

..The.. Moving Picture Theatre

By Day Allen Willey



THE cost of maintaining a machine theatre is ridiculously small. Excepting the half-dozen variety performers for the intermissions, the ticket-tearer, and two or three ushers, a force of three is usually enough to run the performance; also behind the screen are the electrician, who looks after the lights and makes repairs in case of accident, and a "handy" man, who is ready to help here, there, or anywhere as he may be needed. When not doing anything else, he watches the phonograph that takes the place of the orchestra, to see that it does not run down at the wrong time. If a talking phonograph is used with the pictures, he stops and starts it as the dialogue is required. But the heart of it all is tucked away back of the audience, either on the upper floor if there is one, or on what the sailor would call the "bridge deck"—a platform half a dozen feet above the floor, so that nothing obstructs a view of the screen on the stage. From this platform flashes the spot-light that makes the screen as bright as noon-day. The rays of the light are focussed through powerful lenses, but in the machine that holds these lenses is a slit through which moves a thin, narrow sheet of celluloid. The film runs over a sort of reel which is whirled round and round by the power of the electric current, unwinding the film and carrying it across the line of light. It is not as wide as a woman's waist belt, but if unwound and stretched along the ground might measure five hundred feet, while some of the films are of such length that they would stretch a thousand feet between end and end.

On every foot of this strip of celluloid are sixteen miniature pictures, so that if it is five hundred feet long it is a literal moving gallery containing eight thousand pictures. Now, as you can see right through the film, you may think the pictures are what the photographer calls "negatives," from which actual photographs are printed on paper. But they are positives—just the reverse of negatives and transparent pictures. That is why the light reproduces them on the screen, but, unlike lantern slides that illustrate the lecture, they are not stationary, and that's why they are called moving pictures. The tiny motor that moves them, the lenses, the carbon points that electricity turns to dazzling light, could all be packed in a two-foot box, so compact is the mechanism. Merely the touch of a finger to the lever is enough to open the performance, so simple is it all. Just a slight pressure on the controller causes the pictures to move more slowly or more rapidly. This is most important, for to make the illustration natural and life-like to the spectator, these tiny positives must pass before his eyes at the rate of at least ten every second and enlarged by the lenses nearly to fill the screen. If moved more slowly the eye would notice the break or line between each picture, and the realism caused by the motion would be lost. Sometimes, as in showing a stirring scene like a cavalry charge or an automobile race, it is necessary to put the lever at full speed, and then over four thousand pictures are flitting over the screen every minute you see it.—Lippincott's

FATHER OF COAL TAR PRODUCTS INDUSTRY.



SIR WILLIAM HENRY PERKIN.

The Famous English Chemist to Whom the Entire World is Indebted For the Practical Processes For Making the Coal Tar Products That Play so Important a Part in the World's Progress To-day, and Are Used Daily by All of Us.

WOMAN SUFFRAGE COMING, SAYS BREWER.

It is Bound to Succeed in This Country, Justice Declares, However Slowly.

Supreme Court Justice David J. Brewer has come out for woman suffrage, saying it is bound to come in this country, however slowly. But he criticises the English suffragettes, saying their conduct would not be tolerated here.

"Woman suffrage will come," says he, in the Ladies' World, "not fully at once, but by varying steps. Woman's broader education, her increasing familiarity with business and public affairs, will lead to it. And why not? The chief reply is the home. God forbid that it should be jeopardized, for upon it in all fullness depends the best social life. In fact, it is the basis upon which growing humanity depends. And in it woman must ever be the great factor, the

His Longest Engagement.

At the Army and Navy Club in Washington one evening a group of officers, most of them young men, were swapping stories of various engagements during the war with Spain and the subsequent troubles in the Philippines.

Among the silent listeners was one grizzled veteran, a naval commander of national renown. It must have occurred to one of the young men that it was peculiarly ludicrous that officers not long out of the academies should be holding forth with respect to their exploits, while this old fellow sat silent in a corner. So turning to the veteran one of the young officers blithely asked:

"What is the longest engagement you ever participated in, Admiral?"

"It lasted three years," said the old chap, without a suspicion of a smile, "and worst of all, the young woman married another man."—Washington Post.



DAVID JOSIAH BREWER.

Associate Justice of the Supreme Court of the United States.

unchallenged queen. But female suffrage will not debase the home or lessen its power and influence. On the other hand, it will introduce a refining and uplifting power into our political life. It will not stop marriage, neither will it hinder education.

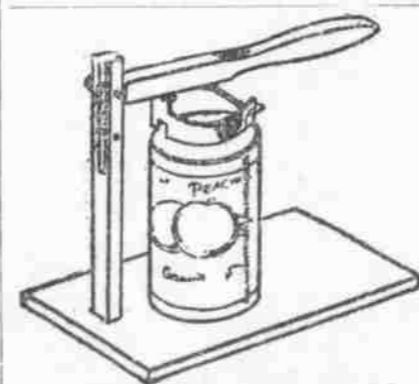
"The great natural laws of our being will always assert themselves. Speaking at a Vassar commencement a few years since, I overheard one of the graduates say to two others, 'I am simply disgusted; three-fourths of the girls are engaged already.' Evidently she was not one of the happy ones. It is to be hoped that afterward she fared better. But woman, conscious of her independence and capacity to support herself, will demand true manhood in her husband. Children will come. However, the glory of the home will not be in the number, but in the quality of the offspring. Race suicide is not the worse offense. There is wisdom in the fable of hare and the lioness. The former, boasting of her litter, sneered at the latter for her single offspring. 'Yes,' was the reply, 'but he is a lion.' To load a home with so many children that the mother cannot give to each the full blessings of a mother's care and attention is far worse than race suicide. Not crime, but mutual self-denial, should, and will, place reasonable limits on the number of the family group."

Of 110 tons of sausage offered for sale at a recent fair in Paris, nine tons were made of horse meat and seventeen of mule or donkey flesh.

By nature God is worthy of every pains to be acquainted with.—Plato.

Takes Tops Off Cans.

Another invention for use in the kitchen is the can opener designed by a Washington man. This apparatus is of especial value in hotels and restaurants, as it does the work much quicker than the old-style opener, but because of its efficiency it will also be a welcome addition to home kitchen utensils. It consists of an upright, to which a handle is fulcrumed as a lever. Underneath this handle is a knife of open circular form, with a recess which divides it

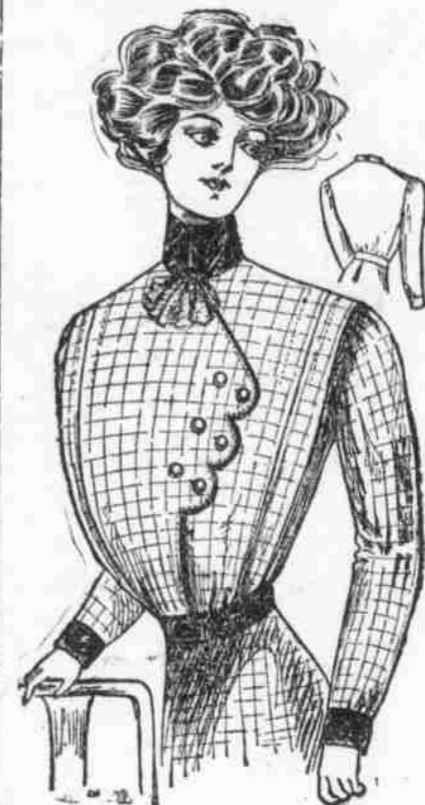


Useful in Restaurants.

into two substantially semi-circular sections, with the cuttings edge inclining upward from the front end, which has two depending spurs. At the open rear end is a screw, by which the ends may be opened or closed. The can is placed directly under the knife, and by means of the handle the knife is pressed down upon the top. The spurs penetrate the tin and the knife blade follows, cutting a circular piece from the top of the can.—Washington Star.

WOMEN WHAT ARE WEARING

New York City.—The shirt waist that is closed at the left of the front in double breasted style makes a novelty of the season. This one can be made from silk with trimming of vel-



vet, as in this instance, from flannel, albatross, cashmere or any similar waisting can be utilized for such washable ones as linen, madras and the like. The two pleats at each side of the front provide becoming fullness. The sleeves are of the regulation shirt waist sort, and the waist can be closed either by means of buttons and buttonholes or invisibly as liked.

The waist consists of fronts and back. It includes one-piece sleeves that are finished with overlaps and straight cuffs and a high turned-over collar.

The quantity of material required for the medium size is three and a half yards twenty-four or twenty-seven, three yards thirty-two or one and seven-eighth yards forty-four inches wide with three-eighth yard of silk or velvet for collar and cuff.

Odd Coat Collars.

The new coat collars are odd and attractive and cut on decidedly novel lines.

Quills For Hats.

Quills, very long and very odd, are prominent upon walking hats.

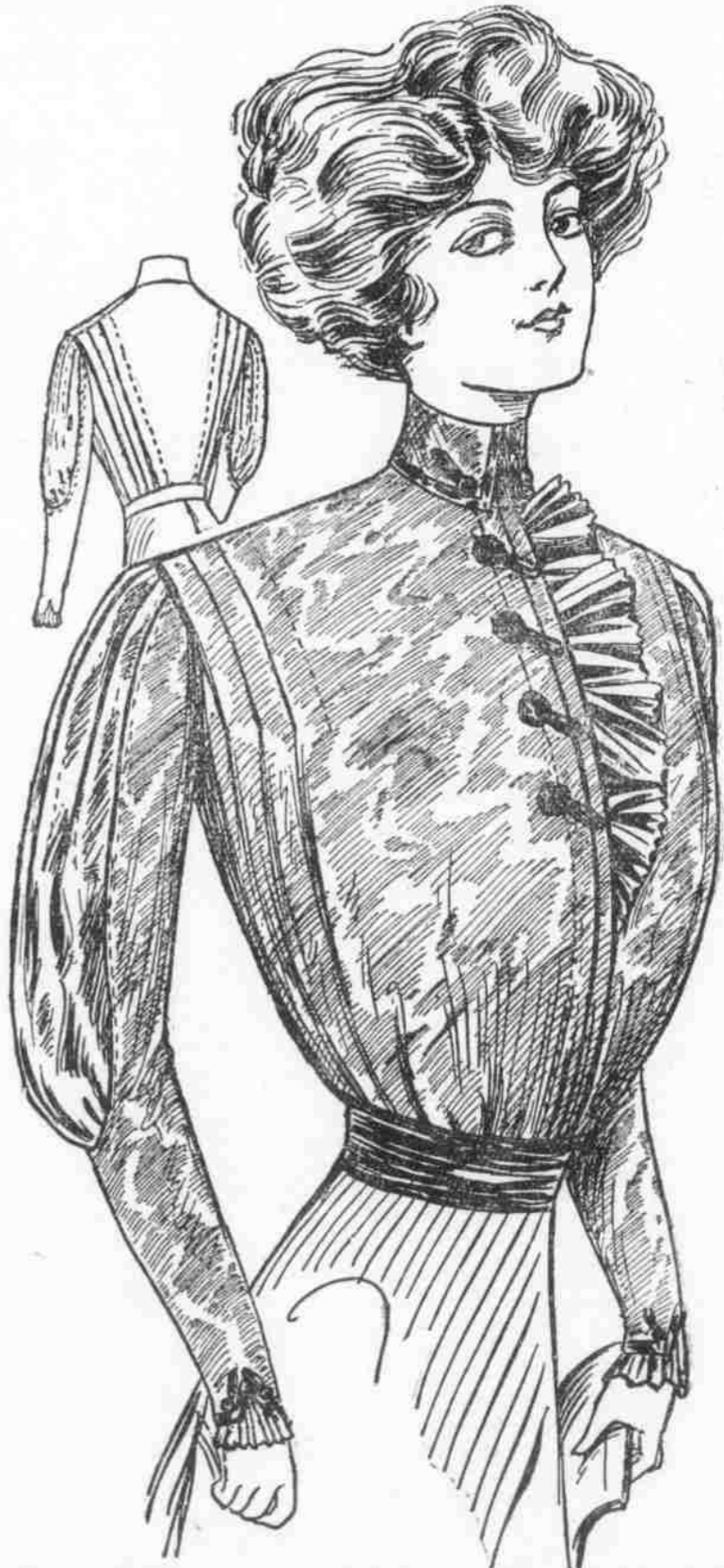
Blouse With Vest.

The blouse that gives a vest effect is always a smart one, and this model can be trimmed with plain rows of banding, as illustrated, or with a fancy design executed with soutache or rat-tail cord, or with applique, with a single row of broad banding or with contrasting material or, indeed, in any way that may be liked. The essential feature is found in the cut of the front and the vest effect. The ribbon bow is fashionable, but not essential. In the illustration mercerized cotton poplin is trimmed with straight rows of braid, but all waistings are appropriate and all materials that are used for simple costumes, for the design is just as well adapted to wear with the skirt to match as it is for use with the odd one or the coat suit. Moire velours is being much used for odd waists and suits this design admirably well. It also is to be commended for French flannel, as well as for the familiar linens, madras and materials of the sort.

The waist is made with the fitted



lining, which is optional, and consists of fronts and back with vest portion. The right front is cut with an extension, which is lapped over the vest onto the edge of the left. The pleats at the shoulders provide becoming fullness.



Jet Once More.

Long fringes of jet dangle from steel beads, and, indeed, over the entire skirt of a black dinner gown. So close are the single strands of jetted silk or cord that they form a tunic.

Fragile Brooches.

Brooches are made in fragile designs, such as a silver or gold transparent leaf set with gems, or a little spray of frosted silver buttercups, each cup holding a yellow topaz.

The quantity of material required for the medium size is four yards twenty-four or twenty-seven, three and an eighth yards forty-four inches wide with twelve yards of banding.

Tulle With Embroidery. Tulle, edged and weighted with embroidery, is much used for overdrapery.

The vogue of the fur hat, heretofore somewhat in the background, is now firmly re-established.

The Loyalty Which Keeps a Man at Work

By Henry M. Hyde



AT a certain large factory in the Middle West, the workmen are threatening to strike. The manager of the company called them together in a great mass meeting. "Two months ago," he said, "I was offered three million dollars for this plant. The offer came from the trust. It was a tempting one. If it had been accepted I should have had an income of fifty thousand dollars a year for life. I greatly desire to travel and see all the corners of the world, I should like to live for a time in Paris and in London. I have built up this business from nothing, and it seemed to me I had fairly earned the right to retire and enjoy the fruits of my work. But I learned that if the trust came into possession of this plant it was their intention to close it down permanently; to concentrate all their manufacturing in other plants, already established. That decided me to decline the offer. Many of you men own your homes in this city; your life-long friends and associates live here; your children are in the schools. To force you to pull up stakes and move away—as you would have had to do—would have meant a great loss in many ways. It seemed to me that I owed you a duty. I refused the offer. Now I ask you to play fair with me. I was loyal to you. Be loyal to me."

Whether specious or not the appeal was effective, and it well illustrates another one of the moral ideas which have kept many men in business against their own personal preferences.—Success.

Life Is a Struggle

By John D. Rockefeller

IF we did not have to struggle we would be weaklings. To be strong we must struggle always. This is the only means of reaching true success.

It is hard to struggle, very hard sometimes. But I consider struggling a blessing. Often we meet with nothing but struggling, but the young man pushed out into the world and compelled to sink or swim is a very fortunate person.

It is hard to learn to swim. Probably many of you remember your first attempts to learn to swim. It was hard to keep your heads above water, but what a pleasure it was when one had learned to swim. I remember when I was a boy in New York sixty years ago how hard it was for me to learn to swim. I had to kick and splash and struggle, but I was the happiest of boys. I have been struggling ever since, and never was so happy as when working hardest.

All true success is won by struggling, but everything comes to the man who struggles. If we struggle manfully and push on, everything will work out right, and we will be successful.

The only true happiness is gained by hard struggling. The greater the struggle to accomplish the end, the greater happiness one experiences. The more we struggle, the stronger we become and the more courage we have to fight other troubles and difficulties that come up in this life, and the greater will be our reward in the end.

Style

By W. E. H. Lecky

I HAVE always cared much for style and have endeavored to improve my own by reading a great deal of the best English and French prose. In writing, as in music, much of the perfection of style is a question of ear, but much also depends on the ideal the writer sets before himself. He ought, I think, to aim at the greatest possible simplicity and accuracy of expression, at vividness and force, at condensation. The last two heads will usually be found to blend; condensation, when it is not attained at the sacrifice of

clearness, is the great secret of force. I should say, from my own experience that most improvements of style are of the nature either of condensation or of increased accuracy and delicacy of distinction.