



29 May 2006

Dear Domitor Conference participants:

Welcome to the ninth international Domitor conference, especially those of you who have endured a long journey to reach Ann Arbor, Michigan!

Two years ago in Utrecht, the Domitor Executive Committee approved our proposal that the Department of Screen Arts & Cultures (formerly Program in Film & Video Studies) host the next biannual conference at the University of Michigan. Four months later, at Le Giornate del cinema muto (2004), the Domitor EC approved one of our proposed subjects: questions and issues concerning the concept of the “national” or the “nation” in relation with the emergence of early cinema. Last fall, the conference organizing committee selected more than forty proposals for conference presentations from scholars and archivists from Europe, North America, and Southeast Asia. Based on those proposals and the conference subject, the committee also chose four series of complementary screenings, some of the films recent archive restorations and many not shown before outside their archive sources.

Your presentations are the conference’s main feature and guarantee of its success. For our part, we have organized the presentations into discrete sessions so as to encourage the exchange of ideas and debate—each session allows for 20-30 minutes of discussion, and a roundtable session offers a productive conclusion. Yet we also have varied each day’s program and set aside time throughout for breaks or pauses and ongoing conversation.

The conference organizing committee is deeply grateful for the exceptional contributions of the following people: Mary Lou Chlipala (program coordinator for Screen Arts & Cultures); Amy Rodgers, Susanne Unger, and Ken Garner (graduate certificate students in Screen Arts & Cultures); Susan Campos, Mary Jo Grand, and Bill Aydelotte (from the Rackham Graduate School); Russ Collins, Tara McComb, J. Scott Clarke, and Stephen Warner (from the Michigan Theater); Nancy Kelly (from the International Institute); Jean Arnold and Jim Pike (from LS&A Projection Services); and Rose Randall-Bengry.

The conference is funded through the generous support of the Avern Cohn Endowment (Screen Arts & Cultures), Provost’s Office, College of Literature, Science, & the Arts, Office of the Vice President for Research, Institute for the Humanities, Romance Languages and Literatures, German Studies, American Culture, Michigan Theater, and Domitor members.

We hope you are stimulated and pleased by the conference and also take some time to enjoy the university and Ann Arbor during one of the more pleasant periods of the year!

Domitor Conference Organizing Committee
Richard Abel, Giorgio Bertellini, Rob King (University of Michigan),
Don Crafton (University of Notre Dame)

Ninth International Domitor Conference

29 May – 2 June 2006

University of Michigan, Ann Arbor, Michigan USA

All events are free and held in Rackham's Amphitheater (4th floor), unless otherwise noted

Monday, May 29

8:00 pm: Multi-media show, "Our Empire" [1900], at the Michigan Theatre
David Francis (US Library of Congress, retired); Frank Gray (U of Brighton)

Tuesday, May 30

9:00 am: Welcome and announcements

9:30 am: Early Cinema: National or Transnational?

Frank Gray (U of Brighton), "Our Navy and Animated Imperial Entertainment in 1900"

Ian Christie (Birkbeck College, U of London), "'By Jingo': early patriotic entertainments with film"

Jonathan Auerbach (U of Maryland), "Nationalizing Attractions"

11:15 am: National Exhibition

Kaveh Askari (Wayne State U), "Media Aesthetics in the American Lyceum"

Paul Moore (Ryerson U), "Nationalist Film-going Without Canadian-made Films"

1:45 pm: Early Cinema and Immigration/Assimilation

Marta Braun (Ryerson U), Charlie Keil (U of Toronto), "Living Canada: Image and National Short"

Marina Dahlquist (Göteborgs U/Stockholm U), "Teaching Citizenship via Celluloid"

Giorgio Bertellini (U of Michigan), "National (and Racial) Landscapes and the Photographic Form"

3:30 pm: Early Cinema and Regional vs. National Issues

Sheila Skaff (U of Texas-El Paso), "Early Cinema and 'The Polish Question'"

John Welle (U of Notre Dame), "The Cinema Arrives in Italy: City, Region, Nation in Early Film Discourse"

4:45 pm: Joseph Garncarz (U of Siegen), Ian Christie (Birkbeck), exhibition database demonstrations

8:00 pm: Screening of Nonfiction Films, at the Michigan Theatre

Bryony Dixon (National Film and Television Archive, London) selected Joye Collection films in color.

Nico de Klerk (Nederlands Filmmuseum, Amsterdam) selected Colonial Institute films, plus others

Wednesday, May 31

9:00 am: Early Cinema: National or Transnational?

Nico de Klerk (Nederlands Filmmuseum), "The Colonial Institute of the Netherlands"

Joshua Yumibe (U of Chicago), "From Switzerland to Italy & All Around the World: Joseph Joye & Davide Turconi Collections"

Pelle Snickars (Swedish National Archive of Recorded Sound & Moving Images), "Archival nationalism: recycling of early cinema"

10:45 am: National nonfiction?

Wolfgang Fuhrmann (U of Kassel), "Film and Ethnography in Germany, 1900-1930"

Oliver Gaycken (Temple U), "The National Character of Popular Science Filmmaking"

Frank Kessler (U of Utrecht), "Representing the National in Early Non-Fiction"

1:30 pm: National Exhibition

Canan Balan (U of St. Andrews), "As the Train Arrives: Promotion and Reception of the First Films in Istanbul"
Gunnar Iverson (NTNU, Trondheim), "The Norwegian Municipal Cinema System & the Development of a National Cinema"
Joseph Gamcarz (U of Siegen), "The Emergence of a National Cinema in Germany, 1911-1914"

3:15 pm: Sound/Language in Early Cinema: National or Transnational?

Charles O'Brien (Carleton U), "Sound-on-disc cinema and electrification in Britain, Germany, and the USA, 1907-1910"

Germain Lacasse (U of Montréal), "Joseph Dumais et la langue du cinéma muet canadien français"

Daniel Sánchez (Rey Juan Carlos U), "A National Voice? Spanish Lecturers and Their Attempt to Naturalize Films"

5:00 pm: Domitor General Assembly

8:00 pm: Screening of American and European Comic Series, at the Michigan Theatre

Thursday, June 1

9:00 am: Tour the Clements Library or the Michigan Theatre

10:45 am: Genre: National or Transnational?

Matthew Solomon (CUNY-Staten Island), "Transnational Magic: Theatrical Orientalism and the Trick Film"

Amanda Keller (Indiana U), "Seeing the World by Staying at Home: Slapstick, Modernity, and American-ness"

Rob King (U of Michigan), "A Purely American Product: Tramp Comedy and White Working-Class Formation in the 1910s"

1:45 pm: Genre: National or Transnational?

Dominique Nasta and Muriel Andrin (Université libre de Bruxelles), "European Melodrama and World War I:
Narrated Time and Historical Time as Reflections of National Identity"

Jacques Polet (U de Louvain-la-neuve), "Des vues animées au film historique: le référent national,
entre représentations identitaires et universalisantes"

3:00 pm: Gender: National or Transnational?

Andrea Haller (U of Trier), "Who is the 'right' star to adore? Nationality, masculinity, and the female audience in Germany
during the First World War"

Mark Hain (Indiana U), "'Kiss Me, My Fool': Theda Bara and Race Suicide Panic"

4:15 pm: Hollywood/national discourse

Wyatt Phillips (New York U), "The Material Preconditions of Genre Consciousness in American Silent Film and Subliterature."

Jennifer Bean (U of Washington), "The Hollywood Imagination: 'Movie-Land' and the Magic Cities, 1914-1916"

8:00 pm: Screening of National "Epics" and Sensational Melodramas, at the Michigan Theatre

Friday, June 2

9:30 am: Early Cinema as "Window on the World"

Tom Gunning (U of Chicago), "Early Cinema as Global Cinema"

Pierre Véronneau (U de Montréal), "Au-delà national: une filmographie en question"

Jane Gaines (Duke U), "All the Kingdoms of the World: Women's Dreams of Technological Dominance"

11:15 am: Language in Early Cinema: National or Transnational?

Rudmer Canjels (U of Utrecht), "Localizing American Mysteries: Translating Daily Life"

Torey Liepa (New York U), "Mind-Reading/Mind-Speaking: The Emergence of the Linguistic Consciousness in
American Silent Cinema"

1:45 pm: Early Cinema and Colonialism/Imperialism

David Mayer (U of Manchester), "*Fights of Nations* and national fights"

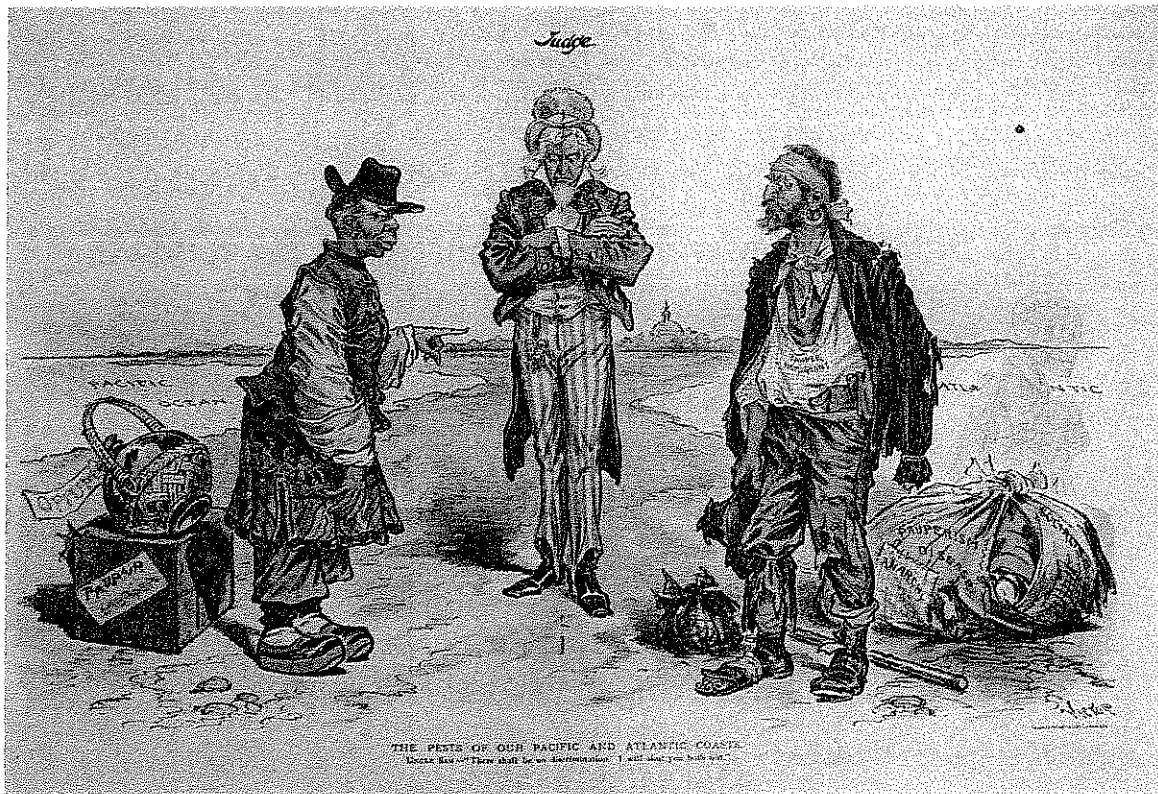
Panivong Norindr (U of Southern California), "Enrolling Early Cinema in the Service of the French Nation"

Greg Waller (Indiana U), "The Japanese Invasion, 1909-1915"

3:30 pm: Concluding Roundtable Discussion

Ninth International Domitor Conference
The “National”/“Nation” and Early Cinema
29 May – 2 June 2006

Department of Screen Arts & Cultures
University of Michigan, Ann Arbor, Michigan



Ninth International Domitor Conference
The “National”/”Nation” and Early Cinema

When, where, how, and to what degree did the international phenomenon of early cinema become “national” or “nationalized”? What conceptions of the “national” in circulation in the late 19th and early 20th centuries became bound up with early cinema—for instance, how was the “national” aligned with (or against) European colonialism, American imperialism, and the phenomenon of oceanic migrations? How did films racialize and gender national differences, for both ideological and commercial purposes? In what ways could specific practices—from production, distribution, and exhibition to promotion, and reception—be characterized as “national”? How might certain emerging genres (e.g., westerns, historical films, comic series) be described as “national”?

This Domitor Conference is supported by the following:

Avern Cohn Endowment for Screen Arts & Cultures

Provost’s Office

Rackham Graduate School

College of Literature, Science, and the Arts

Office of Vice-President of Research

Institute for the Humanities

International Institute

American Culture

Romance Languages and Literatures

German Studies

The Michigan Theater

Ninth International Domitor Conference
29 May – 2 June 2006
University of Michigan
Ann Arbor, Michigan USA

All events are free and held in Rackham's Amphitheater (4th floor), unless otherwise noted

Monday, May 29

- 6:00-7:30 pm Opening buffet/reception in the Campus Inn (2nd floor)
- 8:00-9:30 pm Multi-media show, "Our Empire" [1900], in the Michigan Theatre
magic lantern slides, films, lecture, songs
David Francis (US Library of Congress, retired)
Frank Gray (U of Brighton)

Tuesday, May 30

- 9:00 am Welcome and announcements
Dean Janet Weiss, Rackham School of Graduate Studies
Frank Kessler (U of Utrecht), Domitor President
Richard Abel (U of Michigan), Organizing Committee Chair
- 9:30 am Early Cinema: National or Transnational?
Frank Gray (U of Brighton), "Our Navy and Animated Imperial
Entertainment in 1900"
- Ian Christie (Birkbeck College, University of London), "'By
Jingo': early patriotic entertainments with film"
- Jonathan Auerbach (U of Maryland), "Nationalizing Attractions"
- Moderator: Richard Abel (U of Michigan)
- 11:00 am Break
- 11:15 am National Exhibition
Kaveh Askari (Wayne State U), "Media Aesthetics in the
American Lyceum"
- Paul Moore (Ryerson U), "Nationalist Film-going without
Canadian-made Films"
- Moderator: Richard Abel (U of Michigan)
- 12:15 pm Lunch break

- 1:45 pm Early Cinema and Immigration/Assimilation
Marta Braun (Ryerson U), Charlie Keil (U of Toronto), "Living
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- Marina Dahlquist (Göteborgs U/Stockholm U), "Teaching
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Landscapes and the Photographic Form"
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Sheila Skaff (U of Texas-El Paso), "Early Cinema and 'The Polish
Question'"
- John Welle (U of Notre Dame), "The Cinema Arrives in Italy:
City, Region, Nation in Early Film Discourse"
- Moderator: Gaylyn Studlar (U of Michigan)
- 4:30 pm Break
- 4:45 pm Joseph Garncarz (U of Siegen), Ian Christie (Birkbeck College),
exhibition database demonstration
- 5:30 pm Dinner break
- 8:00 pm Screening of Nonfiction Films, at the Michigan Theatre
Bryony Dixon (National Film and Television Archive)
selected Joye Collection films in color
- Nico de Klerk (Nederlands Filmmuseum)
selected Colonial Institute films, plus others
- Wednesday, May 31**
- 9:00 am Early Cinema: National or Transnational?
Nico de Klerk (Nederlands Filmmuseum), "The Colonial Institute
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- Joshua Yumibe (U of Chicago), "From Switzerland to Italy and All

Around the World: The Joseph Joye and Davide Turconi
Collections”

Pelle Snickars (Swedish National Archive of Recorded Sound and
Moving Images), “Archival nationalism: the recycling of
early cinema”

Moderator: Scott Curtis (Northwestern U)

10:30 am

Break

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National nonfiction?

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Oliver Gaycken (Temple U), “The National Character of Popular
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12:15 pm

Lunch break

1:30 pm

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Break

5:00 pm

Domitor General Assembly

6:00 pm

Dinner break

8:00 pm

Screening of American and European Comic Series, at the Michigan Theatre

Thursday, June 1

9:00 am

Tour of the Clements Library special collections OR
Tour of the Michigan Theatre

10:45 am

Genre: National or Transnational?
Matthew Solomon (CUNY-State Island), "Transnational Magic: Theatrical Orientalism and the Trick Film"

Amanda Keeler (Indiana U), "Seeing the world by staying at home: Slapstick, Modernity, and American-ness"

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Moderator: Jane Gaines (Duke U)

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Jacques Polet (U de Louvain-la-neuve), "Des vues animées au film historique: le referent national, entre representations identitaires et universalisantes"

Moderator: Frank Kessler (U of Utrecht)

- 2:45 pm Break
- 3:00 pm Gender: National or Transnational?
 Andrea Haller (U of Trier), "Who is the 'right' star to adore?
 Nationality, masculinity, and the female audience in
 Germany during the First World War"
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- 3:15 pm Break
- 3:30 pm Concluding Roundtable Discussion
- 5:00 pm Break
- 6:00 pm Closing Reception/Buffer Dinner in Rackham Assembly Hall

Ninth International Domitor Conference
The "National"/"Nation" and Early Cinema
29 May – 2 June 2006

Schedule of Screenings
at the Michigan Theatre

List of Archives:

Australia National Film and Sound Archive
LoC Library of Congress
London National Film and Television Archive, UK
NFM Netherlands Film Museum

5/29: Multi Media Show

Our Empire, 1900 (London)

(including *Death of Nelson*, *Laying a Wreath on the Victory*, *Fire!*, *Attack on a Mission Station*, *Attack on a China Mission*, *General Buller Embarking*, *World in 1900*, *The Soldier's Return*)

5/30: Travelogues

13 Colored French Films from the Joye Collection (London)

Boating on the Ardèche, Gaumont 1910, 6 minutes

Pineapple Industry, Pathé 1910, 6 minutes

In the Land of Monkeys and Snakes, Pathé 1910, 5 minutes

Making Butter in Normandy, Pathé 1910, 5 minutes

In the Gulf of Salerno, Pathé 1909, 5 minutes

The Lumber Industry in Australia, Pathé 1912, 5 minutes

Glimpses of Bird Life, Pathé 1910, 6 minutes

Japanese Festival, Pathé 1911, 3 minutes

Children's Floral Parade in Nice, Pathé 1911, 3.5 minutes

Palmas in the Canary Islands, Gaumont 1910, 3.5 minutes

Dynamite Fishing in the Solomon Islands, Pathé 1909, 4 minutes

Picturesque Romania, Gaumont 1912, 4 minutes

The Snail Industry, Gaumont 1911, 3 minutes

Colonial Institute Films, 1912-1919 (NFM)

Arrival of a Mail Steamer at Tanjung Priok, 5 minutes

Car Ride through Weltevreden, 18 minutes

Trip Along the National Railways on Java, 7 minutes

Native School of Veterinary Medicine at Bogor, 7 minutes

Native Life in the Villages, 8 minutes

Selected nonfiction (NFM)

Hydraulic Locks in Ontario, Butcher 1911, 6 minutes

The Isle of Rhodes, Savoia 1912, 4 minutes

Russian Turkestan, Gaumont 1913, 5 minutes

5/31: American and European Comedies

Fight of Nations, AM&B, 1906, 5 minutes

Le Nez de Rigadin/Rigadin's Nose, Pathe 1911 (London), 8 minutes

Rosalie et Leontine vont au theatre, Pathé 1911 (London), 3 minutes

Max Pedicure, Pathe 1914 (London), 15 minutes

Les epingles/Pins, Gaumont 1913 (NFM), 13 minutes

Bout-de-zan et le crime au telephone, Gaumont 1914 (NFM), 7 minutes

Fricot Soldato/Fricot as a Soldier, Ambrosio 1913 (NFM), 6 minutes

Lea Bambola/Lea as a Doll, Ambrosio 1913 (NFM), 6 minutes

Polidor ginnasta/Polidor as a Gymnast, Pasquali 1913 (NFM), 8 minutes

The Riot, Keystone 1913 (London), 10 minutes

Bunny's Dilemma, Vitagraph 1913 (LoC), 10 minutes

A Safe Investment, Vitagraph 1915 (LoC), 14 minutes

From Patches to Plenty, Keystone 1915 (LoC), 15 minutes

6/1: National "Epics"/Sensational Melodramas

The Story of the Kelly Gang, Johnson & Gibson, Tait, 1906 (Australia), 9 minutes

La Caduta di Troia/The Fall of Troy, Itala, 1910 (NFM), 30 minutes

Le Courier de Lyon/The Orleans Coach, SCAGL, 1911 (London), 30 minutes

Indian Massacre, 101-Bison, 1912 (LoC), 25 minutes

Le Railway de la mort/Greed for Gold, Gaumont, 1912 (NFM), 25 minutes

Davide Turconi and the Joye Collection: The Colour of Joye

Programme selection and notes by Bryony Dixon, Curator of Silent Film, BFI / National Film and Television Archive.

All prints 35mm, to be projected at 18 fps, from the National Film and Television Archive (Joye Collection).

[SCHLUCHTEN DES ARDÈCHE] (Gaumont, FR, c.1910)

Re./dir: ?; 395 ft., 6', colorazione pochoir/stencil colour.

Didascalie in tedesco; titolo mancante / German intertitles; main title missing.

Gita in battello lungo le gole dell'Ardèche, Francia. / A boat trip along the Gorges de l'Ardèche, France.

RÉCOLTE ET PRÉPARATION DES ANANAS (Pineapple Industry) (Pathé Frères, FR 1910)

Re./dir: ?; 439 ft., 6', colorazione pochoir/stencil colour.

Didascalie in inglese / English intertitles.

Raccolta e inscatolamento degli ananas a Singapore. / The harvesting and canning of pineapples in Singapore.

AU PAYS DES SINGES ET DES SERPENTS (Im Lande der Affen und schlafen Schlangen) (Pathé Frères, FR 1910)

Re./dir: ?; 302 ft., 5', colorazione pochoir/stencil colour.

Didascalie in tedesco / German intertitles.

Scimmie e serpenti, nonché pipistrelli che escono da una grotta nelle isole Sunda, vicino all'Indonesia. / Scenes of monkeys and snakes and clearing bats from a cave in the Sunda Islands, near Indonesia.

LE BEURRE EN NORMANDIE (Die Butter in der Normandie) (Pathé Frères, FR 1910)

Re./dir: ?; 350 ft., 5', colorazione pochoir e imbibizione / stencil colour & tinted.

Didascalie in tedesco / German intertitles.

La lavorazione del burro in Normandia. / The making of butter in Normandy, France.

DANS LE GOLFE DE SALERNE (Im Golf Salerno) (Pathé Frères, FR 1909)

Re./dir: ?; 330 ft., 5', bianco e nero e colorazione pochoir / b/w & stencil colour.

Didascalie in tedesco / German intertitles.

Scene riprese nel golfo di Salerno: bambini che giocano in acqua a Majori, il vecchio castello dei mendicanti e panorama della baia di Amalfi. A Positano, si vedono donne che trasportano barili di vino o grandi fascine di legno per accendere il fuoco. / Travelogue scenes in the Gulf of Salerno. Children playing in the sea by Majori, the old beggars' castle, and panorama of the bay of Amalfi. Women carrying elongated barrels of wine in the town of Positano, others with large bundles of kindling.

UNE EXPLOITATION FORESTIÈRE EN AUSTRALIE (Pathé Frères, FR 1912)

Re./dir: ?; 341 ft., 5', imbibizione e viraggio / tinted & toned.

Didascalie in tedesco; titolo mancante / German intertitles; main title missing.

L'industria del legname in Australia: grandi alberi vengono tagliati e segati nella maniera tradizionale e a macchina. / The lumber industry in Australia. Felling and sawing large trees in the traditional manner and with machinery.

LES HÔTES DE L'AIR (Glimpses of Bird Life / Die Gäste der Luft) (Pathé Frères, FR 1910)

Re./dir., f./ph: Oliver Pike; 412 ft., 6', colorazione pochoir, bianco e nero e imbibizione / stencil colour, b/w, & tinted.

Didascalie in tedesco / German intertitles.

Uccelli ripresi nel loro habitat naturale da Oliver Pike, pioniere inglese di questo genere di fotografia: urie, gabbiani, pulcinelle di mare, sparvieri, una cannaioia e il cuculo. / *Various shots of birds in their natural habitat, including guillemots, gulls, puffins, sparrowhawks, a reed warbler, and the cuckoo, by pioneer British nature photographer Oliver Pike.*

[UNA FESTA IN GIAPPONE / JAPANESE FESTIVAL] (Pathé Frères?, FR? 1911?)

Re./dir. ?; 226 ft., 3', colorazione pochoir/stencil colour.

Didascalie in tedesco; titolo mancante / *German intertitles; main title missing.*

Giappone: festa shinto con sfilate di musicisti, geishe e pescatori. Si tratta quasi certamente del film Pathé del 1911 *La fête du riz à Kyoto – Japon* (Bousquet, n. 4167, marzo 1911). / *A Japanese Shinto festival, with parades of musicians, geishas, and fishermen. This is almost certainly a Pathé film of 1911 called La Fête du Riz à Kyoto – Japon (Bousquet, No. 4167, March 1911).*

[KINDER-KARNO IN NIZZA] (? , FR, c.1911)

Re./dir. ?; 244 ft., 3'30", colorazione pochoir/stencil colour.

Didascalie e titolo mancanti / *Intertitles & main title missing.*

Nizza: sfilata floreale non identificata con bambini che indossano costumi ispirati a un soggetto americano. Forse si tratta di un momento delle "Fêtes des fleurs" o del carnevale principale. La macchina da presa rimane sempre fissa. Forse è uno dei tanti film intitolati *Carnaval à Nice* realizzati nel 1910 dalla Pathé, dalla Gaumont e da società di altri paesi. / *Unidentified children's floral/fancy-dress parade in Nice with an American theme. Possibly part of the Fêtes des Fleurs or the main Carnival. Fixed camera throughout. Probably one of the many films entitled Carnaval à Nice made by Pathé and Gaumont and other nationalities in the 1910s.*

[LAS PALMAS] (Gaumont, FR 1910)

Re./dir. ?; 242 ft., 3'30", colorazione pochoir/stencil colour.

Didascalie in tedesco; titolo mancante / *German intertitles; main title missing.*

Riprese del porto di Luz e delle strade di Las Palmas nelle isole Canarie. / *Travelogue. Scenes of the harbour at Luz and streets in Las Palmas, Canary Islands.*

PÊCHE À LA DYNAMITE DANS LES ÎLES SALOMON (Pathé Frères, FR 1909)

Re./dir. ?; 277 ft., 4', colorazione pochoir e viraggio / stencil colour & toned.

Didascalie in tedesco; titolo mancante / *German intertitles; main title missing.*

Pesca con la dinamite nelle isole di Salomone. / Fishing with dynamite in the Solomon Islands.

(PICTURESQUE ROUMANIA / RUMANISCHE LANDSCHAFT / RUMANISCHE LANDSCHAFTSBILDER) (Gaumont, FR 1912)

Re./dir. ?; incompleto/incomplete, 260 ft., 4', colorazione pochoir/stencil colour.

Didascalie e titolo mancanti / *Intertitles & main title missing.*

Scene rurali in Romania: donne che lavano e filano il lino; contadini che radunano maiali e oche. / *Travelogue of peasant scenes in Roumania: women washing and spinning flax; peasants herding pigs and geese.*

Il titolo originale francese è tuttora sconosciuto. Oltre al titolo dell'edizione inglese (*The Bioscope*, 3.10.1912), indichiamo qui due possibili titoli dell'edizione tedesca ricavati dal database del BFI. / *Original French title as yet unknown. English release title from The Bioscope (3.10.1912); German titles (possibly release titles?) from BFI database.*

L'INDUSTRIE DE L'ESCARGOT (Gaumont, FR 1911)

Re./dir. ?; 202 ft., 3', colorazione pochoir/stencil colour.

Didascalie in francese; alcune didascalie flash / *French intertitles; some flash intertitles.*

Come si raccolgono, si allevano e si preparano per essere cucinate le chioccioline. / *The collection, cultivation, and preparation of snails for eating.*

Translations for Selected May 30 Screenings

(provided by Nico de Klerk)

Colonial Institute Films

AANKOMST VAN EEN MAILSTOOMER TE TANDJONG PRIOK

(ARRIVAL OF A MAIL STEAMER AT TANJUNG PRIOK)

The 'Rembrandt' arrives in the harbor

First class passengers

On the quay

Visitors go aboard

Unloading luggage

Unloading trunks and mailbags

TOCHT PER AUTO DOOR WELTEVREDEN

(A CAR RIDE THROUGH WELTEVREDEN)

Customs offices

Downtown; commercial district; Big River [Tji-liwung]

Glodok and other Chinese quarters

Visit to an opium den

New market

Noordwijk, Rijswijk, Tanah Abang [cemetery]

Club 'Harmony' and the so-called French quarter

Tanah Abang

King's Square

A visit to the Batavia Society for Arts and Sciences

The society's museum

Front gallery: statues of Hindu deities

The golden room: crown jewels of former kingdoms

A precious collection of weapons

Archaeological department

Willems Church, Hertogs Park

Waterloo Square

Playing soccer on Waterloo Square

Senèn market

New Kongdangdia

The main road to Master Cornelis

Master Cornelis

Tji-liwung

The end

**REIS LANGS DE STAATSSPOORWEGEN OP JAVA. LIJN WELTEVREDEN – MEESTER
CORNELIS.**

(TRIP ALONG THE NATIONAL RAILROAD IN JAVA. LINE WELTEVREDEN – MASTER
CORNELIS.)

Construction of new workplaces and company houses at Mangarai.

Company houses at Mangarai.

View from the viaduct on the Great Post Road from Batavia to Buitenzorg.

The railroad yard at Master Cornelis.

Ferroconcrete bridge over the Tjiliwong river, spanning 34m.

The end.

INLANDSCHE VEERARTSENSCHOOL TE BUITENZORG

(NATIVE SCHOOL OF VETERINARY MEDICINE AT BUITENZORG [BOGOR])

Anatomy lesson.

Demonstration of the abdominal cavity, thoracic cavity, bowels, trachea, and kidney

Clinic of native veterinarians, assisted by native supervisors

A patient in the operating room

Tracheal incision

Practical lessons: handling the animals

Instruction in the varieties of grass

HET LEVEN VAN DEN INLANDER IN DE DESSA

(NATIVE LIFE IN THE VILLAGES)

Early in the morning, the little ones are splashing in the cold mountain stream

Natives make do with very primitive little bridges

The only way the horses are washed is a scrub in the river

The river is generally also the place where all food is being washed (rice, cassava, etc.)

The water-buffaloes must have a daily bath, yet they enter the fast-streaming water only reluctantly

The bath makes them feel very comfortable

The ponderous animals are being driven from the river

Under jets of water (pantjurans), that come from the mountain, wash places are constructed

The very little ones, too, are mercilessly dipped into the cold water

The village chief on his way to a district meeting;
notice that the native mounts and dismounts his horse at the right side

Natives are very fond of roasted goat meat (sateh kambing)

Several stalls sell lemonade (tjau)

Look how the little one loves it

The end

Selected Non-fiction Films

HYDRAULISCHE SLUIS TE PETERSBOROUGH, ONTARIO. CANADA (HYDRAULIC LIFT LOCK AT PETERSBOROUGH, ONTARIO, CANADA)

The biggest lock in the world
Height: 20m
Capacity of each chamber: 1,416kg
Depth of each chamber: 244cm
19872,90m³ of concrete
Costs: fl.2,346,000

The end

IN DE BOSSCHEN VAN HET EILAND RHODES ORIGINAL TITLE TRA LE PINETE DI RODI (IN THE FORESTS OF THE ISLE OF RHODES)

Big ships of the Italian Navy roam the waters surrounding their new possession.

IN RUSSISCH TURKESTAN, original title LE TURKESTAN RUSSE (IN RUSSIAN TURKESTAN)

The streets of Tashkent

Market in Samarkand

Muslim church

Some types of the country's inhabitants

A national dance

Tea is the regular, national drink

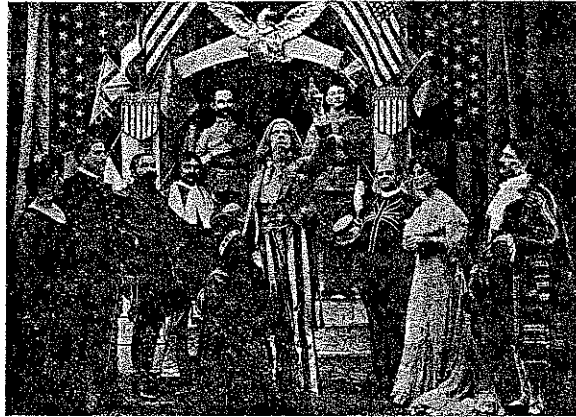
A party pipe

The end

FIGHTS OF NATIONS

Affairs of Honor a la Mode Shown by the Biograph

LENGTH 750 FEET, PRICE 12 CENTS PER FOOT.



"AMERICA"

Our latest production, under six titles, represents various types and nationalities, with tragedy and comedy intermingled. Every scene is beautifully staged, and each nationality well represented.

"Mexico vs. Spain," the first scene, shows the rejected Mexican suitor, in a jealous rage, watching the love-making between Carlos, the Spaniard, his hated rival, and the beautiful senorita. With drawn stiletto, he pounces upon the Don, but the senorita seizes his arm, thus saving her lover from a horrible death. After a terrific hand-to-hand encounter, the Don has the point of vantage over the Mexican, but through the pleadings of the girl releases him and bids him go. Next is shown two of "Our Hebrew Friends" in a characteristic battle—all talk, but no blows. A third Hebrew is drawn into the argument, in the heat of which a policeman appears and threatens to arrest them. The third Hebrew is made the innocent victim. He offers the officer a bribe of a roll of money, which is accepted, but the Jew steals it back. Then follows "A Scottish Combat."—A broadsword engagement between two of America's leading actors in Scotch costumes showing how quick and accurate these deadly weapons can be handled. A comedy scene "Sunny Africa" takes place in a concert hall on Eighth Avenue, New York, frequented by the colored element. Buck dancing, cake walking, etc., are indulged in. The Bully resents the attentions paid to his sweetheart by a dusky gentleman. Immediately razors are drawn and the affair winds up in a rough-house. In "Sons of the Ould Sod" we show a laughable scrap between Haggerty and Fogarty caused by the accidental dropping of a wet sheet by Mrs. Haggerty from her window upon the head of Fogarty. The men battle furiously until that soothing balm to hurt feelings, Beer, is proffered by the everthoughtful Mrs. Haggerty. "America" then serves as an appropriate finale. The scene is magnificently decorated with emblems of all nations, the American Eagle surmounting them. In harmony, peace and goodwill the characters of the different nations appear, making it an allegorical representation of "Peace", with Uncle Sam presiding at a Congress of the Powers.

No. 3272

CODE WORD—Reukmaker.

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PACIFIC COAST BRANCH,

116 North Broadway,
 Los Angeles, Cal.

The Indian Massacre

A Tale of Frontier Life Based on the "Bison—101" Two-Reel Picture, by Louis Reeves Harrison

FROM a line of broken hills of sandy formation, with dry arroyos where the buffalo trailed to the streams, came an emigrant train. First were scattered horsemen, leather-skinned frontiersmen, bearded to the cheek bones, long of hair, longer of rifle and longest of vision; men who held their own lives balancing lightly every hour of the day and who regarded red men as little more than wastrals or beasts of prey. Then rose into view the white arches of prairie schooners with ox-teams plowing stolidly along and swinging from side to side in their yokes to the "gee-haw" of drivers who could flick a fly at twenty feet with their whips.

A solitary rider, a weather-scarred scout, wearing the coon-skin of a fur trader, selected the camping ground, but urged his horse farther on in search of game. There were fresh traces of buffalo in a neighboring watercourse and these lured him from the band under inspiration of the chase. More than a mile away from his companions the scout came upon two wandering animals separated from the herd, but the wind was from him and they dashed away blindly, their noses to the ground. He chanced a long-range shot from the saddle and brought one stumbling to the ground.

The shot was heard by a party of mounted bucks from a neighboring Indian encampment and also in search of game. When they rode up to the scene they found a lone hunter bending over his quarry, knife in hand, and predatory instinct proved stronger than discretion. They dashed down upon him, firing as they came, and making the usual display of ferocity intended to frighten their enemies as well as sustain their own courage in battle. The scout fell prone behind his prey and began to pick off the attacking party with such deliberation and accuracy that only half of the

braves managed to escape. They had come upon a man known among them as "Bad Medicine."

Among those escaping was a tall brave, Mountain Rock, who had just lost his only child, and he did not participate in the excited account of the battle with Bad Medicine given by his companions. He found his squaw, Ravenwing, dressing the mourning cradle for her child with back quills and feathers while she cooed to the inanimate little creature she had brought into the world as if it was still throbbing with warm blood. She was talking to the cold corpse of her little one in endearing terms as familiarly and affectionately as if the child was still clinging to her breast. It had grown to her heart with tendrils not so easily broken as those of existence and full realization of its soul's departure was only beginning to dawn on her crushed mentality.

Mountain Rock stood like his namesake, silent and cold, for a while, then muttered "Baby's gone."

"Baby's here," Ravenwing illustrated—she was so young that her voice was still that of a child.

"Spirit's gone," he said gloomily.

"For a little while," she told him. "It will come back again." She took up the tiny, bandaged creature and dangled a good luck totem before its closed eyes. "Baby, come again soon."

"Spirit never come," quoth Mountain Rock solemnly. Then he strode away to don his war bonnet and join the council.

The Indians themselves were responsible for the wanton destruction of buffalo before the white man had come to their hunting grounds. Hostile tribes had waged an endless war of destruction in search of food as well as useless ones on each other, much in the fashion of civilized people, and they had practically annihilated all peace-loving elements



Bison's "The Indian Massacre"—Settlers Seeking Safety.

among themselves when emigration began in earnest. The red races had been further decimated by smallpox and other diseases against which they had no other protection than amulets provided by crazy medicine men not yet operating under pure food laws, and bad whisky was finishing them so effectively that it seemed a shame to waste good powder and lead. The last named agent in the elimination of the unfit was in operation, but Mountain Rock did not arrive at the council in time to partake—most of the supply being inside of big chief, Cow-Chaser, who was in process of addressing the meeting.

"White man too late," argued Cow-Chaser, "Indian here first. First ones get all. Others get nothing"—Cow-Chaser was in advance of his time—"If Indian let white man in, paleface gets same as redskin."

This argument, ab initio and in referendum, meeting with unanimous and unqualified approval, it was thereupon decided that fighting to the verge of mutual destruction was more desirable than toleration for mutual benefit, and war was declared.

The presence of Bad Medicine in the neighborhood was a sure indication that an emigrant train was not far distant. He had lived among the redskins and had adopted many of their methods of warfare, but his eyes were keener than those of any savage, his powder was better, and he wasted no ammunition. He was a dangerous factor, but an emigrant train, even when formed in corral for encampment and defense, was an easier mark than the nearest settlement—Brownsville—where men of Bad Medicine's type were in force, and in charge of a hard fighter named Morgan. Brown, himself, as well as other adventurous spirits, had advanced beyond the natural protection of the town bearing his name and had struck into soil as an honest tiller of it, working for a living instead of trying to get what he needed for his wife and child at some other fellow's expense. It was decided, therefore, by Cow-Chaser and his band of braves to attack the weaker forces for immediate supplies before attempting the complete elimination of intruders upon their hunting grounds.

Bad Medicine, true to his nature—he had already proven to be a fatal dose—was not relieved by the flight of those who had escaped, but followed them closely to the edge of the Indian encampment and there witnessed the council long enough to gather its full import. He mounted and rode back to the emigrant train in time to assure its formation in corral for defense, then dashed on to warn outlying settlers and arouse the Brownsville terrors. Some of the latter were bad enough to make murder a virtue and robbery a business, but they had the redeeming feature of bravery. As individuals many wore a local halo of romantic glory and as a body they were organized for defense against a cruel enemy, but in attack they rarely left any record of events, or redskins to misconstrue their motives.

The main body of redmen reached the corral soon after its formation and before the cattle had been driven in from grazing, and the entire war party joined in stampeding the food supply of the whites on the hoof while skirmishers undertook the enlivening duties of braining settlers, burning their cabins and carrying off their wives for outrages unspeakable before slavery, or death by torture. A general attack on the corral followed, with circling tactics by the riding warriors, firing in on a stationary mark, but without serious loss on either side. The swiftly-moving redskins were good horsemen and furnished illusive targets, while the solid old prairie schooners presented a defense almost as impenetrable as a stockade, many of them being constructed for that purpose. The firing on both sides was incessant, but the circling party was gradually approached for a final desperate assault.

Mountain Rock was in lead of a skirmishing party when he came upon Brown's log cabin apparently empty. They had already feasted on blood when they met with no serious resistance. Killing with the ferocity of wild beasts and the excitement of madmen, and entrance to the pioneer's home was effected without a shot. There was no one in but a two-year-old baby lying on the bed. A brave seized the child and was about to beat the life out of its frail body when his hand was arrested. Mountain Rock stood for a moment like a man in a trance. Far away at the encampment was his wife bent over the lifeless body of their own child. An idea seized him as a result of his mental vision, and he decided to carry the white child into captivity.

Mrs. Brown had gone with a dinner pail for her husband in the remote fields when she was moved by an uncontrollable impulse to return. On her way back she encountered groups of frightened and fleeing settlers and guessed the worst. From the moment her fears were aroused there was no restraining her. She ran with all the strength at her command to her home, and a feather from a war bonnet before it

brought the full horror of what she might expect to her face. She dashed into the room where she had left her child and turned sick, but while there was faint hope left, no mother's heart is daunted where her child is concerned. She found traces of the visiting Indians and followed these in a half delirious condition, every nerve and muscle in her body strained in the effort to learn the fate of her little one. The afternoon was waning, but she hurried on, impelled by a mind tormented, and pursuit led her straight to the Indian encampment. She was seen by the old men and women, and dragged before Mountain Rock, now in command. She knew of her fate in advance. A woman so comely was usually taken by one of the younger bucks as his wife—the penalty of any attempt at escape being torture more hideous than crucifixion—then traded to another when the first brave was tired of her and so on down to abject slavery beneath the Indian squaws and children who would lose no opportunity to inflict humiliation, to an end in horrible death with her mutilated body rolled in mud to express red hatred for the white race.

Mountain Rock had given the white child to his wife in consolation for her own loss. At first Ravenwing refused to touch the offspring of the detested whites, but her maternal instincts were stronger than race hatred and she was holding the child in her arms and standing near her husband when Mrs. Brown was thrust before him for disposal. The white woman's wrists were bound behind her, she was on the verge of collapse and was being handled roughly by braves on either side of her, but she gave a wild cry "Baby!" and sprang forward with mad strength in an attempt to rescue her most precious possession. She seemed not to see the hideous faces daubed with paint all around her, naught but the cherub entrusted to her keeping, as she struggled breathless as a sullen day, her pale brow bursting with perspiration.

Mountain Rock saw and understood. The worn and wounded woman would have been nothing to him but a representative of the oncoming storm, one of the flakes of snow that was to cover the red autumn leaves of his race, but her spirit seemed to impress him. She was one of the unconquered on their way to mighty achievements, the grasp of her soul was that of liberty-loving people; in the flash of her eyes was the fire of a torch destined to light the way of humanity; she had the indomitable courage of proud intelligence brought into collision with brutal ignorance.

The worst that could occur for an attractive white woman in the hands of redmen arose when the captors holding Mrs. Brown began to dispute for her possession. This meant instant death for the captive, or outrageous torture upon the return of the war party. Mountain Rock indicated death and the unfortunate woman was dragged away, but she burst from her captors and ran to the child. She pressed her lips upon the little one's cheek, gazed long into the eyes of Ravenwing, then bowed in submission to her fate. Mountain Rock frowned, assumed a heroic pose and reserved the helpless woman for slow torture. She was thereupon taken to a prison tent and thrown in upon the bare ground.

The horrible torture inflicted upon white women by Indians of the plains was a matter of common knowledge among frontiersmen, but it was not needed to stir up the Brownsville terrors. They were a wicked lot of whites on their own account and regarded the policy of treating redskins as civilized beings with contempt. Indians soon learned to kill off a few settlers as a preliminary to profitable peace negotiations, but Morgan's band of whites held that the only way to impress the noble redskin was to destroy him and all he possessed. At the very moment a band of braves were driving pegs into the ground for the purpose of tying Mrs. Brown to them with outstretched feet and hands, so that she could be leisurely beaten and mutilated until there was no more life in her, the bold bad men of Brownsville were preparing for a hot fight with the main war party, having been informed by the scout that the emigrant train was corralled and surrounded by hostile redskins. A small band of whites, outnumbered ten to one by the entire Indian force, left Brownsville under the joint command of Morgan and the scout at night. They were fully aware that they were endangering the settlement they were putting behind them and their own lives as well by abandoning its shelter, but many of them were bent on protecting property paid for more than once because of innumerable treaties, and they were not wholly unreasonable in getting the country into such habitable shape that millions of other emigrants might follow and condone whatever was offensive in acts of those who bore the early hardships by living in peace and comfort secured by them.

Throughout the night the emigrants fought with courage superior to that of their assailants. Wounded horses were killed to shelter firing parties, and bundles of bedding, sacks of corn, bags of flour and whatever was available for breast-

works was employed for that purpose. The Indians lighted the dry grass and sage brush, and the wind carried the flames down on the corral, setting fire to the wagons. There was no water to extinguish the flames, but they were smothered by blankets and clothing, and, in the end, the attempt to fire the train reacted against the attacking force, depriving them of cover for close approach. At dawn the Indians were compelled to resume their circling tactics on horse, and they were so occupied when the Brownsville terrors arrived.

Morgan approached by a detour to gain a commanding position, and secured a point of view that laid the entire scene before him, including the Indian village in the distance. The latter offered strategic suggestion for men compelled to deliver a decisive blow without an open engagement. Morgan drew his small force farther around the valley to an advantageous base of operations for offensive or defensive tactics as the case might require, and led a direct attack on the encampment of the enemy after sending Bad Medicine around for a flank movement and second surprise to give the impression of skirmishers from a large body of men.

Many of the tribe were still in the wigwams, though a few braves had been occupied since the break of day in preparing for an orgie of torture almost as refined as that enjoyed by the citizens of Rome during a period of ancient civilization. Twigs and boughs were already smouldering near the contrivance of pegs and thongs used to fasten a naked prisoner to the ground during torture, as one of the few pleasures of the noble red man was to build a small fire on the stomach of his captive and sit around enjoying the agonized writhings and screams of his victim. No brave had, however, donned a war bonnet or worked himself up to fighting condition, the combined attack was a complete surprise, and the carnage that followed would have satisfied a Roman, German or other Emperor compelled to destroy his fellow beings in order to brace a tottering throne. No quarter was given to any living creature and the work of destruction included camp equipment and wigwams. Morgan set fire to everything that would burn, then divided his command to ambush the line of communication between the emigrant corral and the Indian village.

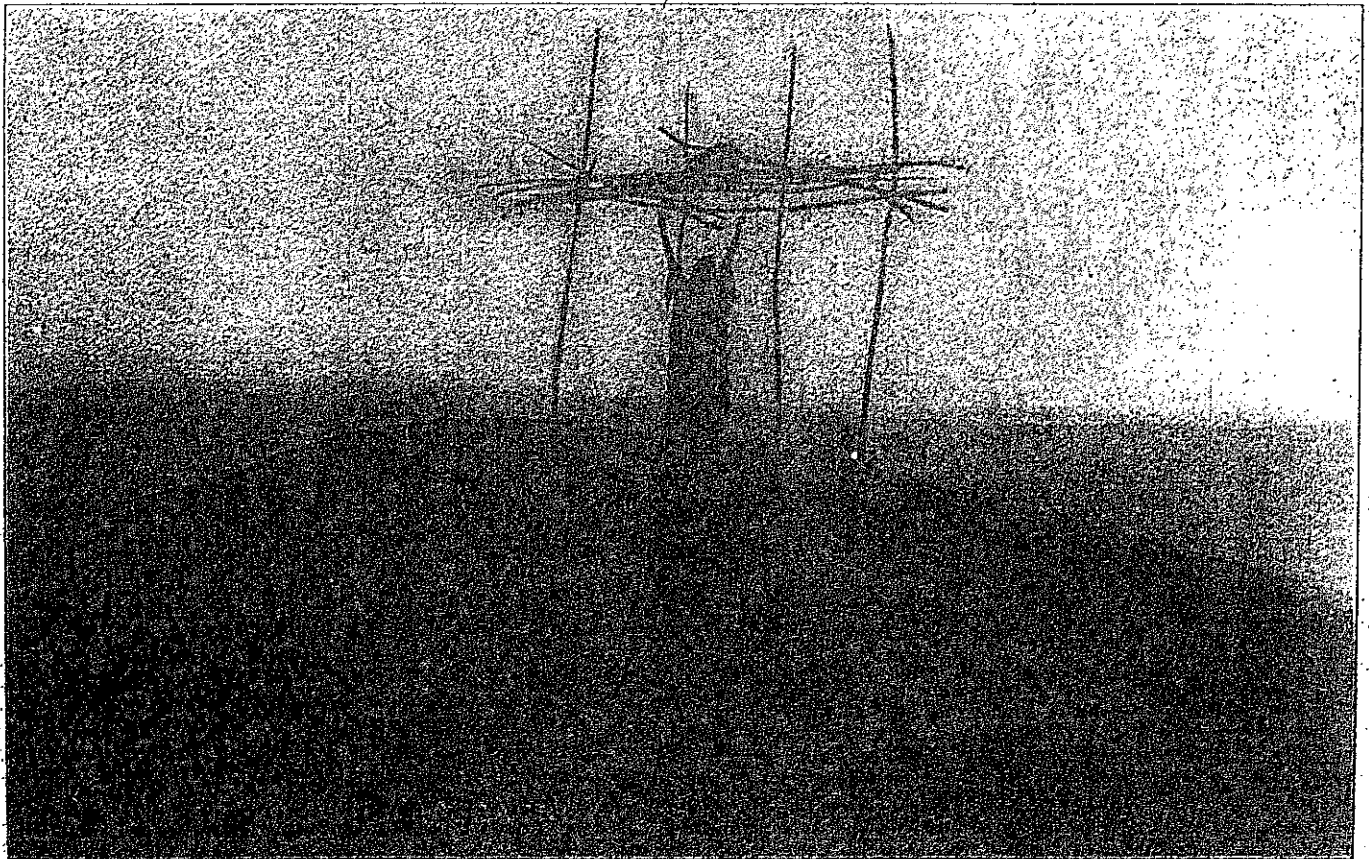
Smoke signals were among the most important used by Indians—they were largely guided in conduct and movement by sign language—and the sight of a column of it in the direction of their encampment drew the entire war party

from the attack, the plucky emigrants actually attempting pursuit.

"Here they come," Morgan called to his handful of men. "Wait until they close in and drop all you can before they locate us."

He had chosen a position commanding a defile where the onrushing body of horsemen could not scatter, and he waited until the leaders were in close range before firing a shot. The heavy odds against his small, dismounted band were overcome largely by the selection of advantageous positions and the artifice which drew the Indians into a crowded gorge, but the incessant and deadly fire from the repeating weapons of the Brownsville terrors accomplished wonders—it rained Indians until their advance was checked. Those who wheeled about were met by a terrible cross-fire from Bad Medicine's detachment, then a wild yell of triumph came up from the valley. The hard fighting settlers who had held the savages at bay all night cut off their sole avenue of escape, and the reds got what they intended to give the white—no quarter. The conduct of the terrors was too near that of the savages themselves to be particularly edifying. They shot into prostrate bodies with well-founded suspicion that crafty braves could drop as though dead and rise again, and they left none of that band to slaughter women and children one day and ask government protection the next.

Pale-faced poets of noble-redman proclivities would have had nervous prostration over the conduct of half-crazed Brown during the indiscriminate killing for revenge that followed. He had been at work in the fields when he first caught sight of a few braves in war paint and had gone to his house to prepare for an attack only to discover in traces of the redmen and in the absence of his wife and child that the worst he could imagine had happened. Believing that they had been dragged away to furnish entertainment for a lot of savage decadents, to be staked out and burned or mutilated before relieved by an ignominious and horrible death, he had accompanied the retreating settlers from outlying districts and had joined the Brownsville terrors. He was among the most violent of these engaged in destroying the Indian village, and after the encounter with the main body, when the ground was strewn with painted red fiends, he went about with a club taken from one of them, braining those who moved or gave any sign of shamming death. The social instinct that restrains a man from injuring his community or its members, together with all that is humane in the pro-



Bison's "The Indian Massacre"—Ravenwing Communes With Her Dead Child.

gressive race had vanished for the time from his nature. His insane fury, that of a mind temporarily unbalanced, was as short lived as the Indian wars would have been if they had been left to those on the firing line, but the silent and deep-seated hatred of the aboriginal decadents was one felt by all white men on the border. He knew as all others did who were on the ground that there was about as much nobility and fine sentiment in a plains Indian as one would expect to find in a hungry wolf. When it came to a question of race survival, he gave as much consideration to the poetic claim of soil occupancy as European nations accorded the Chinese nation.

After the battle, when scouting parties of white terrors had returned from putting a few finishing touches on the elimination of red ones, Brown sank into a fit of gloom from which he was suddenly aroused by the discovery of his wife and child in hiding. He was so completely overcome that he cried like a child. Not until he had returned home and the emigrants had gone on their way, and the Brownsville terrors returned to celebrate, did Brown recover sufficiently from overwhelming joy to hear his wife's story.

Mrs. Brown had noted the empty mourning cradle carried by Ravenwing and had grasped the fact that the white child had been given to the Indian mother as consolation for her own loss. She knew that squaws were ordinarily crushed to a low point of degradation, but Ravenwing was young, and the soft light of maternal affection still shone in her eyes. Mrs. Brown had, therefore, concentrated the entire force of her mind upon an eloquent look into the eyes of the young mother, trusting to the sign-interpreting habit of the race to make herself understood. During the night Ravenwing had effected her release and had accompanied her to an Indian burying ground known as Silent Hill, where her own babe had been given a last resting place on an Indian bier raised from the ground on four posts. Ravenwing still carried the mourning cradle—that she would do for months, according to the custom of her race—but her heart was where her child's form lay. She had restored Mrs. Brown's baby and had sank down on the ground in tearless lamentation.

Even as the white woman was telling her story in the gathering twilight, Ravenwing, her life spared by her act of humanity, was kneeling on the crest of Silent Hill, stretching her arms heavenward, imploring the Supreme Mother to restore the little creature that had nestled at her breast, begging in profound grief for what had taken deep root in her maternal love, as in vain as her race had lived, unaware that she was a widow, indifferent to the tribal extinction, but knowing well that unsatisfied affection, a short story for a man, is for woman a lifetime tragedy.

ODD CENSORSHIP OF "AMERICAN" PICTURES.

Motion picture companies selling in Chicago, which includes practically every manufacturer in the business, are complaining bitterly over the treatment received at the hands of the city police censorship board.

Of late the police department has tightened the reins almost to the breaking point. Not only are all murders, suicides, burglaries, confidence games, etc., which always have received the official ban, barred, but many little incidents essential to the story, are seized upon by police inspectors and ordered out.

For instance, one day recently, the American Film Mfg. Co., having accumulated a number of subjects on which releases were demanded, showed to the visiting inspector a film scheduled for release Thursday, March 7, entitled "The Broken Ties." The central thought in this picture swings about a heartless stepmother who in one scene gathers her effects together and with her son appropriates the husband's pocketbook and leaves.

The police censor took objection to this scene, claiming that it smacked of robbery, despite legal rulings to the effect that a wife cannot steal from her husband.

"From the Zoo to the Herd" is the name of another coming "American" which also came in for some remarkable criticism on the part of the police. This picture, which, it is believed, will make a genuine sensation for its cleverness of plot and astonishing backgrounds, was criticized for an actual sale of property where the deed was shown, a part of the scene action on which the entire story pivoted. There was no suggestion of fraud or attempted fraud, but merely the sale of a big ranch by one man to another.

HANDSOME BOOKLET.

The Coyle Silver Curtain Company, of Canton, Ohio, makers of Coyle's fire-proof silver screens for picture theaters, issue a handsome booklet of eight pages and cover calculated to attract more than passing attention to their product. The booklet calls attention to the many admirable features of the Coyle screen in an interesting manner.

"Nicholas Nickleby"

Thanhouser Co.'s Two-Reel Version of Charles Dickens' Charming Story of Young People—A Notable Adaptation.

Reviewed by W. Stephen Bush.

I THINK that within this centennial year we will add a complete cinematographic set of Dickens to the Library of Motion Pictures and I venture the prediction that the Thanhouser edition will surpass all others in merit and popularity. This is no hasty judgment. The Thanhouser David Copperfield created a new standard in the filming of Dickens and this standard alone can serve as a basis of comparison for Nicholas Nickleby.

To tell the story of Nicholas Nickleby in two thousand feet of film and tell it entertainingly, with no loss of its humor and pathos and to give that swiftness of action so necessary to the successful photoplay seemed plainly and simply impossible. The Dickens wizards of New Rochelle have, however, achieved the seemingly impossible and in these days of features have placed a wonderful production in the hands of the independent exhibitor. Through the medium of these pictures millions, who have never read a line of Dickens, will shake with laughter and feel the dint of pity, even to the shedding of the "gracious drops."

Is Squeers in the picture and do we see the Squeers pupils? Yes to both questions. The boys get their "brimstone and treacle" treatment in full view of the audience. The opulent meal of Squeers, consumed before the popping eyes of the "scholars" is there, likewise the tankard of ale, likewise the cup of water for the boys. Fanny Squeers? Yes, yes, she is there, even to "the remarkable expression of her right eye." Her flirting with young Nickleby would get a laugh from a set of graven images in a Chinese temple. Mrs. Squeers and Wackford are there, too, the "Thanhouser Kid" (venia sit verbo) as Wackford. What can I say to do justice to the Thanhouser characterization of young Nickleby, of Crummies "en famille" and of the dear chubby Cherrybles. The sister of Nickleby is taken by an exceedingly clever artist. Gride is simply startling in point of appearance, acts superbly, and leaves a profound impression. Newman Noggs is just what Dickens meant him to be, while the Thanhouser Ralph Nickleby lives up to the description of the book in every inch of his personality, and every bit of his acting. I must not forget "Smike," he too helps to sustain the general standard of excellence.

Little will the spectators of this great feature realize what special art was required to give them such a delightful performance. While they cannot help feeling that these pictures are very different indeed from the ordinary production they can have no idea of the difficulty of the Thanhouser task. Dickens is just full of pitfalls for the film maker. The desire to bring in all that appeals to a lover of Dickens is fatal, for it begets confusion and bewilderment. Take for example the figure of Mrs. Nickleby. In the picture she is changed somewhat and justly relegated to the rear. The ghastly features, such as the end of Gride and Ralph Nickleby, have been omitted entirely—with great wisdom.

The same Dickens eye, that created the characters, selected the scenic settings, and superintended every little detail from coach and whip to the old fashioned knocker on the door. The very first scene carries us into Dickens land, where we pleasantly sojourn for something like three quarters of an hour.

So clear has the producer made the story of Nicholas Nickleby that every child can understand it even if every subtitle were taken out. Emphatic praise, I know, but well deserved in this instance. I hope they will never lose the magic key, with which, in the Thanhouser studio, they unlock with such ease the door to the temple of Dickens fiction.

DANTE'S "INFERNO" IN PENNSYLVANIA.

Reports from many cities and towns in which the Milano production of Dante's "Inferno" has appeared, are of a highly flattering nature, and clearly demonstrate the extraordinary drawing power of his great masterpiece. These films attract all classes of the community but they particularly appeal to the better class of the reading public who readily recognize the great value of the glorious work.

Reading, Pa., possibly holds the record for a week's attendance, no fewer than 21,000 people paying for admission to The Palace Theater whilst these films were being exhibited there and in order to take care of the turn away the show was held over for a second week, when excellent business resulted. The production is now playing Harrisburg, Pa.