

 *The* EDISON 
KINETOGRAM

DL. 6

FEBRUARY 1, 1912

No. 1

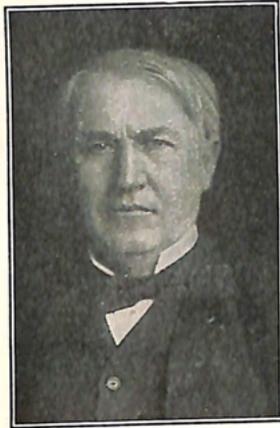


SCENE FROM
"THE CORSICAN BROTHERS"

FILM No. 6969

TRADE MARK
Thomas A Edison
10406

EDISON FILMS
RELEASED FROM FEB.
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 THOMAS A. EDISON, INCORPORATED, Orange, New Jersey, U.S.A.

EDISON FILMS

Released between February 1st and 15th, 1912

WE are so very proud of our new releases that we scarcely know which one to give special mention, but the novelty of "The Corsican Brothers," by the great Alexandre Dumas, must gain for it some recognition here. This is a "double exposure" film in which the part of both brothers is played by the same man, appearing in the picture at the same time. The effect is perfect and will cause that sense of mystification on the part of the audience which never fails to make a film popular.

"Niagara Falls" receives full justice at the hands of the camera man for the first time in its long history; and this film, both because of the universal interest in its subject and because of its superior technical quality, will prove a strong drawing card. Another beautiful scenic film is "The City of Denver," one of the most striking cities in this country, both in physical location and in the hustling, up-to-date character of its citizens.

"Lucky Dog" and "The Commuter's Wife" are assured successes because they both show a very clever dog at his best. This bright little fellow is a talented comedian and is sure to win his audience the moment he appears on the screen. "Hogan's Alley," famous the world over, has been re-capitulated and now stands ready to amuse and entertain thousands.

In the Dramas, "Von Weber's Last Waltz" is described elsewhere in this issue. "His Secretary" and "His Daughter," though the titles may suggest similarity, are totally different, and each in its own way is perfect of its kind. "The Passing of J. B. Randell & Company" is a strong story of Randell's eleventh-hour salvation with the aid of a newsboy.



No. 6964
Code, VORHEND

Copyrighted, Feb., 1912

Released, Feb. 2, 1912

Approx. Length, 1000 feet



His Secretary

By Bannister Merwin

(DRAMATIC)

CAST OF CHARACTERS

JOHN RICHARDS.....	CHARLES OGLE
HIS SECRETARY.....	LAURA SAWYER
HER BROTHER.....	GUY HEDLUND
HER MOTHER.....	MRS. WALLACE ERSKINE

THIS story deals with men and women of the great business world of a modern city and abounds in all the weakness and human interest of our work-a-day world, putting us in touch with conditions which are under our unseeing eyes every day.

The secretary is one of those girls who has had to face the struggles of life and has become the bread winner for her mother and younger brother who, though not bad at heart, has failed to make good in the struggle for existence and, having fallen into the ways of a sporting chap, is unable to keep up the pace. On the happier side of life, we are shown the awakening of a great, beautiful love between a successful business man and his secretary.

One night the wage earner of the family comes home and after counting over her salary, turns over a certain amount to her brother with which to settle the meat bill.

He starts out with good intention, but ere he reaches his destination, he meets one of his friends and is per-

sueded to play a game of pool. In the heat of the game a wager is proposed on the outcome. Forgetting all principles of right and wrong, the boy puts up his sister's money and as the hours slip by he loses until at last everything is gone. He is ashamed to face those at home and steals in very late at night, thus evading an explanation. In the morning, however, he calls at the office where his sister is employed, determined to make a clean breast of it all. Here he is tempted by the sight of a twenty dollar bill on the table and is caught in the act of stealing it by his sister who in turn is discovered by the man who loves her and rather than accuse her brother, she takes the guilt upon her own shoulders and is discharged. The boy's manhood is awakened and he confesses all. The matter is cleared up and the last scene shows the happy wife taking her busy husband out into the bright world of sunshine.

The story is well knit together and splendidly played by the Edison actors.



No. 6965 Copyrighted, Feb., 1912 Released, Feb. 3, 1912
Code, VORHERBST Approx. Length, 500 feet



Niagara Falls

(DESCRIPTIVE)

THIS picture will be a spectacular revelation to those who have never seen the great falls of Niagara. Many views are shown of the churning rapids and whirling pools infuriated by jagged rocks and stony barriers that agitate the maddening course of the river. The prodigious leap of the great falls and its final plunge over the glassy crest, carries with it a water power equivalent to four million horse power. A hundred and sixty feet be-

low, the perpetual deluge lands in fragments of white and emerald foam from which a watery mist arises, enveloping the well-known "Maid" as she plies her way.

The beauty and grandeur of the Falls, for which they are justly celebrated, are splendidly shown. While Niagara Falls have been shown on the motion picture screen more than once, never, we are confident, has the photographic beauty of this film been equalled before.

Red Cross films, as produced by Edison, are doing a great work. Not only are they interesting in themselves from a dramatic standpoint, but they also clearly portray the work being done by the National Association for the Study and Prevention of Tuberculosis, and reveal what becomes of the pennies we spend for the little stickers used to close our Christmas letters and packages. Evidently Edison intends to make the Red Cross film an annual event, for it will be remembered that one was produced last year also and met with an enthusiastic reception. This year the film is entitled "The Awakening of John Bond," and is a true-to-life Red Cross story.—*Motography*.

Dr. Mark Millikin has kindly consented to give a short lecture in connection with the displaying of the moving picture "The Awakening of John Bond" at the Star Theatre to-morrow afternoon. The lecture will be an important feature of the displaying of this picture in connection with the fight against tuberculosis in Butler county. "The Awakening of John Bond" is an interesting drama of city life, a splendid story, a lesson to humanity and a blessing to mankind. Everybody ought to see this picture if they hesitate to help to assist in this fight against tuberculosis.—*Hamilton, O., Republican News*.



No. 6966 Copyrighted, Feb., 1912 Released, Feb. 3, 1912
Code, VORHERSAGE Approx. Length, 500 feet



Lucky Dog

(COMEDY)

CAST OF CHARACTERS

MR. E. Z. MARK.....	WILLIAM WADSWORTH
HIS WIFE.....	MARION BROOKS
THEIR CHILDREN.....	YALE BOSS
	EDNA MAY WEICK
PROPRIETORS OF THE GOLDRUX MINING COMPANY	BIGELOW COOPER
ROWDY, "THE LUCKY DOG"	JULIAN REED

MR. E. Z. MARK receives a letter from the Goldrox Mining Company which persuades him to invest his savings on the promise of big profits. To this end he takes his bank book and followed by his faithful dog, Rowdy, goes to the bank and draws out his balance. Here he confides his intentions to his friend, Luke Smith, and during the conversation drops his pocket handkerchief. Walking down the street he misses it and is about to turn back when Rowdy turns the corner and lays the handkerchief at his feet. In front of the offices of the Mining Company he chats with Deacon Hardflint and in drawing out his handkerchief drops his wallet and then enters the building. Rowdy waits for his master to return for it, but seeing a stranger about to pick it up, grabs it and makes off down the street. The proprietors of the Goldrox Company are ready to skip when Mark enters and tells them his intention to invest. When,

however, he comes to pay for the stock he is dumbfounded at finding his money gone. Bemoaning his hard luck he runs out to search for it. Failing to find it he reports his loss to the police and then makes his way homeward, where he breaks the news to his wife. Rowdy in the meantime has evaded the pursuers and buried the wallet in the back yard.

There is much wailing and gnashing of teeth in the Marks' home when suddenly his friend enters and informs him that the Goldrox Company was a fake and that the proprietors have skipped. This is poor consolation to Mark who tells of his loss. They are interrupted by the noisy entrance of the children and Rowdy, when Mrs. Mark, seeing the annoyance they have caused, hustles them out of the room. Rowdy is puzzled at such treatment and resolved to find favor, digs up the wallet and proudly lays it at his master's feet, to his great surprise and joy.



No. 6967 Copyrighted, Feb., 1912 Released, Feb. 6, 1912
Code, VORHEULEN Approx. Length, 1000 feet



The Passing of J. B. Randell & Company

(DRAMATIC)

CAST OF CHARACTERS

J. B. RANDELL.....BENJAMIN F. WILSON
JIMMIE QUINN.....ROBERT TANSEY

J. B. RANDELL has been caught in a Stock Market corner and at every tick, tick of that little instrument that weighs our human success or failure, he realizes that the money for which he has struggled for years is slowly being taken from him. In desperation he writes for help and the answer comes, "Impossible. We are facing ruin ourselves." And so at the close of the day J. B. Randell & Company is a thing of the past. Silently Randell, now a ruined and broken man, a failure, leaves the office. The lights go out and only the gleam of the long white strip of stock ticker paper is left curling on the floor, symbolic of the tangled knots of broken hopes and ruined lives.

Night finds Randell preparing to end his life. He has closed up all his affairs with the world and all that he is in need of now is that instrument with which to end it all—the revolver. He goes forth to purchase it and as he passes along the silent, snowy street, he pauses a moment as if to turn back when a thin, small, tiny voice calls at his side: "Paper, sir? Paper? All about the Wall Street failure. Randell

& Company gone to the wall. Paper, sir? Paper?" The headlines stare him in the face and he passes on to finish his gloomy past.

After securing the revolver, he retraces his steps and comes across the little tired newsboy, fallen from exhaustion and hunger. A human chord is touched. He brings him home and here the man realizes how weak he has been. If this poor, weak lad of nine, helpless and alone in the world, can fight the great battle of life, why could not he, a strong, healthy man in the prime of life.

The picture closes with a charming scene six months later where Jimmie Quinn, the newsboy, and J. B. Randell are living together, humble but happy and working out the great problem of existence side by side, and all will enjoy the toast at the end of the picture to the success of Randell & Quinn, successor to J. B. Randell & Company, Brokers.

A human, intense, silent drama that is superbly acted by a cast of practically only two people.



No. 6968 Copyrighted, Feb., 1912 Released, Feb. 7, 1912
Code, VORHEXEN Approx. Length, 1000 feet



The Commuter's Wife

(COMEDY)

CAST OF CHARACTERS

THE COMMUTER.....BIGELOW COOPER
HIS WIFE.....MRS. C. JAY WILLIAMS
THE LITTLE BOY.....KATHLEEN COUGHLIN
THE MAID.....ELSIE MCLEOD

THE pleadings of Mrs. Lane for pure air for her baby boy, cause Mr. Lane to move into a suburban home and become a commuter. All goes well until one evening when important business detains Mr. Lane in the city long after hours. He apprises his wife (a timid woman) by 'phone of his detention and she clearly shows her fear of being alone and unprotected, especially when she recalls the evil and disreputable looking tramp who had begged for food at the back door that very afternoon. With visions of the tramp returning, she locks all the doors, puts her five year old boy to bed and retires to her room to await her husband. The little boy after a short doze, awakens and recalls having left some precious toys in the garden. He gets up quietly, unbolts the door and goes out to recover his toys, slamming the door after him—thus causing several pans to fall with a crash.

The noise so terrifies Mrs. Lane that she summons the maid and after dis-

cussing the situation she timidly resolves to investigate, taking with her her husband's revolver. Finding the door unbolted, she secures it just as the little boy returns with his toys and vainly rattles the door knob for admittance. Frightened nearly out of her wits, she retreats with all haste to her bedroom and locks the door. Shortly after her husband enters the front door; in the hallway he stumbles and upsets the little table lamp, the noise of which adds more terror to the frightened Mrs. Lane and her maid. Groping his way up stairs he tries the door knob of their bedroom. This is the last straw and the poor women are on the verge of collapse, but upon hearing the voice of Mr. Lane they are greatly relieved and welcome him with open arms. They relate the terrible incident to him and all start out on a tour of investigation, only to find their little son on the stoop fast asleep, nestled beside his companion, the family dog.

No. 6969
Code, VORHIMMEL

Copyrighted, Feb., 1912

Released, Feb. 9, 1912

Approx. Length, 1000 feet



The Corsican Brothers

By Alexandre Dumas

(DRAMATIC)

CAST OF CHARACTERS

LOUIS FABIEN	THE TWINS	GEORGE LESSEY
EMILIE DE LESPARRE		MIRIAM NESBITT
HER FATHER, the French Governor of Corsica		BIGELOW COOPER
CHATEAU RENAUD, in love with Emilie		MARC McDERMOTT
MONTGIRON		HAROLD M. SHAW

FABIEN and Louis, the Corsican brothers, are twins and so close is the tie that binds them that the emotions of one are immediately shared by his twin brother. Consequently, when Louis falls in love with Emilie de Lesparre, Fabien at once follows suit. Emilie and her father return to Paris and Louis decides to follow. Fabien, realizing Louis' motive, leaves the way clear and remains home with his mother.

Arriving in Paris, Louis receives a warm welcome from Emilie, much to the chagrin of M. Chateau Renaud, who, thinking he had won Emilie's love, sees in Louis a formidable rival. His fears are soon realized, for Emilie turns from him to Louis, and after a quarrel, dismisses him. Out of revenge he decides to compromise her, and to this end, he induces her, under a pretext, to attend a Bohemian supper to be held after a masked ball. Not content with this, and in order to still further humiliate her, he makes a wager with one of his friends that he

will bring her there by four o'clock. He had not foreseen, however, that Louis would attend the supper.

On the stroke of four, Renaud and Emilie enter the supper room. Emilie is terrified to find herself in such company and, seeing Louis among the guests, asks him to escort her home. Renaud, furious at Louis' interference, strikes him and a challenge follows. Louis and Renaud meet the next day and Renaud quickly runs him through.

The thrust that pierces Louis' breast is felt by his brother Fabien in Corsica, who at once fears for Louis' safety. His fears are realized that evening by the appearance of Louis' spirit. Fabien swears to avenge his brother's death and leaves for Paris, where he meets Renaud and, on the self-same spot where Louis was killed, he kills Renaud in a fierce encounter.

His brother being thus avenged, he rides to the home of Emilie and comforts her with the news that Renaud is dead and Louis avenged.



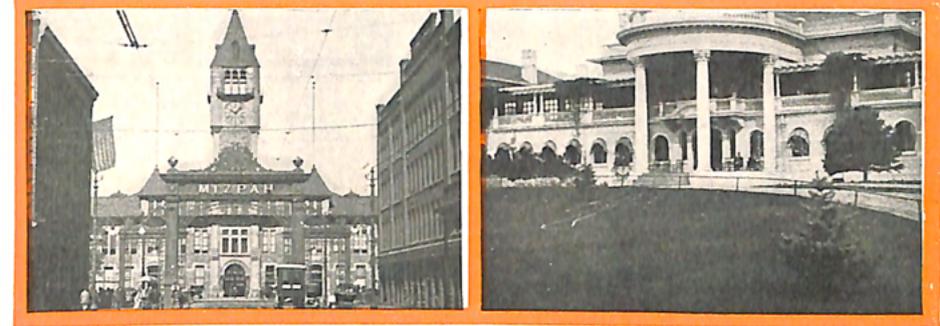
No. 6970

Copyrighted, Feb., 1912

Released, Feb. 10, 1912

Code, VORHOEFEN

Approx. Length, 575 feet



The City of Denver, "The Queen of the Plains"

(SCENIC)

HAVE you ever been West? No? Then why not have a glimpse of one of its cities, Denver, the Queen of the Plains? And indeed she is a queen perched upon the edge of that great Western prairie and facing those grand old Rockies. A regal queen in all her glory.

Doesn't the subject interest you? That is because you have not seen the picture. It isn't a series of streets and people with a few public buildings thrown in, but a variety of views that fascinate and charm. The stock yards with their hundreds of cattle on their way to your dining table; the buffalos

in the park; the hand-maids of the city cleaning their regal queen for her daily task; the public baths, the Municipal Theatre and the public playgrounds all give an added sparkle and interest to this interesting and instructive picture which closes with a magnificent run of the entire fire department of the City of Denver in action.

"Young men, go West and grow up with the country" is an old adage; to-day we say, "Go to a moving picture house and see if you like the West first and then go if you will."

It is well worth your while to see the Queen of the Plains, Denver.

Charles Ogle is one among the many on the photo play stage these days. He has been at the Fresno Photo Theatre in the "Battle of Trafalgar," "Foul Play" and appears again in a leading part as Sir Daniel Brackley in "The Black Arrow."

"The Black Arrow" is probably the greatest one act play produced this year. Over three hundred soldiers are

to be seen in the battles of Shoreby and Gloucester.

It would have done Robert Louis Stevenson's heart good, could he have seen this, his first book ever filmed, portrayed in so magnificent a manner. As usual, the Edison players are perfectly rehearsed, while the settings and mediæval costumes are correct to the last detail.—*Fresno Morning Republican*.



No. 6971 Copyrighted, Feb., 1912 Released, Feb. 10, 1912
Code, VORHOF Approx. Length, 425 feet



Von Weber's Last Waltz

(DRAMATIC)

CAST OF CHARACTERS

THE BOY.....BARRY O'MOORE
THE GIRL.....BESSIE LEARN
THE OLD MUSICIAN.....WILLIAM WEST

THE sweet simplicity and charming acting of this little story ought to give it much of the charm and popularity which accompanied "An Old Sweetheart of Mine."

We are introduced to two young people at a concert. They are listening to the dreamy old Von Weber waltz and a love story becomes mingled with its strains. But as the course of true love never did run smooth, there comes a time when this same Von Weber waltz is the immediate cause of trouble. Of course they must always dance the waltz together and it so happens that another young man at a dance has put down his name for this waltz on the young lady's program. She feels that she must fulfill the obligation and of course her boy lover is more than a little put out. The result is a quarrel and the breaking off of their engagement, but neither of them can forget the music. She tries to play it on the piano and finds that she cannot remember it, so decides to buy a copy. The youth, wandering along the street lonely and wretched, hears a street violinist playing it on the curb stone and being

near a music store, enters with the intention of buying a copy of it for himself. And so it happens that the two young people come together in the same store. Meanwhile, however, the strains of the street violinist have floated up to the ears of the old proprietor of the music store and recall to him a little drama of his own connected with this waltz in which his jealousy broke off his engagement with a beautiful girl and left him to the lonely life of old bachelorhood. Consequently when the two young people meet in the store he understands the situation, and sending the girl to the window to listen to the violinist below, he tells the boy the story of his own mistake. The girl turns to listen and by the time the story is finished, they are both ready to forget their foolish quarrel.

The whole film seems to be permeated by the spirit of the sweet old waltz and its rhythms are almost constantly present in the work of the players as the story proceeds. The photographic effects are beautiful and in keeping with the dreamy poetry of the story.



No. 6972 Copyrighted, Feb., 1912 Released, Feb. 13, 1912
Code, VORHUT Approx. Length, 1000 feet



His Daughter

By Bannister Merwin

(DRAMATIC)

CAST OF CHARACTERS

THOMPSON, Keeper of a Small Confectionery Shop.....MARC McDERMOTT
HIS WIFE.....MRS. WM. BECHTEL
NORA, His Daughter.....GERTRUDE McCOY
HARRY VALENTINE, a Theatrical Star.....ROBERT CONNESS

WILLIAM THOMPSON keeps a small confectioner's store in a small town. He is blessed with a pretty daughter and cursed with a shrewish wife. At the start of the film play we see him disgusted by life with the latter and making up his mind to leave home. He shaves off his beard and slips away to New York, leaving his wife and daughter to shift for themselves as best they can. After some time he obtains a situation and finally becomes head waiter in one of the gay restaurants of the Great White Way.

As years slip by his daughter becomes stage-struck and when her mother's scolding becomes especially unbearable, she applies for a position with a traveling theatrical company. Harry Valentine, the manager, notes her pretty face and tries to take her from town with him, although he has no position in the company to offer her. This she declines, but when he later writes her that he will marry her if she will come to New York and will also place her on the stage, she decides to leave her mother and accept the offer. Of course, Valentine has no intention of marry-

ing her and when he meets her in New York, he takes her for a little supper at the restaurant before the supposititious wedding ceremony, and thus Thompson is brought face to face with his daughter. Knowing the kind of man she is with, he watches his opportunity to save her, his fatherly affection having suddenly become re-awakened. When Valentine writes to an actor friend and asks him to don a minister's garb and come over and perform a fake ceremony, Thompson steps out, confronts the man, tells the girl who he is and offers to take care of her. At first she is frightened by the apparent stranger, but when she sees the note Valentine had written she accepts her father's offer of protection and they decide to go home.

In the meantime Mrs. Thompson has learned the lesson taught by the loss of these two members of her family and has decided that nagging does not pay. Consequently when they come upon her in the little shop in the dead of night, her head upon her arms on the table, it is quite evident that the family re-union will result in some happiness in the future.



No. 6973 Copyrighted, Feb., 1912 Released, Feb. 14, 1912
Code, VORIGES Approx. Length, 1000 feet



Hogan's Alley

(COMEDY)

CAST OF CHARACTERS

MR. O'HOOLIHAN.....	EDWARD O'CONNOR
HIS WIFE.....	ALICE WASHBURN
MIKEY, THEIR SON.....	YALE BOSS
MR. SCHMIDTBURGER.....	HARRY EYTINGE
HIS WIFE.....	LOUISE CROLIUS
FRITZY, THEIR SON.....	PHILLIP TANNURA
THE POLICEMAN.....	BIGELOW COOPER

HABITUES OF HOGAN'S ALLEY

TWO street urchins, Mikey O'Hoolihan and Fritzky Schmidtburger, living in what is known as Hogan's Alley, find no end of amusement playing pranks on unsuspecting passersby. They finally settle down to a game of marbles. Mikey accuses Fritzky of cheating and a hot fight ensues, in which Fritzky is beaten, and, crying bitterly, goes home and tells his mother. Mrs. Schmidtburger's "Dutch" is up at once and picking up a broom, she starts on the war path. She sails into Mikey with the broom, who in turn goes home and tells his maternal parent of the undeserved beating he received at the hands of Mrs. Schmidtburger.

Mrs. O'Hoolihan, with true Irish pugnacity, starts for Mrs. Schmidtburger and a hair-pulling match takes place in which Mrs. O'Hoolihan is victorious. The neighbors flock about Mrs. Schmidtburger in sympathy just as her husband is returning from the corner saloon with a growler of beer. Finding his poor Frau all touselled and beaten he goes at once to the O'Hooli-

han home and demands an explanation for the outrageous treatment. He is unable, however, to get satisfaction and gives Mrs. O'Hoolihan a piece of his mind. The latter's husband, though peacefully inclined throughout the entire proceeding, now feels it his duty to take a hand in the matter and protect his wife against Mr. Schmidtburger's insulting remarks, and a battle of words ensues culminating in a fist fight. They create such a rumpus that the neighbors send in a policeman to restore order. Both men are dragged out into the alley and are about to be taken to the lock-up when a recital of the fight and the cause of it all takes place.

Meanwhile Mikey and Fritzky have patched up their differences and appear upon the scene. The parents, seeing their offsprings in each other's embrace and to all appearances the very best of friends, now halt and look at each other in amazement. Realizing what fools they have been to take the matter so seriously, they shake hands all around.

Advertising Synopses for Edison Releases in this Issue

Edison Releases since Dec. 1st

DATE. RELEASE AND CLASSIFICATION. LENGTH.

December

HIS SECRETARY.
An indolent brother entrusted to pay a bill, gambled away his sister's wages. He then went to her office to confess and was again tempted, finally, however, bringing about a situation in which he secured a position as secretary and she a husband in her employer.

NIAGARA FALLS
A descriptive picture showing the great cataract, the whirling pools and angry rapids. The views are taken from above and below the Great Niagara and are wonderful in photographic beauty.

LUCKY DOG.
After many little trials "Rowdy" the clever dog effects a double victory, by defeating a get-rich-quick concern and restoring the lost money to his master, Mr. E. Z. Mark, who is about to invest. A bright little comedy.

THE PASSING OF J. B. RANDELL AND COMPANY.

A newsboy waif was befriended by a despondent financier whose fortune was swept away in the tide of chance and who contemplated suicide. The two struck up a joint partnership and, in a simple little home, started life anew.

THE COMMUTER'S WIFE.

A wholesome comedy showing the home-coming of a commuter who found his wife and maid trembling with the fear of a supposed burglar. Upon investigating the cause of their fears, he discovers his child who had wandered in the dead of night in search of a toy, locked out and asleep on the back porch.

THE CORSICAN BROTHERS.

No more dramatic work was ever written than the above. The twin brothers, alike in appearance, in their love, their hatred and their feelings, stand out among the great characters of fiction. Sumptuously set and splendidly played this is a feature film in every sense of the word.

THE CITY OF DENVER.

Interesting views of municipal activity showing this beautiful city at its best.

VON WEBER'S LAST WALTZ.

How the engagement of two happy lovers, influenced by the mellow strains of an old waltz, was broken and how they unexpectedly met, while purchasing a copy of the waltz in the same music shop. The old musician related his own disappointment in love and brought them together again. A simple, touching story.

HIS DAUGHTER.

A father who leaves home on account of his nagging wife, secures a position as head waiter in a restaurant. His daughter follows suit a few years later and is accidentally taken there to dine by a theatrical star. She is recognized by her father in time to prevent a false marriage and a happy family reunion follows.

HOGAN'S ALLEY.

This picture, constructed for laughing purposes only, tells of a battle royal between a Dutch and Irish family who came to blows from a fight originating between their boys over a disputed marble. In the bedlam of excitement the boys are found eating the same apple and the dumb-founded parents see the folly of their conflict.

Dec. 1—"Pull for the Shore, Sailor," from "The Madonna of the Tubs," by Elizabeth Stuart Phelps (Dr.)	1000
2—A Man for All That (West. Dr.)	1000
5—The Awakening of John Bond, produced in co-operation with the National Association for the Study and Prevention of Tuberculosis (Dr.)	1000
6—John Brown's Heir (Com.)	1000
8—The Heart of Nichette (Dr.)	985
9—The Daisy Cowboys (Com.)	990
12—Buckskin Jack, the Earl of Glenmore (Dr.)	1000
13—An International Heart-Breaker (Com.)	700
13—Eskimos in Labrador (Des.)	300
15—Brockton Fair and Horse Show, Brockton, Mass., October 3rd to 6th, 1911	990
16—Stage-struck Lizzie (Com.)	650
16—A Trip from Colorado Springs to Cripple Creek (Des.)	350
19—Santa Claus and the Clubman (Dr.)	1000
20—The Sign of the Three Labels (Com.)	1000
22—How Sir Andrew Lost His Vote, from "In the Fog," by Richard Harding Davis (Com.)	1000
23—Pat Clancy's Adventure, from "The Shamrock and the Palm," by O. Henry (Com.)	1000
26—Papa's Sweetheart (Dr.)	625
26—Modern Weapons for Fighting Fire, New York City (Des.)	375
27—The Stuff That Dreams Are Made Of (Com.)	1000
29—A Romance of the Cliff Dwellers, taken at the Cliff Dwellers' Canyon, Manitou, Colorado (Dr.)	1000
30—Uncle Hiram's List (Com.)	1000

January

Jan. 2—Eleanore Cuyler, by Richard Harding Davis (Dr.)	1000
3—The Two Flats (Com.)	995
5—Freezing Auntie (Com.)	660
5—Codfish Industry, Newfoundland (Des.)	340
6—Please Remit (Com.)	995
9—Thirty Days at Hard Labor, from "The Halberdier of the Rheinschloss," by O. Henry (Com.)	1000
10—Max and Maurice (Com.)	1000
12—Lead, Kindly Light (Dram.)	1000
13—A Question of Seconds (Dram.)	775
13—St. Johns, Newfoundland, and Its Surroundings (Des.)	225
16—Jack and the Beanstalk (Fairy Story)	1000
17—The Bachelor's Waterloo—Leap Year Story (Com.)	650
17—A Fifty Mile Ramble Through the Thousand Islands (Des.)	350
19—The Little Organist (Dram.)	1000
20—To Save Her Brother (Dram.)	1000
23—The Stolen Nickel (Com. Dram.)	1000
24—Father's Bluff (Com.)	1000
26—For the Cause of the South (Dram.)	1000
27—The New Editor (Com.)	570
27—U. S. Volunteer Life-Saving Corps, New York City (Des.)	430
30—The Jewels (Dram.)	1000
31—Mother and Daughters (Com. Dram.)	1000

"Von Weber's Last Waltz"

Musical score for "Von Weber's Last Waltz" in 3/4 time, key of B-flat major. The score is written for piano and includes dynamic markings such as *f*, *dim. rit.*, *p*, *rall.*, *dolce con espressione*, *Moderato assai con molto sentimento.*, *Lento.*, *rit.*, and *a tempo*. The score is divided into two systems, with various performance instructions and markings throughout.

These bars are from the "Last Idea," the famous waltz by Carl von Weber, published by G. Schirmer of New York City. It is the waltz which plays so important a part in the film of that title reviewed on page 10, and the best effect can only be obtained by having the piece played by the orchestra while the film is being run. The review indicates at what times the playing of the waltz would give the best result, and we are sure that the film can be made a feature if handled properly, as it has a delicate sentimentality which will appeal strongly to everyone.

"The Black Arrow"

It was our privilege to show our citizens your wonderful production, "The Black Arrow." The great accuracy and evident carefulness in producing such a difficult subject was fully appreciated by all. The most marvelous part of the film is the assembling of the lists and attack on the village. The massing of so many people in so small a space was regarded as a masterpiece. The scene of Sir Daniel's flight with Joanna, as witnessed from the battlements, was beautiful and also received its share of praise. The acting is well carried out and strictly within the bounds of possibilities. That you may continue to produce such works of art is the earnest hope of more than one exhibitor. Good luck and prosperity to you in your efforts to produce films of more than mediocre merit.—*Idle Hour Theatre, Stockton, Cal.*

"The Clubman's Christmas"

Another of those little human comedies is offered by the Edison Company for its Christmas release, under the title "The Clubman's Christmas." When the question of comedy is mentioned in connection with pictures, no discussion would be complete that did not embrace generous mention of the Edison style of comedy. To begin with, there is always a noticeable absence of anything verging upon vulgarity and horseplay. On the other hand, it seldom happens that the producer fails to put across a touch of human nature that does not dig deep down into your heart and grip you where you really live. There is something of that sort of thing in this picture about the clubman.—*Moving Picture World.*

It is a wise film that knows its own author.

Credit for Scenarios

Horace G. Plimpton, manager of the Edison Negative Production Department, has announced his intention of giving due credit to the author of a scenario where its character justifies such recognition.

When a mere plot outline is furnished, requiring the bulk of the work to be done at the studio, Mr. Plimpton does not feel that the writer of such an outline is entitled to recognition. There are many scenarios, however, which are received in such finished condition that they need scarcely any revision, and it is the writers of these more highly perfected scenarios who will be credited in the future.

Mr. Plimpton explains that the new policy is somewhat in the nature of an experiment intended to encourage the comparatively unknown writers who might be otherwise somewhat discouraged by the use now being made of the copyrighted works of well-known authors.

Exhibitors generally, without a single exception, should see to it that they are furnished with that valuable and important educational film, "The Awakening of John Bond" (Edison). These instructive pictures will be instrumental in saving many hundreds of lives, as they leave visual impressions that cannot be forgotten.

Tuberculosis, that dread foe of humanity, should be combated in season and out of season. The Edison Company has furnished an admirable weapon, and some fine effective fighting should be done with it.

In Chicago, the Tuberculosis Institute has taken up the release of "John Bond" with great zeal. A worthy successor to "The Red Cross Seal," exhibitors should do their best to aid local tuberculosis institutions by widely advertising the film, and offering every aid to Red Cross officials to dispose of Red Cross seals.—*Moving Picture World.*

John Bond, Educator

It has often been remarked that no one can tell the full effect of any law until it has been put into operation, and that seems true of many inventions. When Morse put his first telegraph lines into operation between Washington and Baltimore, no human being was wise enough to see the effect of that invention upon the human race. The same thing seems to be true of moving pictures. At first exhibited for the amusement of the people, they are invading the field of education in every direction. Moving pictures are to be used to educate the people in Nebraska in the fight against tuberculosis. The film "The Awakening of John Bond" is to be exhibited in two hundred Nebraska towns. The exhibition of that film will convey to the people more information in an hour than all the literature that could be circulated in a year.

The moving picture is invading every department of education and the churches as well. It is probable that the schools in the future will make large use of the motion picture, for a good deal of scientific information can be presented by them in such a form that the children can perceive it at a glance.

The mechanical laws are taught in the same way. A film can show the building of a pump. The tube is made of glass and children can see the piston, the valves and how the water rises up. Another shows the construction of a steam engine, the cylinder and boiler being made of glass.—*Omaha World-Herald.*

Chas. W. Hodgdon, manager of the Princess Theatre of Wakefield, Mass., not only featured "Foul Play" in his advertisement in the local paper, but he also succeeded in having quite a comprehensive article published in the news columns, in which the film and the author of its original were discussed.

High Capacity Edison Rheostat for Use with Kinetoscope

The increasing demand for a rheostat of higher ampere capacity has led us to announce a new grid type style, finished in black japan, and designed for both 110 volt and 220 volt circuits, with an ampere range of from 40-60, for which the following price schedule is now effective:

- 17110—Underwriters' Rheostat (grid type), 110 volts, 40-60 amperes, adjustable. *Stamettato* \$40.00
- 17138—Underwriters' Rheostat (grid type), 220 volts, 40-60 amperes, adjustable. *Stametto* 65.00
- 19380—Underwriters' Model Type "B" Kinetoscope with 110 volts, 40-60 amperes adjustable grid type rheostat, *Stamgoed* 235.00
- 19385—Underwriters' Model Type "B" Kinetoscope with 220 volts, 40-60 ampere adjustable grid type rheostat, *Stamhout* 260.00
- 17092—Underwriters' Rheostat, grid type, non-adjustable, 25 amperes *Stammkarte* 25.00
- 17004—Improved Exhibition Model Kinetoscope, complete with grid type, non-adjustable, 25 ampere rheostat, *Sturtiegel* 155.00
- 17968—Improved Exhibition Model Kinetoscope, complete with 25-40 ampere adjustable, grid type, rheostat, *Stadwaarts* 160.00
- 17145—Improved Exhibition Model Kinetoscope, with 110 volt, 40-60 ampere adjustable, grid

type, rheostat,

Stamfortis 170.00

- 17157—Improved Exhibition Model Kinetoscope, with 220 volt, 40-60 ampere adjustable, grid type, rheostat,

Stamgenoot 195.00

In the light of the general cry against photo-plays of the "Western" variety, the following extract from a letter written to us by Frederick O. Adler, manager of the Auditorium Theatre at Riverside, Cal., will doubtless prove of some interest.

"I am satisfied that your pictures are the best on the market. I am glad to see that you are making a 'Western' occasionally and I know I voice the opinion of quite a number of exhibitors when I say—make more of them."

A minister in Salina, Kan., attributes to moving pictures the fact that his congregation pays stricter attention to his sermons. He believes that the habit of watching the lips of the photo-players has increased the powers of concentration and of observation among the general public. If this is true—and the experience of other preachers confirms this gentleman's belief—the motion picture has added another feat to its long list of accomplishments.

In this connection it is interesting to note that the Rev. G. P. Taubman of Kansas City, strongly favors the introduction of a properly censored photo-show into his own church, as a means of drawing people to a house of divine worship. Being a progressive man, he favors the use of any dignified effective means of advertisement by the church, and points to the outcry against the introduction of printed ecclesiastical announcements, to prove that the reluctance to accept the moving picture is but another phase of ultra-conservatism.

Mary Fuller's Adventures

In a recent article appearing in *Collier's Weekly*, the leading woman of the Edison Stock Company related some of her experiences as a photoplayer. The thousands of spectators who have daily admired her charming acting upon the screen would never suspect that Mary Fuller has been thrown twenty feet by a broncho, choked into insensibility by an overzealous Italian "husband," and lowered by a rope from a fourth-story window far above a steep embankment.

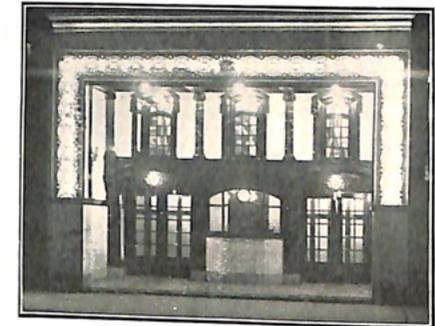
On another occasion, while playing Eliza, she experienced genuine terror as she slipped and slid over huge ice cakes while being chased across a real frozen river by thoroughbred bloodhounds. As the daughter of a factory owner, she had to separate two gangs of the toughest individuals the manager could procure. Once again she risked her pretty neck to jump from one flying automobile to another and, later she fell so realistically from a circus horse that she was picked up unconscious.

These instances will serve to show the incidental side of photo-playing, which is somewhat calculated to relieve the monotony of the daily grind of rehearsals and acting before the relentless camera.

More than 800 school children from the senior classes of grammar schools of Charlestown and Roxbury filed into the Bijou Dream Theatre on Washington Street to-day to witness a special performance arranged by the theatre and given under private auspices by a woman friend of the pupils.—*Boston Traveler*.

It is interesting to note that two films displayed on this specially selected program were "A Trip from Colorado Springs to Cripple Creek" and "A Day at West Point."

"The Empire" Ottumwa, Ia.



We take great pleasure in printing below a letter from Morris Lince, the hustling manager of this beautiful photo-play house of Ottumwa, Iowa. Mr. Lince, like many other managers, has learned that the public appreciates a good, clean, attractive house as well as it enjoys good films. The combination is unbeatable, as the letter shows:

"The Empire Theatre has a front finished in white marble and birchwood, a seating capacity of 320, is equipped with two machines in a splendid operating room, mirror screen and all—far better than the average picture theatre.

"Edison films are featured and we mention that splendid film 'Then You'll Remember Me,' which proved such a success that we turned people away from our doors. The public talked about this picture for a week or so after it was shown in our theatre."

Reversal of Form

Dunkirk, N. Y., has earned the distinction of reversing the terms of the usual church—motion picture fray. In this case the town authorities attempted to restrain the church from using moving pictures on Sunday—a state of affairs which is a revelation to those exhibitors who are still suffering from the misguided activities of the overzealous and poorly informed element among the clergy.

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. Address the KINETOGRAM, care Thomas A. Edison, Inc., Orange, N. J.

C. W. H., Fostoria, Mich.—I want to get an Improved Exhibition Machine. Would like to know if we can get a 32 volt light instead of 110 volt light. We are using 32 volt storage batteries and running all 32 volt lights on our dynamo, and if we can get a 32 volt light it will be just the thing.

[Replying to the above inquiry, we would not advise you to use a 32 volt light, as this will not furnish a satisfactory arc. If you want to get your light from a storage battery, you should add a few more cells so as to get from 45 to 50 volts in order to secure satisfactory regulation.]

B. J. F., Bombay, N. Y.—I am operating one of your motion picture machines, Underwriters' Model Type "B," and I wish to inquire why two blades are necessary on the revolving shutter—one blade shuts off the light while the film is in motion, the other while the film is still; why this second blade?

[When one solid blade only is used on the revolving shutter of a Projecting Machine, the rapid alternations of complete darkness and light are very trying to the eyes, and it was soon found that a much more pleasant picture could be obtained by gradually cutting off the light either by using two wings, one of which is perforated to allow a certain leakage of light, or by giving a special shape to the wing so that there is a gradual change from light to darkness instead of the rapid alternation given by a single shutter.]

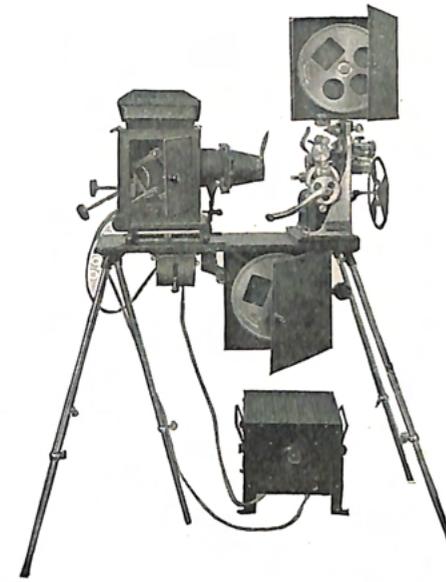
The Theatre Reporter

J. D. Robertson of Oklahoma City is doing great work with "The Theatre Reporter," his bi-weekly photo play review. The object of the magazine, as stated in its columns, is to give an absolutely impartial criticism of motion pictures exhibited in Oklahoma City, with the ultimate idea of becoming the recognized moving picture guide for the entire city. A liberal use of illustrations makes the magazine very attractive in appearance, while the writer's vigorous style lends interest to the reading matter. We assure Mr. Robertson that he has the best wishes of the *Kinetogram*.

Mrs. Millie R. Trumbull, President of the Visiting Nurse Association of Portland, Ore., states that the General Film Company very courteously exhibited the film "The Awakening of John Bond" to a number of the Association's Board of Directors. Mr. Winston, Manager of the People's Amusement Company, then placed it on exhibition for four days at the largest motion picture theatre in Portland, and promised to keep it circulating until after Christmas. The film has been very well received, and has had very favorable press notices, especially in reference to its relation to the tubercular work of the Association. Mrs. Trumbull adds that slides have been prepared showing interesting features of tubercular work, expenses, etc., which are exhibited directly after "John Bond."

We were delighted to learn from Mr. McCormick of Washington, D. C., that he believes the Edison Stock Company to be the best now performing in photoplays. As he has been in the theatrical profession for a great many years he feels that he is competent to judge—we agree with him.

THE GUARANTEED MACHINE



The Edison Type "B" Underwriters' Model, Complete with Outside Shutter..... \$225.00

If you have been fussing with antiquated, obsolete machines of other manufacture than the Edison, you will be glad to get rid of the old machine and substitute this **IMPROVED, HIGHLY DEVELOPED PROJECTOR.** Ask us for full particulars.



THOMAS A. EDISON, INC.
ORANGE, N. J.

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

- GENERAL FILM CO. ALL BRANCHES
- GEO. BRECK..... 70 TURK STREET, SAN FRANCISCO, CAL.
- CALEHUFF SUPPLY CO., INC..... 50 NO. 8TH STREET, PHILADELPHIA, PA.
- J. H. HALLBERG.....36 EAST 23RD STREET, NEW YORK CITY
- KLEINE OPTICAL CO.....166 NO. STATE STREET, CHICAGO, ILL.
- LAKE SHORE FILM & SUPPLY CO.....106 PROSPECT AVENUE, S. E., CLEVELAND, O.
- H. A. MACKIE..... 853 BROADWAY, NEW YORK CITY
- PITTSBURG CALCIUM LIGHT AND FILM CO.125 FOURTH AVENUE, PITTSBURG, PA.
- TALKING MACHINE CO.....1916 THIRD AVENUE, BIRMINGHAM, ALA.



"Children Who Labor"

Produced in co-operation with NATIONAL CHILD LABOR COMMITTEE

To be released February 23rd

This film is a peculiarly fortunate combination of plot and lesson or moral. We are led naturally through the story to the conditions which it is the purpose of the film to help correct, conditions which arouse one's indignations and which exist to a far greater extent than the average person realizes. The story itself is dramatic, convincing, and has an exceedingly strong situation at the end. Altogether, the film is a worthy successor to our list of subjects dealing with needed reforms and as such is bound to attract wide attention.

"My Double and How He Undid Me"

By EDWARD EVERETT HALE

To be released February 28th

This story, which has been read and enjoyed by thousands, makes a comedy far out of the ordinary.

The EDISON KINETOGRAM

VOL. 6

FEBRUARY 15, 1912

No. 2

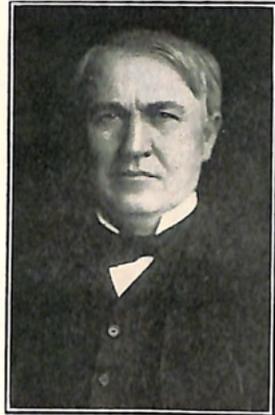


SCENE FROM
CHILDREN WHO LABOR

FILM No. 6981



EDISON FILMS
RELEASED FROM FEB.
15 TO 29 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.

EDISON FILMS

Released between February 15th and March 1st, 1912

IT has been the good fortune of the Edison Company upon several occasions, to prepare a film which would aid in the advancement of some great and good cause. "At the Threshold of Life," produced in co-operation with the National Kindergarten Association, was such a film. Two others were "The Red Cross Seal" and "The Awakening of John Bond," released in 1910 and 1911 respectively, under the auspices of the National Association for the Study and Prevention of Tuberculosis.

Our success in handling these educational campaigning films has been so pronounced that we have been requested to produce a photo-play which would promote the already efficient work of the National Child Labor Committee. The film has been named "Children Who Labor," and it sets forth an eloquent appeal for the miserable little tots who are compelled to labor, day after day, instead of enjoying the privileges of their more fortunate little brothers and sisters.

"How Motion Pictures Are Made and Shown" is another strong feature film because it will both stimulate and satisfy the already universal interest in this all-absorbing subject. "How do they do it?" If that question has not actually been asked by every one who has seen a picture, it has at least occurred to every one in the many audiences.



No. 6975 Copyrighted, Feb., 1912 Released, Feb. 16, 1912
Code, VORJAHR Approx. Length, 1000 feet



At the Point of the Sword

By Emmett Campbell Hall

(DRAMATIC)

CAST OF CHARACTERS

FRANCOIS DE VILLARY, an outlaw.....	WILLIAM RANDALL
A NOBLEMAN OF HIGH DEGREE.....	CHARLES OGLE
EDITHA, his daughter.....	LAURA SAWYER
GASTON, in love with Editha.....	BENJAMIN F. WILSON
THE SUITOR SELECTED BY EDITHA'S FATHER.....	RICHARD NEILL
THE PRIEST.....	JAMES GORDON
A RETAINER.....	CHARLES SUTTON
A SENTRY.....	GUY HEDLUND
EDITHA'S MAID.....	JESSIE McALLISTER

EDITHA, the daughter of a nobleman of great quality, is in love with a young count who is greatly despised by her worthy father, and in order that they may continue their courtship, the lovers secretly meet each fortnight in an old inn. Here they have a delightful meal and a quiet chat together, but upon one of these occasions they are surprised in the midst of their repast by the arrival of a company of soldiers who have just captured a famous outlaw and "gentleman of the road," Francois de Villary, who is bound and thrown roughly on the floor. Editha's sympathies are aroused by the cruel treatment of the outlaw, and she succeeds in permitting him to escape without being suspected herself, and consequently wins de Villary's undying gratitude.

Editha discovers, before again meeting her lover, that she will be forced to wed her father's choice, a nobleman sixty years of age. Her lover is sent

for in order that he may aid her to escape this terrible marriage, but ere plans can be arranged for their future, they are discovered. A fight ensues and Editha at the risk of her life succeeds in getting her lover away, and in consequence the irate father vows she shall wed at once the first who passes his castle door, the nobleman having stated that she is no fit match for him.

The first who passes by proves to be none other than the escaped outlaw and "gentleman of the road," and a series of romantic incidents follow until at the close of the picture, we have the pleasure of seeing Editha wedded to the man of her choice "at the point of the sword," and in gratitude the fair lady stretches forth her hand to Francois de Villary, the outlaw.

"A delightful romance, well staged and costumed, as well as charmingly played," will undoubtedly be the verdict of all who witness this picture.



No. 6976 Copyrighted, Feb., 1912 Released, Feb. 17, 1912
Code, VORJAMMERN Approx. Length, 320 feet



Curing the Office Boy

(COMEDY)

CAST OF CHARACTERS

THE OFFICE BOY.....	YALE BOSS
HIS BOSS.....	JAMES GORDON
STENOGRAPHERS.....	{ GERTRUDE MCCOY BESSIE LEARN CLARA ADAMS GRACE MORRISSEY

WHERE on earth will you find an average, healthy boy who, when it comes to work, will not want to sleep? Here we have a delightful comedy played in a business office where a bevy of pretty girl stenographers cure Willie Spriggs from going to sleep.

The boss rings for Willie. The girls with some trouble awaken him and the jolliest one urges him gently with the point of her hat pin. With the usual boy's contempt for girls, Willie makes faces at them as he exits.

Another ring a little later. The same trouble to arouse Willie; this time the girl from the switchboard does a little electrical engineering. Willie is astounded at this method, but it does the work.

Noon hour. The boss goes to lunch.

Young men who think of enlisting in the army should see Edison's "Life in the U. S. Army" first. It shows just what a recruit has to go through from

Four of the prettiest girls you ever saw flirt with the man across the street from the office window.

Willie asleep again! The girls dress him up in some of their clothes. The boss returns; rings for Willie and the girls take him bodily, asleep, clothes and all and precipitate him in on his employer and slam the door. The girls overhear Willie get an awful calldown. They go in and confess that they did it. They are all admonished and when out of the boss' office he gives vent to a hearty laugh that shows he has enjoyed Willie's dose of medicine.

Willie's cure is complete and he is now wide awake and always on the jump when the boss rings.

This is good, snappy, bright, clean comedy.

the time he enters the recruiting office until he is an artilleryman. It will discourage only those who have too rosy a view of army life.—*Cleveland Leader*.



No. 6977 Copyrighted, Feb., 1912 Released, Feb. 17, 1912
Code, VORKAMMER Approx. Length, 680 feet



The Little Delicatessen Store

(COMEDY)

CAST OF CHARACTERS

MR. SWISSBURGER.....	WILLIAM WADSWORTH
MRS. SWISSBURGER	MRS. FRANCES HULETTE
THEIR DAUGHTER LENA.....	JEANIE MCPHERSON
JAKIE SCHMIDT, the errand boy.....	EDWARD BOULDEN
CUSTOMERS.....	{ ALICE WASHBURN YALE BOSS

THE owner of a little delicatessen store, Carl Swissburger, has a daughter Lena in whom he sees a great future, fully expecting she will marry a rich man some day. But Lena is in love with Jakie Schmidt, her father's errand boy. When Mr. Swissburger makes this discovery he determines to get rid of Jakie as quickly as possible. This opportunity comes when Jakie accidentally spills a glass of milk on one of his best customers. He is instantly dismissed and warned never to enter the store again. Love's young dream, however, is not so easily crushed for Lena and Jakie meet secretly and the courtship continues. The next afternoon Mr. Swissburger, in looking over the evening paper, reads an account of one Jake Schmidt who, having saved the life of millionaire Brown, is to become the beneficiary of a large legacy for his bravery. Mr. Swissburger regrets having treated Jakie so harshly and promptly writes him a letter asking him to come back and en-

closing twenty dollars as a gift, after which he informs his daughter Lena that Jakie may return to his old job and that she may marry him if she so desires. Overjoyed at her father's decision, Lena starts out at once to fetch her Jakie back to the fold.

But alas! Mr. Swissburger receives the following letter: "Mr. Swissburger:—I think you are mistaken. I am the Jake Schmidt who saved Mr. Brown's life, but I don't know you nor your Lena. Thanks, however, for the cash present. It comes in very handy. Schmidt." It now dawns upon Swissburger that he has blundered and the loss of the twenty makes him rave like a madman. Just then poor little Jakie enters the store wreathed in smiles, but he is thrown out into the street in less time than it takes to tell.

This fetching little comedy also has the pranks of a mischievous boy deftly interwoven, creating no end of merriment.



No. 6978 Copyrighted, Feb., 1912 Released, Feb. 20, 1912
Code, VORKAMPF Approx. Length, 1000 feet



The Nurse

By Bannister Merwin
(DRAMATIC)

CAST OF CHARACTERS

THE NURSE.....	ALICE WEEKS
HER MOTHER.....	MRS. WALLACE ERSKINE
HER LITTLE BROTHER.....	WILLIAM PORTER
MR. HARDY.....	GEORGE LESSEY
THE DOCTOR.....	HAROLD M. SHAW

JANET BRENT, a nurse, having finished a case, arrives home unexpectedly and takes her little brother for an outing. Willie is busy trying to fly his aeroplane in the roadway when he is struck by the speeding automobile of Tom Hardy, who is hurrying to keep an engagement at the country club. Hardy heartlessly rides out of sight and Janet, carrying her injured brother, is assisted into a passing auto and driven home.

Hardy's conscience refuses to give him any peace and he turns back, only to find that the victim has disappeared. Following the directions of a by-stander he arrives at Janet's home. He makes himself known to Janet and tries to excuse his conduct, but she, furious at his carelessness, drives him from her house, refusing all offers of his help. Dr. Peters now arrives and after examining Willie, announces that his spine has been injured.

Sometime later Hardy is stricken with a violent fever, and Dr. Peters, who happens to be his physician, find-

ing the nurse worn out, phones for Janet. Janet, not knowing who the patient is, leaves little Willie, who now uses a crutch, in care of her mother, and going to the patient's bedside, she finds herself face to face with Hardy. Slowly she realizes that this is her opportunity for revenge. Dr. Peters' parting words were, "One mistake would be fatal." Why not make a mistake? Hardy, who is delirious because of his high fever and has not recognized her, now calls feebly for water. The instinct of the nurse triumphs and she obeys the call. But Hardy becomes worse every moment and she realizes that the crisis is at hand. The delirium ceases. Hardy passes the crisis safely, recognizes Janet and falls into a peaceful slumber. The reaction now sets in as Janet sees that Hardy is safe, and she falls fainting beside her patient, where Dr. Peters finds her.

During his convalescence, Hardy falls desperately in love with his nurse,

(Continued on page 7)



No. 6979 Copyrighted, Feb., 1912 Released, Feb. 21, 1912
Code, VORKAUEN Approx. Length, 350 feet



One Thousand Miles Through the Rockies

(DESCRIPTIVE)

A THOUSAND beautiful spots, a thousand marvels of nature, a thousand miles of grandeur, will be the verdict of each spectator as he views this wonderful trip through the Colorado Rockies.

Even minus the riot of color that abounds in this garden of rocks and sun-kissed, snow-capped, forest-bedecked region, the grandeur, magnificence and majestic aspect is all there before the observer's eyes. The Royal Gorge with its shadowy depths and rushing stream winds like a silver thread between huge, towering cliffs that verily seem to shut out the sunlight and stars. The swinging bridge that supports the railroad track is shown in all its marvels of

engineering skill. What beauty, what grandeur we see in Tennessee Pass, Eagle River Canyon and that wonderful canyon of the Grand River. Here we pause a moment at Colorado Hotel at Glenwood Springs and catch a glimpse of the Hot Springs and the swimming pool and then again to Uray, from there by stage-coach to Red Mountain, the most marvelous trip by stage in America, and so on to the end of a thousand miles to Garfield's Monument and Toltes Gorge and over the mountain tops at sunset on our way to Denver.

A beautiful film with all the grandeurs of the Rockies blended into one special scenic reel.

The Nurse

(Continued from page 6)

but Janet, remembering her little lame brother at home, will not listen to him.

Dr. Peters in the meantime has effected Willie's cure and brings him to visit Janet. Janet's joy at seeing him

walk without his little crutch is too great and she tells Hardy of Willie's cure. Hardy again proposes and now that the obstacle is removed, Janet realizes that she also loves him.

No. 6980
Code, VORKEHR

Copyrighted, Feb., 1912

Released, Feb. 21, 1912

Approx. Length, 650 feet



Everything Comes to Him Who "Waits"

(COMEDY)

CAST OF CHARACTERS

PROPRIETOR OF THE RESTAURANT.....WILLIAM WADSWORTH
 CUD MCGIVEN, a smashing good waiter CHARLES OGLE
 OTHER WAITERS.....
 { YALE BENNER
 EDWARD O'CONNOR
 EDWARD BOULDEN
 JULIAN REED
 ARTHUR HOUSEMANN

A PERSON by the name of Cud McGiven, to all appearances a hard citizen of pugilistic proclivities, applies for employment in a Bowery restaurant and comes recommended as a smashing good waiter. The restaurant in question is conducted by a German, who, after satisfying himself that Cud knows how to wait on table, engages his services at the rate of one dollar per day and immediately puts him to work. The other waiters look upon him with some suspicion and do not receive him very cordially.

Whenever Cud finds himself alone in the pantry he exercises his mania for juggling plates with disastrous results to the crockery. Every time the proprietor hears a crash he is Johnny-on-the-spot and takes out his little book to jot down the damage and charge it to Cud. His awkwardness seems to

have no limit. He spills soup on the guests, bumps into waiters, who are forced to release their grip on dishes quickly, consequently causing more damage. At last the proprietor loses all patience and decides to discharge the offender. Accordingly he summons Cud to his private office and demands a settlement for broken dishes and spoiled food. Cud is unable to see the situation this way at all. The argument waxes hot and furious and Cud, whose anger becomes aroused beyond control, in revenge breaks all the dishes in the pantry. The racket and turmoil bring the frightened guests to their feet, where they stand spellbound at seeing a half dozen waiters flee before the burly Cud, who is flinging plates after them with the accuracy of a baseball pitcher. He then makes a grand stand exit through the front door and everybody heaves a sigh of relief.

No. 6981
Code, VORKEHREN

Copyrighted, Feb., 1912

Released, Feb. 23, 1912

Approx. Length, 1000 feet



Children Who Labor

By Ethel Browning

(DRAMATIC AND EDUCATIONAL)

Produced in co-operation with National Child Labor Committee

CAST OF CHARACTERS

MR. HANSCOMB, a large mill owner.....ROBERT CONNESS
 HIS WIFE.....MIRIAM NESBITT
 THEIR LITTLE GIRL.....LEONIE FLUGRATH
 A FOREIGNER UNABLE TO OBTAIN WORK.....JOHN S FURGEON
 HIS WIFE.....MARY FULLER
 THEIR CHILDREN.....VIOLA FLUGRATH
 OWNER OF A MILL.....EDNA MAY WEICK
 OFFICER OF THE CHILD LABOR ORGANIZATION.....BIGELOW COOPER
 A FRIEND OF MR. HANSCOMB.....WILLIAM WEST
 A MILL HAND.....ROBERT BROWER
BARRY O'MOORE

THE subject of child labor in the United States is one that is being constantly discussed. The intensely interesting story, which this film tells, carries a theme which ought to appeal strongly to every thinking man, woman and child in the country. Beginning with a remarkable symbolic scene of the toiling masses of children on their way to the deadening work in the mills, the story unfolds itself by making us first acquainted with a situation which few people realize; men being thrown out of employment while children are taken from schools and from play to do work beyond their years.

A foreigner who does not understand the ways of this country, applies for work at a mill, but is sent away with the intimation that if he has a child that there will be work for it, but none for himself. We then travel in vision

to New York to the home of a wealthy mill owner to whom an appeal is being made to use his influence against child labor. He indicates that he can do nothing about it and resents the insinuation that his own child might be one of the unfortunates except for her birth and his protection. His wife shows her interest in the project.

We turn to the mill again and find that the foreigner, pushed by his poverty and unable to get work himself, finally yields and puts his little daughter to work, as the family must have food.

The next thing we see is that Hanscomb, the rich mill owner has sent his wife and child on a journey, and the little one, getting off the train in a spirit of mischief, is left behind in a small town which happens to be the same one in which the foreigner, afore-

(Continued on page 14)



No. 6982 Copyrighted, Feb., 1912 Released, Feb. 24, 1912
Code, VORHECHT Approx. Length, 425 feet



New York City Street Cleaning

(DESCRIPTIVE)

AMONG the hundreds of departments and branches of any great municipal government there is none which is kept more constantly at work than the street cleaning department. In a great metropolis like New York, a small army of men is employed day and night in the never-ending battle against dirt. The big snow storms always plunge the street cleaning department into almost superhuman efforts to clear the streets of their traffic-blocking blanket. Thousands of men are pressed into service and are afforded an opportunity to earn a little extra money.

Upon the efficiency and energy of this department depends to a very great extent the health of a city's inhabitants. Accumulating dust means breeding bacteria, which it needs but a fair wind to scatter broadcast through the city. Garbage cans are the mecca of the fly—holder of all records as a germ distributor.

With the co-operation of the New York Street Cleaning Department the Edison Company has produced a film that will enlighten the outsider as to the various methods employed in this city.

First there is the ordinary sweeper which sweeps the streets, brushing the

dirt to one side, where it is at once picked up and carted away. A recent innovation is the pneumatic sweeper which sweeps and picks up the dirt simultaneously.

The latest type of flushing machine now in use has a gasoline engine which forces the water to the pavement under a pressure that washes it absolutely clean.

For wet pavements the squeegee with its revolving rubber drums, serves both for cleaning and drying. Add to this the various hose gangs and you begin to realize what the work means.

The disposition of garbage and refuse is perhaps a mystery to many, but this is done during the night so that only the early riser encounters the carts on their way to the receiving scows on the river front.

From the refuse of the city has been built an entire island down Long Island Sound, known as Riker's Island. Here when it has reached the proper size the city proposes building a new prison.

The garbage is taken down the bay to Barren Island, where it is thrown into huge vats, boiled, pressed, dried and then ground into fertilizer from which a considerable revenue is derived.



No. 6983 Copyrighted, Feb., 1912 Released, Feb. 24, 1912
Code, VORKIRCHE Approx. Length, 575 feet



The Lost Kitten

(COMEDY)

CAST OF CHARACTERS

THE GIRL.....	ELSIE McLEOD
HER FATHER.....	ROBERT BROWER
HER MOTHER.....	MRS. WALLACE ERSKINE
RIVAL FOR HER HAND.....	{ BARRY O'MOORE EDWARD BOULDEN

DICK EATON, a young man of rather more serious purpose than the social set in which he moves, is in love with Lillian Girton, an heiress much sought after by men of society.

One bitter cold evening while on his way to the Girton house he comes across a half starved little kitten whose plaintive mewling so arouses his pity that he picks it up and places it snugly in his overcoat pocket. Upon arriving at the Girton house he declines the services of the butler and hangs his coat in a secluded corner of the hall. In the library he joins the assemblage, but shows signs of great worry over his feline protegee. When wine is served he politely declines to drink and calls for a glass of milk instead, much to the amusement of those present. He feels the mild ridicule keenly, but tactfully

ignores it and at the first opportunity slips out into the hall with his glass of milk and feeds the famished kitten. Replacing it in the pocket of his overcoat hanging in the hall, he returns to the library. The kitten, left alone, cautiously emerges from the coat pocket and after a sprawling leap finds its way to the glass of milk on the floor. After satisfying her ravenous appetite, she proceeds to attract the attention of some departing guests. Dick Eaton is now obliged to tell how he rescued the kitten. The story is met with more or less ridicule, but Miss Girton sees much to admire in a young man possessed of such a kind heart and when alone with her he is agreeably surprised to learn that his deep love for her is reciprocated.

The story is delightfully unique and is played with just the right touch.



No. 6984 Copyrighted, Feb., 1912 Released, Feb. 27, 1912
Code, VORKKRUIS Approx. Length, 1000 feet



How Motion Pictures are Made and Shown

(DESCRIPTIVE)

SO great is the interest in motion pictures, and so rife is speculation concerning the many complex processes and stages of development of the photo-play, that this film can be easily made a big feature. It is a peep behind the scenes, into the world of photographic magic.

In recognition of the general demand for "inside information," the *New York Globe* had Frederic J. Haskin, a well-known expositor of general interest themes, write an exhaustive series of articles dealing with the film business and photo-play production. But the best of New York papers cannot reach the great mass of people, therefore, this film will be a revelation to thousands and thousands of picture "fans" who are wondering how the picture play is set, rehearsed and taken, what the film looks like, how it is handled and, moreover, in what mysterious way it is thrown on the screen in the theatre. This picture explains it all.

We are first shown the studio operations, building and painting scenery, setting up and dressing a set, rehearsing a scene under the watchful eye of the stage director and then the actual taking of a scene, showing the camera

recording pictures at the rate of sixteen a second or sixteen to every foot of film. Then we see how an actor makes up for a character part and next a party leaving the studio for an outdoor scene. We then take up the mechanical end of the business, being shown how the film is developed, washed and, finally, how the various scenes are assembled into a complete picture. This much for the film itself.

Our next visit is to the factory where the projecting machines are made and many portions of the exceedingly delicate and ingenious manufacture are shown with wonderful clearness and interest. Finally after seeing the complete machine assembled, we are made acquainted with the actual way that the film is projected. The film is stationary at the moment of projection and only moves between pictures. This is inconceivable to the average lay mind but is clearly illustrated here.

The picture closes with a few views showing the enjoyment of young and old in motion pictures. Of decided educational value and of interest throughout every foot, this subject is certain to be in great demand.



No. 6985 Copyrighted, Feb., 1912 Released, Feb. 28, 1912
Code, VORKLEBEN Approx. Length, 1000 feet



My Double and How He Undid Me

By Edward Everett Hale

"A Boston journal, in noticing this story, called it improbable. I think it is. But I think the moral important.—Edward Everett Hale, 1859.

(COMEDY)

CAST OF CHARACTERS

THE OVERWORKED MINISTER..... WILLIAM WADSWORTH
HIS WIFE..... MIRIAM NESBITT
HIS DOUBLE..... EDWARD O'CONNOR
AN IMPORTANT MEMBER OF THE COMMUNITY..... ROBERT BROWER
Members of the Congregation

THIS story is by the author of "The Man Without a Country," but is in a comedy vein. An overworked minister chances upon a man in a poor house who looks very much like him, and decides to engage the man to impersonate him and attend the stupid committee meetings and social functions that take up his time and prevent him from doing the work which he wants to put his heart into. The plan succeeds admirably at first and the double is introduced at a sociable at the minister's own house. The guests do not seem to notice that their pastor is at all different or at all unlike himself when the real man slips out to do his writing and the double takes his place among the guests. At committee meetings he has been taught always to complain of a sore throat and never to make a speech and when at a social always to refer to his "wife," that is, to Mrs. Ingham, the minister's wife, and let her answer all questions for him on the same "sore throat" plea.

All goes well until the double is invited to a dinner and there a city chap gets him to drink a little champagne. He points to his sore throat in extenuation, but the champagne has already begun to do its work, and before the dinner is over he makes a speech which results in his being led from the table by the deacons and taken home. Poor Mrs. Ingham confronted by the irate deacons and their frisky charge doesn't know what to do, but the real minister appearing on the scene, caps the climax and brings the story to a ludicrous finish, for his double promptly embraces him and turns him around so that the two men, seemingly so much alike, face the shocked and horrified deacons, making an explanation unnecessary.

The story is delightfully played and the double more than amply convincing for comedy purposes. There is a remarkable air of comic reality throughout the whole story and its presentation.

Advertising Synopses for Edison Releases in this Issue

"AT THE POINT OF THE SWORD."

By Emmett Campbell Hall

A drama of romance and chivalry, depicting the adventures of an outlaw, who in gratitude aided a lady fair with her true love. After a furious combat with her heartless father, her lover arrived with aid and the marriage ceremony was performed at the point of the sword. Full of the spirit of the times.

"CURING THE OFFICE BOY."

A short, bright comedy, showing the tricks that a number of mischievous stenographers put up on the sleepy office boy and how it worked out. Delightfully refreshing.

"THE LITTLE DELICATESSEN STORE."

Another comedy of types, dealing with Mr. and Mrs. Swissburger, their daughter Lena and the errand boy Jackie Schmidt. Good wholesome fun and plenty of it.

"THE NURSE."

By Bannister Merwin

A dramatic story of a trained nurse who is suddenly called on an urgent case. Leaving her little crippled brother, she finds her patient none other than the man who caused his injury. Her duty must be done however and she performs it under these trying circumstances. Eventually both brother and patient are cured and her growing love for the latter is allowed to manifest itself.

"ONE THOUSAND MILES THROUGH THE ROCKIES."

A remarkable scenic picture showing the unspeakable grandeur of the mountains. The photography is superb.

"EVERYTHING COMES TO HIM WHO WAITS."

Cud McGiven was recommended as a smashing good waiter and he was. At the end of his first day he owed the proprietor \$11.00 for broken dishes and what happened after that beggars description.

"CHILDREN WHO LABOR."

By Ethel Browning

Produced in co-operation with National Child Labor Committee.

This picture, abounding with truth, portrays the appeal of little bread winners who pass through childhood knowing little of its joys. An intensely human and dramatic story will cause the film to have a far reaching influence.

"NEW YORK CITY STREET CLEANING."

Demonstrating in most interesting form the newest methods of cleaning a great city. Of interest to every community.

"THE LOST KITTEN."

Tales from McClures

A little story of a lost kitten, a rather bashful young man and a very sweet little girl. Just when he thought he had lost in the game of love the kitten acted as Cupid.

"HOW MOTION PICTURES ARE MADE AND SHOWN."

A film that will be in wide demand and of universal interest. Millions are to-day wondering how motion pictures are made and this shows the complete operation from building the scenery to projecting the completed pictures.

"MY DOUBLE AND HOW HE UNDDID ME."

By Edward Everett Hale

A minister, in order to relieve himself of his social obligations, conceives an idea whereby he secures a double. His living likeness succeeds at first, but alas finally gives way to temptation and proves the undoing of the real minister. An unusual comedy.

Children Who Labor

(Continued from page 9)

mentioned, and his family live. The child is found by them, and as they cannot understand each other, his kindly wife takes her home and shares her poor cottage with her.

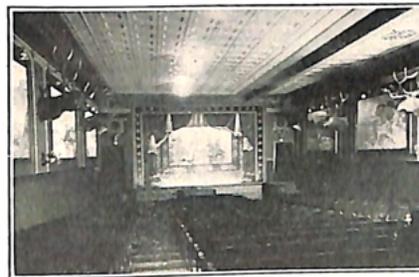
Of course Hanscomb and his wife are frantic and put detectives to work on the case, but without success.

Meanwhile things go badly with the foreigner and he feels that it is necessary to put the little stranger to work with his own child. Then Hanscomb buys the mill and so unconsciously becomes the employer of his own child. Going down to look over the new property, he enters the mill just as his own child has fainted and is carried out by her little companion, and so he misses her. She is carried past her own mother at the gate and Mrs. Hanscomb, touched by the incident, though not knowing, of course, who the strange child is, gets her address and in the evening goes there with the footman with a basket of food for the little sufferer.

Of course, there is a reunion, Mr. Hanscomb is sent for and finds that his little daughter has learned a lesson that he has not as yet. She refuses to be taken away by herself and pleads that all the other little children be set free from their slavery. He is unable to refuse her request, and the film story closes with the better conditions put into effect, though we are reminded at the end that the condition called "Child Labor" still exists and demands our attention.

Photographically and dramatically, the film is superb and supplemented by the wide magazine publicity given the subject and the work of the National Child Labor Committee, it ought to prove one of the biggest features of its class.

The "Lost Kitten" is a "find" for you. It will scramble straight into the heart of every human being in the audience.



"The Antlers"

"The Antlers"—Helena's new theatre and picture house—opened this week to a pleased patronage, which dismisses all question as to the immediate and sustained success of this beautiful little entertainment palace. For without exaggeration it is the most beautiful in adornment, the most perfect in equipment and the most comfortably commodious in appointment of any like establishment in the West.

The new ten-cent theatre is equipped with a half-dozen features that would be an improvement in most of the high-priced playhouses of the State. Of these the mural decorations, pictures and drop curtain by John D. Jewett of Jewett & Roberts, Helena, are the most striking and beautiful. Mr. Jewett is an oil painter and scenic artist of wide renown and in his contributions to the lobby and interior decorations of The Antlers he has given final evidence of his fine gifts as a landscape artist and scene painter.

In the broad panels ornaments by his brush are famous scenes of Montana and the West, of Hawaii and Africa, of the Yellowstone Park, of the Mexican border and the lush green countryside of old England. They are all paintings of superior excellence, taken from Nature by the artist himself and given with the authority and vigor of an artist who has traveled around the world and lived face to face with the scenes which he has pictured.

The Antlers would do honor to a city of 500,000 people and the people of Montana may show their pride and appreciation for the new theatre with every assurance of fine entertainment, absolute comfort and safety and the most courteous treatment in the beautiful little showhouse at the foot of Grand in Main street, Helena.—*Treasure State.*

This telegram, received from J. M. Blanchard, manager of the People's Theatre, Sunbury, Pa., shows his enthusiasm for our films, based on the success which always attends their appearance upon his screen:

"'The Stuff That Dreams Are Made Of' best comedy yet. This comes from a house charging ten cents for pictures only with big opposition at five. We show every Edison made."

The Crescent Theatre of Bloomington, Ind., is fortunate in being under a management which believes thoroughly in advertising. We have recently received several samples of the excellent publicity work done by this theatre, together with a very flattering letter concerning the merits of Edison films.

Anent the "Kinetogram"

This little store-house of wisdom is published for your information, Sir Knight of the Kinetoscope, and it is our aim to make it as interesting as possible. To that end, we invite your criticism—favorable or otherwise—realizing as we do that no one can divine your wishes more readily than yourself. Moreover, we are conscious of the fact that those outside the family are quicker to see the shortcomings of the child of our creation. So address your Laurels or Lambastings to the *Kinetogram* and pray for an early reward.

Harold M. Shaw



Harold M. Shaw, who became a member of the Edison Stock Company on January 1st, has been appearing in our productions by special arrangement, for the past two years.

A Southerner by birth, he is descended from an old Kentucky family, though he himself was born in Tennessee. He chose California as his theatrical birthplace, appearing there in 1894, and in New York in the following year. In addition to five years of work in stock companies, Mr. Shaw points with pride to his appearance with Joseph Jefferson in "The Rivals"; with Amelia Bingham in "The Climbers," "The Frisky Mrs. Johnson," "A Modern Magdalen"; with Florence Roberts in "Madga," "The Unwelcome Mrs. Hatch," "Zaza," "Sapho" and "The Adventures of Lady Ursula"; and in the late Charles Hoyt's "A Florida Enchantment."

For several seasons Mr. Shaw has featured in vaudeville, in sketches written by himself. At the present time

three acts written by him are playing the vaudeville circuits.

Through the appreciative letters received by the Edison Company from motion picture patrons, and from the many favorable notices of his work appearing in the trade journals, we are of the opinion that Mr. Shaw will be a valuable addition to the Stock Company.

"John Bond" Again

"I am sure you will be glad to know a little experience I had with the Red Cross Seal film. As you may already know, the Tompkins County Board of Supervisors on Saturday, December 30th, settled affirmatively the County Tuberculosis Hospital question. On Friday night about two-thirds of the Board happened to go to the same moving picture theatre and saw there presented the 1911 Red Cross Seal film, 'The Awakening of John Bond.' This was not a pre-arranged affair, but it had a tremendous influence on the members of the Board. They were all talking about it the next day and while I do not know, of course, that it changed any votes, I do know that it strengthened the opinion of those that were already favorable."

This is a copy of a letter written by E. A. Moree, Director of Extension Work, State Charities Aid Association of New York. It is only another feather in "John Bond's" cap, but let us remember that every feather stands for human lives saved.

"The Awakening of John Bond" is a picture which everyone should see; it not only teaches a lesson in hygiene, but is a story of tremendous interest. It is of vital importance because of the topic with which it deals, and is a masterpiece from an educational standpoint. It tells a story of city life, the material being such as can be found in almost every city in the world. Every man, woman and child should see this wonderful film.—*Hamilton, Can., Spectator.*

"At the Rhode"

THE KENOSHA EVENING NEWS FR. JAN. NOVEMBER 10, 1911

EDISON NIGHT TONIGHT.
At the Rhode Opera House—Complete Edison Program.

The picture program at the Rhode tonight is made up entirely of educational and comedy subjects, the product of the Edison company, and shows not only the superior quality of the film manufactured by them, but also increases the value of the moving picture along educational lines, and the great benefit they can be to our community.

via Day at West Point Military Academy, a picture which should appeal to every patriotic boy in the city.

"The Fairies Banquet," a children's fairy tale, but with comedy and practical features enough to please your parents as well.

"How the Telephone Came to Town," a comedy film in which realism is so perfectly portrayed that one forgets he's looking at a screen and especially pleasing to your mothers, to gather with an educational film setting.

EDISON NIGHT TONIGHT AT THE RHODE

The picture program at the Rhode tonight is made up of Educational, Topical and Comedy subjects, the product of the EDISON COMPANY.

A DAY AT WEST POINT MILITARY ACADEMY
which will interest every boy and man in the city.

AT THE THRESHOLD OF LIFE
An Educational Picture Story, showing the benefits and necessity of the Kindergarten, produced by the Edison Co. in co-operation with the National Kindergarten Association. Every father and mother should see this film.

THE FAIRIES BANQUET
A fairy tale which will hold the attention of the "grown ups" as well as the children.

HOW THE TELEPHONE CAME TO TOWN
A good clean comedy with plenty of hearty laughs in it.

NOTE—This is the same program which was used this afternoon at the matinee—the proceeds of which were turned over to the public school fund.

To-Night at the Rhode—It's 5c

OPENING SALE
170 MAIN

RHC SUND
C A
The M
E I
by Al
PRICES:
MON
COI
THE MOS
EOM
G E P
PRICES
CC
SAT
Skating
We are
dresses, suits, etc.
and our
Edison Dye Works

This cut illustrates the sort of advertising that Alderman Joseph G. Rhode of Kenosha, Wis., is doing in connection with the performances at the Rhode Opera House. This enterprising manager was the host of three thousand school children at the time he displayed "The Awakening of John Bond," and by securing the co-operation of the superintendent of schools, he made his children's matinee a strong factor in the selling of Red Cross Seals. Mr. Rhode obtained considerable newspaper publicity through his featuring of our films, as the several clippings received by us indicate.

Motion Pictures in 'Frisco Schools

Miss Ona Otto, of the *San Francisco Bulletin*, recently secured the following statement from Alfred Roncovieri, Superintendent of San Francisco Schools, regarding the introduction of moving pictures into the schools of that city:

"I recommend most earnestly that the lecture system for pupils in our schools be extended so as to include moving picture films on educational themes. In other places such a plan has been tried with eminent success. It has been proved to have great value in impressing geographical facts, historical events and natural phenomena on the minds of children. From these pictures the facts of geography gain a form, size, mass, movement and color impossible in verbal presentation only.

The reality of historical events is strengthened by reason of the stimulus given to the imagination by this device. In no other way can the study of nature be so powerfully developed, for plant and bird life are thus brought before the child directly in their own environment. It is helpful in the teaching of literature, because it gives optical illustration of the idea presented by the author.

Believing that we should move ever in the van, I again respectfully urge that our schools be equipped with these machines, and that competent operators and lecturers be employed for this purpose."

Pictures Supplant Sermons

To add interest to the meetings and increase the force and power of instruction in the churches, moving pictures will be used hereafter in the Shortridge Memorial Christian church on Sunday evenings. There will be no regular sermon, but instead the pastor will deliver a short lecture explanatory of the pictures being projected on the screen. This is the first church in Montana to adopt motion pictures during the service and the congregation appears to be well pleased with the plan. Other pastors are taking a keen interest in the experiment and it is not unlikely that the plan will be adopted elsewhere in the State.—*N. Y. Morning Telegraph*.

Make a big feature of "Children Who Labor." It will mark your theatre as the best.

Edison Releases since Jan. 1st

DATE. RELEASE AND CLASSIFICATION. LENGTH.

January

Jan. 2—Eleanore Cuyler, by <i>Richard Harding Davis</i> (Dr.).....	1000
3—The Two Flats (Com.).....	995
5—Freezing Auntie (Com.).....	660
5—Codfish Industry, Newfoundland (Des.).....	340
6—Please Remit (Com.).....	995
9—Thirty Days at Hard Labor, from "The Halberdier of the Rhein-schloss," by <i>O. Henry</i> (Com.)....	1000
10—Max and Maurice (Com.).....	1000
12—Lead, Kindly Light (Dram.).....	1000
13—A Question of Seconds (Dram.)....	775
13—St. Johns, Newfoundland, and Its Surroundings (Des.).....	225
16—Jack and the Beanstalk (Fairy Story).....	1000
17—The Bachelor's Waterloo—Leap Year Story (Com.).....	650
17—A Fifty Mile Ramble Through the Thousand Islands (Des.).....	350
19—The Little Organist (Dram.).....	1000
20—To Save Her Brother (Dram.).....	1000
23—The Stolen Nickel (Com. Dram.)..	1000
24—Father's Bluff (Com.).....	1000
26—For the Cause of the South (Dram.)	1000
27—The New Editor (Com.).....	570
27—U. S. Volunteer Life-Saving Corps, New York City (Des.).....	430
30—The Jewels (Dram.).....	1000
31—Mother and Daughters (Com. Dram.)	1000

February

Feb. 2—His Secretary (Dram.).....	1000
3—Niagara Falls (Des.).....	500
3—Lucky Dog (Com.).....	500
6—The Passing of J. B. Randell & Co. (Dram.).....	1000
7—The Commuter's Wife (Com.).....	1000
9—The Corsican Brothers by <i>Alexandre Dumas</i> (Dram.).....	1000
10—The City of Denver (Scenic).....	575
10—Von Weber's Last Waltz (Dram.)..	425
13—His Daughter (Dram.).....	1000
14—Hogan's Alley (Com.).....	1000

Are You That Man?

Some day, some man, possibly a woman, will have wisdom enough to start a children's theatre with flowers, music and pictures interwoven in delightful combination and set an example that will electrify managers all over the country, the while enforcing the necessity of reaching the minds of children with what strongly appeals to them, pointing out an entirely new scheme of education and starting a system of mental development which may result in reducing what is now called "genius" from an exceptional state to the normal condition of humankind.—*Moving Picture World*.

THE GUARANTEED MACHINE



The Edison Type "B" Underwriters' Model, Complete with Outside Shutter..... \$225.00

SCIENTIFIC MANAGEMENT means getting the best possible Equipment. Labor, no matter how skilfull, if supplied with inferior implements cannot produce the best results. The EDISON KINETOSCOPE solves your Equipment Problem.



THOMAS A. EDISON, INC.
ORANGE, N. J.

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

GENERAL FILM CO.....	ALL BRANCHES
GEO. BRECK.....	70 TURK STREET, SAN FRANCISCO, CAL.
CALEHUFF SUPPLY CO., INC.....	50 NO. 8TH STREET, PHILADELPHIA, PA.
J. H. HALLBERG.....	36 EAST 23RD STREET, NEW YORK CITY
KLEINE OPTICAL CO.....	166 NO. STATE STREET, CHICAGO, ILL.
LAKE SHORE FILM & SUPPLY CO.....	106 PROSPECT AVENUE, S. E., CLEVELAND, O.
H. A. MACKIE.....	853 BROADWAY, NEW YORK CITY
PITTSBURG CALCIUM LIGHT AND FILM CO.....	125 FOURTH AVENUE, PITTSBURG, PA.
TALKING MACHINE CO.....	1916 THIRD AVENUE, BIRMINGHAM, ALA.



RELEASES FOR THE FIRST HALF OF MARCH

“Tony’s Oath of Vengeance”

To be released March 1st

An exceedingly strong dramatic story, splendidly played. It is sombre, yet wholesome, and will leave a strong impression.

“The Yarn of the Nancy Bell”

By SIR W. S. GILBERT

To be released March 6th

This is probably the best known of the famous “Bab Ballads.” The grotesque humor of the story told by the sole survivor of the ill fated Nancy Bell has been translated to the film.

“For the Commonwealth”

To be released March 15th

In this film is shown the right and wrong way of handling prison labor. It is of interest because it demonstrates how this can be a benefit to the community at large instead of an actual menace to the industrial world. The story is of general interest, quite apart from its educational value.

The EDISON KINETOGRAM

VOL 6

MARCH 1, 1912

No. 3

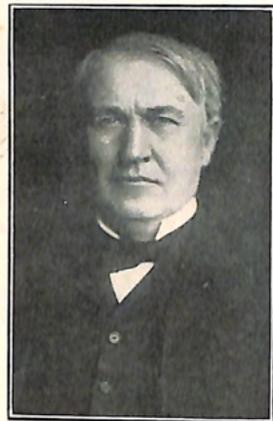


SCENE FROM
THE HEIR APPARENT

FILM No. 6992



EDISON FILMS
RELEASED FROM MAR.
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 THOMAS A. EDISON,
INCORPORATED, Orange, New Jersey, U. S. A.

EDISON FILMS

Released between March 1st and 15th, 1912

ONCE again we take up the cudgels in behalf of humanity. This issue announces "For the Commonwealth," a dramatic lesson produced in co-operation with the National Committee on Prison Labor. The problems of criminology are many and varied, but none are more vital than those dealing with the prison life of the convict. Can his prison term be made to benefit him, or must it merely cast him still lower in the social scale than he was before he entered? Every community in the country has its jail and will therefore find this film of absorbing interest.

In the comedy field, we have two gems — "The Jam Closet" and "The Yarn of the 'Nancy Bell.'" The former is "real boy" and the clever little actor who is the culprit will recall to many thousands of spectators the days when the jam closet was the Mecca to which many a pilgrimage was made. The latter is a wonderfully fantastic burlesque on the familiar poem by Sir W. S. Gilbert. It is one of the funniest films ever produced and the popularity of the rhyme upon which it is based will make it a feature everywhere.

Other films deserve special mention here but lack of space permits only the assurance that they are absolutely up to Edison standard.



No. 6987
Code, VORKIMMNIS

Copyrighted, Mar., 1912

Released, Mar. 1, 1912

Approx. Length, 1000 feet



Tony's Oath of Vengeance (DRAMATIC)

CAST OF CHARACTERS

TONY CARMETTO	HAROLD M. SHAW
PASQUALINA, his daughter.....	MARY FULLER
P. J. NOLAN, a contractor.....	GEORGE LESSEY
THE MINISTER.....	WALTER EDWIN

THE Rev. Watson is attracted by a noise in his library and finds a man ransacking his desk. When thus surprised the man turns savagely, but finding himself confronted by a clergyman, pleads for a hearing. The clergyman, moved by his earnest appeal, agrees. His story runs as follows:

He, Tony Carmetto, and his daughter Pasqualina, arrived in this country less than a year ago. He soon succeeded in obtaining work with a contractor named Nolan and established himself in a modest little home over which presided his pretty daughter. Pasqualina used to carry his lunch to him and in this way attracted the attention of Mr. Nolan. He followed her to her home and in order to make a favorable impression, advanced Tony to gang boss. Nolan's visits during her father's absence became more and more frequent until he found that he had won the innocent girl's love. He at once proposed that she run away with him and be married. After some hesitation, Pasqualina agreed, and leaving a note for her father, she went away with Nolan. Tony, upon returning from work that

evening, purchased many pretty things with his first month's salary, intending to surprise his daughter; but his joy was soon turned to sorrow when, instead of Pasqualina, he found a note explaining her absence.

It was a long time before he heard from his loved one and then the message that came was like a blow, for Pasqualina wrote that she hadn't been married yet, but expected to be soon. Tony searched in vain for a trace of her, but one night, while brooding over his lost daughter, she returned. Broken in health and spirit she soon passed away. Tony swore that he would avenge his daughter's death and began his search. Nolan, he learned, had gone to Los Angeles. He tried to follow, but he needed more money, so he bought a revolver and lantern and turned burglar, only to be caught in his first attempt.

The clergyman, however, points to an item in the newspaper, "Shocking automobile accident in Los Angeles. P. J. Nolan of New York instantly killed," and indicates that a higher power than Tony has brought retribution.



No. 6988 Copyrighted, Mar., 1912 Released, Mar. 2, 1912
Code, VORKOPF Approx. Length, 620 feet



A Cowboy's Stratagem

(COMEDY)

CAST OF CHARACTERS

FRANK FULLER, a cowboy.....	AUGUSTUS PHILLIPS
THE GIRL FROM THE EAST.....	GERTRUDE McCOY
HER FATHER.....	HARRY EYTINGE
HER MOTHER.....	MRS. C. JAY WILLIAMS

Cowboy Confederates

HANDSOME Frank Fuller, a cowboy, is deeply in love with Jessie, the beautiful daughter of John W. Scadds, newly from the East. He has declared his love and is accepted, but to ask Mr. and Mrs. Scadds for her hand is a task which he very much dreads. He at last musters up courage enough to ask her mother whom he finds most sympathetic and agreeable, but her father proves to be the stumbling block. He strongly disapproves and sternly rejects Fuller's suit, and later on refuses to recognize him at all.

This, however, does not prevent the young people from meeting frequently and planning how best to bring about their union without resorting to the usual elopement in such cases. At last they hit upon an idea and decide to put it into execution at once.

The Treasurer of Lord Mayor Treloar Cripple's Hospital and College, London, in a recent letter stated that he very much appreciated the beauty of "A Christmas Carol" and felt that it

The scheme is to let an unknown cowboy sell or trade one of Fuller's horses to old Scadds and then Fuller's cowboys are to scour the country for the supposed stolen horse, and when they find Scadds in possession of it, accuse him of horse stealing and proceed to hang him to the nearest tree. At the psychological moment Fuller is to arrive and pretend to save Scadds from an awful fate. The plan works out most beautifully and Scadds no longer objects to Fuller as a son-in-law, but welcomes his heroic rescuer into his hitherto impenetrable family circle.

This little comedy will recommend itself to every one, not only because of the finished acting which it displays, but also because of its happy departure from the "elopement" method of solving the love problem.

was very timely and appropriate.

The receipt of this letter has given us great satisfaction, typifying, as it does, the general English attitude toward our efforts.



No. 6989 Copyrighted, Mar., 1912 Released, Mar. 2, 1912
Code, VORKOST Approx. Length, 380 feet



The Jam Closet

(COMEDY)

CAST OF CHARACTERS

THE MOTHER.....	MRS. N. G. MITCHELL
HER MISCHIEVOUS SON.....	WILLIAM PORTER
HER LITTLE GIRL.....	KATHLEEN COUGHLIN
THE ICEMAN.....	ARTHUR HOUSEMANN
THE COOK.....	GERTRUDE McCOY

THIS natural little comedy will prove a page out of the life of many a person who sees it. The title itself will tell you what to expect, for it will no doubt awaken memories of youthful excursions into the forbidden paradise.

Willie sees a chance to slip in the pantry and get a taste of the goodies that are stored within. Kittie, his little sister, catches him as he is about to see what he can discover and tells him not to do it, but he says that he will and calls her a "Tattle Tale" if she tells mama. The pantry door stands wide open—mama or someone else has left it so with the key in the lock—Willie goes in. Kittie locks him in and goes to tell mama.

The cook comes in the kitchen with the iceman and during a little flirtation on their part, Willie in the pantry lets a jar drop. They listen, but think it was nothing; but the second time

that Willie drops a preserve jar they think of burglars; then the maid is called, the iceman gets an axe and they are ready to break in the door when Kitty comes in with mama. She opens the door and out walks a very different looking young man from the one who entered.

Willie is "a sight," as Kittie expresses it. He is jam from head to feet. No one can touch him. Finally the iceman starts to pick him up with his tongs, but the mother stops him for fear of hurting the boy, so then he takes a towel and picks him up by making a sling under Willie's arms. He is put in the bath, clothes and all and is soon clean again.

A comedy that is "real boy," wholesome and not in the least suggestive of maliciousness and one that will afford unbounded merriment to old and young.



No. 6990 Copyrighted, Mar., 1912 Released, Mar. 5, 1912
Code, VORKSTEEL Approx. Length, 1000 feet



Lost—Three Hours

By Ethel Browning

(COMEDY)

CAST OF CHARACTERS

A JOLLY GOOD FELLOW.....AUGUSTUS PHILLIPS
HIS WIFE.....GERTRUDE McCOY

ONE can rarely see two more attractive young married people than appear in this story, nor can the trials and tribulations of a young wife who has married "a jolly good fellow" be more delightfully and refreshingly put before us in a comedy vein.

Bob and Betty would be quite happy if the boys, with Jack at their head, would let him alone. But their evenings at home are interrupted by invitations to smokers and club affairs in which Betty, of course, is not included, the result being that Bob comes home in the wee small hours and not always in the happiest frame of mind for Betty. Of course, he makes good resolutions and, of course, he breaks them, and finally one night, coming in at almost two o'clock, he answers Betty's query from upstairs as to the time by boldly announcing that it is only eleven o'clock. At that instant the cuckoo clock at his shoulder cuckoos twice and to bear out his state-

ment he is obliged to imitate the cuckoo nine more times. Upstairs Betty has not been deceived by the imitation and decides to take him at his word. She accordingly sets the alarm clock back three hours.

In the morning while he is asleep, she gets up, sets his watch back and also the cuckoo clock. Consequently he comes down to breakfast shortly after eleven o'clock. He wonders why Betty is so cheerful, but she has a little plan of her own. He also wonders why the street car is so deserted at what he thinks is the rush hour of the morning. But when he arrives at the office he finds that there is a reason and the boss states the reason in very emphatic terms. Then it dawns upon Bob that Betty is the cause of his lateness and that she had simply taken him at his word as to the time of day. The idea makes him consider the situation rather seriously and results in a very complete and lasting cure, to their mutual satisfaction.



No. 6991 Copyrighted, Mar., 1912 Released, Mar. 6, 1912
Code, VORKSTOK Approx. Length, 970 feet



The Yarn of the "Nancy Bell"

By Sir W. S. Gilbert

(COMEDY)

CAST OF CHARACTERS

THE ELDERLY NAVAL MAN.....	MARC McDERMOTT
THE CAPTAIN.....	WILLIAM WADSWORTH
THE COOK.....	WILLIAM BECHTEL
THE MATE.....	CHARLES OGLE
THE BO'SUN.....	EDWARD O'CONNOR
THE MIDSHIPMITE.....	YALE BOSS
	BARRY O'MOORE
	WILLIAM WEST
	JOHN STURGEON
	GEO. DOWLING
CREW OF THE CAPTAIN'S GIG.....	EDWARD BOULDEN
THE TOURIST.....	

THIS film arrangement of Gilbert's humorous verses has been put on in the form of a burlesque. Even the scenery and properties are absurd and the makeups and costuming of the comic sailors are wonderful to behold.

The story begins by the finding of an elderly naval man by a traveler, and the former's recital of the verse,

"Oh, I am a cook and a captain bold,
And the mate of the Nancy brig,
And a bo'sun tight, and a midshipmite,
And the crew of the captain's gig."

Upon the inquiry as to how he can be all three different people, his recital proceeds with the comic wreck of the good ship "Nancy Bell," after which the survivors jump overboard into the painted waves and make for the shore. The next situation indicates that

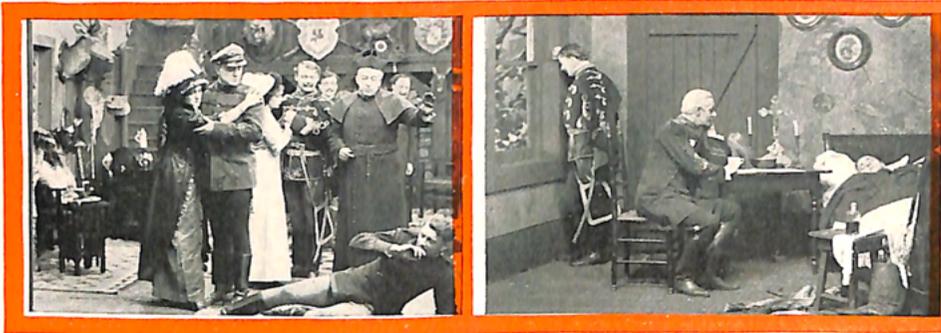
"For a month we'd neither wittles nor drink,
Still a-hungry we did feel,
So we drew a lot, and, accordin' shot
The captain for our meal."

A large paper cannon dispatches the captain. And the succeeding scenes show the disappearance into the pot of the mate, the midshipmite, the bo'sun tight and the crew of the captain's gig. The effect of these scenes is ludicrous in the extreme and we are all prepared to laugh at the consternation shown in the face of the lone mariner when, after having made way with all his fellow seamen, a small ship appears on the horizon, fires a gun and supposedly rescues him from having to eat himself. As he finishes his tale of war we fade back to the original scene where the apparitions of his former shipmates appear and we can well believe with him that

"I never larf, and I never smile,
And I never lark nor play,
But sit and croak, with a single joke."



No. 6992 Copyrighted, Mar., 1912 Released, Mar. 8, 1912
Code, VORKVORMIG Approx. Length, 1050 feet



The Heir Apparent

By Marion Brooks

(DRAMATIC)

CAST OF CHARACTERS

HIS SERENE HIGHNESS, DUKE HUMBERT..... MARC McDERMOTT
HIS ROYAL HIGHNESS, DUKE RUDOLPHGEORGE LESSEY
VON BULON, his AideHAROLD M. SHAW
A MEMBER OF THE ROYAL HOUSEHOLD.....WALTER EDWIN
CLARA, a young American artist.....MIRIAM NESBITT

CLARA LANGHAM, an American girl, studying art in Europe, is out sketching one day when a handsome young stranger approaches and warns her that she is trespassing upon the royal domains. This chance meeting leads to a better acquaintance and then to love. The young man who calls himself Rudolph Kohler, is in reality Duke Rudolph, the heir apparent.

Duke Humbert, Rudolph's father, has been ill for some time and when the anniversary of the country's freedom arrives, is unable to take his place at the head of the procession. It is therefore decided that Rudolph go in his place.

Clara has a seat in the grand stand and as the procession approaches she sees a man crouching beside her with a revolver in his hand. Fearing mischief, she watches him and as he springs forward to fire she grasps his arm and the shot goes wild. He is soon overpowered and as Clara is lifted to her feet she finds herself face

to face with Rudolph and she realizes that it was her lover whom she saved from assassination.

After the parade, Rudolph hurries to her and begs her to become his wife. Owing to his station she refuses, but he assures her that he will overcome all obstacles, and so she consents.

But Rudolph finds that his father will not consent to the union and so he resigns all claim to his inheritance and decides to marry her at once. He instructs his comrade, Von Bulon, to take his sister and Clara to his own place where he will join them with a priest. They have hardly arrived when Von Bulon discovers a party of officers in a hilarious mood dismantling. He succeeds in hiding the girls in the next room just as the officers, led by Rudolph's cousin Michael, burst into the room. They find a glove which Clara has dropped and at once demand to see the woman. Von Bulon is dragged from the door and Michael enters the room and is dragging the terrified

(Continued on page 16)



No. 6993 Copyrighted, Mar., 1912 Released, Mar. 9, 1912
Code, VORLADBAR Approx. Length, 540 feet



New York Poultry, Pigeon and Pet Stock Association

Madison Square Garden, N. Y.

(EDUCATIONAL)

ABOUT the first thing a person thinks of after getting a country home is to have a flock of chickens around the yard. It makes the place look "homey," at the same time the fowls enter into the food proposition, for we all like tender chickens and nice fresh eggs, so in placing this subject before the public, if we have not missed our guess, we think we have one that will prove popular in the extreme. Here one can see nearly all the varieties—some no doubt strange, but nevertheless just as attractive. We also show guinea-pigs, covies, cats and rabbits. The New York Poultry, Pigeon and Pet Stock Association in Madison Square Garden is before you.

In this film you will see the prize winners only, magnificent birds, aristocrats every one of them, and in monetary value running into thousands of dollars. They are all placed so that

they will show off to the best advantage, and Uncle Hank, from away down in Virginia, who has come to the show, explains the different breeds to his three pretty nieces.

Orpingtons, Anconas, Plymouth Rocks, Faverolles, Champines, Crested Polish, Games, Houdans, Bantams, Silkies, any kind that you might name, all strut and crow for you before the camera. Ducks, Emben and Toulouse Geese, Bronze Turkeys, Covies, Guinea-pigs, Persian, Siamese, Manx and short-haired cats, a wonderful exhibit and exceedingly interesting.

Besides being a film of decided interest from its subject, we believe that it is a novelty in another way as being the only motion picture ever made in Madison Square Garden. Special lights were used and through the courtesy of the Poultry Association, success was made possible.



No. 6994

Copyrighted, Mar., 1912

Code, VORLADEN

Released, Mar. 9, 1912

Approx. Length, 460 feet



The Patent Housekeeper

(COMEDY)

CAST OF CHARACTERS

MR. JOHNSON.....	HAROLD M. SHAW
MRS. JOHNSON.....	MRS. N. G. MITCHELL
HARRY, their boy.....	WILFRED DURING
THE COOK.....	GERTRUDE CLARK

THE idea for this picture story evidently emanated from the experience of a person who was well acquainted with the servant proposition, for a more delightful phantasy was never originated.

Mr. and Mrs. Johnson are afflicted with a servant who is dense, awkward and slovenly. She is always spilling something on the table, spoiling clothes or breaking crockery. Mr. Johnson stands her as long as he can, but finally on one of the cook's unlucky days, she loses her job, and the unfortunate Johnson family is launched upon the high seas of housekeeping without the guiding hand of the "kitchen pilot." The voyage proves rather stormy and perilous for all concerned.

Mr. and Mrs. Johnson, with the help of their only son, try their hands at cooking. Mr. Johnson breaks a few dishes, ruins a suit of clothes for himself and a dress for his wife, to say nothing of the damage he does to the furniture and his son's apparel. Not satisfied with the damage thus far sus-

tained, he also burns his fingers, and then is ready to desert the ship and give up in despair.

In a paper that they are using to keep the bottom of the dish pan from the table cloth while washing dishes, Mrs. Johnson's eye catches an advertisement which reads, "Spriggs' Patent Housekeeper. Housework made easy." She tries to get Mr. Johnson interested, but he says it is a fake. Mr. Johnson has to leave the room a moment and when she does Mr. Johnson, who does not like the dishwashing game, takes a sly look at the advertisement, so when his wife returns he tells her he has decided to let her send for a trial of the "Housekeeper." She does, and it proves a wonderful success. Happiness is brought to them and the servant problem is solved. It's a good trick comedy, with original treatment, and will give those that know the servant question a good hearty laugh. And, moreover, we fancy they will say, "If it were only really so!"



No. 6995

Copyrighted, Mar., 1912

Code, VORLADUNG

Released, Mar. 12, 1912

Approx. Length, 1000 feet



The Baby

By H. B. Marriott Watson

(COMEDY)

CAST OF CHARACTERS

MR. MORETON.....	MARC McDERMOTT
JACK, a costermonger.....	BARRY O'MOORE
LILY, his wife.....	ELSIE McLEOD
KEEPER OF THE PUBLIC HOUSE.....	HARRY EYTINGE
HIS WIFE.....	MRS. WALLACE ERSKINE
THE BARMAID.....	MRS. C. JAY WILLIAMS
THE BOBBY.....	WALTER EDWIN

A Holiday Crowd

IT is Bank Holiday in London and the concert halls are filled to their utmost capacity. The particular hall herein illustrated is filled with costermongers, and Jack and Lily Tweedles and their baby are seated at a table. Jack, searching for a waiter, enters the adjoining room, forgets his wife and baby and joins a party of dancers. While Lily patiently awaits his return, a sightseer, Mr. Moreton, seats himself at her table and enters into a conversation. At this point Jack returns, flies into a jealous rage and drags his wife from the place. We next see Jack and Lily with the baby at the railroad station, where they become separated in the crowd rushing through the gates. While vainly searching for her costermonger husband, she again meets Mr. Moreton, who happens to be bound in the same direction and who kindly escorts her to the railroad carriage. Upon reaching her destination he again assists her by

holding the baby while she steps out of the carriage. The other occupants in their mad rush to exit, block his way; the door slams in his face and he is left with the baby in his arms while the train lurches on.

He gets out at the next station and wends his way to a public house where he leaves the baby while he goes in search of the costermonger's abode. Meanwhile Lily finds her husband and amid tears and sobs acknowledges the loss of their baby. Jack angrily commands her to find it, and then he goes to the public house to drown his sorrow. There, to his surprise, he finds the baby in the arms of the landlady. He attempts to seize the baby and is about to be forcibly ejected when Mr. Moreton enters with Lily. Harsh words almost develop into a row and when Jack is once more in possession of his wife and baby he leaves, threatening Mr. Moreton with dire vengeance.

Advertising Synopses for Edison Releases in this Issue

"TONY'S OATH OF VENGEANCE."

A tense and dramatic story. Tony's wrongs led him to swear vengeance but he learned, fortunately in time, that a higher power than his had been at work.

"A COWBOY'S STRATAGEM."

A cowboy having won the mother's consent to her daughter's hand was strongly opposed by the father. Persistent in his cause he contrived a scheme making the father the victim of a sham horse stealing episode and at the critical moment, by saving him, was able to get what he wanted.

"THE JAM CLOSET."

This wholesome comedy tells how a little boy was lured by the "goodies" of the pantry to secretly indulge. Breaking up a kitchen courtship between the iceman and the cook he is discovered by them covered from head to foot with jam. A thorough scouring follows.

"LOST—THREE HOURS."

This unique comedy with just a touch of pathos, depicts the wit of a young and charming wife. Her husband, "a jolly good fellow" has a way of remaining at the club until wee hours of the morn. His endeavors to deceive her as to the time recoil and as a result a new resolution is made and kept.

"THE YARN OF THE 'NANCY BELL.'"

This travesty from one of the famous "Bab Ballads" despicts the yarn of an old tar who is the sole survivor of the gallant crew who embarked in the ill-fated "Nancy Bell." Stranded and starving they feast upon one another until all are consumed but one. Such is the tale of sad recollections told by one composed of many.

"THE HEIR APPARENT."

A dramatic and spectacular story. Laid in a small imaginary principality, it shows the love of the heir to the throne for a young American girl. A feature film.

"NEW YORK POULTRY, PIGEON AND PET STOCK ASSOCIATION."

This film shows birds of many feather flocked together in a unique picture of unusual interest. In conjunction with the poultry exhibit are shown many species of domestic pets all of which are "first prize" winners.

"THE PATENT HOUSEKEEPER."

The installation of a patent housekeeper for making housework easy, proves to be a wonderful success and replaces the slovenly servant whose awkwardness and carelessness brought about her discharge. A trick comedy that is irresistibly funny.

"THE BABY."

An English gentleman sightseeing in London's suburbs ventures into a dance hall. He volunteers his services to a woman with a baby in apparent trouble, and from then on in the melange of humor the baby remains with him until the end of the story. The types and settings are remarkable.

"HER POLISHED FAMILY."

How a country family cure their polished daughter of her constant nagging by assuming

exaggerated politeness when her city beau calls. A good farce comedy.

"FOR THE COMMONWEALTH."

This dramatic picture depicts how the cheap product of prison labor forced the honest but poor competitors to idleness. The governor realizing the situation turned the labor into a channel which, while keeping the prisoners busy, did not compete with free labor. A big topic of great interest.

Edison Releases since Jan. 1st

DATE. RELEASE AND CLASSIFICATION. LENGTH.

January

Jan. 2—Eleanore Cuyler, by <i>Richard Harding Davis</i> (Dr.).....	1000
3—The Two Flats (Com.).....	995
5—Freezing Auntie (Com.).....	660
5—Codfish Industry, Newfoundland (Des.).....	340
6—Please Remit (Com.).....	995
9—Thirty Days at Hard Labor, from "The Halberdier of the Rheinschloss," by <i>O. Henry</i> (Com.)...	1000
10—Max and Maurice (Com.).....	1000
12—Lead, Kindly Light (Dram.).....	1000
13—A Question of Seconds (Dram.)....	775
13—St. Johns, Newfoundland, and Its Surroundings (Des.).....	225
16—Jack and the Beanstalk (Fairy Story).....	1000
17—The Bachelor's Waterloo—Leap Year Story (Com.).....	650
17—A Fifty Mile Ramble Through the Thousand Islands (Des.).....	350
19—The Little Organist (Dram.).....	1000
20—To Save Her Brother (Dram.).....	1000
23—The Stolen Nickel (Com. Dram.)...	1000
24—Father's Bluff (Com.).....	1000
26—For the Cause of the South (Dram.)	1000
27—The New Editor (Com.).....	570
27—U. S. Volunteer Life-Saving Corps, New York City (Des.).....	430
30—The Jewels (Dram.).....	1000
31—Mother and Daughters (Com. Dram.)	1000

February

Feb. 2—His Secretary (Dram.).....	1000
3—Niagara Falls (Des.).....	500
3—Lucky Dog (Com.).....	500
6—The Passing of J. B. Randell & Co. (Dram.).....	1000
7—The Commuter's Wife (Com.).....	1000
9—The Corsican Brothers by <i>Alexandre Dumas</i> (Dram.).....	1000
10—The City of Denver (Scenic).....	575
10—Von Weber's Last Waltz (Dram.)...	425
13—His Daughter (Dram.).....	1000
14—Hogan's Alley (Com.).....	1000
16—At the Point of the Sword (Dram.)	1000
17—Curing the Office Boy (Com.)...	320
17—The Little Delicatessen Store (Com.)	680
20—The Nurse (Dram.).....	1000
21—One Thousand Miles Through the Rockies (Des.)...	350
21—Everything Comes to Him Who "Waits" (Com.).....	650
23—Children Who Labor (Dram. and Educ.) Produced in co-operation with the National Child Labor Committee.....	1000
24—New York City Street Cleaning (Des.).....	425
24—The Lost Kitten (Com.).....	575
27—How Motion Pictures are Made and Shown (Des.).....	1000
28—My Double and How He Undid Me, by <i>Edward E. Hale</i> (Com.).....	1000

Sectarian Films

Believing that exhibitors are entitled to the information, the Edison Company takes this opportunity to express its views and policies as regards films affecting religious denominations.

It is a notable fact that men have waged war upon each other for hundreds of years, that barbarous atrocities of every description have been committed, and that persecution has followed persecution—all in the name of religion. Men will resent an attack or a slur upon their religion more bitterly than upon almost anything else they hold dear; and although the days of the rack, the wheel and the red hot iron are history, still there smolders within the breast of the intensely religious man much of the old fire of sect-hatred—fortunately tempered by civilization.

Because of the cosmopolitan nature of this country, harboring as it does holders of almost every great religious tenet now extant, the Edison Company cannot, in justice to itself and to exhibitors, release films which are in any way to be construed as an attack upon any religion. The films made by this company are exhibited all over this country and in Europe; they cannot, therefore, fail to encounter representatives of all of the religious faiths, any and all of whom would be quick to take offense at attacks upon their particular sects. And since a great share of the indignation thus aroused would fall upon the heads of exhibitors, we feel sure that they will appreciate and heartily accord with our position in this matter.

"Jack and the Beanstalk"—Edison. A photo-play of the old fairy tale that will delight children and rejuvenate the older folks. It is finely staged and acted, and makes one of the best of the lighter pictures of the week.—*Cleveland Leader*.

Geography?

"Many a patched pair of trousers covers an honest heart."—*Boyce*.

Apparently the educational films have not exactly completed their work as yet, but it would be difficult to classify a film covering this subject, since there might be room for a difference of opinion as to whether it concerned geography, zoology, botany or psychology.

Blame Misdirected

"It is amazing how the ingenuity of man offers us some marvelous invention charged to the brim with possibilities for our good, and then how immediately we pervert its use: abuse its purpose, create an undesirable condition: and then raise our voices aloud in its condemnation. Its condemnation, mind you: the thing itself gloriously full of possibilities which, by its wrong use, we ourselves have perverted.

"Hundreds of parents, for example, are writing to this magazine condemning the motion-picture shows that have sprung up like mushrooms all over the country. And why? Because, they say, the films shown are either trivial or border on the vulgar. Therefore the motion-picture show is at once "a menace to our young," and "it must be stopped." But what these good folks overlook is the very important fact that no other educational factor so fraught with tremendous possibilities has ever appeared in the world's history as the motion picture. The real trouble is not with the motion picture, for we do not object to it when it is rightly used in lectures and travelogues, but with its abuse. If, for example, the school and the church were as alert as the theatre both would long ago have adopted the motion picture as an accepted adjunct to their work. That the motion-picture film is destined to play a tremendous part in all educational, religious and social uplift work admits of no discussion. The trouble is that the agencies that should see the tremendous value in the motion picture are lagging behind, while the alert purveyor to the public amusement long ago saw its value for his purpose, and is reaping the harvest of his discernment."—*Ladies' Home Journal*.

Yale Boss



The youthful star is here shown as "Red Chief" in the Edison film, "The Ransom of Red Chief," by O. Henry, which met with such universal favor when produced some months ago. Yale Boss is twelve years old and before he became connected with our company he was one of the comedians in "The Top of the World," the leading child in "The Silver Star" and played with Mlle. Genee in her famous toe dance. He is a born actor, falling naturally into every part that is given him and making the most of it with very little need for directing, excepting in so far as the pure mechanics of the scene are concerned. Little touches, which would only be expected by actors of great experience, come naturally to Yale and these little bits of stage business and by-play, it need hardly be stated, constitute the most effective parts of motion picture work. Personally agreeable and polite, he is a constant source of pleasure and amusement to everyone in the studio, and yet for all that, he is a real boy, as anyone would know

who sees him on the screen. One of his best pieces of work is in "The Stolen Nickel" which was released January 23, 1912. He has the leading part in the picture and carries his role from beginning to end with such convincing earnestness as to provoke shouts of laughter or to cause unbidden tears to flow.

The Cincinnati Anti-Tuberculosis League reports that "John Bond" has proven to be an unqualified success. From December 5th to January 5th, the film was shown in thirty theatres in Cincinnati, to over fifty thousand people; but the League is so enthusiastic over the work accomplished by the picture that it has asked for an extension of its itinerary beyond the date already set—January 26th.

Anthony Mees, the Exhibit Director of the Cincinnati League, explains the salient features of the picture, in the advertisement of which the League has been extremely active and effective. One of the plans adopted was the circularization of the factories—not to mention the breweries—of Cincinnati, and the hanging of special posters announcing the exhibition of this special film.

The Heir Apparent

(Continued from page 8)

Clara out, when Rudolph enters and, taking in the situation at a glance, hurls Michael to the floor. This results in a challenge which Rudolph accepts. The next morning he is seriously wounded and Von Bulon is sent to inform his father. Duke Humbert relents when he hears of Rudolph's wound and at once goes to him. Here for the first time he sees Clara and his impression of her is so favorable that he decides that his son's choice has been a wise one and takes her into his arms.

A strong story, elaborately set, this may be confidently announced as a feature film.

Films as Important as The Village Postoffice

That the moving picture show has become as much a part of the village and country town as the post-office and the church was the statement made by Miss Kate Davis, of Wilkesbarre, Pa., in a speech before the Home and School League of Williamsport recently. In part she said:

"There is no use blinking the matter. The moving picture situation has to be met. The moving picture show is here to stay. We need it and we want it. We need it for its educational value; we need it as a low-priced means of recreation and entertainment. We need it as a character builder for our boys and girls. The value of the moving picture theatre, properly conducted, cannot be overestimated.

"As a character builder for good the picture show would have no rival. All legitimate, decent and noble intuition and tendencies can be quickened into vigorous growth by good pictures properly presented. Pictures shown of house-breaking, holdups, murder, suicides, lynching, petty thieving increase the harvest of crime. When these crimes are given in all their subtle and ugly detail a keen and lively interest in the processes destroys the shocked revulsions toward crime that is the birth-right of every normal American boy and girl.

"The moving picture show has become as much a part of the village and country town as the postoffice and the church, while our larger towns are swarming with them."—*N. Y. Morning Telegraph*.

Just a few words to let you know we are still in the picture business and using some dandy films, among which, as usual, are some Edison's which are ever in the lead. The last we ran was

"The Ghost's Warning" and it was splendid. One of the best of its kind we ever used was your "Three of a Kind" which was the best possible because it combined real comedy with beautiful scenery and charming surroundings—it was a winner.

Mary Fuller is one of the most favored photo-players we have and I sincerely hope that you will keep her in your company. Mr. Ogle is another fine actor.—*Mrs. R. W. Joselyn, Lebanon, N. H.*

Since our film "A Christmas Carol" was a direct adaptation of Dickens' famous work, the attitude of our British cousins toward the picture is undoubtedly of interest. Experience has always taught that the severest criticism is invariably accorded to any effort toward introducing innovations in the treatment of any popular subject or author. For that reason we realized that our treatment of the "Christmas Carol" would be severely handled if it failed to please those professed lovers of Dickens who have been drawn by their common affections for the author, into forming the Dickens Fellowship. The success of our efforts may be easily judged by the following letter received from Mr. B. W. Matz, Chairman, Council of the Committee of Management of the Dickens Fellowship:

"The members of the Committee of the Dickens Fellowship who were present at the exhibition of your film 'A Christmas Carol,' the other afternoon, wish me to thank you for the opportunity of witnessing such an excellent and realistic representation of Dickens' masterpiece.

"The idea of adapting such stories to the requirements of the Cinema Theatres is to our mind worthy of all encouragement, and we beg to offer you our hearty congratulations on the splendid and thorough manner you have conceived and carried out your scheme in connection with this particular film.

"Dickens' wonderful Christmas story has immeasurable influence wherever it is known, and the wider the knowledge of it is spread the better for humanity at large.

"We consider therefore you are doing a work that is greatly to be commended, and sincerely hope that every picture theatre throughout the United Kingdom will be spreading the lessons of this great Christmas epic this coming Yuletide."

**Film Tension Springs
Cheaper**

We take pleasure in announcing that an improved process of manufacture just placed into operation enables us to offer film tension springs at **10c. each**. This will, of course, reduce the price to 20c. per pair, as against the old price of 50c. per pair. Screws are extra, selling at 5c. each. This reduction in price became effective March 1st, and we are now prepared to fill orders as promptly as they are received.

L. J. Chamberlain of Shamokin, Pa., who owns theatres in Mount Carmel, Sunbury, and in his home town, is an extensive advertiser and user of "cuts" illustrative of Edison films. A letter recently received from him is of interest and will bear repeating here:

"I wish to express my appreciation of such releases as your 'Lead Kindly Light,' which was exhibited in my Shamokin Theatre with special singing and appropriate orchestra music throughout the production. From a business standpoint it was the biggest money-getter for a one-reel release that I ever had in my theatre."

Read it again and note the *special singing and orchestra music*. Do you take advantage of every opportunity to increase the attractiveness of *your* performance? Do you stop to think whether or not you can add to the general effect of a film, make it more striking and convincing, by some simple device of your own?

Of course you are too busy to sit around and make elaborate plans in connection with each day's display, but in the case of Edison films at least, a careful reading of the synopses in the *Kinetogram* will often suggest something which will enable you to get out of a rut. Instead of being known as an exhibitor who slaps a film into his machine and rushes it through, you will gain a reputation as a producer of finished and artistic performances.

**Rubber Tension Roller
Discontinued**

Rubber tension rollers for upper, intermittent and take-up tension brackets will no longer be supplied, as they have been superseded by three-piece steel rollers with body and two ends. The list price is \$1.00, or 50c. for the body and 25c. for each end.

Our correspondence with the Canton Film Exchange of Canton, Ohio, has shown them to be a company of wide-awake hustlers and active advertisers. Immediately upon booking the "Black Arrow" they secured an illustration of it from us, and then took steps to have reading matter concerning the film placed in the papers, together with their regular advertisement.

Publicity of that kind is sure to bring results, and it is for that reason that we are willing to furnish cuts to exhibitors, provided we know that they will make adequate use of them.

Rev. Father Dawling, of Kansas City, Mo., has established a picture theatre in the hall of the parochial school and purposes to give shows on Monday and Thursday nights of each week.

The Board of Education of Brooklyn has decided to give a series of moving picture entertainments in several of the evening recreation centers of the borough, devoting one evening a week at each of the centers to this purpose. The pictures shown will be usually four in number and will be dramatic, geographical, literary and historical.

It is estimated that more than 50,000 persons have seen the film entitled "The Awakening of John Bond," which was produced from the National Association for the Study and Prevention of Tuberculosis and which has been showing since December 5th in Cincinnati show houses.—*Moving Picture World*.

NEW LAMP HOUSE

Larger — Better Ventilated — Square Condenser Holder

This model has doors on both sides and opens at top and bottom; square condenser holder with metal condenser mount, substituting slide grooves for the old condenser shell with clamping ring—no time lost in changing condensers.

The finish on this new house is the same as that on our previous models; fitted with ruby glasses and strong knobs on both doors.

LIST PRICES

Lamp House—without baseboard	-	-	-	-	\$12.50
Lamp House—with baseboard	-	-	-	-	\$13.50



THOMAS A. EDISON, INC.
ORANGE, N. J.

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

GENERAL FILM CO.	.....	ALL BRANCHES
GEO. BRECK	.....	70 TURK STREET, SAN FRANCISCO, CAL.
CALEHUFF SUPPLY CO., INC.	.....	50 NO. 8TH STREET, PHILADELPHIA, PA.
J. H. HALLBERG	.....	36 EAST 23RD STREET, NEW YORK CITY
KLEINE OPTICAL CO.	.....	166 NO. STATE STREET, CHICAGO, ILL.
LAKE SHORE FILM & SUPPLY CO.	.....	106 PROSPECT AVENUE, S. E., CLEVELAND, O.
H. A. MACKIE	.....	21 EAST 14TH STREET, NEW YORK CITY
PITTSBURG CALCIUM LIGHT AND FILM CO.	.....	125 FOURTH AVENUE, PITTSBURG, PA.
TALKING MACHINE CO.	.....	1916 THIRD AVENUE, BIRMINGHAM, ALA.



RELEASES FOR THE LAST HALF OF MARCH

“Personally Conducted”

A TRIP TO BERMUDA

To be released March 16th

This shows the adventures of a deaf man and his daughter, a pair on their honeymoon, a charming single lady and two eligible young men on a trip to Bermuda and over the island. The comedy is delicious and the scenery beautiful. Altogether a picture which every exhibitor will want.

“How Washington Crossed the Delaware”

United States History Series Number Seven

To be released March 29th

Some time has elapsed since we released a picture in our United States History Series. This was because of the necessity of waiting for snow and ice in order to do this and the ensuing subject justice. In depicting the above important episode the actual crossing has been carefully posed from the famous painting “Washington Crossing the Delaware” by E. Leutze, occupying an entire wall space at the Metropolitan Museum of Art, New York City. This scene in itself would justify the picture and combined, as it is, with a story both spectacular and dramatic it makes a film of the best feature class.

The EDISON KINETOGRAM

VOL. 6

MARCH 15, 1912

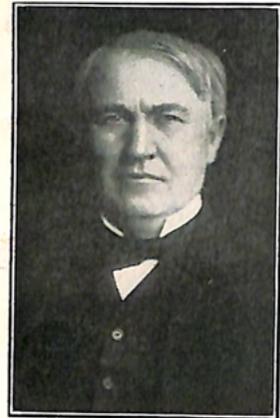
No. 4



SCENE FROM
HOW WASHINGTON CROSSED THE DELAWARE
FILM No. 7006

TRADE MARK
Thomas A Edison

EDISON FILMS
RELEASED FROM MAR.
15 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 THOMAS A. EDISON,
INCORPORATED, Orange, New Jersey, U. S. A.

COPYRIGHTED 1912 BY THOMAS A. EDISON, INC.

EDISON FILMS

Released between March 15th and 31st, 1912

THE releases in this issue fairly bristle with special points of interest. "Personally Conducted" and "The Lighthouse Keeper's Daughter" are both set in the regal splendor of Bermuda's far-famed scenic beauty. "How Washington Crossed the Delaware" is No. 7 in our United States History Series, and it is a superb treatment of that crucial event in the life of our nation. The Durbar pictures will be of universal interest, picturing as they do a ceremony of international importance, which is famous as a gorgeous pageant.

The first film adaptation from the great pen of Sir Gilbert Parker appears under the title "The House With the Tall Porch"—a fascinating drama. Another writer, new to the motion picture world, but well-known in the field of letters, is George Fitch, whose "Old Siwash" stories have convulsed thousands. "The Funeral that Flashed in the Pan" is modeled upon one of the best of his many stories of college life.

The comedies are excellent, from the predicament of the amateur poet while pursuing "Her Face," to the difficulties of the two Romeos whose dress suits were in pawn. The small boy is again in evidence and—just like all of us—has great trouble with his geography lesson. Archibald Chubbs and the amorous but hairless widow furnish no end of fun in their near-matrimonial tangles.



No. 6998
Code, VORLASSEN

Copyrighted, Mar., 1912
Approx. Length, 1000 feet



Personally Conducted—A Trip to Bermuda

(SCENIC-COMEDY)

CAST OF CHARACTERS

THE GUIDE.....	JAMES GORDON
THE DEAF MAN.....	CHARLES SUTTON
HIS DAUGHTER.....	ETHEL JEWETT
THE BRIDE.....	JESSIE McALLISTER
THE GROOM.....	RICHARD NEILL
THE SINGLE LADY.....	LAURA SAWYER
TWO ELIGIBLE YOUNG MEN.....	BENJAMIN F. WILSON WILLIAM RANDALL

"There is no place like Bermuda, for here bedad we find
The isles of Maine, the Indias and Italy combined."

THUS spoke Bermuda's poet and songbird, Mr. Larry W. L. Chittenden, and in these two lines he has summed up all the beauty of the sea island of lilies and roses, which lies only forty-five hours from Broadway.

And in the latest scenic photoplay the Edison Company and its talented company of players who are now actively at work in Bermuda, present to the motion picture world just a glimpse here and there of these charming islands, combining with it a little story which touches lightly the chords of humor.

We are prepared to take a personally conducted tour to this garden of Eden

for newlyweds, accompanied by a bride and groom, a deaf man and his daughter, two young men of the city and a fair single lady. They are personally conducted by a trusted guide who looks after the interests of all his company, but fails to exclude that dangerous little fellow Dan Cupid, who plays his old, old game with man and maid and who always brings his victims homeward bound. In the very truest sense of the word a little cottage built for two is always the goal at the journey's end.

An enjoyable picture all the way through and a foretaste of good things to come from this wonderful island.



No. 6999 Copyrighted, Mar., 1912 Released, Mar. 19, 1912
Code, VORLASSUNG Approx. Length, 990 feet



Her Face

By H. B. Marriott Watson

(COMEDY-DRAMA)

CAST OF CHARACTERS

MR. PARMENTER, a lawyer..... MARC McDERMOTT
A FAMOUS ARTISTE..... MIRIAM NESBITT
A YOUNG MAN OF WEALTH..... BARRY O'MOORE

A WELL-TO-DO lawyer, Mr. Parmenter, is much more interested in the poetic muse than in his profession, although he is more than successful in the latter. He lives in an apartment, across the court from which can be seen at times the figure of a young woman, and though he has never seen her face, her personality serves as a sort of lay figure about which he builds a verse entitled "Her Face."

The effort is quite successful from his point of view, but after laying the paper down on his desk upon the completion of the poem, he leaves the room and the paper blows out of the window, sailing high in the air across the court and landing on the windowsill of the young lady opposite. When Parmenter discovers the situation he tries to rewrite the poem, but cannot recall it and finally, although it is much against his dignified habits of life, climbs out of his window, into the court and up on the opposite side, just as the wind blows the paper into the young woman's room. As she is not there, he climbs in to get it, but before he can reach it he hears her opening

the door and slips quickly behind the curtain. The young woman finds the poem, realizes that it is meant as a description of herself and rather pleased but puzzled, wonders where it came from. When she starts to take down her hair and loosen her dress, Parmenter makes his presence known and the young woman demands an explanation. He finally confesses that he came for the verses which he had written and which she proceeds to criticize. In the midst of their conversation the maid opens the door and announces a young man who has been paying attention to the charming artiste.

Of course the situation is decidedly compromising and Parmenter coming valiantly to the rescue, puts a ring into the lady's hand, which she slips on her finger indicating that it is a newly-acquired engagement ring. The other young man says a few unpleasant things and leaves them. Then the young woman proposes to return Mr. Parmenter's ring, but he urges her to keep it, evidently desiring continuous inspirations for his future poems.



No. 7000 Copyrighted, Mar., 1912 Released, Mar. 20, 1912
Code, VORLAUTES Approx. Length, 1000 feet



Dress Suits in Pawn

By Geo. S. Wheatley

(COMEDY)

CAST OF CHARACTERS

OLIVER..... EDWARD BOULDEN
HENRY..... EDWIN CLARK
THE GIRL..... ELSIE MCLEOD
THE LANDLADY..... MRS. WILLIAM BECHTEL

OLIVER and Henry, college chums, with the usual taste and characteristics of the average college boy, receive invitations to a dance to be given by a girl whom they both admire. They are in a quandary what to do; a dance in sight, their dress suits in pawn, and no check from home. They are determined, however, to attend the dance and combine their wits as to a solution of the great problem. At last they hit upon an idea; they will pawn some of their wearing apparel in exchange for their dress suits. At the pawn shop the broker decides the collateral offered is insufficient to redeem the two dress suits and offers a dress suit and a half in exchange. They accept his offer and agree to wear the coat alternately at the social function.

Oliver wins the privilege of wearing the garment first. On the eventful evening they are welcomed by the charming Miss Ethel and immediately write their names on her dancing program, after which Henry steals out on the porch and patiently waits. At the termination of the first dance Oliver

slips out to the porch and surrenders the precious attire to Henry, who immediately enters the house. Once amid the whirling dancers he forgets his part of the compact and poor Oliver is left out on the cold porch sadly gazing through the window at the gay throng inside. Finally he induces the butler to deliver a message to Henry reminding him of his compact. By this time Ethel becomes apprehensive at Oliver's non-appearance and upon interrogating the butler, learns of his hiding place. She locates him and he makes a full confession of his predicament. Ethel now induces the butler to surrender his own dress suit to Oliver who, now properly attired, returns with Ethel to the ball room, where he declares his love and learns to his joy that the feeling is mutual. Henry intrudes upon the scene to claim a dance from Ethel and discovers Oliver in full evening dress. He is mildly reprimanded for his selfishness and learns to his sorrow that he has not only lost the dance but also the girl.



No. 7001 Copyrighted, Mar., 1912 Released, Mar. 22, 1912
Code, VORLEGTUCH Approx. Length, 990 feet



The House With the Tall Porch

By Gilbert Parker

(DRAMATIC)

CAST OF CHARACTERS

THE SEIGNEUR.....	JAMES GORDON
HIS SON.....	BENJAMIN F. WILSON
FARETTE.....	CHARLES SUTTON
HIS YOUNG WIFE.....	JESSIE McALLISTER
THE TOWN CHEMIST.....	RICHARD NEILL
HIS WIFE.....	LAURA SAWYER
THE PRIEST.....	WILLIAM RANDALL

THE first film based upon the writings of Sir Gilbert Parker is this simple little three-page story of family pride. In selecting this dramatic tale with which to introduce the famous British writer to the film world, the Edison Company has by no means attempted to cull out his best or greatest story. Sir Gilbert's works are so abundant in their excellence that we were able to choose this piece at random from the long list of fascinating stories from this gifted writer's pen. It is in the realization of the uniformly high quality of his writings, and with the assurance of many equally entertaining films to follow, that we have decided upon this little drama as the first of the "Parker Series."

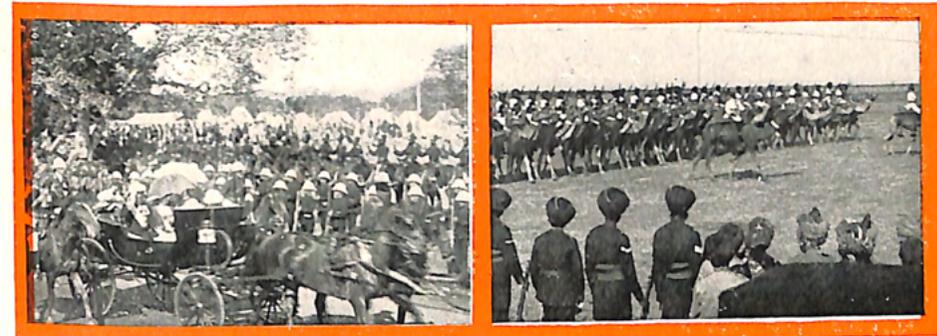
The story may be told in a few words, and if the Edison Company have gotten half of the dramatic beauty out of the subject that the author put in it, they should be well satisfied.

The tale itself deals with an old aristocratic father's love for his son who, in the recklessness of youth, falls in love with a young married woman. The honor of the family is at stake when the proud old father discovers his son's blind passion for the woman whom he has no right to love. The quarrel that ensues causes the boy to leave home and years afterwards when he returns he finds the proud old aristocrat a broken-hearted man. Like the prodigal, the son returns and is received with open arms; the fatted calf is killed and they feast and toast to his return, but the joy is too great for the father and he dies in the arms of his boy.

The picture is admirably acted by the Edison players and their efforts are worthy of the illustrious author whose story they for the first time present to the moving picture world.



No. 7002 Copyrighted, Mar., 1912 Released, Mar. 23, 1912
Code, VORLEGWAGE Approx. Length, 600 feet



Incidents of the Durbar, Delhi, India, December, 1911

(EDUCATIONAL)

HERE is an Edison film of great and unusual interest. The Durbar is a rare event and it is typical of Edison enterprise that the company sent operators to secure pictures of it. It is almost beyond the conception of people engaged in everyday occupations to realize the regal splendor with which our Oriental brothers celebrate on such an occasion as that set aside for the proclamation of their Majesties King George V. and Queen Mary, Emperor and Empress of India. In a long military procession extending for six miles are thousands of soldiers on horse, camel and foot, constituting what is known as the "State Entry." Scenes taken on Durbar Plain depict a grand military review. Sol-

diers and spectators, like a sea of mankind, form a great spectacle reaching far beyond the vision of the eye. An exceptional view shows a regiment mounted on camels moving like a great caravan. Among the many other interesting views are those of King George and Queen Mary with their escort, the immense encampment of the Maharajah of Cashmere, including an excellent picture of His Highness at close range, the departure of the Maharajah of Pitalia after the ceremonies are over and the curious methods of transportation.

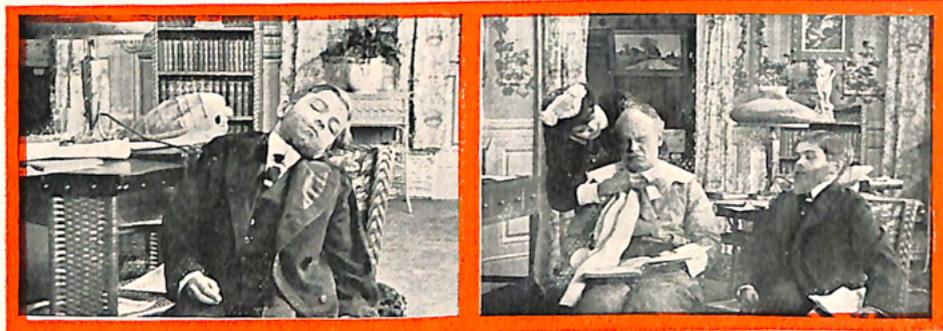
As an educational film this will rank among the foremost and as a pure spectacle it will be long remembered.

"The Edison picture 'Lead Kindly Light' of last week was in my opinion one of the very greatest productions in the entire history of motion work. The subject is one as old as the hills yet ever new as to-morrow, and it was told in such vivid, natural manner that to call it anything less than a classic would be erroneous."

This is the opinion of a man who knows moving pictures and their good and bad points. As he is now engaged in the business in Denver, his judgment has weight, for it is formed after a careful comparison of "Lead Kindly Light" with almost innumerable other films.



No. 7003 Copyrighted, Mar., 1912 Released, Mar. 23, 1912
Code, VORLEHNNEN Approx. Length, 400 feet



Tommy's Geography Lesson

(COMEDY)

CAST OF CHARACTERS

TOMMY.....YALE BOSS
HIS FATHER.....WILLIAM WADSWORTH
HIS MOTHER.....MRS. N. G. MITCHELL

WHERE is the man among us who does not remember the time when, at about the age of ten or twelve, the hardest thing in the world, to his idea, that was ever imposed upon any human being, was the studying of lessons after supper?

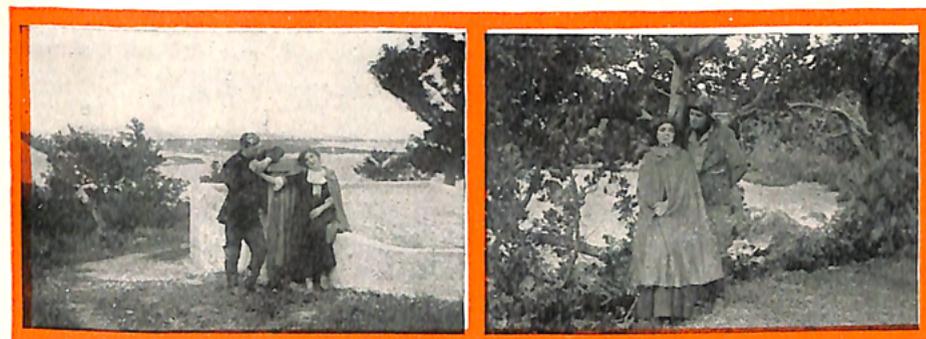
Here we find a family group. Father tries to get Tommy to put his mind upon his geography lesson, but Tommy, with an eye to everything except his duty, stealthily tries to tell his little sister how to make her drawing. The little sister is taken by her nurse and made ready for bed, while Tommy falls asleep over his task but is roughly awakened by his father. The little sister comes in ready for bed and kisses them goodnight. Mother leaves the room to put the little one to bed. Tommy glances at his father and finds

that he has gone to sleep. In a few short moments Tommy is sleeping peacefully in his chair and dreams "If I was only dad and dad was me." A transformation takes place and Tommy is soon attired in his father's clothes while father assumes the latter's dress. In Tommy's dream his attitude toward his father is excruciatingly funny. Mother comes in and awakens them both, and Tommy, after telling his dream to father, is laughingly sent to bed.

This film, played by two clever actors, is replete with humor. It strikes a responsive chord in young and old—in the young, because of the ever present dreams of great things to come; in the old, because of the echo of those same cherished visions of long ago.



No. 7004 Copyrighted, Mar., 1912 Released, Mar. 26, 1912
Code, VORLESUNG Approx. Length, 1000 feet



The Lighthouse Keeper's Daughter

(DRAMATIC)

CAST OF CHARACTERS

THE LIGHTHOUSE KEEPER.....CHARLES SUTTON
HIS DAUGHTER.....LAURA SAWYER
HIS DAUGHTER'S FRIEND FROM CHILDHOOD.....BENJAMIN F. WILSON
THE STRANGER.....WILLIAM RANDALL

WHEN the tide of love sweeps farther and farther from the shores of hope, it tries a man's soul and either makes or mars the manhood within him. This is the central idea that predominates in this latest Edison production. The story is told around the lonely lighthouse of one of the three hundred and sixty-five islands of Bermuda and is filled with all the charm and color of these men and women whose lives have been passed within the sound of the mighty ocean's lullaby.

The old keeper of the lighthouse and his daughter have lived together peacefully year after year tending the lights on St. David's Island, and have learned to understand one another as only father and daughter can. The old man has come to believe that his daughter's after life will be spent near to him when she marries John West, a young, strong, manly fellow whose one thought and idea have been his deep love for Jeanette, the light-keeper's daughter.

Little they dream that the ways of a woman's love must follow the dictates of her heart, and when Jeanette steals away from the lighthouse and marries another man sadness falls upon those two who are left behind. Six months later she bids her husband goodbye as he goes on a fishing voyage. The great ship never comes back, her heart grows weary of waiting and she returns to her old home. The dawn of a new hope is just about to break into bloom in the heart of John West, when the lost husband is rescued from a lonely island and is brought back to his wife. One glimpse and the woman he loves is in his arms, while the other seeks the sea for consolation and watches the sad waves at ebb tide while they sing their mournful song to his broken heart.

This charming production enacted by the Edison artists is filled with all the appeal of the salt sea and those who live near its shores.



No. 7005 Copyrighted, Mar., 1912 Released, Mar. 27, 1912
Code, VORLETZTE Approx. Length, 1000 feet



Archibald Chubbs and the Widow

(COMEDY)

CAST OF CHARACTERS

ARCHIBALD CHUBBS	WILLIAM WADSWORTH
HIS SON.....	AUGUSTUS PHILLIPS
THE WIDOW.....	ALICE WASHBURN
HER SON.....	GUY HEDLUND

ARCHIBALD CHUBBS, a middle-aged widower, in love with the widow Oldfield, pops the question one night and is accepted. Not long after he discovers to his horror that the widow is bald and wears a wig. Chubbs now sets about to rid himself of his false affinity, and accordingly writes her, declaring the prospective marriage impossible. This makes the widow furious and indignant. Her pampered and spoiled son, a strapping boy of truculent manner, continually boasting of his athletic strength, immediately takes sides with his mother and proceeds to Chubbs' house, where he overawes and threatens poor Chubbs to a standstill. Fearing bodily harm as well as notoriety, Chubbs retracts his statement and promises to make good his former offer of marriage without the slightest intention of fulfilling it.

Chubbs also has a son, a former athlete, but to all appearances a very mild-mannered young man, who now comes to his father's rescue by devising a plan to break the engagement.

The following day the widow receives a letter from Chubbs stating that he cannot live without her, and if agreeable he will call on her and introduce his son. Once more joy reigns supreme in the widow's house, her dearly beloved bully of a son declaring with expanded chest how he brought old Chubbs to time. That evening Chubbs and his son arrive at the widow's house. Introductions follow. Chubbs pretends he loves the widow as deeply as ever, while the young men retire to an adjoining room, where they indulge in a friendly bout with boxing gloves. The widow's son now finds to his surprise he has at last met his superior, and receives a sound thrashing at the hands of young Chubbs. The disturbance brings the widow upon the scene, where she finds her beloved son's face pummeled to a frazzle. This arouses her anger to such an extent, she forthwith breaks the engagement. Chubbs and his son, chuckling over their success, are now unceremoniously dismissed from the house.



No. 7006 Copyrighted, Mar., 1912 Released, Mar. 29, 1912
Code, VORLIEBE Approx. Length, 1000 feet



How Washington Crossed the Delaware

United States History Series Number Seven

(HISTORICAL)

CAST OF CHARACTERS

GEORGE WASHINGTON.....	CHARLES OGLE
JACK, a young Continental officer	HAROLD M. SHAW
A TORY SQUIRE.....	ROBERT BROWER
BESS, his daughter.....	MARY FULLER
COLONEL RAHL, commanding the Hessians	WALTER EDWIN
AN OFFICER.....	GEORGE LESSEY

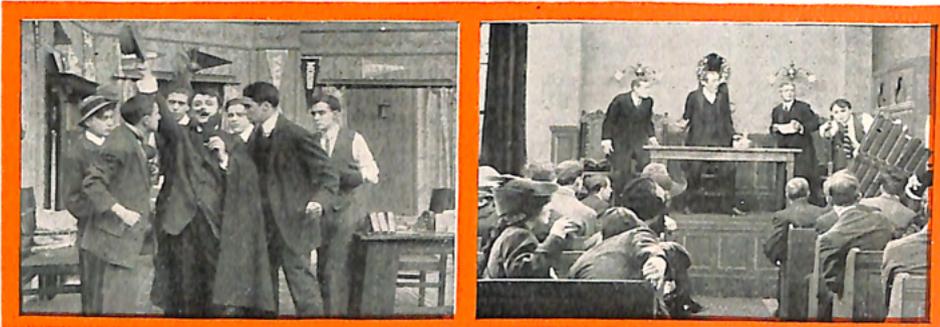
THE capture of Trenton on the morning of December 26th, 1776, is an important event in American history, as it was Washington's first success in the open field and, following close upon a series of defeats, its effect upon the troops and the population at large was marked. The crossing of the Delaware River for this purpose has become historic and the famous painting, by E. Leutz, in the Metropolitan Museum of Art, New York City, is known to every school boy. This picture has been carefully reproduced in the film amid real snow and ice, and this scene is in itself sufficient to attract wide attention. The story is as follows:

Bess, the pretty daughter of a Tory squire, is herself in sympathy with the Continentals. Her sweetheart, Jack, is a young officer serving in George Washington's army, now on the Pennsylvania side of the Delaware. Her father's home is near Trenton. Jack gets a note from her to the effect that the next night her father is to be entertained by the Hessian officer and that these foreigners are not watching their

defences very carefully. Jack shows the note to Washington and volunteers to cross the river to reconnoiter. He does so and goes to the Squire's home. Here Bess is alone except for one officer, who evidently found the charming little rebel more attractive than the Christmas night feast. She hears an owl hoot and recognizes Jack's signal. Fearing a conflict between the two men, she leaves the officer in one room while she goes to meet Jack, hoping to send him on his way without any knowledge of the other man. But Fate wills otherwise. There is a desperate sword fight between them, in which Jack is victorious and, leaving his opponent stunned, he hastens to the river bank, where he gives Washington the signal to cross with the American army. This he does, finding the Hessians unprepared and, after a short conflict, obtaining the surrender of their whole force. Bess pleads for the freedom of her father and Washington graciously accedes. It is quite evident that the old squire will no longer object to the union of his daughter and the gallant young Continental officer.



No. 7007 Copyrighted, Mar., 1912 Released, Mar. 30, 1912
Code, VORLIPPE Approx. Length, 1000 feet



A Funeral that Flashed in the Pan

From "At Good Old Siwash," by Geo. Fitch

(COMEDY)

CAST OF CHARACTERS

MILTIADES MATTHEWS, President of Siwash College.... MARC McDERMOTT
A PROFESSOR..... JOHN STURGEON
HOGBOOM, one of the seven unruly students..... WILLIAM WADSWORTH
HOGBOOM'S BEST GIRL..... BESSIE LEARN
Students of Old Siwash—A Co-educational College

THERE are seven students in Siwash College whose bad conduct has caused them to be barred by the faculty from all amusement. There is to be a foot ball game between Siwash and Hambletonian College which they want to attend. An item in a newspaper telling how another college took a vacation because of a funeral, suggests to them a brilliant idea. A young chap by the name of Hogboom is persuaded to disappear and get a friend of his in his home town to wire news of his untimely death, with the idea that the funeral may be held in the morning and the boys will then be free to attend the game in the afternoon. The plan succeeds admirably and the boys take the telegram to the president of the college, who wires for a verification of the bad news. Hogboom at the other end receives the professor's telegram and answers it. All college exercises are accordingly suspended for that day. Not content with this, however, Hogboom decides to go back to the college and watch the proceedings, even

attending his own memorial services. The boys are horrified but helpless, and he coerces them into secreting him in the organ loft where he can hear the eulogies to be pronounced on his past career.

But he has forgotten that the one special girl in whom he is particularly interested will be grieved by his death and when she appears, a situation that he hadn't bargained for develops. From his hiding place he sees her tears and would gladly call the whole affair off. To make matters worse, his rival takes a seat beside the girl. This is almost as much as he can stand, but when the latter proceeds to comfort her, taking her head upon his shoulder and wiping her tears away, it is too much for him, and seizing the chair upon which he is sitting, he bursts through the side of the organ loft and appears upon the platform before the astonished multitude. From there he climbs over the backs of the seats until he reaches her, and firing out the other fellow, proceeds to do the comforting himself.

Advertising Synopses for Edison Releases in this Issue

"PERSONALLY CONDUCTED."

A Trip to Bermuda.

This scenic film of unusual merit with a comedy intermingled, depicts a party of tourists who sail for Bermuda. Upon their arrival there they visit all the places of interest and incidentally two love affairs are hatched under the warmth of the sunny clime.

"HER FACE."

By H. B. Marriott Watson

This charming light comedy depicts how a poem of love was blown by the mischievous breeze into the apartment of a charming woman living across the court. The author in an endeavor to recover it, was discovered by her and a real romance ensued.

"DRESS SUITS IN PAWN."

Two college boys having two dress suits with one coat between them, the other one still in pawn, attend a dance. They alternately change until one doesn't play fair and leaves his pal shivering out in the cold. He gets his punishment though. Good, bright comedy.

"THE HOUSE WITH THE TALL PORCH."

By Gilbert Parker

A son rebuked for his conduct left home. Time passed on and the father bent low with the weight of years and sorrow, was stricken ill. The son, guided by the hand of Providence, wandered home and the father, hearing the familiar step upon the porch, lived long enough to rejoice at his son's return.

"INCIDENTS OF THE DURBAR, DELHI, INDIA, DECEMBER, 1911."

This film shows the great ceremonial gathering for the proclamation of the King and Queen of England upon their first visit to that country as Emperor and Empress of its wide domain. Of great educational value and full of spectacular interest.

"TOMMY'S GEOGRAPHY LESSON."

This comedy depicts a little boy who dreamed that he had become his stern parent. In a laughable situation the boy with whiskers and fatherly clothing administers the same severity to his father as he actually received before dreaming.

"THE LIGHTHOUSE KEEPER'S DAUGHTER."

This dramatic story depicts the sorrow of a seaman whose sweetheart married another man. Her husband supposedly lost at sea she returns home. Again his heart took hope only to be shattered by his consciousness of right in saving his rival's life when he found him unconscious on a coral reef.

"ARCHIBALD CHUBBS AND THE WIDOW."

How Chubbs wooed and won a fair widow, the awful discovery he made about her hair, how he wanted to withdraw from the compact but was in mortal fear of her athletic son; how Chubbs, senior and junior, cooked up a little scheme and how it worked.

"HOW WASHINGTON CROSSED THE DELAWARE."

U. S. History Series No. 7

The historical picture shows how Washington crossed Delaware's icy waters at a given signal from a young patriot. A dramatic and spectacular story. The famous painting by E. Leutz in the

Metropolitan Museum of Art, New York is reproduced.

"FUNERAL THAT FLASHED IN THE PAN."

From "At Good Old Siwash"

By George Fitch

This comedy tells of seven students whose absent treatment toward studies prevent them from attending the annual football game. In a well laid plot one of them sent his death notice to the faculty causing the college to be closed. While secretly watching his memorial services he discovered his rival comforting his sweetheart and a speedy resurrection was brought about.

Edison Releases since Feb. 1st

DATE.	RELEASE AND CLASSIFICATION.	LENGTH.
February		
Feb. 2—	His Secretary (Dram.).....	1000
3—	Niagara Falls (Des.).....	500
3—	Lucky Dog (Com.).....	500
6—	The Passing of J. B. Randall & Co. (Dram.).....	1000
7—	The Commuter's Wife (Com.).....	1000
9—	The Corsican Brothers by <i>Alexandre Dumas</i> (Dram.).....	1000
10—	The City of Denver (Scenic).....	575
10—	Von Weber's Last Waltz (Dram.).....	425
13—	His Daughter (Dram.).....	1000
14—	Hogan's Alley (Com.).....	1000
16—	At the Point of the Sword (Dram.).....	1000
17—	Curing the Office Boy (Com.).....	320
17—	The Little Delicatessen Store (Com.).....	680
20—	The Nurse (Dram.).....	1000
21—	One Thousand Miles Through the Rockies (Des.).....	350
21—	Everything Comes to Him Who "Waits" (Com.).....	650
23—	Children Who Labor (Dram. and Educ.) Produced in co-operation with the National Child Labor Committee.....	1000
24—	New York City Street Cleaning (Des.).....	425
24—	The Lost Kitten (Com.).....	575
27—	How Motion Pictures are Made and Shown (Des.).....	1000
28—	My Double and How He Undid Me, by <i>Edward E. Hale</i> (Com.).....	1000
March		
Mar. 1—	Tony's Oath of Vengeance (Dram.).....	1000
2—	A Cowboy's Stratagem (Com.).....	620
2—	The Jam Closet (Com.).....	380
5—	Lost—Three Hours (Com.).....	1000
6—	The Yarn of the "Nancy Bell" by <i>Sir W. S. Gilbert</i> (Com.).....	970
8—	The Heir Apparent (Dram.).....	1050
9—	New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (Educ.).....	540
9—	The Patent Housekeeper (Com.).....	460
12—	The Baby (Com.).....	1000
13—	Her Polished Family (Com.).....	1000
15—	For the Commonwealth, produced in co-operation with the National Committee on Child Labor (Dram.).....	1000

Several of the moving picture theatres have instituted themselves agencies for the sale of Red Cross stamps and have thus helped considerably this noble cause. The showing of the "Awakening of John Bond" has no doubt awakened others to a charitable spirit towards the Red Cross work.—*Moving Picture News.*

Letter to Scenario Writers

The constantly increasing number of scenarios which are submitted to the Edison Company has necessitated the framing of several rules, calculated to prove more satisfactory to both the scenario writer and to the Company. Careful attention to these instructions on the part of the many writers will enable us to handle their scenarios much more rapidly and effectively, inasmuch as we will no longer be hampered by the receipt of careless, half-baked plots such as are only available as time wasters.

The following form letter, stating the conditions to which the acceptance of all scenarios will now be subject, has been sent to all contributors:

In view of the large number of plots submitted to us we find it necessary to adopt certain rules, as follows:

1. Each plot must be submitted in scenario form and accompanied by a synopsis not exceeding two hundred and fifty words in length, in which the essential points of the plot are clearly set forth.

2. Scenarios must be typewritten, on one side of the paper only, and preferably on letter size paper about 8½ x 11 inches.

3. A stamped addressed envelope should accompany each scenario. No loose stamps should be sent.

4. If the plot sent is not original with the author the source from which it is taken must be plainly stated. No consideration will knowingly be given to an infringement upon a copyrighted book, magazine story or play, and it should be clearly understood that the penalty for such infringement is severe.

5. No acknowledgement will be made of the receipt of a scenario.

6. Due care will be used in handling scenarios and, if the conditions above noted are complied with, in returning those rejected. We disclaim, however, all responsibility for their safe keeping or return. If submitted to us they are sent at the author's risk.

7. Our prices for scenarios vary in accordance with their value to us. The author may, if he wishes, note on a scenario his own price, in which case it will be considered on that basis.

Approves of Edison Co.

TO THE EDITOR:—With joy I hail the announcement that a pinnacle company has inaugurated the just and altogether reasonable custom of presenting the author's name with his play—*when it is deserved*. Naturally, a sort of hybrid arrangement isn't anybody's in particular.

This policy, made general, would, I believe, result in better plays—by offering incentive for perfect technique; by tending to prevent plagiarism; by appealing to the author's pride, and to his sense of personal responsibility. Happy he, then, who could feel assured that his name on the screen had come to be regarded as guarantee that something of class would follow.—*Moving Picture World*.

And now there comes to us a request from a Reverend Mr. Wilson out in Nebraska that his name be placed upon the mailing list of the *Kinetogram*. Shades of Oliver Cromwell *et al!* The world do move—for which let us rejoice and be exceeding glad. In the days of the illustrious Oliver a minister of the gospel would have been hanged, drawn and quartered (or words to that effect) for so much as "taking thought" of this instrument of the devil. Edison would have been stuck as full of pins as a pin-cushion, relieved of his tongue, ears and nose, and finally burned at the stake as a Special Representative of His Satanic Majesty.

But to-day Dr. Wilson and many other progressive, constructive thinkers among the clergy read their *Kinetograms* in peace, and exhibit to an audience continually increasing both in number and attentiveness, pictures whose impressions are far more indelible than the best word-pictures ever painted.

All the children will want to see "Tommy's Geography Lesson."

Moving Pictures

Being an extract from an article written by W. Bertrand Stevens, Curate of Holy Trinity Church, New York City, and printed in its periodical, the *Holy Trinity Church Record*.

The motion picture theatres are getting such a tremendous grip on our generation that it is a matter of great importance not only to regulate the theatres and the films which are exhibited, but to regulate the attendance of our boys and girls at such theatres. The writer believes that there are many people, especially parents, in our section of New York, who would be glad to know just what conditions prevail at the motion picture theatres as they are seen by an unbiased observer. He has, therefore, taken some time to visit a number of the theatres in various parts of Harlem. The pictures seem to the writer to provide an entertainment infinitely better and more healthful than that of the cheap vaudeville theatres. They are well taken, many of them, with some care as to historical accuracy. The actors for the great picture companies now constitute a distinct class and include many of ability.

There is little or no moral danger in the pictures exhibited. Many of the pictures have the strength of the old-fashioned melodrama, which, however crude it may have seemed to us, undoubtedly inculcated the virtues of bravery, manliness, purity and respect for women, and showed up the reward of sin. These melodramatic films, moreover, by reason of their outdoor setting and the deliberation with which they can be arranged, are far more realistic than the old staged form of drama and preserve the dramatic unities with a good deal of care. Other films are simply for amusement rather than thrills—domestic tangles, lost umbrellas and the like. But if there is no grave moral danger, is there danger of lowering our standards of taste? It would not seem so, inasmuch as the motion picture theatres present certain literary masterpieces which no theatre could ever compass, for example, Dante's "Inferno," "Paradise Lost" and numerous stories from the Old Testament. "The Merchant of Venice," "Leah the Forsaken" and "Ingomar" are also standard films. The movement in this direction seems to be increasing

and it is conceivable that in the future we may have motion picture theatres producing only standard works.

The greatest danger is, in the writer's opinion, physical. The constant watching of the flickering screen could hardly help but affect the vision of constant attendants. It is the opinion of some observers, too, that the habitues ultimately lose their power of concentration. But as to this the writer cannot say. It is certain that the air in the majority of small theatres gets foul. They are open practically all day with the audience coming and going, so that they never get adequately ventilated. Between pictures the audience is sprayed with a deodorizer, but this doesn't help matters; opening all the doors would be far preferable. The remedy for the first two difficulties is easy. Do not allow children to become habitues. The third difficulty, too, could be easily overcome by legislation or by some care on the part of proprietors.

We shall have to count on an increase of motion picture theatres. No other entertainment at an equal price of admission can give half the pleasure and variety. For five cents one can remain for hours (and many do) and witness a large number of varied films interspersed perhaps by "vaudeville," generally illustrated songs. One cannot wonder that children and adults of little means flock to them. Since motion pictures will be and in fact are such an important factor in our city life, citizens will be doing citizens' work if they make some effort to know them and understand them with a view of regulating and uplifting them and making them an educative force rather than an undermining influence. With this in view, the utmost should be done:

1. To enforce the law that children must be accompanied by adults.
2. To secure more stringent legislation in regard to ventilation and light.
3. To encourage the more extensive production of literary masterpieces.
4. To see that no pictures not bearing the approval of the Board of Censorship be shown.
5. To discourage frequent attendance of children in the formative period, and
6. To discourage "fake" pictures of living notables.

Are you using the A. B. C. Company's posters in advertising Edison films?

Gertrude McCoy



Miss McCoy's entire motion picture experience has been gained in the Edison Company, though her extreme youth has not prevented her from acquiring considerable first-hand knowledge of stage craft. She makes an instantaneous appeal through her personal beauty, but her final charm lies in the deep sincerity with which she plays every part. She is a conscientious worker, striving always for the best in everything she attempts and it is not unreasonable to suppose that the development necessarily accruing from her subsequent experience will serve to place her among the prime favorites of the motion picture screen.

The illustration shows her as a Western girl—one of the many parts which this versatile young lady has so ably interpreted. She will be pleasantly remembered as "Winsome Winnie" in the film under that name, and it is not unlikely that the success of that film will lead to the presentation of further events in the life of that captivating character. The best type of her work is exemplified by her performance in "His Daughter," a film scheduled for release on February 13th.

Tuberculosis Tour in Washington

As already stated in the *Kinetogram*, on August 10th, 1911, the Washington Association for Prevention and Relief of Tuberculosis started upon a great educational tour throughout that state. The tour was managed by Miss Bethesda O. Beals, the executive secretary of the association, who acted as lecturer.

Four Edison films were loaned to the association for use in their campaign. As these pictures were exhibited, Miss Beals explained and elaborated upon the significant points illustrated upon the screen, thus making the greatest possible use of the educational features of the films.

Inasmuch as this tour lasted almost three months, visited twenty-eight places, and reached over twenty-six thousand people, it is expected to produce excellent results.

Miss Beals, in outlining the methods pursued, said:

"The children were brought to the theatres by their teachers, during school hours, to see the pictures and listen to the explanatory talks. At the close of the program, the children were asked to tell their parents about the evening performance. It was considered advisable to divide the children into groups, fitting the talk and selecting the pictures for their degree of advancement.

"It is difficult to express the kind of rapt attention shown by the younger children especially. This exhibition cannot fail to have left impressions concerning sanitation and health questions that will never be forgotten. Grown people expressed freely their faith in the value of such an exhibit, and it has proved the great educational possibilities of the motion picture."

The following comments upon the pictures and their work will serve to show the general awakening to the value of the photo-play for specific educational work:

"The films are splendid in every detail."—*Bellingham Herald*.

"Black Arrow" Hits The Mark

W. L. Jennings, manager of the Lyceum Theatre, Monroe, La., is enthusiastic over the "Black Arrow." He says in part:

"I exhibited your 'Black Arrow' on the 4th inst. and was well pleased with the subject, and heard many favorable comments from my patrons.

"I wrote for 'Black Arrow' six weeks before I secured it. Am using a high class service, but the demand for this special was so great that I couldn't get it sooner, but would have run it if it was six months old."

Mr. Jennings prepared 3,000 heralds based upon our advance information, and attributes a large part of his success to carefully planned publicity.

The following excerpt from a letter received by the National Phonograph Company of Australia, Ltd., will be of interest to all prospective purchasers of Edison Kinetoscopes, or to those who are struggling with inferior machines. It was written by George H. Wilkins, manager of the Waddington Pictures, a firm which operates three exhibition places, in all of which Edison machines are used:

"I am pleased to say that I have been using one of your Edison Exhibition Kinetoscopes in Mr. Waddington's North Sydney Show, for the past two years continuously, and in that time have only had occasion to replace the Star Wheel once, and the film gauge plate and tension springs once, and all other parts in the machine are as originally purchased, and still in good running condition. This machine gives a splendidly steady picture for which the popularity of our show is certification."

City Superintendent of Schools for New York City, Dr. William H. Maxwell, has made an urgent demand upon the Board of Education that it establish at least one hundred free moving picture shows in the public schools, principally to protect the morals of the school children.

"The pictures are very cleverly designed, carrying quite as much dramatic interest as the average picture play at the theatres."—*Bellingham American-Reveille*.

"Miss Beals is an instructive and convincing speaker, and was given rapt attention throughout her discourse."—*Concrete Enterprise*.

"We were highly pleased with the pictures; they were both instructive and interesting and will do a great good toward instructing the public."—*Dr. W. Appleby, Anacortes, Wash.*

"The reason the general public is not better informed about public health matters is because the material has not been presented in an interesting, concrete manner. These pictures clearly present every phase of communicability, prevention and cure to the last detail."—*Dr. A. P. Duryee, Everett, Wash.*

"This program to-night was worth one hundred dollars to every family in Concrete who heard it."—*W. D. Stickley, Councilman, Concrete, Wash.*

"These pictures were a revelation to me. They presented the whole tuberculosis problem in a concrete, human manner, and brought home the fact that the situation is indeed hopeful. All that is necessary is for each to continuously do his little share and do it at once."—*Ex. Gov. A. E. Mead, Pres. Whatcom Co., Anti-Tuberculosis League.*

A Clever Edison Comedy

For clean, straight comedies the work of the Edison players has long been commendable. They have been able to produce an interesting picture without resort to cheap tricks or questionable situations. Here is one that will be appreciated by the general run of picture fans. It is entitled, "Lost—Three Hours."—*Moving Picture News*.

The University of Wisconsin has taken definite measures to incorporate the moving picture machine into its educational extension work.

Announcement

All Model "B" Machines are now being shipped with extra heavy extension legs. Four of the set being 1 1/4 inch in diameter, and the fifth 7/8 inch stock, making an absolutely substantial stand.

Price of legs and flanges:
With baseboard \$14.50
Without baseboard 12.50

Motion Pictures and Churches

There still seems to be considerable difference of opinion among the clergy as to the merit or evil of the photo-play. There have lately come to our notice three instances in which churches have made use of the much-disputed pictures, and we shall relate them here in the hope of their leading to the forwarding to us of further information on this subject.

A church in Montclair, N. J., has adopted moving pictures with marked success. The innovation has proved to be a step toward progressive education, as it has been found that many learn more by seeing the incidents of sacred history projected upon the screen than they possibly could gather by merely hearing of them.

The Chatterton Hill Congregational Church of White Plains, N. Y., was crowded to the doors when moving pictures were introduced showing the flight of Moses into Midian and his return with Aaron. The Rev. E. T. Clements, pastor of the church, is keen-

ly appreciative of the instructive possibilities of the film, and believes that it will be extensively used for teaching the stories of the Bible.

Dr. Z. H. Copp, pastor of the Sunshine City Temple of Washington, convenes his flock in a five-cent theatre every Sunday evening, and there instructs and entertains them with motion pictures. Dr. Copp figured that fifty-six per cent. of the population of his city do not go to church because they find nothing to draw them there. He has determined to induce these people to enter his church, and believes that the moving picture will solve his problem.

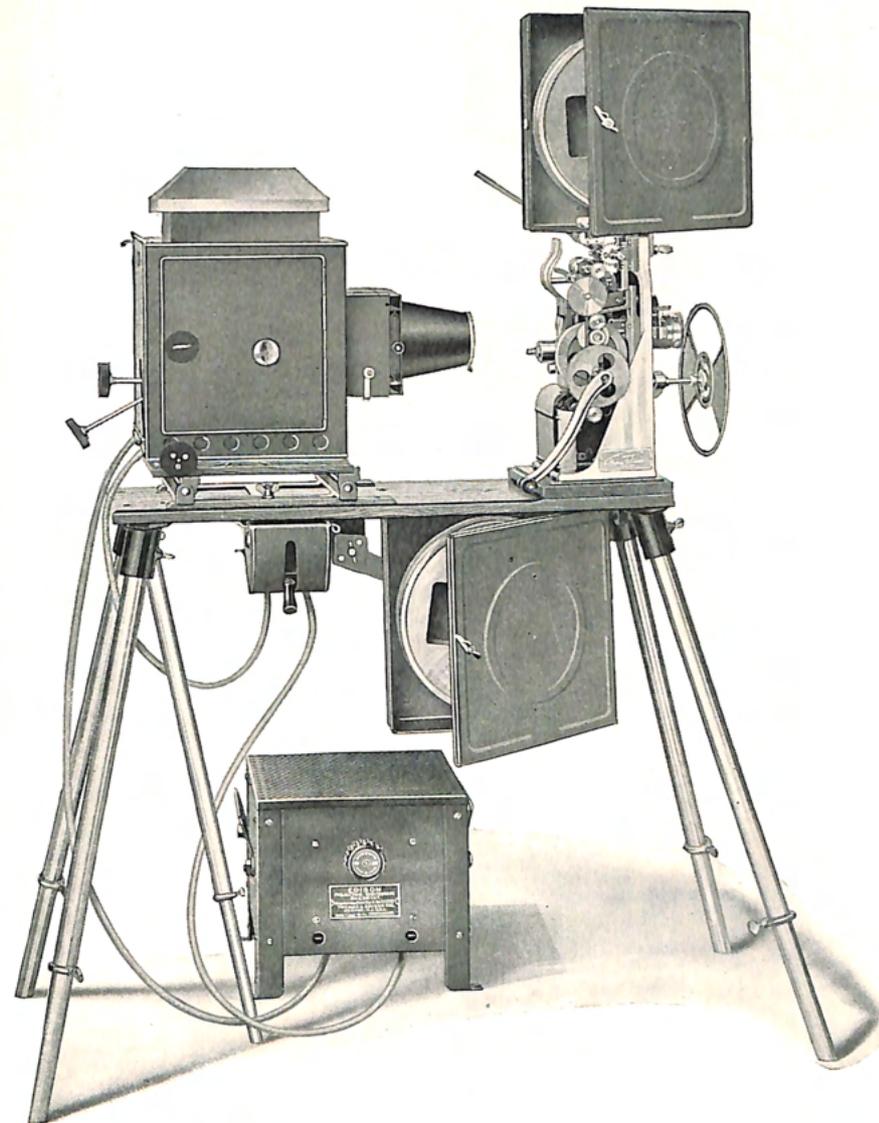
The Rev. M. O. McLaughlin has introduced films into the United Brethren Church of Omaha after making investigations which led him to believe that moving pictures had increased the attendance of those churches in which they had been installed, by two hundred per cent.

"John Bond" in Hamilton

It was not to be wondered at that packed houses greeted the appearance in this city of such a picture, and judging from the attendance yesterday, it is altogether likely that a great many will be disappointed, as the managers of the theatre are at their wits end in the matter of accommodating the crowds. However, as the picture is here for three days it is confidently hoped that everyone will have an opportunity of seeing the finest public health film ever produced.—*Hamilton, Ont., Spectator.*

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

GENERAL FILM CO.	ALL BRANCHES
GEO. BRECK.....	70 TURK STREET, SAN FRANCISCO, CAL.
CALEHUFF SUPPLY CO., INC.....	50 NO. 8TH STREET, PHILADELPHIA, PA.
J. H. HALLBERG.....	36 EAST 23RD STREET, NEW YORK CITY
KLEINE OPTICAL CO.....	166 NO. STATE STREET, CHICAGO, ILL.
LAKE SHORE FILM & SUPPLY CO.....	106 PROSPECT AVENUE, S. E., CLEVELAND, O.
H. A. MACKIE.....	21 EAST 14TH STREET, NEW YORK CITY
PITTSBURG CALCIUM LIGHT AND FILM CO.....	125 FOURTH AVENUE, PITTSBURG, PA.
TALKING MACHINE CO.....	1916 THIRD AVENUE, BIRMINGHAM, ALA.



SPECIAL FEATURES OF EDISON TYPE "B"

Adjustable outside revolving shutter, chain drive take-up, extra large lamp house with double doors and square condenser holder, set of extra heavy adjustable extension legs.

ⓔ The EDISON ⓔ
KINETOGRAM

VOL. 6

APRIL 1, 1912

No. 5



SCENE FROM
THE SPANISH CAVALIER
FILM No. 7013

TRADE MARK
Thomas A Edison

EDISON FILMS
RELEASED FROM APR.
1 TO 15 INCLUSIVE



“The Mine on the Yukon”

FROM “THE THAW AT SLISCO’S”

BY REX BEACH

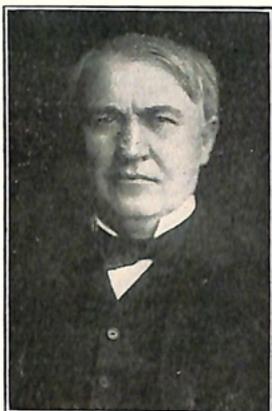
To be released April 2nd

Made in the forests of Maine the outdoor scenes in this picture come close to showing the actual conditions around which the story was written. With snow several feet deep and a blizzard raging in one scene there is a feeling of convincing reality about the film that gives Rex Beach’s dramatic and unusual tale an added strength.

“The Spanish Cavalier”

To be released April 9th

In strong contrast to the above, this film, suggested by the ever popular song, tells a story of the Spanish Inquisition abounding in romance and adventure. It was taken by our company in Bermuda and the settings are of extreme beauty, forming a fitting background for the action.



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.

Copyrighted 1912 by Thomas A. Edison, Inc.

EDISON FILMS

Released between April 1st and 15th, 1912

TWO well-known writers have contributed to our excellent list for the first half of April. "The Mine on the Yukon" is an adaptation from the virile, dramatic pen of Rex Beach, and Carolyn Wells has furnished the plot for dainty little "Winnie's Dance," which is a further recital of the winsome maiden's conquests. Rowdy again features himself, this time in a more serious vein, which will win him new friends and charm his already numerous champions.

A roaring farce is the tale of Weary Willie's adventures with the "Two Knights in a Barroom" who with the assistance of King Alcohol, become his temporary retainers. "Dr. Brompton-Watts' Age Adjuster" will both amuse, and at the same time refute the old desire "to be young again"; while "Is He Eligible?" will strike instant terror in the haughty souls of near-aristocratic mamas.

In addition to the Rex Beach drama we have listed "Charlie's Reform," which has been produced in co-operation with the Division of Recreation of the Russell Sage Foundation. It deals in a strong and simple way with one of the many problems of city life. "The Spanish Cavalier" is a drama which found its suggestion in the famous song of that name, receiving its local color in the beauty of Bermuda's scenery. "Church and Country" is No. 8 in our United States History Series, dealing with an incident of Valley Forge and the rescue of George Washington from a British ambush.



No. 7008

Copyrighted, April, 1912

Released, April 2, 1912

Code, VORLUEGEN

Approx. Length, 1000 feet



The Mine on the Yukon

From "The Thaw at Slisco's"

By Rex Beach

(DRAMATIC)

CAST OF CHARACTERS

MRS. BLACK.....	MRS. WILLIAM BECHTEL
DOROTHY, her Daughter.....	BESSIE LEARN
BILL JONES, a Friend of Her Late Husband.....	GEORGE LESSEY
LARSEN, a Claim Jumper.....	GUY HEDLUND
MINERS.....	HAROLD M. SHAW
	WILLIAM BECHTEL

MR. BLACK died in the wilds of the Yukon district while searching for gold and left a wife and daughter in straitened circumstances. One day the widow received a letter from one of her husband's former companions stating that he died without leaving anything of value.

The mine he owned and worked is looked upon as worthless and can hardly be considered an asset. Mrs. Black, however, has not lost faith in her deceased husband's judgment and putting her daughter in a boarding school, she manages to scrape together enough money to make the journey. Her arrival at the camp creates a sensation and she is duly installed in her husband's cabin and then escorted to his mine. Here, in spite of the advice of the miners, she engages several men to work the abandoned mine. Her

small supply of money soon dwindles, though her communications to her daughter contain wonderful tales of the richness of the mine. The men she has employed, not receiving any wages, leave in disgust and she decides to work the mine herself. Finding herself hampered by her woman's garb, she dons male attire, and continues her labor. The men in camp ridicule her and it is only through the efforts of Bill Jones that she is left unmolested. Her hardships are finally rewarded and she strikes a rich vein only to collapse completely from the strain of the work.

Her illness is long and serious, but through the careful nursing of Bill she is again brought around. Upon her recovery she finds that a Swede has jumped her claim. During a terrific blizzard the Swede falls exhausted in the snow while his partner manages to

(Continued on page 7)



No. 7009 Copyrighted, April, 1912 Released, April 3, 1912
Code, VORMALIGE Approx. Length, 1000 feet



Two Knights in a Barroom

(COMEDY)

CAST OF CHARACTERS

A TYPICAL TRAMP.....	WILLIAM L. WEST
THE TWO KNIGHTS.....	{ GUY HEDLUND YALE BENNER
THE BAKER.....	HENRY TOMLINSON
THE COBBLER.....	ARTHUR HOUSEMANN
THE TAILOR.....	JULIAN REED
THE BARBERS.....	{ WILLIAM BECHTEL ALBERT ROCCARDI
THE BARTENDER.....	EDWARD O'CONNOR

"WELCOME to our town," says the yard master of the freight yard to Weary Willie as he kicks him out of a box car. Wending his way to the main thoroughfare of the town, Weary Willie starts his panhandling at a bakery, where he is thrown out. He then tries his luck at the cobbler's, clothing store and barber shop, and in each instance meets with severe treatment. He is half famished when he meets two young men about town who for a joke invite him to have a drink. Entering a café, they behold the barkeeper fondly gazing at two suits of ancient armor mounted upon pedestals.

After listening to the barkeeper's description of the many battles these two knights fought in real life, they repair to the bar and the tramp indulges to his heart's content, after which he curiously examines the knights' armor and falls asleep on the chair. He dreams that the knights come to life and offer their services as his body guard. We now see him leading the

knights forth, exclaiming "Vengeance is mine!" First he goes to the baker's cellar, where he commands the knights to throw the baker into a vat of dough while he gobbles down pies and cakes. Next to the cobbler's, where he confiscates a pair of shoes, while the knights hammer the tall, protesting cobbler down, reducing him to a dwarf, to the amazement and sorrow of the cobbler's wife. In the clothing store he succeeds by the knights' hocus-pocus in securing a new outfit in a most laughable manner. They next proceed to the barber shop, where the knights coerce the frightened barber into shaving the tramp and cutting his hair in the latest fashion. In his desire for complete vengeance, Weary Willie drags the barber under the shower bath and receives a goodly portion of the spray himself. At that moment he is rudely awakened by the barkeeper's siphon playing a forceful stream on his face, after which he is kicked out of the café, much to the amusement of the bystanders.



No. 7010 Copyrighted, April, 1912 Released, April 5, 1912
Code, VORMALS Approx. Length, 1000 feet



Charlie's Reform

Produced in co-operation with the Division of Recreation of the Russell Sage Foundation

(DRAMATIC)

CAST OF CHARACTERS

CHARLIE.....	AUGUSTUS PHILIPS
HIS MOTHER.....	MRS. ADELE CLARK
THE GIRL WHOM HE LOVES.....	BESSIE LEARN
DIRECTOR OF THE SOCIAL CENTER.....	BIGELOW COOPER
THE SCHOOL TEACHER.....	ELIZABETH MILLER

Dance Hall Frequenters, Officers and Habitues of the Social Center

A CLERK is seen calling upon his best girl and surrounded by her family, including very unwelcome small brothers and small sisters. Her parents refuse to allow her to go out with him in the evening and they consequently separate. He goes to one of the cheaper dance halls. The result of this incident is that the love story is broken and we see the young man go from bad to worse until he finally loses his position and spends his time in saloons.

Meanwhile the girl has been invited to one of the social centers at one of the public school buildings, has joined the dancing class there and met other boys and girls. So it happens that after a lapse of time our hero sees his one time sweetheart in the company of another young man. He follows them out of jealousy, forces his way into the social center and pushes past the old doorkeeper in an attempt to find the youth who has supplanted him. He

soon finds himself, as he opens various doors in his search, among happy, contented and evidently interested young people who are playing games, doing gymnasium work, dancing and enjoying the reading room. When he finally finds the girl the young man is not with her, but by this time the director of the social center has brought an officer to put the intruder out. The girl, however, stepping forward, forestalls the director by introducing our hero as her friend and asking the director to make him welcome. This, and the director's kindness completely disarm the young man, and having had a glimpse of other kinds of fun he is only too glad to become one of the frequenters of the social center. Of course he wins back his lost position and of course he wins the girl, but it is charmingly told and worked out with the usual Edison naturalness both as to settings and acting.



No. 7011 Copyrighted, April, 1912 Released, April 6, 1912
Code, VORMARKT Approx. Length, 675 feet



Rowdy and His New Pal

(COMEDY-DRAMA)

CAST OF CHARACTERS

MR. JUDSON GEORGE LESSEY
HIS WIFE BLISS MILFORD
THEIR BOY, Rowdy's Master..... YALE BOSS
ROWDY'S NEW PAL..... PHILIP TANNURA
AND ROWDY

THIS is another story featuring the clever Edison dog.

Bob is sent on an errand, leaving Rowdy on the porch with orders to stay there, but the temptation is too great, so Rowdy disobeys and follows. However, among the crowds Rowdy loses the scent and is soon hopelessly lost. Several newsboys, realizing this, grab Rowdy and start to abuse him. He is rescued by Pietro, also a newsboy, who takes him to his little shanty and shares his bed and board with the homeless pup. In the meantime poor Bob is disconsolate. All search and advertising have revealed no trace of his missing playmate.

Rowdy takes kindly to his new home and his pal, but one morning Pietro finds himself too ill to get up and work. Rowdy tries to rouse him, but finding this of no use, decides to provide for his sick protector, so visits the neighboring houses and soon returns with a stolen loaf of bread. A bottle of milk

is the next contribution, then more bread, milk and a string of sausages follow in rapid succession and are brought to Pietro's shack.

In the meantime the neighbors, aroused at having their bread and milk stolen, decide to watch for the thief. Rowdy is detected and followed to the shack and here in the midst of the stolen plunder, Pietro is found weak and exhausted. An ambulance is called and Pietro is hurried to the hospital, followed by his faithful pal, Rowdy.

Bob and his father passing by are just in time to see Rowdy enter the ambulance and in company with the officer hurry to the hospital. Here a happy reunion of Bob and Rowdy takes place and Bob's father, hearing of Pietro's lonely existence, offers to take him home.

This offer is gladly accepted and we see Pietro installed as a member of the household and Rowdy with two play-fellows instead of one.



No. 7012 Copyrighted, April, 1912 Released, April 6, 1912
Code, VORMARSCH Approx. Length, 325 feet



Dr. Brompton-Watts' Age Adjuster

(COMEDY)

CAST OF CHARACTERS

DR. BROMPTON-WATTS JOHN STURGEON
EXPERIMENTERS { EDWARD BOULDEN
MRS. WALLACE ERSKINE

IN these days of cure-alls, quacks and new schools of medicine it is hard at times to pick out the genuine. In this picture you will find a satire on the restoration of youth; it is impossible on the face of it, but so well acted that the real and unreal are blended together in a clever manner and it all seems quite natural.

An elderly couple pass Dr. Brompton-Watts' Sanatorium, where they read his alluring sign. They go inside to talk it over with the doctor. The husband decides to try getting his youth back and is only too successful, as he takes an overdose of the restorative so that sixty years are taken off his life and

he becomes an infant again. Then the little one drinks the rest of the dose and it is transformed back to the monkey stage of man's evolution. The doctor discovers the mistake and gives him just enough to make him a young man, which is what he wanted.

The wife, being satisfied with her age, refuses to take the treatment, and when she sees her husband a youth she tells him she liked him better as an old man, so he is brought back to his original age.

There is a little touch of realism that is blended into this scene that is affecting and the moral portrayed convinces us that things are better as they exist.

The Mine on the Yukon

(Continued from page 3)

crawl into camp and give the alarm. The men refuse to venture out in such a storm and it is only through the efforts of Mrs. Black that he is rescued.

In return for this service the Swede returns the mine to her, and her cup of happiness is filled by the unexpected arrival of her daughter.



No. 7013 Copyrighted, April, 1912 Released, April 9, 1912
Code, VORMAST Approx. Length, 1000 feet



The Spanish Cavalier

(DRAMATIC)

CAST OF CHARACTERS

THE SPANISH CAVALIER.....BENJAMIN F. WILSON
THE SENORITA.....LAURA SAWYER
HER MAID.....JESSIE MCALLISTER
A NOBLEMAN OF HIGH DEGREE.....JAMES GORDON
THE PRIEST.....CHARLES SUTTON
THE SORCESS.....ETHEL JEWETT
Soldiers and Members of the Spanish Inquisition

IN the year 1400 the whole of Castilian Spain was suffering from the deep wounds that the Spanish Inquisition was inflicting upon the body of her best society, where every nobleman was afraid of his peons and the peons were fearful of their master and all were frightened at the prospect of falling into the awful grasp of the Inquisition, perhaps to be tortured on the rack or become a victim of the fiery stake. It is with this period that the latest Edison picture deals and into which has been woven an intensely dramatic tale of love, hate and revenge, mingled with self-sacrifice and martyrdom.

The story deals with the love of a Spanish Cavalier for a wealthy senorita of noble birth. Across the pathway of these two moves the shadow of the Inquisition with all the cruelty and ignorant conception of misguided Christianity. This noble Castilian Senorita is also wooed by one of the members

of the Inquisition whose suit is favored by her father. But the fair maid refuses this dazzling offer of marriage and spurns the all-powerful master of the Inquisition. Revenge soon takes the place of love within his breast and his hired spies are set to work to watch the lady. Soon this fair daughter of Spain finds her maid arrested and through torture forced to accuse her mistress of the crime of heresy, which is brought about while her brave cavalier is away to the war. The daughter is arrested at the home of the good priest and brought for trial before the Inquisition. She is condemned.

The good priest brings the news of her plight to the Cavalier and together they manage her escape, but not before the priest has sacrificed his life for the sake of the two lovers.

This picture is intensely dramatic and splendidly staged in the picturesque scenery of Bermuda.



No. 7014 Copyrighted, April, 1912 Released, April 10, 1912
Code, VORMBAAR Approx. Length, 1000 feet



Is He Eligible?

(COMEDY)

CAST OF CHARACTERS

CHARLES REED, Junior Member of the FirmYALE BENNER
A YOUNG LADY OF FASHION.....BLISS MILFORD
HER MOTHER.....SUSANNE WILLIS
HER FATHER.....WILLIAM WADSWORTH
MANAGER OF THE BLINKERTON PRIVATE DETECTIVE
AGENCY.....WALTER EDWIN
A PRIVATE DETECTIVE.....MARY FULLER

A WEALTHY merchant gives his son, Charles Reed, the junior partnership of his well-established business as a birthday gift, and at the same time advises the young man to marry and settle down. Young Reed, overjoyed at being a member of the firm, decides to comply with his father's request and goes on a still hunt in quest of a wife. At a ball one evening he becomes very attentive to a fashionable young lady who introduces him to her mother, Mrs. Jenkins. Subsequently he calls on the young lady with a view to matrimony. He finds her father most agreeable, but Mrs. Jenkins, a would-be society leader, proves to be a stumbling block, for she objects to the young man's visits until his character has been thoroughly investigated.

Accordingly she secures the services of the Blinkerton Private Detective Agency, where a female detective is detailed to present herself at young Reed's

private office in the guise of a stenographer, and secure a position. She proves herself proficient as well as charming and winsome, and ere long gains the ardent admiration of young Reed, who falls desperately in love with her.

At last Mrs. Jenkins receives the long looked for report on the young man's character, which she considers quite satisfactory. She now condescends to write young Reed a letter, urging him to call—but too late, for pending her investigation he has proposed and been accepted by the other girl. Shortly after, he is met by Jenkins himself, who drags him into the house, where, to his amazement he meets his fiancée, who is attempting to collect three hundred dollars for services rendered. It now comes to light that young Reed and the female detective are engaged to be married—to the utter dismay of Mrs. Jenkins and her daughter.



No. 7015 Copyrighted, April, 1912 Released, April 12, 1912
Code, VORMBREKER Approx. Length, 1000 feet



Church and Country

An Episode of the Winter at Valley Forge

United States History Series Number 8

(DRAMATIC)

CAST OF CHARACTERS

A YOUNG MINISTER.....	ROBERT CONNESS
HIS SWEETHEART.....	NANCY AVRIL
HER FATHER.....	WILLIAM KITTS
A SPY.....	CHARLES M. SEAY
GEORGE WASHINGTON.....	CHARLES OGLE

Soldiers of the British and Continental Armies

THE story concerns itself with the change of heart of a young preacher, whose love of Liberty is none the less strong because he feels that the cloth he wears precludes his active participation in the war or even his preaching violence to his congregation. Even the girl he loves turns her back upon him because he refuses to take the offered sword and fight for his country's freedom. And then the girl chances upon a plot for the capture of General Washington by the British forces, when he shall leave Valley Forge practically unaccompanied, for a short journey into York.

Slipping out of her father's tavern, she looks about for a horse so that she may warn Washington. The young minister happens by and of course feels that it is a man's work, and, remounting his horse, dashes off across the country for the long ride to Valley Forge. He barely escapes death at the hands of a British sentry whom he passes on the road and loses his way, but finally arrives at Valley Forge to find that Washington had already started. Fran-

tically he remounts his horse, although completely exhausted, and dashes off after the leader of the American Army. And then we see a squad of British soldiers waiting in ambush for Washington's arrival and just before Washington reaches them the young minister catches up with him in time to turn the General about and prevent his capture.

At Valley Forge that night he sees Washington, apparently warming his hands over a camp fire, but really offering up a prayer for the cause of the Colonies, and the young minister's eyes are opened. He sees that it is a righteous cause that Washington is both fighting and praying for.

He returns to his congregation and in a splendidly dramatic scene urges them to take up arms and fight for Freedom, closing his discourse by tearing open his ministerial robes and disclosing the full uniform of a Continental soldier. He calls for recruits, who are immediately forthcoming. Of course, the girl forgives him for any delay, now that he has become a hero.



No. 7016 Copyrighted, April, 1912 Released, April 13, 1912
Code, VORMDRAAD Approx. Length, 1000 feet



Winnie's Dance

From "That Winsome Winnie Smile"

By Carolyn Wells

(COMEDY)

CAST OF CHARACTERS

WINNIE.....	GERTRUDE MCCOY
HER YOUNG MAN.....	AUGUSTUS PHILIPS
A MESSENGER BOY.....	YALE BOSS
A FIREMAN.....	CHARLES OGLE

WINNIE with her fiance, Philip, attends an evening of amateur theatricals in the middle of which Winnie leaves him and, to his astonishment, appears upon the stage in a dance between the acts. Philip has a decided objection to seeing her appear in public and after watching the dance for a few minutes his anger rises to such a height that he leaves the hall. After the entertainment congratulations are much in order, but Philip has not returned to present his. Consequently Winnie accepts the escort of four or five other young men and leaves the hall. Philip returns later and finding her gone, realizes that his anger has made a breach.

The next day he looks at her photograph, charging it with many cruelties, but the face seems to smile at him and Philip falls before the all-conquering curve of the lips he loves. He writes a

note asking forgiveness, and Winnie, upon receiving it, hastens to reply by messenger, but in ringing for the messenger she accidentally pulls the fire alarm. When the firemen find no fire they angrily demand an explanation. She apologizes and explains her mistake, but the irate chief denounces her roundly. Once more her smile comes to her rescue and he capitulates even to the extent of offering to deliver the note to Philip.

Just at this minute Philip appears through the window, having seen the ladder put up there, and Winnie must again smile upon both men in order to restore peace between them. Of course Philip eventually gets her note and the firemen go away happy at having seen so winsome a smile—as will probably be the case with most of the spectators who see this delightful little drama.

Advertising Synopses for Edison Releases in this Issue

"THE MINE ON THE YUKON."

From "The Thaw at Slisco's," by Rex Beach

This dramatic story depicts a woman who went to the frozen North to work a mine left by her deceased husband, leaving her pretty daughter at home. Her sturdy character and courage among the rough men won first their ridicule and then their admiration. A rugged story full of atmosphere.

"TWO KNIGHTS IN A BARROOM."

A wholesome comedy of a tramp who dreamed. After joining two sports in a café he became drowsy and settled down to sleep in front of two Knights in armor. In fancy the glittering armor took life and in a rampage of humor all three visit places of previous mistreatment.

"CHARLIE'S REFORM."

Produced in co-operation with the Division of Recreation of the Russell Sage Foundation.

This story deals with the value of the "Social Center" and demonstrates how important it is that young people should have a place where they can properly enjoy themselves.

"ROWDY AND HIS NEW PAL."

A pretty heart story about Rowdy, the clever dog, and a newsboy who befriended him while he was lost and wandering in the city. The dog's gratitude and faithfulness when the boy was taken ill got a home for him.

"DR. BROMPTON-WATTS' AGE ADJUSTER."

This picture depicts how an elderly man longed for youth again. Against his wife's judgment he takes a restoring medicine and travels back over the road of ages until he reaches prehistoric mankind: a monkey. Evolution again takes place and he is restored to normal condition and the aged couple rejoice.

"THE SPANISH CAVALIER."

A story of love, revenge and self-sacrifice in the beginning of the fifteenth century and dealing with the dreaded Spanish Inquisition. Beautiful pictorially this makes a big feature subject.

"IS HE ELIGIBLE?"

His stenographer, really a female detective, is engaged by his prospective mother-in-law to investigate his financial and social standing. A mutual infatuation develops between the two and as a result the over-cautious mother loses an eligible son-in-law.

"CHURCH AND COUNTRY."

An episode of the Winter at Valley Forge. United States History Series Number Eight.

This historical drama, alive with "the spirit of '76" portrays how Washington's prayers at Valley Forge effect the sentiments of a clergyman. Now firm in his belief that the cause is righteous, he thrills his congregation with patriotism. As a result a daughter of the Revolution unfurls her heart to him.

"WINNIE'S DANCE."

From "That Winsome Winnie Smile," by Carolyn Wells.

This light and charming comedy depicts how Winsome Winnie's unexpected performance at an amateur theatrical angered her lover. He left

the hall, bringing about a situation in which Winnie used her enchanting smile on several occasions (one of them being with the Fire Department) and finally healed the breach.

Edison Releases since Feb. 1st

DATE. RELEASE AND CLASSIFICATION. LENGTH.

February

Feb. 2—His Secretary (Dram.)	1000
3—Niagara Falls (Des.)	500
3—Lucky Dog (Com.)	500
6—The Passing of J. B. Randell & Co. (Dram.)	1000
7—The Commuter's Wife (Com.)	1000
9—The Corsican Brothers by <i>Alexandre Dumas</i> (Dram.)	1000
10—The City of Denver (Scenic)	575
10—Von Weber's Last Waltz (Dram.)	425
13—His Daughter (Dram.)	1000
14—Hogan's Alley (Com.)	1000
16—At the Point of the Sword (Dram.)	1000
17—Curing the Office Boy (Com.)	320
17—The Little Delicatessen Store (Com.)	680
20—The Nurse (Dram.)	1000
21—One Thousand Miles Through the Rockies (Des.)	350
21—Everything Comes to Him Who "Waits" (Com.)	650
23—Children Who Labor (Dram. and Educ.) Produced in co-operation with the National Child Labor Committee	1000
24—New York City Street Cleaning (Des.)	425
24—The Lost Kitten (Com.)	575
27—How Motion Pictures are Made and Shown (Des.)	1000
28—My Double and How He Undid Me, by <i>Edward E. Hale</i> (Com.)	1000

March

Mar. 1—Tony's Oath of Vengeance (Dram.)	1000
2—A Cowboy's Stratagem (Com.)	620
2—The Jam Closet (Com.)	380
5—Lost—Three Hours (Com.)	1000
6—The Yarn of the "Nancy Bell" by <i>Sir W. S. Gilbert</i> (Com.)	970
8—The Heir Apparent (Dram.)	1050
9—New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (Educ.)	540
9—The Patent Housekeeper (Com.)	460
12—The Baby (Com.)	1000
13—Her Polished Family (Com.)	1000
15—For the Commonwealth, produced in co-operation with the National Committee on Child Labor (Dram.)	1000
16—Personally Conducted—A Trip to Bermuda (Scen.-Com.)	1000
19—Her Face (Com.-Dram.)	990
20—Dress Suits in Pawn (Com.)	1000
22—The House with the Tall Porch, by <i>Gilbert Parker</i> (Dram.)	990
23—Incidents of the Durbar, Delhi, India, December 1911 (Edu.)	600
23—Tommy's Geography Lesson (Com.)	400
26—The Lighthouse Keeper's Daughter (Dram.)	1000
27—Archibald Chubbs and the Widow (Com.)	1000
29—How Washington Crossed the Delaware, U. S. History Series No. 7 (His.)	1000
30—A Funeral that Flashed in the Pan, from "At Good Old Siwash," by <i>George Fitch</i> (Com.)	1000

Don't miss your chance to use "Rowdy and His New Pal." That dog will make money for you.

"The Battle of Trafalgar"

John Day, manager of the A. B. C. Pictures at Mosman, Australia, has related the following experience with "The Battle of Trafalgar":

"I have much pleasure in stating that with your picture 'The Battle of Trafalgar,' screened last Thursday, Friday and Saturday, I had record houses for the whole three nights.

"Saturday night I had to absolutely turn people away and if I had had room I could have entertained another three or four hundred people. The Edison subjects are always the star subjects and are well received in Mosman."

The Sydney *Daily Telegraph*, in commenting upon the same film, said that it "displayed in an interesting way the ingenuity occasionally resorted to by the manufacturers of films and constitutes something of a triumph in the way of photographic effort."

A. G. Pearson, General Manager of Pearson's Perfect Pictures, Somerville, Mass., is having great success with Edison films. Quick to see opportunities and to turn them to good account, he has engaged E. J. Farrell to lecture on various feature films which he displays. "Foul Play" and "Lead, Kindly Light" were recently treated in this way and the result was most satisfactory. Mr. Pearson advertises extensively in a local newspaper, using good strong copy. It is therefore not at all surprising to find him the manager of three very successful photo-play houses, and his success in introducing innovations into his exhibitions while directing three theatres may serve as an object lesson to many exhibitors who, in their respective single houses, are content to merely "reel 'em off" without any effort to increase the drawing power of their shows.

Play "The Spanish Cavalier" when you are showing the film of that name. "La Paloma" is also very appropriate.

Lobby Display Frames

We still have in stock a few of our handsome Lobby Display Frames containing photographs of the members of the Edison Stock Company—ten in number. The great popularity of the Edison players and the consequent interest which is being manifested in them as individuals combine to make these frames a strong advertising feature for the theatres which display them.

The practice of publishing the cast of every photo-play has had the natural effect of arousing public interest in the players, where formerly it centered only about the actual play upon the screen. The picture "fan" has his favorites, whose work he watches with intense interest. With this personal interest there invariably comes a desire to see the actors "in real life"—that is, free from make-up, as they appear in the Edison Lobby Display Frames.

The frames are as follows:

Lobby Frame No. 1 (with easel back) made of finely finished wood. Size, 5 feet 7 inches high and 3 feet 2 inches wide. Contains ten handsome 10 x 12 inch photographs, all sepia prints. Price, \$11.50.

Lobby Frame No. 2 (with easel back) is 5 feet high and 2 feet 6 inches wide and of the same general construction as No. 1. Contains ten sepia 8 x 10 inch photographs. Price, \$9.50.

Lobby Frame No. 3 (without easel back) is 3 feet high and 2 feet 6 inches wide. Contains ten 5½ x 7½ inch photographs. Price, \$6.50.

The following remarks from Ardmore, Okla., are written in such a happy vein as to imply, if possible, even deeper gratitude to the Wizard than the letter actually expresses:

"Honor to whom is due! On August 11th, 1908, I installed an Edison exhibition machine. On January 15th, 1912, I also installed a _____. The two are working side by side and we take our hats off to 'Thomas.'"

"Attractions"

The editor of the *Kinetogram* recently entered a moving picture theatre after first overcoming the instinctive desire to get as far away as possible from a howling, squawking talking machine of the vintage of '42. This machine had not been adjusted for years—if its performance could be used as a criterion—and was running at least twice as fast as it was intended to be operated. The result was that the records all assumed a shrieking, high pitch, which was nerve-racking to say the least.

The records for this attractive (?) outfit were old and worn beyond description, so that the harmless and inoffensive audience was forced to listen to songs that had every reason to expect a quiet resting place in the musical morgue, which in addition to their natural protest at being disturbed, were forced to submit to being played far above their natural and intended keys.

Now it is reasonable to suppose that the manager of this theatre purchased that machine in the hope of making his place more attractive to his patrons, but he has the writer's assurance that nothing except his practical interest in motion pictures could ever have dragged him within the radius of that machine's howling.

The visitor saw six films, four of which broke once, the remaining two parting company twice. Moreover, there were "showers of rain" on most of them.

It was therefore a matter of no surprise whatever to the visitor to find that not more than forty persons attended the performance which he witnessed—and he suspects that many of these persons were deaf.

Now what is the meaning of all this? Surely this theatre was opened in the hope of making money, but how can its manager ever expect to make any sort

of a profit? His intentions in purchasing a talking machine were undoubtedly of the best, and his judgment was perfectly sound, for a thoroughly well-regulated and up-to-date machine with new—or reasonably recent records—would be a very attractive addition to any exhibitor's equipment. But this man has allowed his machine to get out of adjustment and has failed to buy any new records for it, with the very natural result that his "attraction" has become strongly repellent.

Then, too, the condition of the films already alluded to could not help but disgust those people who had paid money to see a show. Either one of two causes contributed to the action of the reels—the pictures were very old (as was surely the case in the "rainy" ones), or, like the talking machine, the projector was out of adjustment.

The manager's failure to buy records, however, would seem to indicate that the former explanation was the correct one, for this gentleman is very evidently of the "penny wise, pound foolish" variety who cannot see beyond the actual expenditure they are in the act of making.

What a different place it would have been with a well-regulated talking machine playing some of the best and most up-to-date music correctly, and with good films, free from "rain" and breakage! Then it would have been a really entertaining afternoon well spent, and the name of that theatre would have stood for pleasure and not for squawking and interrupted photo-plays. Friends would have been recommended to go there instead of being warned to shun it—and there would have been more than forty people in that audience!

Farmington, Ill., as a municipality has gone into the moving picture show business. Mayor Johnson is the ticket collector, while Policeman Duffy presides at the box office. Educational pictures only are shown.—*New York Morning Telegraph*.

The Edison Reputation

"The exhibitor has much to thank the Edison Company for. There is a clean cut dignity about all your photo-plays that all thinking managers appreciate, and if you have not received as many commendations as your efforts have deserved, it is simply because the average exhibitor has come to believe that your standard needs no simple words of approbation. It speaks for itself."

Manager Thomas of the Gem Theatre, Bath, N. Y., has unconsciously hit upon one of the cardinal points in Edison films. This company, instead of attempting to release sensational films at great intervals, to be followed by a long series of mediocre photo-plays, aims to preserve a high standard of films, so that exhibitors will always be able to book any Edison release at any time, with the utmost confidence that they will receive a first-class film.

Our ideals are far more difficult to attain, and they necessitate constant labor and vigilance upon the part of our producers. Moreover, criticism is meted out to us according to our own high standard, the slightest variation from which would call down upon our heads the severest condemnation, though the film itself, judged by other criteria, would escape unfavorable comment. But all this is the price we gladly pay for the satisfaction of maintaining our reputation for Edison reliability.

"We ran your 'Foul Play' last night and want to take this opportunity of telling you what a splendid production it is. It is positively the best film the writer has ever seen and I have been in the business about four years. The people here went wild over it. Such films as this tend to lift up the moving picture business and I hope for more of its kind at an early date."—*A. R. Bowen, Wyoming Theatre, Evanston, Wyo.*

Edna May Weick



This charming little girl is 6 years old. All her picture experience has been with the Edison Company, and she takes a thorough enjoyment in the work, if one may apply that term to her happy performances. She is so naturally at home in whatever she is given to do and so entirely unconscious of her surroundings that she enters spontaneously and unaffectedly into the spirit of every play. She has many admirers in the motion picture theatres and it is not at all unusual to hear a murmur of satisfaction go through the house when her sweet little face appears on the screen.

The Grand Rapids Press conducts a school for the newsboys who carry the noon edition. It also has an auditorium seating 800 boys, which is equipped with a moving picture machine. It is significant that Grand Rapids is noted for the cleanliness of its newsboys.

In Essex County, N. J.

The following article was written for the *Newark Evening News* by the Rev. George Dougherty, pastor of St. Paul's Methodist Episcopal Church and Chairman of the Motion Picture and Theatre Committee of the Public Welfare Committee of Essex County. Its chief interest lies not in any new light which is shed upon the moving picture situation, but because it is typical of the present attitude of preachers and teachers, and because it may be regarded as the policy of the committee of which Dr. Dougherty is chairman:

The moving picture show is here to stay. And the time has come when sensible folk should cease to consider it an unmixed evil. Intrinsicly it is not evil at all. However, as such shows are at present conducted in Newark they are far from an unmixed good.

Many places display objectionable films. Many more are poorly ventilated and inadequately provided with emergency exits, and most of the moving picture theatres ignore the law, which distinctly declares that children under sixteen years of age must not be admitted or allowed to remain in a moving picture or other theatre unless accompanied by a parent or guardian.

There is now being made by the newspapers and others interested in the public welfare, a vigorous and well-balanced attempt to improve the conditions in moving picture theatres, particularly to compel obedience to the law in respect of admitting children.

But such a law is not easy of enforcement without some co-operation by parents, churches, schools, proprietors of theatres and, what is most important, the children themselves.

Children are fond of moving pictures. Two hundred thousand of them attend moving picture shows in New York each week. And proportionate to our population the same conditions exist in Newark.

What should be done?

One—The unsanitary and dangerous "store theatre," i. e., a moving picture show conducted in a converted store building, should be absolutely prohibited.

Two—The censorship to which American film manufacturers volun-

tarily submit their films should be extended so as to include, by law, the imported films. (Most, if not all, of the objectionable films are of foreign manufacture.)

Three—The law respecting the admission of children should be rigidly enforced. To this end our force of license inspectors should be considerably augmented.

Four—The schools and churches should provide cheap moving picture entertainment of a popular character.

There is already perfected and soon to be placed upon the market a moving picture machine which, while mechanically perfect, will be, in price, within the reach of most churches and schools and many homes.

Instead of all the while bemoaning existing evil conditions, we should be wiser to provide something good, but equally entertaining, to take the place of the evil. The moving picture, without losing any of its entertaining features, may be made of paramount value for mental, moral and religious instruction.

George H. Elwell, president of the Minneapolis Board of Education, has issued the following bulletin to school principals and to all individuals and organizations which are known to be vitally interested in the supervision and regulation of motion picture theatres:

"To those interested: The Board of Education views with concern the multiplication of moving picture theatres in the neighborhood of the public schools, and the consequent frequent attendance at these theatres of school children. The phenomenal popularity of these entertainments must be a matter of serious concern to all who interest themselves in the welfare of the younger generation, since they involve such large possibilities both for good and for evil. Motion pictures offer a new and powerful educational force which ought to be utilized and made to subserve educational ends; but they may also, if their development and use are not carefully watched, become a source of serious detraction from the every-day interests of school and home. They may draw disproportionately on the time, funds and energies of the children; and in spite of censorship by a national board there is always danger

that unwholesome and vicious views may be presented.

"The Board of Education therefore desires to suggest to principals of the schools and to parents and neighborhood associations, to men's clubs and others, that this situation offers an important opportunity for civic service. In each school neighborhood it would be highly desirable if these local associations and groups of interested persons would plan and bring about, courteously and sympathetically, a helpful supervision of these show rooms, with a view of bringing about the largest safety, both physical and moral, and the largest possible educational value.

"It is believed that proprietors will welcome and appreciate such a neighborhood co-operation."

"The cinematograph must be regarded to-day as the principal educational influence in Servia. The people in the interior of the country are extraordinarily slow and apathetic, and until the advent of the cinematograph no external stimulus was strong enough to move them. The influence of the traveling theatre was negligible, but moving pictures have widened their outlook, and these people have made greater progress in the past few years than they have for centuries. When the public began to interest themselves in moving pictures they took the first step out of the darkness into which they were sunk. For the first time in their history a longing for the beautiful was awakened in men stupefied by hard work and dulled by narrow surroundings."—*Bioscope*.

E. D. Vogt of the Nobby Theatre, Ste. Genevieve, Mo., recently wrote us as follows, in commendation of Edison films and players:

"Please place me on your mailing list for the *Kinetogram*. I want to join the millions in saying there are no subjects like the Edisons, and no players like Miss Fuller, Marc McDermott, Miss Nesbitt and Miss Gertrude McCoy. I can please my people with nothing else. Please send me the *Kinetogram* from January 1st, and continue with each one."

In Boston

The following letter from Prof. Preston, a dramatic lecturer, in Boston, Mass., is very interesting. We find that numerous motion picture houses are making effective use of the lecturing plan—all with great success. It is an excellent idea and cannot help but raise the photo-play in the esteem of the public, most of whose criticism is based not upon knowledge of fact, but upon hallucinations of fancy:

"Your release for Saturday, February 24th, 'Children Who Labor,' was exhibited at The Unique Theatre of this city and met with the approval of all who witnessed it.

"I feel that I am but voicing the sentiment of all who saw this picture play, when I say, without reserve, it is the best portrayal of human life, and scored the biggest hit here this season of any feature picture, two- and three-reel subjects included.

"I had the good fortune to lecture on the reel on its release date and was accorded the greatest amount of applause yet given to a moving picture lecture. Now when we have given our best endeavors a little praise does not go amiss, and that is why I feel that I must send you, in the only available way, the applause of a Boston audience, to your most excellent picture, and your most excellent company of players.

"Hoping to see more of the 'Educational Dramatic' films as creditable as 'Children Who Labor,' I will bring my letter to a close, wishing you and your excellent company success."

"Children Who Labor" is a moving picture attraction secured for this week by Manager Rothapel for the Lyric Theatre. From a photographic and dramatic standpoint, the film is superb, and graphically presents the hardships of young children enslaved within the pitiless walls of a great mill. It is based upon Ethel Browning's story, bearing the title, and supplemented by wide magazine publicity which has been given the subject and the work of the National Child Labor Committee, the film promises to prove one of the biggest features of its class, and carries a theme which strongly appealed to the audience at the first presentation yesterday.—*Minneapolis Tribune*.



STEPLESS ADJUSTMENT OF THE EDISON ECONOMY TRANSFORMER

HOW many times have you wished that you might have 45 or 50 Amperes for a dark scene in a film and found that your current saving device would deliver 30, 40 or 60 only? 60 Amperes is frequently too high, the light is a "glare" but 50 amperes with a dark scene improves the projection and is a soft light. This is all preliminary to informing you that with the **Edison Economy Transformer** you can have as many or as few amperes as you choose between 30 as a minimum and 65 maximum. This wide range is specially advantageous because you can operate on about 40 amperes regularly until you need an increase in light, which is immediately obtained by giving the handle a half, full or several turns. Each movement, no matter how slight or great, increases or decreases the strength of your light.

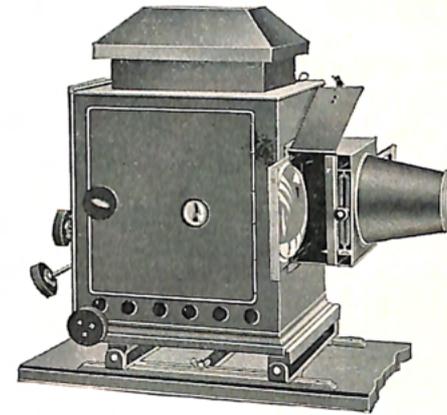
You can appreciate this, and when you couple this feature with the facts that there are no contacts or contact buttons to burn, and the arc will hold without adjustment for from four to five minutes, you find in the **Edison Transformer** an entirely satisfactory current saving device.

110 volt—60 cycles, Price \$50.00
220 volt—60 cycles, Price \$55.00

Write us for further particulars.

THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

Edison Model "B" Lamp House



THE Edison Kinetoscope, Model "B," has an extra large lamp house with square condenser holder—dimensions 16 in. high, 10 1-2 in. long and 8 3-4 in. wide. Door on either side, sliding back and cover top—a wide open lamp house. Strong knobs secure the doors and ruby glasses protect operator's eyes. Square condenser holder (see cut) with metal mounts carries condensers—a quick change in case of breakage.

Price, with baseboard	\$13.50
" without baseboard	12.50
" with baseboard and Arc Lamp mounted	25.50

THOMAS A. EDISON, INC.
 ORANGE, N. J.

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

GENERAL FILM CO. ALL BRANCHES
 GEO. BRECK 70 TURK STREET, SAN FRANCISCO, CAL.
 CALEHUFF SUPPLY CO., INC. 50 NO. 8TH STREET, PHILADELPHIA, PA.
 J. H. HALLBERG 36 EAST 23RD STREET, NEW YORK CITY
 KLEINE OPTICAL CO. 166 NO. STATE STREET, CHICAGO, ILL.
 LAKE SHORE FILM & SUPPLY CO. 106 PROSPECT AVENUE, S. E., CLEVELAND, O.
 H. A. MACKIE 21 EAST 14TH STREET, NEW YORK CITY
 PITTSBURG CALCIUM LIGHT AND FILM CO. 125 FOURTH AVENUE, PITTSBURG, PA.
 TALKING MACHINE CO. 1916 THIRD AVENUE, BIRMINGHAM, ALA.



FOR THE LAST PART OF APRIL
TWO STORIES BY BANNISTER MERWIN

“The Insurgent Senator”

To be released April 16th

This is a story of politics which is both timely and vital. The atmosphere is so carefully preserved that one feels himself a part of the actual action. It can be counted as an instant success.

“The Dumb Wooing”

To be released April 17th

It is not often that a comedy can be referred to as a feature but here is one so distinctly out of the ordinary and so high class in every respect that it deserves much more than passing notice.

“An Unusual Sacrifice”

A Story of Telepathy

To be released April 26th

The mystery of telepathy, or the influence of one mind upon another without any physical means of communication, is fascinating to everyone. So far as we know it has never been handled in picture form but it is here presented so clearly and around such an absorbing story that it marks almost a new epoch in film production.

The EDISON KINETOGRAM

VOL. 6

APRIL 15, 1912

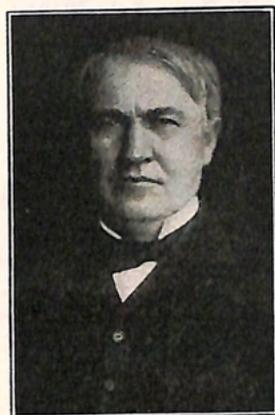
No. 6



SCENE FROM
THE DUMB WOOING
FILM No.7018

Thomas A Edison
INCORPORATED

EDISON FILMS
RELEASED FROM APRIL
15 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.
COPYRIGHT 1912 BY THOMAS A. EDISON, INC.

EDISON FILMS

Released between April 15th and 30th, 1912

“**D**REAM DANCES,” depicting a series of fairy-like dances by a five year old artist, will prove of unusual interest. The beauty and propriety of the settings lend enchantment to this novel and most picturesque performance. Two other distinctly unusual films are “An Unusual Sacrifice” and “How Patrick’s Eyes Were Opened.” The first deals with the almost supernatural topic of mental telepathy, applying it to the case of two young composers, one of whom mentally transfers a masterpiece to his needy chum. The second story is a comedy featuring a new invention which enables one to see the person who is talking at the other end of a telephone.

“The Dumb Wooing” is a comedy in which three young men sue silently for the hand of charming Mary Fuller—one man solves the problem most satisfactorily. In “The Little Woolen Shoe,” Edna May Weick plays a part which will captivate her audience, as her acting has always done.

Two descriptive films, one showing Central Park, New York, and the other “Winter Logging in Maine,” are of the highest photographic quality and will unquestionably prove of great interest in every part of the country. The latter film shows the evolution of the logging business in a most striking way and is of real educational value. The remaining releases in this list rank favorably with our standard of uniform excellence.



The Insurgent Senator

By Bannister Merwin

DRAMATIC—RELEASED APRIL 16, 1912

No. 7017. About 1000 feet. Copyright, April, 1912. Code, Vormeinung.

CAST OF CHARACTERS

FRANK KENWICK, “from the backwoods”
AUGUSTUS PHILLIPS
JOHN HEENAN, the party boss...CHARLES OGLE
HIS DAUGHTER.....MARY FULLER
E. C. BRADY, a financier...MARC McDERMOTT
Senators and others interested in the passage of Heenan’s Bill.

THIS is one of those timely stories of contemporary life which the Edison forces seem to handle exceptionally well. It is played with a splendid directness that carries the spectator with it.

A young senator from “the backwoods,” finds himself opposed to the methods of the boss and his particular henchmen in the matter of a certain bill which is being put through in the interest of a group of financiers. Finding him difficult to deal with, they offer him “a slice of it” and find that they have only made matters worse. The boss then tries the social bait, inviting him to his own home, introducing him to his daughter, wife and friends. Of course he promptly falls in love with the beautiful daughter, but even with this subtle influence, they are unable to win him to their way of thinking.

As a last resort they draft a supposititious letter charging the girl’s father with treachery

and graft in case the bill fails to pass. The boss takes care to leave this letter where his daughter will find it, and feeling that her father’s honor is at stake, she at once goes to the young senator’s office to plead with him not to make his speech against the bill. She uses her womanly arts to such effect that he several times waivers in his determination, but his honor is stronger even than his love. She finally seizes his manuscript and tears it up before him. Realizing then what her object has been, he takes her in his arms, kisses her roughly and dashes out of the room to arrive at the Senate Chamber just in time to make his speech from memory.

The girl is shocked and stunned for a moment and then begins to realize the kind of man she has been dealing with. When he returns he finds her still in his office, his manuscript partly put together again, and when the defeated boss comes to reckon with him and finds his daughter there he learns that she has chosen the better man of the two. Understanding that the young senator holds not only his honor but his reputation in his daughter’s eyes, he admits his defeat and leaves the young people together.



The Dumb Wooing

By Bannister Merwin

COMEDY—RELEASED APRIL 17, 1912

No. 7018. About 1000 feet. Copyright, April, 1912. Code, Vormelijk.

CAST OF CHARACTERS

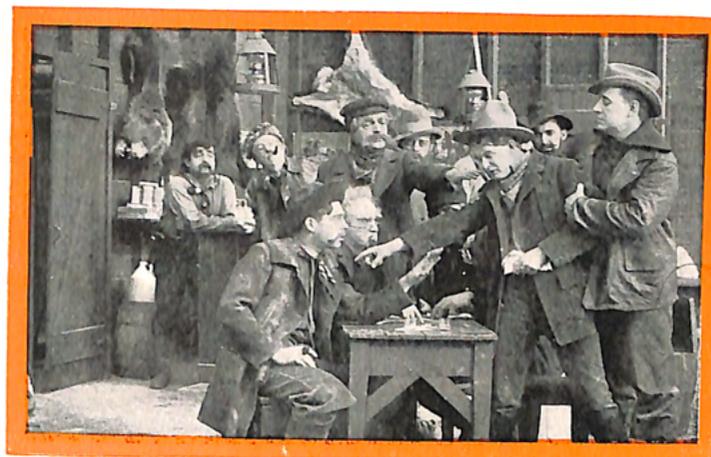
A GIRL.....MARY FULLER
HER FATHER.....CHARLES OGLE
A GENTLEMAN WITH AN IMPEDIMENT IN
HIS SPEECH.....BARRY O'MOORE
A GENTLEMAN WITH A NERVOUS AFFLIC-
TION.....YALE BENNER
A REAL MAN.....MARC McDERMOTT

WOOING by sign language is the feature of this particularly interesting comedy. Phyllis Boggs is courted by two suitors, the stuttering Mr. Carter and Mr. Johnson, who has a very disturbing mannerism. Colonel Boggs, her father, is of the opinion that worthy men's affections are being trifled with and orders her to choose between them, emphatically forbidding her to entertain both. Between the stuttering of one and the funny mannerism of the other, Phyllis is not inclined to choose either. While Colonel Boggs is puzzling out some means of bringing matters to an issue, Phyllis, unbeknown to her father, becomes acquainted with a masterful fellow, Mr. Graham. They are attracted to each other immediately and a love affair results.

The Colonel, under the impression that Phyllis is still in love with stuttering Carter or mannerism Johnson, summons them to his library and lays his plan before them in the hope that Phyllis will show her preference

for one or the other. In order to win his daughter they must each in turn make their declaration of love to her without uttering a single word. In the drawing room, adjoining the library Phyllis by chance overhears her father's plan and immediately telephones Mr. Graham, the hero of her dreams, that his proposal of marriage will now be accepted, providing he present himself at once and feign dumbness.

Returning to the drawing room she finds Carter, who falls on his knees before her, frantically gesticulating in an attempt to convey his love. She drags him behind the screen to wait for his answer. Seemingly the coast is clear for Johnson, who enters boldly and makes a most laughable pantomimic proposal for her hand, but he, too, is hustled behind the screen. The masterful Mr. Graham now arrives, takes Phyllis into his arms and without a word plants a resounding kiss upon her lips as a token of his sincere desire for her heart and hand. The loud kiss brings her father upon the scene who, after receiving due explanations in the sign language, approves of his daughter's choice, much to the discomfort and consternation of Carter and Johnson, who make a hasty and extremely laughable exit.



The Boss of Lumber Camp No. 4

DRAMATIC—RELEASED APRIL 19, 1912

No. 7019. About 985 feet. Copyright, April, 1912. Code, Vormerk.

CAST OF CHARACTERS

JAMES WARNER, a large lumber owner
BIGELOW COOPER
FLO, His Daughter.....MIRIAM NESBITT
WILLIS, His Son.....HAROLD M. SHAW
ROBERT FOSTER, boss of the lumber camp
GEORGE LESSEY

JAMES WARNER is much chagrined at his son Willis' accumulation of bad habits and disinclination to work. In order to brace him up he puts him to work as timekeeper in one of his winter logging camps. Willis does not take kindly to the rough life and spends most of his time drinking and gambling with the men.

Bob Foster, a college man, working to raise funds to finish his course, is in charge of the camp. He takes a kindly interest in Willis and tries in vain to keep him out of mischief.

Willis' sister, Florence, thinking to cheer him up in his exile, decides to visit him in camp. Here she meets Bob Foster and a mutual attachment is soon evident. Left to his own devices Willis continues his drinking and gambling. One day being a particularly heavy loser, he resorts to cheating and is caught. The men are furious and bent on giving him a coat of tar and feathers, but Bob manages to get him out of their

clutches and hold them at bay while Willis makes his escape. Willis rushes to his cabin where he tells Florence of his danger. There is little time for action, for the men, having thrust Bob aside, are making their way to the cabin, bent on revenge. Bob, however, manages to arrive ahead of them and taking his stand in front of the cabin holds them off. Inside the cabin, Florence hides Willis in the loft and slipping into men's clothes makes her escape through the back window. Her plan of leading the men from Willis' hiding place is successful, for as soon as they catch sight of her, they give chase thinking she is Willis.

Bob enters the cabin and learning from Willis that it is really Florence the men are chasing starts out to head her off. Florence has made her way to the hill road where by the aid of skis, she is rapidly leaving the men behind when she is confronted by Bob, who catches her. The men, coming up, realize that they have been outwitted and that Willis is beyond reach and make the best of the situation. Florence and Bob soon come to the conclusion that they love each other and with her father's sanction there is no obstacle to their ultimate happiness.



Dream Dances

Performed by Virginia Myers

Five years of age

SPECIAL DESCRIPTIVE—RELEASED APRIL 20, 1912

No. 7020. About 400 feet. Copyright, April, 1912. Code, Vormia.

WHEN the world's famous dancer, Ruth St. Denis, saw this child she is said to have seen in her wonderful dancing a simplicity of art and grace that she herself had always striven for but had never attained in the same measure. Those who see this reproduction of the beautiful movements of this untrained baby genius will probably agree with her that they possess something that little of the world's art can boast.

Every mother and every child—not to

mention the fathers—in the audience will love this little artiste with her beautiful supple baby figure and winsome smile.

The dances are separated into different groups with appropriate scenic backgrounds and the whole picture will prove a delight to the eye and a pleasant memory to every spectator.

Each dance is prefaced by a subtitle suggesting the style of music which, if played by the accompanist, will add greatly to the attractiveness of the film.

Film Pictures of Marriage

In order to perpetuate the scenes attending their wedding, moving pictures were taken on Tuesday last following the marriage of Mary Graham C. Farquarhson, daughter of Mr. and Mrs. Frank Farquarhson, of 317 Riverside Drive, to Daniel Warner Marvin, son of Mr. and Mrs. Harry Norton Marvin, of 340 Riverside Drive, which took place last night in the drawing rooms of the bride's parents. The ceremony was performed by the Rev. Dr. John L. Caughey, pastor of the Harlem Presbyterian Church. Immediately after the reception which followed the service

the bridal party, accompanied by the clergyman, formed an automobile caravan to the Edison studios in East Fourteenth street, where a duplicate of the drawing room's temporary altar was formed of scenery and floral decorations, and the ceremony was repeated before the camera while a phonograph furnished the wedding music.—*N. Y. Morning Telegraph.*

In "The Heir Apparent," a photo-play executed by the Thomas A. Edison Company, patrons of the moving-picture theatres will see one of the best films of the season. It is a stirring drama written by Marion Brooks.—*Boston Traveller.*



How Patrick's Eyes Were Opened

COMEDY—RELEASED APRIL 20, 1912

No. 7021. About 600 feet. Copyright, April, 1912. Code, Vormerken.

CAST OF CHARACTERS

PATRICK.....EDWARD O'CONNOR
THE BEAUTY.....ALICE WASHBURN
MIKE.....GEORGE ROBINSON
A SALESMAN.....HARRY BEAUMONT

ALL the imaginations of the great French writer, Jules Verne, were not in vain, for modern inventors have made most of them a reality.

What Patrick saw through the 'phone in this instance was made possible by an imaginary invention of the author; but according to a recent news item such an instrument has been really invented. So truth is in reality stranger than fiction.

Patrick Connolly, a wealthy contractor, sees a charming beauty on the street who attracts him. At a ball soon afterwards he has the pleasure of meeting her. He becomes very much enamoured of the lady. Pat has a friend who is a "card sharp" and in a place of refreshment they happen to meet and Pat catches him cheating. Pat's dislike for his friend is very apparent and while he is walking on the street with his new found sweetheart, Mike presents himself and forces an introduction, much to Pat's disgust.

Then a salesman comes into Pat's office offering for sale a "projecto-optican," an instrument that can be attached to the 'phone and enable you to see the person with whom you are conversing. Pat shows that he has not much faith in it, but when the salesman asks if he has a lady love he beams with delight and confesses. The salesman attaches the instrument for demonstration. Pat calls up his sweetheart and the demonstration proves successful, for there Pat discovers his rival. In deep regret he buys the invention that he may watch further developments. However, it is to his ultimate advantage, as he finds out that his fair one is false in more ways than one, and by a "card sharp" trick of Mike's, Pat finds an easy way to bow gracefully out.

Altogether the film makes a bright and novel comedy.

Peter Arnaud, advertising agent for the Martin Moving Picture Theatres, Grand Falls, N. B., sent us a dazzling hand bill, featuring our "Battle of Trafalgar" in no uncertain terms. He reports that the film was run for three nights and "packed the theatre to the doors."



The Little Woolen Shoe

By Bannister Merwin

DRAMATIC—RELEASED APRIL 23, 1912

No. 7022. About 990 feet. Copyright, April, 1912. Code, Vormiano.

CAST OF CHARACTERS

BURTON PRENTICE.....MARC McDERMOTT
HIS WIFE.....MARY FULLER
THEIR LITTLE GIRL.....EDNA MAY WEICK
A YOUNG MAN OF MEANS.....BARRY O'MOORE
HIS MOTHER.....MRS. WALLACE ERSKINE
HER COMPANION.....ELIZABETH MILLER

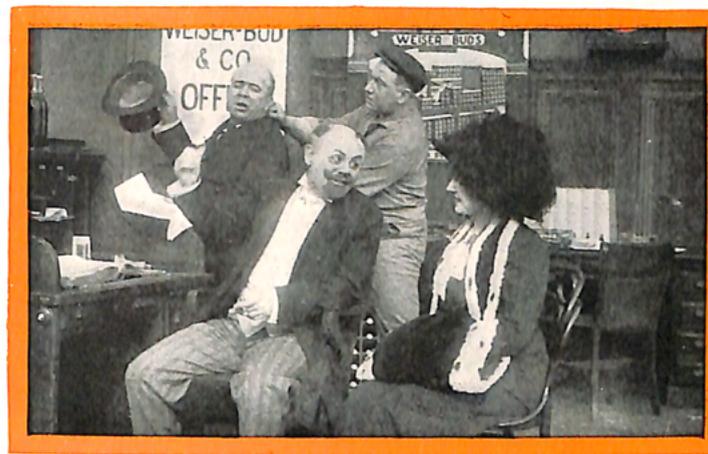
ATREMENDOUSLY appealing heart story played with convincing simplicity and sweetness.

The first scene shows us a little family brought to the verge of despair by the drunkenness of the young father. He has lost his hold upon respectability and we see him take the last few pennies from his wife to satisfy his craving. When he has gone she resolves that their child shall not suffer from his habit, and wrapping the baby up takes it out. One of its little worsted socks drops unnoticed to the floor. Passing along a decent street she picks out a house that looks attractive and lays the baby upon the steps. An automobile turns the corner and she, fearing discovery, runs away. The youth in the automobile sees her and understanding the situation, picks up the baby and tries to follow the mother, but he misses her in the turnings and, at a loss what to do, takes the baby to his own handsome home, where it is

received by his mother as a new member of their little family.

Years pass and the child's father, who has been restored to himself by the shock of losing the little one, has become a prosperous business man. But even the detectives he has employed have failed to find any trace of the child. One day his automobile breaks down near a pretty suburban residence and the young man of the previous scene, passing in his pony cart, invites the man and his wife to drive up to the house while the automobile is being repaired, and rest there out of the cold. A children's party is in progress and "Hunt the Slipper" is the game. And the baby, now grown, brings her own little worsted sock for use in the game. At this instant the parents enter. They do not know the child, but the little worsted sock is unmistakable. Explanations follow and the reunited family closes the little drama.

In the Feb. 10th issue of the *Toronto Star Weekly* there appeared a striking triple-column advertisement of the Strand theatre, featuring "The Corsican Brothers," and using as an illustration the cut which appeared upon the cover of the Feb. 1st *Kinetogram*.



A Tenacious Solicitor

COMEDY—RELEASED APRIL 24, 1912

No. 7023. About 1000 feet. Copyright, April, 1912. Code, Vormijzer.

CAST OF CHARACTERS

MICHAEL FLANNIGAN.....EDWARD O'CONNOR
PRESIDENT OF THE ROYAL INSURANCE
COMPANY.....ROBERT BROWER
MR. WEISER BUD.....WILLIAM WADSWORTH
HIS FIANCEE.....MRS. C. JAY WILLIAMS

A GOOD position to the man who can make good" was the luring want ad. that prompted Michael Flannigan, a needy individual, to make an application. He is informed by the President of the Royal Insurance Company that the job is his provided he can land Weiser Bud, the Pink Ribbon brewer, for a ten thousand dollar policy.

With the utmost confidence he presents himself at the brewer's private office and is promptly kicked out for intruding. This however, does not discourage Michael, for he waits outside until the brewer appears and follows him about like a faithful dog, imploring him to sign the policy. While Mr. Weiser Bud is crossing the street a passing automobile almost runs him down and, quick as a flash, Michael is at his side with an earnest solicitation to sign the policy now. Weiser Bud scorns his offer and hurries away with Michael hot on his trail. Passing

a building in the course of erection, the brewer walks under a ladder and is greeted by a shower of falling mortar and bricks. Again Michael is on the spot with the accident policy. The brewer in his anxiety to evade the pursuing Michael carelessly steps into an open cellar door. "Good-bye" for a moment. Passersby have him taken home in a cab, whence the tenacious Michael follows him and with the patience of Job sits on the brewer's front stoop awaiting his reappearance. A few hours later the brewer takes a drive in his automobile with the persistent Michael clinging to the rear of the machine. On the road the auto becomes unmanageable and the clinging Michael is precipitated to the ground. Then the car tries to climb a tree but fails and poor Weiser Bud takes an aerial flight and lands in a heap in a mud puddle. The ambulance soon arrives to remove him, but the undaunted Michael is soon on his track. At the hospital Michael again presents the policy and finally gets the signature of a sadder "Bud Weiser" man and thus covers himself with the glory necessary to become a full fledged solicitor.



An Unusual Sacrifice

A Story of Telepathy, by Ashley Miller

DRAMATIC—RELEASED APRIL 26, 1912

No. 7024. About 1000 feet. Copyright, April, 1912. Code, Vorming.

CAST OF CHARACTERS

BART.....AUGUSTUS PHILLIPS
FRITZ.....BARRY O'MOORE
Two composers strongly attached to each other.
NETTIE.....MARY FULLER
HEAD OF A LARGE MUSIC PUBLISHING FIRM
BIGELOW COOPER
Artists and students

(Telepathy—The sympathetic affection of one person by another at a distance, without any direct communication)

UNUSUAL is the word that should characterize not only the main event in this story but the entire production. A new dramatic situation is not often brought forward, but in this very different story the whole motive is out of the ordinary. Though the subject of Telepathy sounds distinctly "high-brow," the exquisite acting and simple but illuminating titles make the story one which will be universally popular and of very general appeal.

Two young composers love the same girl, one of them is injured in a football game and so considers himself out of the race. Between the boys there is a sympathetic feeling which amounts to a mental telegraph system—what one thinks the other knows; when an accident happens to one the other is conscious of it. After the wedding the crippled youth tries to forget his love in his work.

He achieves success. His one time pal and the girl they both love find times very hard; things go from bad to worse with them until the girl is ill and the young husband, away from his partner's influence, seems utterly unable to write any more successful songs. Meanwhile the cripple has composed a song which means fame and fortune and greater influence than he has ever had. Just as he is about to have it published he learns definitely that his telepathic impression is correct; that his partner and the girl are at the verge of starvation. Going to his room he fights the battle with himself and decides to make the telepathic sacrifice of his great song. By means of their mental bond he transmits the idea and rhythm of the great song to his pal in Chicago and the latter believing it an inspiration straight from Heaven writes down the song and puts it out as his own. Its success is instantaneous; his fortune is made. The story closes with the cripple's receipt of this news. His face shows only happiness in the thought that he has served the two whom he loves best and given to the world, although by another's pen, a great work of genius.



A Winter Visit to Central Park, N. Y. City

SCENIC—RELEASED, APRIL 27, 1912

No. 7025. About 640 feet. Copyright April, 1912. Code, Vormittag.

CENTRAL PARK is considered by travelers that have been the world over to be one of the most beautiful city parks in all the world, only one or two being larger. It is looked upon by the average American as a sort of National institution, therefore, all the pride and interest are not concentrated in New York City alone. To those who have seen it many of the sights will be familiar and they will be especially interesting to those who have not rambled or driven through its vast extent.

A rural gentleman and his pretty nieces add a human interest to its scenic attractiveness as we follow them through this beautiful park.

At the Fifth Avenue entrance, the first thing they see is the magnificent statue of General Sherman by the great sculptor Augustus Saint-Gaudens. Then they stroll up the East Drive to the menagerie. We follow them to the different paddocks where we find hoofed animals from all over the world. A star among them is "Toby," the largest buffalo in captivity. Next come the Metropolitan Museum of Art, the Museum of Natural History and the great

obelisk popularly known as "Cleopatra's Needle," erected by order of Thotmes III. 1585 B.C., at Heliopolis, and brought to this country in 1879 from Alexandria, Egypt. The panorama of the frozen reservoir and boys playing hockey on the Mall prove attractive sights. Block House Number One is of especial historic interest, as it was erected in 1812 for the defense of the city and it is one of a number that were built by its citizens. The picture closes with two really remarkable scenes of the frozen lake and the merry skaters.

We are in receipt of the following letter from Earle L. Holmes, of the Star Palace, Patchogue, N. Y., in which he enclosed a few bills showing his use of Edison cuts. It is very evident from these bills that he runs a high grade of pictures in his theatre and that he uses their advertising value to good advantage:

"Allow me to congratulate you on your master production entitled 'Children Who Labor.' I consider it one of the most magnificent pictures of the year. Enclosed you will find some bills showing you I am using the cuts you sent me. Wishing you continued success."



The Butler and the Maid

COMEDY—RELEASED APRIL 27, 1912

No. 7026. About 360 feet. Copyright, April, 1912. Code, Vormkracht.

CAST OF CHARACTERS

THE BUTLER.....HARRY BEAUMONT
THE MAID.....JEANIE MacPHERSON
"FLORA," a statue.....VIOLA FLUGRATH

EVERY human being has probably traveled through the land of dreams, and that land is peopled with the strangest characters and the most untoward incidents. Why we dream, the wisest sages have been unable to tell us.

Jennie, a coquettish housemaid, flirts with the grocer's delivery boy and thereby incites the jealousy of her sweetheart Frank, the butler. They have a little tiff and it is finally ended by the maid saying that it is a woman's prerogative to do a little harmless flirting.

Frank goes to his station in the hall and, in his anger, tells the marble statue that is a part of the furnishings of the handsome home, that his sweetheart is as cold as the stone of which it is made. He quiets down, and as he is not very busy, soon becomes drowsy, and dreams that the statue comes to life and goes with him to a ball.

While they are walking along the street, a policeman meets them and questions Frank. He gets frightened, they run and

as they rush back into the hall, the statue falls and breaks into a thousand pieces. His sweetheart comes down the steps and wakes him up and tells him to answer the bell.

Frank's surprise at seeing the statue whole is plainly shown, and his delight that it has all been a dream causes him to make up with his sweetheart.

The interest of the story lies not only in its plot but in the clever handling of the statue in the butler's dream.

DES MOINES, March 7.—For the first time in this section of the country moving pictures are being used in Des Moines as the chief argument in a political campaign. The innovation is the idea of John M. MacVicker, who hopes to succeed himself under the commission form of government which this city enjoys. It is the first attempt to present to the voters on film—to visualize, so to speak—the reason why their ballots should be cast for a particular candidate.

The idea has scored a hit, and there is no longer a doubt that moving pictures will become a permanent feature of political campaigns, as they afford the best and most concrete expression of a record of achievement. Great crowds attended MacVicker's "shows."—*New York Morning Telegraph*.



Winter Logging in Maine

DESCRIPTIVE-INDUSTRIAL—RELEASED APRIL 30, 1912

No. 7027. About 1000 feet. Copyright, April, 1912. Code, Vormkunst.

THE country's supply of lumber is being so rapidly exhausted that this film will give the spectator an accurate description of an industry that will probably be but a memory before many more years have passed.

The film shows the activity of the logging camps during the long winter months, when the heavy snow fall makes the hauling of heavy loads of logs possible over the smooth, icy roads through the woods.

After the trees are cut and stripped they are first gathered together in huge piles, called yards, which line the road to the landing.

As soon as the snow falls the snow-plow clears this road and is followed by the

sprinkler. The water thrown from the sprinkler at once freezes making a hard, icy road which will sustain the heavy sled loads of logs and enable one team of horses to haul from five to six thousand feet of timber. These logs are all gathered at the landing, usually on the bank of some river or on the frozen surface of the river itself, to await the coming of the spring thaw, when they are run down stream to the various mills.

An exceptional group of scenes show the evolution of logging,—first oxen, then horses, next steam (hauling five loads), and then gasoline. What will come next?

The film abounds in interesting scenes and beautiful photography bound to please the most critical spectator.

Beattifull Moving Pictures

Clean and Quite Place just for Families.

The enjoiment is the healt of our body. It sets aside the bad mind and force our hearts to be jolly.

Here is why we, for the welfare of the people, have reduced the admission to only a simple nickel so everybody may enjoy huniself every night at our big show Theatre and be glad that the show is changed each and every nighth.

We sollicit your presence at our Theatre assuring you that you will be satisfied for the show and our kindness.

So far as we can discover, the genius who concocted this advertising masterpiece has not had it copyrighted. It is therefore available for all enterprising Exhibitors who wish to make a particularly forceful appeal to the Anglo-Scandahoovian element in the local population.

Advertising Synopses for Edison Releases in this Issue

THE INSURGENT SENATOR.

By Bannister Merwin.

A story of politics and love. The theme is timely and vital, while the settings, and in fact the whole atmosphere, are wonderfully real.

THE DUMB WOOING.

By Bannister Merwin.

How a resolute wooer won the heart of a charming girl while her other two admirers were struggling with a situation that prevented them from speaking their heart's desire. A fresh comedy sparkling with humor.

THE BOSS OF LUMBER CAMP No. 4.

A thrilling drama played in the lumbering regions of the North. The owner's son being sent for his health, goes through drink to gambling and finally cheating. Caught in the act he escapes through the strategy of his sister and the camp boss. A heart interest between the boss and sister ends the story.

DREAM DANCES.

Performed by Virginia Myers. Five years of age.

Ruth St. Denis said of this child that she was all that she herself had hoped to be. The utter unconsciousness of the little artist and her grace combine to make this film an artistic novelty.

HOW PATRICK'S EYES WERE OPENED.

Pat invested in an apparatus enabling him to see through the telephone while conversing. Calling his sweetheart, it revealed the fact that he had a rival. Phoning later, the second look prevented him from leaping into a matrimonial disappointment, and, in glee, he encouraged the courtship of his rival.

THE LITTLE WOOLEN SHOE.

By Bannister Merwin.

How a baby's boot proved the identity of a child to its father and mother after years of fruitless search. Intensely dramatic in spots and appealing all the way through.

A TENACIOUS SOLICITOR.

This comedy, a concoction of rapid and unexpected situations, depicts the persistence of an insurance agent in landing Weiser Bud, a wealthy brewer, with an accident insurance policy. After many mishaps Weiser Bud signs and the agent gets a good job from the insurance company. A certain laugh producer.

AN UNUSUAL SACRIFICE.

A story of Telepathy by Ashley Miller.

A novel theme and a most unusual story. It is clearly told, of vital interest and will excite wide comment.

A WINTER VISIT TO CENTRAL PARK, NEW YORK CITY.

A scenic picture showing many views of general interest in Central Park. Scenes of the animals, the buildings, the highways, the reservoir and of the frozen lakes, ringing with the skates of the merry skaters, all add in making this a delightful film.

THE BUTLER AND THE MAID.

This light comedy tells of a slumberland romance between a butler and a beautiful marble statue. In fancy he loved but lost when his marble love tripped and lay in fragments on the floor. Awakened by his

sweetheart, the housemaid, he assures her of his affections.

WINTER LOGGING IN MAINE.

The wonderful photographic beauty throughout this picture will cause it to be sought for, quite apart from the interest of the various operations. At the close the evolution of logging is shown from oxen to horses, steam and gasoline. One wonders what will come next.

Edison Releases since Feb. 1st

DATE.	RELEASE AND CLASSIFICATION.	LENGTH
February		
Feb. 2	His Secretary (Dram.).....	1000
3	Niagara Falls (Des.).....	500
3	Lucky Dog (Com.).....	500
6	The Passing of J. B. Randell & Co. (Dram.).....	1000
7	The Commuter's Wife (Com.).....	1000
9	The Corsican Brothers by Alexandre Dumas (Dram.).....	1000
10	The City of Denver (Scenic).....	575
10	Von Weber's Last Waltz (Dram.).....	425
13	His Daughter (Dram.).....	1000
14	Hogan's Alley (Com.).....	1000
16	At the Point of the Sword (Dram.).....	1000
17	Curing the Office Boy (Com.).....	320
17	The Little Delicatessen Store (Com.).....	680
20	The Nurse (Dram.).....	1000
21	One Thousand Miles Through the Rockies (Des.).....	350
21	Everything Comes to Him Who "Waits" (Com.).....	650
23	Children Who Labor (Dram. and Educ.) Produced in co-operation with the National Child Labor Committee.....	1000
24	N. Y. City Street Cleaning (Des.).....	425
24	The Lost Kitten (Com.).....	575
27	How Motion Pictures are Made and Shown (Des.).....	1000
28	My Double and How He Undid Me, by Edward E. Hale (Com.).....	1000
March		
Mar. 1	Tony's Oath of Vengeance (Dram.).....	1000
2	A Cowboy's Stratagem (Com.).....	620
2	The Jam Closet (Com.).....	380
5	Lost—Three Hours (Com.).....	1000
6	The Yarn of the "Nancy Bell" by Sir W. S. Gilbert (Com.).....	970
8	The Heir Apparent (Dram.).....	1050
9	New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (Educ.).....	540
9	The Patent Housekeeper (Com.).....	460
12	The Baby (Com.).....	1000
13	Her Polished Family (Com.).....	1000
15	For the Commonwealth, produced in co-operation with the National Committee on Child Labor (Dram.).....	1000
16	Personally Conducted—A Trip to Bermuda (Scen.-Com.).....	1000
19	Her Face (Com.-Dram.).....	990
20	Dress Suits in Pawn (Com.).....	1000
22	The House with the Tall Porch, by Gilbert Parker (Dram.).....	990
23	Incidents of the Durbar, Delhi, India, December, 1911, (Educ.).....	600
23	Tommy's Geograph Lesson (Com.).....	400
26	The Lighthouse Keeper's Daughter (Dram.).....	1000
27	Archibald Chubbbs and the Widow (Com.).....	1000
29	How Washington Crossed the Delaware, U. S. History Series No. 7 (His.).....	1000
30	A Funeral that Flashed in the Pan, from "At Good Old Siwash," by George Fitch (Com.).....	1000

April

Apr. 2	The Mine on the Yukon, from "The Thaw at Slisco's," by Rex Beach (Dram.).....	1000
3	Two Knights in a Barroom (Com.).....	1000
5	Charlie's Reform, produced in the co-operation with the Division of Recreation of the Russell Sage Foundation (Dram.).....	1000
6	Rowdy and His New Pal (Com.-Dram.).....	675
6	Dr. Brompton Watts' Age Adjuster (Com.).....	325
9	The Spanish Cavalier (Dram.).....	1000
10	Is He Eligible? (Com.).....	1000
12	Church and Country, an episode of the Winter at Valley Forge. U. S. History Series No. 8 (Dram.).....	1000
13	Winnie's Dance from "That Winsome Winnie Smile" by Carolyn Wells (Com.).....	1000

Programs

A great number of motion picture theatre programs find their way to us, and it is a pleasure to see the many signs of prosperity and energy which they contain.

The 10th Street Theater, of Kansas City, Mo., issues a beautiful twenty-four page weekly program with front and back cover printed in artistic colors. On page one appears a cut of some prominent photo player, followed by the musical program for the week. Each film synopsis is headed by the trade-mark of the manufacturer of that film—a very neat arrangement. Various articles of interest to picture patrons are printed, among them a series of expositions by Frederic J. Haskin, under the general heading, "Moving Pictures." This theatre could well afford to adopt the "request music" idea referred to elsewhere in this issue.

The Cameraphone Bulletin originates in Pittsburgh, Pa. It appears as a four or eight page folder, with a large photograph of the theatre on the front cover. Manufacturers' trade-marks are used with film titles and numerous articles pertaining to motion pictures are printed, together with detailed reviews of the careers of different players, accompanied by their photographs.

From Provo, Utah, comes the program of the Princess and Ellen Theatres. A very handsome cover design, printed in colors, makes it extremely attractive, though advertisements rather crowd out other reading matter which would be of interest to patrons. The synopses of only about one-fourth of the

films are printed and it would seem to be almost worth while to make the program larger in order to complete the synopses. No cuts are used and no reading matter introduced.

The Casco Bulletin, from Portland, Me., uses photographs of players on its front cover, prints synopses in full, with casts of characters, and uses cuts illustrating scenes in the plays. Here again advertisements play a rather conspicuous part, though not to the exclusion of synopses.

A very elaborate affair, the Photogram, is issued monthly by the Gem and the Royal Theatres of Little Rock, Ark. It has thirty pages of interesting reading matter, liberally illustrated, printing film stories, with casts of characters. Photographs of many players appear, accompanied by sketches of their careers and many notes of interest to all. A musical program is also included in this highly entertaining magazine.

Among the other interesting and attractive programs which have come to our notice are that of the New Boz, of Boise, Idaho; the People's Theatre, Sunbury, Pa.; the "Daily Bulletin" of the Hulsey Theatres, Oklahoma City, Okla.; the Wonderland, Tulsa, Okla.; Ye College Play House, Seattle, Wash.; the Isis, Denver, Colo.; the Crescent, Bloomington, Ind.; the Vaudette, of Plymouth, Pa., and the Richmond, of San Francisco, Cal.

Film Rewinder Improved

The Edison Film Rewinder has been improved to the extent of our increasing the life of the rewind gear and crank and the rewind pinion and shaft. By reducing the number of teeth and the pitch from 32 to 24, we have materially strengthened the gears and they will give much longer service. The teeth have also been beveled.

Therefore, when ordering rewind gears and cranks, it will be necessary for you to also order rewind pinions and shafts, as the new style gears will not mesh with the old.

The same prices apply, namely,

No. 19240—Gear complete with crank \$1.00
No. 19243—Pinion and Shaft..... .75

See page 16 for Special Notice

Charlie's Reform

On April 5th we released "Charlie's Reform," a drama dealing with the great civic question of the school house social center. This film, a synopsis of which appeared in the April 1st issue of the *Kineto-gram*, was prepared in co-operation with the department of Child Hygiene of the Russell Sage Foundation. As a purely dramatic photoplay this picture ranks easily among the strongest and most interesting of Edison releases and will, therefore, make its appeal directly to the masses. Moreover, it deals with the very conditions with which the majority of the photoplay-going public has struggled, or with which it at present finds itself face to face. In other words, it meets a great portion of the public upon grounds of common interest.

The Russell Sage Foundation is leaving no stone unturned in the exploitation of this film. Over one hundred thousand pamphlets have been printed and are being judiciously circulated among the hundreds of societies and associations to whom a film of this nature is of vital importance. In this way the Foundation is paving the way for those exhibitors who take advantage of the opportunities afforded by this film, and it will do all in its power to assist any exhibitor who notifies it of his intention to run the picture. The public interest is being stimulated on every hand and the press has joined in the general campaign which can be turned to the exhibitor's advantage by a prompt booking of the film. The demand is there—are you going to supply it?

Book "Charlie's Reform" at once, advertise it freely—the papers will give it liberal reading notices—and you will not only fill your theatre but you will gain the standing with influential people in your community, which will be of inestimable service to you. Furthermore, you will have the satisfaction of striking a blow at the near-reformers who in their colossal ignorance are blaming the photoplays for the very conditions which this film is combating.

Virginia Myers' "Dream Dances" are a delight.

Special Notice

The following letter from Miss Bessie Locke, Secretary of the National Kindergarten Association merits especial attention from every Exhibitor and its suggestions should in every case be followed out. The most prominent people in many localities are interested in the Kindergarten movement and the securing of this co-operation in the exhibition of "At the Threshold of Life" will help to assure the Exhibitors the support of these people in places where there is agitation against moving pictures.

If the present feeling against photoplays is to be successfully combated it is only to be done through such films as this, and for that reason we urge Exhibitors to make an effort to have as many prominent people as possible see this picture.

The letter reads as follows:

"We are receiving letters from all over our country inquiring about our film 'At the Threshold of Life.' We would suggest that the theatres that are about to show it, notify the Women's Clubs and members of the Boards of Education and School Principals, so that those who have heard of this film may be sure to see it when it comes to town."

The Liberty Motion Picture Palace, of Salt Lake City, Utah, issues a very attractive little program in the form of a page folder giving synopses of the plays to be exhibited. Their showing of "The Heir Apparent" was the occasion of an advertisement in the *Herald-Republican*, using a cut of Harold M. Shaw as the main feature. A reading notice was also secured in this and another local paper.

The most interesting part of the "Liberty" program is the back page, upon which appears a list of sixteen selections to be played by the Liberty Orchestra. This list is supplemented by the interesting statement that "Your favorite musical number will be upon this program next week if you will make a request for it!" That suggestion is readily adoptable by almost any picture play-house, no matter how small it may be. If it has only a piano, the theatre can offer to its patrons music of their own selection.

Breaking into the Film "Game"

By Harry Furniss



HAKESPEARE'S words:

"All the world's a stage and all the men and women merely players. They have their exits and their entrances; and one man in his time plays

many parts," are truer of some men than of others. The exceptional man is he who plays but one part. I cannot claim the exceptional, for I have played on the ordinary stage of publicity more parts than most men—that of caricaturist, illustrator, journalist, novelist and lecturer. So early did I start—I was but fourteen—that many persons consider me dead and buried. I have read my own obituary, a fact that reminds me of an old story of a prominent American who, after reading his obituary in a Brooklyn journal, presented himself at the office of the newspaper and roundly abused the editor for prematurely killing him. "You have ruined me, sir, you must apologize right away before more mischief is done." "We never apologize," was the reply. "Then I'll appeal to the law," shouted the enraged victim. "Stay," said the editor, sympathetically, "I feel for you deeply. I hold you in great respect, sir. I shall willingly do all I can. To-day you are dead and buried—so there's an end to that. But, sir, in tomorrow's issue I shall find room for you in the births column!"

I have myself just been born into a new world, another stage, a stage upon which I have already, in the course of a week, played many parts—the stage of the Edison Company's Cinematograph Theatre. I am author, artist and actor. Whether I am sufficiently competent in any one of these three departments to justify the Edison Company's confidence in me has yet to be proved. But, in the meantime, I am one of Horace G. Plimpton's happy family in the Bedford Park Studio, and I would say here

that, in spite of my consciousness that I have been a sad trial to those who have worked with me in a world absolutely strange to me, my first week in it has been one of the pleasantest I have ever enjoyed.

To me, Cinematograph pictures have always been an attraction, a recreation, and education. It so happens I have been exceptionally hard-worked the last three or four years, having illustrated every work of Dickens and every work of Thackeray in that time, working on an average fifteen hours daily, but I have found a few hours, now and then, in a Cinematograph Theatre a delightful recreation besides being an artistic tonic. So impressed did I become that no sooner were my two big tasks over than I set to work to write stories to be told in moving pictures. Now my experience showed me that Edison produced the best and the most artistic moving pictures. So I went for the best, and fortunately meeting with a reciprocal response, I crossed the Atlantic and here I am!—that is my story.

I have been "behind the scenes" in many things in my life, in many parts of the world, but never before had I seen the *modus operandi* of moving picture productions. Apparently it has no limitations except the limitation of space. Much more can be, and is, accomplished in their productions than on any theatrical stage. But, the stage upon which the play actor struts his brief hour is a wilderness compared with the moving picture actor's area during the brief minute in which he has to play his part. This condensation demands perfection. Such perfection can only be acquired by practice, tremendous patience—and clever making up.



"My Dresser"

Fortunately I had not to make myself up—my first "dresser" was a volunteer, that



"My First Make-Up"

universal favorite, Marc McDermott, who kindly lent a friendly hand and a hare's foot and endowed my eyebrows with artistic merit. My disguise as an alienist (a term, by the way, not used or understood in my country, so I am called a "brain specialist") consists of a wig—which reminds me that when I first visited the States, five and twenty years ago, the irrepressible interviewer informed the public that my "dome of thought wanted re-thatching." This has at last been accomplished by the Edison Company with its usual thoroughness—there is no doubt about the thatch.

Of course, there would be no *raison d'être* for my appearance—bald or bewigged—in moving pictures did I not appear, as I have done on ten lecture platforms for many years, in my own individuality. Therefore, I have written my stories around the artist, in many cases, I fear, alas, thus supplying the one touch that turns the sublime into the ridiculous.

Harry Furness

Break's World's Record for Changing Reels

"The world's record for changing reels on a motion picture machine, formerly held by a Mr. Jones, of Chicago Local No. 2, I. A. T. S. E., was broken here yesterday when Roger H. Neal, in the presence of a Journal man, changed reels at the Amuzu Theatre in exactly nineteen seconds. This seems remarkable, but the Journal can vouch for the fact that it was done. Mr. Neal is by all means the most expert operator ever in Winston-Salem and is a thorough gentleman withal."—*Winston-Salem Journal*.

Here is one of the most remarkable performances which has ever come to our attention. When one considers that it usually takes about one full minute to change reels, this nineteen-second shift is little short of marvel-

ous. Mr. Neal, however, in a letter to the Company, assures us that two stop watches timed the trick, and that it was a complete and accurate change.

The performance took place upon an Edison Kinetoscope and is cited by Mr. Neal as an instance of the great possibilities of our machine, which is unconsciously praised by another Southern newspaper which, in commenting on this remarkable feat, says:

"The efficiency of the operator is manifesting itself to the patrons of the Amuzu in a clear and distinct picture, with regular light, and dispatch in changing from one picture to another. 'Forty seconds to change reels' the sign reads, and it is very seldom that a longer time is consumed.

"This service, with other features inaugurated by the management, tends to make the Amuzu a mighty popular place, and its patronage is growing steadily."

We are publishing the account of this record-breaking change in the hope that other operators will become interested in an endeavor to break this new record—though we do not believe it can be done.

Should Not Restrict Means of Amusement

One of the recent attacks on moving picture shows inspired the following sensible editorial in the Rock Island (Ill.) Argus:

"Dean Walter J. Sumner, chairman of the Chicago vice commission, denounces the moving picture shows as a school of vice, not on account of the character of the pictures shown, but because it provides a place for young girls to go unattended and without the proper safeguards against temptation.

"Taking the indictments against the moving picture show for what they are worth, it might be inquired whose fault it is that the young girls are permitted to go to places of public entertainment unattended. It certainly is not the fault of the proprietors of these institutions, and it must rest primarily with the parents or guardians of the girls who attend without proper chaperonage.

"It isn't entirely where people go that hurts them. If things overcome them it generally is because there is a weak spot in character or training that has offered a vulnerable point of attack, but this is no reason why the means of amusement should be unreasonably restricted.

"There is in this outcry against the public places of amusement a suggestion that parents should have a more careful oversight of their children."

Edison Special Kinetoscope Oil

An oil which is scientifically prepared to meet the needs of the Moving Picture Machine.

It will lubricate, clean, polish and prevent rust, but never gums or gets sticky.

(IN TWO SIZES)

Cat. No.		Code	List Price
17063	2 oz. bot.	STAMMGUT	\$.15
17086	4 oz. "	STAMMHEROS	.25

THOMAS A. EDISON, Inc.
ORANGE, NEW JERSEY



FULL SIZE 2 OZ. BOTTLE

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

GENERAL FILM Co.	.....	All Branches
GEO. BRECK	.....	70 Turk Street, San Francisco, Cal.
CALEHUFF SUPPLY Co., INC.	.....	50 No. 8th Street, Philadelphia, Pa.
J. H. HALLBERG	.....	36 East 23rd Street, New York City
KLEINE OPTICAL Co.	.....	166 No. State Street, Chicago, Ill.
LAKE SHORE FILM & SUPPLY Co.	.....	106 Prospect Avenue, S. E., Cleveland, O.
H. A. MACKIE	.....	21 East 14th Street, New York City
PITTSBURG CALCIUM LIGHT AND FILM Co.	.....	125 Fourth Avenue, Pittsburg, Pa.
TALKING MACHINE Co.	.....	1916 Third Avenue, Birmingham, Ala.



“TREASURE ISLAND”

By ROBERT LOUIS STEVENSON

To be released May 10th

This exciting tale is as widely known as any of the above author's works. It has become a standard story of adventure for boys, but thousands of “grown-ups” have read it with equal enjoyment. Nothing is more fascinating than the search for hidden treasure, with its accompanying perils, and here it is all set forth with Stevenson's matchless skill. Naturally, we have been forced to omit certain parts of the story, but the result is a clearly told, exciting drama without one dull moment in it. The film is one to be featured everywhere. The scenery of Bermuda, where it was taken, gives just the proper background for the story.

“BILLIE”

By JAMES OPPENHEIM

To be released May 7th

A strong, simple drama and unique in that the showing of a motion picture plays an important part in the plot. “Billie” is a brave little motherless girl, whose hard problem in life is worked out to her own satisfaction, as well as to those who see the film.

The EDISON KINETOGRAM

VOL. 6

MAY 1, 1912

No. 7

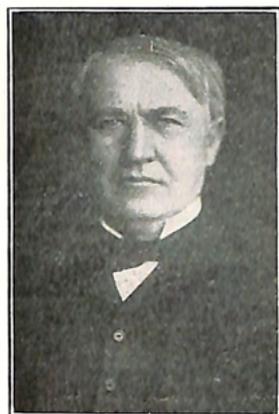


SCENE FROM
TREASURE ISLAND

FILM No. 7033

TRADE MARK
Thomas A Edison

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 THOMAS A. EDISON
INCORPORATED, Orange, New Jersey, U. S. A.
COPYRIGHT 1912 BY THOMAS A. EDISON, INC.

EDISON FILMS

Released between May 1st and 15th, 1912

ROBERT LOUIS STEVENSON'S "Treasure Island" forms the basis of a thrilling pirate story, familiar to thousands of the beloved author's admirers. Not the least remarkable of its many picturesque scenes depicts a fight upon the mainmast truck of the pirate ship and the fall of a wounded buccaneer from its dizzy height to the dark waters far below. Another intensely dramatic play is James Oppenheim's "Billie"—a photoplay within a photoplay.

Rowdy, the Edison canine star, plays a clever part in "The Guilty Party" which together with "Out of the Deep"—a wonderful story of the deep-sea diver, and "The Bank President's Son" forms a very powerful dramatic series of releases.

Aunt Miranda's beautiful white Angora cat furnishes the theme for a very original comedy, while the struggle between two types of feminine beauty, portrayed in "Every Rose Has its Stem," is a distinctly charming piece of acting. In "Blinks and Jinks" and "A Personal Affair" we offer two extremely laughable comedies of a more uproarious style.



Blinks and Jinks, Attorneys at Law

COMEDY—RELEASED MAY 1, 1912

No. 7028. About 1000 feet. Copyright, May, 1912. Code, Vormleer.

CAST OF CHARACTERS

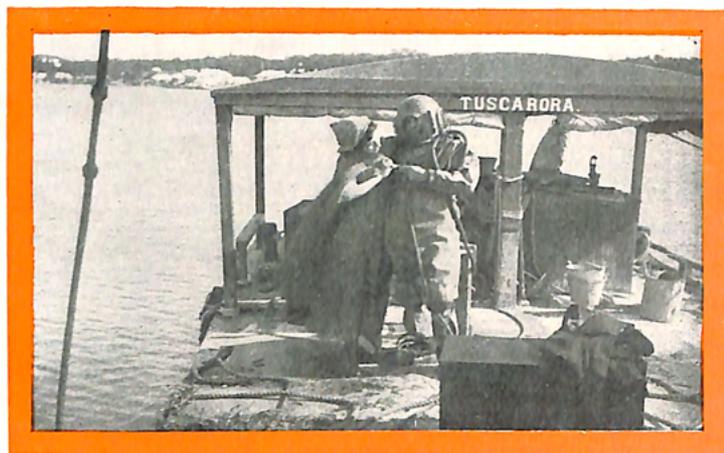
RUFUS HANKS.....	WILLIAM WEST
CYRIL BROWN.....	ROBERT BROWER
BLINKS.....	YALE BENNER
JINKS.....	WALTER EDWIN
THE JUDGE.....	CHARLES OGLE
CLERK OF THE COURT.....	BIGELOW COOPER

WHILE trying to pass each other on a narrow country road, a banker's automobile and a farmer's wagon collide. In the mix-up the farmer's rear wheel is wrenched off. Both men are considerably angered, each placing the blame on the other. Finally the automobilist offers to settle the damages for twenty dollars, but the farmer promptly refuses, demanding sixty dollars. The stubbornness of both men leaves the matter unsettled. A few days later the farmer goes to the village to seek legal aid in recovering damages. Blinks, a shyster lawyer, advises him to bring suit for sixty dollars—which he does. The automobilist is duly summoned to appear in court and he, too, engages a lawyer by the name of Jinks, also a shyster. Lawyers Blinks and Jinks, by the way, have adjoining offices and are in collusion.

On the day set for the trial no little amusement is caused in the court-room by the

attitude of Blinks and Jinks, who in behalf of their respective clients attack each other in a most ferocious manner. The case is finally decided in favor of the plaintiff and the automobilist is ordered to pay the farmer sixty dollars. The farmer and his friends are quite happy over this legal victory and leave the court-room in high spirits, while the lawyers go home to have a good laugh. The next day the automobilist appears in Lawyer Blinks' office where he reluctantly pays the farmer sixty dollars and departs. For a moment there is joy, but only for a moment, for when the lawyer presents his bill of sixty dollars for professional services rendered, the poor farmer nearly collapses and departs in great anger.

Blinks now calls in Jinks from the adjoining office to divide the sixty dollars. At the same moment the automobilist enters Jinks' office, and hearing the collusive lawyers' conversation in the next room, calls in the farmer, who happens to be in the hallway. Together they look through the partly open connecting door and are amazed to see the two opposing lawyers on the most friendly terms dividing the sixty dollars between them.



Out of the Deep

DRAMATIC—RELEASED MAY 3, 1912

No. 7029. About 1000 feet. Copyright, May, 1912. Code, Vormmaker.

CAST OF CHARACTERS

AN OLD MARINER.....RICHARD NEILL
HIS DAUGHTER.....LAURA SAWYER
A DEEP-SEA DIVER.....BENJAMIN F. WILSON
A REPROBATE.....CHARLES SUTTON

Pirates and villagers

WHENEVER the waves wash their tragic way along the canvas of a silent drama, there is a touch of awful beauty in the ceaseless motion of the mighty deep that leaves a lasting impression. The latest Edison production played on the shore of the ocean, although not dealing entirely with that solemn note so characteristic of sea stories, nevertheless has a dash and go which make it altogether most exciting and interesting.

The early part of the film deals with the love romance of a deep-sea diver and the daughter of an old curio collector, whose past life takes up a good part of the film and reveals to the spectator his younger days as he tells them the story of his romance and marriage. The dramatic situations, showing how his young bride was stolen from him by buccaners, his heroic rescue of her, the casting overboard of the treasure chest and the burning of the vessel, prepare the specta-

tor for the climax of this dramatic film when the deep-sea diver goes in search of the sunken treasure.

Here is introduced a wonderful scene of the bottom of the ocean with the diver at his work. The frantic struggle for air when the pumps are stopped, the finding of the treasure and the saving of his sweetheart's father are all intensely interesting. This dramatic picture, splendidly acted by the Edison players while in Bermuda, makes a strong feature film that will be highly pleasing and extremely satisfying to all those who witness it.

The following letter from H. F. Treulich, manager of the Robey Theatre in Chicago, Ill., is of interest, coming as it does from an "old time" show man, who has spent many years in the business. Mr. Treulich is an exacting critic of motion picture films, and is an enthusiastic admirer of the Edison product. His letter reads as follows:

"Allow me to congratulate you on your three recent releases 'The Two Flats,' 'Hogan's Alley' and 'Everything Comes to Him Who Waits,' three genuine screaming comedies. I'm glad to say I ran all three and sent the audience home full of smiles."



The Guilty Party

DRAMATIC—RELEASED MAY 4, 1912

No. 7030. About 1000 feet. Copyright, May, 1912. Code, Vormnaad.

CAST OF CHARACTERS

BOSS OF THE LUMBER CAMP.....GUY HEDLUND
BILL.....GEORGE LESSEY
NETTIE, his sweetheart.....MIRIAM NESBITT
ED, his friend.....HAROLD M. SHAW

Lumbermen and Rowdy

BIG BILL, a lumberman in the Maine woods, gets into a violent argument with the foreman over money matters and in the quarrel which develops, knocks him down. The foreman, in falling, has dropped his wallet but enters his cabin without noting his loss. Not so, however, with Nettie's bull pup Rowdy, who, spying the wallet, picks it up and hides it under a pile of logs.

The foreman misses his wallet and not being able to find it comes to the conclusion that Bill has stolen it. He tells his suspicion to one of his men and sends him for the sheriff. Nettie, returning from her errand, hears of Bill's threatened arrest and, thinking that Bill may have taken the money in a fit of temper, sends him a note to meet her at their trysting place, promising that she will save him. Then she hurries into town to draw her own savings from the bank.

Bill is duly arrested by the sheriff on the

foreman's charge, and when searched Nettie's note and a roll of bills which he has, point strongly to his guilt.

Returning from the bank Nettie is caught in a blizzard. She manages to reach the trysting place but is exhausted and writes a note which she attaches to Rowdy's collar and sends him to the camp for help. Rowdy delivers the note to Ed, Bill's pal, and he at once informs Bill, who is in custody. Ed volunteers to go to Nettie's rescue, but cannot understand, from Bill's description, where she is penned. As a last resort, in order that Bill may lead a rescuing party, Ed falsely confesses to the sheriff that he stole the wallet. Thereupon the sheriff releases Bill and puts Ed under arrest in his stead.

After many difficulties Nettie's rescue is accomplished and the party returns to camp, where they meet the sheriff taking Ed to the county seat. Bill starts to explain the situation, when Rowdy joins the party, carrying the lost wallet.

The foreman at once recognizes his property and is forced to make his apologies to Bill and acknowledge that not he, but Rowdy, is the guilty party.



Treasure Island

By Robert Louis Stevenson

DRAMATIC—RELEASED MAY 10, 1912

No. 7033. About 1050 feet. Copyright, May, 1912. Code, Vormrol.

CAST OF CHARACTERS

JIMMIE HAWKINS.....ADDISON ROTHERMEL
HIS SISTER.....LAURA SAWYER
ONE-LEGGED JOHN SILVER.....BEN J. F. WILSON
BEN GUN.....RICHARD NEILL
THE VILLAGE DIGNI- { JAMES GORDON
TARIES..... { CHARLES SUTTON
WILLIAM RANDALL

Members of the expedition and pirates

ARE you a boy? If so, then you have undoubtedly read Robert Louis Stevenson's "Treasure Island," or if you are grown up you haven't forgotten that tale of long ago and how you sat up in bed in the wee sma' hours with the candle dripping into darkness as you followed with breathless interest the adventures of Jimmie Hawkins and the buccaneers who sailed in search of Treasure Island. If you are a woman or a girl and haven't read this delightful tale of adventure then you have missed part of a boy's life and may perhaps be excused. But be you woman, man or child there is always something about this "Treasure Island" that holds your interest and attention.

The story is almost too well known to need repetition; how old Captain Billy Bones with his scars and his oaths had secured within

his old sea chest the map and chart of Treasure Island and knew just where the treasure lay; and how his fellow associates endeavored to obtain it. But Billy Bones died before their scheme was realized and thus the valuable map fell into the hands of Jimmie Hawkins and led up to the search for the treasure. They sail away for the unknown land with a crew of nineteen. Mutiny breaks out and that famous character, one-legged John Silver, plans and schemes and fights and kills to get possession of the treasure and one by one the band of nineteen dwindles down to six and our hearts are glad when we realize after so many thrilling adventures that the vessel is homeward bound laden with all the treasure that Jimmie Hawkins, the doctor and the squire set out to gain.

A story by so illustrious an author is bound to hold your interest and attention and the dramatic style in which it is carried out by the Edison players while in Bermuda will place this film in the ranks of the feature pictures of the season.

See pages 18 and 19



Every Rose Has Its Stem

By Ethel Browning

COMEDY-DRAMA—RELEASED MAY 11, 1912

No. 7034. About 1000 feet. Copyright May, 1912. Code, Vormschijf.

CAST OF CHARACTERS

THE LITTLE GIRL OF THE FLOWER STORE.....BESSIE LEARN
A YOUNG CLERK.....BARRY O'MOORE
GWENDOLYN, THE LACKADAISICAL STENO-
GRAPHER.....GERTRUDE McCOY
HER MOTHER.....MRS. WILLIAM BECHTEL
THE JANITOR.....EDWARD O'CONNOR
Boarders, etc

THIS little drama is a mixture of laughter and tears in a most human and delightful way. There is a little maid in a florist shop and a likable youth in the real estate office next door. A little love story has begun between them and he takes her home at night after work hours are over.

Suddenly into the real estate office one day comes a gorgeous "Queen of the Typewriters," Gwendolyn by name, whose somewhat spectacular charm completely eclipses the little maiden of the flower shop and the youth develops a case of violent infatuation at once. Soon he takes Gwendolyn home at night and as Gwendolyn passes the flower shop and expresses admiration for some roses in the window, he goes back to buy them for her.

The long stemmed ones are twenty dollars a dozen and there are others at eight and at three, but having once seen the long ones and

knowing that those are what Gwendolyn had admired, he hies him forth and pawns his watch to buy the ones at twenty dollars a dozen.

Now Gwendolyn is a most unemotional young lady and when the roses are received she turns them over to her mother to be put in a vase while she continues reading her magazine. The old mother finds no tall vase and ignorant of the value of the long stems, clips them off once and finally a second time until short stemmed roses such as could be bought for three dollars a dozen stand in the low vase upon the center table.

When the young man calls and realizes what has happened to his expensive roses, his case of infatuation receives a sudden check and he returns to his rational self once more. He beats a hasty retreat but at the door he meets a janitor with an ash can upon the top of which repose seventeen dollars' worth of rose stems. He goes back to the little maid of the flower shop and asks her forgiveness and all ends happily.

The story is exquisitely played and the photography is of exceptionally beautiful quality.



The Bank President's Son

By Marion Brooks

DRAMATIC—RELEASED MAY 14, 1912

No. 7035. About 1000 feet. Copyright, May, 1912. Code, Vormstöp.

CAST OF CHARACTERS

THE BANK PRESIDENT.....ROBERT BROWER
 JACK, his son.....GEORGE LESSEY
 EDITH, his fiancee.....MIRIAM NESBITT
 RALPH, cashier of the bank.....HAROLD M. SHAW
 THE LAWYER.....GUY HEDLUND
Race track frequenters

JACK is paying teller in his father's bank, and becomes engaged to Edith. Ralph, the cashier of the bank, also in love with Edith, proposes to her and feels very bitter toward Jack when he finds that he is the prospective groom. Jack, brought up in luxury, spends money far beyond his allowance and has a violent quarrel with his father over the accumulation of his debts and particularly when he learns that Jack has given Edith a trotting horse as an engagement present. Ralph overhears their quarrel and thinking to discredit Jack in Edith's eyes, takes money from Jack's cash box and fixes his accounts so that the cash will not be immediately missed.

The bank examiner making his rounds finds the shortage and questions Jack. Jack, of course, professes ignorance and the examiner takes the matter up to the president, Jack's father, who still angry at Jack's disobedience, thinks Jack really has taken the money and refuses to protect him. The examiner insists upon Jack's arrest and in spite of his appeal to his father Jack is led to prison. He writes Edith of his predicament

and Edith at once interviews his father, but the old man refuses to relent and insists that Jack take his medicine. Edith thereupon goes to engage a lawyer to undertake Jack's defense, but finds that his retaining fee is large. Not having enough money, she hits upon the plan to enter the horse Jack has given her in the races to be held at the ice track on the river. She enters the race and driving the horse herself is a winner by several lengths. Amid the congratulations of her friends she is awarded the substantial purse, which she at once turns over to the lawyer who accepts Jack's case.

Strolling about the track, the lawyer sees Ralph throw away a racing ticket showing the loss of a bet of five hundred dollars on the last race. Knowing the cashier's salary does not warrant such frenzied finance, he becomes suspicious and confides his suspicions to Edith. Edith, knowing Ralph's hatred for Jack, brings the matter to the notice of Jack's father, who questions Ralph. Ralph at first denies his guilt, but when confronted with the telltale racing ticket finally confesses that he and not Jack, is the real thief. Edith leads the now conscience stricken father to the court-house where Jack is at once released on bail.

Through Edith's efforts father and son make up their quarrel and they leave the court-house a happy trio.



A Personal Affair

COMEDY—RELEASED MAY 15, 1912

No. 7036. About 1000 feet. Copyright, May, 1912. Code, Vormtafel.

CAST OF CHARACTERS

THE BOYS.....{ EDWARD BOULDEN
 WALTER C. MILLER
 HARRY BEAUMONT
 THE FAIR STRANGER.....MARY FULLER
 HER FRIENDS.....{ MRS. C. JAY WILLIAMS
 ELSIE McLEOD
 THE FLORIST'S MESSENGER.....YALE BOSS
 THE MAID.....GERTRUDE McCOY
 THE PRIZE FIGHTER.....CHARLES OGLE
Commuters and others at the railroad station

THE personal column in a newspaper is the medium which brings Bob and Ann together in a most unexpected manner. Bob and two friends were ridiculing the "personals" in a daily paper one day when Bob conceives the idea of inserting a "personal" just for a lark, representing himself as a young girl, heiress to eighty thousand dollars, desiring the acquaintance of a sincere gentleman. The following day the ad is published and read by Ann who, in the spirit of a joke, urged on by two girls answers it, representing herself as a sincere lonely gentleman. Several letters pass between Ann and Bob without either of them suspecting the other's true identity. Finally, a place of meeting face to face is agreed upon and the day and hour set, the gentleman to

wear a white carnation in his coat lapel as a mark of identification. Ann is the first to arrive at the appointed place. She stations a boy with a large box of white carnations not far away instructing him to present each man who passes with a carnation beginning promptly at four o'clock.

Bob, dressed in female attire arrives a few minutes ahead of time and anxiously awaits the gentleman with a carnation, while his companions stand outside to see the fun. They don't have to wait long for Bob accosts several men wearing carnations who in their turn are shocked, surprised, indignant, etc. One man of pugilistic tendencies is exceedingly angry when he discovers after a short flirtation that Bob is not a girl but a man masquerading. A fight ensues which brings the police and a crowd to the spot. Ann and the girls who have been watching the result of their joke from a distance, now come forward whereupon Bob and Ann recognize each other as having met before and after explaining their practical joke to the policeman, who in turn pacifies the pugilistic gentleman, Bob and Ann renew their acquaintance, and thus a romance of love begins.

Advertising Synopses for Edison Releases in this Issue

BLINKS AND JINKS, ATTORNEYS AT LAW

A lively comedy involving the affairs of a farmer and a banker who met by "accident" on a country road. Blinks and Jinks, their respective attorneys, settled their troubles with mutual dissatisfaction and divided their fees.

OUT OF THE DEEP

This is a thrilling drama depicting how a villainous old man almost succeeded in gaining a treasure of the deep. While he is gloating over the glittering gold, the heroine turns the tables and her lover, a deep-sea diver, is saved from a watery grave.

THE GUILTY PARTY

A dramatic story of the country of snow in which Rowdy, the clever Edison dog, plays the leading role. Through complications, originating through Rowdy, the story starts, and before the end is reached, he has appeared as trouble-maker, life-saver and finally peace-maker.

BILLIE

The dramatic picture depicts how a motherless little girl learned a lesson from a motion picture the drama of which resembled her own problem in life. The same happiness that ended the drama, ends the discord in her home.

AUNT MIRANDA'S CAT

A hearty comedy intermingling the love affair of an old maid aunt and her charming niece. The story hinges on a pet cat who died and lived, but not in vain, and a happy ending is the outcome of its resurrection.

TREASURE ISLAND

Famous the world over, this is a wonderfully picturesque tale of adventure. It was taken in Bermuda, the scenery of which furnishes appropriate backgrounds. The film will interest old and young and should be featured everywhere.

EVERY ROSE HAS ITS STEM

A delightful and unusual comedy of a somewhat fickle youth, a sweet little miss in a flower store and a haughty stenographer. There is a pretty touch of sentiment and a touch of pathos.

THE BANK PRESIDENT'S SON

This dramatic story depicts how a horse carried his fair driver across the tape on the frozen river far ahead of the others. Her winning purse enabled her to engage a lawyer who exonerated her lover from supposed guilt and fixed the crime upon the real criminal.

A PERSONAL AFFAIR

This is a comedy of complications full of life and go, from start to finish. A young man, for a joke, advertises in the paper as an heir looking for a soul-mate. It is answered by a mischievous girl who makes an appointment. What happened before they met is the story.

Edison Releases Since Mar. 1

DATE	RELEASE AND CLASSIFICATION	LENGTH
Mar. 1	Tony's Oath of Vengeance (Dr.)	1000
2	A Cowboy's Stratagem (Com.)	620
2	The Jam Closet (Com.)	380
5	Lost—Three Hours (Com.)	1000
6	The Yarn of the "Nancy Bell" by Sir W. S. Gilbert (Com.)	970
8	The Heir Apparent (Dr.)	1050

9	New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (Ed.)	540
9	The Patent Housekeeper (Com.)	460
12	The Baby (Com.)	1000
13	Her Polished Family (Com.)	1000
15	For the Commonwealth, produced in co-operation with the National Committee on Child Labor (Dr.)	1000
16	Personally Conducted—A Trip to Bermuda (Sc.-Com.)	1000
19	Her Face (Com. Dr.)	990
20	Dress Suits in Pawn (Com.)	1000
22	The House with the Tall Porch, by Gilbert Parker (Dr.)	990
23	Incidents of the Durbar, Delhi, India, December, 1911, (Ed.)	600
23	Tommy's Geography Lesson (Com.)	400
26	The Lighthouse Keeper's Daughter (Dr.)	1000
27	Archibald Chubbs and the Widow (Com.)	1000
29	How Washington Crossed the Delaware, U. S. History Series No. 7 (His.)	1000
30	A Funeral that Flashed in the Pan, from "At Good Old Siwash," by George Fitch (Com.)	1000

April

Apr. 2	The Mine on the Yukon, from "The Thaw at Slisco's," by Rex Beach (Dr.)	1000
3	Two Knights in a Barroom (Com.)	1000
5	Charlie's Reform, produced in the co-operation with the Division of Recreation of the Russell Sage Foundation (Dr.)	1000
6	Rowdy and His New Pal (Com.-Dr.)	675
6	Dr. Brompton Watts' Age Adjuster (Com.)	325
9	The Spanish Cavalier (Dr.)	1000
10	Is He Eligible? (Com.)	1000
12	Church and Country, an episode of the Winter at Valley Forge. U. S. History Series No. 8 (Dr.)	1000
13	Winnie's Dance from "That Winsome Winnie Smile" by Carolyn Wells (Com.)	1000
16	The Insurgent Senator, by Bannister Merwin (Dr.)	1000
17	The Dumb Wooing, by Bannister Merwin (Com.)	1000
19	The Boss of Lumber Camp No. 4 (Dr.)	985
20	Dream Dances, performed by Virginia Myers, five years of age (Sp. Des.)	400
20	How Patrick's Eyes were Opened (Com.)	600
23	The Little Woolen Shoe, by Bannister Merwin (Dr.)	990
24	A Tenacious Solicitor (Com.)	1000
26	An Unusual Sacrifice, a story of telepathy by Ashley Miller (Dr.)	1000
27	A Winter Visit to Central Park, N. Y. City (Sc.)	640
27	The Butler and the Maid (Com.)	360
30	Winter Logging in Maine (Des.-Ind.)	1000

A few weeks ago we referred to the "secret of making motion pictures," and promised a renewal of the subject. The Edison company have anticipated and completely routed us for the time being as they have since released and are now illustrating on the curtain what mere words would fail to describe. "How Motion Pictures are Made and Shown," is now running throughout the circuit on schedule time and never "20 minutes late."—Pittsburg Leader.



H. G. PLIMPTON, HARRY FURNISS AND ASHLEY MILLER DISCUSSING THE DETAILS OF THE ENGLISH CARTOONIST'S FIRST COMEDY, TO BE RELEASED MAY 22nd

"Billie"

THE film "Billie" to be released May 7th is adapted from the story by James Oppenheim which appeared in the *Outlook* under the same title. It is a beautiful little drama of that most appealing character which instantly endears itself to every audience. But its chief point of interest to photo-playdom is the fact that it embodies the expression of a well-known author's opinion of motion pictures.

Mr. Oppenheim, in his visits to the Edison Studio, has shown a thorough comprehension of the wonderful possibilities of the photo-play, and he has now taken up the writing of scenarios with the same boundless enthusiasm which has marked his previous literary work. Not only is the Edison Company to be congratulated upon securing the co-operation of this gifted writer, but the motion picture industry as a whole will realize that the interest of men of this stamp is of inestimable value.

That Mr. Oppenheim is a student of life and a great believer in the motion picture as the means of recreation and education cannot be better shown than by quoting from "Billie" the story to which we have already alluded. "Billie" and her new found friend have entered a moving picture theatre and what they saw is described as follows:

"The great outdoors came into this narrow room, with spacious prairie and breaking sea; beauty came in the shapes of men and women making love; adventure brought its rough riders, its miners and sailors; and a girle was put about the earth in thirty minutes. This was art democratic; this gave back to the people their withheld heritage of the rich ages; and who could doubt that the starved hearts of men and women were fed? For I heard the laughter and the weeping and the naive exclamations that showed that these watchers had become the actors."

Ashley Miller

IN Ashley Miller, the Edison Studio possesses one of the most accomplished and versatile producers connected with the motion picture industry. Mr. Miller's experience along theatrical lines has indeed been varied and comprehensive. His training as an actor was received while playing juvenile roles with such well-known artists as Walker Whiteside, Otis Skinner, Louis James, Kathryn Kidder, Anna Held, Ezra Kendall, and Henrietta Crossman. He has officiated in the capacity of stage manager for J. H. Stoddard and Mary Shaw, accumulating during this period the great fund of knowledge from which he has been able to draw so freely in his present position.

However, Mr. Miller's activities in the field of theatrical production did not prevent his assuming the role of author, for we find that from his pen have come such successful and noteworthy plays as "His Friend the Liar," "Caught," "The Angel Child" and "Unto One of the Least of These."

This all too brief review of Mr. Miller's achievements will at least serve to show that he is endowed to an exceptional degree with those very qualifications which are essential to the photoplay producer's success—experience as an actor and stage manager, together with a faculty for original thought along dramatic lines, as evidenced by his own plays.

A keen observer of human nature and a firm believer in the higher mission of the

motion picture, Mr. Miller infuses into his work a spirit of enthusiasm which is inevitably caught by the players under his direction. Mounted, megaphone in hand, upon a table or a chair immediately behind the camera, this untiring genius watches with an eye relentless as that of the machine before him, every little detail of the scene which he is rehearsing. No more eloquent

testimony to Mr. Miller's ability as a producer can be cited than the statement that among his more recent accomplishments are the staging of "For the Commonwealth," "Lost—Three Hours," "My Double and How He Undid Me," "Children Who Labor," "His Daughter," "A Funeral That Flashed in the Pan" and "Her Face."

One of Mr. Miller's most notable achievements is the writing and staging of his remarkable photo-drama "An Unusual Sacrifice" released on April 26th. Aside from being the first instance in which the subject of telepathy has received serious treatment in a photoplay, this story deals, in a strong and convincing manner, with a topic of universal interest—self-sacrifice. In speaking of his play, the author paid an unusual compliment to the actors who participated in its production when he said that he was delighted with their work throughout the entire film—a statement which "all the king's horses and all the king's men" could not draw out of the average playwright.



Lead, Kindly Light

OUR recent film, "Lead, Kindly Light," is gaining for itself a most enviable reputation as a drama which, though dealing in a forceful way with one of the great problems of our social structure, fulfills its mission in so delicate a manner as to give no offense to anyone. The audience never feels that it is merely "seeing a sermon," but that a beautiful and absorbing story is being unfolded before its eyes.

Milo A. Tefft, of the Dreamland Theatre, Oswego, N. Y., has expressed himself as follows concerning this film:

"I wish to compliment you on the excellent film you released on January 12th, 'Lead, Kindly Light.' Without an exception it is one of the best subjects I have ever shown, having exhibited it last evening. As I have three singers, I got another to make up a quartet and as the choir loft was being shown they sang the hymn 'Lead, Kindly Light,' and also as the lady playing the part of the 'high flyer' or 'sport' was standing in front of the church, they again sang and you can imagine that it was a sure hit; during the running of the reel you could almost hear the people breathing above the piano music, their attention was so much taken up with the picture.

"I would be willing to say there never was a sermon preached from any pulpit that could surpass that subject, and let any minister who has his doubts about motion pictures see that film and his views would be changed at once.

"I do not wish to take up your time with a lengthy letter, but I couldn't help expressing my opinion on this certain film. Of course we are more than pleased with any Edison film, but this one in my opinion is above par.

"Our Edison Model 'B' is still giving good results and satisfaction."

We are perfectly willing to admit all that Mr. Tefft says about the film, but we are positive that his foresight in securing the quartet had a great deal to do with the success of the picture. If Exhibitors would realize that their obligations do not cease with the mere turning of a crank, they would reap greater harvests than they do.

A farmer doesn't plant seeds and then sit around waiting for the harvest to begin—he works constantly to help the seeds develop

to their highest possible point, even though he has the best seeds that he can procure.

And it should be just so with the Exhibitor. We are furnishing the very highest type of pictures, which in themselves afford a first-class entertainment; but the theatre which reaps the greatest harvest is the one that obtains the fullest measure of effectiveness from all its exhibitions—and that means adding just such little touches as Mr. Tefft's quartet.

DO you ever hold imaginary conversations with yourself when looking at a film? Do you suppose a producer ever does? I can't help thinking that that particular producer who staged "Mother and the Girls" did so. It ran like this, I imagine:

What is a comedy?

A funny play!

When is a play funny?

When it reflects common everyday life so we see the humor of it.

Is a man chasing a dog funny?

He is not.

Is a man careering over the street and knocking inoffensive old apple women into the gutter funny?

He is not.

Is a runaway automobile which knocks people down and smashes up store windows funny?

It is not.

Well, let's, then, make a funniment which is funny.

All right.

What is the final test of fun in a comedy? Seeing whether the audience laughs!

Well, the audience does laugh. It laughs because it's true to life—the half-baked girls, thinking of beaux and parties, the mother slaving for the girls—the father raving but helpless. Then mother falls ill and the girls must housekeep and cook—note the cook. And beaux come to call with flowers for mother, and Dad asks them to stay for supper—and such a supper. Bread like stones, meat like wood, and the rest on a par. There is no proposing or ring-giving that night. And two tearful daughters learn housekeeping as soon as Mamma is well, and the next dinner tells a different tale! Simple, natural, unaffected, well acted, well staged, it is really funny and really well done, and in a dearth of funny films worth the name, stands out exceedingly well. My compliments to Edison.—*Moving Picture World*.

"Treasure Island" is your cue.

Booking "Charlie's Reform"

WHAT are you doing, Mr. Exhibitor, about booking this great Edison sociological drama? You must realize that this is not "charity" in the generally accepted meaning of the term—you are not asked to give up valuable time to the exploitation of a film which returns you nothing. On the other hand, the story of "Charlie's Reform," as a mere drama, is sufficiently interesting and absorbing to make its exhibition a paying investment, so that the Exhibitor who has no interest whatever in public questions is assured of a proper return upon his capital. But, even to the man who regards the film only in the light of a money making proposition, it must at once be apparent that the national publicity given to this picture by the Russell Sage Foundation and its associated societies, will make its success doubly assured.

But to the exhibitor who has been interested in the social dilemma of his fellowmen, "Charlie's Reform" will afford a welcome opportunity to aid effectively and intelligently in the solution of one of life's great problems. Furthermore, it is a source of satisfaction to know that the idea involved in the picture is not purely theoretical, but has already stood the test of practical application.

For many Exhibitors there will be a sense of satisfaction in the realization of the tremendous power which they wield through the medium of the motion picture. They will preach to their audiences a far more powerful sermon than the best of clerical word pictures could portray, and their "congregations" will outnumber those of their ecclesiastical brethren.

As we have already pointed out in our circulars, there are a great many influential societies which will be interested in the film, and should, therefore, be notified by Exhibitors when they intend to show the film, as the societies will do everything in their power to increase the effectiveness of the picture. The film itself is cleverly acted, introduces new and interesting scenes, and has been produced with that extremely care-

ful attention to minute details for which the Edison Company has gained so enviable a reputation.

Edison on Education

IN a recent interview with a representative of the *World To-day* magazine, Edison discussed the possibilities of the motion picture in the grammar and elementary schools. Part of the interview is printed below:

"Children are, in many respects, only little animals. Like all other animals, they receive most of their impressions through their eyes. The receipt of impressions through spoken words is an acquired power. Children possess this power only to a limited degree. They possess far greater power to receive impressions through their eyes, because their ancestors used their eyes millions of years before they used their tongues.

"But these are facts that we do not recognize when we send children to school. We forget that children are children. We treat them as if they were adults. We try to teach them as we try to teach adults—with books. We ignore the easy way to take the hard way. We make little or no appeal through the eyes, but make almost every appeal through the tedious process of memorizing. That the child does not understand what he is asked to memorize makes no difference—he must memorize. He must learn what is in his books.

"Now, I hold that while schoolbooks are made for children, children were never made for schoolbooks. If this were not true, schools would be the universal delight that they really should be. My boy would not be seeking excuses to evade school. New York City would not be spending more than \$200,000 a year to pay truant officers. German children would not be committing suicide to rid themselves of school. Instead, if schools were what they should be, every normal child would be eager to go to school. Children are intensely inquisitive. They have just been born into a new world about which they are eager to know. The very destructiveness of children is but an indication of their eagerness to know what is inside of things. The eagerness with which a child plays shows how keen it is for action. But schoolbooks neither show anything in action, nor show the inside of anything. They are but pale shadows of things as they are."

Mr. Edison believes that moving pictures will do what books have never done—make

At the Edison Studio

A CASUAL visitor at the Edison Studio cannot but be impressed by the spirit of co-operation and good fellowship which pervades its atmosphere. One's first impression is that of helter-skelter confusion as stage hands and actors scurry about under the vast glass canopy which covers the three stages; but a few moments' observation shows that one is in fact watching the well ordered working of but a part of the machinery necessary to the production of the modern photoplay.

Under the kindly but unerring guidance of Horace G. Plimpton, the small army of employees work together as one harmonious whole. Everyone is glad to help everyone else—producers carefully and painstakingly explain their ideas to the actors, and the little errors into which the best of artists fall are corrected in a manner which would make many an old-time stage manager weep for the lost art of profanity. Some obliging person is always ready to stand patiently while the camera man focuses on a newly-set scene.

On the centre stage, Harry Furniss and Ashley Miller are busily engaged in the preparation of the final scenes in one of the great cartoonist's comedies. To their right, C. Jay Williams and Edward O'Connor are developing the details of a poker game in one of Bannister Merwin's newest comedies, while the author himself stands by to offer suggestions and comments. Everywhere one sees the spirit of co-operation at work, and it can all be traced to the one great source—enthusiasm for their work. They all love it, and in that fact lies the bond of fellowship.

The only discordant note in the whole place is due to the disgraceful conduct of Old Sol who insists upon taking "two bells"—always rung to insure perfect quiet when the players have finished rehearsing a scene and are about to have the actual film taken—as a signal for his disappearance beneath a cloud; but even he is not impervious to persuasion and at length smiles his consent to the taking of the scene.

schools universally interesting to children. In his opinion, moving pictures satisfy the natural requirements of children for action, information and entertainment. Children will be interested, because the information will be presented to them in a way in which they can readily receive it—through their eyes. They will understand everything, because everything will be placed before them just as it is. There will be no conscious attempts to memorize, but there will nevertheless be vastly more memorizing than the best teachers can now compel. Children will remember because they cannot forget—everything will be placed so vividly before them.

Townsend Harmonizes "Movies" and Authors

THE matter of the amendment to the copyright law affecting the right of moving-picture makers, as introduced by Representative Townsend, of the Seventh New Jersey District, was finally adjusted before the House Patent Committee in a manner which satisfied all concerned. Attorneys, representing both the moving picture interest and the theatrical dramatists, appeared before the committee and announced that their people formally accepted a new bill which Mr. Townsend introduced yesterday.

The bill modifies the previous bill in respect to infringements of copyrighted dramatic or dramatic-musical works. The bill provides that where such infringer shows that he was not aware that he was infringing, and could not reasonably have foreseen that the infringed work was copyrighted, the entire sum of damages recoverable by the copyright proprietor shall not exceed the sum of \$5,000. Mr. Townsend had urged the contending parties to get together on a compromise measure and feels that his new bill is a satisfactory adjustment. As the committee appeared to agree with the author of the bill at the hearing, the amendment will probably be favorably reported.—*Newark Evening News*.

The Opera House, Exeter, N. H., has been doing some very extensive advertising in the local newspapers, illustrating many Edison subjects with cuts furnished by this company. In its own programs also the same policy is followed, making the programs attractive and instructive despite their simplicity.

PHOTOGRAPHS OF EDISON PLAYERS



Some film manufacturers are putting out "process-made photographs" of their players. We prefer to issue *actual* photographs even at slightly increased cost. The patronage of Exhibitors has assured us that we are working along the right lines. These photographs are *contact prints* on sepia paper and make a beautiful showing in the lobby of any theatre. All are furnished unmounted. Our list includes photographs of Mary Fuller, Laura Sawyer, Miriam Nesbitt, William Wadsworth, Marc McDermott, Charles Ogle, William West, Edward O'Connor, Harold M. Shaw, Charles Seay, Edward Boulden, Harry Eytinge, Edwin Clark, Yale Boss, Edna May Weick, "Rowdy," Elsie McLeod, Gertrude McCoy, Bessie Learn and others.

SIZES AND PRICES

5½ x 7½"	unmounted	25c each
8 x 10 "	"	35c "
10 x 12 "	"	45c "

In addition to the foregoing we can furnish small cards printed in mezzogravure of ten prominent Edison players at the rate of \$3.75 per thousand—minimum order 100 of any one card. These are particularly desirable for distribution among patrons on "Edison Day" as souvenirs.

LITHOGRAPHED POSTERS

These are not furnished direct. For complete information about these write your exchange or the A. B. C. Co., Huron Road, Cleveland, Ohio.

LOBBY DISPLAY FRAMES

The photographs shown on the opposite page can be used to best advantage in the Lobby Display Frames supplied by this company. With a setting of this kind the players preserve their individuality as Edison artists, and the interest in their work grows with the feeling of personal acquaintance with these familiar faces.

Theatres for years have realized the advertising value of having actors' pictures in the lobby, and the principles which are true in the case of the theatre are equally true in the case of the photo play house.

The frames are as follows:

Lobby Frame No. 1 (with easel back) made of finely finished wood. Size, 5 feet 7 inches high and 3 feet 2 inches wide. Contains ten handsome 10 x 12-inch photographs, all sepia prints. Price, \$11.50.

Lobby Frame No. 2 (with easel back) is 5 feet high and 2 feet 6 inches wide and of the same general construction as No. 1. Contains ten sepia 8 x 10-inch photographs. Price, \$9.50.

Lobby Frame No. 3 (without easel back) is 3 feet high and 2 feet 6 inches wide. Contains ten 5½ x 7½-inch photographs. Price, \$6.50.

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

GENERAL FILM Co.	.....All Branches
GEO. BRECK	.....70 Turk Street, San Francisco, Cal.
CALEHUFF SUPPLY Co., INC.	.....50 No. 8th Street, Philadelphia, Pa.
J. H. HALLBERG	.....36 East 23rd Street, New York City
KLEINE OPTICAL Co.	.....166 No. State Street, Chicago, Ill.
LAKE SHORE FILM & SUPPLY Co.	.....106 Prospect Avenue, S. E., Cleveland, O.
H. A. MACKIE	.....21 East 14th Street, New York City
PITTSBURG CALCIUM LIGHT AND FILM Co.	.....125 Fourth Avenue, Pittsburg, Pa.
TALKING MACHINE Co.	.....1916 Third Avenue, Birmingham, Ala.



THE ARTIST AND THE BRAIN SPECIALIST

By HARRY FURNISS

To be released May 22nd

In this film we have the pleasure of introducing Mr. Harry Furniss to the motion picture public. His fame as an illustrator, caricaturist, humorist and lecturer is world-wide and to that will now be added motion picture acting. The story, written especially for us by Mr. Furniss, is decidedly novel and interesting, employing the author as the main character, and introducing some of his remarkable caricaturing. It is a film that everyone will want to see.

DECORATION DAY RELEASE

THE SUNSET GUN

By BANNISTER MERWIN

To be released May 24th

A story distinctly suitable for the occasion. It is not simply a Civil War picture but is filled with the sentiment appropriate to the day. Pathetic, impressive and spectacular the film will leave a strong impression.

The EDISON KINETOGRAM

VOL. 6

MAY 15, 1912

No. 8



SCENE FROM
THE SUNSET GUN
FILM No. 7043

TRADE MARK
Thomas A Edison

EDISON FILMS
RELEASED FROM MAY
15 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 THOMAS A. EDISON,
INCORPORATED, Orange, New Jersey, U. S. A.
COPYRIGHT 1912 BY THOMAS A. EDISON, INC.

Copyright, Pach Bros., N.Y.

EDISON FILMS

Released between May 15th and 31st, 1912

HARRY FURNISS, the clever English caricaturist, plays the leading part in a most unique story of which he is the originator. "The Artist and the Brain Specialist" affords an excellent opportunity for the cartoonist to display his skill upon the screen. George Fitch furnishes the inspiration for "Their Hero" which is taken from his "Sic Transit Gloria All America," of the famous Siwash College series, and the late O. Henry's "A Chaparral Prince" forms the basis of "A Western Prince Charming."

Two wonderful scenic films are those taken in Delhi and Calcutta, India, each reflecting remarkably the glamour and splendor of the far East, while in "The Passion Flower," we behold charming scenery used as a setting for very clever comedy.

"The Sunset Gun," a Decoration Day drama, tells the beautiful story of the indomitable will of an old warrior; and in "The Convicts' Parole," "A Romance of the Ice Fields" and "Jim's Wife" are found a strongly dramatic thrill and dash coupled with unusually interesting scenery.



The Convicts' Parole

By Melvin G. Winstock

DRAMATIC—RELEASED MAY 17, 1912

No. 7038. About 1000 feet. Copyright, May, 1912. Code, Vormzand.

CAST OF CHARACTERS

GOVERNOR OF THE STATE.....MARC McDERMOTT
THE PRISON WARDEN.....CHARLES OGLE
A CONTRACTOR OF PRISON LABOR.....ROBERT BROWER
THE WARDEN'S STOOL PIGEON.....JOHN STURGEON
PAROLED CONVICTS.....MARY FULLER
.....AUGUSTUS PHILLIPS
.....HAROLD M. SHAW
Convicts and theatre-goers

THIS is a powerful, political story full of vivid, dramatic incidents and of distinct educational value.

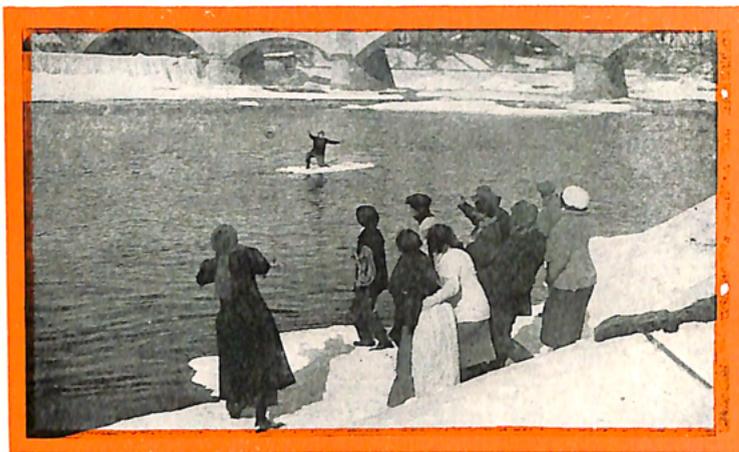
The Governor of one of our Western states, has inaugurated a new system for handling the convicts. Instead of leasing them on contract to private corporations for private gain, he proposes to release them on parole and give them employment in all cases where they show possibilities of reform. The warden of the penitentiary has a business interest in the old system and with his colleague decides to make an attempt to discredit the governor's plan.

Our interest centers next in three convicts, two men and a woman who have been released and given employment at a theatre. The two men are friends and one of them is in love with the girl. The warden sends an emissary to tempt the younger with the promise of a big haul in a well-planned burglary.

A meeting place is appointed in a room back of a saloon.

Having gotten the younger man there with some other criminals the stool pigeon produces a set of burglar tools. Meanwhile his friend has followed and the girl has gone to the governor with her story of the possible plot. The result is that she and the governor's secretary are looking through a window and see who produces the burglar tools. But they also see the friend enter and plead with the convicts and the younger man to honor their parole and then the entrance of the police and the general arrest of everybody concerned except the warden and the stool pigeon.

The next morning there is a hearing before the governor. The convicts are allowed to tell their story and the warden strongly intimates that their word is hardly to be taken in a matter of this kind against his. Even the girl's story he considers unreliable but when the governor invites his secretary to step forward and tell what he saw, the warden understands that the game is up. The governor hands him his dismissal and congratulates the faithful among the convicts and the story ends with honor triumphant and the grafter turned out.



A Romance of the Ice Fields

DRAMATIC—RELEASED MAY 18, 1912

No. 7039. About 635 feet. Copyright, May, 1912. Code, Vornacht.

CAST OF CHARACTERS

JESS, the landlady's daughter.....MIRIAM NESBITT
 DAN } both in love with Jess..... { GEORGE LESSEY
 ALEC } { GUY HEDLUND
 AN APPLICANT FOR WORK HAROLD M. SHAW
 THE LANDLADY.....MRS. WILLIAM BECHTEL
 HER OTHER DAUGHTER.....MAY ABBEY
Ice cutters and others

DAN WILSON, working on the Kennebec River, is very much in love with his landlady's daughter Jess. The feeling is reciprocated, which causes Alec, the foreman of the job, also in love with Jess, to become jealous and he tries his best to make life miserable for Dan by abusing his authority as foreman.

One day a poorly clothed tramp applies for work and is put to loading ice under Dan's direction. The cold, however, is too severe and while stopping to warm up he is reprimanded by the foreman and about to be discharged when Dan removes his coat and gloves and gives them to the tramp. This action so angers Alec that he flings the garments to the ground. Dan forces him to pick them up again and hand them to the half frozen wretch. This incident only serves to increase the ill-feeling existing between the men.

Later in the day while Dan is cutting ice, bordering the open channel of the river,

Alec sees his opportunity to avenge himself and stealing up behind him pries loose the cake of ice upon which Dan is working and sets him adrift in the river. Jess, driving back from town hears his cries for help and urging her horse forward gives the alarm to the rest of the men who at once rush to Dan's rescue.

The current has caught the ice cake by this time and is rapidly carrying it toward the falls half a mile down the river. The men hurrying down the riverbank try to get a line to Dan as he swings around the bend above the falls, but to their dismay the line falls short and Dan floats rapidly on toward the falls.

Here the men manage to stretch a line across the breast of the falls and Dan, drifting down to sure destruction, manages to grasp the rope and work his way ashore.

Here he explains that it was Alec who set him adrift and the men, bent on giving him a coat of tar and feathers, start out in search of him. Finally locating him, they are about to carry out their design, when the sheriff, having heard of their intentions takes him in charge.

Not much the worse for his experience Dan is quite strong enough to propose to Jess, who doesn't hesitate to say "yes."



Scenes in Delhi, India

DESCRIPTIVE—RELEASED MAY 18, 1912

No. 7040. About 365 feet. Copyright, May, 1912. Code, Vornaehen.

THIS film shows many views taken in Delhi, India. Some of them are ancient land marks cherished by the natives for their connection with a history that dates back for ages. Views showing a portion of the ancient mosque, a temple, the memorial tower, the "Asoka Pillar" and the shell-scarred Cashmere gate whose mouldering walls are significant of past bloodshed and strife, are particularly interesting. A scene showing the natives carrying water across

the country on clumsy wagons drawn by domesticated buffalos is quite a novelty, to say nothing of views of the busy streets showing the throngs as they move about bent on their daily enterprises. Like other people of the world they seek amusement and a scene depicting a "mela" or native fair is not unlike the amusement parks and places of recreation in other countries.

Altogether an educational and an interesting picture.

"WE never allow anything good to get away from us. We gave a private review of 'Charlie's Reform' to a large and enthusiastic audience of our best citizens interested in social center work. All were favorably impressed with the lesson brought out in this picture and it received a hearty endorsement. We ran the picture for two days at the Alhambra with big business.

"I enclose you two clippings I happen to have before me."

The above letter from Frank Cook of the Saxe Amusement Enterprises of Milwaukee, Wis., was accompanied by newspaper clippings from the Milwaukee papers praising

both the film itself and the public spirit of the Saxe people in giving their special exhibition to social workers. We are very glad to see that the best possible use of this film is being made by Exhibitors, and we hope that the example of the Saxe Enterprises will be followed in many other cities.

"We had an evening with Edison—as we call it—every picture an Edison. We ran 'The Black Arrow,' 'Three of a Kind,' 'Logan's Babies,' 'Icebergs Off Labrador,' and 'Willie Wise.' Our house was more than filled at each show and everyone was delighted with the program."—M. J. BROMLEY, Kent, Washington.



Their Hero

From "At Good Old Siwash," by George Fitch

COMEDY—RELEASED MAY 21, 1912

No. 7041. About 1000 feet. Copyright, May 1912. Code, Vornagel.

CAST OF CHARACTERS

JARVIS, a great football player.....GEORGE LESSEY
TWO SOPHOMORES, his worshippers
BARRY O'MOORE AND HARRY BEAUMONT
MARGERY, Jarvis' fiancée.....NATALIE KINDGEN
MANAGER OF THOMAS & SON
MARC McDERMOTT
HIS SECRETARY.....ELIZABETH MILLER
THE PORTER.....JOHN STURGEON
Football players and guests at restaurant

THIS is one of the distinctly different comedies which are always so refreshing.

Two college boys, from a very respectful distance, worship the great hero of the football field, Jarvis by name. At the beginning of the picture we see them negotiating for and achieving an introduction to him. After college days are over they become assistant shipping clerks in a big establishment. On one of the pillars of their workroom is pinned a big newspaper picture of their hero in full football regalia. When ever they pass it they stand in salute before it. One day a great event happens; at a cheap table d'hote dinner their hero makes his appearance and with much trepidation they finally decide to go over and claim acquaintanceship with him.

Instead of a haughty repulse which they might have expected, he invites them to sit

down at his little table and have their dinner together. It is a great honor and a great event for the boys. And then we become cognizant of the fact that, as a young lawyer the football hero is not a success. Things go from bad to worse with him until he is entirely out of money and is very glad when a chance meeting throws him again in the ways of the boys and they invite him to their room to help partake of a box of good things from home. Of course the boys see him only as their ideal hero and know nothing of the struggle against poverty which he is making. But one day, when he is down to the last notch, he answers an ad for a porter and the next thing he knows is face to face with his worshippers in the very place where they are working. The situation is both comic and dramatic, but like the true blue that he is he goes to work under his two small admirers. Of course he soon rises to a better position and is able to marry the girl who has waited for him all this time. But through it all the two young adorers are true to their ideal and rejoice at his success.

The story is comically but exquisitely played and is a very worthy successor to Mr. Fitch's story "A Funeral that Flashed in the Pan."



The Artist and the Brain Specialist

By Harry Furniss

COMEDY-DRAMA—RELEASED MAY 22, 1912

No. 7042. About 1000 feet. Copyright, May 1912. Code, Vornahme.

CAST OF CHARACTERS

SIR TUFTO DAUBER.....WALTER EDWIN
FRANK SHYLY, a poor artist.....BARRY O'MOORE
HIS WIFE.....MIRIAM NESBITT
THEIR CHILDREN.....EDNA MAY WEICK
A LADY OF WEALTH.....MRS. C. JAY WILLIAMS
and
HARRY FURNISS

THIS is a unique and rather unusual film depicting prosperity, adversity and a few caricatures, executed by the celebrated English artist, Harry Furniss.

In an attic studio lives an invalid artist with his wife and children, in dire distress. A friend (Harry Furniss) visits them and learning of the artist's misfortune, advises him to apply to a benevolent institution for aid, giving the artist's wife a letter of introduction to Sir Tufto Dauber, a presiding officer of the institution. In presenting this letter she meets with bitter disappointment and is rudely ordered out of his house. Returning to her friend (Harry Furniss), she describes her ill-treatment at the hands of Sir Dauber whereupon the former vows vengeance. Disguising himself as Professor Cyclops, the great American brain specialist, he presents himself at Sir Dauber's studio, having arranged by phone to pose for his portrait. Sir Dauber, highly flattered with an order from such a celebrity, begins work

at once. A lady having a previous sitting returns for her umbrella. The moment Sir Dauber's back is turned Cyclops changes the handsome lady's portrait to a most laughable caricature, quickly returning to his seat assuming a most unconcerned attitude. When the lady makes the horrible discovery of her distorted portrait, she flies into a violent rage, destroys the portrait and departs in a huff.

Sir Dauber unable to account for the transformed portrait imagines he is going insane. Recovering himself he begins to outline the portrait of Professor Cyclops; at an opportune moment Cyclops again tampers with the canvas on the easel, which adds new horror to Sir Dauber's perturbed mind and he implores the brain specialist to diagnose his case. Cyclops pronounces him insane and orders immediate rest in a sanatorium. He conveys him to the attic of the poor artist and there he, Cyclops, reveals his true identity. Sir Dauber discovers he is the victim of a practical joke brought about by his uncharitable attitude and promises to be more benevolent in the future and proves his assertion by immediately contributing to the support of the distressed family bringing about a happy conclusion.



The Sunset Gun

By Bannister Merwin

DRAMATIC—RELEASED MAY 24, 1912

No. 7043. About 1000 feet. Copyright, May, 1912. Code, Vornehmer.

CAST OF CHARACTERS

A VETERAN OF THE CIVIL WAR
 HIS DAUGHTER.....MARC McDERMOTT
 HIS GRANDSON.....MIRIAM NESBITT
 THE VILLAGE MINISTER.....YALE BOSS
 CAPTAIN THOMAS TOOKER, G. A. R.....GEORGE LESSEY
 BEN SMITH, G. A. R.....CHARLES OGLE
 WILLIAM SAUNDERS, G. A. R.....ROBERT BROWER
 JONATHAN PEASE, G. A. R.....WILLIAM WADSWORTH
 HI BARTLETT, G. A. R.....HARRY LINSON
 A FIFER, G. A. R.....WILLIAM WEST
 A DRUMMER, G. A. R.....GUY HEDLUND
 Members of the G. A. R., citizens, officers and soldiers in the Civil War Scenes.

THOMAS BRAINERD, a civil war veteran, is an enthusiastic old soldier and a firm believer in discipline. His household, which consists of his married daughter and his beloved grandson Dick, is run on strict military rules and if Dick objects to the early arrival of bedtime it needs only a word from grandpa on the subject of a soldier's first duty to bring the youngster to strict obedience.

As Decoration Day approaches, Brainerd and his G. A. R. comrades meet and discuss the plans for the annual parade in the village. But Brainerd has been failing of late and in spite of the doctor's efforts, seems to be getting weaker as time passes.

The eventful day arrives and Brainerd, dressed in his best is ready to take his place in the line with his comrades, but as he takes his beloved rifle from its place his weakness

is so apparent that his daughter finally prevails upon him to give up his idea of marching in the parade. He will watch from his chair in front of the house and insists that his daughter and little Dick take their places in the parade. Reluctantly they leave him and report his illness to his waiting comrades.

The march to the soldier's monument is begun. As the stirring sound of fife and drum reaches his ears, Brainerd starts up rifle in hand and there comes to him a vision of battle. He is in the midst of the charge, the bursting shells, the cheers, the groans all come back to him. Only a moment and it passes away but the sound of fife and drum are real, for there, passing before him, is his little band of comrades on parade. They cheer the old man as they pass on their way. At the monument the roll is called and many a name is left unanswered, but little Dick cannot remain silent when grandpa's name is called and bravely steps out and answers in his stead.

Brainerd too has answered roll call but it is one of long ago, the vision comes to him as if but yesterday as he steps out and answers to his name.

At the monument they now fire a salute for their departed comrades. It sounds to Brainerd like the booming of the Sunset gun. He sees again the sinking sun of long ago, the officer gives the command, the gun

(Continued on page 12)



A Western Prince Charming

From "A Chaparral Prince," by O. Henry

DRAMATIC—RELEASED MAY 25, 1912

No. 7044. About 1000 feet. Copyright, May, 1912. Code, Vornenan.

CAST OF CHARACTERS

LENA.....EDNA MAY HAMMEL
 HER MOTHER.....BLISS MILFORD
 FRITZ, the stage driver.....WILLIAM BECHTEL
 MRS. MALONEY, proprietress of the Quarry Hotel.....LOUISE SYDMETH
 LEADER OF THE COWBOYS.....GEORGE LESSEY
 LENA'S ONE FRIEND.....ROBERT TANSEY
 Guests at the Quarry Hotel and cowboys of the Circle Bar.

MRS. HINDEMILLER, a widow with five young children, the eldest of whom, Lena, is only eleven years old, finds that the struggle to keep the wolf from the door is becoming too great and decides to send Lena into service. To this end she arranges to send her to Mrs. Maloney who runs the Quarry Hotel. Lena is placed in charge of Fritz, the old stage driver and amid the tears of her family is whirled away to her new home, tightly clasping to her breast her one treasure, a thumb-worn copy of Grimm's Fairy Tales.

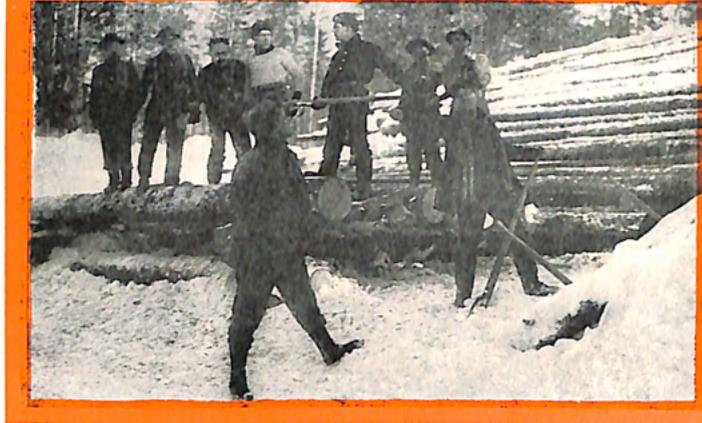
Arrived at the Quarry Hotel, Lena is at once put to work. From daylight until long after dark Mrs. Maloney drives her from task to task. Carrying wood and water, sweeping, making beds, waiting on table, washing dishes and scrubbing are only a few of her daily duties.

The hard work, the rough men and Mrs. Maloney's constant abuse, do not tend to cure little Lena of her home-sickness. Her only consolation is her book of fairy tales which she keeps hidden under her cot in the garret. Here, after her day's work she

manages to steal a few sweet moments poring over the trials of poor Cinderella and the Prince. But even these are denied her, for Mrs. Maloney discovers Lena at her reading and rudely takes the book from her. This is the last straw. She writes a letter home, telling her mother of her treatment and that if she does not come and take her away she will jump into the river and drown herself. This letter she drops out of the window to her one friend in the house, little Tommy, with instructions to give it to Fritz to deliver. Tommy gives Fritz the letter just as the stage is pulling out for its night run. The Circle Bar boys have been out on a wild lark. Coming back from town they spy the coach and decide to have some fun with old Fritz. They accordingly hold up the stage in true bandit style and, seeing Fritz clutching little Lena's letter forthwith make him read it. The pathetic tale it tells has a sobering effect on the boys and they decide that Mrs. Maloney needs a lesson.

Tying Fritz to a tree, they ride to the Quarry Hotel and very nearly wreck it. Lena hears the noise and huddles frightened on her cot until there comes up the stairs a big handsome man. At last! It is her dream come true; Prince Charming has come to rescue her. True his dress is slightly different from the one in the fairy tale but he is big and handsome so it must be he. Without any hesitation she goes to his arms

(Continued on page 15)



Jim's Wife

DRAMATIC—RELEASED MAY 28, 1912

No. 7045. About 1000 feet. Copyright, May, 1912. Code, Voropfer.

CAST OF CHARACTERS

JIM, the boss of the lumber camp.....GEORGE LESSEY
HIS WIFE.....MIRIAM NESBITT
TOM, a newcomer.....HAROLD M. SHAW
TWO BAD CHARACTERS { GUY HEDLUND
 ARTHUR HOUSMAN
 Lumbermen

JIM'S wife, Nell, is the idol of the lumber camp in the Maine woods where Jim is boss. One day there drifts into camp a man named Tom Taylor, a rough woodsman, who applies to Jim for work. Jim gives him a job and invites him to take pot luck with Nell and himself. He is at once attracted by Nell's comely appearance and determines to win her. He contrives to meet Nell whenever possible and during Jim's absence becomes more and more forward. Nell, however, has no feeling but hatred for Tom, and warns him that if he persists in his attentions, she will tell Jim.

Tom is caught under a falling tree and, Jim not suspecting his true character takes him to his own cabin to receive proper nursing. Tom takes advantage of this unlooked for opportunity to force his attentions upon Nell who is finally forced to protect herself by telling Jim. Jim is for giving Tom a good thrashing but wishing to avoid further trouble, Nell persuades Jim to content himself by turning him out of doors.

Tom furious at this, believes he still could win Nell if Jim were out of the way. To

this end, he lures Jim into the woods through a false message, then waylays him and leaves him unconscious in the road where the giant log-hauler will run over him. Tom then makes his way to Jim's cabin where in a drunken frenzy he informs Nell what he has done. Nell tries to escape but he only laughs at her, locks the door and seizes her in his arms. Nell in defending herself, grasps the lighted lamp and strikes him over the head. Tom falls unconscious and Nell rushes out to save Jim from death. She arrives just in time to stop the log-hauler and with the assistance of the crew Jim is brought to his senses.

Arriving back in camp they see Tom about to emerge from the cabin. Tom sees Jim and locks himself in the cabin where he awaits Jim with loaded revolver in hand. Nell tries to persuade Jim not to enter the cabin, but Jim, bent on having it out with Tom, insists so Nell goes to arouse the men in camp and prevent the encounter if possible. Jim however enters the cabin by a rear door and taking Tom unawares, gets the drop on him with his gun.

Tom now refuses Jim's offer to fight it out, and Jim, disgusted with the coward, goes to the door to kick him out. As soon as his back is turned Tom reaches for his revolver but before he can pull the trigger, Jim sends a bullet crashing through his shoulder.



The Passion Flower

COMEDY—RELEASED MAY 29, 1912

No. 7046. About 1000 feet. Copyright, May, 1912. Code, Voropfer.

CAST OF CHARACTERS

MABEL, the girl.....LAURA SAWYER
HER THREE SUITORS { BENJAMIN F. WILSON
 RICHARD NEILL
 WILLIAM RANDALL
OWNER OF THE LIVERY STABLE.....JAMES GORDON
HIS DAUGHTER.....JESSIE MacALLISTER
THE GARDENER.....CHARLES SUTTON

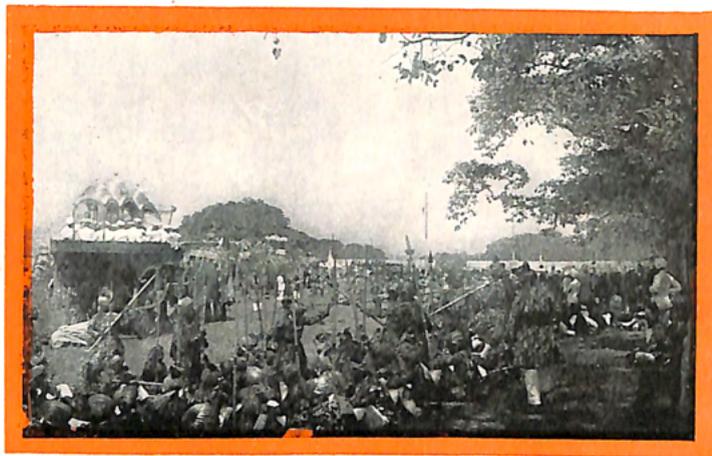
THE passion flower is one of rare beauty and is exceedingly attractive in color and formation, deriving its title from the fact that it is symbolic of the passion period of Christianity. The color of the flower is white and royal purple and when seen upon the vines with the green foliage surrounding it, it makes a pretty sight.

Around this flower is centralized the idea of this comedy but it has however no connection with its religious significance. The scenes are laid in Bermuda and deal with the romantic love affair of a young lady tourist and her three ardent admirers, one of them being an English army officer. Each of these gentlemen in question is desirous of winning the heart and hand of the young heiress but having three strings to her bow, she is quite undecided which one has really won her admiration.

While riding to the races on Fair day she chances to see the blossom of the passion flower in a nearby garden and immediately expresses her desire to possess it, to her waiting admirers. The possession of this flower proves far more troublesome than they had

anticipated and after many efforts to fulfill her wish, they are forced to admit defeat. Nevertheless during the course of the day each one in turn succeeds in asking for her hand and each one is interrupted at the critical moment and so by evening they are in doubt as to which one will prove to be the lucky gentleman. With the caprice of a woman she writes a note to the man of her choice stating that if he will meet her at a certain spot on the following day she will give him her answer.

This letter is given to the daughter of a livery stable owner to deliver to the gentleman whose name is on the envelope. Curiosity gets the better of the little maid and while she is reading the contents of this epistle of love, the envelope, containing the name of the gentleman, is carried away by the winds and eventually finds its resting place in the interior of a hungry goat browsing upon the hillside. The little maid not having the slightest idea to which of the three gentlemen the note belongs is in a quandary what to do but at last hits upon a plan and so, to make matters sure, she cleverly contrives to have each one of the gentlemen secure the note in turn, thereby starting a series of humorous situations which follow rapidly one upon the other and terminate in two gentlemen finding lodgings in the country jail while the English officer proceeds to make arrangements for his forthcoming marriage to the heiress.



Views in Calcutta, India

DESCRIPTIVE—RELEASED MAY 31, 1912

No. 7047. About 1000 feet. Copyright, May, 1912. Code, Vorposten.

NO doubt in the course of time many pictures have been taken in India and undoubtedly many more will be, in time to come, but in the matter of actual interest this film sets a new high water mark with its many views taken within the boundaries of Calcutta.

Among the many scenes is a view of a beautiful temple, a tribute to the work of man, and passing from there we see the work of Nature summed up in one hundred and thirty-nine years producing the great Banyan tree. This is eighty-five feet high and has two hundred and fifty knotted trunks to support its gigantic spread. A view looking down the avenue of royal palms shows the broad leaves as they embrace above the roadway and send their shadows, cool and welcome, down upon the sun-beaten natives as they pass beneath their natural green.

Their majesties King George V and Queen Mary of England, contribute to the interest of this film; two distinct views being taken of them upon their arrival and departure from Calcutta amid the royal regalia befitting the crown.

Sections of the Calcutta Durbar are shown

with many huge elephants which took part in the ceremony. Their trappings are wonderful in their oriental splendor.

THE SUNSET GUN

(Continued from page 8)

booms out and slowly the stars and stripes flutter to the ground. The vision disappears and Brainerd sinks exhausted into his chair. The exertion has been too great. There now floats to him from the monument the sounds of taps. How many times has he heard it in the stillness of the night! He sees it all once more, the bivouac at the end of the day's fighting. The trumpeter steps out. How sweet the notes sound upon the night air! The last call. All lights out. With a smile he sinks back and closes his eyes. His light is out, he has answered the last call. His returning comrades find him serene but cold, and reverently cover him with the tattered old battle flag.

A beautiful picture, patriotic, stirring in many scenes, this play was produced with that painstaking regard for detailed perfection which always marks Edison releases.

Advertising Synopses for Edison Releases in this Issue

THE CONVICTS' PAROLE

This dramatic and interesting story shows the system of paroling convicts which is in successful operation in Oregon. The film will make a strong appeal everywhere and is one to be featured.

A ROMANCE OF THE ICE FIELDS

This dramatic story depicts how an ice cutter was cast adrift on an ice-cape by a jealous rival. His cries for help reached the ears of his sweetheart, who, heading a rescue party, saved him from plunging over the great falls into the yawning chasm below.

SCENES IN DELHI, INDIA

This is an interesting picture worthy of merit, not only because of its scenic value but from an educational standpoint. It shows views of ancient landmarks, such as mosques and temples, and others of busy streets, with the daily business as conducted under a burnished sun.

THEIR HERO

This is a refreshing comedy depicting the infinite dealism of two college boys for "their hero" a warrior of the football field. Though their hero meets with adversity, their worship continues and he shows at the end that he was worthy of it.

THE ARTIST AND THE BRAIN SPECIALIST

A decided novelty which is bound to make a hit. Besides being a clever comedy in itself it gains from the personality of Harry Furniss and exhibits some of his wonderful skill in caricaturing.

THE SUNSET GUN

Not merely a civil war picture but a beautiful example of the spirit of the day it typifies. Dignified, spectacular and with a powerful heart tug, this is a film to be featured far and wide.

A WESTERN PRINCE CHARMING

This dramatic story tells how sunshine was brought to an unhappy child yearning for his mother's kindness. Some cowboys out for a lark, found her pathetic letter and like the "prince of fairy land" the leader of the band saw that she was delivered.

JIM'S WIFE

This is a dramatic story telling how a big-hearted woman cared for an injured lumberman her husband had befriended. The lumberman, a despicable character repays the good with evil but meets, in the end, with just punishment.

THE PASSION FLOWER

This picture, photographically superb and scenically beautiful, portrays in a merry whirl of mirth, the ardent love of three suitors in quest of a dainty flower. To get the flower meant to win her hand, and the unexpected happened at the end.

VIEWS IN CALCUTTA, INDIA

This full reel scenic picture is of great interest. Their Majesties, King George V and Queen Mary of England, are shown on their recent visit and many scenes show the vast number of elephants, in their lavish oriental trappings, as they took part in the Calcutta Durbar.

What about that lobby display frame? Have you ordered it yet?

Edison Releases Since Apr. 1st

April

DATE	RELEASE AND CLASSIFICATION	LENGTH
Apr. 2	The Mine on the Yukon, from "The Thaw at Slisco's," by Rex Beach (Dr.).....	1000
3	Two Knights in a Barroom (Com.)....	1000
5	Charlie's Reform, produced in the co-operation with the Division of Recreation of the Russell Sage Foundation (Dr.).....	1000
6	Rowdy and His New Pal (Com.-Dr.)	675
6	Dr. Brompton Watts' Age Adjuster (Com.).....	325
9	The Spanish Cavalier (Dr.).....	1000
10	Is He Eligible? (Com.).....	1000
12	Church and Country, an episode of the Winter at Valley Forge. U. S. History Series No. 8 (Dr.).....	1000
13	Winnie's Dance from "That Winsome Winnie Smile" by Carolyn Wells (Com.).....	1000
16	The Insurgent Senator, by Bannister Merwin (Dr.).....	1000
17	The Dumb Wooing, by Bannister Merwin (Com.).....	1000
19	The Boss of Lumber Camp No. 4 (Dr.)	985
20	Dream Dances, performed by Virginia Myers, five years of age (Sp. Des.)	400
20	How Patrick's Eyes were Opened (Com.).....	600
23	The Little Woolen Shoe, by Bannister Merwin (Dr.).....	990
24	A Tenacious Solicitor (Com.).....	1000
26	An Unusual Sacrifice, a story of telepathy by Ashley Miller (Dr.)....	1000
27	A Winter Visit to Central Park, N. Y. City (Sc.).....	640
27	The Butler and the Maid (Com.).....	360
30	Winter Logging in Maine (Des.-Ind.)	1000

May

May 1	Blinks and Jinks, Attorneys at Law (Com.).....	1000
3	Out of the Deep (Dr.).....	1000
4	The Guilty Party (Dr.).....	1000
7	Billie, by James Oppenheim (Dr.)....	1000
8	Aunt Miranda's Cat, by S. Walter Bunting (Com.).....	1000
10	Treasure Island, by Robert Louis Stevenson (Dr.).....	1050
11	Every Rose Has Its Stem, by Ethel Browning (Com.-Dr.).....	1000
14	The Bank President's Son, by Marion Brooks (Dr.).....	1000
15	A Personal Affair (Com.).....	1000

"I ATTENDED your film show this afternoon and saw your title, 'Children Who Labor'—saw it with pleasure and profit. I desire to congratulate you on this special number, as, indeed, on the entire program. Such things as the title cited are calculated to draw the attention of thoughtful people to a really great problem in a striking and convincing way.

"I have always felt that, given a man with conscience to direct, the modern picture show can be a factor of genuine educational value. And so I thank you for calling my attention to the opportunity, and for an hour well spent."—Rev. F. H. Hamilton, Pastor, First Congregational Parish Church of Pocatello, Idaho, to R. D. Carrothers, of the Orpheum Theatre of that city.

C. Jay Williams

ONE frequently hears it said that the funniest people are always those whose faces wear a serious expression. In Mr. Williams we find strong proof of the statement, for this solemn looking gentleman—but mark the twinkle in the eye—directs the production of a great many Edison comedies, and is in fact devoting almost his entire time to the humorous side of the photoplay. With what marked success his efforts have been attended may be shown by citing "The Dumb Woogie," "Is He Eligible?" and "Aunt Miranda's Cat" as numbering among his very recent productions. Each one of these plays has been the subject of most flattering comment by the press and has been a never-failing source of amusement to many audiences.

Mr. Williams has been in the theatrical business "all his life," playing in stock companies, appearing with Blanche Walsh, Bertha Kalish, and with Florence Roberts in "Zira" and "The Struggle Everlasting." He has also appeared in "Notre Dame," has played for three years in "Why Smith Left Home" and supported Digby Bell in "The Education of Mr. Pipp." Mr. Williams' presentation of the difficult role of the music master in "The Test" was pronounced by one of the leading critics to be "medallion-like in its simplicity, clarity and truth to life, so natural that it must be true."

With the experience gained during the time consumed in appearing in these and many other productions, Mr. Williams was

able to render very valuable assistance in staging several important plays. But with the advent of the motion picture he saw a new field opened before him and he was not long in deciding to cast his lot with the photo-play, in the capacity of a producer.

Realizing that in order to teach, one first must learn his subject thoroughly, Mr. Williams became a photo-player with the Edison Company. His first experience was gained in the film "Beethoven" one of the greatest of the earlier Edison successes and a play which was hailed as a remarkable piece of acting. When he had thoroughly mastered the almost countless little subtleties of manner and expression which the actor must incorporate into his work when he faces the camera, Mr. Williams took up the direction of comedies—an art of which he is an undisputed master.

Tireless energy, born of boyish enthusiasm, keeps this hustling comedian continually at work devising new "business," planning novel situations, and doing a thousand and one things incidental to the duties of a successful director. While presiding over the fate of a company of stranded actors, he paused long enough to remark that he loves the work and could do it all day; but he need never make that statement to anyone who has seen him at work—or play.

The remarkable comedy by Harry Furniss, which is numbered among the releases contained in this issue, was staged under Mr. Williams' direction.



How "Charlie's Reform" is Being Handled

THE following excerpts from letters received by the Division of Recreation of the Russel Sage Foundation indicate how this Edison release is being exploited by not only enterprising exhibitors but by school and college officials and civic and philanthropic organizations:

"I am working this film with the different associations of the town, principally the Playground Association of Jackson, Michigan. We are advertising this film to the limit."—C. A. Kuhlman, Proprietor and Manager, Crown Theatre, Jackson, Michigan.

"We are preparing to feature this release as soon as we can secure it, and would like to secure 500 of the pamphlets like the enclosed sample, the same to be distributed among the local Y. W. C. A. and Y. M. C. A."—Grand Amusement Company, Inc., Holyoke and Marlboro, Massachusetts.

"I have arranged with one of our local theatres to give an educational matinee on Saturday afternoon of each week. The pictures are to be selected by me. They will be selected one week in advance, and pupils will be given some instruction about the subject to be presented during the week preceding its presentation. I am very glad indeed to have my attention called to the special picture which you mentioned. I am sure it will be most excellent and beneficial to present to our people. I have already taken it up with our local people, and they promised me that they would secure it at once for use in our city."—C. W. Richards, Superintendent of Schools, Ardmore, Oklahoma.

"I am greatly interested in the social center idea in connection with our schools. . . . I shall try to arrange for a special program including 'Charlie's Reform' as described in your letter."—J. A. C. Chandler, Superintendent of Schools, Richmond, Virginia.

"We beg to acknowledge receipt of your pamphlets entitled 'Charlie's Reform.' Those who have seen them have been very favorably impressed and we are of the opinion that much good will be the result of their distribution."—R. S.

"Regarding the use of the photo play 'Charlie's Reform:' I had in mind first of all the possibility of using it in connection with a series of lectures to be delivered during the summer session of the college, next July. I would also like to arrange for

its use some Wednesday evening early in May at a meeting of one of our local faculty organizations."—W. V. Bingham, Director Summer Session, Dartmouth College, Hanover, New Hampshire.

"I am very glad to know about this film, and I am sending one of the folders and the enclosed postal to the Chairman of our Committee on the Extended Use of School Buildings with the request that she bring the matter to the attention of her Committee."—Grace B. Day, Assistant Secretary-Treasurer, The Women's Municipal League of Boston, 79 Chandler Street, Boston, Massachusetts.

"I am in receipt of some advertising and press matter regarding the Social Center film. It shows admirable work in making an admirable film effective. One gets an idea of what a marvelous instrument we have in the motion picture, when he reflects on the great amount of personal work that is being done to make the Social Center idea effective, and then compares with that the inspiration and knowledge that this one film will carry to every part of the country in a single day. Of course, we shall 'play up' this reel to our best ability in our two theatres."—Boyd Fisher, President, The People's Recreation Company, Inc., 147 Fourth Avenue, New York.

A WESTERN PRINCE CHARMING

(Continued from page 9)

and is carried away, clasping her precious Grimm's to her heart and is soon sound asleep.

When she opens her eyes she is surprised to find herself among the mail bags of the coach which is standing before her home. Fritz and her mother are at a loss to understand how she came there and question her, but to all their questions she can only answer "the Prince came and carried me off."

The U. S. Theatre of Cleveland, Ohio, featured "How Washington Crossed the Delaware" in a striking handbill upon which appeared a cut of George Washington surrounded by such phrases as "The most exciting and realistic war drama ever produced," "The most intensely American subject ever filmed" and "Full of patriotism." At the top of the sheet appeared a characteristic group consisting of a cannon, a drum, muskets, flag, etc., surmounted by an American eagle. The entire make-up of the bill was excellent and well calculated to arouse interest in the film.

With the South Atlantic Fleet

IN accordance with the agreement between the United States Government and the Edison Company, the latter sent their chief camera man and two assistants to accompany the South Atlantic Squadron in its maneuvers off Cape Charles and Cape Henry. It has long been the desire of the Government to make certain very important experiments in motion picture photography and a careful survey of the field convinced the authorities that the Edison Company was best equipped to undertake such delicate and exacting work.

The photographers returned but recently with glowing accounts of the royal treatment received at the hands of the naval officers whose guests they were. Everything was done for their comfort and they were enabled to make pictures of events which had never before been filmed.

Notable among many wonderful scenes is that of the actual firing of salvos from the turret of one of the great battle ships. In order to get this picture—absolutely unique in the history of motion pictures—Mr. Theiss lashed his camera to the top of the turret which housed the four giant guns that were to be fired. The terrible shock of the first concussion of these monsters, as they roared in unison, knocked the lens out of focus, damaged the shutter mechanism and nearly threw the operator flat on his back. But the pictures were more than worth the discomfort and danger for they are one of the most impressive sights that the eye could behold.

Still more dangerous was the photographing of the target practice. The camera was placed on the stern of the boat which towed the targets by a cable 400 yards long. Six miles away steamed the war ships, and the amateur mathematician can very readily figure that the angle of safety for those on board the target ship was not excessively great. The feeling of absolute security was greatly strengthened for the camera men by the officers of the fleet who bid them a tearful farewell and showered them with solici-

tous advice on dodging projectiles, etc., as they departed for the target ship.

Of course it was the first shot which seemed fraught with the greatest uncertainty, and Mr. Theiss says that he cannot remember breathing during the twelve seconds intervening between the flash six miles away and the splash of the falling shell. But what a splash that was! The camera shows a giant snow-white geyser towering heavenward and gradually melting away into a faint mist.

Still another wonderful scene shows one of the battle ships firing at the targets. The grim mass of steel lies motionless, then suddenly there is a sharp flash from her dark side and a great black cloud of smoke bursts forth. As these flashes occur one after the other it does not take a very fevered imagination to picture a distant enemy being riddled by this fusillade.

In addition to these stirring incidents the camera pictured many very interesting scenes, undoubtedly the most complete series of naval pictures that has ever been taken, showing numerous phases of the life of our Jack Tar. We see the mail boat arrive, the big barges swung up on the davits with the crew still in them, big gun drills, the swinging of the great turrets, the sailors swarming up the great steel masts, and many other features of the daily routine. These pictures were taken with the co-operation and advice of the naval officers, by whose aid the scenes were made absolutely authentic in every detail, and at the same time so arranged as to be thoroughly comprehensive in their treatment of this most interesting subject. The views thus obtained will be combined to form two of the most interesting and instructive films which have ever been released in connection with United States Navy.

"We take pleasure in advising you that we have just sold one of our oldest customers, J. R. Ransom, the seventh Edison Kinetoscope, a 1912 model Type 'B' machine, equipped with Fort Wayne Compensarc. Ransom has operated theatres in Oklahoma City and other towns in this State for the past five years. The new equipment is for a new house he is opening in Hobart, Okla., which will be known as the Cozy Theatre."—*General Film Co., Oklahoma City, Okla.*

Protecting the Audience

THE sinking of the "Titanic" although for several weeks a matter of history is still fresh in the mind of the world. And while the wound is still unhealed it may be well for us to stop and consider whether or not it holds a lesson for us.

After the terrible Iroquois Theatre fire there was a wild cry against theatre managers and owners for their failure to provide safe exits. Legislators all over the country were aroused and laws were passed which were thought to insure safe means of egress. A few years ago the burning of the "General Slocum" awakened the people to the fact that the river steamers were totally unsafe and more legislation followed. And now there comes the "Titanic" disaster and the public demand for legislation protecting the passengers on the great ocean liners.

But in every case the precautions have followed the awful event. In no case have those who were engaged in one form of business profited by the errors of others—it did not occur to the great steamship companies that the Iroquois fire and the "Slocum" disaster held a moral for them and the only result of these holocausts was a change in the theatre and river steamer laws.

These and many other tragedies have proven conclusively that we, as a people, are careless of safety until we are aroused by some great disaster. But while the fate of the "Titanic" is still vividly before us let us resolve to make it impossible for the patrons of motion picture theatres to lose their lives in a photoplay house.

Of course there are laws in every state "protecting" moving picture audiences but there were laws which were thought to be adequate to protect the patrons of the Iroquois and the passengers of the "General Slocum" and the "Titanic." In the latter case it has been shown that the White Star Line far exceeded in its safety appliances the requirements of the British maritime regulations. It is therefore not enough to comply with the law in these matters, but each exhibitor should consider it his duty to so

arrange and equip his theatre that its patrons are in no way exposed to the possibility of injury or loss of life. If exhibitors will profit by the "Titanic" disaster to this extent the great ship's victims will not have died in vain.

SOME fine topical films have been recently released by the Edison Company. These show the icebergs off the coast of Labrador, and are quite worth a showman putting on the screen again just now.

This one is splendid, and gives the public an excellent idea of what icebergs are like. On one of these mountains of ice, one can seemingly see the outline of a human face. In the background, Labrador's rugged rock-bound coast stands out majestically, completing the scenic splendour. The icebergs shown vary from fifty to two hundred feet in height, and the largest shown in the closing scene is estimated to weigh over half a million tons.

They have their origin on the western coast of Greenland, and are composed of fresh water. Floating down by the Arctic current, they constitute the greatest danger to navigation until they finally melt away in the gulf stream.

The Edison film is remarkably good, and showmen would be well advised to put it on again.—*London Evening News.*

JOHN PELZER of the Kinetoscope Department who is now on a western tour, was greatly impressed by the free concerts and moving picture exhibitions given by the city of Denver, Colorado. The *Denver Times* quotes him as follows:

"I never saw anything like it," said Mr. Pelzer this morning, when asked about his impression of the crowd at the Auditorium concert.

"We have been receiving reports in the East about the crowds of 10,000 and 15,000 people who attended the Denver concerts and saw the motion pictures, but we were inclined to take these reports with a grain of salt. I saw for myself, and I think Denver and its mayor are to be congratulated for the work they are doing in providing the people free entertainment of so high a class.

"As a moving picture man I am gratified to see the moving pictures put to so good a use.

"The motion picture has always been a sort of favorite child with Mr. Edison and he still takes a most active interest in them, and is working all the time to further perfect the machines and films.

Frequent requests for the information have led to our publishing the following price lists of parts for Edison Revolving Shutter and Chain Drive Take-up Attachment:

EXTERNAL REVOLVING SHUTTER

19245	External Revolving Shutter, assembled 2 Wing.....	\$ 2.25
19148	External Revolving Shutter, assembled 3 Wing.....	2.25
19152	External Revolving Shutter Set Screw.....	.05
19153	External Revolving Shutter Shaft.....	1.00
19230	External Revolving Shutter Mitre Gear and Shaft.....	1.10
19156	External Revolving Shutter Driving Gear.....	.50
19167	External Revolving Shutter Intermediate Gear.....	.50
19169	External Revolving Shutter Intermediate Gear Stud.....	.15
19168	External Revolving Shutter Shaft Gear.....	.50
19157	External Revolving Shutter Bracket Stud.....	.25
19158	External Revolving Shutter Bracket.....	1.80
19173	External Revolving Shutter Bracket Stud Nut.....	.10
82	External Revolving Shutter Driving Gear Set Screw (2).....	.05
18855	External Revolving Shutter Shaft Gear Pin.....	.05
1058	External Revolving Shutter Shaft Collar.....	.10
20759	External Revolving Shutter Shaft Collar Set Screw.....	.05
19176	Cam Shaft Mitre Gear.....	.90
18090	Intermediate Gear Cotter Pin.....	.05
18033	External Revolving Shutter Bracket Spring Washer.....	.10
19225	Revolving Shutter Mitre Gear Shaft Bushing.....	.50
20759	Revolving Shutter Mitre Gear Shaft Bushing Set Screw.....	.05
19226	Frame Side Left with Bushing.....	2.50
	Gear Guard.....	.50

CHAIN DRIVE TAKE-UP ATTACHMENT

19745	Chain Drive Take-up Attachment complete.....	\$25.00
19740	Chain Drive Take-up Sprocket Attachment.....	10.00
19709	Take-up Driving Chain.....	2.00
19717	Driving Chain Sprocket, Upper.....	1.50
1714	Driving Chain Sprocket Set Screw.....	.05
18343	Take-up Sprocket Shaft and Pinion.....	.75
18344	Take-up Sprocket Shaft.....	.25
18725	Take-up Sprocket Shaft Pinion.....	.50
17951	Take-up Reel Shaft with Disc Plate and Latch.....	2.75
17957	Take-up Reel Shaft.....	.75
17997	Reel Locking Latch.....	.25
17995	Reel Locking Latch Plunger.....	.05
17996	Reel Locking Latch Spring.....	.10
2281	Reel Locking Latch Pin.....	.05
19705	Take-up Friction Disc.....	.25
19708	Take-up Reel Shaft Gear.....	1.00
19725	Take-up Reel Shaft Driving Gear with Chain Sprocket.....	2.25
19712	Take-up Reel Shaft Driving Gear.....	.75
19711	Driving Chain Sprocket, Lower.....	1.25
1817	Driving Chain Lower Sprocket Screws.....	.05
17782	Driving Chain Lower Sprocket Washer.....	.05
18090	Driving Chain Lower Sprocket Cotter.....	.05
19702	Take-up Reel Shaft Driving Gear Arm.....	1.00
19718	Take-up Reel Shaft Driving Gear Arm Stud.....	.15
17782	Take-up Reel Shaft Driving Gear Spacing Washer.....	.05
19723	Driving Chain Tension Link.....	.50
19736	Driving Chain Tension Link Bracket Assembled.....	.25

For parts not specified, see Form 490.

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

GENERAL FILM Co.	.....	All Branches
GEO. BRECK.....	70 Turk Street, San Francisco, Cal.	
CALEHUFF SUPPLY Co., INC.	50 No. 8th Street, Philadelphia, Pa.	
J. H. HALLBERG.....	36 East 23rd Street, New York City	
KLEINE OPTICAL Co.	166 No. State Street, Chicago, Ill.	
LAKE SHORE FILM & SUPPLY Co.	106 Prospect Avenue, S. E., Cleveland, O.	
H. A. MACKIE, INC.	21 East 14th Street, New York City	
TALKING MACHINE Co.	1916 Third Avenue, Birmingham, Ala.	



NOVELTIES FOR THE FIRST PART OF JUNE

"The Shadow on the Blind"

By Harry Furniss

To be released June 8th

Another of Harry Furniss' delightful pictures, even more taking than the first one. The conception is unique and the execution well nigh flawless.

"Ten Days with a Fleet of U. S. Battleships"

To be released June 11th

This picture was taken by special permission of the Navy Department. Our operators accompanied the Atlantic fleet on its recent target practice in Chesapeake Bay, and this film shows the life on board the warships with many interesting features. A film of the target practice itself will be released later.

"The Prisoner of War"

Napoleon on the Island of St. Helena

To be released June 14th

A subject full of pathos and dignity handled with the utmost care and containing beautiful scenery. It is a feature film.

The EDISON KINETOGRAM

VOL. 6

JUNE 1, 1912

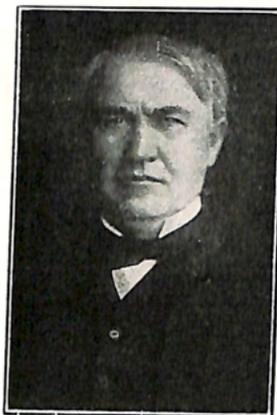
No. 9



SCENE FROM
THE PRISONER OF WAR
FILM No. 7056

TRADE MARK
Thomas A Edison

EDISON FILMS
RELEASED FROM JUNE
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 THOMAS A. EDISON,
INCORPORATED, Orange, New Jersey, U. S. A.
COPYRIGHT 1912 BY THOMAS A. EDISON, INC.

Copyright, Pach Bros., N. Y.

EDISON FILMS

Released between June 1st and 15th, 1912

EVERY American is justly proud of the United States Navy, but there are comparatively few people who know anything of the daily life of our sailors, and there are a great many persons who have never seen a battleship. For that reason, the film dealing with the recent manoeuvres off Capes Charles and Henry, taken by special arrangement with the United States Government, is distinctly a feature film, combining as it does wonderful photography and a subject of national interest. Harry Furniss' second comedy is decidedly novel and artistic in conception, and a charming bit of acting—the cartoonist is at his best.

"The Prisoner of War" chronicles as accurately as possible numerous events which took place during Napoleon's captivity on St. Helena and is most interesting historically and dramatically. The views of the Dog Show are the first ever taken in the New Grand Central Palace and they constitute an education in "dogology." Rowdy in the meantime plays an important part in "Eddie's Exploit," displaying the remarkable intelligence which has gained him so many friends.

Arthur Stringer's "The Man Who Made Good" is an intensely interesting story of a newspaper reporter's bravery and quick wit in getting a "scoop" out of an attempted bank robbery. In the comedies for this half month we are releasing an unusually bright assortment of funmakers.



The Westminster Kennel Club Dog Show

New Grand Central Palace, New York City

DESCRIPTIVE—RELEASED JUNE 1, 1912

No. 7048. About 500 feet. Copyright, June, 1912. Code, Vorpraegen.

THE origin of the domestic dog is not exactly known for it goes back into the dim antiquity where the memory of men runneth not. He is thought to be a descendant of the wolf, caught and tamed by the cave dwellers in the remote past.

So, if "Brer Wolf" had attended the Westminster Kennel Club show at the Grand Central Palace, he no doubt would have recognized some canine aristocrats that bore some resemblance to his kith and kin.

There were almost two thousand dogs of every kind and description shown at this exhibition and it is claimed to be the biggest and largest dog show in the world.

The North of Europe and Greenland furnish some of the most extraordinary specimens such as Russian Wolf Hounds, Samoyedes, Esquimau dogs and Boar Hounds all noted for their bravery and fierceness.

Toy dogs, such as Spaniels, Royal Pekinges, Japanese, Fox Terriers and Poodles were to be seen in numbers of every variety and breed.

Two of the most interesting were a pair of French Police dogs who had done service with the police force in the city of Paris and

who by instinct are able to tell an evil-doer. For sagacity they are not to be equaled. Bull dogs, Blood hounds, Collies and Sheep dogs, in the pride of conscious aristocracy, bask in the sunshine of warm admiration.

These prize winners were all posed especially for the Edison Company in the Grand Central Palace and it is the first time that motion pictures were ever made in that building.

This film will prove an interesting novelty, for who doesn't like the noble animal that we call a dog?

"The Prisoner of War"

There was something almost supernatural about Napoleon's wonderful career. He is one of a very few persons in history who "hitched their wagons to the stars," for this the Little Corporal surely did.

But the fact of greatest interest at the moment is this: the name of Napoleon is to this day a thing to conjure with. The man and his life still interest us. Any new light which may be thrown upon his character or upon the events of his meteoric career is eagerly sought. "A Prisoner of War" then is a feature film.



Eddie's Exploit

COMEDY—RELEASED JUNE 1, 1912

No. 7049. About 500 feet. Copyright, June, 1912. Code, Vorprahlen.

CAST OF CHARACTERS

EDDIE.....WILLIAM PORTER
HIS MOTHER.....MRS. C. JAY WILLIAMS
HIS SISTER.....EDNA MAY WEICK
THE MAID.....CLARA ADAMS
and ROWDY

EDDIE, all dressed up for the party, is admonished by his mother not to get his clothes soiled and she also tells him that if he does he cannot go to the party with his little sister. Well, the same thing that happened to you in the past or, if you are young, very recently, happens to poor little Eddie and no one but Rowdy did it. Consequently he is not allowed to go to the party with his little sister.

Eddie's little heart is broken; he can hold up his head among his kind no more. The world is all dark. As a punishment, his mother forbids him to leave the house. He sits on the front stoop and confides to Rowdy the weariness of this world's troubles and Rowdy, like the good playfellow that he is, listens. Eddie gets a pencil and paper and writes a farewell note to his mother; slips it under the door; whistles to Rowdy and together they leave for the woods to "katch a lot ov wile buggs an ete them."

Eddie seeks a high place on a granite

boulder. Rowdy full of spirits wants to play and in the scuffle Eddie falls down the front of the sheer cliff. Rowdy comes down the winding path at the cry of distress from his little master and taking the hat which Eddie gives him, runs home to tell his mother. We see the intelligent animal on a dead run to Eddie's home and when he gets to the front door he yelps and scratches till some one comes. Then he brings the mother and maid straight to the place where Eddie is hanging head downwards caught by his heel. He is rescued and taken home where a doctor pronounces him more scared than hurt. He sits up and begs forgiveness for disobedience—a trait of which he is undoubtedly permanently cured.

A "worth while" film that not only teaches a good moral lesson but one that will be enjoyed by young and old.

"I am perfectly satisfied with my Edison Model 'B'. It runs like a top, and works to perfection. The pictures look as though they were painted on the screen, and the mechanism almost runs itself after I get it started."—Wm. Weyer, Broadway Theatre, Bangor, Pa.



The High Cost of Living

From "Bacon Dull: Love, Active and Strong"

By Hugh S. Fullerton

COMEDY—RELEASED JUNE 4, 1912

No. 7050. About 1000 feet. Copyright, June, 1912. Code, Vorprobe.

CAST OF CHARACTERS

M. G. LORD, President of the International Food Products Company.....ROBERT BROWER
HIS DAUGHTER.....MIRIAM NESBITT
HIS PRIVATE SECRETARY.....GEORGE LESSEY
THE MAID.....JEANIE MACPHERSON
Members of the Main Office, Branch Offices, Members of the Women's Club. Butchers, grocers, etc.

MR. LORD, President of the International Food Products Company, objects to the attachment which has sprung up between his daughter, Mildred, and his private secretary, Tracy, and tells the young people that matrimony, on Tracy's slender salary, is out of the question.

Mildred's pleas that she would be quite happy in the role of a poor man's wife, are promptly rejected. Mildred, however, unknown to her father, starts on a career of economy by which she hopes to be able to learn to live within Tracy's means. She receives a terrible shock at the outset when she learns the cost of food stuffs and then and there decides that the cost of living is too high.

She evolves a plan to remedy this evil and laying it before the General Federation of Women's Clubs, is hailed as the modern Joan D'Arc. The plan is a simple one. A list of food products is made with each item numbered. This list is sent to every member of the United States with instructions to refrain from buying any article whose number appears in the daily papers.

Mildred, finding the price of butter and eggs very high, sends the proper numbers to the Associated Press. These numbers appear the next day in all the newspapers, and the women all over the country refuse to purchase either. At the office of the International Food Products Company there is consternation. All orders for butter and eggs have been cancelled and after a day or two of stagnation, Lord is compelled to lower the price. This action is at once followed by enormous sales all over the country. Mildred lays in a store of butter and eggs at reduced prices and her first economical venture is a huge success for she has saved exactly three dollars and forty-six cents.

The next attack is upon bacon. The result is the same. There is no demand for bacon and Lord is furious. The mysterious numbers in the papers only add fuel to the flame until one day Mildred explains her great scheme for economizing, shows him a list of her savings and again asks his consent to her marriage.

At last Lord sees daylight. Comparing his three days' shrinkage of sales of over one hundred thousand dollars to Mildred's savings he decides that it will be cheaper to raise Tracy's salary than to have her continue her economy. This he does and presents the pair with a number of shares of stock in the company with the parting injunction to stop economizing.



Very Much Engaged

COMEDY—RELEASED JUNE 5, 1912

No. 7051. About 1000 feet. Copyright, June, 1912. Code, Vorquellen.

CAST OF CHARACTERS

REUBEN.....WILLIAM WADSWORTH
 THE FIVE GIRLS.....
 BESSIE LEARN
 GERTRUDE MCCOY
 ELSIE McLEOD
 BLISS MILFORD
 VIOLET ERSKINE
 A COUNTRY LAWYER.....JOE WILKES
 THE MINSTER.....BIGELOW COOPER
 AN ELDERLY LADY.....ALICE WASHBURN
 HER SON.....EDWARD BOULDEN

Villagers and Guests at the Barn Dance

REUBEN, the village cut-up in love with all the pretty girls, while on a visit to the big city one day, conceives the idea of bringing home something to give the girls as souvenirs. Being at a loss to know just what to buy he is attracted by a street faker selling imitation solitaires at ten cents a piece, so he invests the magnificent sum of fifty cents for five rings. On his return to his home village he pays court to five girls and makes each in turn a present of a ring thinking it a huge joke while on the other hand the girls take the matter quite seriously and consider themselves engaged.

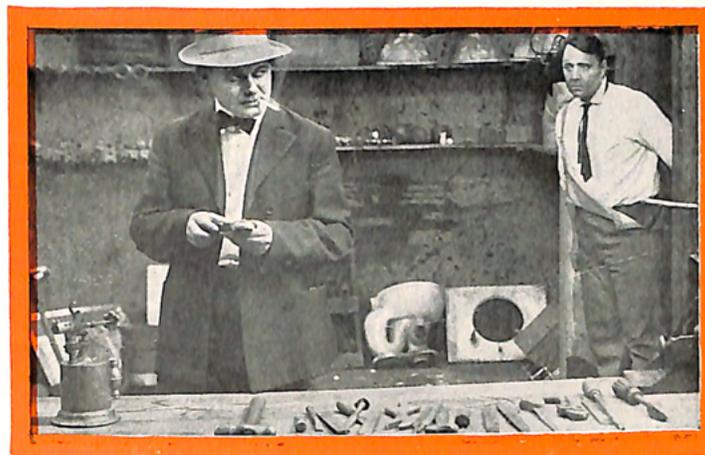
At a barn dance one evening the five girls meet and notice the similarity of the rings, compare notes and to their utter dismay discover that they have been deceived. They confront Reuben and demand an explanation. He is unable to give any and

for a moment consternation reigns supreme but in the height of the excitement he manages to escape. The next day four girls enter the village attorney's office with the firm determination of bringing damage suits for blighted affections. The fifth girl, a pretty maid servant, is dragged into the controversy but refuses to bring suit. Upon interrogation the attorney discovers that no promise of marriage had been made therefore there are no grounds for a breach of promise suit.

The attorney subsequently meets Reuben, describes the attitude the girls have taken and incidentally mentions the pretty maid servant who held aloof from the rest. Upon learning this Reuben really falls in love with the pretty maid servant, proposes to her and is accepted. They repair to the parsonage where the happy pair are made one.

An old village gossip spreads the news that Reuben is about to marry the maid servant whereupon the jilted girls enter the parsonage and endeavor to prevent the marriage—but too late. The ceremony has been performed and the four girls leave in a jealous rage while Reuben smilingly sallies forth with his bride on his arm.

A good rural comedy of types.



The Man Who Made Good

By Arthur Stringer

DRAMATIC—RELEASED JUNE 7, 1912

No. 7052. About 1000 feet. Copyright, June, 1912. Code, Vorraethig.
 Views of Linotype and Press Rooms, taken by courtesy of *The New York Herald*.

CAST OF CHARACTERS

THE CITY EDITOR.....BIGELOW COOPER
 A YOUNG REPORTER OUT OF A JOB.....
 HAROLD M. SHAW
 PRESIDENT OF THE BANK.....WILLIAM WEST
 A NOTORIOUS THIEF.....GEORGE LESSEY
Bank Officials, Reporters and other Newspaper Employees

YOUNG TROTTER had lost a good position as reporter on one of the big Metropolitan dailies and to all his applications came the same answer—they had no place for a man out of a job. They wanted men who could produce the goods and he was curtly told to make good first.

Trotter was reduced to doing his own cooking in his little 2 x 4 bedroom and knowing he would be ejected if caught, was in the habit of disposing of the remnants of his scanty meals by carefully wrapping them in newspapers and under cover of darkness, slipping them into some convenient ash can. Seeing an officer approaching as he was in the act of disposing of his parcel in this manner one evening and, not wishing to be questioned, he stepped into a doorway until the officer had passed. As he stepped forward again to drop his parcel, a man passing by quietly dropped a similar bundle into the can and without stopping went his way. Something in the stranger's manner aroused Trotter's curiosity and, taking up the package the stranger had left, he hurried to his

room. Upon opening it he was disgusted to find only a lot of dried plaster and bits of stone; but some shiny particles caught his eye. They turned out to be bits of steel shavings. They and the stranger's queer manner aroused his suspicions. The next night he followed the man and saw him enter a small basement shop over which hung a plumber's and electrician's sign. Trotter determined to see the inside of the shop so, under pretext of having a bell repaired, he visited it. The man could not fix the bell so Trotter had to leave, disappointed but not satisfied. Waiting until the stranger had gone out again, Trotter entered by means of a skeleton key. Making his way into the back room he found a tunnel leading into the next building. Cautiously entering this he found himself confronted by a steel wall which plainly showed the attacks of the drill. The steel wall must be the vault of the City National Bank next door. His duty was clear, he must notify the bank at once. But once out in the air his brain cleared. His duty was to himself first and he raced to the office of the daily. He outlined his story to the editor who was at first skeptical but finally, persuaded by Trotter's earnestness, told him to go ahead.

Trotter did go ahead, captured his burglar single handed after a desperate struggle, landed the biggest scoop of the year, and the much coveted berth on the staff of the paper.



The Shadow on the Blind

By Harry Furniss

COMEDY—RELEASED JUNE 8, 1912

No. 7053. About 1000 feet. Copyright, June, 1912. Code, Vorragen.

CAST OF CHARACTERS

THE ARTIST.....HARRY FURNISS
 HIS DAUGHTER.....GERTRUDE McCOY
 THE YOUNG MAN ACROSS THE WAY
 AUGUSTUS PHILLIPS
 HIS FATHER.....ROBERT BROWER
 MISS GOLDING, an heiress.....LOUISE SYDMETH

THIS, the second of the stories in which Harry Furniss makes his appearance, shows him in the role of a father worth having.

He and his young daughter live across the way from an autocratic old gentleman who has a son. Of course the young people fall in love promptly and of course the autocratic father has other plans for his heir. One night he sees the shadow of his son and the young woman opposite thrown in strong relief upon the blind and promptly sends after the youth bidding him reserve his attentions for the lady of wealth already chosen for him. When the young man reports this to the artist and his daughter, the artist in a spirit of mischief and to help the young lovers, seats the girl before the blind and sketches her silhouette thereon. Consequently the stern parent across the way sees the young girl apparently alone, at least her shadow is there and little dreams

that the young people may be enjoying themselves in quite another part of the room. The artist father carries his role of match-maker a little farther; dressing his daughter in exaggerated suffragette get-up, he makes a caricature sketch of her which is sent to the young man signed with the name of the woman picked out by his father. As the real Miss Golding is unknown to either father or son, save as the daughter of an old friend of the father, this portrait easily passes for what it seems. Consequently when pretending to go to the train to meet Miss Golding, the young man brings back the girl who looks like the portrait in a measure. The old father hurries up wedding preparations and demands that his son marry the girl at once. The ceremony is hardly over before the real Miss Golding appears upon the scene and explanations are in order. As the real little bride is attractive and the real Miss Golding is not, the old father is not so difficult to persuade in the end.

The picture ends with a novel effect which comes as a surprise and brings a sure laugh at the climax.



Martin Chuzzlewit

By Charles Dickens

DRAMATIC—RELEASED JUNE 10, 1912

No. 6974. About 3000 feet. Copyright June, 1912. Code, Vorjaehrig.

CAST OF CHARACTERS

MARTIN CHUZZLEWIT, the Elder.....WILLIAM WEST
 YOUNG MARTIN CHUZZLEWIT, His Grandson.....GEORGE LESSEY
 MARY, his Ward.....BESSIE LEARN
 MR. PECKSNIFF, an architect and relative of Chuzzlewit.....CHARLES OGLE
 CHARITY } his Daughters { ELIZABETH MILLER
 MERCY } MARY FULLER
 TOM PINCH, Pecksniff's Faithful Servitor.....HAROLD SHAW
 RUTH, His Sister.....BLISS MILFORD
 MONTAGUE TIGG, afterwards Mr. Montague, President of the Anglo-Bengalee Insurance Company.....MARC McDERMOTT
 ANTHONY CHUZZLEWIT, Old Martin's Brother.....JOHN STURGEON
 JONAS, His Son.....GUY HEDLUND
 CHUFFEY, His Clerk.....EDWARD BOULDEN
 MRS. LUPIN, Landlady of the Blue Dragon Inn.....MARION BROOKS
 MARK TAPLEY, of the Blue Dragon.....BIGELOW COOPER
 JOHN WESTLOCK, a former Pupil of Pecksniff.....FRANK SYLVESTER
 FIPS, a Solicitor.....ROBERT BROWER
 NADGETT, a Detective Employed by Montague.....J. CHARLES HAYDON
 Chuzzlewit's Relatives, Immigrants to America, Constables, etc.

OLD Martin Chuzzlewit, in order to defeat the plans of his grasping and fawning relations, adopts an orphan, Mary Graham. Finding that his grandson and heir, young Martin Chuzzlewit, and Mary are very much in love, thus anticipating his own plans for them, he and his grandson quarrel and accusing the latter of deceit, he drives him from home and destroys his will made in the young man's favor.

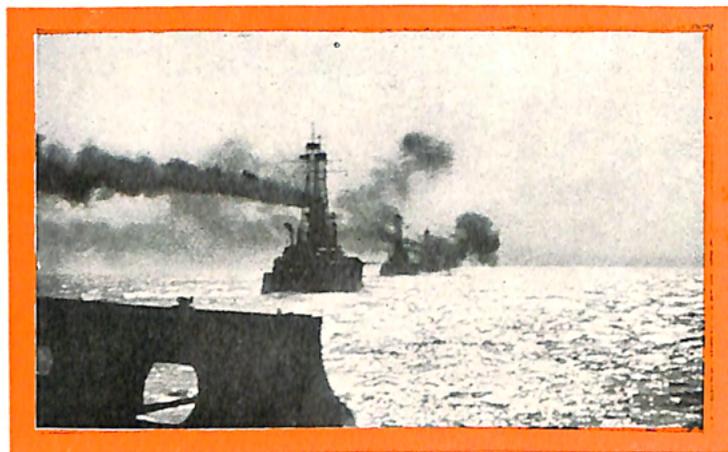
Young Martin having read the advertisement of Mr. Pecksniff, his grandfather's cousin, for pupils in architecture, decides to study with him and Pecksniff, thinking him to be old Martin's heir, receives him with open arms, while his two daughters, Charity and Mercy are most attentive.

Pecksniff however has a rude awakening for old Martin, learning that his grandson is in Pecksniff's care, notifies that worthy man that young Martin and he are strangers and that the former has been disinherited. Pecksniff at once returns home and makes things so unpleasant for young Martin that the young man leaves without further ceremony.

Arriving in London and being without funds or friends he decides to go to America to make his fortune. He meets jolly Mark Tapley, who was formerly at the Blue Dragon Inn, in London who begs to be taken along. Martin agrees and, after a farewell interview with his sweetheart Mary, he and Mark embark for America and after a long, tempestuous voyage, land safely in New York. Here they fall in with a party of swindlers whose glowing accounts of a place out West called "Eden" induce them to invest their little fortune. Upon arriving at "Eden" they find it to be little more than a dismal swamp and Martin's heart is broken.

Meanwhile Jonas Chuzzlewit, old Martin's

(Continued on page 19)



Ten Days with a Fleet of U. S. Battleships

DESCRIPTIVE—RELEASED JUNE 11, 1912

No. 7054. About 980 feet. Copyright, June, 1912. Code, Vorrath.

LAND AND SEA! How vastly different! One, whose charm and beauty lie in its snow-crowned mountains, its velvet valleys kept green by rushing rivers, its fields and meadows, its wilderness and dusty desert lands; the other water, water, everywhere—unmolested and silent except when a vessel plows through its heaving surface leaving behind a white scar in its wake, and gorgeous scenes unknown by those who have never been to sea.

This film, the product of ten days with a fleet of United States Battleships, depicts the daily routine of sailor life aboard ship. The scenes cover the entire ship from aloft and below and from stem to stern.

Certain views showing a physical drill muster of marines, inspection of arms, sending a semaphore message and sentencing delinquents to punishment, all play an important part in the attractiveness of this film and are equally as interesting as the wonderful mechanism of the great ship.

An imposing scene showing the captain addressing his officers and crew assembled on the quarter deck will give a fair conception

of the number aboard ship. A stirring view taken aboard the U. S. Minnesota shows the hoisting of the morning colors and stars and stripes are unfurled on high, to the martial air of the Star Spangled Banner.

The scenic end of this picture is superb. One scene in particular, a fragment of beauty stolen from the gigantic Atlantic, pictures the sun shining on the water making a brilliant network over the ocean in dancing shadows of black and gold. The fleet steaming through this beauty forms a picturesque background like a silhouette against the sky. Another striking scene shows a flock of sea gulls hovering over the water in search of food, some skimming along the surface and others riding on the crest of a swelling billow.

As an example of motion picture photography this film has no superior; as a means of spreading among our people a knowledge of the life and customs of our sailors, and an idea of the vastness and power of these steel fortresses in which they live, the picture has no equal. It is unquestionably a strong feature film.



The Angel and the Stranded Troupe

By Bannister Merwin

COMEDY—RELEASED JUNE 12, 1912

No. 7055. About 1000 feet. Copyright, June, 1912. Code, Vorrath.

CAST OF CHARACTERS

THE MANAGER.....HARRY EYTINGE
 THE HEAVY MAN.....MARC McDERMOTT
 THE LEADING LADY.....MRS. C. JAY WILLIAMS
 THE INGENUE.....BESSIE LEARN
 THE COMEDIAN.....EDWARD O'CONNOR
 THE LEADING JUVENILE.....GUY HEDLUND
 THE OLD MAN.....EDWARD P. SULLIVAN
 THE ANGEL.....CHARLES OGLE
 HIS WIFE.....ALICE WASHBURN
 THE HOTEL PROPRIETOR.....JOE WILKES
 THE HOTEL BOY.....EDWARD BOULDEN

Audience of the Theatre

AFLY-BY-NIGHT dramatic company playing all the "tank towns" on the map, finally comes to grief in Farm City where they play to the smallest house of the season, receiving only four dollars and thirty cents gross. Having no money with which to pay their hotel bill or railroad transport on they are left high and dry at the mercy of a hard-hearted landlord who refuses to serve them any more meals until money is forthcoming.

In the leading lady's room they hold council as to what course to follow. Finally the comedian, having discovered the hotel proprietor's fondness for the game of poker, suggests that they pool what little money they have left, give it to him and he will engage the proprietor in a game and thus enable him to win sufficient money to defray their hotel bill. This is agreed upon and accordingly a little game is started in the private office. The heavy villain occasion-

ally pokes in his head and reports the progress of the game to the others. At first the comedian wins and the outlook is bright but the tide turns and the comedian loses and is finally cleaned out. The actors are now worse off than ever and at their wits' end. The leading man has meanwhile made the acquaintance of Squire Mudge, a venerable and benevolent townsman who invites him and "a friend or two" to dinner. Quickly returning to the hotel the leading man imparts the joyful information to the rest of the company that at last a square meal is in sight. They lose no time in taking advantage of the offer and are soon seated in the Squire's dining room enjoying a hearty repast.

Upon returning to the hotel that night they face a new complication; the cruel hearted proprietor now refuses them even a bed. However, they make the best of the situation by sleeping in the hotel office where the following morning the good Squire hearing of their dire straits, settles their hotel bill and at the depot supplies them with transportation home and in gratitude the ladies of the company hug and kiss him to the utter disgust of the angry wife who happens upon the scene at that moment and soundly reprimands him while the happy actors are waving goodbye from the rear platform of the departing train.

This is a comedy composed of character work, each individual bit being a gem.



Kitty's Hold-Up

COMEDY—RELEASED JUNE 15, 1912

No. 7058. About 430 feet. Copyright, June, 1912. Code, Vorredner.

CAST OF CHARACTERS

KITTY.....	GERTRUDE McCOY
BECK } her sisters.....	CLARA ADAMS
FLO } her sisters.....	BESSIE LEARN
THE HOSTESS OF THE DANCE.....	MRS. WALLACE ERSKINE
THE POLICEMAN.....	HARRY EYTINGE

Guests at the dance

WHY do all girls have a desire, or take a delight in dressing up in their brothers' clothes? Kitty is like the rest of her sex, wants to be "a man" if for only a little time.

Kitty has two sisters and they are all invited to an informal dance. Flo and Becky get ready to go but Kitty feigns illness and when their escorts arrive they leave Kit behind. They are no sooner gone than Kitty slips to her brother's room during his absence and puts on a suit of his clothes, intending to play a joke on her sisters and friends. She looks stunning as a college boy, and upon arriving at the dance takes her hostess into her confidence and is introduced around to all the dancers.

The disguise is perfect and Kitty has the time of her life. All the boys are jealous of this "new chap" who flirts with all the girls and whom the girls take to so readily.

When Kitty gets home she decides that she will give her sisters a scare. Flo and Becky are surprised when they get to their rooms to discover that Kitty is not about. While they are engaged in looking they hear a sound at the window and when they go to it, up pops the head of a burglar. A policeman sees him come in the window and rescues the two sisters. The burglar suddenly commences to beg and throw off his disguise and lo and behold, it's no other than Kitty. The tables being turned Beck and Flo in all seriousness tell the policeman "to do his duty." Kitty begs good and hard, and the others relenting, the policeman goes and Kitty gets a good shaking from the two sisters, and also promises "never again" for practical jokes.

The spirit of youth pervades the film and it is one that can't fail to be enjoyed.

Harry Furniss, after completing his engagement with the Edison Company, has returned to England. We are now releasing the second of his unique comedies and will shortly offer others in which the cartoonist plays an important part. Our first "Furniss Release" was a great success and the remaining films promise to follow suit.

Advertising Synopses for Edison Releases in this Issue

THE WESTMINSTER KENNEL CLUB DOG SHOW, NEW GRAND CENTRAL PALACE, NEW YORK CITY.

An imposing picture showing many thorough bred dogs, varying in size from the silky-haired lap dog to the Great Dane and Saint Bernard. An instructive film, splendidly photographed and of exceptional interest.

EDDIE'S EXPLOIT

This is a little comedy-drama depicting the exploits of a disobedient child and the knowingness of his faithful dog. A sympathetic story and superb photography.

THE HIGH COST OF LIVING

From "Bacon Dull; Love, Active and Strong," by Hugh S. Fullerton

This is an unusual comedy dealing with a problem which to-day is of vital interest to all. The method offered in the film for its solution does not work out quite as expected, but it at least furnishes plenty of amusement.

VERY MUCH ENGAGED

This is a lively comedy depicting how Reuben, "the village heartbreaker" toyed with the love of a number of lassies, each believing him to be true. While thus engaged, his heart took fire to one of them, and the wedding rings true.

THE MAN WHO MADE GOOD

By Arthur Stringer

This is an intensely thrilling story from start to finish. It depicts how a young man applied for a position as reporter on a big newspaper and was told to go out and make good. Through his shrewdness and courage he prevented a great bank robbery and thus got the position.

"MARTIN CHUZZLEWIT"

Charles Dickens' famous nove in three reels.

The complete story is told on the screen clearly and faithfully. This novel contains some of Dickens' best known types, such as the hypocritical Pecksniff, the self sacrificing and lovable Tom Pinch and jolly Mark Tapley. To lovers of Dickens, these and many others will literally come to life on the screen just as we may believe the author had them in mind. To those not familiar with the story will be presented an absorbing tale, sharply contrasting the nobility of human life with its weakness and crime, and steadily increasing in interest up to the sensational close. The settings and costumes are correct to the smallest detail and the photography is superb.

THE SHADOW ON THE BLIND

This is a clever comedy in which Harry Furniss again appears in the leading role as a liberal father. He aids his daughter and her fiancée in their courtship and marriage by fooling the protesting father of the young man in an unexpected way.

TEN DAYS WITH A FLEET OF U. S. BATTLESHIPS

This is a most interesting film taken in a lapse of time just long enough to become acquainted with a sailor's life on board ship. The photography is superb, especially one scene showing the fleet sailing into the setting sun, producing a wonderful effect. Taken by special permission of the Navy Department.

THE ANGEL AND THE STRANDED TROUPE

By Bannister Merwin

A comedy of types, each one a gem. All the traditional characters of a "one night stand" stock company, the landlord and boy of the small hotel, the village squire (who acted as the "angel") contribute to the merriment.

THE PRISONER OF WAR

Napoleon on the Island of St. Helena

This dignified and pathetic picture depicts how Napoleon spent his last days on the Island of St. Helena. His last words, ere he passed out from the ways of man were "The army—France—Josephine" appearing, visions of war, patriotism and love. A feature film.

HOW FATHER ACCOMPLISHED HIS WORK

Father found it impossible to do his writing and figuring on account of his mother-in-law's parrot, his wife's dog, his son's exercises, his daughter's music and was in despair. However, chance and a midnight intruder solved the problem. A breezy comedy.

KITTY'S HOLD-UP

This is a bright little comedy played with a snap. Kitty, disguised as a hold-up man, surprises her sisters upon returning from a dance. The tables are reversed, and Kitty becomes the victim of her prank at the hands of a policeman.

Ninth International Red Cross Conference

THE greatest conference in the history of the International Red Cross Society which was held in Washington, D., C., May 7th to 17th, is to be the subject of a most interesting and instructive Edison film. This Company obtained the exclusive right to take motion pictures in connection with the conference and it has made special arrangements by which the most important events will be produced.

President Taft, who is also president of the International Red Cross, attended part of the conference. The program included the reading of papers by notable delegates from the English, French, German, Cuban, Japanese, Swiss, Hungarian, Servian, Russian, Austrian and American Red Cross. But the greatest general interest centered about the exhibitions by the Boy Scouts, firemen and policemen, trainmen, the evacuation of wounded at sea (drill by U. S. Naval Hospital Corps) and the mine explosions demonstrating rescue and first aid. The most interesting and spectacular scenes will be combined into a unique film of real educational value.

Edison Releases Since Apr. 1st

April		
DATE	RELEASE AND CLASSIFICATION	LENGTH
Apr. 2	The Mine on the Yukon, from "The Thaw at Slisco's," by Rex Beach (Dr.)	1000
3	Two Knights in a Barroom (Com.)	1000
5	Charlie's Reform, produced in the co-operation with the Division of Recreation of the Russell Sage Foundation (Dr.)	1000
6	Rowdy and His New Pal (Com.-Dr.)	675
6	Dr. Brompton Watts' Age Adjuster (Com.)	325
9	The Spanish Cavalier (Dr.)	1000
10	Is He Eligible? (Com.)	1000
12	Church and Country, an episode of the Winter at Valley Forge. U. S. History Series No. 8 (Dr.)	1000
13	Winnie's Dance from "That Winsome Winnie Smile" by Carolyn Wells (Com.)	1000
16	The Insurgent Senator, by Bannister Merwin (Dr.)	1000
17	The Dumb Wooing, by Bannister Merwin (Com.)	1000
19	The Boss of Lumber Camp No. 4 (Dr.)	985
20	Dream Dances, performed by Virginia Myers, five years of age (Sp. Des.)	400
20	How Patrick's Eyes were Opened (Com.)	600
23	The Little Woolen Shoe, by Bannister Merwin (Dr.)	990
24	A Tenacious Solicitor (Com.)	1000
26	An Unusual Sacrifice, a story of telepathy by Ashley Miller (Dr.)	1000
27	A Winter Visit to Central Park, N. Y. City (Sc.)	640
27	The Butler and the Maid (Com.)	360
30	Winter Logging in Maine (Des.-Ind.)	1000
May		
May 1	Blinks and Jinks, Attorneys at Law (Com.)	1000
3	Out of the Deep (Dr.)	1000
4	The Guilty Party (Dr.)	1000
7	Billie, by James Oppenheim (Dr.)	1000
8	Aunt Miranda's Cat, by S. Walter Bunting (Com.)	1000
10	Treasure Island, by Robert Louis Stevenson (Dr.)	1050
11	Every Rose Has Its Stem, by Ethel Browning (Com.-Dr.)	1000
14	The Bank President's Son, by Marion Brooks (Dr.)	1000
15	A Personal Affair (Com.)	1000
17	The Convicts' Parole, by Melvin J. Winstock (Dr.)	1000
18	A Romance of the Ice Fields (Dr.)	635
18	Scenes in Delhi, India (Des.)	365
21	Their Hero, from "At Good Old Siwash," by George Fitch (Com.)	1000
22	The Artist and the Brain Specialist, by Harry Furniss (Com.-Dr.)	1000
24	The Sunset Gun, by Bannister Merwin (Dr.)	1000
25	A Western Prince Charming, from "A Chaparral Prince," by O. Henry (Dr.)	1000
28	Jim's Wife (Dr.)	1000
29	The Passion Flower (Com.)	1000
31	Views in Calcutta, India (Des.)	1000

It does not make a particle of difference where your theatre is located, your audience will be "all eyes" when you show that Navy film.

Health Films

THE National Association for the Study and Prevention of Tuberculosis is still pushing our health films, advocating their use all over the country.

The leading article in the Association's Confidential Bulletin for March is entitled "How to Use Motion Pictures." This article is, of course, intended for the members of the association and its allied societies, but it may not be amiss to quote a small part of it:

"Theatre managers are generally keen enough to recognize the two-fold advantage to their business in having a certain measure of endorsements from the influential people in their community, and also from securing a large amount of free advertising which anti-tuberculosis associations can get for them. If they are asked to present certain films on certain days, with the assurance that due advertisement of the exhibition will be made in the press, the school, the church and elsewhere, theatre managers will seldom hesitate."

The April issue of the "Journal of the Outdoor Life" and the March number of "The American Journal of Public Health" both contain a reference to the Edison health films, giving them national publicity.

In other words a great advertising campaign is being conducted among the thinking people of the country, directing their attention to these various films. Although this movement has as its purpose the education of the people as regards the public health and welfare, the incidental effect due to the great publicity given to the motion pictures, is of greatest importance to exhibitors.

Influential people in well-known societies are anxious to co-operate with them in the display of these films and are offering to assist exhibitors in every way to advertise the pictures. It does not require a great deal of sagacity to see that advertising of this nature is most beneficial to photo-showmen, in every way, as the names of the theatres are inevitably coupled with that of the film—an advertising asset whose permanent value cannot be overlooked.

The Origin of the Motion Picture

The origin of the motion picture is shrouded in mystery. Some contend that it is only a few years old; others that it grew out of early experiments of the Greeks and Romans. But recent discoveries place its beginning still farther back in the mists and gloom of antiquity. Indeed, it is probable that its history goes back to the stone age; and some archeologists claim that one Xanvryl invented a mechanism for moving a series of carved rocks intermittently past a hole in the wall, obtaining a real motion picture through the little understood principle of persistence of vision. And there is evidence that in Moses' day the industry was quite well developed along its present lines. For a record of this we need only consult the Holy Scriptures.

The picture theatre, indeed, was as popular in that day as it is now and ever shall be, world without end, amen. For example, we find:

They rushed with one accord into the theatre.—Acts xix: 29.
Many will seek to enter in and shall not be able.—Luke xiii: 24.

The manager issued instructions to the ticket-taker:

Number ye the people that I may know the number.—II Samuel xxiv: 2.

And the ticket-seller said, as now:

How many?—II Samuel xxiv: 3.

Here is evidently an ignorant layman's description of a special show pulled off for the king (apparently a mirror screen was used):

And before the throne there was a sea of glass like unto crystal; and in the midst of the throne and round about the throne were four beasts full of eyes before and behind.—Revelation iv: 5.

Kinemacolor and the aluminum screen are mentioned:

Apples of gold in pictures of silver.—Proverbs xxv: ii.

The independents of that day were evidently having trouble with the Patents company. Witness this bulletin:

Then ye shall drive them out from before you and destroy all their pictures.—Numbers xxxiii: 52.

And the plaint of the independents:

We have no might against this great company.—II Chronicles xx: 12.

In one point, at least, we have it on the ancients; for their production of films must have been very slow:

At the end of every seven years thou shalt make a release.—Deuteronomy xv: 1.

He made a release to the provinces.—Esther ii: 18.

That the operator was watched closely is shown:

Behold, he spreadeth his light upon it.—Job xxxvi: 30.
By which way is the light parted?—Job xxxviii: 24.
The light shall not be clear, nor dark.—Zachariah xiv: 6.

Realization of the advantages of a lighted house is shown by this complaint and the order which follows it:

They grope in the dark without light.—Job xii: 25.
At evening time it shall be light.—Zachariah xiv: 7.

There seems to have been a great deal of trouble with the exchanges:

To keep the charge and shall do no service.—Numbers xii: 26.

And from the age of fifty years they shall cease waiting upon the service thereof.—Numbers viii: 25.

A daily rate for every day.—II Kings xxv: 30.

And they shall not sell of it, neither exchange.—Ezekiel xlvi: 14.

Charge of the house for all the service thereof.—Ezekiel xliv: 14.

Put my money to the exchanges.—Matthew xxv: 27.
What mean ye by this service?—Exodus xii: 26.
Be damned.—Mark xvi: 16.

The only reply recorded as from the exchanges was:

Wherefore kick ye?—I Samuel ii: 29.

Twenty and three.—Judges x: 2.

Beat it.—Numbers xi: 8.

Evidently at least one concern used waterproofed films. See the announcement:

Neither shall ye see rain.—II Kings iii: 17.

The musical part of the program was fully considered:

Provide me now a man that can play well.—I Samuel xvi: 17.

Sing unto him a new song; play skilfully with a loud noise.—Psalms xxxiii: 3.

A very lovely song of one that hath a pleasant voice, and can play well on an instrument.—Ezekiel xxxiii: 32.

Occasionally there was trouble in the audience, too:

He fell off the seat.—I Samuel iv: 18.

Thy seat will be empty.—I Samuel xx: 18.

He said, What title is that that I see?—Kings xxxiii: 17.

And the usual courtesies were extended to the press:

Thou hast nothing to pay.—Proverbs xxii: 27.—*Motography.*

Logging in Maine Continued

The recent Edison film "Winter Logging in Maine," released April 30th, has been a tremendous success. As a scenic and industrially instructive picture it at once gained wide popularity throughout the country. In view of that fact, we are now preparing a film which will complete the logging process, taking up the subject where the Winter Logging left off and tracing the logs into the great pulp mills. Although this second film is supplementary to the Winter Logging picture, its subject will be so handled that it can be shown independent of the first.

Taking an Edison "Exterior"

ALL is excitement—in the mind of the visitor at least—for he is going on his first trip with the Edison players. Versatile "Charlie" Seay, acting this time in the capacity of a producer, is conducting a party of charming village maids and a swain or two in search of a country post office. Now it sounds like a very simple matter to locate a place which will serve as a post office—in fact the layman would stop at the first store which was not conspicuously branded "Choice meat," etc., and feel that his goal was reached. But how different is the method of the producer. Store after store was scorned—and why? Because it would spoil the "atmosphere" of the film.

Before Mr. Seay had allowed a foot of film to be taken he had carefully thought out the type of scenery which would gain the best effects in this particular play. He had in mind a definite sort of village in which the action was to take place and had already taken several scenes all conforming exactly to the setting which he had imagined. It was, therefore, not surprising to see him reject one store before which we stopped as too big, another as too small, and still another though architecturally suitable, was in the wrong position as regards the light. So on we journeyed until our guide pointed excitedly at a neat little store which we were approaching. "Just the place, all out!" and in a moment we were tumbling out of the machine and the camera man was "setting up" and focusing on the new scene which Mr. Seay had already adorned with a "post office" sign.

Then began the rehearsals and simultaneously with their beginning the first of the idly curious arrived—a never failing adjunct to the outdoor moving picture scene. The rehearsals proceeded, always with the stop watch timing the action, until the producer was satisfied that his idea would be conveyed on the screen in the exact time which he had allowed for this scene. Then, the word was given for the camera man to "stand by" and take the film.

Then we were off for a new scene, this time a village "emporium." In view of Mr. Seay's extreme care in selecting the "post office" it was not surprising that he was considerable time in finding a place which corresponded with his idea of a suitable rustic establishment. But at length we discovered a store, larger than our first stopping place, and wonderfully suited to our purposes.

Our "emporium" was situated in a more populated section than was our "post office" so that by the time the rehearsals for the scene were under way there was a great crowd of interested spectators, gaping from windows, doorways, trolley cars and other vehicles.

These rehearsals brought out another of the producer's many exacting qualifications—knowledge of the ability of his actors. After the action had been repeated several times, Mr. Seay insisted that there was not enough "ginger" in the scene, although it was almost inconceivable that human beings could act more animated than the players had already done. But the snap and dash of the next performance proved that Mr. Seay knew exactly what his charges could do and he would not be satisfied with anything else. When the action had been filmed the party returned to the Studio and began work immediately upon an interior scene in the same play.

This little glimpse into the daily routine of the Edison players will give some inkling of the painstaking manner in which every little detail that appears in a film is thought out and worked over. Every bit of scenery used must be in perfect accord with the other scenes in the film, the action of every scene must be condensed so that it takes exactly the number of film feet assigned to it; each player must in the brief space allotted before the camera, express all the thoughts and emotions which, on the ordinary stage, would require four or five times the amount of action permissible in the motion picture.

The Dog Show film is unusually interesting, not merely because it is unique, but because everybody loves dogs.

MARTIN CHUZZLEWIT

(Continued from page 9)

nephew, tiring of waiting for his father's death to obtain his inheritance, decides to get rid of him and to this end pours poison into his medicine. After the funeral, Jonas, thinking to increase his wealth by adding a comfortable dowry, decides to marry one of Pecksniff's daughters. He finally wins "the lively one" Mercy, who only accepts him to spite her sister Charity.

Pecksniff having urged old Martin to come and live with him, tries to get the old man under his influence and old Martin seeing through the scheme plays the part of the weakling so well that he deceives even his constant companion, Mary. Thinking to make his position doubly sure, Pecksniff proposes marriage to Mary who, true to young Martin, indignantly refuses. Mary confides her troubles to faithful Tom Pinch, an old servitor of Pecksniff's who thus discovers Pecksniff's baseness. Pecksniff overhears this conversation, decides to rid himself of Pinch and at once discharges him. Tom leaves and goes to London where he makes his home with his sister, Ruth.

The married life of Jonas and Mercy turns out to be very unhappy. Jonas through his brutality has succeeded in completely cowering Mercy, until now she is anything but "a lively one." Jonas reads an advertisement of the Anglo-Bengalee Insurance Company and decides to insure Mercy's life very heavily, for—well—accidents may occur. At the office of the Insurance Company he meets Mr. Montague, formerly a hanger-on of the other relatives of old Martin but now president of the company.

By revealing to Jonas his methods of swindling the public, he soon induces Jonas to invest in the stock and become one of the directors. Being suspicious of Jonas, Montague puts Nadgett, a detective, on his track to watch his actions.

In the meantime young Martin and Mark have fared badly in Eden. First young Martin is stricken with swamp fever and scarcely has Mark nursed him back to health then he too falls a victim of the dread disease. It is here that young Martin really finds himself. Nursing his comrade night and day, he has much time for reflection; he realizes the supreme selfishness of his past life and decides to make amends. As soon as Mark is strong enough they leave Eden to return to England.

Arriving in England they are received at the Blue Dragon Inn with open arms. Learning from Mrs. Lupin the landlady that his grandfather is at Pecksniff's house, he decides

to ask the old man's forgiveness and throw himself upon his mercy. But Pecksniff, thinking he has gained complete control over the old man, interrupts Martin's plea and shows him the door. Mary runs to Martin trying to console him, but he, thinking old Martin has disowned him forever, sadly takes leave of her and, with Mark as his companion he goes to London, where they are welcomed by Tom Pinch, his sister Ruth and John Westlock, a former pupil of Pecksniff's.

After a number of weeks of closest investigation, Nadgett reports to Montague that Jonas had insured his father's life and that two days previous to the old man's death had bought a quantity of poison. With this knowledge as a lever it is an easy task for Montague to force Jonas to increase his investment and also help him inveigle Pecksniff into investing. Jonas, fearing that Montague will reveal his knowledge, decides to get rid of him, and disguising himself, he follows him to the inn where he has succeeded in selling Pecksniff a large amount of stock. Montague, escorting Pecksniff part of the way home leaves him and turns back alone. Montague enters a woods and is seen no more, but the crouching figure of Jonas emerges and disappears in the shrubbery.

Jonas returns home, as he thinks, unobserved but he fails to see the silent figure of Nadgett crouching in the darkness. He changes his clothes and making a bundle of his disguise drops it into the river. But Nadgett has not lost sight of him and manages to recover the clothes.

Tom has been engaged to catalogue a gentleman's library, but his employer's name has been a mystery until one day, he is surprised by the entrance of old Martin Chuzzlewit. Nadgett having recovered the bundle of clothes brings this evidence of Jonas' guilt to old Martin and also tells him that Jonas murdered his father, Martin's brother Anthony. Calling the officers they go to Jonas' house and place him under arrest. Jonas seeing that it is impossible to escape commits suicide.

Martin now plans a surprise for his grandson. Gathering all young Martin's faithful friends together, Tom Pinch, his sister Ruth, John Westlock, Mark Tapley, Mrs. Lupin and his faithful sweetheart Mary, young Martin is sent for and upon entering the room is clasped in the arms of his grandfather.

Pecksniff having lost his wealth in the crash of the Insurance Company comes to the old man for help, but is quickly and effectively sent about his business. The picture closes with a happy group around Tom Pinch at the organ.



FOR THE LAST HALF OF JUNE

"A MAN IN THE MAKING"

Produced in Co-operation with the Industrial Department of the International Committee, Young Men's Christian Association

To be released June 18th

A decidedly interesting story illustrating the character and value of Y. M. C. A. work.

"Target Practice of Atlantic Fleet U. S. Navy"

To be released June 19th

This is the second picture taken by special permission of the U. S. Navy Department and shows the firing of ten-inch guns at a six-mile range. It exceeds in sensational interest any film of the nature which has ever been made.

"THE PASSER-BY"

By Marion Brooks

To be released June 21st

A story of great power and pathos sumptuously set, and a film to be featured far and wide. It will attract great attention.

"MASTER AND PUPIL"

Introducing Harry Furniss, the well-known Artist and Illustrator

To be released June 28th

This time Mr. Furniss appears in a more serious part. The story is one of sustained interest and gives the artist an opportunity to draw, as part of the plot, some of his wonderful Dickens' characters.

The EDISON KINETOGRAM

VOL. 6

JUNE 15, 1912

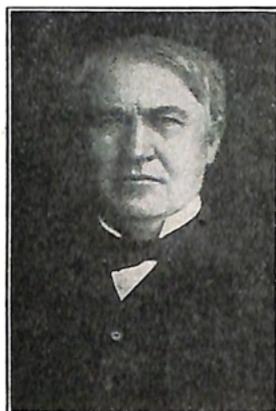
No. 10



SCENE FROM
THE PASSER-BY
FILM No. 7062

TRADE MARK
Thomas A Edison

EDISON FILMS
RELEASED FROM JUNE
15 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.
COPYRIGHT 1912 BY THOMAS A. EDISON, INC.

Copyright, Pach Bros., N.Y.

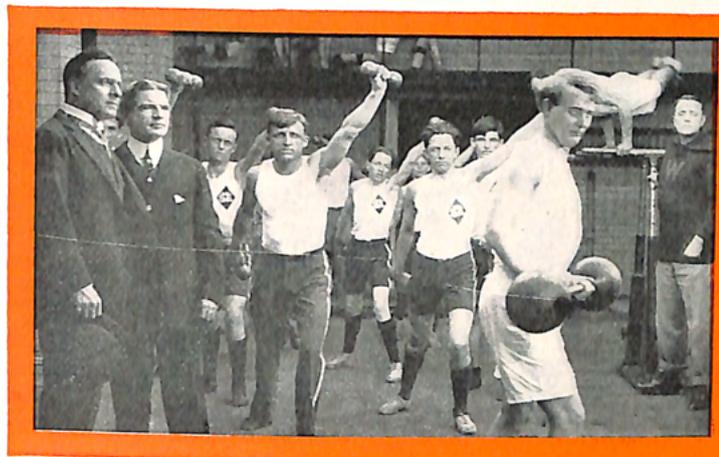
EDISON FILMS

Released between June 15th and 30th, 1912

IN this issue we announce an unusually strong dramatic series:—"A Man in the Making" is a clear argument for the effectiveness of the Y. M. C. A., incorporated into an interesting love story; "Master and Pupil" shows Harry Furniss in more serious vein and displays some of his wonderful sketches of Dickens' characters; "The Passer-by" is a beautiful story of unrequited devotion, tensely dramatic in the telling; "The Girl at the Key," a wireless story, is novel in theme and a scenic beauty; "The Little Bride of Heaven" is a pathetic story of the saving of a child's religious faith and in "The Father" a sweet invalid daughter unwittingly leads her father into temptation and saves him from the consequences.

The photographic beauty, scenic wonders and thrilling realism of the Atlantic Squadron's target practice make it a truly great film; and the remarkable history of the Pennsylvania State Police, their absolute fearlessness and recklessness, make the views of their drills and a few of their daring feats doubly interesting.

"Apple Pies" and "The Wooden Indian" are irresistible comedies of a most original character, admirably staged and acted.



A Man in the Making

Produced in co-operation with the Industrial Department of the International
Committee, Young Men's Christian Association

DRAMATIC—RELEASED JUNE 18, 1912

No. 7059. About 1000 feet. Copyright, June, 1912. Code, Vorreiber.

CAST OF CHARACTERS

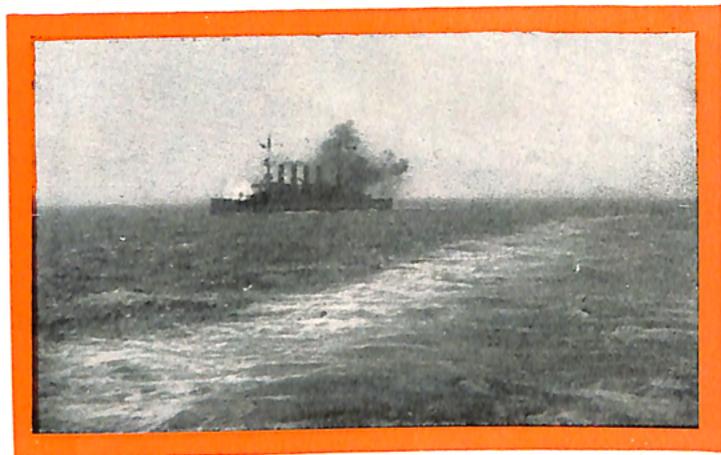
DICK.....	HAROLD SHAW
THE GIRL WHO CHANGES HIS WHOLE LIFE.....	MIRIAM NESBITT
HER BROTHER.....	WILLIS SECORD
HEAD OF A GAMBLING HOUSE.....	MARC McDERMOTT
A NE'ER-DO-WELL.....	WILLIAM WADSWORTH
OFFICERS OF THE Y. M. C. A. (.....)	GEORGE LESSEY
BRANCH.....	WILLIAM BECHTEL
Attendants at the Y. M. C. A. and frequenters of the gambling house.....	JOHN STURGEON

DICK, a working boy in a shop, accepts an offer of a place in a gambling establishment in the hope of getting out of the rut. When the house is raided, he drops out of a side window to escape the officers and finds himself in the yard of a residence and face to face with a beautiful girl who receives his explanation with sweet dignity and leaves him to make his escape as he chooses. Somehow he never can forget her and life seems different to him after this experience. He declines a further offer from his gambling friend and accepts the first opportunity to better himself. This comes in an invitation to join the Y. M. C. A. classes for mechanical drawing and here he begins to feel that he is on the right road towards worthiness of his ideal—the girl of

his dreams. Things go well until, passing her house one day, he sees her come out accompanied by another young man. He then realizes his own unfitness in comparison with the gilded youth; but having started on the right road he perseveres.

His knowledge gained in technical drawing helps him to devise an automobile gear and he is promoted to an office position with the firm of manufacturers by whom he is employed. In the Y. M. C. A. gymnasium he meets the young man whom he had seen with his ideal and whom he supposes to be her fiance. And then one day this young man comes to the automobile factory to ask for him on some matter of repairs and when he accompanies him to the machine standing at the door he is introduced to the man's sister who proves to be the girl of his dreams. The picture closes with a more than probable love story on the horizon.

It is a simple, direct, and well-acted little play upon a theme that will appeal to many young people throughout the country. The gymnasium scenes show actual work of Y. M. C. A. classes and the whole story possesses a feeling of reality and every day life that is admirable.



Target Practice of Atlantic Fleet, U. S. Navy

DESCRIPTIVE—RELEASED JUNE 19, 1912

No. 7060. About 650 feet. Copyright, June, 1912. Code, Vorrennen.

FEW of us have ever witnessed a spectacle of this kind. A great fleet of battleships, grim and gray, silently sailing along at the rate of fifteen knots an hour. Suddenly these great engines of war become alive; the big guns that look so cold belch forth a terrific fire that sends enormous shells weighing about a thousand pounds singing on their way. Their course is directed toward a dot-like object far on the horizon not visible to the naked eye. This dot is a small target six miles away, being towed by a steamer at the rate of six knots per hour.

Cameras placed on the towing steamer and on the fleet show every detail of practice in superb photography from the firing of the guns to the striking of the shells. The huge missiles hit the water within a few feet of the target or after piercing the target itself and bury their fury in the deep, sending geyser-like sprays high in the air. Another spectacular scene, obtained only after camera and operator were lashed to the turret of the twelve-inch guns, shows a close view of them in action.

Pictures taken aboard the bullet-riddled derelict the U. S. S. San Marcos, formerly the U. S. S. Texas of Spanish-American War fame used now for preliminary practice, show the result of well trained men behind the guns. There are many other scenes all of intense interest showing the manoeuvring of the fleet and action aboard ship as if it were an actual naval engagement. Altogether a film of extraordinary interest.

"I wish to express my extreme satisfaction for your services in motion pictures and especially to express the satisfaction of myself and my patrons on your late subjects. I had over 1,500 people yesterday who saw 'The Funeral That Flashed in the Pan,' and scores of people congratulated me on having such a splendid subject and so extremely funny.

"There is not a day that I have one of your posters up that I do not do a good business. People seem to appreciate your high class and intelligent subjects, and especially your artistic actors."—L. W. Guiteau, *Majestic Theatre, Freeport, Ill.*



Apple Pies

COMEDY—RELEASED JUNE 19, 1912

No. 7061. About 350 feet. Copyright, June, 1912. Code, Vorrichten.

CAST OF CHARACTERS

THE PIE MAKERS..	{	MRS. C. JAY WILLIAMS
		GERTRUDE MCCOY
		BESSIE LEARN
THE PIE EATERS.....	{	CLARA ADAMS
		EDWARD O'CONNOR
(gentlemen of leisure)	{	ARTHUR BOULDEN
		ARTHUR HOUSMAN
AN AGENT FOR "SLEEP SUGAR"		JULIAN REED
A CONSTABLE.....		HARRY BEAUMONT
		WILLIAM BECHTEL

THE church fair in the village is always a big event. All of the good housewives and also the embryo housewives have a spell of baking cakes and pies. In Josh Jordan's family the women folk were elected to bake the apple pies for the coming event; the big church fair. We see the interior of a well-to-do farmhouse kitchen; pretty girls and matrons are busy peeling, paring and baking apple pies.

While the ladies have been busily engaged as above they receive a call from an itinerant merchant selling wares from a wagon. Among his diversified stock is an article that he calls "Sleep Sugar," a harmless potion which if put in food where thievery is suspected will catch the culprit. The ladies try to get rid of him but his persistency is too strong for them. While they are thus

engaged one of the pies on the shelf disappears. The alarm is given by one of the girls and the agent taking advantage of the opportunity, makes a sale.

The pies are doctored and soon the good women have four disreputable soiled members of society, better known as tramps, secure in the meshes of a clothes line. The constable arrives with his deputy, the restoring battery is put to work and the wriggling, writhing mass of "gentlemen of the road" is in the clutch of the two limbs of the law. The ladies and children bid the tramps a parting farewell with many laughs and jeers.

It is a homely little country tale in the real atmosphere of the village and ought to create a real hearty laugh.

THE Sturtevant Amusement Co. of Grand Junction, Colo., featured our "Jack in the Beanstalk" in a very novel way. They distributed small tickets in the public school which entitled the children carrying them to admission at 5 cents instead of the usual 10 cents. In writing of the affair later they state that the innovation pleased the children immensely and that the matinee was a great success.



The Passer-by

By Marion Brooks

DRAMATIC—RELEASED JUNE 21, 1912

No. 7062. About 1060 feet. Copyright, June, 1912. Code, Vorrollen.

CAST OF CHARACTERS

THE BRIDEGROOM.....GEORGE LESSEY
HIS MOTHER.....MIRIAM NESBITT
THE PASSER-BY.....MARC McDERMOTT
Guests at the dinner, heads of firms, members of brokers' offices and members of the Stock Exchange.

A YOUNG man, giving a farewell bachelor dinner, receives a note at the last moment saying that one of his guests is obliged to leave town and cannot attend. Rather than allow his place to remain empty as a jest he sends two of his friends to the street to bring in the first man who passes. They enter into the spirit of the idea, descend to the street and pounce upon a poorly dressed old man and, in spite of his protests, drag him into the dinner. At the finish of the dinner he is called upon for a story and in answer to their insistent demands proceeds to tell them the story of his life.

Years ago he too was giving a farewell bachelor dinner, surrounded by his friends, happy in the love of a woman who was to be his wife the next day. He was the life and gaiety of the party. In the midst of merriment he was handed a note from the woman saying that she had married another man an hour before. Completely crushed, his first thoughts were of suicide but his manhood revolting at this, he decided to fight down his love and forget her if possible. He plunged into speculation and with several friends formed a pool to corner a certain

stock. While the fight for control was raging furiously and when the victory was within his grasp, he suddenly caught sight of the woman in the balcony of the stock exchange. Her husband was his opponent. Her mute appeal so unnerved him that the tide set in against him and he went down to utter ruin.

Time passed and he was now only the confidential clerk of one of his former associates. In this position a momentary abstraction was brought about by a newspaper item in reference to the woman which caused him to commit a serious blunder resulting in his discharge.

Years later we see him a prematurely aged man employed as bookkeeper. His employer receiving an urgent call from a friend for funds, entrusts him with a number of securities to be delivered at once. Hurrying along Wall Street he meets the woman alighting from her car. Forgetting his errand he stares vacantly after her and finally returns to the office without delivering the securities. His seeming carelessness is rewarded by immediate discharge. Thereafter his decline on the social ladder is very rapid until he has become merely a hanger-on in the great world of frenzied finance, an object of jest to strangers and of pity and charity to his former friends. And that is the story of the passer-by invited to the feast.

(Continued on page 9)



The Girl at the Key

By R. Guthrie Kelly

DRAMATIC—RELEASED JUNE 22, 1912

No. 7063. About 1000 feet. Copyright, June, 1912. Code, Vorross.

CAST OF CHARACTERS

THE GIRL.....JESSIE McALLISTER
HER FATHER.....JAMES GORDON
YOUNG ORLAND.....BENJAMIN WILSON
THE WIRELESS OPERATOR.....RICHARD NEILL
THE CHIEF ENGINEER.....CHARLES SUTTON
Guests on the yacht and members of the office force.

THESE are the days of wireless and so, why not a wireless story just to set the wave impulses of interest and amusement agoing. It isn't always a C. Q. D. message that flashes through the air, nor is it always melodrama that must be associated with the tick, tick, tick of the wireless key. Why not a bit of finance, a bit of romance and just a bit of love mixed in to suit the proper taste?

Thinking thusly no doubt is what caused the Edison Company to bring forth "The Girl at the Key," a charming tale of love and money, told mostly on board a private yacht and in the offices of high finance in Wall Street.

That Helen or Mabel or Ruth, or whatever her father chose to call her, was a girl after his own type, is plainly shown shortly after this reel begins. Like her father she sees what she desires and she is determined to have it and in this particular instance it

proves to be a man and one who is worthy of her choice. But her father thinks no while the daughter thinks yes, under her breath at first, but ere the story is finished we are made aware of the fact that that yes meant thousands of dollars to her father who obtains a splendid financier for a son-in-law. How this is all brought about would be far better to see than to tell, but one might be given the key to the situation when one is told that the lover is inveigled upon father's private yacht, then something happens to the engine accidentally on purpose and they are at a standstill far from the site of New York town and Wall Street and when the stock market opens next morning the lover fails to be at hand to save himself from financial ruin and no one to send a wireless message to the office. But if love laughs at locksmiths why not at wireless operators as well, for the young lady in question proves to be the little girl at the key; father is caught in his own trap and when the settlement is made it is the young lady's hand that binds the bargain.

A clever up-to-date story that is well played and produced by the Edison Company while in Bermuda.



The Little Bride of Heaven

By Mary Imlay Taylor

DRAMATIC—RELEASED JUNE 25, 1912

No. 7064. About 1000 feet. Copyright, June, 1912. Code, Vorruecken.

CAST OF CHARACTERS

CARMELITA.....EDNA HAMMEL
HER MOTHER.....MARY FULLER
A POLISH WOMAN.....LOUISE SYDMETH
CARMELITA'S FRIEND.....PHILLIP TANNURA
A WIG MAKER.....ROBERT BROWER
THE PRIEST.....GEORGE LESSEY
Women of the district, Little Brides of Heaven, acolytes and nuns.

LITTLE Carmelita and her mother are extremely poor, so poor that, as the time approaches for her first communion, there is no money to buy clothes.

She has studied hard, looking forward to this important event in her life with great joy and is therefore heartbroken when she learns that it is impossible to procure the clothes. She feels her position keenly, especially as several of her little friends visit her and display their pretty white dresses, etc. They ask to see her clothes too but she is forced to admit that she has none and bursts out crying. Her faith is terribly shaken and throwing her catechism at the feet of the Virgin she rushes from the house.

Outside she meets Pharos, a newsboy, who tells her of a wigmaker who has admired her beautiful hair and is willing to pay her six dollars for it. Carmelita sees her opportunity to have her dress after all and goes to the wigmaker's where her beautiful tresses are cut and she is the happy possessor of six dollars. Emerging from the shop she faces Pharos, who stares at her horror-struck

and hurries away. Carmelita catches sight of herself in the window. She too is frightened at the change and hurries home.

Here she finds the owner of the tenement threatening to eject her mother unless the two months' rent is paid immediately. Carmelita, after a struggle, sacrifices the money for her dress and pays the rent. Her mother demanding the source of the money, discovers Carmelita's shorn head and realizing what the sacrifice must have cost her, gently folds her in her arms. Mrs. Litinsky, a neighbor who has witnessed the scene now steals softly out of the room leaving mother and daughter alone. Going to her own home she gets from a trunk in the cellar a little white dress, veil, wreath, slippers, etc. in which her dead Rachel had been confirmed.

Meantime Carmelita and her mother burn a candle and offer a prayer to the Holy Mother and with peace in their hearts go out together. Mrs. Litinsky who has been watching for their going, now slips upstairs and laying Rachel's white clothes before the little altar, quietly slips out.

Carmelita finds them there when she returns. Her surprise quickly turns to joy for surely the Holy Mother had heard her prayer and performed this miracle.

Next Sunday at the head of the procession Carmelita walked with a grateful heart and an inspired soul for, of all the little brides of Heaven, her faith was strongest.



Pennsylvania State Police, Troop "B"

DESCRIPTIVE—RELEASED JUNE 26, 1912

No. 7065. About 500 feet. Copyright, June, 1912. Code, Vorruesten.

HERE is a descriptive picture showing the vastness of the work required of the Pennsylvania State police. The work is decidedly interesting as it is out of the ordinary routine of police duty. An interesting scene of Troop "B" mounted on horseback is shown; the horses gallop and turn sometimes running abreast in a long line swaying from right to left at the slightest touch of the rein.

There are various offenses for which arrest is liable; from illegal fishing and hunting to a dangerous arrest based upon an incident at Florence, Pa., showing the police entering the house under the fire of the fugitives and coming out with their men. Another requirement of the police is to fight forest fires. This scene is effective. It shows the police with their equipment for such an occasion smothering a blaze which if not handled promptly and skillfully might have resulted in serious loss of life and money.

In obtaining interesting matter for this film the scenic portion was not neglected. Scenes on picturesque roadways, whirling streams and shady forests all add to the beauty, especially one of the mounted police

passing the monument at Wyoming commemorating the Indian Massacre during the Revolutionary War.

An interesting picture that is bound to hold the attention of the spectator.

THE PASSER-BY

(Continued from page 6)

His story has a chastening effect upon the merry crowd. The host hands him his card saying that if he will call he will help him. The passer-by bids them goodnight but as he turns to go he comes face to face with the portrait of a beautiful woman which is hanging over the mantel. Clutching a chair he hoarsely asks his host who she is and is told that she is his mother. Glancing at the card his young host has given him he reads the name for the first time. It is that of the woman's son. He cannot accept any favors from such a source. He slowly tears up the card, pulls himself together and goes out to become again merely—a passer-by.

It is a beautiful story of self-sacrificing love, rich in pathos and dramatic action.



The Wooden Indian

COMEDY—RELEASED JUNE 26, 1912

No. 7066. About 500 feet. Copyright, June, 1912. Code, Vorsaal.

CAST OF CHARACTERS

KEEPER OF A CIGAR STORE.....HARRY EYTINGE
HIS WIFE.....MRS. WILLIAM BECHTEL
HIS DAUGHTER.....JEANIE MACPHERSON
HER SWEETHEART.....EDWARD BOULDEN
Customers, passers-by and policeman.

"FAINT heart ne'er won fair lady." How many of us were told that in our early courting days? In this clever little comedy we see how a hero braves the ire of a stern parent and wins the idol of his heart by sheer perseverance.

Teddie Towns is in love with an attractive daughter of an old gentleman who runs a cigar store but that worthy gentleman having the protective instinct of a father is very much against his daughter having a "steady" and consequently Ted is sternly ordered away from the store while having a little conversation with Grace, his sweetheart.

A wooden Indian which stands in front of the store furnishes Ted with an idea and making up as an Indian he takes its place and in this way manages to see his sweetheart. The old man thinks so much of his sign that he brings it into the store every evening, thus Ted is given a chance to hide

the wooden effigy and assume its office. Under these risky circumstances he makes love to Grace almost under the very nose of her sleepy old father.

All good things however must have an ending so one night under these romantic conditions Grace is sent out on an errand by her mother. The store remains empty for a few moments; a sneak thief enters and seeing apparently no one about starts to pilfer the show cases. Ted's wit asserts itself. Forgetting his own position he wrestles with the thief. Help comes quickly and a policeman arrests the miscreant. Grace's father recognizes the manly worth in Teddie and finds no reason why he should not accept him for a son-in-law.

A clean, bright, clever little comedy.

J. S. Dawley has taken a company of Edison players to Virginia in order to get the proper setting for the last of our Revolutionary Series. The picture will show the sensational ride in which Jack Jouett saved Thomas Jefferson, Patrick Henry and the entire Virginia legislature from the British Army, and the incidents connected with the surrender of Cornwallis.



Master and Pupil

Introducing Harry Furniss, the Well-known Artist and Illustrator

DRAMATIC—RELEASED JUNE 28, 1912

No. 7067. About 1000 feet. Copyright, June, 1912. Code, Vorsabbath.

CAST OF CHARACTERS

THE MASTER.....HARRY FURNISS
HIS DAUGHTER.....MARY FULLER
THE PUPIL.....HAROLD SHAW
BOOK PUBLISHERS.....AUGUSTUS PHILLIPS
THE MAID AT THE LODGING HOUSE.....WALTER EDWIN
ELIZABETH MILLER

THIS is another of the Harry Furniss films and shows the artist in a new and congenial role. The story is simple but powerful and of undoubted appeal.

The favorite pupil of an artist becomes incensed at his master's criticism of his work and breaking away from him and from his daughter to whom he is engaged, starts out to make a living for himself by means of his art. The little girl grieves for him, his work is refused by publishers and eventually an attic room and a crust of bread are all that keep him alive. Then an opportunity comes to make original drawings for a fine edition of Dickens' works but his inexperience and illness overcome him and when his master, who cannot bear to see the little daughter grieve, climbs the garret stairs he finds the young man in a stupor upon the bed from exhaustion and the crude sketches upon the table. Out of the goodness of his heart

the master toils through the long night, completes the work and leaves upon the table a set of original drawings which are perfect. And when in the morning the publisher's clerk comes, though he finds the young artist ill in bed, he finds the sketches done and takes them with him to the publisher. The young man not understanding why his work has been accepted manages to crawl to the table and there finds a telltale cigar which his master had left by accident. In spite of his weakness, he stumbles down the stairs and to the publisher's office. There all his suspicions are verified; he sees his master's work. He runs to the studio of the old man, throws himself upon his knees before him, asking forgiveness. Of course forgiveness is forthcoming and of course the little daughter is glad to have him again.

Beside the story and the splendid acting the film gives an opportunity for Mr. Furniss to do some of his remarkable drawings before the eyes of the spectator and a number of his splendid pen pictures of Dickens' famous characters are shown in this way. This film is sure to make a general appeal and be counted a very distinct novelty.



The Father

By Bannister Merwin

DRAMATIC—RELEASED JUNE 29, 1912

No. 7068. About 1000 feet. Copyright, June, 1912. Code, Vorsaeuger.

CAST OF CHARACTERS

HENRY BENT, a confidential clerk
 JOHN STURGEON
 HIS WIFE.....MRS. WALLACE ERSKINE
 HIS DAUGHTER.....BESSIE LEARN
 PRICE, his employer.....CHARLES OGLE
 HIS DAUGHTER.....ELIZABETH MILLER
 A COMPETITOR OF PRICES
 WILLIAM BECHTEL
 THE DOCTOR.....ROBERT BROWER

THIS powerfully appealing story is told with a simplicity and delicacy of art seldom seen outside of our big productions and the splendid cast seems inspired with the same spirit.

Henry Bent is the overworked head clerk in the office of William Price, a contractor. He is a valuable man to the concern but not being of an aggressive personality has been kept on a small salary for many years.

At the start of the story the doctor tells him that his little daughter who is almost an invalid must be sent South if she is to live at all or to have any hope of regained health. On his low salary this is impossible and he goes to his employer asking for a raise. This is promptly refused although the latter cheerfully hands his daughter a hundred dollars for an expensive dog collar.

At this psychological period in Bent's career, a rival of Mr. Price offers him five

hundred dollars for information concerning a certain bid which Price has made on a state contract. Being in terrible need he accepts the offer, goes to the office, copies the figures, carelessly losing a scrap of paper in so doing with his own writing upon it, and after giving the competitor the figures takes the five hundred dollars to send his child away. Of course when Price finds that he is underbid and discovers the scrap of paper he puts two and two together and goes to Bent's house. There is a powerful scene, Bent tells him that he has been paying thirty dollars a week for a seventy-five dollar man and denounces the injustice under which he has been patient so long. Before he can reply the little girl is brought into the room and Price then learns that he is supposed by her to have loaned the five hundred dollars to her father. A simple letter of thanks is then handed to him and makes him realize what the other man's daughter means to him. It requires but a few seconds' hesitation and then the better man within him comes out and he wishes her a pleasant journey and looking into Bent's eyes gives him to understand that things will be better for him in the future.

Advertising Synopses for Edison Releases in this Issue

A MAN IN THE MAKING

This is a dramatic story depicting how a young man, inspired by a good woman's face, grasped the opportunity of the better world. It tells also how the Y. M. C. A. gets a young man out of a "blind-alley" job.

TARGET PRACTICE OF ATLANTIC FLEET, U. S. NAVY

This is a remarkable picture showing what the men behind the guns can do with the great engines of war. An imaginary havoc is easy to conceive from the accurate firing at a target six miles away and the splashes of water resulting from the salvos are most spectacular. Taken by special permission of the Navy Department.

APPLE PIES

A country comedy of types. Some tramps, in their desire to unlawfully profit by the pies being baked for the church fair, meet with what is literally a severe shock and a rude awakening.

THE PASSER-BY

This is a feature film, intensely interesting and dramatic, with elaborate stage settings and superb photography. A passer-by, a derelict, hailed from the street, relates his tale of love. Turning, he recognizes the portrait on the wall—the mother of his host, and he silently passes on.

THE GIRL AT THE KEY

A story of romance and finance woven together in a strong drama. A girl, understanding wireless telegraphy, saved her lover from being financially ruined by her father who entrapped him aboard his yacht in order to corner the market and force him to the wall.

THE LITTLE BRIDE OF HEAVEN

This is a dramatic story, sweetly told. It depicts the trials of a little girl whose first communion was brought about through the kindness of a neighbor in giving her a suitable dress for the occasion. A reward for the noble spirit of self-sacrifice.

PENNSYLVANIA STATE POLICE, TROOP "B"

This is an interesting picture showing a troop of the well-known Pennsylvania State Police and the vastness of their work from patrolling highways to fighting forest fires.

THE WOODEN INDIAN

This is a light comedy in which a cigar store Indian is the means of bringing about a happy courtship.

MASTER AND PUPIL

The criticisms of Harry Furniss, the master, to his pupil are not well taken, and failure and sickness result from foolish pride. The master hand of the great artist turns failure to fortune and happily reunites his daughter and the young artist. The film shows the actual making of some of Harry Furniss' wonderful pictures of Dickens' characters.

THE FATHER

Played along quietly effective lines this drama shows how a father sinned for the sake of his invalid daughter and how the sweet nature of the girl herself proved his ultimate salvation.

Do your patrons appreciate beautiful photography, thrilling scenes and exhibitions of marvelous skill? Does the glamor of the sea appeal to them? If so, book the "Target Practice of the U. S. Fleet."

Edison Releases Since May 1st

DATE	RELEASE AND CLASSIFICATION	LENGTH
May 1—	Blinks and Jinks, Attorneys at Law (Com.).....	1000
3—	Out of the Deep (Dr.).....	1000
4—	The Guilty Party (Dr.).....	1000
7—	Billie, by James Oppenheim (Dr.).....	1000
8—	Aunt Miranda's Cat, by S. Walter Bunting (Com.).....	1000
10—	Treasure Island, by Robert Louis Stevenson (Dr.).....	1050
11—	Every Rose Has Its Stem, by Ethel Browning (Com.-Dr.).....	1000
14—	The Bank President's Son, by Marion Brooks (Dr.).....	1000
15—	A Personal Affair (Com.).....	1000
17—	The Convicts' Parole, by Melvin J. Winstock (Dr.).....	1000
18—	A Romance of the Ice Fields (Dr.).....	635
18—	Scenes in Delhi, India (Des.).....	365
21—	Their Hero, from "At Good Old Siwash," by George Fitch (Com.).....	1000
22—	The Artist and the Brain Specialist, by Harry Furniss (Com.-Dr.).....	1000
24—	The Sunset Gun, by Bannister Merwin (Dr.).....	1000
25—	A Western Prince Charming, from "A Chaparral Prince," by O. Henry (Dr.).....	1000
28—	Jim's Wife (Dr.).....	1000
29—	The Passion Flower (Com.).....	1000
31—	Views in Calcutta, India (Des.).....	1000

June

June 1—	The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City (Des.).....	500
1—	Eddie's Exploit (Com.).....	500
4—	The High Cost of Living, from "Bacon Dull: Love, Active and Strong," by Hugh S. Fullerton (Com.).....	1000
5—	Very Much Engaged (Com.).....	1000
7—	The Man Who Made Good, by Arthur Stringer (Dr.).....	1000
8—	The Shadow on the Blind, by Harry Furniss (Com.).....	1000
10—	Martin Chuzzlewit, by Charles Dickens (Dr.).....	3000
11—	Ten Days with a Fleet of U. S. Battleships (Des.).....	980
12—	The Angel and the Stranded Troupe, by Bannister Merwin (Com.).....	1000
14—	The Prisoner of War, Napoleon on the Island of St. Helena (Dr.).....	1000
15—	How Father Accomplished His Work (Com.).....	570
15—	Kitty's Hold-up (Com.).....	430

"I think your Company should have the thanks of all exhibitors for your 'Incidents of the Durbar, at Delhi.' The film was received with great interest by many patrons and we were congratulated upon our good fortune in being able to exhibit a film of a topical subject so well presented and so well acted.

"Each week is adding to our new converts to the motion picture as a means not only of amusement but of education, and we are indebted in no small measure to the Edison Company for our success in this good work."—Walter L. Hill, Poinciana Theatre, Tampa, Fla.

J. Searle Dawley

HAPPY is he who finds his life's work at an early age. Such was the case with Mr. Dawley, for when but sixteen years young he made his first appearance upon the stage, in "Faust." The leading spirit of the company was Louis Morrison, one of the best of the old school actors, to whose precepts Mr. Dawley attributes his thorough knowledge of the fundamentals of stagecraft. That the pupil was phenomenally apt is the inevitable conclusion to be drawn from the fact that he became stage manager for the teacher before he was twenty-one years of age.

After spending six profitable years with Morrison, Mr. Dawley turned to vaudeville where he enjoyed three and a half very successful years touring over the greater part of the country. Then followed five arduous years of stock company work developing and ripening the seeds sown in the early years under Morrison.

Thus equipped with a comprehensive understanding of the theatrical world in all its phases, Mr. Dawley was prepared to give rein to his imaginative genius, and so took up the pen. The public has applauded no less than fifteen of the talented author's plays, three of which have been upon the road for four years—a most enviable record for any writer. Embracing comedy, light opera, drama and melodrama, Mr. Dawley's works include the extravaganza "Aladdin and the Wonderful Lamp" and such historical subjects as his great success,

"Marie Antoinette."

Small wonder that a man of such obviously active turn of mind and keen mental vision should have seen the great possibilities offered by the motion picture. It was five years ago that Mr. Dawley first associated himself with the Edison Studio, and he is now the general stage director.

During that time he has written no less than one hundred and fifty photographs, among which are numbered many of the greatest films which the Company has produced. Under his capable direction have been prepared such striking spectacular and dramatic subjects as "The Battle of Trafalgar," "Paul Jones," "The Doctor" and "The Man Without a Country." "The Red Cross Seal," over the staging of which Mr. Dawley presided, was one of our most notable contributions to the great



cause of public health.

A highly developed artistic sense, an infallible dramatic perception, an eye trained in perspective and a strong personality, combine to make Mr. Dawley invaluable in producing large spectacular plays, an excellent example of which is "The Relief of Lucknow" produced by the director during his recent stay in Bermuda. The thrilling battle scenes and street fights were participated in by the crack British regiment stationed on the island, maneuvering under the watchful eye of Mr. Dawley, who shows wonderful ingenuity in handling this great subject.

An Indian Hunt in the Bronx

THE aboriginal American gained a not altogether enviable reputation for his ability in cunningly concealing himself in the most unexpected places. It hardly seems possible that he could have transmitted to his descendants of the present day that same uncanny gift, especially when one considers that the contemporary Indian who was the object of this quest was of that wooden variety which is commonly—but erroneously—supposed to adorn the front of a cigar store.

The "hunters" sallied forth from the Studio, fortunately armed with an automobile, and started upon what they thought would be a very short trip. But little did they know the wily red man! Hundreds of cigar stores were eagerly scanned in passing, but in every case the crafty Indian had disappeared, leaving no trail by which he might be followed—but there lingers in the mind of at least one hunter a strong suspicion that the disappearance of many of these wooden chieftains may be accounted for by the high price of coal.

Be that as it may, our Indian must be in a state of perfect preservation and the search must continue. So on we journeyed until we suddenly descried a noble warrior, in full regalia, glistening in a newly acquired coat of paint, with uplifted hand carefully shading his eyes as he watched our joyful approach. But when we had explained our purpose to the proprietor and offered to buy or rent his Indian, he refused to part with his treasure, saying that Indians were very scarce now (we agreed sadly) and this was a particularly valued specimen which he regarded as an indispensable advertising asset. Arguments were useless; he could not duplicate the Indian if he sold him, and he would not part with him even temporarily, so we embarked once more upon our journey.

But fortune smiled upon us for we soon found another copper colored gentleman bearing aloft a handful of Near-Perfectos. After rather lengthy negotiations, during which the leader of the party very skillfully handled a militant looking suffragette, we

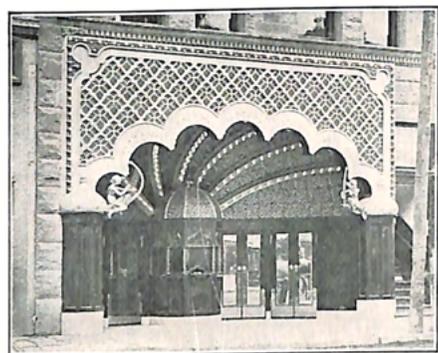
acquired title to this rare specimen and thus completed the setting for the comedy released on June 26th.

A Charming Story

The picture play producer who confines his tune to those simple chords which will immediately awaken comprehension and sympathy in the breast of the listener is wise in his generation. Taken all in all, what the public wants is something they can readily understand. Problems have their day, and so do mighty spectacles and deeds of unexampled valour, but it is simplicity which "wins out" in the end (to borrow an Americanism), and homeliness which really forms the bed-rock of a picture maker's fortune. There are few old companies who realize the truth of this so thoroughly, or, having realized it, act up to it so capably, as the Edison Company. Time after time we receive from their studios little stories, carefully devised, skilfully put together, and almost always entirely satisfactory. Such films as these may not be greatly ambitious, but they have the biggest and the best public, and they achieve what they set out to do far more effectually than most larger subjects. And because they are conceived on simple lines, it does not mean that they are not dramatic or entralling. On the contrary, the truest drama and the deepest fascination always lie nearest home, because it is only of the things we thoroughly understand that we can realize the true significance.

The present story of "The Jewels" is virtually an incident of everyday life. It is sufficiently uncommon to make it interesting, but it is absolutely probable, absolutely real, and, therefore, absolutely convincing. The things which touch us directly never lose their charm, and that is why these homely stories, of which the Edison Company may be said to have made a speciality, will always remain popular. In addition to the excellence of their primary conception, they are photographically perfect, sincerely and naturally acted, and staged with care and beauty. "The Jewels" contains some novel lighting effects, which are remarkably effective.—*Bioscope*.

The very interesting events attendant upon the Decoration Day Celebration at the National Soldiers' Home, near Old Point Comfort, Va., were filmed by the Edison Company and will be released shortly. One absolutely unique feature in the ceremony was the strewing of flowers upon the water.



THIS very attractive playhouse is the Phillips Theatre of Fort Worth, Texas, which was completed in May, 1911, at a cost of \$25,000.00. It is constructed on the latest fire-proofing principles and uses the indirect lighting system. The operating room is situated in the roof, and the screen is in the front of the house so that the audience faces the street. Ample exits are provided for any emergency, those in front being in all twenty-five feet wide, while an additional eight foot exit is provided in the rear in case of accident. The seating capacity is over 500, the seats being of the newest and most comfortable design, affording the greatest possible ease. This very enterprising establishment which is owned by E. H. Phillips and W. L. Ligon, uses Edison machines and licensed films only.

THE following quotation from an article in the *New York Sun*, entitled "Teaching Morality by Films," will in a measure show the great good which Edison pictures are doing. It is notable that every film referred to is an Edison:

The moving picture machine was called upon last night to give to the students and friends of the New York School of Philanthropy in the United Charities Building, a graphic representation of the work accomplished by five of its numerous affiliated charity organizations, each society having one film devoted to a portrayal of its activities. Short talks by representatives of the several societies with which the school is co-operating prefaced the showing of each film.

Besides the redemption of Charlie Browne, who found his lost sweetheart at the Social Centre, and likewise the incentive to live a new and happy life thereafter, the awaken-

ing of John Bond was vividly pictured and explained by a member of the National Association for the Study and Prevention of Tuberculosis.

The National Child Labor Committee showed a film depicting the conditions which surround children of labor, and the National Kindergarten Association another which demonstrated the advantages of beginning educational work at the threshold of life. A striking film furnished by the National Committee on Prison Labor was entitled "For the Commonwealth." It unfolded all the conditions which drive to desperation the unskilled worker and sometimes land him in the penitentiary.

All the films had been previously passed by the National Board of Censorship, and can now be obtained for public presentation by moving picture shows.

"Children Who Labor"

KINDLY note what we did with 'Children Who Labor' and let me add that we did more than that at the box office window as that was certainly 'some' film.

"Many thanks for the suggestion about the private view as we found it had a strong influence on those who received the invitations. We are going to do the same with 'Charlie's Reform' and 'For the Commonwealth.'"—Neal Anderson, Elite Theatre, Carthage, Mo.

This letter refers to a neatly printed invitation card which the Elite Theatre issued to the prominent people of Carthage, requesting their presence at a private exhibition of "Children Who Labor." The management also prepared a very well worded four-leaf folder concerning this feature film, the copy of which was particularly strong and calculated to have the desired effect.

THE Lafayette Theatre of New Orleans, has started a weekly newspaper devoted to "such matters as will be found productive of a closer bond between the Lafayette and its highly esteemed patronage." The first issue contains photographs of the theatre entrance and its truly magnificent pipe organ, together with pictures of several prominent photo-players. If the standard set by the initial number is maintained in subsequent issues, there can be no doubt that the Lafayette *News* will fulfill its mission.

"Martin Chuzzlewit"

By Charles Dickens

Released June 10th

Three Reels

Code, Vorjaehrig

MA RTIN CHUZZLEWIT" enjoys a rather unique position among Edison photoplays because of the fact that it has already been released several months in England, as it was especially prepared for the Dickens' centenary. It was a wonderful success, gaining instant and widespread favor with the public, receiving very enthusiastic praise from the British press and winning the hearty support of the Dickens Fellowship.

Exhibitors will realize that this is somewhat in the nature of a triumph for no more exacting critics could be found than the fellow-countrymen of the great novelist and particularly those people whose love and admiration for the man and his work had led them to form the famous fellowship which bears his name.

Although Dickens is essentially a novelist, "Martin Chuzzlewit" contains all the elements necessary to a strong drama—it portrays a struggle between old Martin and his real friends on the one hand, and Pecksniff and the scheming, grasping relatives on the other; the individual characters admit of distinct, strongly differentiated interpretation; the opportunities for make-up are almost unlimited and the action is self-explanatory and very easily followed.

In this production the essence of the story is pictured, the novelist's power is concentrated upon the main theme and the play is freed from the criticism to which the book has often been subjected—that Dickens scattered his forces in its writing. In the present day of the short story many will not read the great novels which were popular some years ago. To them the Edison players have afforded an opportunity to know the story of "Martin Chuzzlewit" in all its essentials without the necessity of devoting several hours to the reading of it.

Dickens' greatness lay in his human understanding—in his characters. How cleverly they are portrayed by the exceptionally well-balanced cast! Wealthy, suspicious old Martin Chuzzlewit, distrusting his nearest of kin; young Martin and sweet little Mary Graham faithful to each other through all the trials and tribulations to which the warring factions subject them; hypocritical, wily Pecksniff, the gentle loving father of the model daughters, Charity and Mercy; Tom Pinch whose beautiful soul radiates love and affection even through the dark atmosphere of his selfish surroundings; his demure and lovely sister Ruth; Montague Tigg, the scheming, crafty man of affairs; jovial Mark Tapley, to whom young Martin owes his life; Jonas Chuzzlewit, the villainous patricide—all these and many other famous characters live, move and have their being before your very eyes, each to be hated or loved, as his deeds may merit.

Photographically superb, adapted from a great author's pen, exquisitely staged and acted, "Martin Chuzzlewit" is a masterpiece. Book it at once.

We are already in receipt of numerous letters from exchanges and exhibitors all showing that the film is attracting wide attention all over the country, and that it is being rapidly scheduled by the progressive theatres. The publicity which this Company has given the film has added a great deal to the general interest which both Martin Chuzzlewit and his creator naturally arouse.

A herald for the picture has been prepared by Hennegan & Company of Cincinnati, Ohio, and is obtainable directly from them at very small cost. We have issued a special pamphlet on "Martin Chuzzlewit" (Form 2220) giving the synopsis of the story in full, the cast of characters, and several very interesting scenes from the film. This would prove valuable if distributed to the audience—you could stamp your name on the back.

Cast of Characters on Films

IN the early days of the photoplay the actors received little or no recognition of their work, but with the development of the industry, there has been a gradual tendency to bring the players into the public prominence which they so richly deserve. The KINETOGRAM in its issue of April 1st, 1911, printed the cast of characters of the releases for that month and the practice has always been adhered to ever since.

We have felt, however, that the most effective means of publicity for the players would be through the medium of the film itself, but here arose several difficulties.

The most obvious method of handling the situation would seem to be the placing of the entire cast of characters just after the main title of the film, but that was found to be impracticable. For the audience would rush through the list, form no connection between the names of the players and the characters they portrayed, and would at the most retain but one or two names.

The placing of the entire cast at the end of each film was suggested as the solution of the problem, but that would not do because it would spoil the whole effect of the play. Imagine a fat man trying to read the cast of characters after a good comedy! Or the sentimental lady, between gurgles at the close of a heart interest story! No, that would never do.

But finally a scheme was hit upon which would eliminate all the difficulties and accomplish the desired purpose—introducing each new character in the scene under the sub-title of that scene. For instance, suppose that we were to release a political film in which Marc McDermott plays the part of police commissioner, William Wadsworth, a political boss; and Robert Brower, a police captain. In the first scene, the political boss induces the commissioner to discharge the captain. The sub-title might be treated in this way:

“PLOTTING AGAINST THE CAPTAIN.”

The police commissioner.....Marc McDermott
The political boss.....William Wadsworth

Then in the second scene, the captain appears before the commissioner to plead for re-instatement. The sub-title might read:

“THE CAPTAIN PLEADS HIS CAUSE”

The police captain.....Robert Brower

If a fourth character is introduced in the third scene, his or her name is given under the sub-title of that scene until all the principals have been named on the screen.

In this way the cast of characters is incorporated into the action of the play, each actor is introduced as an individual, the audience is not required to hurriedly scan a list of names before or after the action and is therefore enabled to associate the players with the various parts in which they appear.

This system goes into effect at once, the sub-titles being already under preparation. We are confident that the innovation is a step in the right direction, and that it will receive the hearty approval of picture patrons everywhere.

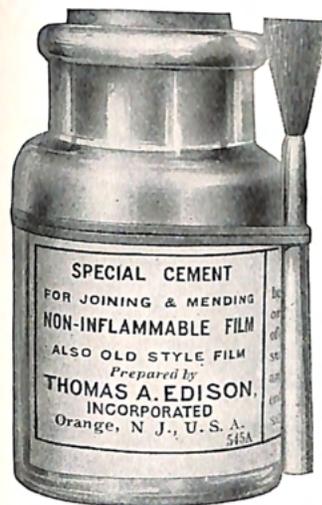
Children’s Matinee

OUR attention has been called to an educational idea which has as its object the instruction of children through the use of films. Every Saturday morning, children’s matinees are held, at which time lectures are delivered in connection with the photo-plays. Prominent women, in the town that is conducting the experiment, are greatly interested in the movement which has gained the support of many educators. Members of the high school faculty deliver lectures bearing on the subject matter of the film.

An effort is now being made to arrange for an afternoon hour which will be convenient for both the children and their parents, all of whom are very enthusiastic over the instructive and entertaining program.

“We exhibited your feature film ‘Foul Play’ to a crowded house last week. Every one was delighted with it. We also ran ‘Eleanore Cuyler’ and that too was most favorably received.”—Harold Daspit, Houma Opera House, Houma, La.

EDISON FILM CEMENT



A film cement must dry quickly; once dry it must resist heat and have a strength equal to or greater than that of any film on which it is used. It must also be suitable for use on either an inflammable or a non-inflammable film. Operators do not want to waste time hunting for the right cement every time a film breaks. Repairs must be made instantly and the cement must always be the right one for the film that breaks. That is why the Edison laboratories devoted so much

time to the preparation of a cement which would meet all these requirements. The result of these experiments has been pronounced the most satisfactory film cement on the market.

Cat. No.		Code	Price
19051	Film cement, 1 oz. bottle, with brush.....	Unfeather	\$.25
17091	Film cement, 1 lb. bottle.....	Stammform	1.00

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

- GENERAL FILM Co.All Branches
- GEO. BRECK.....70 Turk Street, San Francisco, Cal.
- CALEHUFF SUPPLY Co., Inc.50 No. 8th Street, Philadelphia, Pa.
- J. H. HALLBERG.....36 East 23rd Street, New York City
- KLEINE OPTICAL Co.....166 No. State Street, Chicago, Ill.
- LAKE SHORE FILM & SUPPLY Co.....106 Prospect Avenue, S. E., Cleveland, O.
- H. A. MACKIE, INC.....21 East 14th Street, New York City
- TALKING MACHINE Co.....1916 Third Avenue, Birmingham, Ala.

TRADE MARK
Thomas A Edison

FEATURE FILMS FOR THE FIRST HALF
OF JULY

Fourth of July Release on July 2nd

This will deal with the celebrated ride of Jack Jouett, by which the members of the Virginia Assembly were saved from arrest by the British, and will also embody the surrender of Cornwallis, marking the end of the Revolutionary War. A spectacular and patriotic subject.

"The Workman's Lesson"

Produced in co-operation with the National Association of Manufacturers
To be released July 5th

A story of vital interest demonstrating the value of safety appliances in factory machinery.

"The Artist's Joke"

By Harry Furniss
The well-known Artist and Illustrator, who appears in the film
To be released July 10th

This is a bright outdoor comedy in which Harry Furniss' humor and talent are shown to the best advantage.

"For Valour"

By Talbot Mundy
To be released July 12th

A dramatic story of the heroism and bravery of the British Army. Scenically beautiful, this was taken in Bermuda with the aid of the British troops.

The EDISON KINETOGRAM

VOL. 6

JULY 1, 1912

No. 11



SCENE FROM
"THE CLOSE OF THE AMERICAN REVOLUTION"

FILM No. 7069

TRADE MARK
Thomas A Edison

EDISON FILMS
RELEASED FROM JULY
1 TO 16 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.
COPYRIGHT 1912 BY THOMAS A. EDISON, INC.

Copyright, Pach Bros., N.Y.

EDISON FILMS

Released between July 1st and 16th, 1912

ON July 2nd we close our American Revolution series with a film which, though historically true, is dramatic and sensational in the extreme. Jack Jouett, the Paul Revere of Virginia, in a great race against the British under the notorious Tarlton, saved the Virginia legislature. The picture was taken upon the scenes of the actual event. The film will close with a reproduction of the famous painting of the surrender of Cornwallis. Another strong drama is embodied in "For Valour" a story of service in South Africa—of love and hate, cowardice and heroism. One of the most striking battle scenes ever produced shows the English troops charging up the slopes of a steep hill with the sea at their backs, the picture being taken from the top of the ridge.

In "The Workman's Lesson" produced in co-operation with the National Association of Manufacturers, we have based a convincing story upon the subject of safety appliances in factory equipment. "After Many Days" is a beautiful story of the filial devotion of a young singer who is reunited with her lost father through the medium of his favorite song.



The Close of the American Revolution

United States History Series Number Nine

HISTORICAL—RELEASED JULY 2, 1912

No. 7069. About 1000 feet. Copyright, July, 1912. Code, Vorsalzen

CAST OF CHARACTERS

GEORGE WASHINGTON.....CHARLES OGLE
THOMAS JEFFERSON.....MARC MacDERMOTT
MRS. THOMAS JEFFERSON.....MIRIAM NESBITT
COLONEL TARLTON.....RICHARD NEILL
JACK JOUETT.....BENJAMIN WILSON
PATRICK HENRY.....WILLIAM SHEERER
Members of the Virginia Legislature, British and American Troops.

IT is a strange coincidence that the beginning of the American struggle for Independence should begin with a famous ride and that the closing days of that heroic struggle should bring forth another ride that history has almost failed to recognize. No great poem has been written to make the name of Jack Jouett ring down through the ages as does that of Paul Revere. Nevertheless Jouett's ride should take its place amongst the great rides of the world for to him alone are due the lives of such men as Thomas Jefferson, Patrick Henry and Lee. Even the grave where this young hero lies is naked and unknown.

If the present Edison picture should help to make his name live in some slight degree or extend to him even in a measure, part of the honor which is due him we shall feel that our task has not been in vain.

Charlottesville was the capital of Virginia for only one week after Richmond was named by the British and the State Legislature was held by them in an old tavern

only a few miles from Monticello, Jefferson's home. This fact soon came to the attention of Cornwallis who determined at once to strike a strong blow to the cause of the colonists by sending Col. Tarlton and his daring men to dash on to Charlottesville and capture the State Legislature. It was a daring march well planned and boldly carried out and but for the wonderful ride of Jack Jouett it would have been crowned with success. Jack Jouett chances to be forty miles from Charlottesville. A moment and he plans to beat Col. Tarlton and his horsemen on their aim of death and destruction. Mile after mile he urges his horse on by whip and spur until at last he reaches the door of the home of Thomas Jefferson. He calls forth the warning that the British are coming and is off to Charlottesville where he bursts in upon the assembly. Again he announces the fact that the British are on their way and he has finished his noble work. When Tarlton and his men reach Charlottesville a few moments later their prey have flown and they discover that they have had all their trouble for nothing. A short time later we are shown the surrender of the British at Yorktown and the birth of the American nation.

This ends the Revolutionary section of our history series and is a fitting close to an instructive set of motion pictures.



Partners for Life

By Bannister Merwin

COMEDY-DRAMA—RELEASED JULY 3, 1912

No. 7070. About 1000 feet. Copyright, July, 1912. Code, Vorschanze

CAST OF CHARACTERS

THE BRIDE, formerly a saleswoman... MARY FULLER
 THE BRIDEGROOM, behind the ribbon counter
 AUGUSTUS PHILLIPS
 A FRIEND OF THE BRIDE
 JEANIE MacPHERSON
 Shop clerks and customers at dry goods store.

IN a little two-room flat Molly and Tommy begin their married life after a brief honeymoon. Tommy has subconscious ideas as to the necessity of a man establishing his authority in the home, believing in mastership rather than partnership of husband and wife. Molly has her ideas, too, and makes every effort to assert her rights. At first the struggle for mastery is laughable and droll, but subsequently he begins a course of action that reduces Molly to misery. It goes so far that she decides to leave him and go back to earning her own living, but her friend Ethel Mayhorn, who is a manicure lady and full of worldly wisdom, counsels otherwise. After all, as Ethel points out, the struggle for mastery, conscious or unconscious, is incidental to the beginning of all marriages. The thing to do is not to run away but to fight for herself. So

Molly, acting on her friend's advice, adopts a course of action that proves to Tommy that he depends on her as much as she depends on him. Tommy, who had looked upon his wife's friend as a disturber, changes his views when he realizes that she is the guardian angel who brought peace and happiness to his household and made married life worth while after all. Instead of spending his evenings playing cards with his friends and neglecting his wife, he now stays at home and lends every assistance in the performance of her household duties and occasionally takes her to the theatre and happily considers her as his partner.

This very interesting and neat comedy of character is based on a situation fundamentally true.

Remember that the mere fact that you have not run our previous United States History Series films—if such is the case—does not in the least preclude you from showing our release of July 2d. It is a separate and distinct story and a proper understanding of it does not depend upon any former release.



The Workman's Lesson

Produced in co-operation with the National Association of Manufacturers

DRAMATIC—RELEASED JULY 5, 1912

No. 7071. About 1000 feet. Copyright, July, 1912. Code, Vorschaufen

CAST OF CHARACTERS

OLD WENZEL.....BIGELOW COOPER
 HIS DAUGHTER.....GERTRUDE McCOY
 THE YOUNG FOREIGNER.....GEORGE LESSEY
 Workmen, Foremen and Ambulance Force.

THIS story bears out the old saying "Its hard to teach an old dog new tricks," although in the end it does teach an old German the value of caution.

Old Wenzel, who works in the machine shop of a big plant, like many other of the older workmen, is contemptuous of the "newfangled" safety devices which have been installed.

Wenzel lives in a nearby cottage with his daughter Lischen. A young Italian, Bokko, who is out of work, passes the Wenzel cottage and stops to pluck a flower from the flower-bed. Lischen appears to protest and the two become acquainted. As a result Bokko comes again after Wenzel returns from work and the latter agrees to try to help him to get a job in the machine shop.

Bokko, with Wenzel's help, secures the job and is put to work at a big lathe. He is interested in the safety device that covers the chuck though old Wenzel snorts with contempt for it.

The acquaintance between Bokko and Lischen ripens to love. They become be-

trothed. Then, one day in the shop, Bokko, influenced by Wenzel's contempt, leaves the safety device open. There is an accident; his arm is badly mangled. Old Wenzel blames himself, realizing that he has led Bokko into carelessness.

While visiting Bokko at the company's hospital, the foreman sees old Wenzel coming on the same errand and quickly decides upon a plan to cure the old man of his contempt for precautionary measures. He quickly covers Bokko's injured arm with the bed clothing and, in answer to Wenzel's query, tells him that Bokko will lose his arm. The old man's grief is pathetic and he leaves, overcome.

Upon Bokko's discharge from the hospital he at once repairs to the home of his sweetheart and while greeting her, old Wenzel sees the empty sleeve hanging at Bokko's side and breaks down. Bokko at last realizes what the trouble is and, throwing his coat back, discloses to his delighted sweetheart and her father his bandaged but now nearly normal arm. Old Wenzel has been taught his lesson.

Thousands of lives and limbs can be saved by the intelligent use of safety appliances in manufacturing plants and it is to help along the good work that this film has been made.



How the Boys Fought the Indians

By Robert M. Crooks

COMEDY—RELEASED JULY 6, 1912

No. 7072. About 700 feet. Copyright, July, 1912. Code, Vorschlag

CAST OF CHARACTERS

THE FATHER.....WILLIAM WADSWORTH
 THE MOTHER.....MRS. C. JAY WILLIAMS
 THE OLDEST SON.....HARRY BEAUMONT
 THE BOYS.....YALE BOSS
 ANDREW J. CLARK
 A COWBOY.....GUY HEDLUND
 A CIVILIZED INDIAN.....GEORGE OSBORNE
 THE INDIAN CHIEF.....ROBERT BROWER

Cowboys and Indians.

WILD-EYED BILL, the terror of the prairies in a yellow back series, is the ideal hero of two boys, Johnny and Tommy Bell. Mr. Bell, having fallen heir to a ranch near the Indian reservation, decides to start for the West at once, much to the delight of Tommy and Johnny who plot and plan for the event and persuade their father to present them with Indian suits and air rifles. This he gladly does, not knowing how deeply their minds are filled with Indian gore and Wild-Eyed Bill.

In due time they arrive at their destination and are installed in a country hotel near which is an Indian camp that is soon discovered by the two. They don their Indian suits and taking their air rifles sally forth to exterminate "The Red Skins." Upon reaching the camp they begin hostilities by pepper-

ing the Indians right and left with their air rifles. Instantly they are surrounded by the incensed Red Skins but Blue Hawk, the chief's son, a graduate of the Indian school, finding the yellow back literature on the boys, sees the humor of the situation and dispatches a messenger to the boys' father informing him of the situation. The boys are now put through a course of sprouts and frightened to a frazzle, after which they are commanded to destroy "The Wild Bill" literature and upon promise that they will never read such trash again they are returned to their father who in gratitude shakes hands with the Indians for teaching his boys a good lesson.

"The Artist's Joke," released July 10, is a charming bit of comedy revolving about jovial, portly Harry Furniss whose caricatures of the Sketch Club very nearly disrupt the organization. The famous illustrator has already established a most enviable reputation as an actor and in this picture we have him in most artistic and attractive settings, playing his favorite part of match-maker.



An Intelligent Camera

COMEDY—RELEASED JULY 6, 1912

No. 7073. About 300 feet. Copyright, July, 1912. Code, Vorschmack

CAST OF CHARACTERS

THE BRIDEGROOM.....EDWARD O'CONNOR
 THE BRIDE.....ALICE WASHBURN
 THE PHOTOGRAPHER.....WM. WADSWORTH
 HIS ASSISTANT.....HARRY BEAUMONT
 THE BEAUTY.....CLARA ADAMS

THE first thing a bride and groom in the rural districts do after the ceremony is performed and the opportunity presents itself, is to have their photographs taken.

Here we find Zeb and Cynthia going into a photograph gallery to engage the services of the artist. They are an exceedingly eccentric pair, both lacking all the elements that would make them attractive. In fact, they are just exactly the opposite and the moment the bride looks into the mirror to fix her hair it cracks into a dozen pieces. Her husband's attention is attracted by her to the catastrophe. Both are surprised and when their attention is attracted to the camera it runs around the room and finally exits precipitously. The photographer returns after a short absence and to his dismay sees the damage that has been wrought by the couple's ugliness. He tries to run them

out but the bridegroom being well supplied with money, readily offers to pay for the damage and all is well. The camera is again brought in but refuses to stay—out it runs. The photographer brings it in again and nails it to the floor. This proves too much for the camera and it explodes. The enraged photographer insists on their leaving.

His assistant then announces another customer to the dismayed photographer. In comes a very attractive young woman whose beauty is such that when she looks into the mirror it is immediately made whole, the camera becomes whole again and the photographer is happy once more.

This is an exceedingly clever trick film and one that is sure to amuse both young and old.

The trick picture, merely as a trick, is fast going out of date, and it is right that it should. In this film the deception is only part of the film, for the make-up and action of the characters are screamingly funny, the entire cast being composed of very clever comedians who are thoroughly alive to every possibility offered by the humorous situations.



After Many Days

By Camilla Dalberg

DRAMATIC—RELEASED JULY 9, 1912

No. 7074. About 1000 feet. Copyright, July, 1912. Code, Vorschnell

CAST OF CHARACTERS

ANTON WEBER, an Old Musician.....W.M. WEST
HIS DAUGHTER.....CAMILLA DALBERG
A YOUNG DETECTIVE.....MARC McDERMOTT
Fishermen at Rest Haven, guests at house party and theatre goers.

THIS is the story of an old musician and his little daughter. Beginning when they play and sing in the saloons together, passing through the time when she is a coon shouter in a popular priced theatre and then under his careful training becomes a good concert singer, she finally accepts an offer of a leading role in a big production in a large city. This, of course, leaves the old father alone as he cannot travel with her and at their parting she gives him some money to take care of him until the first salary day comes around.

As he turns from the railroad station he is followed by two men who have noticed the money. By the river's edge they attack him, take the money and put him, unconscious, into a small boat which is shoved off into the stream. At Rest Haven he is cared for by fisher folk who find him, but he

has lost his memory and all idea of who he is or where he belongs.

The singer is fairly beside herself because she can get no word and finally employs a detective to trace him. The years roll by and the great singer comes for a vacation to Rest Haven and is asked to sing at a benefit concert for the Old Men's Home. The detective coming there tells her that his search is over, that he has exhausted every resource and failed to find her father. Later, among the fisher folk, he sees one who resembles the picture which he had. He questions him but the old man can tell him nothing of his past and so he invites him to the concert. Thus the father is brought face to face with his daughter, but while something in his mind puzzles him, he is unable to place her until she sings an old song which he taught her. Then, of course, recognition comes, his mind is restored to him and the daughter to his arms.

The story is tremendously appealing, exquisitely played and sure to make a popular and lasting impression. It is in every sense a worth-while film.



The Artist's Joke

By Harry Furniss

COMEDY—RELEASED JULY 10, 1912

No. 7075. About 1000 feet. Copyright, July, 1912. Code, Vorschrift

CAST OF CHARACTERS

THE ARTIST.....HARRY FURNISS
CHARLES, his son.....WILLIS SECORD
NELL.....MARY FULLER
A BEVY OF ARTISTS { GERTRUDE McCOY
MRS. C. JAY WILLIAMS
ELSIE McLEOD
CLARA ADAMS
VIOLET ERKSINE
FRANCES SHANNON

A WEALTHY artist lives in retirement in his country mansion with his only son Charles, who is averse to country life and anxious to make his abode in the city where they raise brides instead of crops.

One day a sketch club, consisting of a bevy of beauties, arrive by motor from the city to sketch the ruins of an old castle which they are at first unable to locate. Nell Travers, the leading spirit of the party, inquires at the mansion for direction and thus forms the acquaintance of Charles, who begs to be permitted to act as guide. She gladly accepts the proposition and introduces him to the other members of the Sketch Club and together they proceed to the old ruins and after considerable discussion as to the best point of view, the tripods and canvases are finally placed and each girl's name written in bold type across the

top of her canvas. It is noon and they decide to return to their motor car for luncheon but Charles, having become enamoured of Nell's charms, persuades her to meander in an opposite direction. The canvases being left alone Charles' father, when he happens upon the scene, is unable to resist the temptation of carrying out a practical joke. He draws a caricature upon each canvas and in fiendish glee departs for home.

When the girls return and discover their canvases unfit to work upon they conclude that Nell, the missing one, must be the culprit and immediately depart for home in their motor leaving Nell to get home as best she can. When Nell learns of the girls' sudden departure, the gallant Charles offers to drive her home in his trap. At the mansion she meets his jovial father and, seeing the various drawings about the house, she immediately suspects him of being the one who disfigured the girls' canvases. She makes the accusation and the old gentleman admits that he is the real culprit and humbly apologizes for his joke. Nell now starts for home escorted by Charles and we can plainly see that he is no longer anxious for city life.



For Valour

By Talbot Mundy

DRAMATIC—RELEASED JULY 12, 1912

No. 7076. About 1000 feet. Copyright, July, 1912. Code, Vorschub

CAST OF CHARACTERS

ROSIE WEBSTER.....LAURA SAWYER
 "RAT" BRUNTON, popular with the girls, but a coward at heart.....RICHARD NEILL
 BILL SWANWICK, honest but backward.....BENJAMIN WILSON
 THE COLONEL.....JAMES GORDON
 British soldiers played by members of 2d Battalion, The Queen's Regiment, Arabs.

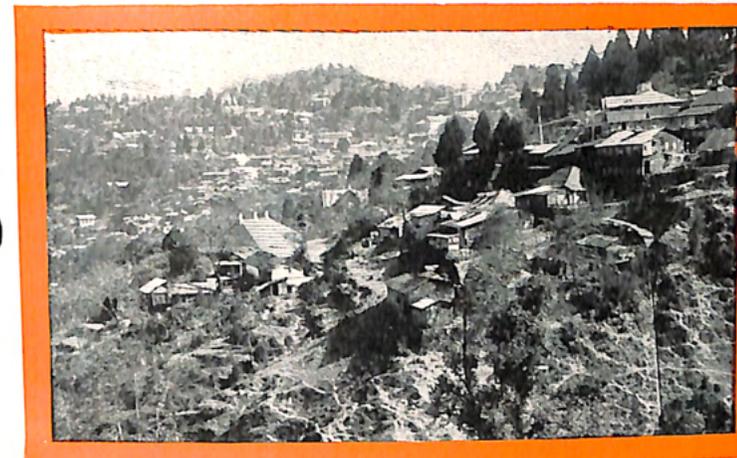
IN presenting this subject to the motion picture world the Edison Company have succeeded in placing upon the canvas a film of exceptional beauty. Not only does it tell a strong dramatic story that fairly bristles with action but we are shown some wonderful battle scenes enacted by the soldiers of the Second Battalion of the Queen's Regiment now stationed at the Island of Bermuda.

The plot revolves around that eternal triangle, two men and one woman. We are first shown the heroine of the story in a beautiful lily field where she meets her two lovers who prove to be "Tommy Atkins" of the British Army. Her affections seem to waver from one to the other when suddenly the regiment is called to South Africa. Then she is forced to decide which of these two privates has won her heart. Ere they have departed for foreign shores she has chosen.

The rival lover in bidding her goodbye discovers this fact but to prove his worth promises her that he will bring her fiance home safe and sound.

We are now introduced to the two soldiers in this picture in the heat of a foreign campaign. Here follows a series of startling military dramatic battle scenes and in the midst of the conflict we discover that the man who has won the girl's heart is a coward. Nevertheless, the rival lover proves faithful to his trust and brings him safely out of danger, but ere they have reached the lines both are wounded. The coward would abandon his saviour but is forced at the point of a pistol to carry him safely into the lines. This is witnessed by the commanding officer. He believes the coward has performed an heroic action in saving his comrade and, not knowing the motive back of it, awards him a medal for bravery. For the sake of the honor of the regiment his comrade does not reveal the secret, but when they meet the object of their love the truth is disclosed and Private Swanwick comes into his own.

This picture contains an abundance of startling battle scenes well acted and beautifully photographed and this, together with its magnificent scenery, will no doubt make it the feature film of the week.



Picturesque Darjeeling, India

In the Himalayan Mountains

SCENIC—RELEASED JULY 13, 1912

No. 7077. About 300 feet. Copyright, July, 1912. Code, Vorschuh

PICTURESQUE Darjeeling, for well it deserves the name, is delightfully located in the Himalayan Mountains. The scenic portion of this picture is exceptional and leaves nothing to be desired. A view of the snow range including Mt. Everest, the highest mountain in the world forty-five miles away, lends a touch of awe and majesty as these mighty earthworks rear their summits higher and higher until at last passing through the clouds, the peaks are crowned with ice and snow.

Another view equally as imposing was taken above the clouds which appear like a great rolling sea of soft white fleece, parting now and then, enabling one to see far below into the dizzy depths of valley space.

As picturesque as the scenery are the people whose habits and customs have stayed stagnant in the onward march of civilization. A market scene with hundreds of natives trading and bargaining also a general view of the town give a fair conception of what there is and what goes on in the land of Allah.

Pictures of such people as a wandering

minstrel, Tibetan women dancing, mountaineers dancing and an aged pair of Bhutanesse dancers, add an unexpected touch of humor with their queer steps and gestures.

Some boys of Darjeeling are shown playing a native game in which they juggle a ball from one to the other, only using their feet. This is a "stunt" that would make a professional stage artist take notice.

H. G. PEARSON of Somerville, Mass., has recently featured "Church and Country" and "How Washington Crossed the Delaware" in his local newspaper advertising. In one case he printed the entire synopsis and in the other the cast of characters. The following letter received from the very successful manager reads in part as follows:

"It might interest you to know that the Young Men's Club which is associated with the Baptist Church in Melrose recently gave its first moving picture show. Out of six films chosen for this performance three were Edison films. There is not a church in Melrose whose minister has not a good word for good pictures—what a change from five years ago."



Madame de Mode

By J. W. Culbertson

COMEDY—RELEASED JULY 13, 1912

No. 7078. About 700 feet. Copyright July, 1912. Code, Vorsegel

CAST OF CHARACTERS

HARRY "MADAME DE MODE".....WILLIAM WADSWORTH
 MABEL.....BESSIE LEARN
 HER FATHER.....WALTER EDWIN
 HER MOTHER.....MRS. C. JAY WILLIAMS

Boys in newspaper office and guests at wedding.

"ADVICE to the Lovelorn by Madame de Mode," is the heading of a column in a daily newspaper and Harry Fenton is the up-to-the-minute young newspaperman who replies to all correspondence from the Lovelorn under the nom-de-plume of Madame de Mode. Although he conducts this column successfully, Harry, personally, is backward with women. He is in love with Madge Everett and she returns his love, but Harry never seems to acquire courage enough to propose.

Madge in her despair finally decides to seek advice and accordingly writes the following letter to the daily newspaper: "Dear Madame De Mode: A certain young gentleman loves me but he is too bashful to propose. What shall I do? Respectfully, Constant Reader." This letter causes more than a ripple of merriment among the clerks

in the office and without having the slightest idea of the writer's identity, Harry causes the following answer to be published. "Constant Reader: Create opportunities for the young gentleman. Sit close to him. Keep your engagement finger prominent. Give him your photograph. Faint in his arms if necessary."

When Madge reads this she clips the item from the paper and determines to follow the advice. Consequently when Harry calls again Madge brings about a droll situation which culminates in Harry popping the question. The happy day is named and soon arrives. Among the wedding presents is one from the newspaper office with the following note: "To Mr. and Mrs. 'Madame' De Mode from the boys in the office." This is the telltale note which leads Madge to discover that bashful Harry is none other than "Madame" De Mode who advised her how to encourage her young man to propose and which ended in bringing about a very happy union.

The situation is unique and the carrying out of it delightful.



Nerves and the Man

From "Daybreak" by James Oppenheim

DRAMATIC—RELEASED JULY 16, 1912

No. 7079. About 1000 feet. Copyright, July, 1912. Code, Vorsehen

CAST OF CHARACTERS

TOM, a clerk.....MARC McDERMOTT
 AGNES, his wife.....MIRIAM NESBITT
 HIS EMPLOYER.....CHARLES OGLE
 THE DISCHARGED CLERK.....JOHN STURGEON
 THE DOCTOR.....WALTER EDWIN

Clerks in the office.

THIS is a film presentation of one of Mr. Oppenheim's most powerful themes.

Tom, a happily married young clerk, is a victim of the worry habit. For almost no reason at all he fears losing his job and in imagination sees himself and his wife and little son dispossessed and put out upon the street. Dwelling upon this thought becomes a sort of mania to him and eventually makes him almost a nervous wreck. He finally leaves the office one night prepared to give up the fight.

Upon arriving at home he finds that the doctor is there and that his little son has suddenly been seized with an attack of croup and only most careful watching and care through the night will save the child's life. In his down and out condition, Tom pleads with the doctor to do something for him also but the physician, appreciating the

circumstances, tells Tom that his wife needs him and that, as the man of the house, it is up to him to shoulder the burden and carry the responsibility of the nursing through the night. Looking at his wife, Tom realizes that this is true and in spite of her protests, after the doctor has gone, makes her lie down and prepares himself for a night of vigil. It is a pretty strong ordeal for him and as the long hours drag slowly by, he is full of anxiety and it requires a constant effort to keep awake. But in those midnight hours he finds that the real self within him is much stronger than he had supposed and when he measures up the state of his child alongside the possible loss of his job, he realizes that his imaginary trouble was a very slight affair indeed. Consequently, when the morning dawns and the child is on the road to recovery, Tom's wife wakes to find that the night has restored to her not only her child but her husband. He has found himself again and conquered his worry.

The story is superbly played and of certain appeal to the hearts of many a young married couple in the land.

Advertising Synopses for Edison Releases in this Issue

THE CLOSE OF THE AMERICAN REVOLUTION.

Commemorating the ride of Jack Jouett which saved the Virginia Legislature from arrest and which is as important, although not so famous, as the ride of Paul Revere. The film closes with the surrender of Cornwallis and brings to a fitting end the series of pictures of the Revolutionary War.

PARTNERS FOR LIFE.

By *Bannister Merwin*.

This comedy depicts, in a series of diverting situations, the one rule for domestic happiness. Full of clever character work and real human nature.

THE WORKMAN'S LESSON.

Produced in co-operation with the National Association of Manufacturers.

This is a dramatic picture, containing a powerful sermon to and for employer and the employee. The story is one of romance as well, carrying the weight of conviction in the closing scene of happiness rather than an appeal by sorrow.

HOW THE BOYS FOUGHT THE INDIANS.

By *Robert M. Crooks*.

Burying the hatchet after a good fright, two little boys resolve that Indian fighting has not the gilt and glamor in reality that it has on the pages of a dime novel. A brisk story full of humor.

THE INTELLIGENT CAMERA.

This is a little trick comedy happening in a photograph gallery. It shows what happened when a country bride and groom went to have their pictures taken and what might have happened had not beauty come to the rescue.

AFTER MANY DAYS.

This is a dramatic story with a tenderness that will touch the heart. It portrays the reunion of an aged musician and his daughter after many days; the daughter having won fame and fortune as a singer during the separation.

THE ARTIST'S JOKE.

By *Harry Furniss*.

This is a clever comedy introducing Harry Furniss, the famous caricaturist, in the role of father and practical joker. The result brings about a romance between his son and a young girl artist. Distinctly unique.

FOR VALOUR.

By *Talbot Mundy*.

This is a strong drama with gripping situations of love and war in which heroism and cowardice figure. The coward unjustly receiving a reward for valor, eventually confesses and the real hero comes into his own.

PICTURESQUE DARJEELING, INDIA.

In the Himalayan Mountains.

This is a descriptive picture showing the natives of Darjeeling, India, and views of the surrounding country including the snow-crowned Himalayan mountains, affording the most beautiful scenery.

MADAME DE MODE.

By *J. W. Culbertson*.

This is an odd comedy depicting how Madame de Mode, editor of the "Lovelorn Column" unknowingly advised his own sweetheart how to woo and win him.

The plot unfolds at the end and they heartily appreciate the joke.

NERVES AND THE MAN.

From "Daybreak," by *James Oppenheim*.

An unique story showing how a man became a nervous wreck from his fear of losing his position. When real trouble of another nature came it brought him to his senses.

Edison Releases since May 1st

DATE	RELEASE AND CLASSIFICATION	LENGTH
May		
May 1—	Blinks and Jinks, Attorneys at Law (Com.)	1000
3—	Out of the Deep (Dr.)	1000
4—	The Guilty Party (Dr.)	1000
7—	Billie, by <i>James Oppenheim</i> (Dr.)	1000
8—	Aunt Miranda's Cat, by <i>S. Walter Bunting</i> (Com.)	1000
10—	Treasure Island, by <i>Robert Louis Stevenson</i> (Dr.)	1050
11—	Every Rose Has Its Stem, by <i>Ethel Browning</i> (Com. Dr.)	1000
14—	The Bank President's Son, by <i>Marion Brooks</i> (Dr.)	1000
15—	A Personal Affair (Com.)	1000
17—	The Convicts' Parole, by <i>Melvin J. Winstock</i> (Dr.)	1000
18—	A Romance of the Ice Fields (Dr.)	635
18—	Scenes in Delhi, India (Des.)	365
21—	Their Hero, from "At Good Old Siwash," by <i>George Fitch</i> (Com.)	1000
22—	The Artist and the Brain Specialist, by <i>Harry Furniss</i> (Com.-Dr.)	1000
24—	The Sunset Gun, by <i>Bannister Merwin</i> (Dr.)	1000
25—	A Western Prince Charming, from "A Chaparral Prince," by <i>O. Henry</i> (Dr.)	1000
28—	Jim's Wife (Dr.)	1000
29—	The Passion Flower (Com.)	1000
31—	Views in Calcutta, India (Des.)	1000
June		
June 1—	The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City (Des.)	500
1—	Eddie's Exploit (Com.)	500
4—	The High Cost of Living, from "Bacon Dull: Love, Active and Strong," by <i>Hugh S. Fullerton</i> (Com.)	1000
5—	Very Much Engaged (Com.)	1000
7—	The Man Who Made Good, by <i>Arthur Stringer</i> (Dr.)	1000
8—	The Shadow on the Blind, by <i>Harry Furniss</i> (Com.)	1000
10—	Martin Chuzzlewit, by <i>Charles Dickens</i> (Dr.)	3000
11—	Ten Days with a Fleet of U. S. Battleships (Des.)	980
12—	The Angel and the Stranded Troupe, by <i>Bannister Merwin</i> (Com.)	1000
14—	The Prisoner of War, Napoleon on the Island of St. Helena (Dr.)	1000
15—	How Father Accomplished His Work (Com.)	570
15—	Kitty's Hold-up (Com.)	430
18—	A Man in the Making, produced in co-operation with the Industrial Department of the International Committee, Young Men's Christian Association (Dr.)	1000
19—	Target Practice of Atlantic Fleet, U. S. Navy (Des.)	650
19—	Apple Pies (Com.)	350
21—	The Passer-by, by <i>Marion Brooks</i> (Dr.)	1060
22—	The Girl at the Key, by <i>R. Guthrie Kelly</i> (Dr.)	1000
25—	The Little Bride of Heaven, by <i>Mary Imlay Taylor</i> (Dr.)	1000

26—	Pennsylvania State Police, Troop "B" (Des.)	500
26—	The Wooden Indian (Com.)	500
28—	Master and Pupil, introducing Harry Furniss, the well-known artist and illustrator (Dr.)	1000
29—	The Father, by <i>Bannister Merwin</i> (Dr.)	1000

MILLO A. TIFFT of the Dreamland Photoplay Theatre, Oswego, N. Y., recently sent out complimentary cards inviting the teachers of public and state normal schools of that city to attend an exhibition of educational and topical subjects at his theatre. There were three subjects exhibited, among them being "Children Who Labor." The experiment was most successful, and will undoubtedly be repeated in the near future.

Mr. Tift's action cannot be too highly commended, as it serves to emphasize the educational value of the film to those people who would be most interested in that phase of the motion picture industry, and whose influence for or against the photoplay is most powerful with school children and their parents. We strongly urge exhibitors to arrange similar programs as we firmly believe that this is one of the most effective ways of combating the mistaken hostility to motion pictures which is still found in many localities. Serious opposition to the film plays could not long exist in the face of such strong evidence of their educational value.

"The Close of the American Revolution"

Our July 2d release is without question a most unusual film, enjoying a distinction never before attained by any photo-play. In accordance with Edison policy, the picture was taken, as far as possible, upon the scene of the actual event, so in this case J. S. Dawley took a company of players to Charlottesville, Va., where the Virginia legislature was in session at the time of Tarlton's raid.

Upon arriving at his destination, Mr. Dawley procured a band, organized a parade and aroused such general interest in the film that when he issued the call for volunteers the ranks of the British and Conti-

mental Armies were filled by judges, lawyers, doctors, bankers, students and professors at the University of Virginia! The film is in fact a sort of composite photograph of many of the leading citizens of Charlottesville. Never was such an array of talent secured for any film—and be it said to their credit that the volunteer armies proved to be about the easiest to drill that the director has ever handled.

Tarlton's attempt to capture Thomas Jefferson is shown with a minute attention to historical detail, the picture having been taken at Monticello itself. Tradition has it that one of the British dragoons rode up the steps of the mansion on that memorable day, and the mark of his horse's hoof is still pointed out. By permission of the present owner of the famous old estate we were enabled to record the same startling feat in the film.

There were many other traditional and historical events which we learned from the good people of Charlottesville whose generous hospitality and keen interest in the picture combined to make this a most enjoyable and instructive little journey. So far as possible these details were incorporated into the picture, in an effort to preserve the correctness of these most interesting events.

TO bring home to men's hearts in the most powerful way sermons that will point a lesson, the motion picture is rapidly gaining ground in the churches. There are many reasons for the friendliness of the clergy for the films. As a matter of fact there are few preachers who can get down into the human heart and implant their lessons. Few and far between are the orators like Henry Ward Beecher who can by gifts of oratory indelibly impress. The average clergyman fails to paint the picture, no matter how truthful his words, that stamps it as actual, as vitally true. To the child the average sermon is a tax upon his patience and a penitential punishment. The Twentieth Century clergyman knows as well as he knows anything that a film depicting the play at Oberammagau will do more to impress the child with a realization of Calvary than all the sermons he could ever preach upon the subject.—N. Y. Morning Telegraph.

"The Workman's Lesson"

On July 5th we release "The Workman's Lesson," dealing with the subject of safety appliances in factories. The film is a strong argument, not only for their adoption by manufacturers, but for their proper use by the workers themselves. The following letter which we have received from John Kirby, Jr., President of the National Association of Manufacturers, is indicative of the attitude of the manufacturers toward the film:

NATIONAL ASSOCIATION OF MANUFACTURERS OF THE UNITED STATES OF AMERICA
GENERAL OFFICES: 30 CHURCH STREET

NEW YORK,

Thomas A. Edison, Inc.,
Decatur and Oliver Streets,
Bronx, New York City.

Gentlemen:

The officers and directors of the National Association of Manufacturers desire to express their appreciation of the motion picture film "The Workman's Lesson" exhibited during the Association's recent convention at the Waldorf-Astoria, New York City.

One of the aims of this Association is to educate the manufacturers to provide accident prevention devices necessary to eliminate or reduce the risk of accident or death to the worker. The full benefit of such aim can only be obtained through the co-operation of employees in the acceptance of the devices when installed, and in "The Workman's Lesson" you have struck a popular note which we believe will appeal to the great army of industrial workers, in whose welfare and economic social betterment not only the manufacturer but the public are most vitally interested.

The National Association of Manufacturers will take pleasure in notifying every large employer of labor throughout the United States of the educational value of "The Workman's Lesson" and urge them to arrange for the attendance of their workmen wherever the film is exhibited.

Very truly,

J. KIRBY, JR.,
President.

IN the April 15th issue of the KINETOGRAM we printed a quotation from the Winston-Salem Journal, which stated that Roger H. Neil of the Amuzu Theatre of that place had broken the world's record for changing reels, making the shift in exactly nineteen seconds. We had a suspicion that the announcement would stir up a little competition, and now we find our anticipations fully realized, for we are in receipt of a letter from Clinton L. Banks of Baltimore, Md., in which he announces that he has clipped six seconds from Neil's record.

Mr. Banks states that this new thirteen second mark was established in the presence

of two disinterested witnesses who held stop watches while he made the change. Mr. Neil's claim seemed improbable and Mr. Banks' impossible, until these gentlemen both stated that the changes had been effected on Edison machines. We stated in connection with Mr. Neil's feat that we did not believe that his mark could be lowered, but it has evidently been done. We now make the same statement in connection with Mr. Banks' performance, and we are quite sure that no one will be able to improve upon the figure which he has set, as it is practically a physical impossibility to make the change in less than thirteen seconds.

William West

WILLIAM WEST has spent many years on the stage, serving in almost every imaginable capacity since the time of his first appearance at the Old Woods Museum in Philadelphia. He has spent ten years in stock company work, playing in Brooklyn and at the Fifth Avenue and Lincoln Square Theatres in New York.

After spending some time in vaudeville, he filled very successful engagements with McKee Rankin, W. J. Florence and a number of other equally well-known actors. Among many notable plays in which Mr. West has taken part, not the least remarkable was "The Danger Signal" which ran no less than one thousand and nine nights. He toured the country in Walter Fessler's remarkable scenic melodrama "The Great White Diamond," in which the actor created a part never before attempted upon the stage—that of Landazza, the Nyctalops, who is blind in daylight but sees vividly in darkness. It was a most difficult role which Mr. West handled so artistically that he carried off the honors upon every occasion. Other plays in which Mr. West has appeared are: Dion Boucicault's "Arrah-Na-Pogue," "On the Wabash," "The Little Busybody," "Mexico," "That Girl from Texas," "Blue Jeans" and Tom Robertson's "Caste."

Three years spent as a member of the Edison Stock Company have served to convince Mr. West that the picture player, like every other artist, must ever be a student, and we find him diligently at work observing and studying the various problems which constantly arise in the newer field. His character portrayals range from farce and burlesque to tragedy and pathos—each one a gem of its kind.

Mr. West's success is due in a great degree to his wonderful skill in the difficult art of "making up." He has a thorough knowledge of the essential differences between the stage make-up and that required for the photoplay, a subject of which he is an undisputed master.

The fidelity with which Mr. West presents



his various character portrayals can readily be gathered from a few of our more recent films—"The Sunset Gun," "Blinks and Jinks," "Aunt Miranda's Cat," "The Man Who Made Good," "How Father Accomplished His Work," his interpretation of the old musician in "After Many Days," and his wonderful presentation of old Martin in the great Dickens' release "Martin Chuzzlewit." Keenly alive to every situation, with a high artistic appreciation founded upon long years of experience, Mr. West may truthfully be said to represent all that is best and finest in dramatic art.

On Thursday evening Manager Bowen of the Wyoming Theatre treated the children of Evanston to a free show, and that his invitation to the children was appreciated was proven by the large number that attended—over three hundred. The picture "At the Threshold of Life," was particularly appropriate for the children, and showed the work of the National Kindergarten Association in the larger cities. The picture was full of dramatic interest as well, and the whole bill was a highly enjoyable one.—*Evanston, Wyo., Daily Newspaper.*

"Partners for Life" though an excellent comedy, illumines a great question.

"What Happened to Mary"

The Edison Company is about to begin one of the most remarkable series of releases ever made since the invention of the Kinetoscope, each one dealing with "Mary."

The unique feature of these releases is the fact that in addition to appearing upon the screen, "Mary" will also have her story told in *The Ladies' World*, one of the best known and most widely read of the large monthly magazines, which reaches hundreds of thousands of homes throughout the country. The McClure Publications, Inc., by which *The Ladies' World* is issued, secured the valuable services of Bannister Merwin the author of so many of our recent photo-play successes. He will write the story of "Mary's" adventures in serial form for the publication and will at the same time prepare a scenario based upon the same story, for the Edison Company.

The Ladies' World is placed on sale about the 20th of each month. Approximately one week after that the film portraying the same story will be released. This interval of one week will allow time for the issue to reach its maximum sale on the newsstands and will also permit the busy housewife and other members of the family to read the story. In that way exhibitors will derive the greatest possible advantage from this unique scheme which, so far as the exhibitors are concerned, is a great national advertising campaign conducted upon absolutely new lines and totally without cost to them. The story and the film will be strongly linked together in the minds of the public by the fact that scenes from the latter will appear as illustrations for the magazine story.

The publishers of *The Ladies' World* are advertising "Mary" vigorously already, and have excited public curiosity to a high pitch concerning the fortunes of this mysterious creature. All that we can tell about her now is the fact that she is a foundling left in charge of a miserly storekeeper whose character is so revolting to the finer and more delicate nature of "Mary" that her

life becomes a veritable bondage.

But finally the wretched girl discovers that the man is not her real father and that a sum of money—still untouched—was left for her maintenance. Part of this money she takes and runs away from the detested place. And so the first release in this series is called "The Escape from Bondage."

You have already guessed that "Mary" is moulded of much finer clay than is her erstwhile guardian, the selfish storekeeper. Then, too, we are promised an intense love story because the possession of a considerable sum of money hinges upon "Mary's" being married by her twentieth year. So "Mary" is to be a strong, lovable character, she is to suffer, to love—perhaps to hate; she is to hold our interest, gain our sympathy, win our admiration. And that is why Mary Fuller will be "Mary."

"The Yarn of the 'Nancy Bell'"

DURING the past few years the Edison Manufacturing Company have produced many and many a comedy which has found instant favor with the public, but it must certainly be admitted that in the film under review, "The Yarn of the Nancy Bell," they have surpassed themselves. Perhaps the predominating feature of the film is originality, which, combined with the novelty of the scenery and the grotesque costuming and make-up of the mariners of the good ship "Nancy Bell," cannot but succeed in making an irresistible appeal to all. The theme, of course, is taken from the humorous verses by Sir W. S. Gilbert, verses which, known throughout the whole world, lend an added attraction to this masterpiece of comedy.—*Kinematograph and Lantern Weekly*.

THE Indianapolis playgrounds commissioner has made an arrangement with the Colonial Theatre of that city by which the public school children will have the privilege of attending the playhouse free once a week. The management has agreed to provide instructive and educational films, and to admit the children between the hours of four and five every afternoon except Saturday. The daily attendance is at present about one thousand.

"Martin Chuzzlewit"

OUR great Dickens' three-reel subject, released on June 10th, has been booked at a phenomenal rate all over the country. Exhibitors everywhere are alive to the possibilities of the film, and realize that it has a big pulling power with the public.

Dickens is a world writer—he is known in every civilized country. His grasp of human nature is marvelous and to it he owes his great popularity, for the man who can see the fundamental emotions portrayed in his fellowmen strikes a responsive chord among all men.

The film was made with the Dickens spirit pervading its entire atmosphere. Scenery, costumes and above all, the actors are faithful in their interpretation of the novelist and of the period about which he wrote.

Get this film now, while it is still new!

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

GENERAL FILM Co.....	All Branches
GEO. BRECK.....	70 Turk Street, San Francisco, Cal.
CALEHUFF SUPPLY Co., INC.....	50 No. 8th Street, Philadelphia, Pa.
J. H. HALLBERG.....	36 East 23rd Street, New York City
KLEINE OPTICAL Co.....	166 No. State Street, Chicago, Ill.
LAKE SHORE FILM & SUPPLY Co.....	106 Prospect Avenue, S. E., Cleveland, O.
H. A. MACKIE, INC.....	21 East 14th Street, New York City
MOTION PICTURE MACHINE & SUPPLY Co.....	1916 Third Avenue, Birmingham, Ala.



"The Escape From Bondage"

being the first story in the series of

What Happened to Mary

To be released July 26th

Appearing also in "The Ladies' World" of August 1st. A great film novelty. See the main portion of KINETOGRAM for full information.

"The Relief of Lucknow"

To be released July 27th

Produced in Bermuda with the aid of the 2nd Battalion Queen's Regiment "The Queen's Own." A wonderfully spectacular and inspiring subject.

"When She Was About Sixteen"

By James Whitcomb Reilly

To be released July 31st

A story of freshness and charm played with a delicate humor which brings the characters in the well-known poem to actual life.

The EDISON KINETOGRAM

VOL. 6

JULY 15, 1912

No. 12



SCENE FROM
"THE RELIEF OF LUCKNOW"

FILM No. 7087

TRADE MARK
Thomas A Edison

EDISON FILMS
RELEASED FROM JULY
16 TO 31 INCLUSIVE



Copyright, Pach Bros., N. Y.

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.
COPYRIGHT 1912 BY THOMAS A. EDISON, INC.

EDISON FILMS

Released between July 16th and 31st, 1912

THE Escape from Bondage" is the first of a remarkable series of stories appearing in "The Ladies' World" under the general title, "What Happened to Mary." This initial film tells a strongly dramatic tale. A marvelous spectacle and thrilling drama recounts the stirring scenes attendant upon the "Relief of Lucknow" during the terrible Indian mutiny of 1857. The "Queen's Own" Regiment gives a most realistic account of the desperate fighting which took place in and around the besieged city.

Another drama of peculiar interest is Harry Furniss' newspaper story in which clever detective work by a reporter captures a jewelry thief. Of an entirely different nature is "The Little Artist of the Market," a pathetic story in which a poor little Italian finds a home through his artistic ability. In the realm of comedy, James Whitcomb Riley's "When She was About Sixteen" is beautifully presented in a thoroughly artistic manner—a guarantee of its mirth-provoking ability, and the adventures of the office boy are "killing."



Revenge is Sweet

COMEDY—RELEASED JULY 17, 1912

No. 7080. About 600 feet. Copyright, July, 1912. Code, Vorsetzen

CAST OF CHARACTERS	
THE MANAGER.....	RICHARD RIDGELY
THE BOOKKEEPER.....	WILLIAM WEST
THE OFFICE GIRLS..	BESSIE LEARN
	GERTRUDE MCCOY
	JEANIE MACPHERSON
THE OFFICE BOY.....	CLARA ADAMS
	YALE BOSS

"Snips and snails
And puppy dogs' tails,
That's what little boys are made of."

IF the above Mother Goose legend be true it should account for all the pranks that the average boy, that is, the average healthy American boy, can think up and execute. Jimmie has a good job in an office where there is a bevy of pretty girls, but being at that age where his appreciation of the fair sex has not developed, he considers them inferior to him. So it is his pleasure to make all the fun he can for himself at their expense.

This time he reckons without his host. There is plenty for Jimmie to do, errands to be run and dust to be kept off the furniture in the office. Lunch time comes around; the girls all chip in and get Jimmie to buy their lunch, but not a minute does he do it

without "getting his" in the shape of a generous tip. Soon in he comes with an armful, ginger ale and bananas for himself, ice cream, pickles, crackers and what not for the girls. It is a royal feast and they enjoy it.

There is one pretty girl in the office who powders her face too often to suit Jimmie and he consequently chides her about it. She daubs his face with the puff. This is too much for his boyish pride and he decides to get even. He does so and so do they. It won't spoil your fun to say that Jimmie goes out to buy cigars for his boss and in passing a paint store sees a sign advertising the sale of lampblack. Now you'll say, "I know, the powder box." That, however, isn't all. When you see it you'll have one good, hearty laugh at what the girls did to Jimmie.

A bright, pleasing story full of good, clean fun that will make you say after seeing it, "Revenge Is Sweet."

Don't miss "The Relief of Lucknow." It is one of the most exciting and spectacular films we have ever released.



The Maple Sugar Industry at Thompson, Pa.

INDUSTRIAL—RELEASED JULY 17, 1912

No. 7081. About 400 feet. Copyright, July, 1912. Code, Vorsehung

THERE are very few of us who in the sweet-tooth days of childhood did not love a nibble on a piece of maple sugar and perhaps some of us have the fond recollection of having been a guest at such a maple sugar party as is shown in the final scene of this industrial picture.

The film was made at Thompson, Pennsylvania, and covers the industry from the tapping of the trees, from which the sap oozes as thin and colorless as spring water, to the final stage of crystallization after

which it is made ready to crate and ship to market. The process of evaporation, depicting the old and new method, is of decided interest when one learns that for every gallon of maple syrup, forty gallons of sap have been collected, boiled down and put through the process of evaporation and other subsequent operations necessary to the product.

The scenic portion of the picture is splendid and links well with the fine photography and subject interest, making a chain of attraction that is bound to hold.

Child Welfare Exhibit Pleased

“ALLOW me to express the sincere gratitude of the Child Welfare Exhibit for your generous assistance which has contributed very greatly to the success of the undertaking. The total attendance will pass the 150,000 mark, and the expressions of interest and appreciation, as well as the request for the circulation of the exhibit are evidences of its success.”

The above letter was received from Thomas J. Riley, Secretary of the St. Louis Child

Welfare Exhibit, to which we had the pleasure of loaning our two health films, “The Man Who Learned” and “The Red Cross Seal.” The exhibit has proven to be a great factor in public education, and we are glad to have contributed to the excellent work. It is our aim to continue releasing films of equal educational value and dramatic interest, bearing upon social problems such as health, industries, labor or various public institutions.



The Necklace of Crushed Rose Leaves

DRAMATIC—RELEASED JULY 19, 1912

No. 7082. About 1000 feet. Copyright, July, 1912. Code, Vorsicht

CAST OF CHARACTERS

TONY.....	BENJAMIN WILSON
THE GIRLS.....	{ LAURA SAWYER
	{ JESSIE McALLISTER
	{ ETHEL JEWETT
THE PRIEST.....	CHARLES SUTTON
GASPARD, The Locksmith.....	JAMES GORDON
	Merrymakers, etc.

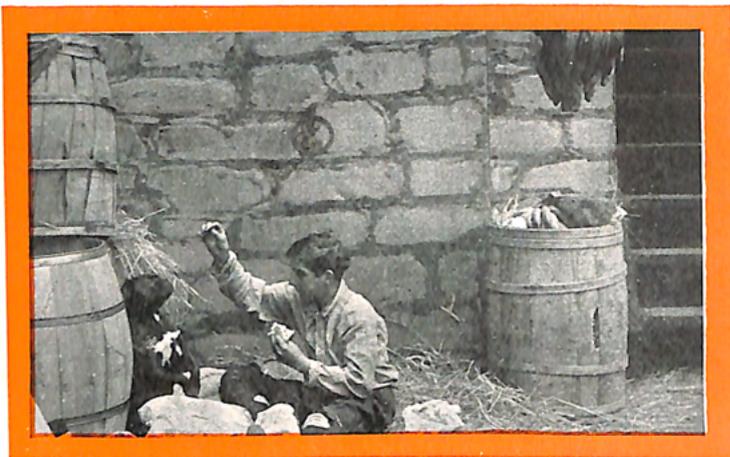
THE title of rosary comes, we understand, from the fact that in ancient times the monks made their beads of prayer out of crushed rose leaves, dried and pared and rolled into a hard, round ball which gives forth that delightful odor of old roses and it is around an old necklace made from crushed rose leaves that this Edison picture is built. The scenes are laid in sunny Italy and filled with all the fiery passion of that race.

We are first introduced to the principal characters of the drama at an Italian dance. Prominent among the merry makers is one by the name of Tony, a wild, free-hearted lad who is in love with all the girls and they with him. The deep passion of life, however, has never entered into his thoughts as most of these girls take his jollity lightly and a kiss as a kiss and nothing more and thus he goes on his merry way until he meets one by the name of Zella and when he tries to kiss her it is an insult and he receives a box on the ears that makes him think.

Here is something different; the inevitable happens and he falls deeply, fondly, de-

votedly in love with her. Her slightest wish is his greatest desire to grant so when he chances to hear her tell of a rare necklace of crushed rose leaves she has been shown at the priest's house, his only desire is to secure her one, but none is to be had except that which lies hidden in the little, ancient chest at the priest's home. So, regardless of all consequences, he steals the steel-bound chest and takes it to a locksmith to open. Now it so happens that this same locksmith is in love with a dark-eyed lassie who loves Tony. It is here that all the trouble begins. Word is passed from mouth to mouth and at last Zella hears that Tony is the thief. Torn by anguish and love she decides to secure the chest and return it to the priest to save the man she loves but the sequence of affairs turns out differently for, in securing the chest at night, she is shot and seriously wounded. She crawls, however, to the home of the good priest and returns the chest and is cared for by him, being almost on the point of death. At last Tony realizes all that has happened and humbly goes to the priest for forgiveness and consolation. Through evil he learns good and the picture closes at the foot of the altar with a prayer to God for His forgiveness.

A strong, dramatic, Italian story well cast and splendidly played. Its beautiful scenic backgrounds give it a worthy place in this week's production.



The Little Artist of the Market

From the New York Sunday Times
 DRAMATIC—RELEASED JULY 20, 1912

No. 7083. About 1000 feet. Copyright, July, 1912. Code, Vorsichtig

CAST OF CHARACTERS

JOE, the Little Artist.....ROBERT TANSEY
 THE AMERICAN ARCHITECT.....GEO. LESSEY
 HIS WIFE.....MIRIAM NESBITT
 THEIR SON.....YALE BOSS
 JOE'S UNCLE.....BIGELOW COOPER
 HIS AUNT.....LOUISE SYDMETH

AN American architect traveling in Europe with his wife and little son, comes upon an Italian artist painting on the Riviera. Little Joe, the artist's son, is lying beside him drawing on a piece of paper. While admiring the artist's work, the architect's eye falls upon the drawing of the boy; he is struck by the lad's unusual talent which is along the lines of architectural drawing.

A year later; the artist having died, little Joe is brought to New York at the request of his only living relative, an uncle, who is a fruit dealer. The uncle and his wife mistreat the little orphan in various ways, forcing him to sleep in the cellar and only half feeding him.

The boy's inherent artistic tendencies cause him to make drawings on all the available fruit boxes at the stand, using the charcoal from the uncle's peanut roaster as a

crayon and drawing the designs from his recollection of the old buildings in Italy.

Joe's only friend is Rowdy, a stray dog which he has befriended and with which, unknown to the uncle, he has shared his miserable quarters and meager food supply.

The American architect has returned from Europe and is distracted over the death of his little son. Therefore he is unable to get an inspiration for the plans of an exposition building upon which he is bidding. The idea of which he is in search finally comes through seeing one of little Joe's drawings on an orange box which is delivered by a peddler. He searches for the person who made the drawing and is rewarded by finding little Joe in the cellar, ill and with Rowdy as his only companion. He arranges with the sordid uncle to adopt the boy and, incidentally the dog.

While Joe is convalescing, the grateful architect asks the boy his greatest wish. After thinking, little Joe draws a picture of a dog house for his canine friend.

It is a beautiful story, decidedly out of the ordinary, and very well cast.



The Sketch with the Thumb Print

By Harry Furniss,

The Well-known Artist and Illustrator who appears in the Film
 DRAMATIC—RELEASED JULY 23, 1912

No. 7084. About 1000 feet. Copyright, July, 1912. Code, Vorsilbe

CAST OF CHARACTERS

THE FAMOUS ENGLISH ARTIST.....HARRY FURNISS
 HIS DAUGHTER.....GERTRUDE McCOY
 THE CITY EDITOR.....GEORGE LESSEY
 A YOUNG REPORTER.....WILLIS SECORD
 A TYPE.....CHARLES OGLE
 THE JUDGE.....HARRY EYTINGE
Suspicious characters, etc.

AGRIPPING newspaper story showing how a reprimand from the city editor puts a reporter sufficiently upon his metal to make him "dig up" a live story where apparently none existed.

Mr. Harry Furniss, the famous English cartoonist, and his daughter are visiting New York in search of various American types. While passing a Fifth Avenue jewelry store the daughter calls his attention to a rough looking man who stands gazing at the diamonds displayed in the window. As the artist finishes the sketch his daughter accidentally drops a sketch of herself; the rough looking man picks it up and in handing it to the girl leaves his dirty thumb print upon it. Later the artist leaves the sketch book on a park bench.

The reporter, wandering in the park and discouraged at lack of news, reads a heading in a newspaper of a great diamond robbery and wishes he were lucky enough to locate

the criminal. He finds the sketch book, sees the name and address of the owner on the inside and returns it to him. He asks for a sketch in return and selects the one of the daughter upon which is the dirty thumb print. In glancing over a newspaper which he has been reading, the artist recognizes the name of the jeweler who was robbed as the one in front of whose store he sketched the rough character. He tells the reporter of the incident and shows him a sketch of the man and also shows him the man's thumb print. The reporter's news gathering propensity immediately begins to assert itself and he proceeds to the Rogues' Gallery to find out who the original of the sketch is.

Later, in looking over the scene of the crime he finds a thumb print on a bit of broken glass in the jeweler's smashed window. He learns of the haunts frequented by the man he suspects and by some clever detective work secures another print of his thumb. The three prints prove conclusive evidence and the criminal is arrested. The reporter gives his paper a "scoop" which reinstates him in the favor of the city editor and the closing scene shows him in high favor with the artist's pretty daughter.



The Grouch

COMEDY-DRAMA—RELEASED JULY 24, 1912

No. 7085. About 985 feet. Copyright, July, 1912. Code, Vorsingen

CAST OF CHARACTERS

THE GROUCH.....WILLIAM WADSWORTH
HIS WIFE.....BLISS MILFORD
THEIR LITTLE GIRL.....EDNA MAY WEICK
HIS BROTHER-IN-LAW.....WILLIAM BECHTEL
HIS APPLE WOMAN.....LOUISE SYDMETH
Shipping clerks, etc.

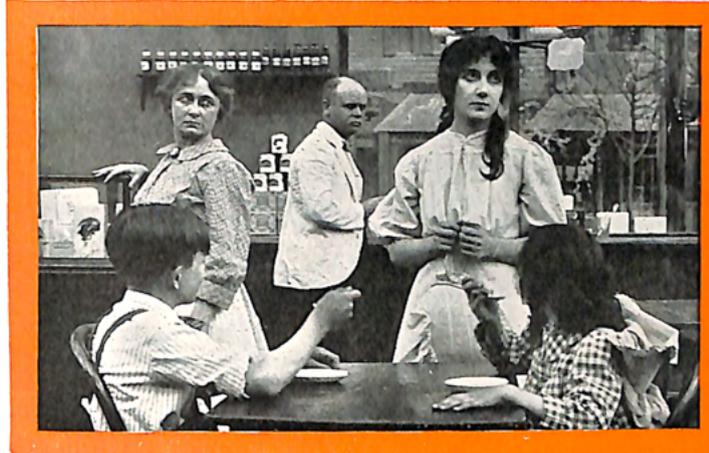
BEING of a morose nature, John Taylor only sees the dark side of things and consequently his associates in the shop have nicknamed him "The Grouch." His brother-in-law, Thomas Bright, about the only one who really takes an interest in him, sets about to let the sunshine into his dark ways of thinking. This is not an easy task but Tom is determined to change the man's nature if possible, at least for his sister's sake who leads a miserable life on account of her husband's grouchiness.

To cure him Thomas invokes the aid of the boys in the shop who finally agree to make him a member of their club where harmony and good fellowship reigns supreme. They succeed in a measure in showing him the sunny side of life but not until he returns home that night and finds his child ill, is a change in his nature brought about. His

one redeeming feature is his great love for his only child whose highly sensitive nature has been so shocked by the Grouch's constant fault finding that she becomes quite ill.

Thomas knowing this, now decides as a last resort to play on his heart strings by inducing the child to write the following note: "Dear papa: Please be good to mamma and I will try very hard to get well. I don't want to die for I love you both as big as the moon. Dolly." This note has the desired effect, he breaks down completely and prays to be delivered from his grouchy nature. The critical moment of the turning point of his career has arrived; he changes his pessimistic views realizing that he has been entirely at fault for his unhappy existence. The leaf which awakens him to the sunshine and brightness of life has been turned, he becomes a kind, indulgent father of his now cheerful home and John Taylor is a grouch no more.

A comedy with a good lesson and many a hearty laugh.



The Escape from Bondage

By Bannister Merwin

Being the first story of "What Happened to Mary," produced in collaboration with "The Ladies' World." (This story appears in the August number)

DRAMATIC—RELEASED JULY 26, 1912

No. 7086. About 1000 feet. Copyright, July, 1912. Code, Vorsommer

CAST OF CHARACTERS

MARY.....MARY FULLER
BILLY PEART, a Storekeeper.....WM WADSWORTH
MRS. PEART.....ELIZABETH MILLER
AN OLD FISHERMAN.....JOHN STURGEON
TUCK WINTERGREEN, who wants to marry Mary.....GUY HEDLUND

Villagers, summer visitors from yacht, sailors

THIS is the first of a series of stories concerning a girl called Mary and it shows her first adventure at the age of a few weeks when she is brought in a basket and secretly left in the store of one Billy Peart. The note which accompanies her, promises Billy that if he provides for her and finally sees her married to some village boy, a thousand dollars will be sent to him in addition to the five hundred which is left with the child. Of course the note is unsigned and of course Mary's parentage is therefore in doubt.

After this prologue the story takes up this action; Mary is eighteen years of age and Billy has made up his mind that it is about time to fulfill the suggestion of the note and marry her to some village chap. He finds a young country lad, Tuck Wintergreen, who shows a decided preference for the girl and invites him to go ahead and win her, promising his own influence as backing for his suit. But Mary has become a dreamer and is in no mind to marry. She has made a friend of an old fisherman and sails with

him in his boat, listening to tales of the great world.

On one eventful day a magnificent yacht anchors in the harbor and Mary hears of the life of people who own such boats. The old fisherman, gives her a twenty dollar pocket piece of his, telling her to keep it until the time comes when she goes forth to see the great world and that it will help her on her way. When she returns to the ice cream parlor kept by Billy Peart, she finds the yacht people to be served with ice cream and while admiring their smart yachting suits and good breeding, she thinks of the twenty dollar gold piece. Billy Peart sees her fondling it and takes it from her, the result is a quarrel which drives the yacht folk away from the store and sends Mary, hot for revenge, to the sitting room up stairs. There she remembers seeing Billy lock something in a drawer and in her frenzy she tugs at the drawer until the front, which has not been firmly glued, comes off and she finds herself in possession of a roll of money and a note. The note which she reads, makes her realize that she does not belong to Billy Peart and that she has a right to flee from the life of the little country store. She defies Billy and runs to the wharf where she begs the old fisherman to take her to the mainland. When Billy follows her, her

(Continued on page 17)



The Relief of Lucknow

(The Indian Mutiny, 1857)

HISTORICAL-DRAMA—RELEASED JULY 27, 1912

No. 7087. About 1000 feet. Copyright, July, 1912. Code, Vorsorge

CAST OF CHARACTERS

GENERAL HAVELOCK..... JAMES GORDON
 MAJOR BANKS..... WILLIAM RANDALL
 A BRITISH OFFICER..... BENJAMIN WILSON
 THE MESSENGER..... RICHARD NEILL
 THE PRIEST..... CHARLES SUTTON
British and Indian troops, refugees, etc.

THE Relief of Lucknow stands out in the history of the world as one of the most harrowing, terrible and heroic events in the annals of war.

In presenting this wonderful picture to the motion picture world the Edison Company has taken particular pains to eliminate all that which is harrowing and repulsive and only shows that which is historical and ennobling in action and in deed. This film does not yield to fiction to any extent whatever, as nothing could add to so dramatic an episode.

In a succession of splendidly enacted scenes we are led step by step from the beginning of the dissatisfaction of the Indian troops at Lucknow. Finally the outbreak occurs and we are shown the night of May 12th, 1857, and just what occurred on that memorable evening at Lucknow.

At the beginning of the mutiny we are shown the burning of the officers' houses, the news of the outbreak received by Sir Henry Lawrence and also the manner of Sir Henry Lawrence's death, his burial at night midst shot and shell and, like Sir Thomas Moore

No useless coffin enclosed his breast,
 Nor sheet nor shroud rebound him,
 But he lay like a warrior taking his rest
 With his military cloak around him.

This picture climbs from one dramatic event to another all enacted with that military precision and spirit that British soldiers alone can give. Hospital scenes are shown giving one an idea of the work that befell the women during the siege.

General Havelock is also introduced and he is shown starting for the relief of Lucknow from Cawnpore. This all eventually leads up to that never to be forgotten moment at Lucknow when hopes had deserted them and each moment they thought would be the last. Then comes the shrill notes of the bagpipes. Can one imagine what passed through the minds of the men, women and children when they realized that relief had reached them at last? And in the closing events we are shown the fight in the streets of Lucknow when General Havelock forced his way through those narrow lanes to the relief of those heroic men and women.

This film will rank with the great films of the year and place another decided dramatic triumph to the score of the Edison Company.

It is not too late to book "MARTIN CHUZZLEWIT" if you failed to do so when it was first released.



More Precious Than Gold

DRAMATIC—RELEASED JULY 30, 1912

No. 7088. About 1000 feet. Copyright, July, 1912. Code, Vorspann

CAST OF CHARACTERS

THE YOUNG MINER..... WILLIS SECORD
 AN EASTERN "FINANCIER"..... MARC MacDERMOTT
 JEAN, a Stenographer..... MARY FULLER
 HER FATHER..... WILLIAM WEST
 HER MOTHER..... MRS. WALLACE ERSKINE
 HER LITTLE SISTER..... EDNA MAY WEICK
Office employees, investors, etc.

THIS story deals with the fake mining company through which so many people have lost money and compares the straightforward directness of the West with the high finance methods of Wall Street.

A young owner of a mine in the West, is told that the mine is not particularly valuable but that by high finance methods a great deal of money can be made out of the proposition. In other words that the money from the sale of stock can be much more easily gotten than the gold from the mine itself. Ashamed of himself he yet accepts the offer and after organization of the company, comes to New York.

Money pours in and the business is more than prosperous though both the partners know that it is only a question of time when a collapse must come.

One of the employees, a stenographer, attracts the attention of young Morton, the owner of the mine, an attention which becomes fixed by her refusal to go to the theatre

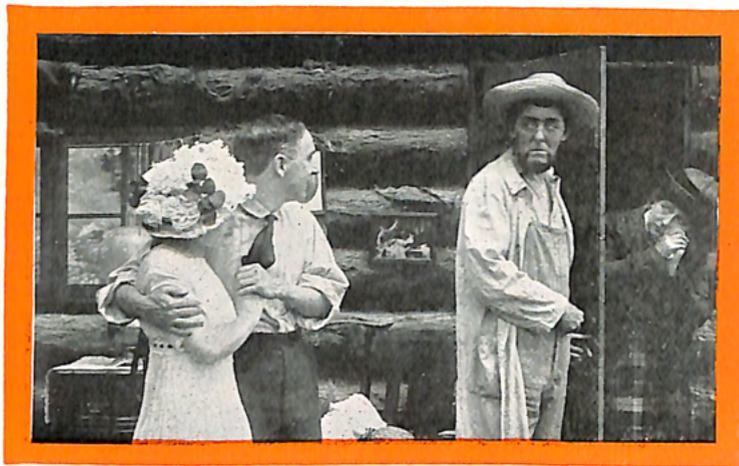
or to ride in his automobile with him. Matters drag along until a small legacy is left to her father and believing in the genuineness of Morton's mine, she comes and offers the money for investment in the stock. It is too much for Morton and he would refuse the offer but Blake, his partner stepping in, accepts the check and congratulates the girl upon her good business sense.

When she has gone, Morton takes things into his own hands, demands the return of the check and when it is not forthcoming, draws his old Western six shooter from the desk drawer and in this way gains possession of the bit of paper. He returns it to the girl although he knows that this amounts to a confession that their business methods are crooked.

Blake, realizing that this is a finish, gets all of the securities and money into a suitcase and tries to leave the office. The girl catches him, however, and Morton makes him give up the suit-case and retire.

Then the girl expresses her confidence in Morton's innate honesty and it is announced that all the stockholders will be paid in full. She and Morton marry, go to the mine and start to work it for what it is worth.

It is a story of action, strong personality and vigorous dramatic quality sure of a popular appeal.



When She Was About Sixteen

By James Whitcomb Riley

COMEDY—RELEASED JULY 31, 1912

No. 7089. About 1000 feet. Copyright, July, 1912. Code, Vorspannen

CAST OF CHARACTERS

HENRY.....BARRY O'MOORE
SUE.....BESSIE LEARN
HER MOTHER.....MRS. WALLACE ERSKINE
HER FATHER.....MARG MacDERMOTT
THE MINISTER.....JOHN STURGEON

THIS is a delightful comedy of farm life and young lovers' trials. Henry is in love with Sue but her father has strong prejudices and refuses to allow the engagement to continue. Being a young man of resources, Henry proposes a plan to Sue which she agrees to fall in with and they, to all appearances part company for good. In reality the plan is working although no one knows it.

Henry rents an old log cabin and proceeds to fit it up. When the cottage is ready an elopement takes place and he and Sue are married.

The old people are unforgiving but Sue wants to see her mother and consequently she and her husband go one afternoon to call. When they reach the front door Sue is incontinently hauled in by her father and the door is slammed in Henry's face. The old man appears at the window with a gun and invites him to make himself scarce. There

seems to be no chance for argument and so Henry returns to the lonely log cabin but there he conceives a brilliant idea.

He writes to the old people that he thinks the daughter should obey them and invites her mother to come and get her things. When mama appears he manages to lock her in the little room or outhouse adjoining the log cabin from which there is no way of escape and then sends word to the father that as each of them has the other's wife a prisoner, he is willing to consider a trade.

The old man appears but finds the boy this time at the window with a gun and is obliged to go in search of the young wife or make the trade as suggested by Henry.

A fresher, more delightful or more perfectly played comedy would be hard to find and some of the photographic effects are singularly beautiful and poetic.

"We are now presenting your release "The Sunset Gun." We desire to express our great appreciation of this photoplay which we consider to be a masterpiece; in its conception and production it has merit of a high order."—*Huntoon & Rolfs, Los Angeles, Cal.*

Edison Releases since June 1st

DATE.	RELEASE AND CLASSIFICATION.	LENGTH.
June	1—The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City (Des.).....	500
	1—Eddie's Exploit (Com.).....	500
	4—The High Cost of Living, from "Bacon Dull; Love, Active and Strong," by Hugh S. Fullerton (Com.).....	1000
	5—Very Much Engaged (Com.).....	1000
	7—The Man Who Made Good, by Arthur Stringer (Dr.).....	1000
	8—The Shadow on the Blind, by Harry Furniss (Com.).....	1000
	10—Martin Chuzzlewit, by Charles Dickens (Dr.).....	3000
	11—Ten Days with a Fleet of U. S. Battleships (Des.).....	980
	12—The Angel and the Stranded Troupe, by Bannister Merwin (Com.).....	1000
	14—The Prisoner of War, Napoleon on the Island of St. Helena (Dr.).....	1000
	15—How Father Accomplished His Work (Com.).....	570
	15—Kitty's Hold-up (Com.).....	430
	18—A Man in the Making, produced in co-operation with the Industrial Department of the International Committee, Young Men's Christian Association (Dr.).....	1000
	19—Target Practice of Atlantic Fleet, U. S. Navy (Des.).....	650
	19—Apple Pies (Com.).....	350
	21—The Passer-by, by Marion Brooks (Dr.).....	1060
	22—The Girl at the Key, by R. Guthrie Kelly (Dr.).....	1000
	25—The Little Bride of Heaven, by Mary Imlay Taylor (Dr.).....	1000
July	2—The Close of the American Revolution, United States History Series Number Nine (His.).....	1000
	3—Partners for Life, by Bannister Merwin (Com.-Dr.).....	1000
	5—The Workman's Lesson, produced in co-operation with the National Association of Manufacturers (Dr.).....	1000
	6—How the Boys Fought the Indians, by Robert M. Crooks (Com.).....	700
	6—An Intelligent Camera (Com.).....	300
	9—After Many Days, by Camilla Dalberg (Dr.).....	1000
	10—The Artist's Joke, by Harry Furniss (Com.).....	1000
	12—For Valour, by Talbot Mundy (Dr.).....	1000
	13—Picturesque Darjeeling in the Himalayan Mountains, India (Sc.).....	300
	13—Madame de Mode, by J. W. Culbertson (Com.).....	700
	16—Nerves and the Man, from "Day-break," by James Oppenheim (Dr.).....	1000

Advertising Synopses for Edison Releases in this Issue

REVENGE IS SWEET

A mischievous office boy's many pranks tormented and worried the office girls. In a rapid fire succession of funny incidents, the girls gave the boy a taste of his own medicine, and it proved a remedy.

THE MAPLE SUGAR INDUSTRY AT THOMPSON, PA.

This is a descriptive picture showing the maple sugar industry from the boring of the tree to the finished product. It ends in a home scene of country types enjoying a maple sugar party.

THE NECKLACE OF CRUSHED ROSE LEAVES

This story of Italy, dramatic in the extreme, depicts how a necklace of crushed rose leaves, stolen from a priest brought sorrow, remorse and confession ere it was returned. Of great pictorial beauty.

THE LITTLE ARTIST OF THE MARKET

From the New York Times.

A rough drawing on a fruit box gave a prominent architect the inspiration he needed. Upon inquiring, he discovered the master hand to be none other than that of a little Italian boy, an old acquaintance whom he never forgot. His gratitude took a substantial form.

THE SKETCH WITH THE THUMB PRINT

By Harry Furniss.

This is another of the series of Harry Furniss' stories, being dramatic in nature. The plot hinges on a drawing by Harry Furniss, which, combined with tell-tale thumb prints, supplies conclusive evidence in a diamond robbery.

THE GROUCH

Teaching a habitual grouch that to laugh with the world was more pleasant than to grouch alone, is the foundation upon which this exceptional comedy is based. A good subject played with a snap.

THE ESCAPE FROM BONDAGE

By Bannister Merwin.

Being the first story of "What Happened to Mary," Produced in collaboration with "The Ladies' World."

(This story appears in the August number.) The above explains how the films came to be made. It is a great novelty and every reader of "The Ladies' World" will want to see the picture.

THE RELIEF OF LUCKNOW

(The Indian Mutiny, 1857.)

This is a stupendous production portraying this incident of the Indian mutiny in 1857, and showing how the besieged people of Lucknow were saved from annihilation by the heroism of a volunteer whose valiant efforts brought relief from Cawnpore. The troops used are from the 2d Battalion, Queen's Regiment, the celebrated "Queen's Own."

MORE PRECIOUS THAN GOLD

Honor and the respect of the girl he loved proved to be more precious than ill-gotten gold, so, though embarked in a dishonest enterprise, the young Westerner saw his fault in time to rectify it.

WHEN SHE WAS ABOUT SIXTEEN

By James Whitcomb Riley.

A country lassie, married at the early age of sixteen, was held a prisoner upon her first visit home. Her husband, a country lad, captured her mother and finally traded with the angry father. A successful interpretation of the delightful poem.

"Martin Chuzzlewit" though released June 10th, is still having a big run. Get it now!

Marc MacDermott



"MONSIEUR," Dickens' "Christmas Carol," "Van Bibber's Experiment," "The Dearer Love," "The Sunset Gun" and "The Passer-by"—to see them is to appreciate Marc MacDermott's power. His face when in repose is striking, but when he is in the grip of some strong emotion, one is fascinated by the play of the features as every muscle responds to the actor's command. Though he loves the tense moments best—when every line in his big frame tells of suffering or a struggle that is going on within. Mr. MacDermott is in fact a very clever burlesquer of those very same emotions—witness his portrayal of the "heavy" in "The Angel and the Stranded Troupe."

One little secret of Mr. MacDermott's great success as a photoplayer is the fact that he never makes a move that does not count. On the regular stage a few superfluous movements are lost in the vastness of the whole, but in the narrow space upon the screen nothing escapes unnoticed and every action that does not contribute directly to the story only tends to confuse the audience. Mr. MacDermott's thorough stage training had so crystallized his inborn dra-

matic instincts that he had nothing to unlearn when he faced that unerring detective, the camera.

Before his appearance in Edison pictures Mr. MacDermott had toured the United States, the British Isles and Australia with many well-known stars. In the latter place he spent seven years in Shakesperian repertoire with George Rignold, one of the greatest interpreters of the Bard of Avon that the world has ever seen. How fortunate that this ambitious twig should have been bent by that master hand—for that was Mr. MacDermott's first professional engagement.

He first came to this country—with Mrs. Patrick Campbell with whom he has played many important parts. Among them may be mentioned Dr. Von Keller in "Magda," Michael Von Kellenhausen in Sudermann's "Joy of Living," Sir George Orreyed in "The Second Mrs. Tanqueray" and Kuhleborn in William Courtney's "Undine," the latter character being his own creation. Then too he has appeared in this country and abroad under the management of Charles Frohman playing "Sherlock Holmes" in England for two seasons. After touring the British Isles with Mrs. Campbell and then reviving "Sherlock Holmes," Mr. MacDermott appeared at the Wyndham's Theatre, London, with Marie Dainton and Dennis O'Sullivan, originating Sir Laurence Borthwick in "Peggy Machree" and playing O'Sullivan's part during his illness. Then followed a year with Richard Mansfield and another with Joseph Brooks, under Klaw and Erlanger.

This is indeed an imposing array of accomplishments for it may truthfully be said that to have successfully presented any one of the important roles which have been mentioned is to have made one's mark in the theatrical world. It is also interesting because of the light which it throws upon Mr. MacDermott's versatility, resourcefulness and thorough artistry.

"The Necklace of Crushed Rose Leaves" has a wonderful Italian atmosphere, is tensely dramatic and has an exquisite setting.

The Care of the Blind

THE Edison Company is preparing a notable film on one of the most vital subjects with which this country has to contend—blindness. The picture will be called "The Rescue, Care and Education of the Blind" and it has been prepared with the advice and assistance of the International Sunshine Society.

Since time immemorial blindness has been considered as a form of imbecility and the treatment accorded to blind children was well calculated to induce idiocy where there was no actual sign of its existence. In New York State there was no provision for the care of blind children until they were eight years of age and the sightless infants of the poorer districts were left alone day after day, receiving no attention at all. Their little brains, utterly without external stimulus, had no means of development, and consequently lost the powers which were rightfully theirs.

But finally a bill was introduced at Albany providing for the proper care of these unfortunates. While it was pending, little Rachael, a blind child who had been rescued from the slums and educated, went to the governor and so effectually pleaded the cause of her little brothers and sisters of the world of perpetual darkness that he was very deeply affected. The passing and signing of the bill are matters of history.

And what a change has come into the lives of these little children. The views which we have taken show them being scientifically cared for. They are taught to walk and to feed themselves—think of it! Then as they progress they learn to run, to play games, to read by the raised-letter process, to weave and to do many of the things which more fortunate children learn at the Kindergarten.

Rachael, who appears in the film, has mastered all the feats which have been enumerated and in addition has learned to sew, play the piano and is now going to study the violin. And this child, more accomplished than many of us who are in

possession of all our faculties, would have been considered an imbecile under the old regime!

Not the least interesting scene in the film will show the interview between Rachael and the governor which resulted in the signing of the bill providing for the proper maintenance of these blind children.

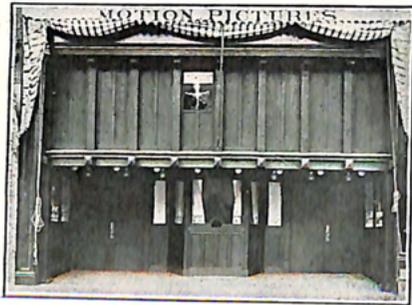
By the Author of "The Convicts' Parole"

WE are pleased to make the following quotation from a letter recently received from Melvin G. Winstock, General Manager of the People's Amusement Company, Portland, Ore., and author of the Edison film "The Convicts' Parole:"

"The Convicts' Parole" was exhibited at the People's Theatre here commencing Wednesday, May 22d, running until Saturday, the 25th, inclusive. The film was received with every demonstration of satisfaction, both by the public and those deeply interested, and had a positive drawing power.

"We are making extensive booking arrangements for 'The Convicts' Parole' throughout the entire circuit, advertising it properly, and will unquestionably do a good business with it. While a small portion of its success is doubtless due to the authorship, a great deal is due to the splendid manner in which it has been produced."

THE Liberty Theatre of Salt Lake City, has forwarded us some samples of the publicity work which they did in connection with our film "How Washington Crossed the Delaware" which they ran for three days. A very attractive "flier" was prepared, having as a basis the three cuts which appeared in the KINETOGRAM while several neatly arranged slides prepared in imitation of our title slide, heralded the film as a coming feature. A cut of Mary Fuller was run in the local paper with the heading "Appearing in the historical motion picture 'How Washington Crossed the Delaware' at the Liberty Theatre for three days commencing to-day."



This charming little playhouse is the Elite Theatre of Carthage, Mo., a thoroughly modern and perfectly equipped picture theatre which ranks high among its contemporaries. The following letter from Neal Anderson, its manager, will show what sort of work he is doing, and will at the same time describe the architectural features of the Elite.

"We are handing you herewith another of our bills for Edison films. We feature them nearly all the time and find that we do not go wrong in doing so.

"This film ('How Motion Pictures Are Made and Shown') is exceptionally good and proved a satisfactory film in every way. I had a great many compliments on it, and it took so well that I 'stood them up' for two shows. Come on with a few more like this one and I'll soon enlarge this place.

"I am enclosing a picture here of our front. We only seat 319—but four nights of the week we need more than that.

"We run through a rectifier and find perfect satisfaction with it. You will notice a bulb in the window, those panels from each side of the bulb all slip out leaving the entire front open, allowing perfect ventilation as in the back by the screen we have a lattice hole sixteen feet wide and ten feet deep that admits air from the basement. In addition, we have a seven foot fire exit and three windows in the building, our room being 25ft. x 110 ft. Eight feet are consumed by the lobby and two large seven foot doors in the front, both double.

"The entire effect is mission, dark brown, the box office is large and roomy, and painted white, with curtains and a fern box, besides two small vases, always filled with fresh flowers, which make the interior very attractive. A cork floor on the lobby, heavy matting down the aisles and rubber on the exit and entrance doors, make our floor cover-

ings. We have an \$800.00 grand piano and taking all in all, we have the best equipped, best ventilated house, best projection and best pictures and patronage in any town of our size.

"Our booth is 7 ft. x 7 ft, and we use an extra lamp for slides. We have, best of all, a first-class operator who takes a great interest in the house. You will notice that our lithographs are in small frames in the walls, I do not believe in an over-decorated lobby.

"We are doing what you advised with 'Charlie's Reform,' giving a private view next Monday, and have taken every suggestion offered by you in the printed matter which you sent out."

"Children Who Labor"

THE all-important question of the employment of children is one which educational authorities and social workers generally are continually endeavoring to deal with effectively. The stringent regulations of the past two or three years indicate that they are determined to crush this evil practice. By compelling boys and girls to start work when barely out of their infancy we are sucking at the very life-blood of the nation. That such a state of affairs does exist, no one can deny; and, while it is not for us to fix the responsibility, we know that employers naturally seek the cheapest labour. Nor can we, in these pages, discuss social problems, but the poorer classes need every penny obtainable to eke out a bare existence. Although the scenes in the film under review are laid in the United States, and the Edison Company have produced it in co-operation with the United States National Child Labour Committee, the moral applies with equal forcefulness to the conditions obtaining here. To paraphrase a well-worn saying, "An ounce of experience is worth a ton of talk," as the mill-owner in this story realizes only too well, when, after he has turned a deaf ear to the appeal that he should use his influence against child labour, fate intervenes, and causes his daughter to be put to work in the mill.

The film is an excellent piece of work in every respect, and bears the unmistakable hallmark of excellence always associated with the Edison Company's productions. We predict genuine and complete success for this interesting subject.—*Bioscope.*

Don't put off ordering that Lobby Display Frame. Do it now while you think of it.

A Venture for Good

THE RUSSELL SAGE FOUNDATION has gone into the moving picture business. At least, it has produced a set of films, which are designed to show the good which is accomplished by social centers. The purpose of these films is to convince the people in districts where social centers are at work, of the value of these agencies. The particular set in question show the fall and the redemption of one Charlie Brown, who goes from good to worse and then comes back to the good, all through the various influences which are brought to bear on him.

This is one of the things which marks a new attitude toward amusements. There was a time, when amusements were considered bad, by those who felt responsibility for public morals. Later, there came the movement to cut out of these public pleasures anything which could be shown to be positively harmful to the persons attending it. Now, has come a movement which strives to make amusements positive forces instead of negative ones. There can be no doubt that most of the picture shows are fairly clean pleasures, but they might be made forces for betterment. This attempt, on the part of the Sage Foundation, deserves commendation. The life of the rising generation is far more influenced by what they see on the films than most people realize. It is a field for conquest.

THIS editorial, taken from the Boston Advertiser, refers to the Edison film "Charlie's Reform." Written expressly concerning this one story, the editorial is in fact a fitting commentary upon many other Edison educational and sociological films, such as "The Awakening of John Bond," "At the Threshold of Life," "A Sane Fourth of July," "For the Commonwealth," "Children Who Labor," "A Man in the Making," "The Workman's Lesson," etc.

It is extremely gratifying to us to find that subjects of this kind prove of great interest all over the country and that exhibitors everywhere are quick to grasp the possibilities offered by them. These and similar films are the strongest arguments which can be brought to bear against the foolish and ill-founded opposition to motion pictures which is even now subsiding in recognition of the inevitable.

Handling "Charlie's Reform"

THE Managers of the Opera House Photo Show of Mt. Sterling, Ill., are to be congratulated upon their capable handling of the Edison Social Center Film "Charlie's Reform." In the front page of the Mt. Sterling Democratic Message, they inserted a four inch advertisement running across the entire page, and illustrated by two of our electros. In addition to this they also secured reading notices of the picture, and sent out letters to various influential and public spirited citizens of the town, enclosing complimentary tickets for the performance. A four page folder was also included, using the same cuts, and giving the cast of characters and short synopsis of the film. It is worthy of note in passing at the same time that this advertisement appeared in the paper, they were also advertising "Modern Weapons for Fighting Fire," "For the Cause of the South" and "Papa's Sweetheart."

Various other theatres which followed out the suggestions offered by the Russell Sage Foundation and this Company have found them most satisfactory. We believe that it would be well worth while to handle every big educational or sociological film—any picture which deals with some great public question—in a somewhat similar manner. It will mean that people will come to regard your theatre as a big factor in public education, and as a positive force for physical and moral uplift. With the support of these people behind you, there is little to be feared from the wild-eyed "reformer."

THE ESCAPE FROM BONDAGE

(Continued from page 9)

staunch friend holds him on the pier while Mary sails away with the boat to freedom and the future which will be told in some other stories.

We are introduced in this film to a number of fascinating personalities and Mary is surely destined to be a national character. The special cast plays the story with distinction and the photographic and scenic effects are exceptionally beautiful.

“Martin Chuzzlewit” Electros

For the benefit of exhibitors who are booking “Martin Chuzzlewit” belatedly, we repeat our offer to furnish *without charge* an electrotype of the half-tone illustration which appears on page 9 of the June 1st KINETOGRAM. The scene shown in this cut includes practically all the characters of the play and is strictly representative of the three reels.

Exhibitors will find the electro of material service in getting out attractive advertising literature to announce their display of this big Edison feature.

“Heralds” for Edison Releases

While we do not, as a general practise, use the columns of the KINETOGRAM to advertise products not made at the Edison laboratories, we feel that an exception may be made in favor of the “heralds” issued for Edison releases by Hennegan & Co., of Cincinnati, Ohio. These little four-page circulars contain a complete synopsis of the film being treated and half-tones of its important scenes. A space is left blank on each for the imprint of the theatre using it.

The “heralds” sell at the following rates:

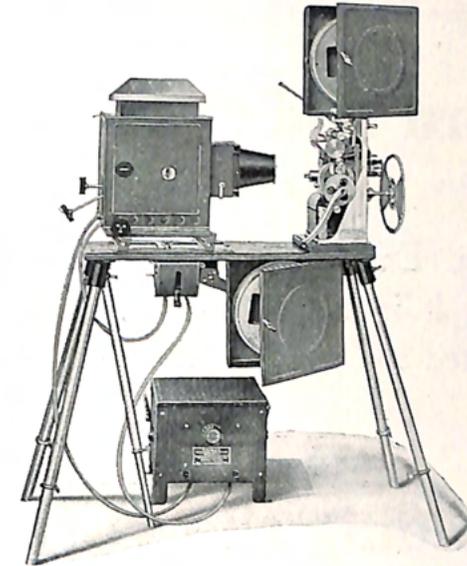
1000 dated, \$2.50; additional 1000, \$2.00.

1000 blank, \$2.00; additional 1000, \$1.75.

We recommend their use. All correspondence concerning them should be addressed to Hennegan & Co., Cincinnati, O.



The Guaranteed Machine



The Edison Type “B” Underwriters’ Model is the only projecting machine having hardened steel bearings and shafts throughout and in which all of the shafts run in hardened bearings, hence the remarkable endurance for which the Edison is noted.

Price, complete with outside shutter \$225.00

THOMAS A. EDISON, INC.

ORANGE, N. J.

Jobbers of Edison Projecting Kinetoscopes, Parts and Accessories

GENERAL FILM Co.....	All Branches
GEO. BRECK.....	70 Turk Street, San Francisco, Cal.
CALEHUFF SUPPLY Co., INC.....	50 No. 8th Street, Philadelphia, Pa.
J. H. HALLBERG.....	36 East 23rd Street, New York City
KLEINE OPTICAL Co.....	166 No. State Street, Chicago, Ill.
LAKE SHORE FILM & SUPPLY Co.....	106 Prospect Avenue, S. E., Cleveland, O.
H. A. MACKIE.....	21 East 14th Street, New York City
PITTSBURG CALCIUM LIGHT AND FILM Co.....	125 Fourth Avenue, Pittsburg, Pa.
MOTION PICTURE AND TALKING MACHINE Co.....	1916 Third Avenue, Birmingham, Ala.



“The Lord and the Peasant”

To be released August 2nd

A tale of Old England dealing with love, devotion and self-sacrifice. It is a spectacular subject, out of the ordinary, finely acted and photographed.

“Holding the Fort”

By Bannister Merwin

To be released August 14th

This is a comedy dealing with a very newly married man and his experience with a mature maiden lady (a delegate to and speaker at a convention) both of whom were assigned to the same room in a crowded hotel on the day of the convention. The bride's arrival saved the situation.

“The Harbinger of Peace”

To be released August 16th

One of the simple rural dramas with a strong heart-touch and bound to make an appeal in any theatre.

