-Pin Movement Mechanisms at a cost of \$25.00! For an extra ten dollar bill we can include the outside shutter, in case your machine is not so equipped now. In other words, for \$35.00 we put your old Edison Machine in shape to improve your exhibition 50 per cent. Ask us for full details.

All mechanisms for changing must be shipped to Orange, since we feel that the substitution can better be made by our experts, than left to outsiders who might or might not supply genuine Edison parts.

ADDRESS

THOMAS A. EDISON, INC., KINETOGRAPH DEPT.,
ORANGE, N. J.

"The Minute Man"

A Story of the Battle of Lexington
United States History Series

NUMBER ONE

To be released July 14th.

This film is the first of our series of United States History and we may be pardoned for saying that it is a magnificent beginning. The story told is of absorbing interest and the actual battle scenes, as well as the whole atmosphere, carefully preserve historical accuracy. All the exterior scenes were taken at Lexington and Concord on the very ground where the actual fighting took place and on practically the anniversary of the battle. Strange as it may perhaps seem the hero of the story is a young British officer which will give the film an added interest in England. At the opening of the film the statue of "The Minute Men" at Concord is shown with its immortal inscription

"Here once the embattled farmers stood
And fired the shot heard 'round the world."

No. 6826

Code, VOORTELEN

Approx. Length, 1000 feet

OTHER FEATURES FOR THE FIRST HALF OF JULY

"Marvels of Horsemanship"

The 15th United States Cavalry at Fort Meyer, Va., in a
wonderful exhibition of Riding and Drills

To be released July 11th.

No. 6824

Code, VOORSTOOT

Approx. Length, 1000 feet

"The Trapper's Five Dollar Bill"

By O. HENRY

A Comedy far out of the ordinary run

To be released July 12th

No. 6825

Code, VOORTDUREN

Approx. Length, 1000 feet

The EDISON KINETOGRAM

OL. 4

JULY 1, 1911

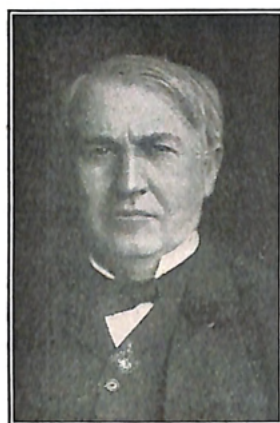
No. 11



SCENE FROM
THE MINUTE MAN

FILM No. 6826

EDISON FILMS RELEASED FROM
JULY 4 TO 14 INCLUSIVE



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
Published by THOMAS A. EDISON,
INCORPORATED, Orange, New Jersey, U. S. A.

THIS issue of the KINETOGRAM marks the appearance of the first picture in our United States History series, and it is a "feature" without any question. "The Minute Man" is an historic film and all exterior scenes in it were taken on historic ground—at Lexington and Concord where the actual fighting took place.

In "The Price of a Man" we have a powerfully human story of self-sacrifice, that will grip your audience from beginning to end.

"Trading His Mother" is a delightful little comedy with Mary Fuller, Marc McDermott and Yale Boss as the principal characters. The second release on the same reel is "Polish and Pie," a "scream" from the first scene to the last.

Richard Harding Davis' story "The Derelict" has been adapted by our producers under the name "The Crucial Test" and tells an interesting and thrilling story of the famous naval engagement of Santiago Harbor.

"Marvels of Horsemanship," a truly remarkable film showing the evolutions of the 15th U. S. Cavalry at Fort Myer, Va., and O. Henry's "The Trapper's Five Dollar Bill" complete our offerings for the two weeks.

We feel we may say without fear of contradiction that the seven releases are of more than ordinary interest and will be received accordingly by exhibitors everywhere.

Edison Release Days: Every Tuesday, Wednesday (Comedy) and Friday.

EDISON FILMS

Released between July 4th and 14th

Edison Film No. 6820

Copyrighted, July, 1911

Released, July 4, 1911

Code, VOORSRAAK

Approx. Length, 1000 feet



The Price of a Man

(DRAMATIC)

CAST OF CHARACTERS

JOHN BRAHAM, falsely arrested.....	CHARLES OGLE
MRS. HELEN JOHNSON.....	MIRIAM NESBITT
HER TWO CHILDREN.....	GLADYS HULETTE
THE MINISTER.....	EDNA MAY WEICK
	WILLIAM WEST

JOHN BRAHAM is discharged by farmer Jones and when he demands his pay, he is told to come for it that night. He does so, only to find the farmer lying dead upon the floor; a blood stained poker nearby tells the tale. He picks up the poker just as several neighbors enter who, upon seeing it in his hand and the dead man lying nearby, immediately accuse him of the crime and hurry him away. He is tried and sentenced to death but manages to make his escape. In his flight he begs food at the house of a poor widow. He is kindly received and invited into the house where he eats ravenously of the food set before him. The

widow's two children look on in wonder, but attracted by his kindly face, soon make friends with him. Suddenly there is a knock at the door and realizing that it is the warden and his guards who are searching for him, he begs the widow to hide him from his pursuers. This she does and as the guards enter she cleverly puts them off the scent. Braham thanks her warmly for shielding him and is about to leave when there is another knock. Hastily hiding again he overhears a marshal demanding payment of a chattel mortgage for \$500.00 which he holds upon her goods. The widow is unable to pay and he leaves, threatening foreclosure.

Braham comes from his hiding place, bids her good-bye and goes out.

Passing along the road he sees a poster offering \$500.00 reward for his capture dead or alive. Realizing that this amount will save his benefactress, he resolves to surrender himself to some honest person who will receive the reward and turn it over to the widow. He presents himself to the village parson, explains his plan and finally obtains his reluctant consent. The parson turns him over to the prison guards and receives the promised reward. Braham is hurried back to prison to carry out the death sentence while the parson, bent on his mission of charity, arrives at the widow's home in time to prevent the foreclosure. When she questions him as to the source of the money, he tells her the story of Braham's sacrifice. She at once determines to save him if possible and together with the minister she leaves to lay the case before the Governor.

In another part of the state a wretched, broken specimen of humanity has been

seriously injured and taken to the hospital where he is told he has but a short time to live. Knowing the end is near, he calls for a priest in whose presence he dictates a confession, acknowledging himself the murderer of farmer Jones. Asking the priest to right the wrong he has done, he passes away. The priest loses no time and hurries to the Governor's office where he meets the widow and the minister who have been pleading for Braham's life and presents the dead man's confession to his Excellency.

The Governor, thoroughly convinced of Braham's innocence, at once issues a pardon which he gives to the widow to carry to Braham herself.

Braham has been released upon telegraphic instruction and is awaiting the arrival of the pardon, when the widow and her children, escorted by the parson, enter with the pardon. There is a happy reunion and Braham, now a free man with the stigma of crime lifted from his good name, grasps the opportunity to propose to the widow who promptly accepts him.

Edison Film No. 6821
Code, VOORSTEEK

Copyrighted, July, 1911

Released, July 5, 1911

Approx. Length, 500 feet

Trading His Mother

(COMEDY)

CAST OF CHARACTERS

THE WIDOW.....	MARY FULLER
HER SON.....	YALE BOSS
THE SUITOR.....	MARC McDERMOTT

DONALD is a small boy with a very charming young widow for a mother. His joy in the possession of so fascinating a guardian is somewhat dimmed and ruffled by the desire of older persons to share that possession or as it looks to him, to take her from him. He is a jealous and vigilant chaperon in intent if not in person and it makes it rather difficult for the young men who would like to make love to the charming little widow.

One of them does succeed in making friends with Donald, except when the mother is near, and it is then that he learns that Donald does not possess a watch and that a watch is one of his great heart desires. This suggests a very brilliant idea to Lawrence, this particular suitor, and when he next appears at the house of the little widow, he brings a pretty boy's watch with him which he offers to Donald. Of course Donald is delighted, but when he under-



stands that he can only possess the watch on condition that he allow Lawrence to possess his mother, his soul is troubled within him. The temptation, however, is too great and he finally agrees to the bargain and the marriage takes place.

While they are gone on their wedding tour, Donald finds that being left alone with a nurse is very lonesome business and he begins to repent sorely of his bargain. Finally when he can stand it no longer, he sits down at the desk in the big lonely library and pens very carefully a very business-like letter to Mr. Lawrence. It reads: "Dear Mr. Lawrence: Please bring mother back and you may have the watch again. It is as good as new. I need her very much, Donald."

The effort proved so great an exertion that Donald falls asleep over it and of course it so happens that the wedding couple are just returning at this time. They come in and find the sleeping boy and the letter and then the little mother sees a way out of the difficulty. She tells Donald that he can keep the watch and have her also and all that is necessary is for him to accept the new papa into the bargain. This solution of the difficulty had never occurred to the boy before and being struck with the magnanimity of the offer, he closes with it.

This is a delightful little story beautifully played by the Edison Company and produced with just as much care as their more ambitious offerings.

Edison Film No. 6822

Copyrighted, July, 1911

Released, July 5, 1911

Code, VOORSTENG

Approx. Length, 500 feet

Polish and Pie

(COMEDY)

CAST OF CHARACTERS

MR. JONES.....	CHARLES SUTTON
HIS DAUGHTER.....	MARIE TENER
HER YOUNG MAN.....	EDWARD BOULDEN
THE COOK.....	ROLINDA BAINBRIDGE

MR. BROWN noticing the worn and scratched condition of his furniture, decides to improve it with a new coat of varnish. He accord-

ingly goes to a paint store and calls for a pint of shellac. To enable him to carry it conveniently, the clerk pours it into a whiskey flask.



Returning home Mr. Brown finds his wife entertaining some ladies of the Local Temperance Society who, upon seeing the bottle of shellac, take it for granted that Mr. Brown indulges in intoxicating liquor and leave the house in haughty disdain.

A little later, Brown's maid of all work mistakes the bottle of shellac for brandy and puts a liberal quantity of it into a home-made pie which she serves for dinner. Returning to the kitchen she drinks what is left in the bottle. It takes her but a moment to realize that she has swallowed something other than brandy. Screaming at the top of her voice she

dashes frantically into the dining room to warn the family, but too late, as the daughter's favored young man who has already eaten a goodly portion of the pie now thinks he is poisoned and goes into convulsions. The house is in an uproar until Mr. Brown explains that the bottle contained merely a mixture of alcohol and lac which is not at all fatal. Suffice it to say the maid immediately takes the pledge.

This farcical film was made for the sole purpose of driving away the blues; whether you feel like it or not, it will make you roar.

Edison Film No. 6823

Copyrighted, July, 1911

Released, July 7, 1911

Code, VOORSTEVEN

Approx. Length 1000 feet

The Crucial Test

A story of the Spanish-American War from "The Derelict" by
Richard Harding Davis

(DRAMATIC)

CAST OF CHARACTERS

CHARLES CHANNING, a discharged reporter.....	HERBERT PRIOR
J. R. KEATING, the star reporter.....	RICHARD NEIL
MANAGING EDITOR.....	JAMES GORDON
THE TELEGRAPH OPERATOR.....	RICHARD RIDGELEY
THE CAPTAIN OF THE TUG.....	CHARLES SUTTON

THE above title is the name under which the Edison Company have so ably adapted Richard Harding Davis' story "The Derelict" for Motion Picture purposes and have so wonderfully portrayed the now famous battle of Santi-

ago Harbor and the destruction of the Spanish fleet on that memorable Sunday morning of July the third.

Just how Channing, a derelict reporter stranded in Cuba, succeeded in witnessing this naval engagement and how he wrote



up the story and flashed the news to a certain great daily in New York before any other papers had received it, is the main theme around which this interesting and exciting picture is laid. It was taken by our Company while on their Southern trip and thus has an added charm as the scenes are all taken with the natural environments in which Davis' story is related.

Channing was a reporter from the ground up; a writer who could catch the public and hold it but after he had been sent down to Santiago by his paper he failed to send in the startling news quick enough to suit the people at home. For this there was a good reason as there was nothing to send in, as it proved to be just that period of suspense and waiting when the Spanish fleet was laid up in the Harbor of Santiago, but it caused the manager of his paper to wire him his discharge and send another man down in his place. Consequently when the story opens Channing finds himself stranded in Cuba without a job and without money.

Keating, the new reporter, arrives and at once falls into the ways of a great many newspaper reporters who have nothing to do but to wait until something turns up, takes to drinking heavily and becomes careless of what is going on while each day finds Channing more destitute and more despondent until he has reached the stage of sleeping on the docks at night, broke, hungry and weak.

By chance he hears Keating arranging to engage a tug to visit the American fleet and, unbeknown to Keating who is greatly under the influence of liquor, he secures a job on the boat as a deck hand. This was a wonderful piece of luck, for just as the fleet is sighted there is a movement on the deck and the next moment the Battle of Santiago is on.

Channing rushes down to the Captain's stateroom to call Keating but finds him drunk and almost insensible to what is going on around him. Channing rushes on deck and there beholds the pride of the Spanish war fleet shattered, broken and sunk while great huge black columns of smoke are pouring from the vessels. It is a wonderful sight and the reporter's instinct gets the better of him. He writes the story of the victory, succeeds in reaching the telegraph office before anyone else and sends in the whole story, but sends it in under the name of the man who would hardly speak to him and who lay dead to all around him in the stupor of drink.

Keating returns to New York, dejected and remorseful, and finds to his great astonishment that his paper scored a "scoop" on the story. He is followed some three months later by Channing, a human derelict drifting on the sea of fate. While seeking employment in his old office he meets Keating who this time shows the manly side of his nature and tells the managing editor that Channing was the real star in the Cuban episode.

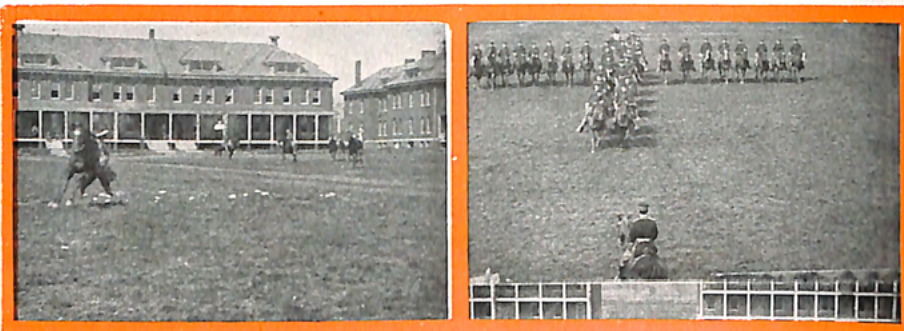
Edison Film No. 6824

Copyrighted, July, 1911

Released, July 11, 1911

Code, VOORSTOOT

Approx. Length, 1000 feet



Marvels of Horsemanship

Evolutions of 15th U. S. Cavalry, Fort Myer, Virginia

(DESCRIPTIVE)

THIS film was taken by special permission of Colonel Joseph Garrard 15th U. S. Cavalry and is the most remarkable exhibition in many ways that it has ever been our privilege to show. The fifteenth United States Cavalry are known both in this country and abroad as the most expert body of horsemen in the world but comparatively few are privileged to witness their feats. It can therefore be imagined what a treat is in store for the motion picture public when millions will have the same opportunity of seeing this wonderful body of men and horses perform just as well as though they were on the actual ground at Fort Myer.

The film opens with an exhibition of horseback riding, including jumping over hurdles, in which the men ride one, two and three horses, jumping over them, standing backwards, standing on their heads—in fact, doing all sorts of inconceivable things. Next we are shown an exhibition of Cossack riding with saddles and stirrups. This is no less remarkable than the bareback work, and one scene showing the men tearing down the field picking up pieces of paper from the ground is truly thrilling. Next we

are shown some high jumping, in which after several attempts a six foot jump is made. This is considered a very high jump.

The closing part of the film makes about the most beautiful picture that has ever been shown on the screen. It consists of a fancy drill by thirty-two men besides the color bearer and officer in command, who go through a series of evolutions, forming circles, squares, crosses, galloping in and out until one is fairly carried away with the wonder and beauty of the scene.

Fortunately the conditions under which this picture was taken are ideal from a photographic standpoint and all the manoeuvres are thus shown through the medium of photography that leaves nothing to be desired.

Every true American may well feel a certain sense of pride as he looks upon the daring riding and marvellous evolutions of the troop. The film is as full of action as the "wildest" western picture ever released. When to this condition is added the interest which naturally centers around any part of our national cavalry, surely little more could be desired.

Edison Film No. 6825

Copyrighted, July, 1911

Released, July 12, 1911

Code, VOORTDUREN

Approx. Length, 980 feet



The Trapper's Five Dollar Bill

From "The Whirligig of Life" by O. Henry

(COMEDY)

CAST OF CHARACTERS

THE TRAPPER.....	EDWARD O'CONNOR
HIS WIFE.....	ROLINDA BAINBRIDGE
THE JUDGE.....	ROBERT BROWER

JUST because Hank Bilbro who lives in the back woods of the Cumberland range, sold two fox skins for a crisp new five dollar bill and wouldn't buy his wife, Aurelia, a new pair of shoes, she started a quarrel which ended in yoking the oxen to the old cart and driving to the nearest Justice of the Peace in quest of a divorce.

Thaddeus Widdup, the Justice of the Peace, after hearing the case decides to grant them a separation. Hank has but five dollars which the Judge pockets and conveniently makes that amount the regular price of a divorce. Aurelia then puts in a claim for five dollars alimony to enable her to buy a much needed pair of shoes. The Judge decides in her favor and orders Hank to produce the amount within twenty-four hours.

That night the Judge is held up and relieved of that crisp new five dollar bill at the point of a double barreled shot gun, the robber compelling him to roll up the five dollar bill and stick it into the muzzle of the gun.

The next day Hank is promptly on hand and in the presence of the Judge pays Aurelia the alimony with a new five dollar bill that has an inclination to curl up as though it had been inserted into the end of a gun barrel. The Judge eyes it but makes no comment, giving each a peculiarly worded document which, after reading, causes them to regret taking such a hasty step. Then and there they become reconciled and are about to go back to their log cabin, when the Judge reminds them they are no longer man and wife but stands prepared to perform the solemn ceremony of marriage, the fee in this particular case to be five dollars. Aurelia quickly pays the price and the curling five dollar bill once more finds its way into the Judge's pocket and Hank and Aurelia climb into the old cart and go home happy.

The comedy in this film is of that unique quality which distinguishes all the work of its lamented and gifted author and makes a most enjoyable and entertaining picture.

Edison Film No. 6826

Copyrighted, July, 1911

Released, July 14, 1911

Code, VOORTELEN

Approx. Length, 1000 feet



The Minute Man

A story of the Battle of Lexington, United States History Series No. 1

(DRAMATIC)

CAST OF CHARACTERS

THE MINUTE MAN.....CHARLES OGLE
 HIS WIFE.....MIRIAM NESBITT
 HIS FATHER.....WILLIAM WEST
 HIS SON.....EDWIN CLARKE
 HIS DAUGHTER.....EDNA MAY WEICK
 A BRITISH OFFICER.....GUY COOMBS

THIS is the first of a series of films portraying the principal incidents in the history of our country, beginning with the fight for freedom from the yoke of English rule.

We see the British Colonel receive his orders to march on to Concord and destroy the stores gathered there by the Continentals. On his staff is a young captain whose reluctance to take arms against the "rebels," brings upon himself the ridicule of his comrades.

The morning of April nineteenth dawns and we see the Minute man and his family, consisting of his father, wife and two children, at breakfast. The Minute man and his son leave for their work in the field, while the others attend to their various household duties. While engaged in plowing, a horseman dashes up and informs them that the British regulars are on their way to Concord. Father and son mount their plow horses and

hurry to the house, where they tell the news. Hastily donning their uniforms they are about to leave, when grandfather insists upon joining them and seizing his old battered drum departs for the front. At Lexington where the Minute Men are gathering on the village green, to check the British advance, they arrive just in time to take part in the first fight for freedom. But owing to the superior numbers of the British they are forced to retreat.

The conflict then moves to Concord Bridge. Here the Minute Men take the initiative and led by our three heroes, bravely charge across the bridge and defeat the regulars. The retreat continues along the roads to Boston, the Minute Men picking them off from behind stone walls and trees until the regulars become panic-stricken and the retreat becomes a rout.

The Minute Man's little girl hearing

the firing wanders into the road and gazes after the fleeing soldiers and finding herself between the fires of the opposing forces becomes confused and frightened. Seeing her danger, the young captain of the retreating British, rushes forward and snatches her out of harm's way but receives a bullet in his arm in doing so. He manages to carry the child to her door-step where he falls fainting. Here the child's mother finds him and revives him and in gratitude for saving her child, takes him into her house where she bandages his wound and puts him to bed.

The Minute Man having been wounded in the fight is persuaded to drop out of the pursuit of the British and as he reaches his door-step he finds the officer's hat and sees the bloodstains. He questions his wife upon entering but fearing further bloodshed she tries to conceal the presence of the officer and denies all knowledge of him. Her husband is de-

scribing the battle to her when he hears a sound in the next room. He insists upon searching the room and seizing his musket, goes toward the door. His wife tries to prevent his entering, which only confirms his suspicions and he puts her aside. As he is about to enter the room the door opens and he is confronted by the officer. He raises his gun to fire but his wife springing before him, tells him how the officer risked his own life to save their child. He slowly lowers his gun, hangs his head in shame and asks the officer's forgiveness, which is freely given. The gallant young British aristocrat and the Minute Man warmly clasp each other's hand.

An interesting feature of this film is the fact that all the scenes were actually taken on the historic ground which they represent and on the same day of the month. The house stood and still stands within a stone's throw of the roadway upon which the famous retreat took place.

Recent Edison Releases

A Complete Table from May 1

May	1—The Panama Canal in 1911 (Descr.)	990
	3—Josh and Cindy's Wedding Trip (Com.)	1000
	5—Aida (From the Opera) (Dr.)	1000
	9—Edna's Imprisonment (Com.)	975
	10—The Baby of the Boarding House (Com.)	1000
	12—The Quarrel on the Cliff (Dr.)	1000
	16—In the Baggage Coach Ahead (Dr.)	1000
	17—In and Around Havana, Cuba (Descr.)	450
	17—How the Hungry Man Was Fed (Com.) (By Richard Harding Davis.)	550
	19—A Case of High Treason (Dr.) (From "The Under Man," by Thos. A. Hanshew)	1000
	23—Captain Nell (Dr.)	1000
	24—Madeline's Rebellion (Com.)	990
	26—Hearts and Flags (Dr.)	1000
	30—The Niece and the Chorus Lady (Com.)	975
	31—It Served Her Right (Com.)	375
	31—The Inheritance (Com.)	625
June	2—A Sane Fourth of July (Ed.)	1000
	6—The Cardinal's Edict (Dr.)	1000
	7—A Lesson Learned (Dr.)	500
	7—Father's Dress Suit (Com.)	500
	9—The Wager and the Wage Earners (Dr.)	1000
	13—Her Brother's Photograph (Dr.)	1000
	14—Heroes Three (Com.)	500
	14—Mistakes Will Happen (Com.)	500
	16—Van Bibber's Experiment (Dr.)	1000
	20—A Thoroughbred (Com.-Dr.)	1000
	21—A Cure for Dyspepsia (Com.)	750
	21—A Comedy of Understanding (Com.)	250
	25—His Misjudgment (Dr.)	1000
	27—The Crusader (Dr.)	1000
	28—How Willie Raised Tobacco (Com.)	1000
	30—The Star Spangled Banner (Dr.)	1000

Edison Films Featured at Child Welfare Exhibit

The Child Welfare Exhibit in the Coliseum, Chicago, May 11th to 25th, drew an attendance of over 420,000 in two weeks and proved an unquestionable success. Every branch of Child Welfare work was given its proper consideration and care by the capable executives in charge. The Administration Committee arranged for the exhibition of our features, "The Man Who Learned," "The Red Cross Seal," "The Wedding Bell," etc. It is estimated that an exhibit in New York under the same auspices attracted over 300,000 people in four weeks. Thus in six weeks the films carried their message and lesson to the hearts of over 700,000 people.

"A Sane Fourth of July"

As predicted, our June 2nd release "A Sane Fourth of July" swept the country and brought forth hundreds of compliments from exhibitors, press and civic associations alike. Limited space prevents our publishing more than a few, but we reproduce them as evidence that our judgment was good. When we hailed the film as a worthy successor to "The Red Cross Seal," some exhibitors were not fortunate enough to secure it for showing before "the 4th." They can, in a measure, make up for lost time now by insisting upon "The Minute Man," another Edison film of national interest to be released July 14th.

We have arranged to co-operate with the local "Fourth of July Association" and have booked your "A Sane Fourth" picture for thirty days ahead in various theatres of this city. The release will be widely advertised.—*General Film Co., Cincinnati, Ohio.*

Coming a month prior to our national holiday in celebration of the birth of our country, gives this film an opportunity to be shown throughout the length and breadth of the land. And it should be so shown. Every boy, every girl, every father, mother, sister, brother and every teacher of the young should see it and remember its lesson. It is one of the finest and most graphic sermons on a long suffered folly that has ever been preached. * * * The picture was loudly applauded when seen by the reviewer, an evidence of the present growth of the belief in what it teaches. Again we thank the Edison Company on behalf of our readers and ourselves.—*Morning Telegraph, N. Y.*

I am informed that a new film entitled "A Sane Fourth of July" will shortly be on exhibition here. Our Association is very much interested in this question as we began the campaign on the subject nearly ten years ago. Dr. Simmons and I will be very much interested in seeing this film.—*Dr. Frederick R. Green, Secretary Council on Health and Public Instruction, Chicago, Ill.*

We are arranging a special showing of your "A Sane Fourth" and will have present representatives of the Lowell Board of Trade, City Government, Middlesex Women's Club, School Teachers' and Ministers' Federation. Our Mayor, Hon. John F. Meehan, is working with us on the proposition.—*J. S. Kittredge, Theatre Voyons, Lowell, Mass.*

A private view of the film was arranged for the workers in the Russell Sage Foundation, on May 16th, by Clarence A. Perry, writer of its scenario, who is connected with the organization. A large audience was present and accorded the film much praise and generous applause.

I think the movement of sending circulars of "A Sane Fourth of July" to the Mayor, School Board, etc., positively the very best action ever taken for motion picture advancement. I was particularly impressed by this from the fact that our Superintendent of Schools called me by 'phone immediately upon

receipt of the circular describing this national feature. He was most favorably impressed and desired me to feature the production before the close of our schools, which comes June 23rd.

It is hardly possible for me to tell you just how much weight in my opinion this has, as I could hardly do justice to the occasion. The situation which has existed between the heads of our public schools and motion pictures has not been all that it should be, and I am confident that this has been due more to the lack of their forming proper opinions, as they do not regularly attend the shows and are always ready to criticise the pictures on the ground that many of them are of the lower character rather than upon the educational uplift, and it has been impossible up to this time to find an opportunity to co-operate with them. You have opened the way now and I heartily congratulate you upon doing something that has never in my experience been done.

The value of such an exhibition is that we not only reach the multitude of scholars from the lowest to the highest grades, but that they will communicate the subject in their homes and undoubtedly attract their elders. This not only gives to the exhibitor a pleasant increase of business, but it opens the way as I have above stated, to high-class advertising and advancement to the trade.—*Herbert S. Streeter, Greenfield, Mass.*

We have your letter relative to exchange of telegrams about "A Sane Fourth of July." Arrangements have been made with the General Film Co. for the projection of the picture in accordance with your suggestion. It is our desire to show this film on the public square of this city for one week prior to our Sane Fourth celebration. Cleveland is undertaking a broader campaign in its Sane Fourth movement than any other city in the country, particularly in carrying the education to the people.—*L. H. Brittin, Chairman Executive Committee, Cleveland (Ohio) Independence Day Association.*

Robert Louis Stevenson Series

Through arrangements made with Messrs. Charles Scribner's Sons we have secured the exclusive right to produce in motion pictures the works of Robert Louis Stevenson, the famous author, whose death in the fullness of his career, was regarded as a world-wide calamity. His stories are probably better known than those of any other modern writer of fiction and are full of dramatic action and sustained interest. For the first release we have selected "The Black Arrow" and shall be ready to announce particulars in the very near future.

The above is in line with our constant efforts to make Edison films better and better and to impress upon the public the fact that motion pictures can educate as well as entertain.

Life Boiled Down

In the photoplay of to-day is to be seen the essence of the modern drama—concise, snappy, realistic, packed with significant action. It is quite different from the ancient classic drama which thrilled the Greeks and Romans of two thousand years ago.

Greek drama, in fact the drama of all nations, developed out of religious ceremonies, and there was little or no attempt at scenic verisimilitude. Such a thing was impossible, for the art of scene painting, the "boxed" stage and artificial lighting of to-day, were impracticable and not even dreamed of. All these details were supplied by the imagination of the auditors who had no difficulty in assuming that the flat plains of the Greek stage—platform—were mountains, forests, oceans, palaces, or anything at will. In that same day there was no action, as the word is understood in our time. Lacking means of realistic presentation all deeds of great moment were done off the stage. It was an added factor under those conditions that these events taking place away from the sight of the audience, had a greater effect on the imaginative faculties of the audience. To take the place of action, the various characters stood upon the stage and declaimed for many minutes concerning the deeds they were about to perform, and the motives which were impelling them to those deeds. Then they went out and did them and the audience thrilled under actions that were invisible to their eyes.

The modern stage has, with its implicative development, met the demands of real life; that is, that it be able to present artificially, and yet in such a manner as will create an illusion of reality, the better part of the happenings of the modern world. In our day we play up the action and minimize the talk.

It remains for the motion picture to reduce the drama to its essence, which is action. Minus dialogue, the photoplay has no other material than action, and this the photoplay has carried to a point

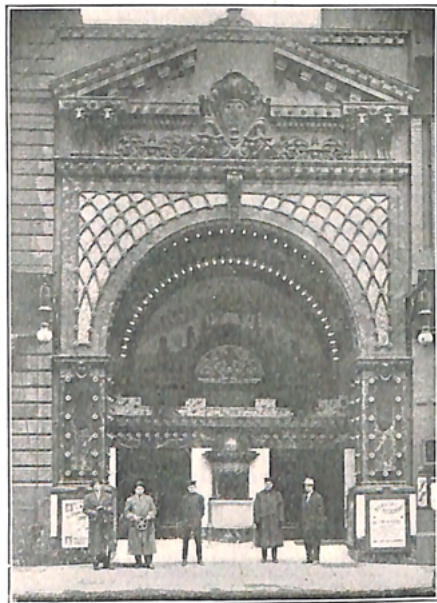
of great effectiveness and refinement. Given a particular set of characters, under circumstances which are stated at the outset, the photoplay shows us in the course of fifteen minutes the most intricate working of an impelling force and its results. There is no dead wood, no verbal lumber, no ten minutes' speech, forthcoming from the character detailing poetic thoughts and flights of fancies, while action holds their horses. It is not what people say but what they do, that counts in real life, and that is what the photoplay presents to our eyes.

The result is that the photoplay shows us the essence of life. It is life intensified and rendered significant. The spectator is not doomed to sit through hours of moralizing or speechifying. He is in a position to grasp as much as he can see, to interpret as much as he can comprehend, in his own particular way, and for his own particular uses, of what the play-right presents to him.—*Motography.*

Through the good offices of James W. Jones, manager of the Jones Amusement Co., Mt. Vernon, Mo., an Edison Exhibition Model Kinetoscope has been placed in the State Sanatorium for the Treatment of Incipient Pulmonary Tuberculosis. The success of the entertainments which Mr. Jones has been giving the patients is directly responsible for the purchase by the institution.

The W. H. Clune Co., of Los Angeles, Cal., has distributed 50,000 reprints of a page from The Los Angeles Herald, for May 28th, containing an unusually clever and readable article on motion pictures "The World Before Your Eyes," by Prof. Frederick Starr, of Chicago University. Their object is to show the people in Los Angeles and vicinity who do not attend moving picture theatres that the silent drama is an education of itself. Reports are that their efforts are meeting with considerable success.

"The Lyric," St. Louis, Mo.



JOHN W. CORNELIUS, Manager.

Located at 114 N. 6th St.; seating capacity 600, including balcony; Edison Type "B" machine used for a throw of 103 feet; built of solid concrete with Italian marble decorations; electric lights throughout; a modern fireproof structure in every sense of the word.

Mr. Cornelius is the sole owner, as well as the manager of the Lyric—James A. Cornelius is assistant manager. In a recent letter, Mr. James A. says: "The Lyric is devoted exclusively to pictures and is making a wonderful success with them. We usually have the pleasure of using the Tuesday and Friday Edison releases."

Ten of the fifteen motion picture machines in use in Memphis, Tenn., are of Edison manufacture.

We ran one of your recent releases, "The Rival Sculptors," on Tuesday, May 2nd, and had a large house. We started early and ran till late. I would never get tired of running Edison reels. I cannot say enough praise for Edison goods. We are arranging to have more of your recent releases in the near future.—W. F. Putnam, Amuse-U Theatre, Yorkville, S. C.

How Moving Pictures Help

Says a writer in the *Chicago Daily News*:

"There has been so much printed of late about the harm caused the young by moving picture shows that I should like to add my little bit to the side of the defense: For my part, I have never attended a show yet that did not contain something worthy of human interest.

"Only last evening I dropped into a moving picture show on my way downtown. One of the films showed a poor father, a peddler, who met with an accident, and lost track of his daughter while he was delirious in the hospital. When he was well again, six weeks after being hurt, he started out, ragged and hungry, to look for his child.

"When he stopped at a country house to make inquiries he was asked if he cared for a bite to eat. His thanks were almost tearful. The spectators knew and I knew that an act of practical Christianity had been shown on the screen.

"Why did the tears start in my eyes?"

"Why was I on the edge of my seat waiting to see if the man of the house would turn him away hungry?"

"Right then and there I started to think of the many times a poor deserving man has been turned away hungry and footsore from the door of many a man who lets his Christian feelings fade as he passes out from the Sunday service.

"I have taken my stand on the subject as a 'practical Christian,' and if I can meet with the great reward by any conduct as such I shall be satisfied."

Edison Films invariably make a good hit with our audiences, and we attribute it to the fact that your producers pay a great deal of attention to minor details. This is where so many other manufacturers fail. The writer is very familiar with the anthracite coal regions, and knows, therefore, that the detail in "The Mule Boy" was excellent.—Corlies and Greene, Jersey City, N. J.

The Edison in School Work

It is but natural that we should devote considerable attention as a corporation to proving right here in the City of Orange (where our factory is located), the value of certain Edison feature films for educational and entertainment purposes. Inasmuch as it seems logical to assume that what we can accomplish locally in the exploiting of films like "The Man Who Learned," "The Red Cross Seal," etc., can also be worked out with equal success by exhibitors all over the country, mention will frequently be made in the KINETOGRAM of our endeavors along these lines.

The appended extract from a letter written by Charles T. Gwynne, President of the Home and School League of the Oranges, refers to an exhibition under the auspices of the League in the Orange High School recently. Mr. Gwynne expresses himself as being strongly in favor of the general use of the motion picture in schools and other public institutions. His remarks will be of interest to every exhibitor who is adding his share in the great effort being made in these times to educate the public through the medium of films of the better grade.

"In addition to the instructive and interesting studies of Natural History, Geography and other branches, the fact that by the use of green shades on the electric fixtures the grave danger of darkness in moving picture shows so often pointed out is eliminated, was to me a revelation. I feel that the proper attitude of our authorities throughout the country should not be to endeavor to prohibit the picture shows, nor to prevent children from attending them, but by the use of the lights mentioned, better ventilation of the halls, and high grade subjects on the films to take advantage of the wonderful possibilities of the moving picture machines in educating, amusing and bettering the hundreds of thousands of men, women and children who are daily attending these shows, and therefore seek by legislation to regulate and improve existing conditions."

"The Olympia," Quebec, P. Q. Canada



JOS. METWIER, Manager.

Located at 229 Rue St. Jean; cost \$47,000; uses licensed source only; seating capacity, 725; four shows per day; two Edison Model "B" machines used; owned by the Quebec Olympia Co., Ltd.

Manager Metwier recently said: "I want to congratulate the Edison Co. on the high standard of their recent releases, and on the Type 'B' machine which stands the test and gives the best satisfaction of all."

We installed an Edison Economy Transformer a few weeks ago. It is a "peach." As our current is supplied by contract, we are unable to testify as to the saving in "juice," but the improvement in the quality of the projected picture has been very noticeable in the brilliancy and steadiness of the light.—The Star Theatre, Cooperstown, N. Y.

Five years ago there were no moving picture theatres in England. At present there are no less than 2,000, of which London has upward of 250. The total amount of capital invested is estimated as being in excess of \$10,000,000.

The Civilizing Value of the Photoplay

H. C. JUDSON IN THE MOVING PICTURE WORLD.

It was Poe's opinion that, leaving out the making of lyric poetry, genius had a better chance of expressing itself in making a short story than in any other form of literary art. Perhaps if he had lived in our days he would have modified that opinion, and included photoplays.

Through long centuries, the short story has reached a perfection that is astonishing. The photoplay is very new; it would not be fair to set our best moving picture on equal terms beside our best short story. One has a faculty of psychological analysis at present denied to the other. There still seem to be both mechanical and artistic difficulties in the way of moving pictures due wholly to lack of experience. But the pictures offer a fine chance for artistic expression.

Man uses art as he uses everything else, not excluding religion, for benefit and harm. But, though it was religion that lifted him to walk upright upon the earth, art is a staff in his hand and helps him to maintain his position. Science can teach no man till he is eager to learn, but the same man can hardly escape from art. Art builds up human qualities for its pictures and interprets them to us. When you get down to rock bottom, art belongs to the race just as religion does. Perhaps the difference between them is no more than between the profiles of the same face. It was the spirit breathed into man that makes him different from the beasts. True art expresses the spirit and awakens the spirit in those who hear. It gives a taste for human things as different from beastlike things, and this makes for civilization. Yet there are some who, for the sake of civilization blindly deny the people the means of acquiring taste.

People who have taste have a right to demand of artists that, as far as possible, they remain true to their own humanity

and give, as well as they can, only what is truly human. Their work must give pleasure; it must reach into the human experience behind its auditors and waken the most joyous memories that are hidden there. Everything we see or hear reaches back into our memory; but art selects the elements—they must be joys—that it desires to awaken. Each memory that awakens is very faint. We cannot separate the thousand past joys that add together to make our pleasure in one beautiful spring morning; for the memories come from the whole man; the lowest kinds of physical pleasures unite with the highest spiritual joys to make its beauty. Still, the quality in life that is most important to us and gives us most delight is our humanity itself, the spirit that makes us different from the beasts. Nothing stirs us like the sight of human victory. Any thing but victory in our art would disgust us. Behind every great tragedy, even the most harrowing, is the light of this human victory.

A recent release, "Aida," (Edison) a photoplay taken from the tragic opera, is a perfect illustration of this. Aida, the Ethiopian princess, is a captive and the slave of Amneris, the Egyptian princess. Radames, the Egyptian general whom both love, but who loves only Aida, conquers the Ethiopian and captures Aida's father. On account of this victory he is honored with the hand of the Egyptian princess; but he still loves Aida and incautiously reveals to her a secret affecting her people. Amneris and the high priest overhear the conversation, and Radames is condemned to be entombed alive. Aida, when none is looking, slips into the tomb, and he finds her as the great stone is lowered and darkness comes. Amneris, who could have saved him, but didn't, dies, hopelessly mourning at the door of the tomb. The observer of this tragedy feels that all three are guilty; but two of them make atonement by death in the midst of a solemn happiness, while Amneris, in great sorrow, is relieved by death. None was favored by fate, but all three pass out in-

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Thomas A. Edison, Inc., Orange, N. J.

L. L. S., Fremont, Ohio.—As I am an operator of an Edison Underwriters' Type "B" Machine, will you please tell me what a cycle is on a machine, or if you have any Instruction Books, kindly send me one?

[A cycle has absolutely nothing to do with a motion picture outfit itself, but refers entirely to the current. Better ask the authorities supplying the current what line you are running, i. e., whether it is 25, 40, 60 or 133 cycles. A copy of our Instruction Book for Edison Kinetoscopes, Form 486, has been sent you by mail.]

J. B. R., Dayton, Ohio.—In connection with Economy Transformer, will you guarantee it to run a moving picture machine at a cost of 17 cents per hour at 10 cents per k. w. hour.

[The cost of operating a Moving Picture Machine at 10c per k. w. hour on an average of 40 amperes at 45 volts at the arc would be 17c per hour, and drawing 45 amperes, 40 to 42 volts at the arc would be 19¼c per hour. The foregoing is on a basis of approximate current values as the current will not maintain constantly throughout the adjustment of the arc. The average current values will at times be slightly less than those given above.]

An error in *The Kinetogram* for August 15th, 1910, has just come to light. The price of our portable Oxygen Generator and Saturator is there erroneously given as \$37.50 including burner, when, as a matter of fact, it is well-known in the trade that the price is \$37.50 without burner, which sells as an extra at \$12.00.

to the mystery, and the heart feels that each, in his or her humanity, achieved a safe harbor from the struggle. It is a simple expedient, having Aida voluntarily enter the tomb, but it shows a quality in man's spirit that robs tragedy of its sting, not one whit less for Amneris than for Aida, herself, or Radames, and not one whit the less for you and me. This reaches a high peak of human grandeur, though not the highest.

We cannot do without such pictures that show the soul obtaining victory through the mystery of life; but we prefer most pictures to show happiness obtained through victory over such trials as we ourselves meet again and again; we like a happy ending. They are easier to understand. No matter what is striven for, if the struggle is plainly shown and the end is truly a human victory, has not been obtained at the expense of our common humanity, the picture will not only please but also uplift. It isn't always admitted, but it is none the less the truth. * * * *

Restoring the Eyesight

The *Mirror* correspondent in Spokane sends this interesting experience of Howard Russell, of the Lawrence Players, while playing at the American Theatre in that city: Mr. Russell stopped the other night as he left the theatre to put a dime in the hat of a blind man standing on the corner. He nearly dropped the coin, but the mendicant shoved his hat underneath it and skillfully rescued it.

"Why, you're not blind!" said Russell, scornfully.

"No, sir," confessed the beggar. "I am just takin' a pal's place while he has a bit of rest. He's blind, sir—been blind from birth."

"Where is he taking his rest?" demanded the player, still unconvinced.

"Why, he—er—why, he's gone to a movin' picture show!"—*Dramatic Mirror*.

There are five motion picture theatres in Anniston, Ala. Each one uses the Edison Machine.

The Moving Picture as a Moralizer

(Editorial in THE MOTION PICTURE STORY MAGAZINE.)

"Every good picture is the best of sermons and lectures; the sense informs the soul."—Rev. Sydney Smith.

In tracing the origin of the drama we must look to the religious ceremonies of ancient nations, and in Greece it retained to the last the religious element to which it owed its origin. Not only was the play-house a place of amusement and worship, but it was to the Greeks almost a home for the entire family to attend, just as the moving picture theatres are to-day, and the wealthy classes endowed them as lavishly as our present millionaires endow colleges and libraries.

While it is true that the moving pictures display vice as well as virtue, nevertheless they depict vice in all its hideousness, and virtue in all its beauty, causing us to despise the one and glorify the other. Those who take the position that it is wrong to allow the young to learn of the dark side of life must remember that it is almost impossible to avoid a danger until we have learnt of it. The surest preventive of criminal inclinations in the young is to drive home the lesson that "murder will out" and that every crime has its punishment. There has never yet been shown, we believe, a picture which would tend to influence one single boy or girl to do that which is wrong. In fact, the tendency is strongly in the opposite direction. All the virtues are extolled and rewarded in the moving picture plays, and the villain always meets a just punishment.

As the drama has been a great moralizer in the past, so can the moving picture be a source of great good in the future. All art is ennobling, and the motion picture art is no exception. It includes all that the drama includes, except elocution, and it also comprises photography and several minor arts.

Hazlett observed that "It is remark-

able how virtuous and generously disposed everyone is at the play." Not only is this true of those who attend the moving picture shows, but it is doubly true, because the latter have a greater variety and consequently more emotions and sentiments are aroused. The on-lookers at the picture play laugh, weep, tremble, resent, rejoice, and are inflamed, as their emotions are appealed to, and it has been observed that in every instance the moral tone of the humblest audience is high, as shown by the response to the sentiments shown in the pictures. In brief, the general influence of the moving picture play is remarkably good, and it promises to be even better in the future.

Praise for Edison Transformer

Two months ago I purchased an Edison Economy Transformer and find it to be all that is represented.

My light bills formerly were about \$25.00 per month and the first month I used the transformer my light bill amounted to \$11.45 and that with four large fans and two more 60-watt Tungstens than before.

I certainly would not hesitate in recommending this transformer to any one.—*Wm. Folkerts, Prop., "The Photoplay," Witt, Ill.*

I take pleasure in speaking a word of praise for your films as we manage to run most of them. The clearness of photography, steadiness and the excellent subjects all tend to place them in the lead. If there were only more releases like "The Ransom of Red Chief," "The New York Fire Department," etc., we would always be taking our audiences by storm.—*Otto D. English, Mgr., Princess Theatre, New Ulm, Minn.*

The Edison machine is the best machine on the market. Would not change it for all other makes. Ours is one of the finest made.—*W. Avery, Operator Dreamland Theatre, Kewanee, Ill.*

If you are at present operating an

Edison Exhibition Model, two-pin mechanism, it can be changed over to a one-pin, at the exceedingly low price of \$25.00. The numerous advantages of the one-pin movement mechanism are too well recognized to require explanation here. Our circular, Form 370 gives all details.

Edison Underwriter's Model, with inside shutter, it can be equipped with our new and improved outside revolving shutter at \$10.00. The outside shutter eliminates "travel ghost," halation and all flicker. Wonderfully improves quality of projected picture. Correspondence solicited.

Now is the time to make these changes in your machine

All mechanisms for changing must be shipped to Orange, since we feel that substitution can better be made by our experts, than left to outsiders who might or might not supply genuine Edison parts.

Address

**Thomas A. Edison, Inc., Kinetograph Dept.
Orange, N. J.**

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

General Film Co.,
Geo. Breck,
Calehuff Supply Co., Inc.,
Kleine Optical Co.,
Lake Shore Film & Supply Co.,
H. A. Mackie,
Talking Machine Co.,

70 Turk Street,
50 No. 8th St.,
52 State Street,
106 Prospect Avenue, S. E.,
853 Broadway,
2007 Second Ave.,

All Branches.
San Francisco, Cal.
Philadelphia, Pa.
Chicago, Ill.
Cleveland, O.
New York City.
Birmingham, Ala.

"A Famous Duel"

To be released July 19th

This is a most unusual comedy in which the interest and fun accumulate up to the last scene which will literally convulse the spectator with laughter.

No. 6826

Code, VOORTGAAN

Approx. Length, 1000 feet

"The Capture of Fort Ticonderoga"

United States History Series No. 2

To be released July 21st

Taken at Lake Champlain with the restored fort and showing the surrender "In the name of the Great Jehovah and the Continental Congress." Ethan Allen who made this famous demand is prominently shown in the film. The picture was made at the same time of the year as the original event and is full of spirited action and beautiful scenery.

No. 6829

Code, VOORTIJLEN

Approx. Length, 1000 feet

"The Doomed Ship"

To be released July 28th

A most dramatic story of the sea, taken in Cuba. The tale is of absorbing interest and the photographic effects superb.

No. 6833

Code, VOORUIT

Approx. Length, 1000 feet

The EDISON KINETOGRAM

VOL. 4

JULY 15, 1911

No. 12



SCENE FROM
THE CAPTURE OF FORT TICONDEROGA
FILM No. 6829

EDISON FILMS RELEASED FROM JULY 18 TO 28 INCLUSIVE



THOMAS A. EDISON,
to whom the world
owes the Moving
Picture Idea.

The Kinetogram

A Semi-Monthly Bulletin of Moving Picture News,
with the emphasis on Edison Films and Kinetoscopes.
Published by THOMAS A. EDISON,
INCORPORATED, Orange, New Jersey, U. S. A.

IT seems to us, viewing the matter from a prejudiced standpoint, of course, that our producers have, in the films which are described in the following pages, accomplished the seemingly impossible feat of showing a marked improvement over those previously released. Edison Films are the despair of our competitors, but even at that there seems to be no limit to the human interest, careful settings, clean comedy and dramatic art crowded into them by the directors of our negative production.

We say, unblushingly and without fear of contradiction, that "The Capture of Fort Ticonderoga" is the most thrilling and interesting historical film ever released, that "A Famous Duel," "Bob and Rowdy," and "The Hair Restorer and the Indians" have never been equalled as fun-makers and laugh-producers, and that "The New Church Carpet," "The Younger Brother" and "The Doomed Ship," (the latter particularly) will long be remembered as crowning dramatic achievements in photoplay history.

The recognition Edison releases are receiving from discriminating exhibitors is most gratifying and acts as a tremendous incentive to even better things for the future. We have "struck our gait" and the quality of our releases will ever equal the present high standard.

Edison Release Days: Every Tuesday, Wednesday (Comedy) and Friday.

EDISON FILMS

Released between July 18th and 28th

Edison Film No. 6827

Copyrighted, July, 1911

Released, July 18, 1911

Code, VOORTEPEL

Approx. Length, 1000 feet



The New Church Carpet

(DRAMATIC)

CAST OF CHARACTERS

A NEW ENGLAND FARMER.....	ROBERT BROWER
HIS WIFE.....	MIRIAM NESBITT
THEIR GRANDCHILD.....	EDNA MAY WEICK
THE MINISTER.....	WILLIAM WEST

MRS. WILSON is the treasurer of the Ladies' Aid Society of the Readville Methodist Church. The church is sorely in need of a new carpet and the members of the Aid Society are putting forth all efforts and energy to purchase one. They decide to give an entertainment and supper at Sister Brown's house, the proceeds to go toward buying the new carpet.

The affair is a great success. The Readville band plays, Lizzie Brown tries to sing and Freddie Smith, the village scholar recites a classic poem and everybody has a good time. The proceeds are intrusted to Mrs. Wilson, the treasurer.

The next morning Mrs. Wilson receives a letter informing her that her daughter,

who lives in Boston, is very ill and wants her mother to come to her. Mrs. Wilson asks her husband for the money to make the trip, but he, a very hard, close-fisted man, where money is concerned, refuses it. Later a telegram arrives saying that her daughter is worse and begging to see her. Mrs. Wilson sighs in despair, and as she sinks into a chair she sees some money which a neighbor has given her for butter and eggs, but it is not enough to take her to Boston. She remembers the society's carpet money. The temptation is too great and she takes the money and goes to her daughter. The daughter under her mother's care grows better and when she leaves for home, she takes her daughter's little girl, Mary, with her.

The child at once wins the affection of her grandfather and they become great pals.

Mrs. Wilson tries desperately to make up the amount she has used of the carpet money, but when the call comes for the meeting, where the money is to be turned in, she finds that she hasn't half enough. She confesses her guilt to her husband and begs him to make up her deficiency. He refuses point blank and insists that she must pay the penalty for her sin.

They go to the meeting, taking little Mary with them and when the others rise to sing the hymn, Mrs. Wilson is so overcome that she sits in her seat, staring ahead apparently neither hearing nor seeing.

Little Mary has overheard their previous conversation, and realizing that her grandmother is in some trouble about money, unties her little handkerchief and gives her a penny which her grandfather had given her earlier in the day. He sees the generous action of the child and is touched by it. The treasurer of the Aid Society is asked to make her report, but before she can make her confession, her husband has opened his purse and counted out the amount. This he gives to little Mary, whose tiny hands press it into those of her grief stricken grandmother.

Mrs. Wilson hands in her funds and sinks into her seat, where her husband clasps her hand in mute forgiveness.

Edison Film No. 6828

Copyrighted, July, 1911

Released, July 19, 1911

Code, VOORTGAAN

Approx. Length, 980 feet



A Famous Duel

(COMEDY)

CAST OF CHARACTERS

OUR HERO.....JOHN R. CUMPSON
HIS FRIEND.....GUY COOMBS
AN EXCITABLE FRENCHMAN.....CHAS. M. SEAY
THE FRENCHMAN'S LADY LOVE.....ROLINDA BAINBRIDGE

THE story begins in a fashionable café. A young lady's handkerchief falls to the floor just as our hero passes her table. He picks it up and gallantly returns it to the fair one receiving a "thank you" and a sweet smile for his courtesy, so bowing

politely he smiles in return. This angers the lady's escort, a quick tempered Frenchman, who jumps up demanding an explanation and without waiting for it slaps our hero across the face with his glove. Friends immediately intercede, preventing a further disturbance. Cards are ex-

changed in proper fashion. Later the Frenchman sends our hero a challenge to fight a duel at five o'clock the following morning which he accepts on the impulse of the moment but afterward regrets for the very good reason that he is not a skilled swordsman. His friend, not taking the situation very seriously, decides to turn the whole matter into a joke by sending an anonymous letter to the Frenchman's pretty companion, advising her to stop the duel by being on the field of honor promptly at five A. M. and thus save the Frenchman's life as his antagonist is a famous swordsman. He keeps our hero in ignorance of this proposed interference and urges him to be brave and face the music like a man.

Our poor hero, nervous and unable to sleep, stays up all night practicing parries and thrusts until completely exhausted he falls asleep in a chair. At four A. M. he is aroused by his friend who informs him the time is up and to prepare for the worst, knowing full well the duel will be bloodless. The hero, nearly frightened out of his wits, makes all sorts of excuses in order to back out but it avails him nothing. His friend is persistent and fairly drags him out of the house into the waiting automobile.

By the time they reach the field of

honor our hero is almost on the verge of collapse and it is highly amusing to watch him pulling himself together making one great effort to assume fearlessness when he faces his antagonist. His friend and second by some ruse delays the duel and not until he sees the Frenchman's pretty companion approaching rapidly in an automobile does he permit his principal to proceed. Then as the duel is about to begin the young lady dashes upon the scene imploring our hero to desist. Here is a droll situation—with the young lady clinging to him, how can he fight! So drawing himself up to his full height, he casts his foil to the ground declaring for her sake he will spare the Frenchman's life, after which he doesn't lose a moment getting away in his automobile to the utter disgust of his opponent.

The next day in a public café, our hero is the center of an interested group, describing how he made his antagonist run, when the Frenchman entering unobserved, stands glaring at the braggadocio, who, when he discovers him, softly whistles and sneaks out during a spell of painful silence.

This is a comedy film far better than all its predecessors. It is bright, clean and wholesome and well produced.

Edison Film No. 6829

Copyrighted, July, 1911

Released, July 21, 1911

Code, VOORTIJLEN

Approx. Length, 1000 feet

The Capture of Fort Ticonderoga

United States History Series, Number 2

(DRAMATIC)

CAST OF CHARACTERS

ETHAN ALLEN, Leader of the Green Mountain Boys.....JAMES GORDON
A GREEN MOUNTAIN BOY.....GUY COOMBS
BETTY, his sweetheart.....ROLINDA BAINBRIDGE
CAPTAIN DELAPLACE, Commander of Ft. Ticonderoga.....HERBERT PRIOR
A BRITISH SURGEON.....ROBERT BROWER

THIS film is another of the series of historic subjects excellently portrayed by the Edison players.

The action opens in the humble home of Betty Hampton whose mother is very ill. Tom Driscoll, a typical "Green

Mountain Boy" to whom Betty is engaged, brings her the coat of his new Continental uniform, to have the buttons changed.



worse for liquor. She states her errand, and while the doctor has gone for his kit, they attempt to make her drink the



They are interrupted by a hail outside.

Hastily hiding the coat, lest it be seen by some enemy of the cause, they are much relieved to find that their caller is none other than Ethan Allen, the leader of the Green Mountain Boys. Allen has just received word of the Battles of Concord and Lexington and decides to take steps to aid the revolt against Great Britain on his own responsibility. He imparts to them his plan to capture the British strongholds on Lake Champlain, the first one to be Fort Ticonderoga. He and Tom go to a well known glen in the woods, having sent Neshobee, an Indian scout to call in all the leaders for a council. This meeting results in their eagerly following Allen's lead and they depart to collect their followers. Allen, Tom and Neshobee are on their way to the village when they come across Betty who is being annoyed by several of the soldiers of the fort. Quickly putting them to rout, they send Neshobee home with Betty and continue their way to the meeting place.

Arriving home, Betty finds her mother in a very serious condition. She sends Neshobee for a neighbor, who, upon arriving, says a doctor is needed at once. The only doctor in the neighborhood is at the fort, so Betty goes for him, taking Neshobee as escort. She is ushered into the Commander's presence while the officers are banqueting and all more or less the

King's health which she indignantly refuses to do. Arriving home she finds her mother has passed the crisis safely and at once resolves to tell Allen of the conditions at the fort and urge him to attack at once. Allen upon hearing her news, decides to do so without waiting for reinforcements and, gathering his men about him, eighty-three in all, they silently make their way across the lake. Creeping silently up the steep slope to the fort they overpower the sleepy sentinel and enter the fort unmolested.

Beating upon Captain De LaPlace's door Allen rouses him out of bed and when the sleepy commander opens the door, he finds himself confronted by Allen, sword in hand, demanding "Surrender! In the name of the Great Jehovah and the Continental Congress!" and his stronghold in possession of the Green Mountain Boys.

He surrenders the fort and without firing a shot, the American heroes gain possession of the strongest fortification on Lake Champlain, together with all the stores, ammunition and cannon, a great number of which were afterward used to drive the British out of Boston.

Allen leads Betty out before his men and publicly thanks her for her share of the night's work which is echoed by cheers from the men, while she blushing hides her head on Tom's shoulder.

This is film No. 2 in our History Series.

Edison Film No. 6830

Copyrighted, July, 1911

Released, July 25, 1911

Code, VOORTLEVEN

Approx. Length, 1000 feet



The Younger Brother

(DRAMATIC)

CAST OF CHARACTERS

BROTHERS.....	{ HERBERT PRIOR
JAMES ABERCROMBIE, a Man of Wealth.....	{ RICHARD RIDGELEY
HIS DAUGHTER.....	CHARLES SUTTON
	LAURA SAWYER

TWO brothers, orphans, are devotedly attached to each other. The elder brother, a man of the world, has always looked after his younger brother and kept him out of harm's way until one day when he thoughtlessly urges him to take a hand in a game of cards. The younger man is ignorant of the rules of the game but under the tutelage of his brother and the others soon becomes proficient and with the proverbial "beginner's luck" leaves the table a big winner, amid the congratulations of the others.

Shortly after, the elder brother becomes engaged to the charming daughter of a very wealthy and influential merchant. One day his younger brother confesses to him that he has been losing very heavily at the gaming table and that his creditors threaten disclosure unless his debts are settled.

The brother, though surprised at this sudden trait in the younger man, offers to settle his debts if he will promise to give up his gambling. The younger man

eagerly promises and receives the money from his brother and starts out. But the lure of the gaming table has eaten into his soul and instead of paying his debts, he enters a gambling house where the rattle of the chips and the click of the little ball soon have another victim. He comes out penniless and makes his way to the club. Here, seated at a desk in a business conversation, is his brother's prospective father-in-law, who takes out his check book and is about to write a check when he is called away for a moment.

Watching his opportunity the young man makes his way to the desk and deftly takes a blank check from the book and slips it into his pocket.

The elder brother enters and is about to write a note at the desk when he sees a check book lying there. He opens it and finds that it is the property of his fiancée's father. He returns the check book and the incident is no more thought of until the next day when the cashier of the bank calls upon the merchant and

shows him a check signed with his name. The merchant promptly pronounces it a forgery and, remembering the incident at the club, comes to the conclusion that his daughter's lover is in some way responsible. They call at his house and demand an explanation but he maintains that he is innocent until he sees his younger brother, who has overheard the conversation, stretching out his arms in a mute appeal to save him. Feeling that he is indirectly responsible for his brother's downfall, he admits that he is the author of the forgery. He has saved his brother from shame, and lost his sweetheart.

The young girl, broken hearted, sits down to get together all the gifts her lover has sent her when, opening one of his letters she finds the idea expressed that he is worrying over his younger brother's losses at cards. In a flash she jumps to the right conclusion. Searching for the younger brother under the pretext of asking him to return the love tokens, she deftly plays upon his feelings until, conscience stricken, he breaks down and confesses that he is the criminal.

The lovers are again brought together and the younger brother is given a new chance to make good.

Edison Film No. 6831

Copyrighted, July, 1911

Released, July 26, 1911

Code, VOORTMAKEN

Approx. Length, 550 feet



Bob and Rowdy

(COMEDY)

CAST OF CHARACTERS

BOB.....YALE BOSS
HIS MOTHER.....MIRIAM NESBITT
HIS FATHER.....HAROLD M. SHAW
HIS SISTER.....ETHEL JEWETT
THE COOK.....ROLINDA BAINBRIDGE

BOB and his dog Rowdy are inseparable companions but owing to Rowdy's propensity for mischief, such as wiping his muddy paws upon the bed, tearing up a new Spring hat belonging to Bob's sister and generally creating havoc throughout the house, Bob's mother decides to get rid of him.

While Bob is at school she gives Rowdy

to the milkman who carries him off in triumph.

Bob returns from school and his first thought is of his pet. He calls and whistles but Rowdy does not respond. After a vain search through the house he tries the street. Here he is informed of his mother's transaction with the milkman by his little friend next door. Bob

at once prepares to trail his four footed pal. From a bill in the kitchen he learns the milkman's address, then breaking open his savings bank and taking his savings, he starts on his journey. He finally locates the milkman's house and after a few minutes of whistling and calling, Rowdy rushes pell mell into his arms, trailing a broken rope as evidence of his struggle in answer to his master's call.

Bob now decides to lay his course to the wild and woolly West. Nobody loves him and his dog, so they might as well go away. He stops at a small post office and writes a postal card to his parents, saying that he and Rowdy are on their way out West to catch bears for the Zoo and bids them farewell. Not wishing to cause them unnecessary worry, he sends the card by special delivery and trudges on his way.

Meantime the household has been thrown into an uproar over Bob's disappearance and a thorough search fails

to uncover any clew. Suddenly a boy delivers the postal card and taking the postmark as a clew his father and mother hurry away in their automobile. Arriving at the post office they learn that Bob has been there and hurry away in the direction he was last seen going. Bob, not accustomed to long trips afoot, soon becomes tuckered out and along toward sunset, succumbs to fatigue and stops to rest. A few minutes later he is sound asleep by the roadside with faithful Rowdy keeping watch over his master.

Here his parents find him. All is forgiven and they hustle him into the automobile, leaving poor Rowdy out in the cold but Bob refuses to desert his little comrade and a compromise is affected by a promise to Bob to restore Rowdy to his former position as a member of the household.

A touching little story that should appeal to the grown-ups as well as the little folks.

Edison Film No. 6832

Copyrighted, July, 1911

Released, July 26, 1911

Code, VOORTS

Approx. Length, 450 feet

The Hair Restorer and the Indians

(COMEDY)

CAST OF CHARACTERS

HEAD OF THE "FLAKE AND DRAKE DRAMATIC COMPANY,"

HARRY EYTINGE

THE INDIAN CHIEF.....ROBERT BROWER

A SMALL theatrical company of barn stormers find themselves stranded in the far West.

The manager of this unfortunate troupe, a philosophical and inventive sort of genius equal to any emergency, immediately plans to embark in the so-called "Medicine Show" business. So assembling his actors under a tent he proceeds to compound and bottle what he is pleased to call "Doctor Bunion's Hair Restorer" guaranteed to grow hair on bald heads. Considering that he as well as his actors

are quite bald, the absurdity of it becomes apparent. However they are all provided with long haired wigs giving them the appearance of having a luxuriant growth of hair. When all is ready they open their tent to the public giving a free performance and attracting an unusual crowd, including several Indians from the reservation.

Business is not very encouraging until the Indians by sense of smell, discover the principle ingredient of the hair restorer is alcohol, which to them means



"fire-water." As the law is rather stringent regarding the sale of liquor to Indians, they embrace the opportunity buying up all the hair restorer on hand and proceed to their camp where they pronounce it to be "good medicine" and indulge in a grand pow-wow. The medicine fakers, having sold out, proceed to the next town by wagon. En route they meet the Indians who, having imbibed too

much hair restorer, see a chance to "get plenty scalps" and swoop down upon them depriving them of their wigs and confiscating the entire outfit.

The fakers flee for their lives to the nearest railroad where they walk bare-headed and bald headed towards the East.

There is a solid laugh all through this unique film.

Edison Film No. 6833

Copyrighted, July, 1911

Released, July 28, 1911

Code, VOORUIT

Approx. Length, 1000 feet

The Doomed Ship

(DRAMATIC)

CAST OF CHARACTERS

W. B. MORELAND, a ship owner.....CHARLES SUTTON
HIS DAUGHTER.....MABEL TRUNNELLE
RICHARD MANNING, a young sailor.....RICHARD NEIL
CAPTAIN OF THE DOOMED SHIP.....JAMES GORDON

DICK, a gallant sailor lad, woos and wins Mabel, the daughter of a hard, miserly, shipping merchant who after the earnest pleading of both the young people finally gives his consent to their marriage.

They have a merry betrothal party and, to gain some money before getting married, Dick sets out for a berth on some ship and being an able seaman has little difficulty in securing a position as mate on a small coasting vessel.

This vessel, as it happens, belongs to his prospective father-in-law who has received a report that she is in very bad

shape and in no condition to go to sea. She is however, heavily insured, far beyond her real value and his miserly nature here sees an opportunity to add to his ill-gotten gains. He lets the warning go unheeded and, gloatingly putting away his insurance policy, gives orders to have her sail at once.

A little later the captain's report containing the list of his crew, etc., is handed him. With a guilty start he finds the name of his daughter's betrothed among them. His conscience will not permit him to sacrifice his daughter's happiness so without giving any reason for his action,



he writes the young man to come to see him at once.

In the meantime Dick has told Mabel of his trip and she sends him a short note saying she will meet him at their trysting place to say farewell. Both these notes reach Dick practically the same moment and he naturally hurries away to his beloved one, paying no heed to the note from her father.

The ship sails with Dick on board. The old man hoping to the last that Dick would come in reply to his note, dares not tell his daughter the truth. However, his fears are soon realized. The ship has only been out a few days when she is found to be leaking badly and in bad condition throughout. For days the crew works desperately at the pumps but finally exhausted, they take to the boats. A storm dashes them upon the rockbound coast, where Dick is the only survivor.

The report reaches the old miser that the ship and all on board have been lost and the news causes the collapse of his daughter. At the sight of her grief he becomes almost insane. His guilty con-

science will give him no rest and he wanders about in a daze. He goes to the seashore, hoping against hope that the souls he has wilfully sacrificed may still be among the living. But out of the surf before him only rise the ghosts of his crew who raise their hands in frenzied curses. He totters to his office and sinks into a chair when through the door walks, as he supposes, the spirit of his daughter's lover. On the verge of collapse he grovels at the feet of the phantom begging forgiveness, only to be rudely denounced as a murderer. This so unnerves the old miser that he completely collapses and Dick goes out to find Mabel.

He finds her seated at their trysting place grieving and brooding over what might have been. He suddenly appears before her and the shock of his sudden appearance is soon dispelled by the clasp of his strong arms about her.

Together they go to her father's office where they find the old man dead. Happily she never knew of his crime.

A strong picture, convincingly acted and with many fine sea scenes.

Endorse Edison Films

A number of Columbia, S. C., physicians and newspaper men were entertained by John McMillan, of the Grand Theatre, that city, on June 14th, with an exhibition of "The Man Who Learned," and "The Red Cross Seal," etc. After the performance the following statement was issued by Health Officer Boyd, and E. C. McGregor, Secretary Health Board:

"After seeing the pictures 'The Man Who Learned,' 'The Wedding Bell' and 'The Red Cross Seal,' we give our indorsement and approval of them, believing that they serve to encourage the people to a proper understanding of the danger as portrayed in the pictures and, too, will show them the absolute necessity of sanitary surroundings, fresh air, and those conditions that pertain to health and sanitation."

Woonsocket Sheeting for Screens

A new contract with the mills enables us to quote the following reduced prices on Woonsocket Sheeting for screens:

Size	Price
10x12.....	\$ 4.75
12x14.....	5.50
14x16.....	6.75
16x18.....	7.50
18x20.....	8.75
20x22.....	10.00
22x24.....	12.00

All sizes are bound, and prices include eyelets.

Larger Lamp Houses

In the KINETOGRAM for June 1st, reference was made to a larger Lamp House which at the time was being planned for Edison Kinetoscopes. We are now ready to fill orders for it at the following prices:

Complete, including baseboard, case bracket, sliding device, condensers and slide carrier..	\$19.25
Without condensers and slide carrier	12.50
With baseboard only.....	6.00
Lamp House alone, without baseboard	5.00

This new Lamp House allows of better ventilation, reduces breakage in condensers, and will fill a long-felt want among exhibitors.

Due to the influence of Superintendent A. T. Stuart of the Washington, D. C. public schools, it is expected that Congress will be urged by the school authorities of the District of Columbia to act upon a resolution whereby motion picture machines will be installed in the different schools.

Exhibitors who book the Edison Historical Series will win the plaudits of their audiences. No. 2, "The Capture of Fort Ticonderoga" is described on pages 5 and 6.

Wants Two Edison Transformers

A. Hamilton, of the Palace Theatre, Yonkers, N. Y., expresses his entire satisfaction with the Edison Economy Transformer in the following letter to Harry A. Mackie, of 853 Broadway, New York, through whom the sale was made:

"The Edison Economy Transformer I bought of you is all you claim for it. I have tried several other makes of Transformers and Economizers, but could not get satisfaction from any of them. The Edison gives me a fine light and steady, and also incidentally, has slowed the wheels in my meter down from twenty-three revolutions a minute to eleven, or about 55% saving with which I am greatly pleased. I am thoroughly satisfied with the instrument in every way and want you to send another immediately as I have two machines and want an Edison Transformer on both."

Announcement Slides

Our offer in the June 1st KINETOGRAM to provide announcement slides for future Edison releases, brought so few requests for them that we have decided not to begin their issuance for the present.

Through the courtesy of Dr. George J. Fisher, Secretary of the Y. M. C. A. International Committee, our feature educational films, "The Man Who Learned," "The Red Cross Seal" and "The Wedding Bell," were projected at a Health Conference held in New Haven, Conn., on April 25th and 26th. All who attended the conference were profoundly impressed with the films. Dr. Fisher in commenting on them says:

"These two films depict, in a very interesting way, certain great health truths and ought to be made common knowledge. We believe that in creating them you are assisting greatly in the health propaganda in this country."

It is interesting to note, in connection with the exhibition of these pictures, that copies of the first two have been purchased by the International Committee for display in every Y. M. C. A. building in the country boasting of a motion picture machine as part of its equipment.

A Sane Fourth of July

Much has been printed in the KINETOGRAM about our June 2nd release, "A Sane Fourth of July," but still we haven't published even a quarter of the compliments received from the press, exhibitors and individuals interested in the important subject with which it deals.

All of us are susceptible to flattery, and for that reason, if for no other, we cannot be criticised for the pride we feel in our achievement. The success of the film is due to many things, but principally to the excellent handling of the scenario by our producers, and the untiring efforts of its author, Clarence A. Perry, who in connection with his work on the staff of the Russell Sage Foundation, has written hundreds of letters to school superintendents, civic associations, Sane Fourth Leagues, etc., and distributed thousands of circulars broadcast to those whose influence would count for the most in the exploiting of the film. In addition, he arranged for the publication of some mention of the film and its object in a large number of the newspapers receiving Associated Press service.

The *New York Sun* in its issue of Sunday, June 25th, devoted two full columns to a description of the film and a review of its purpose, and two columns more to the reproduction of four fine half tones showing "The Appeal to the Mayor," "The Sane Fourth Ordinance Lost," "The Mayor's Daughter Buying Firecrackers; the Widow's Son Gets a Cannon Cracker on the Sly," and "The Doctor Telling the Mayor that His Daughter is Threatened with Lockjaw." As an introduction to the article the writer says:

"The moving picture show is an agent in carrying out enterprises for the benefit of the public, to be counted with churches, schools, civic reform leagues and ethical culture societies. Films of purpose are the latest evolution in the motion picture business, and the manufacturer of reels announces a desire to co-operate with all movements physically,

mentally or morally uplifting. Suggestions from public welfare societies are solicited and several such suggestions have been accepted, turned into photographic dramas and sent out through the regular distributing channels and they are now being exhibited at five and ten cent theatres.

"The Russell Sage Foundation through its department of child hygiene has carried on a campaign in behalf of the safe and sane Fourth. Up in the tower of the Metropolitan Building, where this branch of the Russell Sage Foundation has its office, a force of men and women have been busy with the noiseless Fourth propaganda for more than three years. All the literature on the subject which could be collected has been issued in printed pamphlet form and distributed throughout the country, and this year the chief efforts of the department have been centered around a moving picture film embodying the department's ideas and pointing a moral, yet telling at the same time an entertaining story. Thus it is hoped to arouse interest and win the plaudits of the average moving picture audience."

Then follows a complete synopsis with figures to show that folders advocating the use of the film and suggesting Fourth of July programs were sent to Mayors, civic leagues and women's clubs in about nine hundred cities. Twelve hundred and eighty-five school superintendents received personal letters and copies of the folders, and about fifteen thousand circulars were mailed to people interested in the motion picture business.

The writer then reviews the circumstances leading up to the production of "The Red Cross Seal," "The Man Who Learned," and "The Wedding Bell."

The article, which is intensely interesting throughout, concludes with this paragraph:

"In addition to these films of purpose a manufacturer is preparing a series of historical pictures dealing with the battle of

Lexington, the capture of Fort Ticonderoga, the battle of Bunker Hill, the signing of the Declaration of Independence and other famous events from the annals of this country. In these reproductions the actual locality of the occurrence is represented wherever possible, and famous paintings dealing with the subject are also photographed."

Of course, "the manufacturer" is Mr. Edison, and the films referred to are our United States History series.

In the editorial columns of *Collier's Weekly* for June 24th, reference is made to the film in this manner:

"The most effective editorial of the year in the campaign for a sane Fourth of July was a picture-show film, made on the order of the Russell Sage Foundation. For its opening argument it showed explosions and busy nurses and physicians dressing the wounds of the burned and maimed. Pictures of a holiday celebration which looked more like an outing than a battlefield furnished the peroration. It told the story, and told it more effectively than columns of print."

The co-operation of the Twin City S. S. Athletic League and Association of Urbana, Ills. and the manager of the local Airdome, resulted in the showing of "A Sane Fourth" to an enthusiastic audience in the theatre on the evening of June 15th. President J. G. Van Zandt, in commenting on the exhibition writes: "The film is a splendid one, gave great satisfaction and did great good. The Mayor and Council were present in a body and have evidenced their interest and intention to pass and enforce a Sane Fourth Ordinance."

Salem, Mass. saw the film, and under most favorable conditions, through the enterprise of John E. Koen, of the Theatre Comique. Mr. Koen distributed invitations in the form of complimentary admission tickets to the Mayor, other city officers, members of local charity organizations, the press and a number of professional men. The large and enthusiastic audience which gathered as a result was

instantly impressed with the value of the film from an entertaining and educational standpoint. Mr. Koen said in writing us of the exhibition: "I am sorry I did not book the release for six instead of three days."

As was the case in practically every city where the picture was shown, the local papers kindly made liberal mention of it and its purpose.

M. Blumenberg, the enterprising manager of the Casco Theatre, at Portland, Me., was unusually active in securing local recognition of the film. As early as the first week in June he decided upon the 23rd and 24th as the "Sane Fourth" dates, and immediately proceeded to advertise the fact widely. The Mayor and City Clerk of Portland, members of the city council and other officials, school teachers, representatives of the local press and civic organizations were among those who received special invitations to attend the private exhibition on the morning of the 24th. It proved a great success. For two weeks beforehand the local papers were full of advance notices about the film. Mr. Blumenberg paid for display advertisements, distributed hundreds of circulars, decorated a pony cart, mounted a giant firecracker on it, provided banners for the sides, and had the outfit driven through the streets of Portland for several days previous to the exhibition. The usual enthusiasm was manifested by the audience.

The city of Middletown, Conn., observed a safe and sane Fourth of July. Mayor Willard C. Fisher appointed a special committee to conduct the celebration, which was a success in every way. Frank U. Bishop, manager of the Nickel Theatre, took advantage of the situation and secured our film "A Sane Fourth" for three days' exhibition. The performances were widely advertised and well attended as a natural result. Mr. Bishop's endeavors were accorded the unqualified approval of the special committee, His Honor, the Mayor, Rev. William A. Shanklin, President Wesleyan University,

and Prof. William A. Wheatley, Superintendent of City Schools.

A delegation from the Minister's Federation of Lowell, Mass., school committeemen, members of the local Women's Club, school teachers, principals, and press representatives were entertained by the management of the Theatre Voyone on June 13th, the occasion being a private exhibition of "A Sane Fourth." In commenting on the film a writer in the *Courier-Citizen* said:

"The picture is of special interest at this moment as there is a nation-wide movement on foot to regulate the Fourth of July celebration and put it on a safe basis—a basis which will protect the lives and health of the children. The picture teaches the lesson in a manner that is bound to make an impression on every one who sees it. *** Everybody present congratulated the management on the film, and the impetus given the movement for a safer and more dignified celebration of our national holiday, for which press and pulpit are fighting all over the country."

This activity was not confined to the East, by any means. Out in San Francisco, our Jobber, George Breck, secured the co-operation of the management of the Garrick Theatre and gave an exhibition of "The Sane Fourth of July" and other films supplied through the courtesy of Manager Hodgkinson of the General Film Company. An audience of 2,000, including city officials and 1,200 San Francisco school teachers and pupils warmly applauded the several pictures, and manifested unusual interest in "The Sane Fourth" which was shown at both the beginning and close of the exhibition. Superintendent Roncovieri of the San Francisco City and Country Schools was instrumental in securing the attendance of members of the city government, and spared no effort to make the exhibition a success from every standpoint. In an address delivered before the first showing of the film, he paid a tribute to the Edison Company for its issuance. Later he addressed the following letter to Mr. Breck:

"After having witnessed the exhibition on the Edison educational motion picture at the private exhibition you gave the school teachers, fire-department and other officials of this city on the thirty-first of May, I wish to state that the same proved of very great value indeed and I trust that your Company will be able to procure more of these pictures in the future, and that suitable arrangements may be made whereby these pictures can be shown in the public schools in this city and throughout the country for the benefit of the pupils. It is conceded that traveling is an education in itself and certainly the bringing of the actual sights in motion before pupils is the next thing to traveling. On behalf of the teachers of the San Francisco school department, I thank the Thomas A. Edison Company and your good self for the educational treat that was given to us."

The San Francisco papers gave considerable space to advertising the affair, which, it was admitted by all, had much to do with the local celebration of the holiday in a safe and sane manner.

Frances C. Gage, Executive Secretary of the Northwestern Territorial Committee of the National Board of the Y. W. C. A., issued a circular letter, from which we quote the following extract, referring to "A Sane Fourth of July," to all Y. W. C. A.'s of the Northwest in the early part of June:

"I should like to report that the Thomas A. Edison Co., Incorporated, released on June 2nd a film depicting the dangers of the prevailing method of celebrating Independence Day and illustrating some of the possibilities of a better method of celebration. I suggest that you take up with some of the picture shows in your city the possibility of securing this film for exhibition during the month of June."

Over a column of space was given over on the first page of the *Kenosha, Wisc. News* to a story of the film, the co-operation of the editor having been secured by Manager J. Rhode of the local Opera House. Mr. Rhode's report agrees with

the comment which seems to represent the consensus of opinion all over the country, that his audiences were convinced, as the story was told on the screen, how utterly absurd has been the celebration of the Fourth in the "old fashioned" way.

We could go on for pages and pages reciting the enterprise of hundreds of other exhibitors along these lines, but limited space will not permit of our doing so. Those loyal exhibitors who worked diligently for the success of the film and whose names have not been mentioned in the KINETOGRAM, have our sincere thanks nevertheless for their enterprise, and, we feel we may safely add, the thanks of the officers of the Russell Sage Foundation who were so vitally interested.

"A Sane Fourth of July" has passed into photoplay history as one of the most entertaining and educating films ever produced. Although definite figures are not yet available, we firmly believe that it accomplished its purpose by materially decreasing the usual number of deaths and accidents which are invariably reported when the holiday is gone.

Motion Pictures for Island Chief

His Highness, the Datto of Cebu, Philippine Islands, is soon to revel in his favorite amusement—the picture show—two motion picture outfits having recently been ordered for his special amusement and incidental profit.

Y. M. C. A. Official on Motion Pictures

Speaking on "Amusements, Cheap Theatres and Penny Pictures" at the "Child Life" session of the Civic Institute at the Seattle, Wash., Y. M. C. A., Dr. Mary B. Martin, Y. W. C. A. protection officer, said:

"The character of the moving picture shows has materially changed in the past six months for the better. This is due largely to the censorship in New York."

Films in the World's History

Recent developments of the art of photography will act as a check upon the fancy of future historians. Moving picture machines were on duty at the champagne riots in France. The same enterprising interest was on hand at the recent scrimmages of insurrectos and federals just across the Rio Grande in Mexico.

What they got, if authenticated, will be accepted as a true picture of what happened. Already, it is announced, the pictures of champagne rioters have been introduced as evidence in France, and the originals of the pictured participants in that disturbance have been held to account. As for the Mexican affair, that is less significant, the individual participants are not of so much account.

But there is presented to the modern world a further chronicle of achievement. History has a new means of accurate record. What would we not give for a moving picture of the famous charge of the 600 at Balaklava; or of the tragedy of Julius Caesar at the base of Pompey's statue in the Forum.

These things are perpetuated in imagination upon painted canvas. But what if the same had told the true story?—*Boston Post.*

Within the last ten days I installed your latest Model "B" with Outside Shutter. It is "perfection." This machine takes the place of an Exhibition Model that has worked over four years, 11 hours a day. If I should name the amount of repairs no one would believe me. My motto: EDISON, first, last and always.—*Jack Mehlor, Majestic Theatre, Sioux City, Ia.*

Rev. James J. Durick, pastor of the Catholic Church of Our Lady of Good Counsel on Putnam Ave., near Ralph, Brooklyn, N. Y., is giving semi-weekly motion picture entertainments in the Parish Hall, Madison Street, for the edification of his parishioners.

Questions and Answers

In this department of the KINETOGRAM we shall publish, as promptly and fully as space will permit, our replies to inquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that inquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the KINETOGRAM, care Thomas A. Edison, Inc., Orange, N. J.

H. H. J., Los Angeles, Cal.—1. Have you slide rods 15¾" long? 2. Should condensers be a fixed distance apart? 3. What have condensers to do with the focus?

[1. Yes, we can supply them at \$1.00 each. 2. Where two condensers are used in one cell, they should be slightly separated, at least enough to prevent the lenses coming in contact when they are expanded with heat. The distance is usually not less than three-quarters of an inch. 3. This question is so general in character that it is a little difficult to answer, unless the conditions under which the condensers are to be used are stated. If you refer to the relation the focus of condensers should bear to the projection lens, we make it a rule not to use too long a focus projection lens with a regular set of condensers. To provide for this in our separable two-lens condensers, we suggest the front lens 6½" focus as proper for projection lenses of short focus. For projection lenses of long focus, we suggest front condensers of about 8".]

J. L., Sioux City, Ia.—I would like to obtain a larger lamp house than your present type. Can you supply one?

[Yes, our new style Lamp House is larger in every way, allows better ventilation, contains more space for heat radiation and consequently reduces the liability of excessive breakage in condensers. An improved knob and catch are provided. A ruby glass window is supplied as usual to protect the operator's eyes. Price without baseboard, \$5.00; with baseboard, \$6.00; with baseboard, cone, bracket and sliding device, \$12.50; with the latter, including condensers or, in other words, complete, \$19.25. If you desire an improved Arc Lamp, add \$15.00.]

More About Spurious Parts

The successful operation of any motion picture machine is contingent upon its being equipped with parts made for that machine; in other words, with genuine parts made by the manufacturer of the original machine. The Edison Projecting Kinetoscope is no exception. The use of counterfeit and spurious parts wears a mechanism quickly, throws it out of adjustment, and produces unsteady and otherwise unattractive pictures.

Genuine Edison parts are made of the best materials obtainable, and are sold at only a fair profit. Each is stamped with our



which is your protection. When an exhibitor is offered parts, reported to be genuine, at substantial reductions, it is safe to assume they are counterfeit. We want to be advised of all such cases. Look for the above trade mark on every part you may buy for your Edison Kinetoscope, and thereby insure the proper operation of your machine.

Motion pictures are now almost as well known in Asia as any form of amusement extant. At Rangoon and in Upper Burmah and at Rassein in Lower Burmah, the picture theatre has long been a popular means of recreation for the inhabitants.

Hong Kong, strange to say, although its population is 200,000, has not as yet been invaded by the motion picture. This is true also of several other important towns along the Chinese coast. That there is a demand for the pictures is proven by the fact that many residents now repeatedly cross the frontier into Burmah in order to satisfy their craving for the visualized story.

The Edison in Prince Edward Island

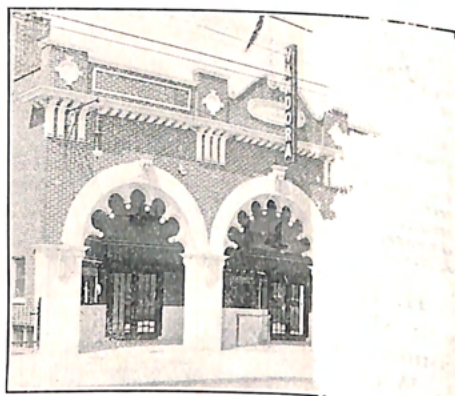
For a long time I have intended writing you to tell you that about a year ago my manager had the head of my machine converted into a one-pin movement, and it is almost incredible to believe the difference it makes in my pictures. I thought my pictures could not be improved upon—in fact parties from the larger cities told me they were as good and even better than they had seen anywhere, but when I got the one-pin mechanism I could hardly believe my own eyes. I am more than pleased with it, as it satisfies me and also the patrons of our house.

I notice in the KINETOGRAM lately that pictures are being shown in insane asylums for the benefit of the patients, and I wish to state here that my manager, Mrs. Jessie Hogg, has for the past two years or so sent films out to Falconwood Asylum for the entertainment of the patients. Dr. Goodwill, the Medical Superintendent, has a machine which throws a very good picture and very often our staff goes out to help him in the performance. Mrs. Hogg has at different times taken out our singer, pianist and myself and we enjoyed the outing as much as the patients enjoy the entertainment.

I do not think there are many lady managers in either the United States or Canada, and I can tell you mine has her theatre equipped in an up-to-date manner. I have a telephone in the booth, connected with the office, electric bell for the boy on the switchboard, a large, roomy, comfortable operating booth, an Economizer which reduces heat and light bills and best of all—an Edison one-pin movement machine.—*Charles J. Mitchell, Chief Operator the People Theatre, Charlottetown, P. E. Island.*

I desire to report that every machine in the vicinity of St. Johns, N. B., Canada, is an Edison and every one is thoroughly pleased with our machines.—*Extract from report of our Eastern Traveling Representative, B. M. Corbett.*

"The Vandor St. Louis, Mo.



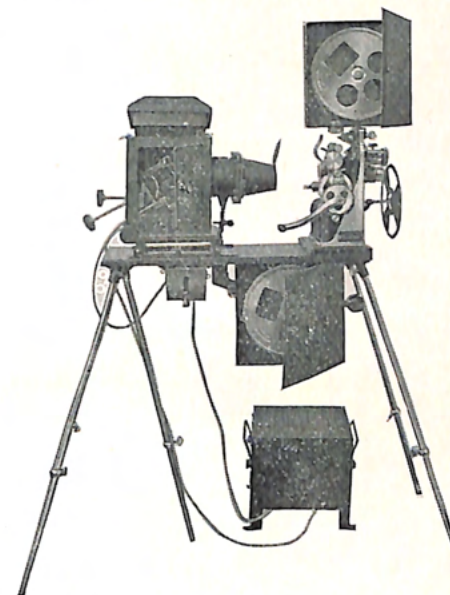
VANDORA AMUSEMENT CO., I

It is seldom indeed that we pleasure of showing such a handsome as the one in the half-ton. Its style of architecture is un- universally pleasing. Its deep lobby and fine furnishings are evident in the cut. Rudolph Secretary of the company operating theatre, writes:

"We are using two of your machines, and have been running ten months with no expenditure. They are the best machines on the market to-day. We recommend them very highly. Our theatre is 50 x inside, and we show nothing but pictures, and always have our orchestra of four good musicians play the music to fit them."

The Lake Shore Film and Supply Co. of Cleveland (Ohio) Jobbers, are "boosters" for Edison products. Model "B" ads., appearing in the papers, are the kind that attract and convince. We recently received a clipping of an excellent one that appeared in the largest German daily of that city—a paper that reaches all the German clubs, and societies as well as thousands of private homes.

THE GUARANTEED MACHINE



The Edison Type "B" Underwriters' Model, Complete with Outside Shutter

\$225.00

run no risk in buying this machine,—it is guaranteed against mechanical deficiency for an entire year. Could better assurance of its superior quality be asked? For sale by all licensed exchanges.

CATALOGS UPON REQUEST

Thomas A. Edison, Inc., Orange, N. J., U. S. A.

Representatives of Edison Projecting Kinetoscopes, Parts and Accessories

Edison Film Co.,

Edison Breck,

Dehuff Supply Co., Inc.,

Kleine Optical Co.,

Lake Shore Film & Supply Co.,

H. A. Mackie,

Edison Calcium Light

Edison Film Co.,

Edison Machine Co.,

70 Turk Street,

50 No. 8th St.,

52 State Street,

106 Prospect Avenue, S. E.,

853 Broadway,

125 Fourth Ave.,

2007 Second Ave.,

All Branches.

San Francisco, Cal.

Philadelphia, Pa.

Chicago, Ill.

Cleveland, O.

New York City.

Pittsburg, Pa.

Birmingham, Ala.

"The Switchman's Tower"

To be released August 4th

This is a railroad story which in itself is enough to insure its popularity as all Edison films released in the past dealing with men who carry the lives of thousands in their hands have met with great success. There is something peculiarly fascinating about such subjects to the great public. Beyond this however, this particular story is one of great appeal, showing closely and naturally the railroad man's life, and containing a most thrilling rescue of a child from just in front of the iron monster tearing down the track. It is bound to be in great demand.

No. 6837

Code, VOORVLAK

Approx. Length, 1000 feet

"The Battle of Bunker Hill"

United States History Series, No. 3

To be released August 8th

A dramatic story showing the first regular engagement between the American troops and the British regulars. Though the former were defeated, the defeat has always been celebrated as a triumph as it showed their bravery in the face of an attack by a trained army. A fine production throughout.

No. 6839

Code, VOORWACHT

Approx. Length, 1000 feet

"The Spirit of the Gorge"

To be released August 11th

Taken at Au Sable Chasm, N. Y., this is an Indian story containing most beautiful scenery. A rescue in the tumbling waters of the gorge would alone make the film a notable one.

No. 6842

Code, VOORWERP

Approx. Length, 1000 feet

