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The Editor to His Readers

It is my intention to make "The Implet" the most attractive moving picture publication in existence.

Some men are born Editors; some achieve Editorship; others have Editorships thrust upon them. I come under the first heading. I was, I verify believe, predestined to edit "The Implet," and I write the plain sober truth when I say that I never entered an Editorial chair with greater pleasure or greater persuasion of success than when on January 1st, 1912, I took my seat in the piece of furniture at No. 102 West 101st Street, New York, from which I date this first Editorial.

Someone has suggested that I should print a brief sketch of my moving picture career. Well: I wrote a history of animated photography in The British Journal Photographic Almanac of 1898—fourteen years ago. Somebody has also said that this treatise might have been written yesterday; it reads so freshly and up-to-date. In England I helped to make and develop many a moving picture. In 1908, circumstances and a desire to get closer to the practical end of picture making in the United States, took me into the Cameraphone Company's studio and factory at Eleventh Avenue, New York City.

From January 1909 till April 1911 my pen was busy in the pages of "The Moving Picture World." And then the inevitable happened, as the inevitable must, does and will. A personal friendship with Mr. Carl Laemmle led to my realization of an ambition to take an active part in the business of moving picture making and "The Implet" thus becomes the weekly expression of my ideas on the subject.

This is quite enough about myself. If you want to know more, go and look up my record in the library. But being a person of sense you won't trouble your head about any such thing; you'll judge me by my work in this paper. And that's all I want, all that I have a right to expect.

"The Implet" then, while necessarily guarding the interests of The Imp Films Company will not be narrowed in scope, like most house organs. It will address all exhibitors, manufacturers and the general public throughout the world.

It will be bright, newy, informative, progressive, snappy, unconventional—it will be different from anything and everything else. It will be unique and inimitable.

Reader, whoever you are and wherever you are, I desire and invite your co-operation in making "The Implet" the most attractive moving picture publication in existence.

Thomas Bedding

January 1912

Editor of THE "IMPLET"
The “Implet”
THE MOVING PICTURE NEWSPAPER
Edited by THOMAS BEDDING
Published at 102 West 101st Street, New York

SUBSCRIPTION PRICE, $1.00 PER YEAR
SINGLE COPY, 5 CENTS

CARL LAEMMLE,
President of the Imp Films Co.

An Appreciation.

In the Gallery of Imp Pen and Photographic Portraits starting with this, the first number of “THE IMPLET,” Mr. Carl Laemmle properly takes precedence.

I shall not give a conventional biography of Mr. Laemmle, but rather an impression, derived from the opportunity which I have had, of placing him in his right position in the moving picture business of the world.

Carl Laemmle has achieved international renown not merely as a successful exhibitor, and reenter, but in respect of one outstanding achievement. Whatever success (and it is a large success) may be ascribed to the Independent Side of the moving picture business of the United States is directly traceable to the efforts of Carl Laemmle.

Without him, without his strenuous support and example, without his Imp Company and his Pictures, the Independent Side of the business would not have been in its present fine state of organization and success.

Every Independent exhibitor, every Independent exchange, every Independent manufacturer throughout the United States owes Mr. Laemmle a personal debt of gratitude for his unswerving championship of the Independent Side in the moving picture business.

That is a positive compliment. The negative compliment to Mr. Laemmle is that by the licensed side of the business no man on the Independent Side is more dreaded and respected than Carl Laemmle.

Personally, Mr. Laemmle is popular with all whom he meets; he is young (being only 45); is married; has three children; and, in my opinion, has only just commenced a career, which has the most wonderful prospects of ever increasing success in front of it.

For he is a man of great mind, head, and heart.

T. B.

The Greatest Dam in the World
(The Imp’s Great Industrial Release of January 22, 1912.)

The following article, descriptive of the taking of the Imp’s industrial masterpiece, “The Greatest Dam in the World,” recently appeared in The New York Morning Telegraph:

An educational and industrial film of unusual interest will be made from pictures taken here last week of the great work of harnessing the Mississippi River. The dam now being constructed, extending across the river at this point, will be the greatest in the world, and also the longest monolithic concrete structure. The electrical installation is the largest, the water plant the most gigantic, and the power to be developed will be the biggest on earth.

In taking the pictures the man with the moving picture camera pointing at every part of the half-mile of work on the Illinois side of the Mississippi River, one of the 35 acres of Titanic workshop on the Iowa side, where the immense power house is being built, rode on a flat car on the railroads in the works, was carried high to the tip of the great traveling cranes in a concrete bucket, climbed down into chasms cut into the bed rock of the continent, and got into all sorts of acrobatic positions in order to get views of every phase of the tremendous activities in the building of the greatest water power in the world.

The camera recorded the concrete mixers, a battery suggesting civil war mortars, revolving and pouring out concrete by the cubic yard.
BUILDING THE GREATEST DAM IN THE WORLD

A splendid series of pictures showing the vast engineering operations incidental to the construction of the largest water plant in the world at Keokuk, Iowa

Copyright 1912 by Imp Films Company

THE greatest dam in the world is being constructed across the Mississippi River at Keokuk, Iowa; and this picture illustrates some of the gigantic operations rendered necessary, such as mixing concrete at the rate of 1500 cubic yards a day; crushing rock for concrete; inclined railway carrying material; the great cantilever traveling cranes; excavating the bed rock of the river; sawing a channel in the bed rock of the American Continent; making a new lock in some respects larger than any at Panama; and many other huge constructional operations in actual progress.

A magnificent picture illustrative of the progress of a great piece of engineering work and showing the vast machinery in operation.

Released on January 22, 1912.

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.
THE "IMPLET"

Imp Players: No. 1. KING BAGGOT

If a vote were taken as to who was the most popular moving picture actor in the world, I do not hesitate to say that King Baggot would be the winner. On the screen he is, of course, known to millions, admired by millions, appreciated by millions.

And if ever a man deserved his popularity, Baggot is that man. He has worked hard and loyally in the Imp pictures for two years—and the splendid quality of his work as an impersonator of a long list of widely diversified types of characters is universally admitted. As a manly hero, with the bearing of a chivalrous gentleman, Baggot is unsurpassed in the moving picture field to-day.

Before he joined the Imp Company Baggot had had considerable stage experience, and carries the technique of the theatre at his finger tips. But he is essentially a product of the moving picture stage; he is untheatrical, he is natural, he is spontaneous in all that he undertakes.

Now, what is Baggot like in real life? Millions of moving picture theatre-goers in all parts of the world want to know this, I'm sure.

Well, he is just as nice in real life as he looks on the screen. He has a most lovable disposition, a generous Celtic temperament, the manners of a well-bred gentleman—in short, he is a prince of good fellows, modest and good natured.

We of the Imperies just love Baggot: and when this publication was decided upon it was unanimously resolved that Baggot should be the first to figure in our Gallery of Players.

And so "King," as he is familiarly termed, deserves to be. T. B.

Then the man took it up in a bucket. The traveling cranes, since they have been raised, stand high in the air like bridges of steel spider webs, as they carry the concrete from the cars to the place it belongs in the molding of the substructure of the power house. Climbing into one of the buckets, as big as a playhouse, the man was lifted clear up to the top and across to the dumping point, turning the crank of his camera all the time and keeping its glass eye directed at the work being done—care was taken not to tip the bucket and dump him into the bed of soft concrete, and at the tiptop point he turned the camera in a circle and took a panorama of the entire Iowa division works.

That giant's coffee mill on the Illinois side which takes in rocks as big as a sideboard and crushes them into stones of the size the small boy likes to throw, at the rate of 600 carloads every twenty-four hours, was fixed on the films in the act of chewing up masses of limestone.

When the camera was placed on a flat car ahead of a locomotive it was carried through the Iowa works from one end to the other and took in about a half-mile of as active, hustling work as can be found in the world.

The camera then moved up close to derricks, locomotives, cranes, travelers, channeling machines, form builders and the rest and took pictures of them in action with every detail showing. And after looking at everything on both sides of the river, taking in the long line of arches and the big traveler on top of the dam, and the bull nose of the new lock with much larger gates than any at Panama, the camera took a glance at the old lock in the government canal, just to have something to show by comparison how big and great the work of the Mississippi River Power Company really is.

Scene from "The Greatest Dam in the World": WEST BULL NOSE LOCK
ARTHUR SEVERN was a hunchback who at his university was jeered at for his deformity. Even Elsie, the girl upon whom he had set his heart was forbidden to countenance him. But he became a successful surgeon and was assigned a position in a hospital. To that hospital Elsie was sent suffering from a complaint which necessitated a skilful operation. This Arthur performed. He had almost completed his task when the hospital took fire. Arthur’s associates fled, but he stuck to his post; completed the operation and removed the girl to a place of safety. He was rewarded for his bravery and devotion by the hand of the girl whose life he had so courageously saved.

Released on January 25, 1912.
THE "IMPLET"  

ON THE SCREEN  

By "Lux Graphicus.

"Yes," said this one, whom I will call Maude Barrymore (her real name is nearly as well known). "yes," she said, "we are having a success at last, Luxy, and I'm booked solid for some months—but, oh, what distress I have, to be sure! They swallow up nearly all my salary. Fancy, ten years of failure and mediocre success before this good thing came along! For the love of Mike, Luxy, if any of your girl friends want to go on the stage, tell 'em to get a job at Macy's or Child's instead. It's humbler work, but surer."

"It's the picture," went on the beautiful Maude, "it's the picture that has hurt us. AND WE'VE ALL GOTTA COME TO IT SOONER OR LATER. Ta! Ta! See you at the Knickerbocker Sunday evening, as usual, I s'pose?" (I always dine at J. B. Regan's charming hotel on Sunday evenings). With that, Maude's chauffeur got up steam and swept his machine into the auriferous roar of Millionaire Row, and I went home to my humble abode (near the Vanderbilt home) pondering on her words.

"WE'VE ALL GOT TO COME TO IT." Now, reader, I'm not fishing. Those words were actually used to me by a famous and successful actress. What do they mean? They mean something the full significance of which neither of us, perhaps, can yet fully grasp. They mean, in effect, that the primacy of the talking stage as the world's chief source of amusement has been successfully assaulted by the silent drama, the "moving picture" so-called. It isn't a moving picture by the way; it's a motion picture according to my ideas, but let that pass.

Only a thousand days ago a girl of the reputation of Maude Barrymore would have laughed at the idea of being associated with "the picture." But now! Nous avons changé cela. As I shall frequently drop into farrin languages it will be advisable for you to lay in a stock of dictionaries and lexicons. We are classy people, we picture folk, in these times; we are coming into our own; like Mr. Hannibal Choppel in Dickens' novel, "Martin Chuzzlewit," "we air a great people and must be cracked up, Sir."

Still, the picture, notwithstanding its greatness and importance, has enemies in the press, the pulpit, the class room, the highways and byways. And these people must be handled and robbed of their capacity for doing mischief for mischief's sake. This section of "The Implet" will, if occasion demands, be a militant one and a defensive one. Which, in making my bow to the thousands of "Implet" readers, is what I want chiefly to say in introducing myself to you in this the first number.

THE WORTH OF A MAN.  

(Imprint Drama, released Jan. 22nd.)

My adventures since I last wrote under this caption in another publication would, I think, supply admirable material for a whole series of Imp pictures—dramas and comedies. I am in treaty with some of the company's directors on the subject, and it is therefore not impossible that ere long Mutt and Jeff, Desperate Desmond and Sherlocko and Watsuf will be eclipsed in popularity by "Lux Graphicus" in the moving picture theatres. For truth is stranger than fiction, and a whole lot more exciting, especially when it is handled competently. Take the play of "Disraeli" at Wallack's Theatre just now, as a case in point.

Disraeli was a British statesman who had an extraordinarily romantic career. It has been turned into a play by Louis Parker and George Arliss is making a striking success in the part of Disraeli, who became Prime Minister of the British Empire, Earl of Beaconsfield and what not. And Disraeli started in life as a friendless Jew glad to work as office boy to a firm of London attorneys. Just fancy that! An office boy becoming a real belted British Earl and the ruler of four hundred millions of people!!

But about me! I don't say that my career has been quite so romantic as Disraeli's since I last wrote as "Lux Graphicus" on Twenty-third Street, New York City, but it has been vicissitudinous and it has taught me a whole lot about some aspects of the moving picture business, which has increased my store of experience, and I hope my wisdom. And if you will give me your kind attention, week by week, ladies and gentlemen, I shall hope to entertain you with some of those experiences and endeavor, at the same time, to make this department of "The Implet" useful as well as entertaining.

Walking home to my Fifth Avenue mansion the other evening I caught a glimpse of a bright pair of eyes peering at me from the interior of a smart automobile. This was just opposite the Plaza. So I hailed and raised my hat—that particularly shiny "roof" which is already the theme of admiration in the aristocratic purloins of Columbia. The automobile also stopped. A daintily gloved hand was extended to me and a deliciously soft voice exclaimed: "How do you do, Lux-y dear?"

Of course, I told her that I "did" very well, which pleased the gracious girl, who is a scintillating Broadway star, and who has been and is on the pay roll of Charles Frohman—a very talented actress and a very pretty woman. All my lady friends are talented and pretty. To avoid unpleasantness, perhaps, I'd better say that ALL ladies, whether they are my friends or not, are talented and pretty. That gets me out, doesn't it?

Don't mind him. He means Columbus Avenue. That's where the Imp pictures are printed.—Editor "The Implet"

SCENES FROM "ALL A MISTAKE."
ALL A MISTAKE

The moral of this story is that young wives who leave unfinished letters to strange men lying about, must not be surprised if their husbands grow jealous.

Copyright 1912 by Imp Films Company

Percy goes home and finds that he is unable to get in his house. It's all locked up. A police-man arrests him as he tries to obtain ingress by the fire escape. Proving his identity at the police office he succeeds in getting indoors at last, to discover that his young wife has disappeared. An unfinished letter suggests that there is a man in the case. So Percy promptly proceeds to pack up his belongings in which operation he is surprised by his wife, who has returned from a visit. The two thereupon quarrel violently until a telephone message to the lady's newly arrived brother and his wife, bring these good people round to explain matters and prove that it has been "all a mistake."

A brisk farce-comedy acted with snap and decision by the famous Imp Company.

Released on January 27, 1912.

ON THE SAME REEL: A DAY ON A BUFFALO RANCH

IMP FILMS COMPANY

102 West 101st Street, New York Carl Laemmle, Pres.
THE “IMPLET”

Next week’s “implet” will contain a portrait and appreciation of Margarita Fischer, the Imp “girl with the bright eyes,” who is charming millions of Imp fans all over the world with her clever acting.

“THE IMPLET” WANTS A PICTURE OF YOU AND YOUR THEATRE.

Dear Friend Exhibitor:

We want your photograph, and we want a photograph of your theatre. Send us either or both, and we will find a corner for it or them in “The Implet.”

THE IMP SCENARIO CONTEST.

The awards in this contest, which has attracted entries from all parts of the world, will be published in the next number of “The Implet.”

The judges are: The Editor of “The Implet,” Mr. F. E. Woods of “The Dramatic Mirror” and Mr. Johnson of “The Morning Telegraph.”

The competition was extensively advertised as follows:

$285 IN CASH PRIZES FOR SCENIC IMPET.

The “Imp” Company wants the best 500-foot comedy scenarios it can buy for its third release. To stimulate the interest of the best writers we offer special prizes for the four best comedies received at the “Imp” office before the close of the year. Names of winners will be used on title of prize films as well as advertised in the papers.

1st Prize . . . . . . . . . . . . . . . . . . $100.00
2d Prize . . . . . . . . . . . . . . . . . . 75.00
3d Prize . . . . . . . . . . . . . . . . . . 60.00
4th Prize . . . . . . . . . . . . . . . . . . 50.00

The “Imp” Company will unhesitatingly pay the highest prices for all other scenarios submitted during this contest and found available by Mr. Laemmle. We want to be known as the company that makes the best comedy films on earth—and we are willing to pay for it.

Let’s have the best you’ve got—and quickly!

THE IMP BALL.

Although three weeks have passed since the Imp Ball was held, its signal success demands reference in the first number of “The Implet.”

It was held in the Alhambra Hall, Seventh Avenue and 126th Street, New York City, on Saturday evening and Sunday morning, December 30-31, 1911. The utmost credit is due Edward M. Roskam and Jack Cohn for the organizing work which the ball entailed, and to the latter a word of special recognition is tendered for his arrangement of the Grand March of The Imps, which was THE Feature of the Night.

The company numbered several hundreds, and it included the President of the Imp Films Company, Mr. Carl Laemmle, Mrs. Laemmle, Mr. Julius Stern, and all, or nearly all, the office, studio, acting and factory forces available, together with many visitors from other independent companies, the press, etc.

This year an even greater success is anticipated for the third Imp Ball to be held next December. Take your tickets in time.

*** The Editor is open to receive articles or other communications that may be of interest to moving picture exhibitors, renters, and manufacturers. These, if accepted, will be paid for at stipulated rates.

In all cases MSS. must be typewritten and accompanied by stamps for their return in case of non-acceptance.

THE IMP “THREE-A-WEEK”

The new year’s program of Three Imps a Week is, to my mind, just the thing for you, Mr. Exhibitor. I want you to make a practice of demanding that three a week. Say it to yourself, to the young lady at the box office, to your ushers, your operator, to everybody about the theatre. Say it to your wife and say it to your children. Start an universal chorus: “We demand three a week.”

My reason for asking you to make this year’s daily invocation is as follows: The Imp program this year is an ideal Three-a-week program. It consists on the Mondays and Thursdays of two of the best dramas that the mind of man can produce. The stories are clear, convincing, cogent. They are perfectly acted by the best companies in the world, amongst whom are your old and tried favorites, and the old and tried favorites of your audiences, whose names and pictures and parts will be written about week by week in this paper.

I come to the third Imp, the Saturday split. This frequently consists of two half-reel comedies, in which are concentrated the best obtainable humor, subject and acting. Or in place of one of these comedies you will get a short industrial. For example, on the 13th of January you had the Cotton Industry cojoined to the comedy subject, “HOW SHE MARRIED”; on the 27th you have “A DAY ON A BUFFALO RANCH” with the comedy, “ALL A MISTAKE”; on the 10th of February you have “The Tea Industry” and the comedy subject, “WHO WEARS THEM?”

So you will see that in the week we alternate drama, comedy, industrial.

These are the leading features of the Imp three-a-week, and they constitute the reason why I ask you to demand three Imps a week of your Exchange.

In demanding three a week and in getting Three a week you are assuring three good, money-making programs. You are pleasing your patrons as well as swelling your bank account.

If I had the space I could reproduce hundreds of letters from all over the United States, attesting the enormous popularity of the Imp Three-a-week. I haven’t the space, because I have so much else to write about. But I want you to take my word for it that in the short space of six weeks (that is, since December 24), when we began to release Three-a-week, the Imp Three-a-week has attained enormous popularity. That popularity is increasing every second of time. The Saturday split release which converted the Imp Two-a-week into the Imp Three-a-week had an instant success. It is so popular with the exhibitors and the public that it is selling more copies after forty days’ existence than many other films can sell after forty weeks’ persistent, pertinacious plugging.

Now, if I write all day I cannot adduce more convincing testimony of the popularity of the Three Imp a week program.

So I conclude this little admonition, dear Friend Exhibitor, with the repeated suggestion to you to Demand Three Imps a week. Let Three Imps a Week be your watchword this year, 1912, and success will come to you in an ever-expanding degree.

CALENDAR OF IMP RELEASE DATES

Monday, January 1—His New Wife, Comedy
Thursday, January 4—The Trinity, Drama
Saturday, January 6—Playing the Game—Back to His Old Home Town, Comedy
Monday, January 8—The Winning Miss, Comedy
Thursday, January 11—in the Northern Woods, Drama
Saturday, January 13—Cotton Industry (Industrial), How She Married, Comedy
Monday, January 15—The Deserted Shaft, Drama
Thursday, January 18—After Many Years, Drama
Saturday, January 20—The Flag of Distress—I Wish I Had a Girl, Comedy
Monday, January 22—Building the Greatest Dam in the World, Industrial
Thursday, January 25—The Worth of a Man, Drama
Saturday, January 27—A Day on a Buffalo Ranch (Scenic), All a Mistake, Comedy
Monday, January 29—The Kid and the Sleen, Drama
Thursday, February 1—The Power of Conscience, Drama
Saturday, February 3—O’Brien’s Busy Day—Brown Moves in Town, Comedy

SCENES FROM “THE WORTH OF A MAN.”
KING BAGGOTT, William Shay and Miss Briscoe are at their best in this powerful drama of modern life. It is the story of a young wife who neglects her child; gratifies her love of dress and almost elopes with the false friend of her husband until recalled by the power of conscience. Similarly, her husband is tempted to keep possession of some jewelry which he accidentally finds. Here again better instincts prevail and he resists. Husband and wife mutually agree to economize and do better in the future. The distinctively refined features of the Imp players’ Art are shown at their best in this picture.
Mr. Julius Stern, the General Manager of The Imp Films Company, although only 26 years of age, has had a remarkably varied experience in the film business. In 1906 he managed a theatre on Milwaukee Avenue, Chicago, showing two reels of film a week, showing one on three days and the other on four days. In 1907 he joined the Laemmle Firm Service in Chicago, being appointed Assistant Manager and placed in charge of the Booking Department. In 1909 he bought Itala and Ambrosia pictures, "but," says Mr. Stern, "I would have been glad to have had Imps, if I could have got them. Neither did we have any posters, lithographs or synopses in those days; things were very different in the business."

With his valuable experience in the exhibiting and exchange ends of the business, Mr. Stern came to New York in April, 1911, being appointed business manager of the Imp Films Company. On Mr. Laemmle's return from Europe in October 1911, he was appointed General Manager of the Company.

In the summer of 1911 he undertook a European trip, visiting London, Paris, Berlin and Munich, making a close study of the business in those great centres.

Mr. Stern's aims are progressive. It is his object to constantly improve the quality of the Imp pictures in respect to story, acting and photography, so that the Exchange may be able to handle Imp films which cannot fail to please his customers.

The Greatest Dam in the World

Last week we gave a description of how "The Greatest Dam in the World was made." The various engineering operations illustrated in the picture are as follows:

Mixing concrete, 1,500 cubic yards per day.
Present government lock in canal, to be superseded by great lock at new dam—Major Montgomery Meigs, U. S. C. E., in fore- ground.
Present and future levels of C. B. & Q. tracks at Iowa end of the dam.
Looking northward at the partly completed dam.
Crushing rock—500 carloads per day—for concrete.
Incline railway carrying materials to concrete mixers.
Largest cantilever traveling crane placing concrete in dam.
Unique steel forms molding concrete dam.
Cleaning bed rock in bottom of Mississippi before building dam on it.
New lock given to the United States, in some respects larger than any at Panama.
Excavating bed rock in river for wheel pits of power house.
Building of power house one-third of a mile long—taken from moving train.
Sawing a channel in the bed rock of the American continent.
Viewing mammoth power house concrete bucket.
Dam and power house construction meeting and Mississippi almost closed.
One traveling crane helping build mammoth power house.
Hauling sand to make concrete for the greatest dam in the world.
Loading sand taken from river to make concrete for largest water power plant in the world.
THE KID AND THE SLEUTH
A travesty on the dreams and aspirations of a Messenger Boy. A highly exciting and laughable farce comedy.
Copyrighted 1911 by Imp Films Company

AN OPEN LETTER TO THE EXHIBITOR.
By THE EDITOR OF "THE IMPLET."

IN 1909 when the independent side of the moving picture business started, and
Car Laemmle placed himself at the head of it, I predicted, in "The Moving
Picture World," "The Kinematograph Weekly" and other papers, his great
success as a film maker. I had studied the man and his methods; I had
confidence in him and them.

Car Laemmle's success came. First One and then Two Imps a week,
captured thousands of moving picture audiences in the United States, Europe,
South America, Australia, Africa, Asia—the whole world in fact.

Why?
Because of the splendid qualities of their stories; their acting; and their
photography. You and I know that moving pictures today will not please the public unless
they are uniformly and consistently good; good in story or subject; acting and
photography.

The Two Imps a Week have been uniformly and consistently good.
That's why they have succeeded; that's why Exhibitors Demand them; that's why
the Public like them.

The Imp films being the most popular with the public, are the most profitable
to the Exhibitor. It has, therefore, been sound business policy on the part of the
Exhibitor to demand them: to give them prominence; to give them preference.

I want you who read this—I want Every Exhibitor—to now Demand of his Exchange, in future, and to
insist on having, Three Imps a Week.

Why do I want this and who am I that want it?
Because in the first place, as Two Imps a week made money for the Exhibitor, Three Imps will make him still
more money.

The public wants three Imps a week: this is proved by the fact that Imp films have the largest Sale, and
consequently you, Mr. Exhibitor, must have them.

Then, in the second place, good as the Imp pictures have been in the past, they will be better in the future; they
will be the best that human brains and hands can make.

Right now, this very instant while you are reading this letter, means are being taken to make the Imp pictures
better, and the best. They will have the best stories; the best photography; the best acting that money can buy.

The cleverest actors; producers and photographers are being engaged; the world is being ransacked for novel
subjects; every vital step that goes to the making of a perfect motion picture is being taken.

Now about me.
I've had years of valuable experience in the dramatic; photographic and moving picture fields. All that experience;
all my knowledge is at Carl Laemmle's disposal in the making of The Three Imps a Week. My aim in life is to help
make Imp films absolutely the Best; Most Popular; and the Most Profitable in the World.

Now, as to you: I want you, Mr. Exhibitor—you who hold this letter in your hand—to do your part; to back
me up; and to respond to my efforts to help you to show the best and most profitable films in the world by
Demanding Three Imps a Week of your Exchange.

And more:
I want you to write to me about the Imp films. Tell me what you and your audience want in them. Tell me
what you think of the stories; the acting; the photography. Tell me what is best for your business and you shall have
it in Imp films. For three years I've written to you and to you in the pages of the "Moving Picture World" and other
publications, week by week. Now I want you to write to me, so that by our united efforts we can give the millions of motion
picture patrons throughout the world absolutely the best pictures possible to produce, and you will have a programme
which always brings out the welcome S. R. O.

Demand Three Imps a Week and we shall both succeed in our aims.

Very truly yours,

Thomas Beding
Office of "THE IMPLET"
102 West 101st Street
NEW YORK CITY

THE KID AND THE SLEUTH
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I want you who read this—I want Every Exhibitor—to now Demand of his Exchange, in future, and to
insist on having, Three Imps a Week.

Why do I want this and who am I that want it?
Because in the first place, as Two Imps a week made money for the Exhibitor, Three Imps will make him still
more money.

The public wants three Imps a week: this is proved by the fact that Imp films have the largest Sale, and
consequently you, Mr. Exhibitor, must have them.

Then, in the second place, good as the Imp pictures have been in the past, they will be better in the future; they
will be the best that human brains and hands can make.

Right now, this very instant while you are reading this letter, means are being taken to make the Imp pictures
better, and the best. They will have the best stories; the best photography; the best acting that money can buy.

The cleverest actors; producers and photographers are being engaged; the world is being ransacked for novel
subjects; every vital step that goes to the making of a perfect motion picture is being taken.

Now about me.
I've had years of valuable experience in the dramatic; photographic and moving picture fields. All that experience;
all my knowledge is at Carl Laemmle's disposal in the making of The Three Imps a Week. My aim in life is to help
make Imp films absolutely the Best; Most Popular; and the Most Profitable in the World.

Now, as to you: I want you, Mr. Exhibitor—you who hold this letter in your hand—to do your part; to back
me up; and to respond to my efforts to help you to show the best and most profitable films in the world by
Demanding Three Imps a Week of your Exchange.

And more:
I want you to write to me about the Imp films. Tell me what you and your audience want in them. Tell me
what you think of the stories; the acting; the photography. Tell me what is best for your business and you shall have
it in Imp films. For three years I've written to you and to you in the pages of the "Moving Picture World" and other
publications, week by week. Now I want you to write to me, so that by our united efforts we can give the millions of motion
picture patrons throughout the world absolutely the best pictures possible to produce, and you will have a programme
which always brings out the welcome S. R. O.

Demand Three Imps a Week and we shall both succeed in our aims.

Very truly yours,

Thomas Beding
Office of "THE IMPLET"
102 West 101st Street
NEW YORK CITY
THE "IMPLET"

Imp Players: No. 2. MARGARITA FISCHER

"The Girl and the Half Back," a recent Imp comedy release, showed Margarita Fischer in a very engaging aspect, which is manifested in this character picture. She is the winsome heroine of the football story around which the film was made, and as the photograph is like her in real everyday life, that is why it is reproduced here in preference to a studio print.

At this moment Margarita is working in Los Angeles with the Imp Western Company, so I can write things about her without running the risk of being called down over the phone by my victim.

Youthful as she is, Miss Fischer has had considerable theatrical experience in stock companies. She is a Western girl, and is enormously popular on the Pacific Coast. She is an artist to her finger tips; finished, versatile and thorough. Comedy, tragedy, character, are all within her scope, and she never appears in a picture without doing absolute justice to her part.

I want you to specially note her splendid performance in "Who Wears Them?" the Imp comedy release of February 10th. Here she plays the part of a young wife who gets the better of her erring husband. Margarita is a veritable whirlwind of passion in this comedy, wielding a broom with the deadliest and most destructive effect.

Margarita has splendid eyes, and she knows how to use them to the best effect. Look at them in her next picture and see if I do not speak truly of those wonderful orbs.

In "Where Paths Meet," a drama to be released at the end of February, Margarita Fischer plays a part that taxes her powers of tragedy to the utmost, and will assuredly seat the seal upon her fame as one of the greatest motion picture actresses in the world.

T. B.

CASTS OF THE IMP PLAYS.
In each number of "The Implet" we shall give the names of the principal characters in the Imp dramas and comedies, together with the names of the author of the scenario and the producer.

Release of Thursday, January 25th, 1912.
THE WORTH OF A MAN (Drama).
Written by C. B. Headley. Produced by Farrel Macdonald.
Arthur Severn (a young surgeon) ....... Harry Pollard
Elsie .............. Margarita Fischer

Release of Saturday, January 27th, 1912.
ALL A MISTAKE (Comedy).
Written and produced by F. J. Grandon.
Percy Vane ............ Edward Lyons
Mrs. Vane (his wife) ....... Grace D. Lewis
Col. Ferrer ............ E. Le Saint

THE KID AND THE SLEUTH.
A FANTASTIC DRAMA.
(Monday, January 29th.)
PRODUCED BY THOMAS H. INCE.
Nick Carter .............. King Baggot
The Villain .............. W. R. Daly
The Villainess .......... Miss Young
The Persecuted Heroine ....... Ethel Grandon
The Kid .............. Thomas Barry
This story was adapted by Thomas Barry from his own vaudeville sketch.

(Continued on page 8)
ERIC MASTERS and his wife are leading the lives of society people on a limited income. Their friend Vernon Godfrey, who is wealthy, and is interested in Mrs. Masters, holds a note of Eric's which he is willing to renew, provided the wife will go away with him. She very nearly consents to do this, when he threatens to ruin her husband, but in the end love for her husband triumphs, and she remains true to him. Before this, at a fashionable ball, one of the guests, Mrs. Leslie, loses a valuable jewel, which is found by Eric. This means a way out of all his difficulties, as the jewel is worth $10,000. He is tempted to retain it, give his wife all she desires, and repay his friend. But after deliberation, he returns the jewel, preferring to be honest, and with his repentant wife resolves to lead a happier and more economical life in future.

IMP FILMS COMPANY
102 West 101st Street, New York     Carl Laemmle, Pres.
I want the reader this week to realize the importance and vastness of the business in which he is engaged. To do this I must give him some figures. Some people don't like figures. Others won't or can't understand them. "I've no head for figures," is a frequent complaint. These folk become authors, painters, poets, preachers, astronomers, missionaries; they are dreamers of dreams.

But you and I, Friend Exhibitor, are practical, matter-of-fact business men, and we know that figures, and a knowledge of them, are essential to commercial success. Mr. Rockefeller would not, at his time of life, be playing golf peacefully if he had not in his early career grasped the fundamental importance of figures. Figures enable Mr. J. P. Morgan to do what he is doing. Figures and a few years' longer life would have placed the late Edward Harriman in absolute possession of the entire railroad system of the United States.

So, let's do some figuring out in respect of the moving picture business, in order that you, Mr. Exhibitor, may be convinced of your own individual importance as part and parcel of one of the greatest—if not the greatest—entertainment enterprises on earth. In the United States at the present time there are 30,000 "places" at which moving pictures are being more or less continually shown: 12,000 of these places are moving picture theatres; the remainder are schools, churches, chapels, ordinary theatres, halls, etc.

Who told me? A man in the business who sells carbons for projectors. He has a list of there 30,000 places. But let us deal only with the theatres, of which yours, Mr. Exhibitor, may be accepted as a type. Calculations, based upon available data, aver that the moving picture theatres of the United States are daily visited by 6,000,000 people, and that in the course of a week the total attendance is something like 30,000,000, or an average weekly attendance for each theatre of 2,500. This is probably under than over the mark.

Multiplying the weekly attendance by 52, we arrive at the astonishing conclusion that in a year the moving picture theatres of the United States are visited by 210,000,000 people. Two hundred and ten million people—

that is about one-eighth of the total population of the globe! This means that every man, woman and child in the country pays either two or three visits a year to a moving picture theatre. Does not this bring home vividly to your mind the enormous importance of the picture to the community?

Somebody has calculated that the people of the United States spent $500,000,000 a year in moving picture theatres. This means that people go more frequently to the theatre than I have suggested; that the average admission fee is higher than five cents. The figures are probably exaggerated. But let us suppose, for argument's sake, that $100,000,000 a year pass through the moving picture theatre box offices. Isn't that a business of some magnitude?

In foreign countries the figures of the business are equally striking. The British Isles possess, it is said, 6,000 moving picture theatres—appropriately as many as in the United States, whose population is about 90,000,000, whilst that of the United Kingdom is about 45,000,000. So you see, the two principal countries of the world are supporting the picture in a definite ratio to population—proving that the people need the picture. They not merely want it: they NEED it.

In London, England, just now the manufacturers are releasing 150,000 feet of new film every week; in New York the figures are smaller, but still very large. The Eastman Kodak Company, of Rochester, sell, it is said, 600,000,000 feet of negative and positive film a year. At 5½ cents a foot this is a tidy sum, eh? No wonder my friend, George Eastman, can pay 40 per cent. on Kodak stock. Makes your teeth water, Mr. Man, eh? And you just a teeny, weeny bit envious, maybe?

Of course, all my figures are approximate—absolute accuracy would be difficult to obtain. I could keep up the parable all over this page, but it isn't necessary to do this. Such figures as I have added, however, should persuade the exhibitor (if persuasion be necessary) that the business he is engaged in is one of great magnitude, one of world-wide significance. Moreover, it should convince him that he personally, individually, he, his own self, is an important person in an important business.

THE "IPLET"

ON THE SCREEN

By "Lux Graphics."

In suggesting the tribulations of a disappointed and restless Hibernian, Mr. Daly scores a triumph of make-up, movement and gesture.

O'BRIEN'S BUSY DAY.

(Inf Comedy Release Friday, Feb. 3d.)

W. R. Daly in this comedy has a film almost entirely to himself, and, like the fine character actor that he is, makes the most of his opportunities. O'Brien seems unable to get a moment's peace either at work or play. We follow him in a series of mental disturbances through the whole of one busy day, which ends as it begins: with chagrin.

O'BRIEN'S BUSY DAY.

(Inf Comedy Release Saturday, Feb. 4th.)

W. R. Daly in this comedy has a film almost entirely to himself, and, like the fine character actor that he is, makes the most of his opportunities. O'Brien seems unable to get a moment's peace either at work or play. We follow him in a series of mental disturbances through the whole of one busy day, which ends as it begins: with chagrin.
O'BRIEN'S BUSY DAY

Poor O'Brien found it impossible to pursue his daily avocation without interruption

Copyright 1912 by Imp Films Company

O'BRIEN'S busy day was not full of business in the conventional or remunerative sense. He certainly worked hard on that memorable day. Leaving for the office he got roughhoused more than once before he landed at his desk. Sending out for refreshments he was deprived of them by a predatory hobo. Going home at night for peace and a quiet smoke, he found all the rooms in his house occupied by his courting daughters and their lovers. Even on the very roof of the building the solace of tobacco is denied him—he is ejected from that position. Finally O'Brien makes for the Contractor's Club, only to find that place closed for repairs. This picture is somewhat in the nature of a monologue or one part play, the burden of the work falling upon W. R. Daly, the Imp Company’s splendid all round actor.

2-3-12

ON THE SAME REEL: BROWN MOVES IN TOWN

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
POHOTGRAPHES OF THE IMP PLAYERS.

The Imp Films Company, No. 102 West 101st Street, New York City, are issuing a set of photographs of the Imp Players—King Baggot, William Shay, W. R. Daly, E. J. Le Saint, Ed. Lyons, J. R. Campson, H. S. Mack, Farrel MacDonald, Margarita Fischer and Grace Lewis. The set of ten photographs will be mailed to any address for 50 cents.

Every exhibitor should provide himself with a number of these sets. He could distribute them amongst his audiences as souvenirs.

The Imp Films Company’s Californian party departed for Los Angeles on Saturday, December 30th. The director in charge is Francis J. Grandin, and the company includes Margarita Fischer, Harry Pollard, Ed. Lyons and E. J. Le Saint.

In early numbers of “The Implet” we shall print accounts of the doings of the company out West, together with photographs of scenes and incidents which have arranged to have sent us.

WE INVITE CRITICISMS OF “THE IMP” PICTURES.

Whenever you see anything in an Imp picture calling for criticism or comment sit down at once and write us what is on your mind.

We invite your opinions on our pictures and will publish them.

Let us know what you think. Say it with as few words as possible. What we would like to do every week to devote a column of “The Implet” to publishing the opinions of exhibitors on Imp pictures.

There’s a double reason for this. Your criticisms will help us to help you. That is the principal object of “The Implet.”

A SATURDAY SUCCESS AND SENSATION.

THE IMP “SPLIT”!

Since the institution of the Imp Saturday “Split” it has proven a striking success. The design of this release is to combine two short comedies on the one reel, or one comedy and an industrial.

For example, the release of Saturday, January 27th, embraces an admirable study of the life of a North Dakota ranch; companion called “All a Mistake,” in which Edward Evans and Grace Lewis are seen at their best.

The release for Saturday, February 3d, consists of two short comedies, but that of the 10th includes one illustrative of the Tea Industry.

It will be seen, therefore, that Imp films are as educational and industrial as circumstances and the inclination of audiences warrant.

CAST OF THE IMP PLAYS

(continued from page 4)

THE POWER OF CONSCIENCE.

(Comedy, Thursday, February 1st.) WRITTEN BY R. SAYRE.

PRODUCED BY KING BAGGOT AND W. R. DALY.

Eric Masters.............King Baggot Vera Masters (his wife).............Miss Briscoe Vernon Godfrey.............William Shay

BROWN MOVES IN TOWN.

(Comedy, February 3d.) WRITTEN BY J. W. CULBERTSON. PRODUCED BY PIERCE KINGSLEY.

Dr. Brown.............J. R. Campson Dr. Smith.............Miss Cummins

O’BRIEN’S BUSY DAY.

(Comedy, Saturday, February 5d.) WRITTEN AND PRODUCED BY OTIS TURNER.

O’Brien.......................W. R. Daly

EDITORIAL:

“BRICKBATS AND BOUQUETS.”

This is the title of a book which we are sending free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City.

It is a book of about 60 pages, and the contributors to it are independent exhibitors all over the United States and Canada. This is how we made the book.

In October we sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The reply was astonishing and pleased us. They came in by the hundred. There is an overwhelming desire for Three Imps a Week; and the reasons why are given. The majority want comedy; some want industrials, some want dramas, and others want educational. But ALL—or NEARLY ALL—want Three-a-Week. And since December they have had them.

But the book is of general, as well as of particular value. We have printed the “Brickbats” as well as the “Bouquets.” We have been fair, in the interests of The Imp Company; we are fair in the interests of the general film business.

This book voices the needs of the general public in moving picture films. The public speaks through the exhibitor, and we thus directly learn for the first time what the public wants shown to them on the screen.

The Imp films, therefore, supply the general need. We hope every exhibitor will carefully read “Brickbats and Bouquets.” It practically tells him how to conduct his business to the best advantage.

Incidentally, it establishes our claim that the Imp films are the most popular films in the world.

Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of “Brickbats and Bouquets.” It is indispensable to you.

CALENDAR OF IMP RELEASE DATES

Monday, January 1—His New Wife, Comedy
Thursday, January 4—The Trinity, Drama
Saturday, January 6—Playing the Game—Back to His Old Home Town, Comedy
Monday, January 8—The Winning Miss, Comedy
Thursday, January 11—In the Northern Woods, Drama
Saturday, January 13—Cotton Industry (Industrial), How She Married, Comedy
Monday, January 15—The Deserted Shift, Drama
Thursday, January 18—After Many Years, Drama
Saturday, January 20—The Flag of Distress—I Wish I Had a Girl, Comedy
Monday, January 22—Building the Greatest Dam in the World, Industrial
Thursday, January 25—The Worth of a Man, Drama
Saturday, January 27—A Day on a Buffalo Ranch (Scene), All a Mistake, Comedy
Monday, January 29—The Kid and the Slewth, Comedy
Thursday, February 1—The Power of Conscience, Drama
Saturday, February 3—O’Brien’s Busy Day—Brown Moves in Town, Comedy

Scene from “All A Mistake”

Scene from “The Worth Of A Man”
"THE MAKING OF THE IMPLET"

WEDNESDAY, January 17th, was a red letter day in the history of the United States. Cardinal Farley returned from Rome as a Prince of the Catholic Church. All New York turned out to greet him. And the Imp Films Company made a picture of the Cardinal's progress from New York Bay to St. Patrick's Cathedral, and made it in record time. It was the quickest picture made of the event.

Also on Wednesday, January 17th, 1912, "THE IMPLET" was published—that is to say, it was mailed and distributed to its thousands of readers in all parts of the world. With this, the third number of "THE IMPLET," the publication is made, that is to say it enters on a schedule.

In newspaper making getting down to the schedule is very much harder work than writing articles and making illustrations. You have to work so far ahead. For instance, what you are reading now in this paper, dated February 3rd, is actually being said on January 18th.

Don't ask me to explain why. Sufficient for the purpose is it to say that there is more in the making of a paper than meets the eye of the uninitiated. Every fool thinks he can command a battleship or make a paper. He is a fool for thinking so. It takes a wise man to do either and I am as wise as they make 'em at the newspaper game.

Now, I want particularly to say something in this article and to say it once and for all. I thank everybody for their kind congratulations. I am very much obliged for the innumerable suggestions which have reached me as to how The Implet should be conducted. Whatever is practical and practicable in these suggestions, I will adopt. Read what I say overleaf, column 2.

But THIS is the most important thing of all that I want to say. No. 4, that is, next week's number, will be mailed from New York City on Thursday evening, February 1st so as to reach subscribers at a great distance on the date of publication. For example: "The Implet" sent out on February 1st will be dated February 10th. Thus: the Exhibitor on the Pacific Coast is placed on the same footing as regards particulars of the current week's Imp releases as the Exhibitor in New York City. We are studying the convenience of all.

In a few weeks the paper and its scope will be enlarged. It will be as necessary to the Exhibitor as his breakfast.

"The Implet" is made. It is a success. You have helped us to make it. Now help us to make it some more. In return, it will help you fill your houses with Delighted lovers of Delightful Imps.

EDITOR.
The “Implet”
The MOVING PICTURE NEWSPAPER
Edited by THOMAS BEDDING
Published at 102 West 101st Street, New York
SUBSCRIPTION PRICE, $1.00 PER YEAR
SINGLE COPY, 5 CENTS

“MILLIONAIRE FOR A DAY”
The man who came from Wilkes-Barre to New York recently and lived the life of a millionaire for a day gave the newspapers plenty to write about. He slept and dined at the Waldorf-Astoria, did things in great style, painted little old New York a bright red twice round the clock and then went home.

The Imp Films Company will shortly release a picture on this subject, “A MILLIONAIRE FOR A DAY.” If the picture does not exactly tell your audience how it feels to be a millionaire for a day, it, at any rate, will show them how it looks.

“A MILLIONAIRE FOR A DAY” will be the most strikingly original piece of comedy work put out by the Imp Films Company.

Photographs of the Imp Players

CASTS OF THE IMP PLAYS.
The following are the casts of the Imp plays described in this number:

THE HELPING HAND.
(Drama. Released Monday, February 5th.)
WRITTEN BY ALICE MELLOR.
PRODUCED BY F. J. GRANDON.
John Clinton ..................Farrel Macdonald
Mrs. Clinton ..................Mrs. Hurley

MRS. MATTHEWS, DRESSMAKER.
(Drama, Released Thursday, February 8th.)
WRITTEN BY B. MORSE.
PRODUCED BY F. J. GRANDON.
John Matthews .................Edward Lyon
Mrs. Matthews .................Margarita Fischer
Mrs. Baldwin ..................Miss Van Selle
Ralph Baldwin ................William Shay
Jennie Matthews (Mrs. Matthews’ daughter) .................Gladys Egan

WHO WEARS THEM?
(Comedy, Released Saturday, February 10th.)
WRITTEN BY BUREN POWELL.
PRODUCED BY FARREL MACDONALD.
Mr. Meek ..................Harry Pollard
Mrs. Meek ..................Margarita Fischer

THE IMP WESTERN PICTURES.
We shall shortly be releasing some fine pictures made by our Western Company. Photographs of the sets have been sent us; they are exceedingly beautiful.

The members of the company write us enthusiastically of their work. They want the office of “The Implet” moved to Los Angeles. So do we; but duty chains us to Columbus Avenue and little old New York.

VIVIAN PRESCOTT.
A portrait and appreciation of Miss Vivian Prescott, the Imp’s newest leading lady, will appear in No. 4 of “The Implet.” Vivian is — but read No. 4.

ERRATUM.—In No. 1 of “The Implet” we credited Mr. Larrime with “three” children. Should have been two. Sorry. But everything now with us is going “three.” Hence our error. This is the third number. It is devoted to Three-A-Week. The Imp Films Company is in its third year. Baggot, Daly and Shay are known as THE Three, and Three is a lucky number: anyway, Rah for three!

A LINCOLN BIRTHDAY SUBJECT.
We have an Imp drama suitable for Lincoln’s Birthday audiences. It is a war story. It is called “Reflections from the Firelight.” It is released on Monday, February 12th. Ask for it now and read all about it next week.

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**Photographs of the Imp Players**

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<th>Casts of the Imp Plays</th>
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<th>The Snap of the Year!</th>
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<td><em>Mrs. Matthews, Dressmaker</em></td>
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**THINK OF IT!**

This complete set of photographs of Imp stars for the insignificant sum of 50c. It’s the biggest bargain and the newest snap ever offered you. Buy one set for yourself and you’ll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover all sets as you want at 50c, per set, write your name and address plainly and—mail at once to the IMP FILMS CO.

102 N. 10th St.
NEW YORK

Gentlemen: Enclosed find $______ for which please send sets of photos of Imp stars as described in the advertisement from which I cut this coupon.

Yours truly,

Name
Address

Actual Size of Each Photo 5½ x 8½ in. Imp Films Co.
102 W. 131st St., New York, N.Y.

- The Snap of the Year! 

---
A HELPING HAND

The trials and experiences of an old mechanic to obtain money to pay off the mortgage on his home furnishes the theme for an interesting and gripping drama.

Copyright 1912 by IMP Films Company

Aged mechanic, who is struggling to support his wife and child, is discharged by reason of coming too late for work. The mortgage on his house is due and he has not enough money to meet the demand. He tries to sell his body to a medical college but fails. Finally as he is in the throes of despair he finds a purse and has the money. He sits himself in the park and is counting the money when he is set upon by a gang of thugs. He lays the purse on the bench and there is a struggle. A park employee is pruning a tree above the bench and reaches down and abstracts the purse by means of his long shears and the robbers fail to get it. When they are gone the man on the tree replaces the purse and the old man is overjoyed to find it. He is enabled to retain his home but is in ignorance of the hand that assisted him when he was in dire need of succor. The story is acted in an excellent manner and is staged in good taste. It will interest all lovers of an entertaining drama.

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.
THE "IMPLET"

Imp Players: WILLIAM SHAY

Fate, or an Imp Director (same thing!) sometimes casts William Shay for the part of a villain in the Imp dramas. And whenever that happens I always (inwardly) say "cuss words," for not only does Shay never succeed in being villainous, he never thoroughly looks villainous. He just CAN'T BE.

He is always the polished, imperturbable, good-looking and well-dressed gentleman of polite comedy. Even in "The Power of Conscience," where he has to ruin Mr. Baggot, and (try to) run away with Baggot's (stage) wife he gets through his wickedness with such perfect good manners that you cannot possibly feel the least bit angry with him.

Mr. Shay had years of valuable theatrical experience before joining the Imp Company. He brings to his work infinite care and attention. He is thorough in everything that he undertakes; popular with all his associates and (of course) a mighty great favorite with his world-wide audiences.

"Billy," as he is affectionately styled at the Imperies, is the Second in the Trinity of great Imp Actors, of whom the third will be discussed in No. 5 of "The Implet."

WILLIAM SHAY.

THREE A WEEK.
First, Last and All the Time.

The Imp Films Company has started out a special Commissioner. A live, aggressive, electric hustler; to call first of all on all moving picture Theatre exhibitors in New York City; and then on those in the cities in New Jersey. He shows them Imp Films. That is enough. HE JUST SHOWS THEM!

Imp Films do the rest; so to speak: "we press the button; the films do the rest."

What do we learn from our Special Commissioner?

Read what is printed in "Brickbats and Bouquets," referred to in our editorial on page 8, number 2 of "The Implet."

Exhibitors everywhere are demanding Three Imps a Week. This is not advertising imagery. It is a plain, cold fact, demonstrable by our card index system.

We have a list of all the exhibitors in the United States. We are reaching them personally or through the mail. We are asking them a direct question: Will you demand Three Imps a Week? If not, why not?

We record their answers.

Those answers are reaching us day by day in large numbers.

They are reaching us in numbers sufficient to convince us that a majority of the exhibitors of the United States want Three Imps- A-Week; that they would exhibit them if they could get them and that they mean to have them, by hook or by crook.

They can get them by asking for them; by demanding them of their exchange.

Imp Films are the most popular and profitable films in the world.

MARGARITA FISCHER AND KING BAGGOT.
JOHN MATTHEWS is a common laborer, happy in the possession of a wife and child. He dies in harness, so to speak, being stricken at work. The wife has been a dressmaker before marriage and thrown upon her own resources, she resumes the occupation. She works for the wealthy who do not always pay her promptly. She sends a dose for a Mrs. Baldwin, the wife of a rich man and depends on the money to buy the necessaries of life. Her little girl becomes ill and she sends to Mrs. Baldwin asking for the wages due her. The wealthy woman ignores the request thinking the woman can wait. The child becomes worse and a physician is called. He prescribes medicine and the widow goes to the pharmacy to obtain the drugs. The prescription is filled but, as she has no money the medicine is withheld. It is in a bottle and the widow is desperate. Watching her opportunity she steals the medicine, thinking her action unobserved. She is apprehended, however, and arrested. The husband of the rich woman intercedes for her, seeing the injustice of the act and his wife, filled with remorse makes a tardy reparation for her remissness. It is a story that will appeal to all classes.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
"THE HELPING HAND."
Imp Drama Release, Monday, Feb. 5, 1912.

Singularity of incident sometimes make the fortune of ordinary plays. In the case of the moving picture film something of the same kind applies. Some piece of business or stage craft makes this evident and we like the film all the better on that account. There is a distinguishing characteristic of this nature in "THE HELPING HAND." The old man shown in the picture has been rewarded for his honesty. When thugs attempt to rob him his pockets are empty. He has placed his wallet on the park bench. Up in the tree, a park employee sees the struggle below and extends a helping hand to the old man. This helping hand is a pair of tree pruners, or shears, which enables the man to get hold of the wallet on the bench.

When the thugs break away empty-handed, the money is restored to the old man by the same remarkable agency. This is a fine and original play—something out of the common. The old couple are made happy by what appears to be providential means. It is a "different" story.

"MRS. MATTHEWS, DRESSMAKER."
Imp Drama Release, Thursday, Feb. 8, 1912.

This story is one that will appeal to a very large section of the theatre-going public. It shows the struggles of a young widow, obliged to support herself and child by dressmaking. It also shows the harm, nay, the agony, which may be inflicted on the deserving poor by the neglect of wealthy women to pay their dressmaker’s bills.

Mrs. Matthews’ child falls ill and as she cannot get the money due her for her work, she actually has to steal medicine in order to save the child. In the nick of time the fashionable woman’s husband learns of Mrs. Matthews’ predicament. The bill is paid, the child is cured, the widow made happy, and so the story ends.

Margaret Fischer has a stressful role in the part of Mrs. Matthews, and like the fine artist that she is, gives an excellent impersonation of the much harassed widow.

WHO WEARS THEM?
Imp Comedy Release, Saturday, Feb. 10, 1912.

The lady in this rapid comedy conclusively proves that if she is not entitled to "wear them" by custom, she is capable of doing so in right of her intellectual and physical vigor.

THE "IMPLET" ON THE SCREEN
By "Lax Graphers."

The Monday and Thursday releases of the Imp dramas for the 3rd and 8th of February, which are illustrated, described and criticized in this number, constitute a coincidence so extraordinary that I feel it should receive special reference in this number of "The Implet."

As I told you in No. 1, truth is stranger than fiction and a whole lot more interesting at times. In "The Helping Hand" and "Mrs. Matthews, Dressmaker," we have two pieces of film fiction, and very fine fiction, indeed, which bears this out.

Nevertheless, fiction through these stories be, they are naturally drawn to and are true to life. They are as true as truth itself. When I started in under this capitation in No. 1, I said that my recent adventures had been vicissitudinous, and that some of those adventures might find a place on the Imp screen. But, bless my heart and soul, the Imp dramatists and directors seem to have anticipated my intentions in "The Helping Hand" and "Mrs. Matthews, Dressmaker."

As I sat and looked at these pictures I felt, in a way, that I was living part of my life over again. I am not going to be too particular, but some of the experiences of the poor old man in "The Helping Hand" actually befell me within the last one hundred days in New York City. Then, again, in "Mrs. Matthews, Dressmaker," I seem to see myself in the character of the poor woman who was reduced to the straits of stealing medicine for her sick child. I didn’t steal medicine when I was sick; I wasn’t strong enough.

It is said that each one of us is a novel in himself. That is to say, if his experiences were properly narrated they would form an attractive reading matter. The parallel holds good, no doubt, with regard to the film. We see on the screen some of our own lives and adventures, in part, at any rate, and we have a right to think and say that if our own life stories were taken in hand by competent scenario writers, directors and actors, they would make fine pictures.

So, no doubt, they would in the right hands. Not every hands are the right ones for the work. They are not Imp hands. Imp hands are very humorous hands and very sympathetic hands, and who made and acted these fine plays of "The Helping Hand" and "Mrs. Matthews, Dressmaker," have suffered more or less in the same manner as the poor old couple and the poor young widow, and pretty much from the same causes, and that is why those pictures were made and are being released.

Now, Mr. Exhibitor, I want you to feel that all of us of the Imp force are in sympathy with you and through you with the great, good-natured, warm-hearted public. That is why "The Helping Hand" and "Mrs. Matthews, Dressmaker," are offered to you. They are stories built around heart subjects. They reflect the joys and sorrows of everyday life as it is lived around us, as it is being lived this moment, in every habitable place on the globe. They are just boldly drawn stories appealing to the heart and striking one grand moral, viz. that circumstances may never be too bad but there is always some help at hand, proving that human nature, after all, is good and noble down at the bottom.

So, as I talked to you about the importance of your business last week, I am asking you to believe that wherever precepts are handed to you in "The Implet" and in Imp Films it will be good, clean and wholesome. Just take these two stories, "The Helping Hand" and "Mrs. Matthews, Dressmaker," examine them routinely, and you will AGREE they are good and wholesome, and that man, woman and child all over the world—"the plain people" of Abraham Lincoln—can enjoy and appreciate them. I feel that while human nature remains what it is it will go on appreciating them, which shows that human nature is and must be essentially and radically good.

Although it is referred to elsewhere, I can’t help emphasizing the dramatic value of "The Helping Hand" in the picture of that name. The man in the tree did a piece of good to his fellow-man by novel means. Nobody saw him do it. He wasn’t thanked or applauded. He saved a home and made two people happy. Then he went about his business in a matter-of-fact way as if nothing had happened.

Some good in the world, after all? A whole lot of it. If these two Imp pictures do nothing more than emphasize this they will accomplish much; that will justify themselves and all other good pictures. Yet in fact the enormously valuable lessons which the picture is capable of enforcing, and does enforce, we have the Brooklyn vaudeville magnate, Percy Williams, avowing himself as authority of the picture, and declaring that he will drive it out of Brooklyn. Oh, g’wan, Fussy, my b’yo! Why not recognize the fact that there is more money in good pictures than in bad vaudeville, which Brooklyn vaudeville mostly is?
WHO WEARS THEM?

In a dispute for the possession of the bifurcated garments young Mrs. French conclusively proves that she is entitled to wear them.

Copyright 1912 by Imp Films Company

THERE is no doubt that domestic work palled upon Harry French. He hated the job of helping his young wife pack their belongings preparatory to moving from their Harlem flat. And Mrs. French was inexorable; she kept Harry hard at work. But he intended escaping petticoat thraldom for a time. In the apartment below there was a card game threatening and Harry determined to make one. So he feigned madness; alarmed his wife and made his escape. Joining the party, he won largely and was happy in his success. Mrs. French got wind of Harry's whereabouts and surprised him in the act of deception. When he returned laden with the spoil, he was greeted with a broomstick attack; deprived of his winnings; physically sat upon and informed that his better half "wore them."

ON THE SAME REEL The TEA INDUSTRY in the UNITED STATES

IMP FILMS COMPANY

102 West 101st Street, New York Carl Laemmle, Pres.
THE “IMPLET”

APPRECIATES IMP FILMS

To the Editor of “The Implet.”
Sir: Believing that credit should be given when same is merited just as well as criticism when that is necessary, it is my chief reason for writing you this letter.

The writer of this letter is the same Carl P. Clark whose articles are appearing in the Moving Picture News, and I invite your attention to my article in the Moving Picture News, issue November 18, page 22, also article in Moving Picture News, issue December 2, page 33.

I have not had the pleasure of reading the Impet, but I have read the articles of Mr. Clark, and I have no hesitation in saying that his letters are excellently written and that they deal with the subject in a logical manner.

I believe that the Impet is a very important publication, and I hope that it will continue to prosper and to be successful.

Yours truly,

Oyster Bay,

To the Editor.

Sir: Can’t write anything until I’m a real President. Like Laemmle, shall make a 4th attempt in the 1912 Convention. Four is a lucky number. There are 474 4’s in 1912. See? With Four Imps a week and me President at my 4th attempt, Laemmle and I will be happy forever forthwith. Shahn’t we?

Yours as B4,

WILLIAM JENNINGS BRY—N.

CIRCULATION OF “THE IMPLET.”

“The Impet” will have the largest circulation of any moving picture publication in the world.

The mailing list at our disposal enables us to reach every moving picture theatre in the United States.

It is our desire to send a copy of “The Impet” to every moving picture theatre in the world.

If you are not on our mailing list, send us a post card with your name and address and we will see that you get the paper.

PHOTOGRAPHS OF THE IMP PLAYERS

The Imp Films Company, No. 102 West 101st Street, New York City, are issuing a set of photographs of the Imp Players—King Baggot, William Shay, W. R. Daly, E. J. Le Saint, Ed. Lyons, H. S. Mack, Farrel Macdonald, Margaret Fischer and Grace Lewis. The set of ten photographs will be mailed to any address for 30 cents.

Every exhibitor should provide himself with a number of these sets. He could distribute them amongst his audiences as souvenirs.

See advertisement and coupon on page 2.

AN IMP RECORD.

Cardinal Farley, Archbishop of New York, returned to the United States, the possessor of the dignity of Prince of the Roman Catholic Church on Wednesday, Jan. 17th. New York gave the Cardinals a royal welcome. His Eminence landed in the City at one o’clock. He reached St. Patrick’s Cathedral at three o’clock after an indescribable series of ovations. By six o’clock the same evening a 500 foot moving picture of the magnificent series of spectacles from the Battery to the Cathedral was shown in New York City by The Imp Films Company and distributed to the exchanges the next day. The Imp picture was the first and quickest made, outdistancing all competitors, licensed and independent.

WHY THEY CANNOT WRITE FOR “THE IMPLET.”

The following letters explain why some distinguished persons in the moving picture field find themselves unable to contribute to the pages of “The Impet”.

THEODORE ROOSEVELT—LT.

White House, Washington.

To the Editor.

Sir: Unable to write for your paper, but send you a smile.

WILLIAM HOWARD T.—FT.

Lincoln, Neb.

To the Editor.

Sir: Can’t write anything until I’m a real President. Like Laemmle, shall make a 4th attempt for the job at the 1912 Convention. Four is a lucky number. There are 474 4’s in 1912. See? With Four Imps a week and me President at my 4th attempt, Laemmle and I will be happy forever forthwith. Shahn’t we?

Yours as B4,

WILLIAM JENNINGS BRY—N.

CALENDAR OF IMP RELEASE DATES

Monday, January 1—His New Wife

Thursday, January 4—The Trinity

Saturday, January 6—Playing the Game—Back to His Old Home Town

Monday, January 8—The Winning Miss

Thursday, January 11—In the Northern Woods

Saturday, January 13—Cotton Industry (Industrial)

Monday, January 15—The Deserted Shaft

Thursday, January 18—After Many Years

Saturday, January 20—The Flag of Distress—I wish I Had a Girl

Monday, January 22—Building the Greatest Dam in the World

Thursday, January 25—The Worth of a Man

Monday, January 27—A Day on a Buffalo Ranch (Scenic), All a Mistake

Monday, January 29—The Kid and the Sleuth

Thursday, February 1—The Power of Conscience

Saturday, February 3—O’Brien’s Busy Day—Brown Moves in Town

Monday, February 5—The Helping Hand

Thursday, February 8—Mrs. Matthews, Dressmaker

Saturday, February 10—Who Wears Them (Comedy), Tea Industry

CONGRATULATIONS ON “FROM THE BOTTOM OF THE SEA.”

To the Editor of “The Impet.”

Sir: We wish to congratulate the Imp in having accomplished such an achievement as producing “At the Bottom of the Sea.”

We do not feel that you have made any mistake in releasing a 2,000 foot subject. We really believe that this is the first time anything of the kind has been shown in the way of two and three reel features being released together.

We are also very much pleased to learn that a recent letter from the Independent exhibitor stated that they had appreciated your kind wishes for a clean-up on this film.

It is not really necessary to push an Imp film, as our patrons are always clamoring for more and more. Again, we assure you of our hearty support any time that you see fit to release anything in the way of an extra high class feature, and once more we extend our hearty congratulations, we beg to remain,

Yours very truly,

CONSOLIDATED FILM & SUPPLY CO.

By A. Russell, Manager.

Memphis, Tenn.

ANSWERS TO CORRESPONDENTS.

ANXIOUS.—Mrs. Mary Pickford has returned to the Biograph Company.

JAMES SNOW.—Margaret Fischer is married, so you’d better be careful, young feller. Her husband is Impet’s always a home round.

SIMPLETON.—She spells her name Vivian, with an “i.” I mean, not an “e.” Nice? Look at her picture in No. 4.

W. B.—Grace Lewis; E. J. Le Saint.

O. Lord. We don’t give the private addresses, ages, or favorite flowers of “Imp” favorites.

THE REEL OF A THOUSAND GIGOLIES!

Coming Soon. Watch for it. Arrive for early date!

“A Millionaire For A Day”

Founded on the experiences of a man who recently spent all his money on one day “to see how John D. Rockefeller feels.”

An Imp—Of Course!
"INDEPENDENT QUALITY"

I WANT the reader, whoever he is and whatever he is, in the moving picture business, not only in this country but every other country in the world, to disabuse his mind of a fallacy which has been planted there and, very sedulously and energetically planted there this last three years. This fallacy originated at the home of fallacy, No. 80–5th Avenue, New York City, and the fallacy was, that nobody outside of a certain group of moving picture manufacturers controlled from No. 80–5th Avenue, could make moving pictures.

Events have shown that this was a fallacy and, is a fallacy. A thousand days ago there were no manufacturers of moving pictures outside the charmed circle of No. 80–5th Avenue. Now there are sixteen. So goodbye to fallacy number one.

Then the same agency industriously circulated the fallacy that if anybody outside of No. 80–5th Avenue tried to make moving pictures, they could not make them good enough. This fallacy has also been disproved and neutralized by the sixteen independent manufacturers in whose behalf this article is written. After a thousand days of more, and at this very moment, the second of these two fallacies, viz: that the independent manufacturers are not making, and cannot make good moving pictures, is being industriously circulated throughout the United States by the agents of No. 80–5th Avenue.

I want every picture exhibitor in the United States, either licensed or independent; I want every exhibitor in other parts of the world, where there is no such thing as licensed or independent, where there is freedom, I want him to act the part of a man and nail down this falsehood, viz: that the quality of the independent moving picture is necessarily, naturally, inherently or generally inferior to the quality of the so-called licensed moving picture.

It is not. Just as good pictures are made on the independent side as on the licensed. There are just as good stories chosen for a picture, just as good acting, just as good photography. In a thousand days the independents have accomplished as much as some of the so-called licensed side have done in five times, nay ten times, as long.

Let the exhibitor get it out of his head that between the best of the independent and the best of the "licensed" pictures there is necessarily any qualitative difference. There is not. Anybody who is not prejudiced, anybody who is not misled, by the specious fallacies that are dinned into his head by the agents of No. 80–5th Avenue, and also let it be stated by No. 200–5th Avenue, can see this for himself.

But it is necessary to emphasize this fact in print. There is no other publication in the United States of America in which this can be so authoritatively done as in The Implet, and it is done here because The Implet has command of authoritative opinion—opinion derived from long study and knowledge, which are the only things that give authority.

Once for all then, let us hear the last of the fallacy that any specially subtle quality attaches to the so-called "licensed" picture. It does not. Not to mention the Implet Films Company, there are other independent manufacturers who are turning out motion pictures quite the equal of the best pictures made on the other side.

Mr. Exhibitor, I want you to absorb this truth—it is not merely a fact, it is not merely a sentiment or belief, it is the truth. And when once you grasp the truth and hold fast to the truth you will be going a long step towards securing the right to conduct your business in your own way without dictation from No. 80–5th Avenue or No. 200–5th Avenue. By that means you will be asserting that which is your inalienable right, your independence.

EDITOR.

102 West 101st St.
New York City
CASTS OF THE IMP PLAYS.

REFLECTIONS FROM THE FIRE-LIGHT.
(Imp Drama, Release Monday, Feb. 12.)
Written by J. C. C. Ass. 
Produced by F. J. Grandon. 
Corporal Raynor ............... William Shay 
Lucille ......................... Miss Young 

THROUGH THE FLAMES.
(Imp Drama, Release Thursday, Feb. 15.)
Written by C. Weston. 
Produced by T. H. Ince. 
Engineer Allen .................. King Baggot 
Mrs. Allen ..................... Miss Young 
The Telegram Operator .......... W. R. Daly 

THE TABLES Turned.
(Imp Comedy, Release Saturday, Feb. 17.)
Written by A. Gault. 
Produced by King Baggot and W. R. Daly. 
Rose Despard ................... Miss Cummins 
Ralph Despard .................. King Baggot 
Dr. Corell ...................... W. Shay 

WHAT OKLAHOMA THINKS OF "THE IMPS". 
The recent Imp release, "Tony and the Stork", is one of the cleverest pictures turned out by The Imp Company in a good long time, and it made a decided hit when shown in a local theatre this week, and we want to congratulate this manufacturer on its fine qualities. Let them keep up the good work. 
—From "Flickers" (Published in Oklahoma.)

The London Home of "The Imp Films." 
J. F. BROCKLISS 
the London Agent.

The London home of the Imps, as shown by the accompanying cut, is right in the centre of things in London, which is the focus of the world's market for the moving picture. 
The Imp pictures, according to Mr. Brockliss, are in better favor than they have ever been. The Imp film, "From the Bottom of the Sea," struck a new note throughout the entire European trade. "It is the best and most striking picture the Imp Company have ever produced, and has created a sensation that is simply world-wide," says Mr. Brockliss. 
Mr. Brockliss, who is one of the most progressive men in the European film business, 
adds that at the present moment Imp films show greater evidence of becoming the favor- ite brand of picture in the British Isles and Europe than he has ever before known. 
Mr. Brockliss will be in New York during the month of February. He will from time to time contribute to the pages of "The Imp- let" as European editor.

The Great 
"IMP" SCENARIO CONTEST

The judges in the Imp Scenario Contest have made the following awards:

FIRST PRIZE: $100 Miss Louise Carter, New York City. 
"THE RIGHT CLUE."

SECOND PRIZE: $75 Mr. J. W. Culbertson, Indianapolis, Ind. 
"THE SUNKVILLE FIRE COMPANY."

THIRD PRIZE: $50 Mr. Chas. Ade, Joplin, Mo. 
"THE HOME STRIKE BREAKERS."

FOURTH PRIZE: $50 Mr. C. B. Hoadley, Weehawken, N. J. 
"CHESTY BUYS TAGS."

This contest as already stated attracted world wide attention; many hundreds of scenarios being submitted from both sides of the Atlantic.

If the contest proved that there is a wealth of material available for film manu- facturers it also demonstrated that comparatively few writers have grasped the essential requirements of moving picture making.

A large number of scripts sent in were on well worn themes, a great number were impractical, and an even greater number showed that the writers had not made themselves acquainted with the exigencies of the moving picture stage—its limitations and possibilities.

It is worthy of note that three winners, out of the four, in the contest were experienced writers of scenarios, thus proving that success in this branch of work only results from close application to the needs of the case.

It cannot be too widely known that scenario writing is still a comparatively new, as it is a specialized, form of literary construction.

Possibly at some future date the Imp Films Company will hold another contest, particulars of which will be duly announced in "The Implet." 
The prize scenarios will be produced by the Imp Films Company, and an announce- ment to that effect will be made in course of time. The judges were assisted in their work by the Imp Films Company's Directors.

On page four we print, for the information and benefit of would-be scenario writers, the concise instructions issued by the Imp Films Company for the making of a scenario. 
Send yours in to us, reader, we are always glad to consider and pay for suitable stories.
A SWEET and appealing drama well acted and carefully staged. An old one-armed soldier reads over yellowed love letters and they awaken fond memories. He is delighted to receive a letter from his old sweetheart, who is now a widow and he visits her. Over a cup of tea their romance is depicted in a pleasing manner. They are shown as youthful lovers, happy and envied. Older grown they plight their troth and the young man marches away to war. He is reported among the dead and she yields to the pleadings of another man. Her soldier lover arrives home the day of the wedding but does not disclose his identity, not wishing to mar her happiness. She had supposed him dead until just prior to the opening of the story. The fond old memories are revived and, with a sigh, the veteran turns to go. His romance, he thinks is over. He has loved the old lady but lost her. She follows him to the door and puts her arms around his neck and they are both happy again.

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
Imp Players: VIVIAN PRESCOTT

VIVIAN PRESCOTT.

"SIX-A-WEEK-SIX! YES, SIR!! SIX!!"

Wish we had a phonographic record of this speech, and the questions which provoked it, to send to Every Moving Picture Exhibitor on Earth.

The only Living Soul who was privileged to listen to those Dulcet Sounds was the SPECIAL COMMISSIONER of The Imp Films Company, who in the one—hundred—and sixty-eight hours (168), since No. 3 of "The Implet" was published, has interviewed one hundred and sixty-eight (168) moving picture exhibitors in the States of New York and New Jersey.

Going Some? Sure, Mike!

To one of them (168), the proprietor of a beautiful 10 cent house in Brooklyn, our Special Commissioner said:

"How many Imps would you like to use in your house?"

The answer is the caption to this article: verbatim et literatim; word for word; syllable for syllable.

SIX-A-WEEK!!!

And as sure's you're born, Sonny, there'll be Six Imps-a-Week scudding along the pike, in the sweet by and bye.

Meanwhile, help the good cause by demanding THREE-A-WEEK.

Demand 'em NOW.

Vivian Prescott is one of those baffling and elusive personalities which defy description and drive the photographer to despair. The photograph here reproduced does not do her justice, and if I attempted to tell the reader what she was like personally I should find it extremely difficult. She is just Vivian Prescott. That's all.

Graduating in an excellent school of moving picture acting work, she has entered the Imp ranks to play a wide range of parts, including comedy and drama leads. At present she is comparatively little known to Imp fans. She'll soon be very well known, indeed. Let me assure them that Miss Prescott is one of the best actresses in the moving picture field.

At some future time, when the Imp pictures may also talk, I would like you to hear Vivian. She has a most wonderful voice and an alluringly electric style. She pervades the stage, or the room, wherever she happens to be present.

Still under 21 years of age, but concentrating a whole world of experience in her work Miss Prescott has a great career in front of her with the Imp forces.

She tells me that she has Italian, English and American blood in her veins. If that is not "some mixture" likely to make for fine moving picture acting, I do not know what.

T. B.

HOW TO WRITE A SCENARIO

A great many people underestimate the requirements for successful scenario writing. It is not merely the conception of a story with just some kind of a plot; the plot must be definite.

The first flash across the brain when one writes a play is the motive of the story. The prime essential is the idea. It is the essence of the plot, but it is without avail if it provides no opportunity for silent acting.

As in a play, the construction of the moving picture scenario embodies four stages: introduction, development, climax and finale. The introduction should group the characters and indicate their relations at a glance, for there is no time, as in stage representation, to gradually introduce the dramatic personae and explain the plot.

A point that adds greatly to the possibilities of a successful picture is the introduction of an element of suspense. This may be in the form of either an interrupted situation, or, what is considered still stronger, the manipulation of an anti-climax; that is, a sudden but temporary reversal or change of situation between the climax and finale.

In comedies, extremely complicated relations should be avoided, not only because this is not the best form of comedy, but also for the reason that this kind of play has run its gamut of forms; and novelties are the making of the most desirable pictures. Serio-comedy is the most acceptable, with farce-comedy second; it will be noticed that both these forms of play necessarily entail an absolutely defined plot.

The moving picture play has altogether outgrown themes of single individuals in a series of incidents that have no relation to one another except for the presence of the main character. For instance, the mischievous small boy in a series of pranks; the victim of moonshine in various mishaps, the near-sighted man, etc. They are all people.

The successful novelist or playwright does not necessarily make a successful moving picture playwright merely by applying the principles of construction. Moving pictures afford a new school of composition, and before one attempts to write for them he must understand them. He must go to see them often, studying not only the limitations they place on the art of acting, but also the possibilities of the camera, scenic construction, etc.

Continuity of events is a feature of the best pictures ever made. Avoid these "twenty-years after" stories.

We prefer modern American plays, written in concise, narrative form. The average length of a film is 1,000 feet, and this takes about twenty minutes to show. An entire story ought to be clearly told in six hundred words, introduced by a cast of characters. It is most desirable that material be typewritten. Avoid stories that include the portrayal of murders, suicides or any form of vicioziness; remember that the moving picture theatre consists of millions of children among its patrons, and young minds are easily impressed.

Write your name and address plainly under the title of the story.
THROUGH THE FLAMES

The heroism of railroad engineer in saving the lives of the inhabitants of a burning village is commendable and interesting

Copyright 1912 by Imp Films Company

THIS drama is replete with realism and suspense and the finale is watched for with interest. It is a notable film and will please all classes. Deeds of heroism and sacrifice are always satisfying and Through the Flames has these two essentials in abundance. The wife of an engineer is dangerously ill. A telegraphic message comes from down the road announcing that a village is threatened with a forest fire and the lives of the inhabitants are endangered. There is no one else to man the engine and he goes. The driving of the engine through clouds of smoke; the burning of the telegraph office and the mad flight of the frightened villagers all combine to introduce a realism that holds the interest from start to finish. When the engineer returns from his perilous trip through the flames he finds his wife much improved in health and receives the plaudits of his kind neighbors. He is presented with flowers and obliged with an impromptu speech of thanks.

2-15-12

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
THE "IMPLET"

ON THE SCREEN.
By "Lynx Graphicus."

Competition in picture making assumes many guises. There is, for example, competition in methods of advertising. In respect of this the Imp Company stands in a class by itself. Its advertising is universally conceded to be the brightest and best of its kind. I am only stating a well-known fact that the Company is in a position to defy competition and ignore imitation. For the Imp advertising, like "The Implet," is unique and inimitable.

Then there is competition of quality, about which much might be said. Quality is subdivisible under several heads. There is, first, of all, the theme, the story. Then you have the acting; then you have the settings; then you have the photography. So many things go to the making of the picture.

But one of the most curious forms of competition is what is sometimes called the competition of the "Dollar mark." Pictures are recommended to the Exchanges and the exhibitors, and through them to the public, simply because they cost so many thousands of dollars. But examples at this moment of pictures which are being recommended solely on that ground.

Of course, the more money you spend on a picture the better it should be all the way through in respect of story, settings, acting, photography and other things. But when all is said and done, you will designate as the competition of the "Dollar mark." Pictures are always proportionate to the amount of money that has been spent in the making of it. This opens up another question, whether it is obligatory to spend lots of money for the making of good motion pictures which attract and satisfy the public.

From a personal view I must say I have never been attracted by a picture simply because a huge sum of money had been spent upon it. Spectacle in a picture is pretty to contemplate and not negligible to have, but, in my opinion, the most valuable attribute in a moving picture can have or display is human action and human motive. I want something which interests, holds and absorbs me.

Looking back upon a long experience of picture viewing, it is astonishing with what apparently simple material the picture maker may achieve this end and secure the favor of the public throughout the world. Some of the most successful plays on the stage have been those with comparatively few characters, comparatively simple settings. Great modern dramatists like Pinero, Shaw, Bernstein, Fitch and Parlee secure their best efforts by comparatively simple agencies, or, rather, what look like simple agencies—the power of the acting and the story.

So it often is with moving pictures. I have mixed with and studied audiences here and in the East, from Chicago to New York, in moving picture houses, and I have observed that their applause and interest has been chiefly attracted by pictures which rely not upon crowds of supernumeraries and gorgeous appointments for their success, but upon comparatively few characters and simple natural surroundings.

I believe this will always be the case. The picture is very like the short story of the world of fiction. It is concise, direct and concentrated. Like the short story, it condenses much matter into a little space, and, therefore, is popular with the busy public. Again, you might compare the picture with good one-act plays. The good one-act play gives you in twenty minutes all that you need in the way of dramatic entertainment. It condenses three hours' work into a ninth of the time. This is why the people like it.

Just as your short story, as a rule, necessitates comparatively few characters, so does your one-act play, and so in many cases does your moving picture. Here we have a reason for the popularity of all three and a reason why in a special sense it is not essential that for a picture to get over with the public it must involve an outlay of large sums of money. There are exceptions to this rule, but in the generality of cases it may be accepted as certain that the few do not expect manufacturers to spend large sums of money in order to win success. Equally so the fact that large sums of money are spent occasionally is no guarantee of success.


THE TABLES TURNED.
(Impley Comedy, Released Feb. 17.)

When a woman starts out to punish her husband for dallying with another woman she should be sure that her method does not re-coil upon herself. Rose Despard was not sure, otherwise she would never have acted as she did.

She feigned madness in order to get level with her husband, whom she thought was flirting with another woman. The scheming maid pays the husband wise to the position of affairs, and suggests that he should try madness, and so he does. He went very mad, indeed. So mad that his wife really became alarmed for his safety. And so he was put in a sanitarium, and there he had a terrible time, being finally given an ice bath and reduced to such a state of physical wreckage that when his repentant wife, who had, of course, discovered the gravity of what she had done when the distracted girl arrived to release him from the sanitarium he was pretty much all in.

This is a splendid example of a refined, rapidly acted, consistent comedy, which Imp audiences all over the country will appreciate. There is action and movement all the time. The story does not hesitate or lag.

King Baggot, William Shaye and Miss Cummins carry along the action vigorously and decisively, and it gets "well over."

Scene from "The Kid and the Sleuth"
ROSE DESPARD saw her young husband holding an interesting conversation in his office with another young lady. Enough for her. Jealousy immediately began its pernicious work in her mind. Home she goes and confides her troubles to her maid. This shrewd young woman sees a chance of ingratiating herself with her mistress and making a few extra dollars on the side. So she advises Mrs. Despard to feign madness in order to bring hubby to his senses. When Ralph Despard arrives home things wear a terrible aspect. Here is the maid’s chance. She persuades the husband to feign insanity in return in order to cure his wife and is rewarded for the suggestion by Ralph, who then behaves so very madly that Mrs. Despard has him conveyed to a sanitarium, where he is so roughly handled that he nearly dies. When poor Mrs. Despard learns the truth, she hurries off to the sanitarium, obtains the release of her husband, upon whom she has so completely turned the tables, and endeavors by her endearments to atone for her mistake.

King Baggot as the husband; William Shay as the Sanitarium Manager and Miss Cummins as Rose Despard keep the fun going fast and furious.

On The Same Reel The Savannah Pushmobile Race

IMP FILMS COMPANY
102 West 101st Street, New York Carl Laemmle, Pres.
THE "IMPLET"

They Like "The Impet" and "The Imps."

Defiance, Ohio, January 23rd, 1912.

To the Editor.
Sir: Kindly let me have one of your books, entitled "Brickbats and Bouquets," I am a lover of Imps for talking, and will say that they have never failed me in my line of business for two years. When I have a full booking of Imps my mind is at ease.

Yours respectfully,
JACK STINSON,
Care of New Comedy Theatre, Broadway and 65th Street, New York City.

P.S.—Regards to Mr. Baggot, my favorite lead.

January 24th, 1912.

To the Editor.
Sir: I am receiving "The Impet" regularly and find it a very useful and interesting periodical, I wish you and "The Impet" much success, and hope to see it every week.

Yours very truly,
J. S. ALEXANDER.

Library of Congress, Washington, D. C.

CALENDAR OF IMP RELEASE DATES

Monday, January 1—His New Wife,
Comedy

Thursday, January 4—The Trinity,
Drama

Saturday, January 6—Playing the Game—Back to His Old Home Town,
Comedy

Monday, January 8—The Winning Miss,
Comedy

Thursday, January 11—In the Northern Woods,
Drama

Saturday, January 13—Cotton Industry (Industrial), How She Married,
Drama

Monday, January 15—The Deserted Shaft,
Drama

Thursday, January 18—After Many Years,
Drama

Saturday, January 20—The Flag of Distress—I Wish I Had a Girl,
Industrial

Monday, January 22—Building the Greatest Dam in the World,
Industrial

Thursday, January 25—The Worth of a Man,
Drama

Saturday, January 27—A Day on a Buffalo Ranch (Scenic), All a Mistake,
Comedy

Monday, January 29—The Kid and the Sleuth,
Comedy

Thursday, February 1—The Power of Conscience,
Drama

Saturday, February 3—O'Brien's Busy Day—Brownes in Town,
Comedy

Monday, February 5—The Helping Hand,
Drama

Thursday, February 8—Mrs. Matthews, Dressmaker,
Drama

Saturday, February 10—Who Wears Them (Comedy), Tea Industry,
Industrial

"THE CHICAGO TRIBUNE" ON IMP FILMS.

Carl Laemmle, president of the Imp company, who recently returned from a tour of Europe, brought back new ideas for the motion picture business which will advance American produced films to the artistic standard of those made in the Old World.

The trouble with American films so far has been the lack of good detail," said Mr. Laemmle. "In Europe every actor in the pictures is a real actor. By this I mean that in the mob scenes the figures in the background are all experts in the "real" life scenes. The "real" life scenes are portrayed with faithful exactness by those who are merely members of the multitude. It is this that gives European films their air of finish, if the effect were being presented on a real stage. We American producers have confined our attention to the main features and the big results. We must take care of the small things, and that means high-class companies of supernumeraries.

The same great paper says: "A film illustrating the dangers and thrill of life on a submarine boat is now in circulation, a product of the Imp Company. A romantic and heroic story it is, intermingled with the workings of the under-seas vessels. In the drama the craft is trapped at the bottom of the ocean, and as it is a horror体贴 "swim to the surface and bring assistance to his imprisoned comrades. It is due to the illusion efforts of a foreign rival of the naval officer that the lever which controls the raising of the ship is lost."

"ALL A MISTAKE."

A large audience at a First Memorial Methodist Episcopal Church recently was horrified when, at a moving picture entertainment under the auspices of the pastor, a film showing the "Serpentine Dance" by women in tight-laces, was thrown on the screen. It took the pastor and the congregation a few moments to grasp what sort of picture was being shown. Then they set up a protest that brought the show to a close. The pastor of the church announced that a mistake had been committed on his part and ordered the operator of the picture machine to show no more pictures.

"THE REEL OF A THOUSAND SIGGLES!"

Coming Soon. Watch for it. Arrange for early date.

"A Millionaire For A Day"

Founded on the experiences of a man who recently spent all his money in one day "to see how John D. Rockefeller feels."

Approximate length 900 feet.

An Imp—Of Course!
"INDEPENDENT QUALITY"
No. 2.

On Monday, January 29th, the New York Exhibitors held their great ball in New York City. There were between 2000 and 3000 people present. Everybody who is anybody in the New York Moving Picture Field was there, but it was an independent gathering. The New York Society is the local manifestation of the spirit of independence which animates the moving picture field in this country.

Here is the leading feature which characterized this great event. Part of the program consisted of the display of moving pictures. These moving pictures were the product of Independent Manufacturers; there was not a single licensed picture shown.

When the Imp picture, "THE WORTH OF A MAN" was shown it was vociferously applauded by the thousands of persons present. When a particularly good National, Thanhouser or other picture was shown it was also applauded. We are not selfish on this paper. We recognize there are other good independent pictures as well as the Imp. And there is room for more, many more.

The whole point of this article is an insistent repetition of what we said last week, viz: that the splendid moving pictures which are made by independent manufacturers supply the needs of exhibitors all over the country.

But the exhibitor is largely kept in ignorance of this fact by the Machiavellian opposition policy which silences the truth by heavy advertising subsidies. The only paper that is not open to accept the advertising contract which imposes silence is The Implet.

There are, we are happy to know, many large exhibitors' associations in other parts of the country besides New York. To these we say, whenever you get together, get a show of independent pictures; have as large a gathering as you can to view them, call in the public if you can, and will; at any rate fight the fight on the quality basis. First of all, get yourselves persuaded of the fact that the independent manufacturers are making moving pictures every bit as good as those made by their competitors.

As we said last week, this will be the first step towards independence and an appreciation of independent quality. The next step will be an insistence on having Independent Pictures.

EDITOR.
THE "IMPLET"

THE MOVING PICTURE NEWSPAPER
Edited by THOMAS BEDDING
Published at 102 West 101st Street, New York
SUBSCRIPTION PRICE, $1.00 PER YEAR
SINGLE COPY, 5 CENTS

"THE RIGHT CLUE."

Imp's $100 Prize Scenario to Be Filmed.

On Saturday, March 2, we shall release a comedy entitled, "The Right Clue." This scenario was written by Miss Louise Carter, who won the first prize of $100 in the recent Great Imp Scen-ario Contest. Ask your exchange for "The Right Clue"—the Imp's $100 Prize Scenario Comedy.

"Royal Reports" is the name of the ably edited independent moving picture monthly published by the Royal Theatre Co., Marion, Ind. Dolly Spurr is the editor, and a very fine editor, too, for "Royal Reports" is new, gossipy and bright. Our hat is raised to you, Dolly.

APPRCIATES MARGARITA.

The girl who took the leads in Imp, "The Girl and the Half-Back," "Her Portrait," "The Prize," and several other late releases, is Margaret Fisher. Oh! we beg your pardon; we should say "Margarita Fischer," which we are advised is the correct way to spell it. Leaving the spelling of "Margarita's" name out of the question, we think she is some "beautiful doll," and ought to become a big favorite. What sayest thou?—"Royal Reports" (Marion, Ind.).

CASTS OF THE IMP PLAYS.

"A MODERN HIGHWAYMAN."

(Imp Drama. Released Monday, Feb. 19, 1912.) Written and produced by Otto Turner. NOAH PRESCOTT (an inventor) King Baggot W M STEELE (a manufacturer) W R Daly ALFRED JAKES (his clerk) Wm. Shy

"THE LIE."

(Imp Drama. Released Thursday, Feb. 22, 1912.) Written by A. Casselbaum. Produced by King Baggot and W R Daly. CAPT. ROBERT EVANS King Baggot LIEUT. HOBSON Wm. Shy EDITH HOBSON Lottie Briscoe

"THE BROKEN LEASE."

(Imp Comedy. Released Saturday, Feb. 24, 1912.) Written by Sidney Frauland; produced by F S. Walsh. WILLIAM GLEASON J R. Compton MRS. GLEASON Grace Lewis THE LANDLORD H S. Mack

"ICE BOATING ON THE SHREWSBURY RIVER, N. J."

On the same reel as the Imp Comedy Release, "The Broken Lease," Saturday, Feb. 24th, is a picture entitled "Ice Boating on the Shrewsbury River, New Jersey." This consists of an exquisite series of views of this novel sport.

During the severe weather of last January some races were arranged upon a frozen lake in Shrewsbury, and we see the beautiful ice-boats gliding across the smooth ice surface at great speed. There are also races between ice-boats and automobiles. The kids brought out their miniature ice-boats and had races amongst themselves.

Some exceedingly fine effects of the great white sails against the dull wintry sky and some remarkable studies in photography of ice and snow are shown.

There is a crispness and a sparkle in these ice yachting pictures which are irresistibly attractive and convey the most delightful sensation of realism to those picture fans unable to participate in this novel and exciting sport.

THE IMP CALIFORNIAN RELEASES

On Thursday, February 29th, we release the first of a series of pictures made by the Imp Films Company's western forces, at present located in Los Angeles. The Director in charge is Frank J. Grandon and the members of the company include Margarita Fischer, leading woman; Henry Pollard, leading man; E J. Le Saint, character; Ed. Lyons, comedian; Ben Horning, character; E L. Kelly, juvenile man, and Louise Crolius.

The smaller view shows the Imp stage and the members of the working force and the large picture is a still illustrating the February 29th release, "THE ROSE OF CALIFORNIA."

This story, which was written and produced by Mr. Grandon, will be fully illustrated and described in No. 6 of The Impulet. It deals with the love affairs of a young American Government official and a beautiful Spanish girl. It is the first of a series of strikingly beautiful subjects which the Imp Films Company is making in California and will form the regular Thursday release for some time to come.

The settings and photography, the acting and the costumes are beautiful in the extreme.

We strongly recommend exhibitors all over the world to make a note of the Imp Thursday Californian pictures. They are something out of the common, they are the top-notch in the way of beautiful photography and artistic settings, made in the most romantic region in the United States. You have mission architecture, dating back to 1771; mountain scenery, you have wild and romantic landscape, and against this superb background, you have finely acted stories by the best acting company in the world, directed by one of the most masterly producers of his age.

Everybody who has seen THE ROSE OF CALIFORNIA is enthusiastic about its effectiveness and beauty. It will capture the hearts of every moving picture audience where it is shown. It will linger in the memory. It will increase the fame of the Imp films as the most popular, attractive and varied films in the world.

Demand the Imp Californian releases!

The Imp Films Company's California Studio, at Los Angeles.
A MODERN HIGHWAYMAN

An old inventor is robbed of his patent rights in a valuable invention but is finally rewarded for them by the instrumentality of a little child.

Copyright 1912 by Imp Films Company

OLD Noah Prescott was a mechanical genius, who had passed some of the most valuable years of his life in the employ of William Steele, who had made a reputation and amassed a fortune as a manufacturer of labor-saving devices. Noah's triumph—the effort that was to provide him with sufficient money to ease his old age, was the invention of a vacuum street cleaning machine. When the model was perfect, Steele agreed to form a partnership with Noah and to assure him patent protection at Washington. Shrewd and unscrupulous, Steele thus got the game in his own hands and it was not difficult for him to play double; to persuade the Washington authorities that Noah was not the real inventor and that he, Steele, was. Unfortunately Steele was not so careful as he might have been of documentary evidence proving that Noah was the real inventor. These papers were lying about in Noah's humble home whether he repaired after being dismissed by Steele. To increase poor Noah's troubles a little boy and girl were sent him as a legacy. The kind hearted fellow tended the little children with all a father’s care and gratified tiny Ruth by stuffing her broken doll with some fragments of paper taken from a waste paper basket. Steele got out his machine and was acclaimed by the Press as a great inventor but his clerk was suspicious of him and at a visit to Noah's home discovered that some paper which came out of the little girl's doll supplied sufficient evidence proving Mr. Steele to have been a purloiner of Noah's ideas. Confronted with this evidence, therefore, the manufacturer was compelled to disgorge some of his profits to the tune of $100,000. So poor Noah and his young charges were made happy by the money.

IMP FILMS COMPANY

102 West 101st Street, New York Carl Laemmle, Pres.

2-19-12
Imp Players:

W. R. DALY

W. R. Daly is one of the towers of strength of the Imp Films Company. He is by common consent conceded to be the finest all-round actor in the moving picture field to-day, and his versatility is remarkable. Just think for a moment of the wide gulf that separates the character of the burlesque villain in "The Kid and the Sleuth," the very fantastic travesty, released January 29th, and that of William Steele in "The Modern Highwayman." Then, if you like, throw in the character of O'Brien in order to still further get a line on Daly's versatility.

In the character of the villain in "The Kid and the Sleuth," Daly is burlesquing his own art, which is properly exemplified in the character of Steele in "The Modern Highwayman." In the character of O'Brien he is a comedian pure and simple.

Personally, Mr. Daly is quiet, reserved and modest. The last man of whom Daly likes to talk is Daly. He is essentially a hard worker and a conscientious worker. Whenever you see Daly in a picture be sure that you will have a finished performance. He is a master of detail; wonderfully skillful in the art of make-up, and therefore, extremely clever in disguising himself. One of the most frequent compliments paid to Mr. Daly, when a picture is being shown, is the question: "Why, is that Daly?" That being such a perfect disguise that, unlike other moving picture actors, Mr. Daly is not easily recognized on the screen.

I would like to be able to tell you more about Mr. Daly. I asked him to tell me more. But, as I have already stated, I cannot get him to talk about himself, and so the reader must be content with this perfunctory appreciation of a very fine artist and a loyal member of the Imps Films Company's acting force.

T. B.

The Thursday Imps

"The Rose of California," the first Imp Californian release, is, it will be perceived, dated for a Thursday. It is our intention to confine our other Californian releases to this day of the week.

The "Thursday Imp" has acquired the character of being strong and dramatic—the subjects being specially chosen for their heart interest and the opportunity they afford the Imp Companies for putting in some of their best acting work. The result is that the Thursday Imp has made a position in the film world distinctively powerful and popular.

The second Californian release is devoted to a theme of this nature. The story is infinitely touching and at the same time infinitely powerful. An old G. A. R. veteran is invited to take up his abode with his married daughter and her husband. The surroundings are agreeable enough, but in his dreams the veteran lives his old life over again. The call of the battle-field is upon him; his fellow veterans beckon to him and, so in the end, he leaves his daughter's home and returns to his cronies in the barracks, where he and they can amuse themselves by fighting their battles o'er again.

Just see this picture and it will hold your interest through every inch of the film.

That is what every Thursday Imp does.

It is always full of power.

It is always intensely dramatic.

It is always a splendid offering.

We want exhibitors, as they have acquired the habit of asking for the "Saturday split," to get into the way of talking about the Thursday Imp and to also get into the way of impressing its importance and power upon their audiences. Induce your audiences to get the Thursday habit—the Thursday habit of studying the Thursday Imp dramas!
IT is war time and the brave Northern Captain Robert Evans goes away to take his
place on the field. And before he does so he bids adieu to his pretty Southern
sweetheart, Edith Hobson. As victory after victory attends the Northeners
despair grows in the South. Lieutenant Hobson, Edith’s brother, who is, of
course, fighting on the Confederate side, is a fugitive from Grant’s men. After many
desperate wanderings and adventures he takes refuge in his own home. Thither come
Captain Evans and his men in search of the fugitive. He is admitted to the room
where the wounded man lies. Instantly he realizes the gravity of the problem. Shall
he arrest the wounded brother of his fiancee, or shall he not? He decides on the latter
course and returning to his men he tells them “the lie,” viz: that the man whom
they were pursuing was not in the house. So the poor hunted wretch escapes, presum-
ably to recover and to interpose no barrier to the marriage of the victorious Northerner
and his sister, Edith.
"THE "IMPLET"

By "Lux Graphicus."

Maude Barrymore is getting so interested in moving pictures that the dear girl will insist, whenever she sees me in Central Park, on telling her chauffeur to stop, in order that she may give her ideas to the rich she gave to the world. That was the highwayman of romance. The highwayman of fact was a vulgar thief, frequently a murder and a barber.

But the word "highwayman" survives to mean a class of mind which steals other people's ideas.

And this is the theme of this very powerful and skillfully worked out Imp drama. The old inventor is robbed of the fruits of his brain by an unscrupulous manufacturer. Poetic justice is accomplished by the intervention of a little child whose doll is stuffed with poppers conclusively proving the guilt of the highwayman. Imps are men to disgorge a proportion of his ill-gotten gains.

The story is clear and convincing, and it supplies line acting material for King Baggot as old Noah Prescott, the inventor; W. R. Daly, as the unscrupulous William Steele; and William Shay as an agency which was instrumental in righting the wrong.

"THE LIE."

(Imp Drama. Released Thursday, Feb. 22, 1912.)

A story of war time, which is being released on W. R. Daly's account, should make an appeal to patriotically inclined audiences of the moving picture theater. The conflict between the North and the South is shown in various scenes, though it does not supply the main theme for this intensely exciting offering.

When the young officer fighting on the Northern side discovers, after a series of moving incidents, which culminate in the capture of the Confederate fugitive, that the latter is the brother of the woman with whom he (the Northern officer) is in love, he is confronted by a very human problem. The strict letter of duty would mean that he must hand over his prisoner. But he gallantly fights his eyes to the truth and takes the responsibility of persuading his mind that the fugitive, whom they were seeking, was not in the house.

This story is acted with decision and conviction throughout. There are some very thrilling scenes in it. It has a military atmosphere, and the settings, photography and the general detail of the play have been well thought out and skillfully represented in the film.

The "LIE" may be very emphatically commended to the notice of the exhibitor desirous of giving his patrons on Washington's Birthday a fine program of the new work which will appeal to their eyes and sympathies.

King Baggot does great work as the Northern officer, and William Shay gives a vivid portrayal of the Southern soldier.

"THE BROKEN LEASE."

(Imp Comedy. Released Saturday, Feb. 24, 1912.)

The tradition of the Imp Saturday release is well sustained in this comedy of "The Broken Lease." It is an ingenious story. Just fancy yourself in the place of a man who, having taken a lease of an apartment, finds himself appointed to a position in a distant part of the world. The landlord won't break the lease. You must go out, and you want to get out by honorable means.

If you adopt the expedients utilized in this film you will get out with peace and honor. The man in this story just made himself pitily disagreeable to his neighbors, and, as they could not tolerate it, they complained to the landlord, who gave the tenant what he most desired, his freedom.

The story is carried along in a series of brick and highly humorous scenes, in which husband and wife are made to appear at cross purposes for fun.

Mr. Compson shines as the tenant anxious to leave. It is pure comedy all the way through—bright, refined, humorous, and rational. There is nothing of the absurd in it. It is strikingly humorous. "The Broken Lease" is another Imp comedy success.

"THE "IMPLET" scenes from "THE LIE."

"And then you must certainly have some very great producers to get such splendid results out of your actors and actresses. They always seem to me to get into the very skins of the parts that they play. I declare to you, Luxy, that I, myself, have become something of a nuisance to that shipwrecker in the picture theatre. I just love to sit and watch Mr. Baggot, Miss Fischer, Mr. Shay, Miss Prescott, Mr. Daly and Miss Lewis. They are so thorough in their work and seem to like it so much. You know, Luxy, it is not every actor or actress on the regular stage that even seems to like their work. It is altogether different with your Imp pictures."

Maude said a whole lot more than this at the interview I am briefly recording. I have not the space to print all the dear girl's utterances. Before she sped away from me to take her luncheon at this Plaza, she made one other remark about the Imp pictures which I want put in, although the impressor, man is grumbling about the necessity of having to squeeze so much into so little. "The best thing of all, Luxy dear," said Maude, "about your Imp pictures is that they are always clean and wholesome. I need never hesitate to take my highly respectable grandmother or my Irish maid to see an Imp picture. Ta-ta! Give my love to all the Imps and Impesses. I hope to see you at the opera when Tetrazzini sings 'Lucia.' I always spend free evenings in the diamond circle of the Metropolitan Opera House, New York City, when Tetrazzini sings 'Lucia.' On those same evenings Maude Barrymore always gets a night off from the management and occupies Mr. Morgan's box.

So you see, Maude Barrymore is getting down to the particular importance of the Imp films in the present picture world. Like other sensible people she grasps the enormous dramatic value of the Imp pictures and their priceless characteristic of being perfectly clean, perfectly moral in their teachings and perfectly harmless in their effects upon the minds of the young, old and middle-aged.

What Maude said to me in Central Park the other day has been said in my hearing by lots of other people these last few weeks. And believe me, it is some asset for a brand of film to have, viz., the reputation of being finely dramatic and clean. Not every brand of film on this, or any other market, has either or both of these assets. I had to cut Maude's above-referred-to conversation rather short, but the dear girl hinted that she had other things to say to me about picture matters. No doubt she will unburden herself when we meet at the opera. If what the fair lady says is of interest to Imp fans I will set down right on this page. Enough said just now.
Mr. and Mrs. William Gleason, a young married couple are residing in an apartment in which no dogs or children are allowed, and for which they signed a lease covering a period of three years. Before the time expires Gleason is ordered by the firm, with which he has been connected for many years, to proceed to Australia to manage a branch office there. Of course, the next move is a visit to the agent to ask to be allowed to break his lease. This the agent emphatically refuses to let Gleason do, and threatens, if he moves to make him pay the full amount of rent for the three years. Gleason returns home very much discouraged and sits down to think the matter over. What can he do to get himself peremptorily ordered to leave the apartment? A brilliant idea occurs to him and he hurriedly proceeds to carry it out. Walking through the streets he sees a number of children at play, and immediately invites them to his apartment for a real good time. This they have with a vengeance; dancing, singing and racing about to their hearts' content. To this din is added the barking of dogs which are also brought along, a few being tied to the stair railing, to the terror of the other tenants, who in a body proceed to call at the Gleason apartment to ascertain the trouble. In the meantime Mrs. Gleason has gone home to her mother to relate their predicament, and she returns at the height of the frolic. For a moment she believes her husband has become demented, but being told the scheme she is overcome with laughter. The tenants who are incensed, bring the agent on the scene and he, to the Gleasons' great delight, orders them to vacate the apartment.

On the Same Reel: ICE-BOATING ON THE SHREWSBURY RIVER
THEY LIKE THE “IMPLET” AND THE “IMPS”

LIKES THE IMPLET AND THE IMPS.

To the Editor.

Sirs: I am too busy to write and let me say that we consider them second to none.

The comedies are without equal. For good, all-around fun, with laughs ringing from the screen, holding the interest of the spectator from start to finish, the Imps have to be continued.

Nor would we forget the drama.

The plays are so finely staged and the players so natural, that one has to remind oneself that they are watching a picture and not a real life situation.

May I make a suggestion in regard to the films?

We notice that a certain film company is showing the cast of characters at the beginning of the reel. Still another company shows photos of the principal players. Both have created great interest. I should like to see the Imps adopt such a plan. I should think it would be a fine plan to show the photo with the player's name and the part he or she is taking. Our experience has been that the better acquainted the patrons become with the players, the more popular the film becomes. So often we are asked about them, and are not always able to give a satisfactory answer. We know some of them fairly well, but not all, and should like to be able to make a comparison of the Imps with the players from which they are taken.

The "Imps" are always welcome on our Mirror Screen. We could ask nothing better. Here's wishing them continued success.

Very sincerely yours,

A. ARMSTRONG.

Star Theatre.
Newton, Iowa.

P. S.—Kindly let me know what you will ask me for 250 or 300 copies of "The Implet." We thought we might give them out as souvenirs on a Wednesday when we have a special, and it might create a greater interest in the players and the films. We have not fully decided whether we will give them just the one or several times.

LIKES THE IMPLET.

To the Editor.

Sirs: I just received sample of "The Implet." I wish it all the success it deserves. Respectfully,

G. B. BOWER.
Novelty Theatre.
Beaumont, Dak.

LIKES THE IMPS.

To the Editor.

Sirs: I am taking advantage of your kind request. I am sending you under separate cover photo of my theatre, also a few sheets of my advertising material showing how I advertise the Imps films. If you do say it, I have made the Imps what it is in our city. I was the first to show Imps in our city, and have continued as long as I am in the business. Am showing two (2) reels of Imps to-day.

C. E. HERBOLD.
Herbold's Acme Theatre.
New Castle, Pa.

KING BAGGOT AND "THE IMPS."

To the Editor.

Sirs: Gossip is rife throughout this section that King Baggot will resign from the Imp forces soon and become identified with the Lemp people. This not only hurts the Imp drawing power, but is bad for the opposition. Now we don't know whether this report is true or not, but we do know that opposition is using it strongly as a lever in furthering their interests.

Very truly yours,

H. T. HERRMANN.
Orphinian Theater.
Chillicothe, O.

"The "IMPLET"

To the Editor.

Sirs: I wish to compliment you on the "Implet." One of the things that strikes me so favorably is that you are giving the Casts of players. I always run a slide before each reel, stating what the next is going to be, and when I know the cast I put it on also. This is causing my patrons to take greater interest in the pictures in a general way.

I am particularly interested in educational films, and am pleased to see you are getting more of them out. I will lecte the DAM-film when I get it.

The more information you give us about these films the more good we can accomplish.

I am running four reels per day (16 cents) and try to get one educational and one high-class comedy, and the market is shy on these. Imp-Comedies are my best drawing card. They always please everybody.

I don't think there will be any question about getting the 3-Imps.

Don't fail to send me Brickvants and "K-Ks."

Keep the quality up and give us plenty of those good, wholesome comedies and educational pictures.

Yours truly,

A. J. WELLMAN,
The Lyric, Catlettsburg, Ky.

LIKES THE "IMPS."

To the Editor.

Sirs: Under separate cover I am mailing you pictures of my theatre and employees. Have run all "Imps" released, and they are a hit here—especially "From the Bottom of the Sea."

F. M. BOND.
Prop. and Mgr Bond Theatre.
Pontiac, Ill.

CALENDAR OF IMP RELEASE DATES

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Scenes from "THE LIE"
"INDEPENDENT QUALITY"
No. 3.

TWO former articles under this caption were strictly personal, though strictly editorial. The opinion that we expressed, that the independent picture was in the general sense qualitatively equal to the licensed picture was based upon individual study. The value of that opinion resides in the fact it proceeds from a mind which has devoted more attention to moving picture making than the majority of other minds engaged in the business.

But since the last issue of The Implet was published, we have gone a step farther in our determination to uphold the cause of independent quality, by largely reinforcing our own opinion. The Implet has had an intelligent man interviewing exhibitors in New York City, Brooklyn, So. Brooklyn, the Bronx, Mt. Vernon, Morris Park, Westchester; all in New York State, and he has gone also to Paterson, Newark, Jersey City, Hoboken, West Hoboken, Union Hill, Passaic and Frankford; all in New Jersey.

In all he visited many hundred exhibitors, licensed and independent. This is what he found:

The overwhelming sentiment of the large majority of New York State and New Jersey exhibitors is Independent.

The consensus of opinion is that the quality of independent pictures has vastly improved, and that in many instances it is the equal in quality of the best "licensed" pictures.

Independence is strong; and is growing in strength in the East.

In other words the Independent Side of the moving picture here in the East is the predominant side.

The maintenance of quality in the independent moving picture is not exclusively a manufacturer's problem; it is largely an exhibitor's problem. The more the exhibitor supports the independent manufacturers the more money those manufacturers can afford to put into their pictures. That stands to reason.

Therefore, in urging exhibitors all over the country to declare for independence we are fighting the battle of the uplift of all independent quality. There is nothing in this world that cannot be improved upon. Not to progress is to retrogress, or go backwards. Good as the independent quality is today, it must continually improve and it will improve all the more as the growth of the independent movement progresses.

As we stated last week quality must be the slogan of the Independent Side.

EDITOR.
THE IMPEL
THE MOVING PICTURE NEWS PAPER
Published at 102 West 101st Street, New York
SUBSCRIPTION PRICE, $1.00 PER YEAR
SINGLE COPY, 5 CENTS

“THE IMPEL MARCH”
Mr. Edward Fertell of No. 7-8 St. John St., New Haven Conn., a well-known composer, writes to us: “I am now composing a march and dedicating it entitled ‘March of the Imps,’ which, as soon as I am through with it, I will send you. Hope it will please you and the actors.”

THE IMP FILM COMPANY’S CALIFORNIA PICTURES
[By Our Special Correspondent.]
I think a short outline of what we have here, and what we are doing, will not be amiss. First as to the West Coast Play: We have two acres of ground on 45th Street. We are on the extreme edge of the bluff, and can look down upon the city on one side and across the valley towards the ocean on the other. This two acres is surrounded on three sides by a seven-foot fence. (We are very exclusive.) Inside the fence is our studio and factory. We have a large open stage. Next to this is a barn, which we use for a storage place for our seven-room bungalow, where the studio, office, projection rooms, wardrobe and dressing room rooms, are located. Then the factory building, where the developing, printing and cutting is done—also the assembling. You will observe that we have a complete plant. The open spaces are carpeted with a velvet growth of grass, dotted here and there with palm and eucalyptus trees. Can you picture us lying on the grass, whilst our talented writers are writing, and our actors are forcing you selves free in your eastern blizzard?
As for work, we are getting plenty of it. We have been harrassed by harrassing the stage here before your Eastern actors are out of bed. Manager Naasson is on the jump all the time. Director Grandson, and our artistic cameraman, Gaetano Gandio, have worked every night since we landed here until 11 and 12 o’clock, cutting, cutting, cutting. Everybody is working, everybody else, and all is perfect harmony. With all hard work, we are a happy family.

CASTS OF THE IMP PLAYS.

“The Immigrant’s Violin.”
(In Imp Drama. Release, Monday, Feb. 26.)
Written and Produced by Oris Turner.
ROSALINDA –– Violetta Prescott
MRS. BRADLEY –– Lena Lorraine
ALBERT BRADLEY –– King Baggott

“The Rose of California.”
[Imp Drama. Release, February 27.)
Written and Produced by F. J. Grandson.
GEORGE –– J. Alonzo Hurley
SARA –– Helen Varner
DON JUAN –– Harry Pollard
DON JUAN CARRILLO –– Ben Horning
Dona Rosita Carrillo –– Margarita Fischer
ELOY –– Jack Yarnell
PADRE DE LA PENA –– E. J. Le Saint

“The Right Club.”
[The $100 Prize Scenario.
(In Imp Comedy. Release, February 28.)
Written by Louise Carter.
Produced by Oris Turner.
MR. FORBES –– William Shy
MRS. FORBES –– Violet Horner
THE DETECTIVE –– R. W. Daly

“Beat At His Own Game.”
[Imp Comedy. Release, Saturday, March 2.
Written by George Larkin.
HARRY –– Daniel Gargiulo
HENRY SPENCER –– W. R. Compton
PEARK –– William L. McManus
SULTAN –– Grace Lewis
JAS. NASH (disguised as a woman.) –– E. L. Leigh

IMPORTANT VICTORY OF THE MOVING PICTURES INDEPENDENTS

Judge Hand, of the United States District Court for the Southern District of New York, has just decided in favor of the Independent Moving Picture Manufacturers in an important suit brought by the Motion Picture Patents Company, known as the Trust, against the Independent Moving Picture Company of America, one of the independent manufacturers. The suit was begun in February, 1910, and was for alleged infringement of Latham patents. By an August 26, 1912, to Woodlawn Latham, for “Projecting Kinotopograph.” It had been claimed by the Motion Picture Patents Company that the Latham patent covered and controlled not only all the projectors then in use but the independent exhibitors throughout the country, but also all the cameras employed by the independent film manufacturers. This claim has been denied by the independents, and the case just decided was made a test case for the purpose of deciding whether two thousand suits of testimony and exhibits were to be presented to the court, the testimony beginning in May, 1910, and concluding in August, 1911. The case was argued November 22 and 23, 1911, and has just been decided by Judge Hand, who dismisses the Bill of Complaint on the ground of non-infringement, with costs.

BUYING EXCHANGES FOR THE IMP FILMS—WHERE YOU ARE TO DEMAND THEM.

Mr. Exhibitor,
Sir:
In the language of the Immortal Bard, “many a man’s call” have we advised you to demand Three Imps a Week. Demand 3em of your Exchange or They will not.[...]

Most humbly we do apologize for having omitted a list of whom you are to do your demanding. Here is a list of the Side Company’s buying list of American and Canadian Exchanges:

Applegate, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Lake, Chicago, Ill.
Canadian Film Exchange, Montreal, Quebec.
Gaucho Co., 115 St. Catherine St., Montreal, Quebec.
Gaucho Film Co., Winnipeg, Man.
Great Western Film Co., 613 Ashdown Block, Winnipeg, Man.
Canadian Film Co., care Western Film Exchange, Savoy Theatre Bldg., Vancouver, B. C.
California Film Exchange, 400 Mission St., San Francisco.
Miles Bros., 1410 Mission St., San Francisco.
Miles Bros., 411 West 8th St., Los Angeles.
California Film Exchange, 514 S. Los Angeles St., Los Angeles.

COLORADO.

DISTRICT OF COLUMBIA.
Washington Film Exchange, 409 Ninth St., N. W.
Consolidated Film & Supply Co., Rhodes Bldg., Atlanta.

ILLINOIS.
Anti-Trust Film Co., 929 Illinois St., Chicago.
Globe Film Exchange, 398 Fifth Ave., Chicago.
H. & E. Film Exchange, 98 Jackson Blvd., Chicago.
Laemmle Film Exchange, 196 Lake St., Chicago.
Standard Film Exchange, 168 W. Washington St., Chicago.

INDIANA.
Central Film Service, 119 North Illinois St., Indianapols.

IOWA.
Laemmle Film Service, Suites 2 and 3, 515 Mulberry St., Des Moines, Ia.

KANSAS.
Wichita Film & Supply Co., 122 N. Market St., Wichita.

LOUISIANA.
Consolidated Film & Supply Co., 790 Maison Blanche, New Orleans.

MASSACHUSETTS.
Boston Film Rental Co., 605 Washington St., Boston.
W. E. Green Film Exchange, 298 Tremont St., Boston.

MARYLAND.
Baltimore Film Exchange, 610 E. Baltimore, Baltimore.
Laemmle Film Service, 610 E. Baltimore, Baltimore.

MINNESOTA.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MICHIGAN.
Laemmle Film Service, 610 E. Baltimore, Baltimore.

MISSOURI.
Laemmle Film Service, 610 E. Baltimore, Baltimore.

TEXAS.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

WASHINGTON.
Laemmle Film Service, 610 E. Baltimore, Baltimore.

WASHINGTON.
Laemmle Film Service, 610 E. Baltimore, Baltimore.

NEBRASKA.
Laemmle Film Service, 1312 Farnam St., Omaha.

OREGON.
Independent W. E. Exchange, 34 Seventh St., Portland.

OHIO.
Buckeye Lake Shore Film Co., 492 N. High St., Columbus.
Cincinnati-Buckeye Film Co., N. E. Cor. 4th and Plum, Cincinnati.
Central, 109 W. 5th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. Cleveland.
Vic’s Service, Prospect and Huron Sts., Cleveland.
Toledo Film Service, 120 Erie St., Toledo.

PENNSYLVANIA.
Eagle Film Exchange, 49 Broad St., Philadelphia.
Exhibitors’ Film Service, 49 S. Penn Ave., Wilkes-Barre.
Philadelphia Film Exchange, 151 N. 9th St., Philadelphia.
Swab Film Service, 129 N. 8th St., Philadelphia.

TENNESSEE.
Independent Film Exchange, 119 N. 8th St., Philadelphia.
Pittsburgh Photo Film Co., 412 Ferry St., Pittsburgh.

WISCONSIN.
Cons. Film & Supply, 89 S. Main St., Milwaukee.

TEXAS.
Texas Film Exchange, 455 Cahuenga Blvd., Dallas.

WASHINGTON.
Western Film Exchange, 235 9th Ave., Seattle.
Pacific Film Exchange, Globe Bldg., Seattle.
California Film Supply Co., 497 3rd Ave., Seattle.
Western Film Exchange, 397 Enterprise Bldg., Milwaukee.
The romantic adventures of a young Italian girl lost in New York and restored to her parents and happiness through her wonderful skill as a violinist.

2-26-12

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.
THE "IMPLET"

Imp Players:

GRACE LEWIS

Grace Lewis, ingenue of the Imp Films Company, is a worldwide favorite of Imp fans because she is a hard and conscientious worker. She is petite, graceful and expressive. In "On the Stroke of Three," the very fine Imp drama, which was so good that it was imitated by a competitor, Grace acted very finely as the old farmer's daughter. In "All a Mistake" she was again vigorous, convincing and clever.

Grace has one characteristic which is exceedingly commendable: she is ideally unconscious of the camera; she is so absorbed in her work she elevates naturalness of acting into a fine art. She is simple and unaffected.

Whenever the Imp picture in which Grace Lewis appears is shown, be sure that this fine little actress will make an unostentatious success of her part. She is in and of the picture, and, artist-like, does not obtrude herself.

And there you have Grace in real life—simple, natural, unobtrusive—a highly popular member of the Imp forces because of this exquisite individuality. What Imp fans think of Grace Lewis is evidenced by a letter of appreciation which appears elsewhere in this issue of "The Implet."

T. B.

IMP NIGHT
AT THE HUNGRY CLUB

The Hungry Club? What is the Hungry Club?

The Hungry Club, reader, is best described in the verse which is printed under its official monogram:

A club which dines and entertains
Its chosen friends each week-end night,
While at its board this motto reigns:
Good nature, wit and appetite.

Founded in 1896 by Miss Mattie Sheridan, one of the most celebrated of New York's leaders in the literary, artistic and theatrical life of the great city, The Hungry Club, which meets each Saturday throughout the year, attracts the most distinguished people from all over the world. Actors, authors, painters, travelers, great opera stars, violinists and statesmen—the best and brightest of the time.

For the first time in its history, The Hungry Club is to carry its honors into the moving picture field. At the two hundred and eighty-ninth dinner of the club on Saturday, February 24th, the editor of "The Implet" is to give a talk about the moving picture.

Mr. Carl Laemmle, the president of the Imp Films Company, and Mrs. Laemmle, will be guests of honor on that occasion, and a choice selection of Imp films will be shown after the dinner.

This signal compliment to Imp films has attracted attention throughout artistic and literary New York, and constitutes a landmark in the history of the moving picture.

Those readers of "The Implet" who would like to be present at the Imp Night of The Hungry Club on February 24th, should address the president, Miss Mattie Sheridan, No. 100 West 86th street, New York City. The tickets are $1.25, and covers will only be laid for those who notify Miss Sheridan of their intention to be present by Friday, February 23rd.

Scene from "THE ROSE OF CALIFORNIA" the Imp First Californian Release.
A romantic love story of California in the "early forties."
A gallant young American woos and wins the beautiful daughter of a proud Spanish ranchero.

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
"THE IMMIGRANT'S VIOLIN"

(Impr Drama. Released February 26.)

In this drama we have, very well staged, the struggle of a young Irish violinist who plays in the various sections of New York City. Anybody who will take the trouble to stand an hour or two in the violin section of the Waldorf-Astoria lobby after a meal will recognize the characters of Rosa, the violinist, and her parents as they are depicted in this picture.

The Italian immigrant is signed all over. He and she make a particularly skillless appearance on Manhattan. It was not to be wondered at that Rosa got separation from her parents. Then the picture SPMV starts. The violinist, and is rescued from oblivion by a kindly lady whose son falls in love with her. She ultimately discovers her parents, and now a moment is repelled by them, but better instincts prevail, and finally she is married to her parents, and she becomes the wife of a man boldely but clearly drawn, and is true to life, and should certainly be very popular with persons of Irish origin who visit the moving picture theatre. The Italian violinist serves the purpose of introducing Vincenzo Prescott, the Imp Films Company's newest leading lady, in a dramatic role to a worldwide circle of Imp fans. Miss Prescott looks and acts the part well. It is a picturesque play, and to say that it is produced by Mr. Oris Turner is sufficient to stamp it with the hall mark of experience.

"THE ROSE OF CALIFORNIA"

(Impr Drama. Released February 29.)

In this, Mr. Grendon's first California picture, we see a practiced hand in every inch of the film. The technique of Mr. Grendon's work is always admirable, even if one can't help wishing him falling down on this this respect. In this story he has achieved two things, viz., success of the sentiment of the subject and the atmosphere of the subject. A young American, who is in the early forties, finds himself in an old Mission Ranch. He very well helps himself when he falls in love with the lovely daughter of the old Spanish Don. This was possible, as you can see for yourself, the moment the picture starts. The intervention of her parents does not impede the progress of the Spanish beauty; she has made up her mind. The performance of the marriage ceremony ends just prior to the story is an example of how to cut a shot from the American's clothes, but it is too late. Cupid wins the day. The handsome young couple escape and make a picturesque retreat from the state father-in-law.

The story is simply worked out. Its power lies in its simplicity and consistency. Margarita Fischer and Harry Pollard, as the lovers, are fine. E. J. Le Saint, as the padre, acts with great dignity. Miss Fischer's parent's are duly dignified.

"FOR THEE, MY LOVE, FOR THEE"

(Impr Comedy. Released March 2.)

The $100 Prize Scenario.

Novelists, dramatists and scenario writers are fond of "clue" themes. The illustrations Sherlock Holmes, it will be remembered, makes many wonderful discoveries on what seems to be very slender evidence. It is a trick of the stage detective and the detective of the novel to evolve something out of nothing, but the audience and the reader like this sort of pabulum. They like to see the mystery solved by just this sort of slender material or evidence. Miss Carter very adroitly avails herself of this fact. The central incident of the story is an exceedingly clever clue. Some papers mysteriously disappear; the clue, the right clue, to the mystery is some cigar ash.

Detective W. E. Daly sees this clue and he follows it up patiently, persistently and pertinaciously until he finally discovers the missing documents in the hat of a policeman. Just imagine that! Some papers disappear, some cigar ash is found, and by means of this cigar ash the papers are traced and recovered.

This very clever piece of comedy work is bound to make your patrons laugh, Mr. Exhibitor-Man. Take it from us, that W. E. Daly, in the part of the detective is a master of the film, out-Dalys Daly: he is funny in every fibre.

Miss Carter hit upon an ingenious theme in this story. It is cleverly and ingeniously worked out by the Imp comedians, and will add to the fame of the Imp Films Company's Saturday releases.

WHERE IMP FILMS ARE SHOWN

BOND THEATRE, Pontiac, Illinois
A most ingenious detective story. The scenario for this picture won the $100 prize in the Imp Films Company's world wide competition.

On the same reel is "BEAT AT HIS OWN GAME" a screaming story of jealousy and its consequences.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
THE "IMPLET"

LIKES THE IMPLET.

To the Editor.

Sirs: I do not miss my breakfast, and have no desire to. I am not as anxious not to miss "The Implet," and am therefore writing to ask if you will kindly send me one, and at the same time place my name on your "mailing list."

I am a great admirer of your productions, and take great pleasure in exhibiting any of your films.

Miss Grace Lewis is a personal friend of Mrs. Fisher and myself, and I shall greatly appreciate it if you will kindly convey to her, and through her, to me, and at the same time place my name on your "mailing list."

Thanking you in anticipation, I am

Yours truly,

PERCY FISHER, Proprietor and Manager.

M. Mr.


LIKES THE IMPLET.

To the Editor.

Sirs: Enclosed please find post card showing my picture theatre, the Imp, together with myself and family. I have been running the Imp since last May, using independent pictures, and doing fine. The only trouble is that we do not get enough IMPS, as they are considered by my patrons as the very best pictures shown.

I am a subscriber to your Implet and am glad to receive it. I am ever yours,

W. T. FRAYBACK, Manager.

Imp Theatre, Syracuse, N. Y., Feb. 2, 1912.

LIKES THE IMPS.

To the Editor.

Sirs: Being of the same opinion as Mr. Miller, of Fremont, O., that if the exhibitor has a kick coming on pictures he should make it to the maker of the film, and not the exchange, which I think will enable him to rectify some of the plights that are put in films, and the public is demanding the best films, like the I. M. P.—that is the Imp, and not the Implet—the greatest of all films; and I candidly think—and so do most other exhibitors—I reckon the Imps and the Implet have done a lot for Independents to get where they are—to-day—best of all makers. I only boost the Imp sixteenth hour a day, and sleep eight with a wish of awakening and finding a program with an Implet on it, which my patrons are always loyal to and fill my house and go away pleased and tell their neighbors and friends. And they all come again. Let the good work continue. Very respectfully,

HARRY E. SHAW, Manager Implet Booster.

Luna Theatre, Fostoria, O., Feb. 2, 1912.

LIKES THE IMPS AND "THE IMPLET."

To the Editor.

Congratulations right off the reel for "The Implet." There is no question in my mind but that it will make this "Implet" the greatest house organ in the country.

Yours in haste,

T. H. QUIFF.

Chicago, Ill., Feb. 2, 1912.

LIKES THE IMPS AND "THE IMPLET."

To the Editor.

Sirs: Enclosed you will find two views of the theatre of which I am manager. I would like to have one or both of them run in "The Implet."

The Imps are our leading pictures here.

Yours for success,

F. L. SMITH.


LIKES "THE IMPLET" AND THE IMPS.

To the Editor.

Sirs: Just a few lines to express my appreciation in behalf of "The Implet." This certainly is a great little organ, as you call it, and you ought to do well with same.

I am passing them out to our exhibitors, and will endeavor to get you some yearly subscriptions.

F. A. VAN HUSAN, Jr.

Omaha, Neb., Feb. 5, 1912.

CALENDAR OF IMP RELEASE DATES

Thursday, February 1—The Power of Conscience, Drama
Saturday, February 3—O'Brien's Busy Day—Brown Moves in Town, Comedy
Monday, February 5—The Helping Hand, Drama
Thursday, February 8—Mrs. Matthews, Dressmaker, Drama
Saturday, February 10—Who Wears Them (Comedy), Tea Industry, Industrial
Monday, February 12—Reflections from the Firelight, Drama
Thursday, February 15—Through the Flames, Drama
Saturday, February 17—Tables Turned, Comedy
Monday, February 19—A Modern Highwayman, Drama
Thursday, February 22—The Lie, Drama
Saturday, February 24—The Broken Lease, Comedy
Monday, February 26—The Immigrant's Violin, Drama
Thursday, February 29—The Rose of California, Drama
Saturday, March 2—The Right Clue—Beat at His Own Game, Comedy

WHERE IMP FILMS ARE SHOWN

ACME THEATRE, Newcastle, Pa.

JEWEL THEATRE

Winfield, Kan.
THE STORIES OF THE IMP FILMS

GREAT NEW FEATURE OF THE IMPLET

A Moving Picture Story Every Week

DURING the past few months the Imp Films Company has had requests from magazines and newspapers all over the country for pictures and synopses of Imp films, so that they could be turned into stories. We have felt obliged to decline those requests for several reasons. In the first place, stories so made, must necessarily have a somewhat artificial aspect because the authors of them are dealing with imperfect material.

In the next place we had contemplated going "one better" than any of these publications. We had decided to write our own stories for our own readers. Our circle of readers, by the way, is a world wide one.

Who is more fitted to write a moving picture story than the author who lives, moves, and so to speak, has his being amongst the characters in the stories of the films? Nobody, of course.

That's just what we are doing. We are living, as it were, amongst the very people who figure in the casts of our plays, week by week, in The Implet. We enter into their lives; we exist in the scenes, where they exist; we suffer with them; we rejoice with them, in fact, "their people are our people."

So as we said before, who is more fitted to write the stories of which the Imp films are necessarily only brief glimpses, than one whose very life is part of those stories.

So it comes to this. In next week's Implet, that is No. 8, we shall commence a weekly series of stories based upon our own pictures. These stories will be written by a practiced hand and the practiced hand is the hand of the Editor of this paper, who the reader may like to know, is a practical novelist and story writer of several year's standing.

So look out, reader, for No. 8 of The Implet, and the first Imp story which is entitled, "WHERE PATHS MEET," fully illustrated.

IMPORTANT NOTICE

The Imp Films Company's stories are strictly copyrighted and must not be reproduced without special permission or arrangement.

EDITOR.
THE "IMPLET"

The Sherman Law and the Moving Picture Business

The public attention has been so concentrated upon those sections of the Sherman Law which can be enforced only by the Department of Justice, that many people who have been injured by violators of that statute never knew, or have forgotten, that it contains one section which is devoted entirely to their wrongs and their remedies. This is Section 7 of the statute, and that section is as follows:

"Any person who shall be injured in his business or property by any other person or corporation by reason of anything forbidden or declared to be unlawful by this act, may sue therefor in any Circuit Court of the United States in the district in which the defendant resides or is found, without respect to the amount in controversy, and shall recover threefold the damages by him sustained, and the costs of suit, including a reasonable attorney's fee."

Section 8 of the statute also provides that the word "person" wherever it is used in the statute, shall be deemed to include any corporation or association lawfully existing anywhere.

Many thousands of persons, corporations and associations at this moment have rights of action under Section 7 of the Sherman Law, against one or more of the many hundreds of persons or corporations which have been violating that statute, and have thereby been inflicting injury upon the business of those many thousands of persons, corporations and associations. Moreover, each of these rights of action is good for three times the amount of damages sustained, as the result of the injury upon which it is based, plus the costs of a proper suit to recover that money, and plus a reasonable fee to be paid to the attorney who prosecutes the suit.

Now that the Supreme Court of the United States in the Standard Oil case and also in the American Tobacco case, has decided that the conduct of the numerous defendants in these cases constituted violations of the Sherman Law, it is in perfect order for the thousands of persons, corporations and associations who have been injured by these violations, and by other violations of the Sherman Law by other combinations in restraint of trade or commerce, to bring suits against those violators to recover the judgments to which, according to Section 7 of the Sherman Law, the injured persons, partnerships and associations are entitled.

The proper step to be first taken by any corporation or association, which feels that it has a just grievance against some violator of the Sherman Law, would consist in consulting, in a preliminary way, some good lawyer who is particularly acquainted with that department of practice, with a view to learn from him whether the particular grievance in question does or does not constitute a proper foundation for an action against the party which has caused the grievance to be felt. It is not necessary to pay such a lawyer a large retainer before definitely learning from him what are the legal rights and remedies of the party consulting him, and therefore parties having grievances against violators of the Sherman Law should not hesitate or delay to definitely ascertain what are their rights and remedies.

On October 12, the United States Circuit Court, sitting at Toledo, Ohio, handed down a decree disposing of the federal suit entered in the United States Circuit Court at Cleveland, on March 5 against thirty-five electrical and other manufacturing companies on the charge of engaging in "unlawful contracts, combinations and conspiracies to restrain the trade and commerce among and between the several states and territories of the United States in incandescent lamps and to monopolize the same."

The several companies comprising the electric trust are forbidden to make contracts with other manufacturers whereby the latter are bound not to sell their goods in open market. They are enjoined from discriminating against any dealer, jobber or consumer. They are enjoined from preventing the fixing of retail prices, they are enjoined from utilizing any patents which they may have or claim to have as the means of controlling manufacturers. In other words, the vital principle of freedom has been vindicated. Combinations or individuals are deprived of the power of coercing the individual tradesman in the exercise of his business. So far as the electric lamp industry is concerned, any one may now buy or sell where and as he chooses.

INTERPRETIVE DANCING ON THE SCREEN

Countess Tamara de Swirsky

Dances for the Imps.

An Unquite Imp Film.

The Imp split reel release of Saturday, March 23rd, will consist in part of a remarkable picture illustrating of interpretive dancing. This is the first time this subject has been filmed, and it will probably be the last. The film will thus be altogether unique.

The Imp Film Company, at great cost, secured the services of the Countess Tamara de Swirsky in making the dances. She has danced exclusively for an Imp film. She will not dance for any other moving picture company.

The Countess de Swirsky is a noble Russian girl who studied pianoforte playing in Paris and became an accomplished executant on the piano. Then she took up the study of interpretive dancing—that is, the representation of poetry and music by darts executed with beauty, grace and expression. Two or three years ago, she appeared in the Metropolitan Opera House, New York City; at the Bowery Opera House, and before many important social gatherings. By the aid of her art she interprets Oriental subjects, classical subjects and musical subjects.

The series of dances which appear in the Imp release includes the dance, "Spirit of Music," a humorous dance, and a series of beautiful plantation poses. This film has been passed by the National Board of Censorship and is perfectly refined, will be suitably timed and is to be accompanied by music especially chosen to illustrate the various dances.

Every exhibitor should demand, and insist on getting, the Imp split reel of March 16th, containing these remarkably beautiful dances by the Countess de Swirsky. The accompanying cut illustrates one of them.
A problem picture of two men and a woman. A strange man enters into the lives of a husband and wife up in the Hudson Bay territory, and the wife decides for the stranger.
**Le Saint**

Mr. Le Saint, who joined the Imp Film Company's acting force toward the close of the year 1916, had had a lengthy and varied experience on the regular stage. He had been in the theatrical profession for fifteen years, playing everything from bits to leads. Stock work claimed him the best part of ten years. He was usually engaged for heavy parts, a line of work which Mr. Le Saint says his knowledge of the American theater would have made better than any.

The Imp Film Company was the first moving picture company for which Mr. Le Saint worked. He remarked to us: "If the Imp Company continues to treat me as they have in the past I am going to remain with them."

Mr. Le Saint's work in the Imp pictures is always finished and thorough, ranging between light comedy and very dramatic stuff. Imp San will recall the fine parts he played in "The Dumb Messenger." This was that of a very determined would-be burglar, who, however, was cured of his attempted pervidy by another and very real burglar. In "The Little Stocking," a Christmas story, Mr. Le Saint played the part of a good-natured genial friend of a young man who went West to make his fortune. He married his wife and daughter. The success of this film hinged upon Mr. Le Saint's characterization of the friend of the main man.

Then there is that brisk comedy, "All a Mistake," in which we again see Mr. Le Saint in one of his genial roles. By way of contrast to this, he is the alcoholic old rake in "Where Pathes Meet," a gruesome but fine piece of heavy acting. Still more recently Mr. Le Saint made a welcome first nine-minute film in "Around the Shores of California," in which he played the Padre.

Mr. Le Saint is personally the very pink of good nature and is well liked by all who come in touch with him.

T. B.

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**CASTS OF THE IMP PLAYS**

**"FAR FROM THE BEATEN TRACK"**

(Imperial Drama. Release, Monday, March 4, 1912.)

Written and Produced by Otis Turner.

MARIE SIMMS........ Vivian Prescott
NAT SIMMS............ King Baggot
CORLISS RALEIGH...... W. R. Daly

**"THE CALL OF THE DRUM."**

(Imperial Drama. Release, Thursday, March 7, 1912.)

Written by L. E. Sweetser, Belfast, Me.

Produced by F. J. Grandon.

CORPORAL ELLISON..... Harry Pollard
ETHEL BRADY......... Margarita Fischer
EUGENE BRADY......... Edward Lyons

**"THE HOME STRIKE-BREAKERS."**

(Imperial Comedy. Release Saturday, March 9, 1912.)

Written by Chas. Ade, Joplin, Mo.

Produced by W. R. Daly.

DICK SPIVES........ H. S. Mack
MICHAEL MCDONALD..... J. R. Cumson
MRS. MCDONALD......... Mrs. Weston

**"THE IMPLET" IN ENGLAND.**

"The Implet" is the title of a little eight-page sheet edited by Mr. Thomas Bedding, mainly to further the interests of the Imp Film Company and to spread a wider knowledge of moving pictures throughout America and elsewhere. The first number contains a sketch of Mr. Carl Laemle and reviews of some of the coming Imp releases, together with a biography of Mr. King Baggot, one of the Imp Stock Company, and other interesting items—Kinetograph Weekly.

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**ON THE SCREEN**

By "Lux Graphicus."

My favorite recreation is feeding the squirrels in Central Park. I thought that I had a monopoly of the knowledge of this fact, but it has leaked out. I am no longer monarch of all I survey, with the squirrels for my companions, like another Robinson Crusoe on a desert island. Maude Barrymore has found me out. Her enthusiasm has led her to invade my territory. So if, reader, at any time you should be passing the squirrel part of Central Park and see a tall, melancholy looking man listening to the outpourings of a beautiful blonde, do not mistake it. It is just "Lux Graphicus" listening to Maude Barrymore.

The other morning there was a fuss-and-a-rustle and a rustle of feminine bootsteps. Maude had hopped out of her auto and spied me communing with nature, plus the squirrels. Breathelessly she started: "That 'Rose of California' of yours, with that dear, delightful Mr. Le Saint as the Padre: Margarita Fischer, as the lovely little Donna Rosa; Harry Pollard as the young American; the horse riding, the Mission architecture; the mountains; the furioso old Ranchero, and all of that. Oh, MY, Luxy!"

"What about it?" said I, for at that moment my mind was more intent upon the peanut which the pretty, little brown fellow was timidly advancing to take from my fingers. "What about it?" I repeated. There was a pause, I looked up into the glorious eyes of the beauteous Maude. She IS beauteous, too. Everybody says so when they see her on the Broadway stage; when they see her pictures in my favorite papers, the Dramatic Mirror, and the Morning Telegraph; above all, when they see the delightful girl herself leaning back in her incomparable limousine in that part of Central Park where the squirrels do not intrude.

"What about it?" repeated Maude. "Why, Luxy, it is this: That picture is just full of the atmosphere and sentiment of the subject. Now, it is not a very melodramatic story, but it is true to life, naturally drawn, and oh, so very cleverly acted, especially by Margarita Fischer! You know, Luxy, I just love that dear girl. She is quite too clever for anything in all she undertakes."

"But the settings! They are splendid. How I would like to, if possible, transport my Broadway audiences to that lovely San Gabriel and act before them, as Miss Fischer acted there for that picture. But, deary me, we cannot have everything in this world. I suppose? Fancy, Luxy, I am drawing $3,000 a week, and here am I discontented with my lot."

"Why is it, I wonder? I suppose it is because I see that your players in such a picture as "The Rose of California" can really let themselves go in the proper environment of the subject. Why, Luxy, Mr. Le Saint, Miss Fischer, Mr. Pollard and the other people, must have actually FELT, down there at San Gabriel, as to why they were the REAL people they impersonated, much more easily than they could have felt if they had been acting on a Broadway stage."

"So you like the picture, Maude?" said I. "Like it?" she replied. "I JUST LOVE IT! It is so full of atmosphere, sentiment and, to me, at any rate, convincing. I declare to you, Luxy, that your Imp pictures, the more I see them, the more they are convincing me. I started in to criticise them. Then I began to like them. Then to love them. Now, the conviction of their fine qualities is—well, it is just obsessing me. Know what I mean?" I said I THOUGHT I knew. I didn't. "So glad!" she replied. "Won't you send me to California one of these days?" I mumbled the Company might possibly avail themselves of Maude's services in the sweet by and by.

"That's a good boy," repeated Maude. "Guess I'll leave you to your squirrels now. My car's waiting. I must be off. Shall I see you at Mrs. Vanderbilt's reception to-night?" I replied that if I could spare time from my appointment with Mr. Andrew Carnegie I would meet the dear girl at Mrs. V.'s. So off she went and left me to my squirrels.
An old soldier is lured back from civic life to the society of his former comrades-in-arms.
THE "IMPLET"

The Implet Endorses The Sales Co.

The following circular has been issued to Exhibitors by the Motion Picture Distributing and Sales Company. "The Implet" endorses every word of the circular.

Dear Mr. Exhibitor:

The Motion Picture Distributing and Sales Company has just won a most important legal decision.

On February 4th, 1942, Judge Hand of the United States District Court for the Southern District of New York, rendered decision in the suit for alleged infringement of the Latham Patent 707394, brought by the Motion Picture Patents Company, against the Independent Moving Picture Company of America, dismissing the Bill of Complaint on the ground of non-infringement, with costs.

This is indeed a great victory for the Independent cause, and it is due solely to the efforts of the Motion Picture Distributing and Sales Company.

This patent, it was claimed, covered and controlled not only all of the projectors employed by the Independent Exhibitors throughout the United States, but also all the cameras employed by all the Independent Film Manufacturers. It specifically claimed the continuous feed by means of sprocket and perforated film, also the loop or slack portion of film which supplied the intermittent feed.

Can you realize just how sweeping is the claim of the Patents Company and what it means to you and every one engaged in Moving Picture Industry—outside of the Trust—to defeat this suit.

The absolute justice of our cause we have never for a moment doubted.

The claims of Latham, the patentee (but not the inventor), are absurd; they were discredited by everybody until they were brought up and an attempt made to enforce them by the power of money.

The power of money secures for the trust the best legal talent in the land. We are compelled to secure equal talent regardless of the cost.

We have no fear of the ultimate outcome of these law suits. We will defeat them in the end as we have defeated them in the beginning. We ask no contributions and we expect none, but we do ask for your support and we expect it. We ask for it unreservedly and exclusively.

The Motion Picture Distributing and Sales Company stands alone the champion of the Independent Cause. Its fight is your fight. But for that fight the Trust would monopolize the Moving Picture Industry; establish all its own exchanges, tax all exhibitors for the use of projectors, dictate what service they should use and what prices they should pay. If you do not want to be dominated by the trust you must stand by the Sales Company.

Stand by us now as you stood by us in the beginning.

Every Exhibitor is benefited by the fight the Sales Company is putting up. You need us and we need you. When you are tempted to use other films than the Sales Company's, remember that you are throwing away annuities that could be used to fight your battles. We want your support. You can strengthen our hand. We must retain the best legal talent in the land. You can help us. How? By using the Sales Company's Films exclusively. Do this and depend upon us to defend you against law suits and the threat of infringement of patents, and we will not fail you.

Let your motto be one for all—and all for one.

Yours very truly,

MOTION PICTURE DISTRIBUTING AND SALES COMPANY.

THE HOME BREAKERS.

(by 800 Prize Scenario Comedy, Release, March 9, 1912)

Here's where we bustled ourselves with laughter and depicted several buttons from the theater vest in our hilarity. Charles Ade wrote this funny scenario, J. R. Campson and Mrs. Weston act it, and W. R. Daily produced it—one of the funniest combinations in recent imp releases.

Here's the story, and a jolly good story it is: "Mike" McGarthy and his associates strike work and left the builder-man in a dilemma. He offered $500 reward to anybody who would "break the strike." The strike-breakers formed a local, and elected "Mike" as president. But this sort of thing did not fill the cupboards of the strike-breakers' kitchens. So the wives set the men to work and formed their own local.

And the woman's local got the business, and they went to laying bricks, which work the men had neglected. Mighty fine workers the women started to be, until the men got sick of the wash tub and similar occupations and sneaked back to brick laying. Meanwhile, the builder-man kept his promise, paid out the $500 check to the "strike-breaker." And who should this be but Mrs. McCarthy, who thus cured her husband of laziness and fed "local" propositions, and pocketed $500 besides.

"RHODA ROYAL'S TRAINED HORSES." (On the same reel as "The Home Strikers-Breakers").

The animal is always popular in moving pictures. It does not matter whether it is a dog or a cat, a buffalo, elephant or a horse. The children amongst audiences always appreciate this kind of thing.

They will surely appreciate the film illustrating "Rhoda Royal's Trained Horses." The Rhoda Royal Circus is very well known throughout the country for the beauty and cleverness of its animal performers. In this picture we see horses, dogs, and other animals being put through their evolutions. They do clever tricks in a way which suggests that they like it.

Now, we who write this are very solemn persons, as the readers of "The Implet" know, but we do manage to laugh a little, even when we realize that we are butting ourselves into intimate locations.

Scene from "FAR FROM THE BEATEN TRACK"
THE HOME STRIKE BREAKERS

Copyright 1912 by Imp Films Company

Mrs. Michael McCarthy breaks up a strike of which her husband is the leader and pockets a reward of $500 for doing so.

On the same reel, "RHODA ROYAL'S TRAINED HORSES"

a fascinating animal study.

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.
LIKE THE "IMPLET" AND THE "IMPS"

LIKE THE IMPS.

To the Editor,
Sir: Congratulations on publicity for Carl Miller (whom I esteem as a personal friend). My Exchange does not buy "3" Imps. Have used the Anvil Chorus to finish, for them to furnish me with all Imps, but unsuccessfully. Please advise immediate vicinity Exchange who does buy Imps, sufficient to supply "3" Imps each week. Program changes daily. Must have "2" Thanhouser, also, each week. Using 18 reels each week. Keep it up GTR.

Respectfully,
B. E. REYNOLDS.
The Star Theatre.
Ann Arbor, Mich. Feb. 6, 1912.

LIKE THE IMPS AND THE "IMPLETS."

To the Editor,
Sir: I wish to compliment you on your comedy production, "The Winning Miss." I do not hesitate to say that this is the best comedy that I have seen in the last two years, and I believe it shows King Baggot to better advantage in comedy than in dramas.
I would like to know if it be possible for me to engage Mr. Baggot as a special attraction for my theatre one Friday evening or any other day that it is convenient for him.
Will you kindly let me hear from you on this matter and oblige.
Yours very truly,
G. A. ROBINSON.
Colonial Theatre.
West Hoboken, N. J., Feb. 1, 1912.

LIKE THE IMPS.

To the Editor,
Sir: Your Imp pictures are simply grand. "The Greatest Dam in the World" is a wonderful picture. I wish the third Imp picture would all be of this nature, scenic or industrial.
Yours truly,
L. C. SEVERNS.
The Crescent Theatre.
Holdrege, Nebr. Feb. 8, 1912.

LIKE THE IMPS AND "THE IMPLET."

To the Editor,
Sir: I am receiving "The Impet" and am certainly proud of it. The contents are bright, sparkling and businesslike, and it certainly is a fine addition to an already fine production. "The Imp Pictures." You may be able to improve Imp pictures, but I don't think I can't see where I could suggest but one thing, and that is "more of them." I would like to have you send me "Brickbats and Bouquets," and you will find enclosed 50 cents for a set of photographs of the Imp players.
Thanking you for your kindness in all matters.
I remain,
Yours truly,
CHARLES DILL.
Alhambra Theatre.
Clarksdale, Miss., Feb. 7, 1912.
P. S.—"When you see three devils that's the place I like to go; and if 'Hell' is like the pictures, then let me go down below.

LIKE THE "IMPLET" AND THE IMPS.

To the Editor,
Sir: I have been receiving your circulars, also "Implet," which is very interesting.
I shall lobby all decorated with Imp circulars, and find they are quite an attraction to my patrons, who stand and read them, and when I show Imp pictures, they are always a business-getter. There is nothing so good as the Imp. I heartily commend your work to others.
Please send me prices on photos of your entire company. You certainly are a star company, and your product can't be beat. My exchange can't send me too many Imp films. I would run one every day if I could get it. With best wishes and hoping you keep on with the good work, I am
Respectfully yours,
J. M. PETER.
Mvr. Grand Theatre,
Mineral Point, Wis., Feb. 13, 1912.

LIKE THE IMPS.

To the Editor,
Sir: I am getting "The Implet." Great! Delighted! I wonder if 200 or 80 Fifth Avenue know about it? Surely they know! Else they would not notify me that I have no right to run "Independent stencil." I was so assured from their advice that called up my exchange, Buckeye Lake Shore Film Co., Columbus, O., and insisted on having my 3 Imps weekly.
Yours,
SAM HANTMAN.
Mvr. Princess Theatre,
Mt. Vernon, O., Feb. 13, 1912.

ANSWERS TO CORRESPONDENTS.

Name of Character—Sam Hantman writes: Kindly let me know the name of the lady who played with King Baggot in "His Dress Suit."
In Reply—The lady was Mary Pickford, and her husband was not King Baggot, but W. R. Daly.

Name of Characters—L. F. writes: Please give me the names of the actors who played the parts of the Lieutenant in "From the Bottom of the Sea" and the lead in "Exeuctive Clemencey." In Reply—William E. Shay was the Lieutenant in the film "From the Bottom of the Sea," and King Baggot played the male lead in "Executive Clemencey."

Name of Character—J. G. writes: Please tell me the name of the actor who played the "Gentleman Burglar" in "The Dumb Messenger."
Reply—E. J. Le Saint.
THE IMPLET ENDORSES THE NATIONAL EXHIBITORS' LEAGUE AND ALL STATE ASSOCIATIONS OF EXHIBITORS.

There are two friends of the motion-picture exhibitor in this country. One is Carl Laemmle, the author of the article printed on the back page of this number of THE IMPLET. His friendship for the exhibitor is so well known as to have become proverbial.

The other friend of the exhibitor is the editor of THE IMPLET, whose weapon is his pen. This pen was wielded so forcibly on behalf of the exhibitor in the fall of 1910 that the enemies of the exhibitor prevailed, and his pen was reduced to idleness.

In the months of September and October the editor of this paper, in a series of articles printed elsewhere, outlined the need of the moving-picture Convention or League. This was the first time the suggestion was ever made. The ink of the first article was hardly dry when the Moving Picture Exhibitors' League was organized in Columbus, Ohio.

To-day the Moving Picture Exhibitors' League is a great power. Nearly half of the state exhibitors' associations are affiliated with the National League, which holds its convention at Chicago, Ill., in next August.

THE IMPLET desires to go on record as placing itself in line with the Exhibitors' League, and also with all exhibitors' associations throughout the country. Their objects are our objects. Our columns are open to their communications. Their success is our success.

THE IMPLET is the only and only publication in existence which directly appeals to the exhibitor. It embodies a policy independently arrived at by Carl Laemmle and the editor of THE IMPLET years ago. Therefore, it may claim to be consistent and consecutive in that policy. No other publication can justly make that claim.

Mr. Exhibitor, we, therefore, urge you, wherever you are, to join your local or state exhibitors' society. We urge each state exhibitors' association to become affiliated to the National League. By so doing the exhibitor becomes what he has been urged to become so frequently by the sponsors of this paper—the chief factor in the moving-picture business.

All exhibitors' association news will appear in our columns in due course. Those columns are open to individual associations and individual members of them, who will be guaranteed freedom of utterance in our pages.

Write to us.

STEREOSCOPIC MOVING PICTURES.

By the voluminous press clippings that are before us at this moment, we observe that an old delusion is still prominent in the minds of lay writers on the moving picture. By "lay" writers, we mean the horde of superficialists, who, though absolutely ignorant of the theory and practice of the subject, yet have the hardihood to scribble in the newspapers and magazines on the subject. One of the pet themes of these people is the prediction of the time when we shall see moving pictures stereoscopically. This we shall never see in any useful degree.

THE IMPLET, as time goes on, will deal with the subject of the motion picture in all its aspects—thetically and practically, scientifically and progressively, optically, chemically, physically—in fact, the paper will cover the entire field of the picture more completely than any other publication in the world.

That being so, we ask our numerous readers to accept the assurance that when they see paragraphs in the newspapers referring to stereoscopic motion pictures they are based on insufficient knowledge of the subject.

Stereoscopic moving pictures can be made; they can be projected, but they cannot be properly perceived by unaided vision. You must have a special kind of spectacles for enabling you to look at them—so that the left eye sees the left half of the picture and the right eye sees the right half of the picture. This is in accordance with the theory of binocular vision, which dates back not merely hundreds, but thousands, of years. In fact, the old Greek philosophers dealt with the subject.

Then, when you get your spectacles and look at your duplicated pictures you cut off so much light that the exhibition is worthless.

This is a plain statement of the reasons why stereoscopic moving pictures are impracticable.

If any of our exhibitor readers want further information on the subject and will let us know we will be pleased to give it in these pages.

While on the subject of the scientific side of the picture, we will also say to our readers that if they want any particular phase of the matter dealt with here, and they will let us know, we will write the article and print it in THE IMPLET.

As we have said before, we want THE IMPLET to deal with every phase of the motion picture. We have in preparation a long series of articles on the technology of the moving picture. Therefore, the paper will contain something suitable for all tastes, those of the exhibitor, the exchange man, the manufacturer and the general public.

THE IMPLET, as we state overleaf, is the moving-picture newspaper. In time it is to be the recognized authority on the subject of the picture.
"THE IMPLET MAIL BOX." (The Editor is at all times glad to answer any questions of the Moving Picture Business.)

Do the pictures injure the eyes? W. Lord (Nashville, Tenn.): I have seen the film and am quite convinced as to whether constant looking at the moving pictures injures the eye. If you can give me any idea of whether they do.

In reply: This is more properly a question for a surgeon-optician, but we think the general health good there is no more danger likely to be caused to the eyes than is there at animated nature itself. Of course this presupposes that the operator is using a screen properly made and properly projected.

Maud Adams on the screen. R. Jones (Brooklyn, N. Y.):.write: Now that Eastern Kodak Company, Rochester, N. Y., has made the greatest European actresses being seen in the pictures, cannot some of us little fellows, who can only afford the price of a visit to a moving picture, have some of these stars on the screen? I am told that Maud Adams, under contract to Charles Frohman, it was said some time ago that she was offered a contract for a moving picture company. This was probably a press agent's 

Are Imp films duned? (Mr. Shamus, who says he does not want his name published) asks this question. Are Imp films duned? We hope not but we do not know. If, however, our correspondent is correct, we get the pleasure of the probable duning and will let us know we put our private slum beneath the trailer of the duner.

Copyrighted moving pictures. J. S. (Wichita, Kan.): Why does the Exhibitors' Association write: Where can I learn something about the copyright as regards moving pictures?

In reply: We will have an article on the subject by our Government Writer, at the same time that you will let you have a copy of the copyright law, 1909, for 10c. It is dry reading, but our article will be lighter. Wait for it.

Raw Stock Makers. J. A. wants to know the addresses of raw stock makers.

In reply: We will have an article on the subject by the Exhibitors' Association, at the same time that you will get a 10c copy of the copyright law, 1909.

THE IMPLET MAIL BOX.

March 11, 1912.

Mr. Shamus, of my acquaintance, I have just received a copy of "The Implet," and wish to express my appreciation of it. I am sure it will do a great deal to help the exhibitors.

To the Editor.

Sir—Received all the copies of "The Implet." It is certainly a great help to me and I feel that it is a suggestion that should be appreciated by all exhibitors. If you are ever in a lantern slide, read some thing like this one the top: "Another Suc ess in a Minute," or "Change of Program Tomorrow," and under it you had as your picture, "The Implet." The Implet's Latest Stories of All Imp Features Beautifully Illustrated. One, So Low Here Price, 5 cents." My opinion would be that it will help the exhibitor advertise the Implet and get the pictures better acquainted with "The Implet."

Yours truly,

Geo. C. Talbot.

137 Albert St., Hull, Quebec.

March 11, 1912.

To the Editor.

Sir:—I have received copy of "The Implet" and think it splendid. I wish it all the success it deserves. We are very glad to have a feature that you are able to give your split reel, giving names of both pictures. Wishing the Implet much success. Yours truly,

J. H. Osisoll.

Screenland, Shelby, N. C.

March 11, 1912.

To the Editor.

Sir—Having received every issue of The Implet, and am finding it essential to my business as the three Imps per week, and you can bet that no exchange knows better than to fail to deliver the three Imps a week.

Please put my name down for a copy of Brickbats and Bouquets.

With the best of wishes for The Imps and the Bright Idea. Yours very truly,

J. C. Fisk. Prop.

The Lyric Theatre.

Ennis, Tex.

The Story of SHAMUS O'BRIEN.

We have an attractive 4-page booklet, nicely illustrated, which tells the story of SHAMUS O'BRIEN, the popular form, which we will be glad to furnish to exhibitors at actual cost, $1.00 per thousand, cash with order.

Just the thing to give to your patrons.

Imps Film Company

102 W. 101st St., New York.

"THE "IMPLET.""

The Moving Picture Newspaper

Edited by THOMAS BEDDING

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE: $1.00 PER YEAR

SINGLE COPY 5  CENTS

IMP NIGHT AT THE HUNGRY CUP

On Saturday evening, February 24, the American Picture Merchant Company, Mr. C. L. Lamie, and Mrs. Lamie, were the guests of honor at the Annual Banquet of the Hungry Cup Club, New York City. Miss Mattie Sheridan was the toastmaster, and in the course of a speech of welcome complimented the Imp films on their excellence of quality and subject.

There was a very large attendance, which included Mr. J. Frank Brocksie (the London agent for the Imp films), Mr. J. L. Stern, Mr. and Mrs. Edward M. Rosamond, and many members of the Hungry Club.

Mrs. C. M. Balfour, of the evening was a display of recent Imp releases, including "The Rose of Louisiana," "The World of an Oaf," and some comedies. These pictures were enthusiastically received by the large company present.

The editor of the "Implet" gave a talk on the "Implet," partitioned into pictures, which will form the subject of an article in the next number of the "Implet." The "Implet." the function was enjoyed.

LIKE

CASTS OF THE IMP PLAYERS.

[Imps Player Name]

March 8, 1912.

Written by Herbert Brenon.

Produced by W. B. D'Arcy.

Richardson, King Baggott, Emile Chappelle, Thomas Meighan, Mrs. O'Brien, Rollins, Bainbridge, Michael O'Riordan, R. W. Dool, Mary Miles, Mr. A. H. May, Mrs. Balfour, Mary Fiske, Ronald Seymour, H. L. Watcher, A. Acker, Theron, 

"Shamus O'Brien.

[Imp Film Premiere]

February 12, 1912.

Written by Sydney Franklin.

Produced by W. B. D'Arcy.

Percy Leary, Mrs. O'Brien, Zane, Grace Lewis, Harry, H. S. Mack, Freda Trindes.

"SHAMUS O'BRIEN."

[Imp Premiere]

February 12, 1912.

Written by Sydney Franklin.

Produced by W. B. D'Arcy.


Demand three (3) a week

And "Shamus"

This fine film is staged with all the realism and atmosphere which the subject demands. The cast, as may be noted, is very strong, and Shamus, finds a role which fits him to the life of the Dally. If we mistake not, Mr. Brenon has Irish blood in his veins, and we are not sure, but believe that Vivian Prescott, who plays the heroine, is somewhat of the same type also applies to William Shaw.

With such a story and with such pictures there is nothing but enthusiasm for this film, and we are sure that the world of spiritual Irish drama, which will please everyone.

This is a 2000 footer which is commended most cordially to every exchange man and every exhibitor throughout the country. We are all to join us in making Shamus O'Brien a success and about St. Patrick's Day.

Demand three (3) a week.

And "Shamus"

This film is a joke in disguise, although Shamus as pronounced may cause it to seem so.

As we make it the business of our readers to demand SHAMUS O'BRIEN and "THE IMPLET," it is essential to your business as the three

IMPS per week, and you can bet that every exchange knows better than to fail to deliver the three Imps a week.

Please put my name down for a copy of Brickbats and Bouquets.

With the best of wishes for The Imps and the Bright Idea. Yours very truly,

J. C. Fisk. Prop.

The Lyric Theatre.

Ennis, Tex.

But in "Shamus O'Brien" we have gone one better. Every man Jack of us on the Imp Films' forces is working hard and very energetically to make "Shamus O'Brien" a romantic drama of rebellions times in old Ireland, a magnificent world win.

For the love of Mike, Mr. Exhibitor, and for the love of yourself, demand "Shamus O'Brien".

"Shamus O'Brien" will fill your houses to the bursting point.

We are preparing some magnificent prints, in which we will illustrate this fine play, which will be a winner for you as well as for us.

Demand "Shamus O'Brien" and insist upon having it.
A young wife who is tempted to go astray, is deterred from doing so by the good influence of a moving picture story.

A TIMELY REPENTANCE

Copyright 1912 by Imp Films Company

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.

3-11-12
The "IMPLET"

SHAMUS O'BRIEN, THE BOLD BOY OF GLENGALL

The Subject of the Great Imp Drama Release of Thursday, March 14th.

By Samuel Lover.

Just after the war, in the year '98,
As soon as the boys war all scattered and gone,
'Twas custom, whenever a paisan was got,
To hang him by the thighbone—harrin' sich as was shot.
This or that by a jury goin' on by daylight,
And the martial-law hangin' the lavins in the fight.
It's them was hard times for an honest goosman,
If they din't come in the judges—he'd meet a gangman;
An' if they got no sodgers or judges goin' sentence,
The divil a thing they allowed for repentance.
An' it's many's the fine boy they was on their keepin'—
Wid small share iv restin', or ain't, or sleepin',
An' in they loved Erin, an' scorned to sell it.
A prey for the bloodhound, a mark for the battle-
Unsheltered by night, and unrested by pride.
With the heat for their barrack, revenge for their pay—
An' a young boy an' hardest boy iv them all.
Was Pat O'Brien, from the town iv Glengall.
His limbs was well set, an' his body was slight,
An' the keen-fanged hound had not teeth half so white.
But his face was as pale as the face of the dead,
And his cheek never warmed with the blush of the red.
An' for all that he wasn't an ugly young boy,
For the divil himself couldn't blaze a light.
So droll an' so wicked, so dark an' so bright.
Like the black flash that crosses the depth of the night!
An' he was the best mower that ever his been,
An' the illiterate labor that ever was seen.
An' his dancin' was sich that the men used to stare,
An' the women turn crazy, he done it so square.
An' by gory, the whole world gev it away.
An' he's it, he's the boy that was hard to beat.
An' it's often he run, an' it's often he fought,
An' it's many a one the remember him,
The war's things be done; an' it's often I heerd tell.
How he lathered the yeomen, himself agin' four,
An' stretched the two strongest on old Baltimore.
But the fun must sleep sometimes, the wild deer must rest,
An' t'oucherry prey on the blood is the best.
Aither many a brave action of power and pride,
An' many a hard night on the moun-
A' a thousand great dangers and toils, overpast,
In the darkness of night he was taken at last.
Now, Shamus, look out on the beam,
For the door of the prison must close on you soon.
Take your last look at her dim, lovely sight.
That falls on the mountain and valley this night;
One look at the village, one look at the brook,
An' one at the sheltering, far-distant hill.
Farwell to the forest, farwell to the hill,
An' farewell to the friends that will think of you still;
Farewell to the thunder, the hurlin' an' wake.
An' so, to the girl that would die for your sake!
An' twelve sodgers brought him to the gallows side,
An' the turnkey resaved him, refinin' to the place;
The fleet limbs wor chained, an' the strong hounds wor bound,
An' the dreams of his childhood ken the man's soul wind.
As gentle an' soft as the sweet sum- an' it was through jail,
An' happy remembrances crowding on ever,
As fast as the foam-flakes dirlit down on the river,
Bringing fresh to his heart merry days long gone by,
Till the tears gathered heavy and thick in the prison cage.
But the tears didn't fall, for the pride of his heart,
Would not suffer one drop down his pale cheek to start:
An' he swore to his feet that the dark prison cave,
An' the hope of the gods, an' the cause of the brave,
That his head never should it to boast.
His scorn of their vengeance one moment was lost.
His bosom might, but his cheek shone with pride.
For undaunted he lived, and undaunted he'd die.

Well, as soon as a few weeks was over and gone,
The terrible day in the thribal ken:
There was sich a crowd there was scarce room to stand.
Sodgers on guard, an' droogans; sword in hand;
An' the court-house so full that the people was lookered.
Attorneys an'criers on the point iv being-smothered;
A strange crowd almost gev over for head.
An' the judge sitrin' up in their box overhead;
With his gown on his back, an' an unwholesome look in his face.
An' silence was called, an' the minute it was said
The court was as still as the heart of the dead:
An' they heard, but the openin' of one prison lock.
An' Shamus O'Brien ken into the hole.
For one minute he turned his eye round on the throng,
In the crowd he looked the bars, so firm and so strong,
An' he seen that he had not a hope of a friend,
A chance to escape, nor a word to be said,
An' he folded his arms as he stood there alone.
As calm as and as cold as a statue of stone,
And they read a big writin', a yard long at last,
An' Jim didn't understand it, nor mind it.
An' the judge took a big pinch iv the nose says,
"Are you guilty or not, Jim O'Brien, av you please?"
An' all held their breath in the silence of dread,
Shamus O'Brien made answer and said:
"My lord, if you ask me, if in my life,
I thought any treason, or did any crime
That should call to my cheek, as I stand alone here,
The hot blush of shame, or the coldness of fear,
That is sent by the grave to receive my death-blow.
Before God and the world I would an' would stand,
But if you would ask me, as I think it just,
If in the rebellion I carried a pile,
An' fought for ould Ireland from the first to the close;
An' shed the heart's blood of her bitter foes,
Like many others; an' I tell you again,
Though I stand here to pervert, it's my duty to declare,
In her cause I was willing my veins should run dry,
That now for her sake I am ready to die."

Then the silence was great, an' the judge smiled bright.
"An' the judge wasn't sorry the job was made light;
By my soul, it's himself was the crab of the band;
In a twinklin' he pulled on his ugly black cap,
Then Shamus' mother in the crowd standin' by
Called out to the judge with a pitiful cry:
"O judge! darlin', don't, oh, don't say a word to him, you won't, don't.
That is the first minute that O'Brien's been.
When he saw that he was not quite forgot or forsaken;
An' down his pale cheeks, at the word of his mother,
The big tears wor runnin' fast, one after th' other;
An' in three times he endeavored to smile,
But the strong, manly voice used to the crowd.
An' at last, by the strength of his high-morning pray'r,
He raised his head and mastered his grief's swelid tongue,
"An' I says, an' mother, darlin', don't break your poor heart.
For sooner or later the dearest must die.
An' God knows it's better than wan- denin' in fear.
On the bleak, trackless mountain, among the wild deer.
To lie in the grave, where the head, heart, and breast, an' the brave,
From thought, labor, and sorrow for ever shall rest.
Then, mother, my darlin', don't cry, I'll be with you anon.
Don't make me seem broken in this, my last hour;
For when my head's lyin' under the raven,
Nothing Man can say that I died like a craven!"
Then towards the judge Shamus bent all his might;
That minute that the solemn death-sentence was said.
O Shanious! O Shanious! pray fervent and fast,
May your saint's name take your soul, for this day is your last;
Perhaps he's in heaven, for the moment is nigh.
When, strong, proud, an' great as you were last die.
An' faster an' faster the crowd gather;
Boys, horses, and gingerbread, just like a fair;
An' Shamus was settin', an' cussannuck too,
An' ould men and young women en-
An' ould Tim Mulvany, he med the throng
There wasn't sich a sight since the time of Noah's ark,
An' don't forget for him, for divil a scrag,
Such divershin's and crowds, was known since the deluge.
For thousands were gathered there, if there was one.
Witin' till such time as the hangin' come on.
At last they throw open the big prison door,
An' out came the sheriffs and sodgers in state.
An' it's in the middle, an' Shamus was in it,
Not paler, but prouder ever, that ever he be.
An' as soon as the people saw Shamus O'Brien
Wid prayin' an' blessin', an' all the girls cryin';
An' wid soundin' cry on by de-
Like the sound of the lonesome wind was blowin' still.
Oh, on, to the gallows the sheriffs are going.
On an' he se the hangman, he goes steady on;
An' at every swellin' around of the cart,
A wild, somber sound, that ad open your heart.
Now under the gallows the cart takes itself a
The hangman gets up with the rope in his hand,
An' don't he blow his head, goes down on the ground.
Shamus O'Brien throws one last look around.
Then the hangman drew near, an' the rope broke still.
Young faces turned sickly, and warm blood it would.
An' the rope bein' ready, his neck was made bare.
For the rope's like the strivin'-cord to prepare;
An' to the good priest had him, havin' be in his last prayer.
But the good priest done more, for his hands he unbond.
And with one daring spring Jim has leaped on the ground;
Bang go the carbines, and clash go the sabres;
He's down! he's alive still! now stand to him, neighbors!
Through the smoke and the horses is the crowd.
By the heavens, he's free!—than thun-
More hail, than one from the people the heavens were shaken,—
How about that the dead of the world might awaken.
The sodgers ran this way, the sheriffs that way.
An' father Maloney lost his new Sun-
To-night he'll be sleepin' in Aberclo Gleem.
An' Shamus's divil's in the dice if you catch him agin.
Your swords they may glitter, your cars you hang.
But if you want hangin', it's yourself you must hang.
He has mounted his horse, and soon will cross the me-
In America, dairlint, the land of the free.
Scene from the Imp Film of SHAMUS O'BRIEN, founded upon the famous poem by Samuel Lover. An Irish Imp of immense humor and pathos.

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.
THE "IMPLET"
WHERE PATHS MEET

STORY FOUND ON THE GREAT IMP DRAMA RELEASE
MONDAY, APRIL 1st, 1912

By Thomas Bedding

James Bright hastily followed. He was too late.
The girl's temporary escape from the horrible atmosphere of the place had hitherto had to move and breathe and was destined to be only the beginning of worse things to follow.

III. Of course, the glitter and glow of Guzzanti's dazzled Alice. A seventy-five cent table d'hote dinner was a banquet indeed, indeed, for one who seldom soared beyond rolls and coffee or the cheap delights of the nearest delicatessen.
The music was a novel pleasure. It was not only novel; it was exhilarating.

For the first time in her life she drank just one-hundred glass of sweet champagne, which acted as a mild opiate upon her agitated nerves. Her eyes sparkled. She felt the glow of pleasure, the joy of living and the boundless sense of a new freedom.

The world appeared brighter, the people in it handsomer, more picturesque. The luxurious possibilities of existence were more real than they had seemed in the subterranean tank, that now looked so very far off as she sat at the table with her hospitable and velvet-voiced admirer.

IV. After some days Alice began to wonder what her degraded father liked. She had practically forgotten him and her ragged little brother. She lived in a perfumed atmosphere, in which the cabaret dinner, lots of friends and some money—all this in an interval of two or three weeks had converted her from a pretty and guileless shopgirl into a smart woman of the world.

She was a queen on a throne. She was a different kind of being to the one who formerly worked behind a gloving counter.

Now she lived, where once she had subsisted.

She was a social triumph in her sphere!

Or thought she was, until one fine evening her admirer went back to an old flame, and a less inoffensive substitute offered to take his place in Alice's scheme of things.

V. It does not take a girl—or for that matter, a man (particularly a young man)—very long to go to the devil by the alcoholic route, not to mention other routes, particularly if he, or she, is by nature easily led and not trained to resist temptation.

Alice Ward was a weakling.

She was the daughter of weakling parents.
The taint of weakness mixed with the corrupcuses of her unattractive home.

And the girl felt. Told him all.
Told him that although she had listened to the invitation of her chance, not to mention the dry goods store she never would have accepted it; she never could have accepted it, if he, her married husband, had resisted the temptation of drink which her father set before him.

Had she not warned him?
Had she not begged him never to touch the stuff?
Was it not the sight of her father enough to deter him from going the same way?

Sudden disgust at him, as well as her father, had overcome her. The sight of the auto with the clean, spruce gentlemanly man in it was too much for her. Was it to be wondered at that she ran away from the two men whom she should most respect, and who she found not worthy of respect?

"Answer me!" she said. "What other girl do you think would have been stronger than I was?"

"Answer me, Jim?"

Jim hung his head and could not answer.

VI. An hour later James Bright and Alice Ward stood in the humble home that both had left a few weeks before.

Reuben Ward had been suffering in the meanwhile.

Conscience had told him that the responsibility for the loss of his daughter and prospective son-in-law was his.

When the two wrecks—the still youthful wrecks—of what only a few weeks before looked so fair and bright suddenly appeared in the deserted kitchen he was prepared for what was to come.

After all, James Bright was a man.

He loved the girl whom he had lost for awhile: loved her still.

* * *

When he and old Reuben Ward had placed their selves never again to taste alcohol in any shape or form James was as proud as ever of the girl he had rescued. After he placed his hand on her finger she promised to be a good and true wife to him.

And James Bright believed her.

"BETTER THAN GOLD."
Number Two of the Imp Films stories, which with illustrations will appear next week in Implet No. 9, is entitled "Better Than Gold." "Better than Gold" is the Thursday release of March 21st, and forms one of the Californian pictures of the Imp Films Company.
PERCY LEARNS TO WALTZ

Copyright 1912 by Imp Films Company

A highly diverting comedy showing the mishaps which befall a new devotee of the dance.

On the same reel: DARING CAVALRY TACTICS
An exciting study in military horsemanship

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
Exhibitors, Wake Up!

(By Carl Laemmle)

Do you know that you have the power to make or unmake any man or any set of men in the moving picture business? Do you know that before any exchange or any film manufacturer inaugurates any change of policy he first asks himself and his associates, "What will the exhibitors think about it? What will the exhibitors do! Will it make the exhibitors sore?" Always, always and always, "the exhibitor." That means you! You are the power that has to be reckoned with every time and all the time.

You are a giant asleep. You are unconscious of your power. And there are men who tread lightly for fear of waking you up! What do they fear? Simply that upon realizing what a power you possess you will exert it and assert your rights. That's the milk in the cocoanut. The very fact that this is so is proof enough that you are not getting all you are entitled to. And for five or six years I have made enemies for myself in my efforts to wake you up. In doing so I have at least gained your confidence. And I've told you a dozen times, quite frankly, that I intended to gain your confidence by earning it. Consequently, you've got to believe what I tell you, for I pledge you to stick to the truth, now and hereafter, as in the past.

One of the things you are entitled to (and which hundreds of you are not getting) is three Imps a week—not now and then, but every week. Is there any reason on God's green earth why you shouldn't get them? Are any films better? If you are not paying a respectable price for your film rental, why not pay more and get three Imps every week? If you are paying a good price now, why not demand what you are paying for? You think you are at the mercy of your exchange. As a matter of fact, if you only knew it and realized your power, every exchange (including my own) is at your mercy. From you they derive their support, their living, their very bread and butter. Concerted action on your part will bring you three Imps a week. No exchange can resist if you get up your gumption and insist. Begin right now to use your power. And watch for my plain-spoken arguments in this column from week to week. No man who follows my earnest and sincere advice ever came out the little end of the horn. Remember that!

(Next week's installment: "Picture Politics")
"THE IMPLET” Will Suppress Duping

"Any person who willfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and willfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof, shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court.”—U. S. Copyright Law.

Last week we replied to a correspondent who asked if Imp Films were duped. We replied that we believed they were, and that we would be glad to have information bearing on the actual facts.

By an extraordinary coincidence, while we were answering our correspondent, a representative of the Imp Films Company was in Philadelphia on other business, when he made the discovery that in the City of Brotherly Love, Imp Films were, and probably are, being duped in the most bare-faced and outrageous manner.

This is not the first time in the history of the moving picture that Philadelphia has earned the shady reputation of being the metropolis of duping. Not long ago the Imp Films Company suffering from this nefarious practice, but also other companies on the Independent Side of the business. Now, we wish to give the Philadelphia dupers warning that we shall proceed with the utmost rigor of the law against them if, and when, we catch them.

The heading of this article is an extract from the United States Copyright Law, which it will be seen, bears clearly and directly on this duping question. This law gives the film maker protection in his scenarios, and in his pictures. It affords the film maker, parri passu, as much protection as the theatrical manager. If you copy a play you are liable to be proceeded against either criminally or civilly.

Hitherto the film deper has been let off with a fine. After paying his fine he has gone about his business of duping in the same old way. Now, we shall get after these pirates and dupers criminally, and we shall endeavor to have them jailed for the maximum period of one year.

The business of successfully making and selling motion pictures is hard enough in all conscience without having it handicapped by the duping and surreptitious sale of copies. In Philadelphia alone our films are duped to such an extent that the Imp Films Company suffers a loss conservatively computed at thousands of dollars a year. Chicago is another film duping centre.

It is not easy to bring these pirates to justice, but we mean to do our part in going after them.

There is another aspect of the case that we desire to impress upon all concerned. It is this: that the exhibition of a duped copyrighted moving picture film renders the exhibitor liable to prosecution. The section above quoted says, "Anyone who shall handle and willfully aid and abet such infringement,” may be punished.

Hence it is, that while in duping the actual duplicator is liable to prosecution, so also is the man who exhibits the duped pictures.

At this moment in Philadelphia and other cities besides the actual dupers, who are liable under Section No. 28 of the Copyright Law above quoted, there are probably, if not certainly, scores of exhibitors who are innocently breaking the law and rendering themselves liable to imprisonment, or a heavy fine.

As we stated last week, this paper is the friend of the exhibitor. We have his interest at heart, and to his interest we warn him—we warn the exhibitor not only in Philadelphia, Pa., but all over the country—to be careful to ascertain that he is hiring original prints from a duly accredited source, so that he may escape punishment for either willfully or unwittingly transgressing the law.

Several of the Independent Manufacturers are joining us in our endeavor to stamp out the duping pest from the business. We have no authority for saying so, but we believe that, if evidence of duping be placed before the Sales Company, that Company in its turn will aid in eradicating this blot from the business.

Finally, we repeat, duping is both a criminal and a civil offense. It is harmful to the business, harmful to the quality of the picture, to the interests of manufacturers and to those of the exhibitors. A duped picture disgrace the public. Therefore, in the general interest the dupers must be wiped out.

Philadelphia, The IMPLET has its eye upon you!
THE “IMPLET”

UNIVERSAL APPRECIATION FOR THE “IMPLET” AND THE “IMPS”

I cannot show too many Imps, I prefer to show only the pictures in the book, with the Imps taken and will send you one when I get them.

Yours truly,
PERCY FISHER

February 26, 1912.

To the Editor.
Sir: Our audiences like the Imps; they are always pleased to see them with us.
We received The Impel and saw the picture "Bricklots and Bouquets." Please send us that book. We are very much interested in The Impel and Imps.
We use your films, and they bring the crowd; everybody likes them. King Baggot always plays his parts well.
With much pleasure for "King" and the Impel.
Yours truly,
JOSEPH WILLIS.
Moving Picture Theatre, Hallowell, Me.

February 26, 1912.

To the Editor.
Sir: In spite of the strike winds Imp Films will always do their best to regard for posters for Imps splits, "sure thing" give us posters on every subject of Impel, usually I am of "Bricklots and Bouquets." In regard to picture of theatre, will all see and the course, there are many high-minded firms who believe in the maintenance of the high-class policy in giving the public exhibitions that are in every way praiseworthy. I will watch the Impel of your paper and will be able to speak more definitely later on. It is not true that we have been told to publish such a book. If it is not a book there shall be an exhibition by means of motion pictures. This is true not only in eastern communities, but is gradually extending to the far and distant west, and other parts of the hemisphere, but I suppose you are taking note of this movement.
Wishing you the utmost success, I remain, Very truly yours,
A. L. SWANSON.
Gala Theatre, Winton, N. Dak.

February 24, 1912.

To the Editor.
Sir: Please send me a copy of "Bricklots and Bouquets." I see by The Impel that we received a request, are mailing it to anyone writing for it. I am strongly in favor of three Imps, but I do not know how much we can give them. However, I am thankful for as many Imps as you can send.
Wishing The Impel all the success in the world, I remain,
Yours truly,
A. L. SWANSON.
Gala Theatre, Winton, N. Dak.

February 24, 1912.

The Impel Films Company.
New York, N. Y.

Gentlemen: Received our Impel to-day, and after reading the editors on the first page I am prompted to ask if it is modestly that we need the latest and independent pictures in many instances is the equal in artistic quality of the best 'licensed' pictures. If it were not for the leading actresses and actors in the licensed pictures many of them would be absolutely forgotten by the independent films, especially the Impel. Take, for example, "The Worth of Your Women." We have seen practically a new cast of characters, and I think it is a famous play. I hope that the picture of its kind (Licensed or Independent) ever received any more favorable mention.
To-day we are showing "The Lie," and I am sure would all the praise this picture is receiving you would in your next issue make a statement to the effect that "Bricklots and Bouquets" was "the best." One of the proprietors of a large department store across the street from our theatre told me that whenever he saw the sign, "This Is an Impel Day," he would send his customers to see the show, for he considered the Impel best of all, and did not wish to miss any of them. It is such a fine publication. It is more interesting than anything else we have seen. We are sending a picture before seeing it on the screen. Thanking you for past favors, I beg to remain,
Yours very truly,
K. C. RICHARDS.

February 23, 1912.

To the Editor.
Sir: Thank you very much for the "Impel"; it's classy—in a class statement with respect to posters for Imps, and I wish to mention that you have only one where there is an Imp.
I wish you would put out more two-reel pictures, or three-reel pictures. I am sending the Imps.
Our patrons like to see "King" in the films. Very truly yours,
C. H. MARTIN,
Star Theatre, Donora, Pa.

February 21, 1912.

To the Editor.
Sir: Don't you think it is about time we got more than three Imps a week? We are patiently waiting for Imps and when they do come around my theatre has a smile reaching over all my body. I want everybody to know how happy I am when Your Impel is out. The presence of the actors and actresses are excellent. You have got some editor, I wish I could help him. I wish you would send us "Bricklots and Bouquets," and oblige.
Very truly yours,
A. J. WYCH,Wichita, Kans.

February 19, 1912.

To the Editor.
Sir: I beg to thank you for the copy of Impel Film you have received. I offer my congratulations and compliment you upon such an excellent publication. Its contents are more interesting than interesting; they are invaluable to every Impel, but I suggest an Impel, taking advantage of your request to offer my suggestion, and issue two posters for the Impel Split. I should certainly issue two posters for two pertinent reasons. My Impel, by the Impel, and pictures, and a cheaper advertisement for the Impel; or, in other words, two pictures pictures better than one.

BETTER THAN GOLD.

To the Editor.
Sir: I beg to thank you for the copy of Impel Film you have received. I offer my congratulations and compliment you upon such an excellent publication. Its contents are more interesting than interesting; they are invaluable to every Impel, but I suggest an Impel, taking advantage of your request to offer my suggestion, and issue two posters for the Impel Split. I should certainly issue two posters for two pertinent reasons. My Impel, by the Impel, and pictures, and a cheaper advertisement for the Impel; or, in other words, two pictures pictures better than one.

February 12, 1912.

To the Editor.
Sir: Have had very little sympathy public with the general run of publications devoted to the motion picture business. There is, for such a deplorable state as to arouse the interest of any one in the course, there are many high-minded firms who believe in the maintenance of the high-class policy in giving the public exhibitions that are in every way praiseworthy. I will watch the Impel of your paper and will be able to speak more definitely later on. It is not true that we have been told to publish such a book. If it is not a book there shall be an exhibition by means of motion pictures. This is true not only in eastern communities, but is gradually extending to the far and distant west, and other parts of the hemisphere, but I suppose you are taking note of this movement.
Wishing you the utmost success, I remain, Very truly yours,
A. L. SWANSON.
Gala Theatre, Winton, N. Dak.

February 24, 1912.

CASTS OF THE IMP PLAYS.

The Man from the West.

(imp Drama. Release, Monday, March 24.)

Written by J. W. Culbertson, Indianapolis, Ind.
Produced by Old Turner.

Stephen Jackson, King Baggot.
Harry Pollard, Mr. W. T. Mr. W. T. Mr. W. T.
Mr. W. T. Mr. W. T. Mr. W. T. Mr. W. T.

Mary, Vivian Prescott

February 12, 1912.

THE TANKVILLE CONTEST.

To the Editor.
Sir: I beg to thank you for the copy of Impel Film you have received. I offer my congratulations and compliment you upon such an excellent publication. Its contents are more interesting than interesting; they are invaluable to every Impel, but I suggest an Impel, taking advantage of your request to offer my suggestion, and issue two posters for the Impel Split. I should certainly issue two posters for two pertinent reasons. My Impel, by the Impel, and pictures, and a cheaper advertisement for the Impel; or, in other words, two pictures pictures better than one.

February 12, 1912.

BETTER THAN GOLD.

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The story of a rich Westerner who prefers to marry a pretty and domesticated cook rather than a conventional society woman.

3-18-12

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.
**THE "IMPLET"**

**BETTER THAN GOLD**

Story Founded on the Great Imp Drama Release, Thursday March 21st.

By Thomas Bedding.

Denver Jennie was game; as game as they make 'em. A game woman beats a game man out of sight—especially where the safety and welfare of her child are concerned.

He was born to a heart which has adequately sized the lengths to which a woman will go in behalf of her offspring. It is an instinct which is one of those complex problems not to be solved by man.

If you ask a woman what she would do for her child, she probably could not tell you in detail. She would evade you. She would most likely say, "All I could," or "Everything I could in my power." Madrid Jennie was one of this kind.

She was not a clever woman. She was not an intellectual one. The "dolies" and "isms" of civilization had passed her by.

She was a bright, breezy, devil-may-care girl, who would do anything in reason for her "man," and everything out of reason for their child.

Her man's luck at the camp had not been good. There was a baby girl. They lived in Parson Jim's house, and they owed Parson Jim money.

Parson Jim was one of those self-centered men who went about his work in a self-centered manner. He kept himself to himself. He wore a collar of a Roman cut, and having a somewhat ecclesiastical appearance he was called "Parson Jim" round and about the camp.

Parson Jim was an educated man, with the manners of a gentleman. Some said he was an Oxford University graduate, who had drifted to California to forget his early faults or sorrows and to try to retrieve his fortunes by plumer mining.

So Jim, in his quiet hunt for gold, lived alone, going straight home to his house each night; reading his books, saying his prayers, baring no-one—living a clean-cut, simple life, God bless him!

Good-natured? Yes, to a fault. Denver Jennie and her husband shared his home. Jennie looked after the baby. Flash Dick, her husband, died at work; he looked around, successfully and fortunately, you like to call them, that an edu can be had right even in the dirt.

Jim found solace in the "Confessions of St. Augustine" or "The Republic," or he would dip into Virgil, for he had not forgotten his classics. Or, again, Denver George Meredith. A somewhat unmelodious character was Parson Jim, for his immediate environment was.

Thad his mind supplied him with information and entertainment that he could dispense with mere externals. In other words, Jim's outlook was a realization of the "Church of England" view: "A contented mind is a continual feast."

So whatever money Jim made at the mine was mostly saved. He always had a wide on hands. He was not kept in a bank, or even under lock and key. Denver Jennie knew where it was, and so did her husband.

For Jennie told him where the money was, when it was necessary that their empty exchequer should be replenished.

When Parson Jim got home one night all his money in sight had gone. Jennie had stolen it for her husband. And here the mother-love of the girl for her child shot uppermost in her mind.

She looked, she saw a flash, that flash would soon get through with the money, and that the fate of her child would be left a dark and dismal uncertainty.

She swiftly resolved to make it a certainty.

"Dick," she said to the worthless rogue, "I'll take your money for you; I'll leave something in your meat. The kid 'll be better off in Jim's hands than in ours. No, not! I won't do; I mean to do it. It's best for her. You know it. I'll go and work for her, and if you'll let me make the money I'll pay Jim back and send the kid to school when she is old enough." And Jennie sat down and wrote this letter.

"Parson Jim: Be good to her, you'll find she's better than gold.

DEAR Parson JENNIE.

The loss of his money did not cause Jim the slightest worry. He had been so used to what was left that it was just as it happened. Jennie had hinted to Jim more than once that she would like to take her child in her keeping, and when he found that the baby was his he was right glad.

Jennie called Jennie, and that was Parson Jennie. Jennie called Jennie, and that was Parson Jennie. Jennie called Jennie, and that was Parson Jennie.

If they loathed Dick for his cowardly ways. They liked Jennie for her pluck, though some of them were a little bit doubtful of her morals. Still the kid was Parson Jennie.

"Let's go and see Jim's kid," they said.

So off they trooped to Parson Jim's house and held a reception. The unassuming woman was installed in a perfect storm of unctuous adoration.

The nine days' wonder, of course, became commonplace in less than nine hours.

Dick owed more money than he could pay, and there was a warrant out for him if he did not lay bare the matter which made it prudent for him to leave the camp for some time.

As a matter of cold, hard fact Flash Dick drank himself to death in less than a year, and Denver Jennie did household work for a living, far, far from Parson Jim's home.

**VI.**

Jennie's baby had grown into a bright, curly-headed girl, the pet of the camp. Parson Jim taught her writing and ciphering, the boys idolized her. But the time came when Jim realized that he would have to face the outstanding problem of his responsibility.

**"They've Left Me the Kid."**

In six years Denver Jennie's baby had grown into a bright, curly-headed girl, the pet of the camp. Parson Jim taught her writing and ciphering, the boys idolized her. But the time came when Jim realized that he would have to face the outstanding problem of his responsibility.

**"Better Than Gold."**

Little Jennie was wonderfully bright and clever. She began to ask questions about her father and mother which Jim found it difficult to answer.

"What was mother like?" she inquired.

Jim had not had a photograph of Denver Jennie, but he managed to obtain a picture of a comely young woman whom he represented as the child's mother.

And Jennie was satisfied. Still, the education problem loomed up large in Jim's mind. He finally solved it in what appeared to him the best and kindest way. He placed the child in a Catholic convent.

But the "boys" were sorry to lose her, but the best thing was done for the girl's interest. When the good Sister came to take her away they turned out to a man and a woman, and the child with gifts that sustained her at school for many long days.

**"Your Mother Is Dead."**

She was home! Home again with Parson Jim!

He decided to learn the truth about her mother which Jim told her with all the tenderness and reserve of his noble nature.

**IX.**

But the "boys" were sorry to lose her, but the best thing was done for the girl's interest. When the good Sister came to take her away they turned out to a man and a woman, and the child with gifts that sustained her at school for many long days.

**"Dear, Dear Daddy Jim—"**

Jennie had given orders that she was to be kept in the convent until she was of an age to understand what he knew it was his duty to tell her.

That day and its duty were near.

The girl imagined Jim to be her father. He had never undereared her.

The Sisters of the convent had kept the secret. She was now emerging from girlhood to womanhood, and she had to learn the truth.

The truth came in an unexpected way. One day there staggered into Jim's home a giant and gallant young man, who had something on her mind. For years and years Denver Jennie had told to save up the money that she had taken from Parson Jim.

She returned with the money, but she made it at the cost of her life.

For when she confronted Jim with the tale of her husband's death and her robbery, she was beyond human aid. And when she had confessed all to Parson Jim, it was her last act of atonement.

She died in Jim's house and almost in his arms.

The girl arrived. The entire camp turned out—or, what was left of the camp. Some of it had died, or gone broke, or disappeared. Anyway, what was left turned out to meet the beautiful and queenly girl who was delivered to Parson Jim from the doors of the convent of Santa Catalina.

When Jennie reached the well-remembered room, one of the first things she saw on the table was the little doll that she had played with years before. Her transports of joy were beyond description.

The Cheat

One night in a saloon Dick lost every cent he had. The boys deceived him. Dick had been there some shooting and a certain death but Jennie broke in and separated the combatants.

She saved her worthless husband.

Now he had a family of his own.

**III.**

Parson Jim was a frugal man; he never drank nor smoked.

Drinking and smoking are diversions, vices or comforts, whatever

"Your Mother Is Dead."
A young mother parts with her child to a stranger rather than have the little one grow up in want and misery. A touching story of maternal sacrifice.
THE “IMPLET”

THE AWFUL EFFECTS OF MOVING PICTURES

"A MILLIONAIRE FOR A DAY."

We are busy on this picture. Don't worry! It will come in due course. It is to be all that we promised, and a great deal more. We are trying our hardest to condense a world of humor into 500 feet of film. By the way, reader, have you ever observed that Imp Films are Mip—that is, Imp differently arranged. Imp Films ARE Mip. Now, see here, all of you brainy fellows who read this paper, sit down and tell us what we mean by Mip. What does "Mip" mean applied to Imp Films? Mip is a well-known abbreviation. We are not "joshing" over this. We are as serious as Mr. Roosevelt when he said he wouldn't accept a third-term nomination and made a mental reservation to grab the job if it came his way.

"THE LOAN SHARK."

A Startling Imp.

The loan shark is the pest of every civilized community. He is a man who lends money to the poor; extorts ruinous rates of interest and spreads ruin wherever he goes. He sucks the life-blood of his victims. The law of the country or the state, seems powerless to limit the vulture-like proclivities of the loan shark.

Recently, the great newspapers of New York and other cities have drawn attention to the doings of this vampire of society. We shall shortly release a picture on this theme. The incidents in the picture will be portrayed as far as possible from life; the Imp forces are all working to that end. "The Loan Shark" should be a great feature everywhere. We expect it to be so powerful that it will influence state legislatures to enact suitable laws for the protection of poor people from the usurer who trades upon ignorance and fear. Don't miss "The Loan Shark."

"THE "GIMLET." (II)

One of our correspondents addresses us as The Gimlet. He means The Implet, of course. Still we are not angry at being called The Gimlet. We know we are sharp and get around things. We know that we can probe things, get through things, and at the bottom of things.

That's what a gimlet does.

The Snap of the Year!

Only 50c. per SET

THINK OF IT!

This complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the safest Imp ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, and mail to IMP FILMS CO., 102 W. 18th St., New York, N.Y., for sets of photos of Imp stars as described in the advertisement from which I cut this coupon.

Yours truly,

Name

Address

Imp Films Co.

102 W. 18th St.

NEW YORK
Here Are Six of the Very Tallest
Pick One!

Here Are Six of the Very Tallest Imp.

Here Are Six of the Very Tallest Imp.

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Here Are Six of the Very Tallest Imp.
The inhabitants of Tankville revolt at the low speed limit locally enforced, which leads to an alteration of the law.

On the same reel CLASSICAL DANCES BY COUNTESS de SWIRSKY 3-23-12

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
In spite of the undisputed supremacy of Imp films, in spite of the fact that the sales of Imps are record-smashing, in spite of the fact that the Imp stands out in a class by itself, the fact remains that the Imp ought to be selling again as many reels per week as it is! It ought to be selling more copies of each reel than the Biograph or Vitagraph—but it is not! Why not? Lack of quality? No; Imp quality measures up with the best in the world. Lack of market? No; there are about as many theatres using independent films as licensed. Lack of exchanges? No; I believe there are more independent exchanges than licensed. What then, is holding the sales? POLITICS!

Yes, politics is the thing that keeps hundreds of you from getting three Imps every week. Politics and the fear in some quarters that "Laemmle will get too strong." Who fears that Laemmle will get too strong? Not you. You are not afraid of the man who has spent fortunes building up the independent cause and making it possible for you to get good independent films. Who, then, is afraid of "too much Laemmle?" You'll have to read between the lines to get the answer to that. But I'll say this:

Your exchange ought to be buying three Imps a week. Is it? Can't you find out? If you can't, write to me, tell me the name of your exchange and you'll find out double quick. Offer to pay extra money to your exchange for three Imps a week if you can't get them any other way. It's a good investment. Others are doing it. They find it pays to be able to advertise three Imps a week. If this inducement won't cause your exchange to furnish you with three Imps every week, then it's time to try another exchange. If Imp films were not the best I could have no right to ask this of you. But the fact that they are the acknowledged best is reason enough why you should demand them—all three of them—every blessed week in the year. I've fought a winning fight for you. Now, what are you going to do for yourself—and for me? Are you going to demand three Imps a week or pursue the don't-give-a-dam policy?

(Next week's installment: "The Open Market")
Much has been written and said this last two years on the subject of opening the film market in the United States. In other words, giving the exhibitor absolute choice of where to obtain his pictures. There have been several "movements" started in the business supplementary to existing distributing agencies.

These "movements" have not succeeded because they were not absolutely necessary. While people were talking and writing about these "movements," the exhibitor was slowly gaining in wisdom. He was beginning to realize his own importance in the business; he was beginning to shake himself loose from the shackles which had been imposed upon him in his ignorance.

The exhibitor is the controlling factor in the film situation today. The exhibitor is in a position to pick and choose his own pictures. The exhibitor, therefore, has opened the market.

The market being open, therefore, any new entrant into the business will find it a comparatively easy matter to buy films of such a nature and quality as will satisfy his patrons and he is not obliged to accept any particular program that is put before him.

There is no agency whatsoever in the country which has the right to insist that a moving picture exhibitor shall, or shall not, support a particular party or program in the film business. The exhibitor can choose feature films, as part of the independent program. He can, if he knows his business, lease pictures that are not regularly scheduled or advertised. The market, in fact, is so well supplied with good pictures that the ordinary exhibitor can satisfy his patrons without even showing films bearing the sacro-sanct names of "licensed" makers.

We are writing this article by way of supplement to that printed on the back page of the present number of The Implet.

We want every single exhibitor in the country to realize that he is a powerful integral part of a great business. We have a fixed definite object in this advocacy. We want every exhibitor to assert his freedom, his independence, to detach himself from any political alliance except in so far as his membership to his State Association is concerned. It is the exhibitor, individual and collectively, who must free the business from attempted domination or monopoly.

Independence in this connection means something more than resisting encroachment. It means exercise of an individual choice in pictures in catering to the needs of the public.

That is independence.

We are not entirely altruistic in this. We feel, we know, we are certain, that the spread of independence amongst exhibitors means a proportionately greater demand for Imp Films.

And by demanding Imp Films, the exhibitor is manifesting his independence in the most effective and cogent manner.

"THE IMPLET" wishes The Motion Picture Exhibitor's League of Ohio a successful meeting at Dayton, O., March 26th - 27th
The "Implet"

The Moving Picture Newspaper

Edited by THOMAS BEDDING

COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York

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SINGLE COPY, 5 CENTS

PRES. NEFF WRITES TO THE IMPLET.

Cincinnati, O., March 1, 1912.

To the Editor:

SIR:—The Motion Picture Exhibitors' League of Ohio will meet at Dayton, Ohio, on the 25th and 27th of March. The National Board of Directors of the Motion Picture Exhibitors' League of America will meet at the Phillips House, at Dayton, Ohio, at 8 p.m., on the evening of March 25th, and will be in attendance at the State meeting. The Chamber of Commerce of Dayton and the National Cash Register Company are cooperating with our local organization. I will send you a programme of what is going to take place later on. However, will say that a motion picture will be taken. Electrocolor and feature pictures will be shown, big auta, auto rides and a general good time and a real business session. We expect visiting members from over the United States.

Otis Turner, J. E. F., writes: "I see reference to Otis Turner as an Imp Director. Is this the gentleman formerly with "Impettes"? In reply: Same gentleman, and a very nice gentleman and a very fine producer.

NAMES OF CHARACTERS. Amy writes: "Who played the part of Nick Carter in "Kid and the Sleuth"? In reply: King Baggot.

Jesse C. writes: "I want very much to know the names of the gentlemen in "Mrs. Matthews, Dressmaker". In reply: William Shay.

Vivan Prescott, E. F., writes: "Was I formally with the Biograph Company?" In reply: She was.

Imp California Company, W. C. F., wants to know if the Imp California Company is to be permanently established in Los Angeles.

In answer to a query, may I say that the number commonly said is 12,000.

Engaging Talent, J. G. (Long Island City) writes: "Are we going to open a Moving Picture House, where could you secure such shows? In reply: Try Len Spencer's Lyceum, East 13th Street, New York City.

The censorship, Rev. J. E. F., writes: Where can I obtain particulars of the censorship to which I occasionally see reference in the newspapers? In reply: Address Mr. John Collier, People's Institute, East 15th Street, New York City.

Number of Independent Manufacturers, C. A., writes: "Seeing your reference to Independent manufacturers in your 27th publication, I would like to know how many there are." In reply: Sixteen. Will print a list of their names and addresses in an early number.

THE IMPLET MAIL BOX

The City of New York owns Independent Moving Picture Theatres

New York, Feb. 27, 1912.

To the Editor:

A fact that is not generally known, and which is perhaps the cause certain reformers to raise up their hands in horror, is that the City of New York has more than one hundred moving-picture theatres on the East Side. It may not be correct, but I have read in a short history of the history of each place.

New York's first theatre, known as the "New Bridge Theater," was formerly an old police station house, with great difficulty converted to guidance purposes.

It has a municipal history that would gladden many an old New Yorker's heart. In the days when New York wasn't what it is now, this station house was the center of a pretty bad neighborhood, infested by the old famous Margin street and Cobble Hill, where niggers and young policemen won his spurs in his efforts to keep order. What was there to the old station. With the growth of the city and the building of the Williamsburg Bridge, the New Bridge Bridge, a new station house was erected, and the public were once more stored in the old station.

It was latter used as the tenant and landlord part of the Municipal Court, and if those old walls could talk they would tell of the thousands of tenements and because of non-payment of rent, of the tears lost, of the hopes.

But today instead of issuing warrants and making arrangements for judgment of laughter and joy, tears and laughter, the walls would play as they chose each other across the glass mirror.

The old station building could also tell an interesting municipal tale, telling of the oldest of any municipal erected to float the left side of the plaza, and now Messrs. Rodford and Goodell are managing a moving-picture theatre as was ever built, catering to the smiles and tears of the East Siders, on the identical spot, where before prisoners in their cells would await trial.

No. 154 Clinton street, known as the Old Clinton Court Theatre, has passed through a Municipal, at least a few street cars, in the olden days, and the Blues, as the Harry Howards were known, and the "Blues," as the Eddie Rosenberg boys, were called, raced together to the old station house, which was the least, the main consideration being who got there first. It often ended by both combatants being pitched into the pitched battle, with the delighted onlookers wildly cheered.

Lately the fire department abandoned it and now motion pictures are being displayed in the oldest municipal building outside of City Hall. This is the Stockade Theatre. In conformity with the independent spirit displayed in this little theatre, this house is running under the supervision of the Copper-coller's office. In conformity with the independent spirit displayed in this little marketplace, this house is using first-class service of the independent kind.

Very truly yours, J. W. NEFF. (The above N.D.T.)

CASTS OF THE IMP PLAYS.


Written by M. B. Delano, and produced by Otis Turner. Cast: Eliza Jane Dunt, Miss Clara Acree; Mr. Stakuk, Mr. Bainbridge; Mrs. Acree, Mrs. Crescentia; Mrs. Stakuk, Mrs. Logan; Mr. Logan, Mr. Phillips; Miss Faust, Miss Faust. Directed by Otis Turner.


Written and produced by Otis Turner. Cast: Mary Foote, Miss Hooper; John Prentiss, Mr. Stakuk; Mary Todd, Mrs. Logan; Richard, Mr. Bainbridge; Dr. Stakuk, Dr. Stakuk; Charles, Mr. Phillips; Miss Faust, Miss Faust.

THE CITY FIRE COMPANY. (Imp Comedy. Release, Saturday, March 30, 1912).

Produced by J. W. Colburn. Cast: Alice Neilson, Miss Neilson; Mrs. Colburn, Mrs. Colburn; Miss Faust, Miss Faust; Mr. Phillips, Mr. Phillips; Mr. Bainbridge, Mr. Bainbridge.

"SUNK CITY FIRE COMPANY." (Imp Comedy. Release, Saturday, March 30, 1912).

Written by J. W. Colburn. Cast: Alice Neilson, Miss Neilson; Mrs. Colburn, Mrs. Colburn; Miss Faust, Miss Faust; Mr. Phillips, Mr. Phillips; Mr. Bainbridge, Mr. Bainbridge.


Produced by F. J. Grandon. Cast: Noah Tryon, Mr. Tryon; Miss Tryon, Miss Tryon; Mr. Prideaux, Mr. Prideaux; Mr. Busby, Mr. Busby.

ADVENTURES OF "MR. ALMOST BUTT." In No. 11 of "The Implet" we commenced a series of cartoons entitled, "The Adventures of Mr. Almost Butt." These pictures have been made by a cracker-jack cartoonist of the Implet staff, and they touch, for the first time, upon the broad and humorous side of moving picture making, especially in amateur hands.

"Mr. Almost Butt" is bound to be a very popular companion of "The Implet" gallery of personalities.

He is just one great big "bril."
THE ROMANCE OF AN OLD MAID

Copyright 1912 by Imp Films Company

An appealing story of an old maid, who succeeds in reforming a dissolute widower whom she marries and whose little daughter she takes into her keeping.

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
"A CHANGE OF STRIPES."


[Supposedly written by the convict, who is the principal character in the Imp Comedy Release, April 6th.]

I.

Byron's "Prisoner of Chillon," who had lived in the Swiss Castle for many years, "regained his freedom with a sigh."

Devis a bit of a sagn about me, when, after seven years seclusion I saw an opportunity. Opportunity, say the white folks, comes to you but once in a life. Rot!

Quite numerous opportunities have come to me in the course of my forty-three years. I've seized 'em and profited by 'em.

There was one opportunity in particular that came to me of initiating another man's hand-writing. Unfortunately the man, who was wealthy, suddenly died the bad habit of reading his bank book. He saw that he had drawn out more money than he recollected. So he looked up his checkbook. I got ten years for taking that particular opportunity.

Seven of those years had passed when another opportunity came. This is how I got it.

II.

I got out of prison by very simple means. My docility of conduct, my strict attention to my Method of bringing up, made me a marked man amongst the others. You know who I mean by amongst the others. The other striped people.

Some had murdered, some had burned houses. Many, of course, had robbed. There were one or two ex-adventurers from Wall Street. There were—but why particularize further. There was the usual collection of convicted offenders.

Many of them made the mistake of ignoring religion. I played the game, morning, noon and night. Played it so well that I was trusted with the honorable position of assistant librarian.

Yes, we had a library. I was a great student. They allowed me to write a book. It was to be called "Confessions of a Repentant Forger."

One day a sudden desire for freedom induced me to violate their child-like confidence in me.

To make a rope out of handkerchiefs, to open a window of the Reading Room, and drop into the roadway, while I supposed to be consulting dictionaries and lexicons, was the work of a few minutes.

It had taken me many long months of watching and waiting for this opportunity.

III.

So I got away.

The country was sweet-smelling and vibrant with life. I looked upon it just as I imagined myself looking upon a new hand to which I was suddenly transported. The sky, the hills, the trees and the grass, were as fresh to me as land must have been to those old mariners, who were so long on the sea in their sailing ships.

Then the people were so quiet, so sleek, so good to see.

The houses were so beautiful and homelike, in all their aspects. Everything bespoke the exact opposite of that which I had left behind.

Freedom! Freedom from prison life!!!

I scarcely had time to breathe the full atmosphere of freedom when I saw an automobile approaching. It suddenly stopped.

An Automobile Approaching.

The man got out. I had wiry enough to realize what had happened. The supply of water had given out. He was off for more. In a flash I saw another opportunity.

I pointed my hand towards the woman. In that hand was a piece of wood, which at the first glance anybody might mistake for a pistol.

Especially the white-faced woman before me. She was scared at my stripes. "That goes without saying," I said, "if you don't do what I tell you."

I jumped into the car and made her drive some distance up the road, till I judged it convenient that she should hand me her cloak and hat.

With these I covered my stripes. Then I made her get out, and I drove off alone.

I was sorry to do this, because she was young and pretty. But youth and beauty counted for nothing when liberty was at stake. Besides, in the earlier basket in the machine was judged, a lunch prepared for two. And I hadn't eaten a Broadway lunch for seven years.

So when I got into a piece of woodland, remote from the spot where I had met this providential machine, I opened the basket.

For the first time in seven years I tasted cold chicken and California claret. Words fail me to describe the ecstasy of the meal.

IV.

Reader, there is one kind of literature which is seldom perused. I have not time to write my full experiences. This is only a letter which I am permitted, by the courtesy of the ward, to write to a friend, who thinks he may make either a story or a moving picture scenario from it.

The kind of literature I am referring to is that which deals with the experiences of prisoners who regain their freedom—what and how they see; what they feel; what they think, when they get into the world again. I could tell you some stories on this subject, but you had better read the books.

Best of all, get hold of one or two ex-convicts and persuade them to talk. That claret was so devilish good that I sat too long over a box of cigarettes that accompanied it. A man suddenly appeared. It was the owner of the car.

Opportunity number three came to me. I jumped up and presented my false pistol.

"Move," I said, "and you are dead!"

Up went his hands. I put my pistol behind me.

"Off with your clothes," I said. He hesitated. "Off with them," I said, "or I'll kill you and take them."

He was neither brave nor clever. In ten minutes he was in my striped suit, and I was in his clothes. I had liberty, a pocket book with an address card in it, a bunch of keys, and $15.00 in money.

He had a convict's suit and a crippled car. At the point of the pistol I made him smash the driving wheel off its spindle.

V.

Mr. Arthur Crosby lived at Fern Villa, Airdroan Township. I ran for dear life away from the disabled car and its owner.

I met a man and asked him where Fern Villa was. He told me. It was fifteen minutes' run.

"Do as I tell you."

And as I ran I saw a bill posted up offering $500 reward for an escaped convict. That convict was me, and my name Arthur Crosby had my stripes on. I resolved to take the chance.

I figured that Crosby would be detained perhaps for a night, and that I could enter his house and get sufficient of his portable property, possibly money, which would take me a few hundred miles away. All of these calculations worked out to a nicest.

Fern Villa was a charming place. There were two servants who had no difficulty in silencing me when I got in. Gold and silver plate; a purse with a little roll of greenbacks; all these were soon in my pocket.

Visions of a seat in the Sunset Express, which stopped at a station a mile away, were before me.

I saw myself on the deck of a Japanese boat bound from Vancouver to a Pacific port.

A new life opened up before me. Pleasant dreams! It was a pity I dreamed so long.

It was a pity my cupidity took me to Fern Villa at all.

Arthur Crosby was the local mayor, and Arthur Crosby's local influence was so strong that when I started to leave Fern Villa there was a posse making for the house.

Of course my hands were up, and so was my game.

Still it was worth it. Right from this cell I can see the Crosby couple now. They had started off for a day's automobile adventure. They did not expect such an adventure as the one I helped them to have.

I made one mistake. I was greedy. I should not have gone to Fern Villa.

"The Game Was Up."

I do not know if I will have another opportunity of breaking loose and changing stripes; but if I do, I will not be covetous. I will not be greedy; and I won't drink California claret by the wayside.

I'll get away at once. I have now plenty of leisure to finish "The Confessions of a Repentant Forger," but not the opportunity.

I'm no longer assistant librarian. I'm in the infirmury, suffering from a wounded arm.

When they landed me at Airdroan Township I tried to escape with the manacles on. They shot; and a bullet lodged in my left arm.

Hope my story will make a good picture.
A young girl is attracted to a great city and successfully eludes the temptations that await her there.

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.
Imp Pays and Imp Progresses

IT WAS THE IMP which paid a stiff price to the Russian Countess de Swirsky to get 500 feet of her marvelous Russian dances—something totally new for moving pictures. See that you get this film!

IT WAS THE IMP which paid a stiff price to produce "Shamus O'Brien" in order that this Irish classic could be shown in independent moving pictures.

IT IS THE IMP which helps the great crusade against "loan sharks" by producing "The Loan Shark." Every theatre showing this film will win the public favor. Will you get the film or an excuse?

IT IS THE IMP which produces "A Millionaire for a Day," that corking good comedy which shows the people "how it feels to be rich for a day." Will you get this film or an excuse instead?

IT'S ALWAYS THE IMP which does the big things in a big way; and the timely things at the right time. It's always the Imp that keeps your programs alive and spends money lavishly to make you proud you're Inde-

THINK OF IT!  

THIS complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the coldest blast ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp action and scenery. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and—mail at once to the IMP FILMS CO. 102 W. 48th ST., NEW YORK, N.Y.  

Gentlemen: Enclosed find $_________ for which please send _______ sets of photos of Imp stars as described in the advertisement from which I cut this coupon.  

Yours truly,  

Name_________________________  

Address_________________________
The members of the Squnk City Fire Company are exercising their minds as to whose duty it is to first start the work of fire extinction, while the building burns. 3-30-12

On The Same Reel  THE BABY

IMP FILMS COMPANY

102 West 101st Street, New York  Carl Laemmle, Pres.
The Open Market!

(By Carl Laemmle)

The Imp Company is selling more films in the open markets of Europe than it is in America. Let that sink in. *It is sensational.* In competition with all the best brands of film in the world, the Imp sells *more prints* in Europe than it does in this country. How many film manufacturers, licensed or independent, can say that, and say it truthfully? Remember that in Europe no film is bought until it has been exhibited on the screen. There is no such thing as a "standing order" over there. Merit, and nothing but merit, is the factor that determines whether a film is a success or a failure!

European exhibitors are infinitely more critical and more exacting in their demands than you are. *They demand Imp films constantly.* No matter whether it is a comedy, a drama, a scenic, an industrial or whatnot—if it is an Imp *they demand it.* And, what's more, they get it. In Europe the first-run customers *dictate the buying!* They actually tell the exchange man what to buy and what to avoid! They know their power, and they use it. You don't know your power. Consequently, you don't use it. Or, if you do, it is only spasmodically. You *ask* your exchange, you *request,* you *beg.* You ought to *demand, command, insist!* The exchange is your servant. You treat it like a master.

I have owned theatres myself. *I demanded—or, rather,* my managers demanded—every Imp produced and *got them.* That's proof enough that it can be done. I always paid a good, healthy price for my rentals, no matter what exchange I dealt with. I never haggled on that score. But I said, "If I'm going to pay your price, you've got to come across with what I'm paying for." If you are not getting what you are paying for, you are either: a *philanthropist,* a careless business man or an *easy mark.* Why don't you *wake up?*

(Next week's installment: "$45,000 Gone to Hell")
THE QUALITY OF THE PICTURE
An Address to the Dayton Convention
March 26-27, 1912

GENTLEMEN: Duty obliges me to remain at
my post in charge of The Imp, the most influ-
ential moving-picture newspaper in the world;
otherwise, I would have accepted President
Neff’s invitation to be present at the Ohio
Convention. But if I had been present I
would, with his permission, have talked what
I am writing to you. I write very well—at
least everybody says so, but I talk very much
better—everybody also says that.
I am so busy that I am unable to have a
photographic record made of what I would
like you to listen to, so I have to depend upon
printer’s type for conveying to each and all of
you, and through you, the exhibitors, not only
of the United States, but of all the world, what
I want to say.
No. 4 of Carl Laemmle’s articles on the back
page of this paper was written independently
of what I am writing. There never was such
a strikingly similar two men thinking abso-
lutely alike irrespectively of each other. You
will observe that Mr. Laemmle’s theme is “Pic-
ture Quality.” He insists upon the exhibi-
tor’s duty of getting the best pictures. Mind!
It is the exhibitor’s duty to insist, to his ex-
hibitors, the public, and obviously to his bank
account to obtain and exhibit the best pic-
tures. That’s his duty and its logical effect.
The editor of The Imp was the first prac-
tical moving-picture man and practical news-
paper man to preach, three years ago, the su-
preme importance of quality in the moving pic-
ture. Thousands of people all over the world
recognized this fact. What did I mean by
“quality”? I meant good, clear stories or themes,
well acted by competent dramatic ar-
tists, well mounted, well produced; above all
things, well photographed—the best quality in
story, acting, production and photography it is
possible to obtain.
For a time I was ridiculed by ignorant men
in the business for harping upon the supreme
necessity of good quality in the moving picture.
“Any old thing” did a few years ago, so long
as there was something on the screen that ap-
ppeared to move. That time has gone. The
public has been educated to demand the pho-
tography perfectly presented and perfectly pho-
tographed. The public now wont stand for any-
thing else.

The public and the manufacturers are doing
their part.
Are you? I doubt it in the general sense.
The exhibitor has hitherto been the sport of
factions. Now, thank goodness, he is getting
together with his fellows. In getting together
with his fellows he cannot more directly ad-
vantage himself than by insisting that each film
he obtains for exhibition, measures up to a cer-
tain standard of quality.
What is that standard? I unhesitatingly reply—the Imp standard.
Not because I am working for the Imp Films
Company, but because as an author, something
of an actor and producer and, above all things,
a photographer, I know the infinite pains
which the Imp Films Company is taking to
make high quality moving pictures. Some
of the pictures that are now being released
are among the best of the world’s motion
pictures. Some that are to be made will be
better than any pictures anybody is making
now.
This is what I would like to say at your ban-
quet. You may take my word for it, that what
I am writing here is true in letter and fact.
But I want you to do more. I want you all,
and each individual, to exert his own right, his
own independence, to go out in the open mar-
et and exercise his individual right in filling
his program. It does not matter what the ex-
bhibitor’s picture program of any one week con-
sists of; the Imp films will occupy the fore-
mest place.
Always demand the best films, and the Imp
pictures will be among them. They will auto-
matically take the place that rightly belongs to
them, namely, that of the most popular films
on the world’s market to-day.
Gentlemen, the public is demanding Imp
films—the world is demanding Imp films.
Give the public what it wants.
Every man in business who does that makes
money.
For populi, vox Dei, which, being freely
translated, means that the public, i.e.—the
people at large—is invariably correct in its judg-
ment.
The public wants Imp films.

THE EDITOR
THE "IMPLET"

THE MOVING PICTURE NEWSPAPER

EDITED BY THOMAS BEDDING
OFFICE AT 352 BROADWAY, NEW YORK.

PUBLISHED AT 102 W. 101st ST., NEW YORK.

SUBSCRIPTION PRICE, $1.00 PER YEAR
SINGLE COPY, 5 CENTS

THE PRICE OF METOL

"Announcement has been made by the importers of 'Metol' to the effect that the demand for the article has increased so much that the manufacturers have decided to limit the sale of 'Metol' for a limited period of time. This means that the price of 'Metol' will also be increased."

"Two German companies control the production of 'Metol,' these companies being the major suppliers of photographic chemical products in the world. Their attitude toward the European market has always been progressive, and this latest move is an indication of the growing demand for photographic products, which at all times tends toward an equitable relation between manufacturers and consumers."

What Berlin Aniline Works Says

George L. Barrows, chief of the photographic department of the Berlin Aniline Works, when asked by a representative of "The Imp" for a statement with reference to the reduction in price of "Metol," said: "Since its importation into the American market 'Agfa Metol' has enjoyed a steady and increasing demand. Our sales have been running from about 500 to 600 cases of 'Agfa Metol' a month before, due to the almost universal use of this product. The demand has now increased to approximately 1,000 cases a month."

"This has resulted in marked attention being paid to the production of 'Metol' by our house, Actin-Gesellschaft fur Aniline-Fabrikation, and we have recently been instructed to reduce the price according to the new larger demand from the American consumers. We are particularly gratified over this reduction, as it enables us to sell to the new buyers at a lower price than other chemicals said to be of identical chemical composition. Our salesmen and representatives have recently started to make photographic developers. Our pre-eminence in the production of the 'Metol' and the large quantities we produce assure the photographer uniformity and absolute chemical quality. Therefore we are convinced that those who have hitherto failed to try our good products in the most critical work will welcome our advance action in making the marked price reduction operative on March 1st."

CASTS OF THE IMP PLAYS

(LOBBY DRAWS, Release, Monday, April 1, 1912.)

Written by Harry Pollard, New York City.

Produced by Frederick MacDonald.

Reedward, Ward, a Broadway star; Alice Ward; Margarita Fischer (New York Stock Exchange); James Bright; Harry Pollard; Arthur Verteyt; Ed Lyon; Robert Bruce; John Dier; Violet Dale; Ethel White Leonard; Murray; John Mccarthy; "The Cove and the Serpent."

(IMP, Monday, April 1, 1912.)

Written by E. H. Ford, New York City.

Produced by F. J. Grondin.

Tobacco, Harness and Whiskey; Los Angello; Ed. Lyon; Public lid: Harry Pollard.

Bells (From "The Hotel Tablets.") Marie Barrett (Helen Taylor, father). Ben Horning (Alphonso Stevens, proprietor).

"The Chef's Doughnut." (IMP, Comedy, Release, Saturday, April 6, 1912.)

Written by Andrew Dearden, Brooklyn, N. Y.

Produced by George Turner.

The Chef; J. R. Cumpson; Anna Travers; Grace Lewis; Miss Fanny Vesto; James Thornton; E. Crane.

"A Change of Stripes." (IMP, Comedy, Release, Saturday, April 6, 1912.)

Written by E. O. Smith, Los Angeles.

Produced by F. J. Grondon.

Arthur Crosby; Ben Horning; John Relf; Albert Freeman; Harry Pollard; Sheriff Knight; E. J. Le Saint.

THE "IMPLET" MAIL BOX

LIKE THE IMPLET AND THE IMPLET

FEATURES ALL IMPS.

March 7, 1912.

To the Editor:

Sir: I must say there is some class to THE IMPLET and it is a real worth-while trade paper for your industry, and I wish you would put me on your list. There are a few patrons who have got a peep at THE IMPLET here at the Lyric, and it is a hard matter for them to decide which is the real IMPLET. No. 1 is the IMPLET, and the No. 1 IMPLET is produced by one of the best companies, and of course there is no question on that score. The IMPLET is shown. We had to make the IMPLET play. Just the other day we ran "From the Bottom of the Sea," and we would never lack for the IMPLET. It is not a reverberator. The IMPLET is a reverberator. Your "IMPLET" is an absolute failure. When we think of what you have done for the IMPLET, it is a pleasure to see you in the IMPLET.

Yours truly,

E. A. LOUDETTE.

Lyric Theatre, Columbus, S. C.

P. S.—You may put the Postime here on your list, a new thing to open soon—and will run independent films, of course.

THE "IMPLET" IS ALWAYS RIGHT.

March 6, 1912.

To the Editor:

Sir: THE IMPLET is a very stunning sheet, and we read it with much interest. It touches so clearly and intelligent on the motion picture industry, and is such a help to us in moving picturism. A very interesting and also satisfying incident occurred several days since. The phone bell rang and was answered by the writer. Imagine his surprise when he heard the voice on the other end inquired: "Are you going to put on an IMPLET play?"

He said very slowly: "No it was." "Then I went to see it, for I think they are the best ever." The cold fact is that we like them all. And we would be grateful to have a IMPLET page booklet, and from the way they look now it will be. With best wishes and our big success to you and you welcome IMPLET, I am,

Yours Truly,

E. A. LOUDETTE.

LIKE THE STORIES.

March 7, 1912.

To the Editor:

Sir: I have this day received my third copy of THE IMPLET, and I must say that I think "they are just the dopes." I see from the front, each item is a real story. They are as good as the celebrated theatrical writer, White, of Broadway, can make them. We are selling "All the Wrong Story," at five cents a copy, and we have the money to cover the cost. THE IMPLET Films Company, 102 West 40th Street, New York.

W. F. BROWNELL

FEATURING FAMOUS IMP VARIOUS

WE have for disposal a few real photographs (that is, beautiful surface prints) of some of our IMP players, that we have been unable to offer heretofore. The size of each is 11½ x 15½; there is W. R. Daly represented on a 9 x 7 picture, and H. S. Mack also on a 9 x 7. The IMPLET films are still the best in the world. We are now-1381-

PIERCE-NAGLE AMUSEMENT COMPANY

GENEVA, N. Y.

BROCKLIS GOES HOME

Mr. J. F. Brocklis, the London agent of the IMP Films, has returned to London after a stay of several weeks in the United States. Mr. Brocklis has been a very busy man, as well as a very popular one, and he returns to Europe more and more popular, or at any rate the number of people putting out feature films is on the increase. We think they have found "the big ads" and the money they spend. Now I am an exhibitor who likes to be well up with the times. Do you think feature films are likely to become general?

In reply: We do not quite catch the drift of your correspondent's query, but what we imagine he means is this: Do you think that manufacturers generally will find it necessary to put out 2000 or 3000 foot subjects as a rule rather than an exception? The tendency certainly seems to be that both here and abroad there is a realization of the fact that the short length subjects should be expanded by much longer ones. One thing tolerably clear is that the public inclines decisively to feature films and shows them the taste in unaccomplished fashion. The public always does.

REAL PHOTOGRAPHS OF IMP VARIOUS

We have for disposal a few real photographs (that is, beautiful surface prints) of some of our IMP players, that we have been unable to offer heretofore. The size of each is 11½ x 15½; there is W. R. Daly represented on a 9 x 7 picture, and H. S. Mack also on a 9 x 7. The IMPLET films are still the best in the world. We are now-1381-

PIERCE-NAGLE AMUSEMENT COMPANY

GENEVA, N. Y.
WHERE PATHS MEET

Copyright 1912 by Imp Films Company

The story of a young girl who succumbs to the lure of a great city but is rescued, repents, and is restored to home and happiness.

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.
THE "IMPLET"

ASTA NEILSEN, THE GREAT DANISH ACTRESS IN AN IMP PICTURE

Imp Drama Release of April 18, 1912

"WOMAN ALWAYS PAYS"

Newspaper clipping in English from 1912 about the film "Woman Always Pays" featuring Asta Neilsen.

European society some years ago, and for that matter society throughout the world, was startled by a series of incidents that occurred in Switzerland. They formed, as it were, a series of by themselves, a kind of fortuitous drama, the basis of this great drama, "The Woman Always Pays." The world was real in life, just as vividly and forcibly as she is made to pay in this play.

Still she had much, if not everything, to make life tolerable, she had a title, wealth, refined surroundings, position, a husband, and a home. Visually, he was all a husband could or should be.

But she did not love him.

One day an element of romance entered her life. She listened to a band of musicians from a Trans-Alpine country.

She felt minds the country: the chief musician was a swarthy and hand-some fellow; he played the violin. He had a rolling eye, a passionate tongue, the manner of love and romance. She was conquered, he had been to her heart to this modern incarnation of medieval romance.

The Duchess gave herself to a fiddler!

They eloped.

Society was scandalized: the newspapers had good copy, and for several years the couple were the notorieties of every fashionable resort in Europe.

Unfortunately, this womanizing fiddler turned out to be a very licentious fellow. The indolent Duchess kept everything—her name and the remnant of a fortune.

Every student of events during the last ten years could name the principal; it is not necessary for us to do it here. Enough has been said.

The story of the Imp Drama Release of April 18th, "The Woman Always Pays," affords the renowned European actress, Asta Neilsen, an opportunity of impersonating a girl who, tiring of her husband and her life in attractive surroundings, conceives a sudden admiration for a picture-circus rascal man.

The circus possessed her thoughts. In a sudden paroxysm of distaste for her husband she is attracted by the handsome trapeze artist, Rosa's career is suddenly changed, but under the tuition of her admirer she becomes a member of a "baule ecole."

Her life fascinates her; it is so unconventional and exciting. But, alas, her hero, Victor, proves inconsistent; he transfers his affections to another girl of the circus. There is a quarrel, and Victor and Rosa are discharged.

Down they sink in the social scale. He becomes a dissolute me'er-do-well. She plays at a popular beer garden.

Still her husband in all her vicissitudes has never lost sight of his duty. His duty was to reclaim his erring wife. He tracks and traces her down after her discharge from the circus, and finally runs her to earth in the rôle of piano-player.

In a series of rapidly moving dramatic situations, husband and wife meet alone in a room. He makes a last appeal to her to return to him; she agrees to do so. She packs up her belongings, is about to leave the circus man, when suddenly the latter reappears and so successfully asserts his domination over her that he again wins the woman to him.

Still the husband is unfaithed. He makes yet another effort to regain his wife, but Victor refuses to give up the struggle and interposes once again. This time the man and the woman quarrel and she, in order to make her escape from him, stabs him to death; is arrested, and taken away to prison, while her helpless husband looks on.

The scenes of this play are laid in Europe; the settings are exceedingly beautiful; the acting is of the highest dramatic nature.

In the part of "Rosa," the famous Danish actress, Asta Neilsen, makes her first appearance on the American moving-picture screen. Asta Neilsen, it may be explained, has acted before the Royal Danish Court, and besides being recognized as probably the greatest motion-picture actress in the world, is also a great figure on the European regular stage.

MARGARITA FISCHER
BY HERSELF

I started in the theatrical profession when I was twelve years old. I was a featured child actress in my father's company for several seasons, being known as "Little Fiscer" or "Fidgata Fischor." The company then being called "The Margarita Fischer Co." Our territory was the coast States and through the Pacific Northwest. I have a theatre in Eureka, Cal., on the coast, named for me, "The Margarita Theatre." From my very first professional experience I have been a leading lady, playing the first season "East Lynne" (Lily Isaiah) La Bell Marie in the play of the same name. "Uncle Tom's Cabin," playing Topsy; "The Blue Bird," playing "The Nightingale;" "East Lynne;" playing little Mary Morgan, and each season following was the same. I know it is hard to believe a child playing such parts as "Leila" and "Topsy." "I, Lily Isaiah," "Mary Magdalene," it is true and I can get you the press notices if you doubt it. When my father died that ended the "Margarita Fischer Co."

Then I was featured in the opening stock companies, the most prominent stock companies as the youngest leading lady. I remember when I was with Walter Sanford Stock in San Francisco, playing Louise in "The Two Orphans," followed by Mary Magdalene in "The Holy City" and Topsy the week following in "Uncle Tom's Cabin."

It certainly required some versatility. Mr. Pollard was leading man of the same company. Later I went into vaudeville for a short while. I played one season with T. Daniel Frawley in Winnipeg, Can., and with Grace George in Chicago, and created the lead in Joseph Medill Patterson's sketch "By-Products," which was two weeks at the American Music Hall, Chicago, when it was on the press and I got it up in my moving picture business. I joined the Selig Company and later the American Entertainment Company, and was the leading woman in Omaha, Neb., in dramatic stock. From there I went to the Imp Company. There now you know the history of my life, Ha! Ha! I have been on the stage for at least stage again, but am not ready to return. Mr. Frawley, who is now with Savage, has offered me part, but I laugh. "Excuse Me," "Everywoman," and I am so happy to time, but the moving picture business looked the best to me. I hope to stay in it for some time.

Imp Players: J.

R. CUMPSION

Mr. Cumpson's reputation as a moving-picture comedian is world-wide. The first laugh that a moving-picture extracted from me here in New York was due to the extremely humorous acting of Mr. Cumpson, with whom and at whom I have laughed countless times.

Mr. Cumpson, as is well known, was the Biograph "Jones" and the Edison "Eumphy." He is now the imp comedian par excellence. Whenever Cumpson is in an imp picture, and is at Cumpson's best, be sure the picture will get right over. He is a natural comedian; a natural droll; a natural buffoon.

Many of the Saturday specials, recently released by the Imp Film Company, have been just Cumpson. Take, for example, "The Broken Ball," or "Rosa and Cumpson" at the fun right through from start to finish. Take also, "Peter Brown Moves in Town;" take also—well, take a dozen Imp comedies that are Cumpson, CUMPSION.

Mr. Cumpson is "it" in "A Millionaire for a Day," shortly to be re-leased. He is vastly popular with the Imp fans all over the world. Funny as he has been, he will be funnier in the future. He will have the vehicles. He will keep Imp fandom in one perpetual laugh.

J. R. Cumpson
A Mexican drama portraying the love adventures of a beautiful girl who, having found one lover false, is finally united to the man proven worthy of her love.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.

Copyright 1912 by Imp Films Company
Imp Pays and Imp Progresses

IT WAS THE IMP
which paid a stiff price to the Russian Countess de Swirsky to get 500 feet of her marvelous Russian dances—something totally new for moving pictures. See that you get this film!

IT WAS THE IMP
which paid a stiff price to produce "Shamus O'Brien" in order that this Irish classic could be shown in Independent moving pictures.

IT IS THE IMP
which helps the great crusade against "loan sharks" by producing "The Loan Shark." Every theatre showing this film will win the public favor. Will you get the film or an excuse?

IT IS THE IMP
which produces "A Millionaire for a Day," that corking good comedy which shows the people "how it feels to be rich for a day." Will you get this film or an excuse instead?

IT'S ALWAYS THE IMP
which does the big things in a big way; and the timely things at the right time. It's always the Imp that keeps your programs alive and spends money lavishly to make you proud you're inde-

THINK OF IT!

This complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the coldest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and mail at once to the

IMP FILMS CO.
102 W. 101ST ST. NEW YORK, N.Y.

Name
Address

Enclosed find $_________ for which please send _______ sets of photos of Imp stars as described in the advertisement from which I cut this coupon.

Yours truly,
A French chef poses as a Count for the purpose of marrying a rich girl, but is unmasked by a fellow servant.

ON THE SAME REEL

A CHANGE OF STRIPES

IMP FILMS COMPANY

102 West 101st Street, New York

Carl Laemmle, Pres.
$45,000 Gone to Hell

(By Carl Laemmle)

The Imp has $45,000 worth of negatives which never have been released and never will be released. Why? Because they don’t measure up to the Imp standard. And we don’t intend to release any film that can hurt our reputation in the eyes of the world. It is possible we will sell part of these discards to other companies less particular than the Imp, here or abroad, but we figure the entire $45,000 a dead loss. In some of the films the photography is defective; in others the plot is not so strong as it looked when in manuscript form; in others there are other defects. At any rate they are not good enough to bear the name “Imp.”

The Imp could save $2,000 a week for the next year—a total of over $100,000—by letting out some of its high-salaried performers, producers, and experts in other departments and employing cheaper people instead. The Imp could save untold thousands of dollars every month by using cheaper raw stock, cheaper equipment, cheaper everything. But quality would suffer. And we have never, not for one single moment, let expense stand in the way of producing high-grade, first-class, well-nigh perfect films. We have been laughed at, called fools, poor business men, easy marks and other pleasant epithets—but Imps have gone steadily onward and upward, vindicating our policy of making good goods instead of trying to get rich quick!

The Imp, in addition to the $45,000 worth of rejected films (rejected by ourselves), has nearly $50,000 tied up in good films, future releases. We are so far ahead on good release subjects that we can take our time about producing everything with extreme care. We don’t have to hurry the buying of our stories. We don’t have to release a poor film just to keep our three a week on the market. We have insured you and ourselves against any deterioration of Imps. The people at large will find this out. They will soon find the theatre that gives them three Imps a week. They are wide awake. Even now they ask you when the next Imp will be shown. Why not make capital out of this for yourself? Why not advertise three Imps a week and then arrange with your exchange so you can make good your promises to your patrons?

(Next week’s installment: “Stockholders.”)
COPYRIGHT AND THE EXHIBITOR

A DAILY DANGER

In an article three weeks ago headed, "The Duper and His Dooms," we pointed out that the exhibitor who knowingly showed duped films ran great risks of prosecution for copyright infringement. The section of the copyright act, 1909, is ideally clear on this point, as we wrote then. You can be fined, or you can be jailed for showing a duped picture.

We hope, and we believe, that our warning has not been without effect. Exhibitors, we know, take chances in this matter; the present man, however, does not. The risks are too great and those risks are bound to increase. The manufacturers are getting wise to the losses they are sustaining by duping. They mean to stop them.

Now, there's another danger that the exhibitor is encountering and we want to put him wise to it. We do not want to frighten him. We want to put him on his guard. We want him to prosper in peace, for if he prospers in peace, he will do more business; can't buy more Imp pictures, which is what we want him primarily to do. And by the way, we want him to feel that while he is buying and showing Imp pictures, he has, whenever occasion demands, a friend and an advisor in "The Impet."

Here is the exhibitor's present danger. Down at Washington, they are trying to monkey with the copyright law, which came into force on July 1st, 1809. This is a very good law. The writer of this article has been conversant with copyright laws on both sides of the Atlantic for years, and is, therefore, entitled to speak, and write, from practical experience of the working of those laws.

This is the situation: Theatrical managers are complaining that the picture has cut into their business. So it has. And for a very good reason: because plays generally for years have been so bad. So theatrical men, authors, etc., are starting reprisals. They are threatening moving picture manufacturers, scenario writers and the exhibitor with suits. Because, say these theatrical men, the picture people steal their plots, stories and ideas.

So far so good.

A Congressman from New Jersey by name of Townsend has been put up by the Edison interests to graft an amendment on to the copyright law limiting the possible penalty against exhibitors.

As a matter of fact, the copyright law, as it stands, does not need the slightest alteration. It meets every case. It protects protectable dramatic compositions, it protects protectable motion pictures.

Mark what we say, Mr. Exhibitor, the law gives protection where protection is required, viz: in copyrightable work.

What do we mean by copyrightable work?

Simply that the picture, or the play, shall be the work of, to quote the Constitution of 1787, "authors or inventors having an exclusive right to their respective writings and discoveries."

Any intelligent man will, therefore, perceive that though a play may have been copyrighted, it is not necessarily copyrightable.

This applies to the majority of plays produced to-day.

They are as old as the hills. They have all been done before.

Solomon said several thousand years ago, "There is nothing new under the sun."

And there is not.

The theatrical men are trying to frighten the growing picture men. They are not going to do it.

This matter concerns you, Mr. Exhibitor, individually as well as collectively.

You are being frightened by the licensed interests on the one hand and the theatrical interests on the other.

Do not allow yourselves to be threatened; do not be frightened. Keep your eye upon "The Impet."

We shall have more to say on this copyright matter next week. Copyright with us is an old theme.

We have helped many a poor devil who had been threatened with copyright proceedings of a false nature.

And we will help you.

Watch for the second of this series of copyright articles in next week's "Impet."
Olympic Runners in an Imp Film

[Release of Monday, April 26th, "Bradhurst Field Club, 4-mile run."]

From a field of 237 starters, the largest in the history of the Pastime A. C., with the aid of a handicap of one minute and forty seconds, pulled down first laurels in the big open A. A. U. handicap road run, held in the upper Broaday district recently, under the direction of the Bradhurst F. C. Thirty

years in the winner's wake came Righy, of the Putnam A. C., another "1.40" man who in turn led by sixty

yards Ignign of the Glencoe A. C. Halligan claimed the prize that was to be awarded the first novice to finish, but it was not awarded to him, as the novice trophies were held up pending an investigation by the Registration Committee of the status of several of the yearlings.

Bill Ouelset, the phenominal star

in the Long Island A. C. started from scratch, but on account of the first horse, the excessive handi-

caps and the fact that he had not re-
mained in the race, the evening

five-mile race he ran in the Mo-

hawk games on Saturday night, was able to finish the

bill did some grand running and won the second fast time prize. He was
clocked in 2:18.

First fast-time laurels went to J. B.

McNamara of the Irish-American A. C., who, starting with the slow al-

lowance of ten seconds, raced through the big field and finished twentieth. McNamara was clocked in the great time of 20.16, which smashed the for-
amateur figures of 21.17 for the course, made by Arthur Roth of the Mohawk in 1910. Mc-

namara was only twelve seconds behind Bill Ouelset's professional track figures of 20.94.

First team honors were won by the first team, which included all finished men in tenth, twelfth, twen-
ty-third, second and forty-first places, respectively.

Two only points separated the next two teams, the Long Island A. C.,

with a tally of 157, moving out the New York A. C., with a tally of 125.

CASTS OF THE IMP PLAYS.

"THE SECTION FOREMAN." (Imp Drama. Release, Monday, April 12.)

Written and Produced by F. J. Grandon.

Edward Edgar............Ansell MacDonald

Mrs. Eagan........Florence Jerome

Doctor Mapes..............J. F. Le Sain

Mrs. Slade............Edith Caines

"FALSE TO BOTH." (Imp Drama. Release, Thursday, April 15.)

Written by C. B. Hoadley, Weeck-

len, N. J.

Directed by F. J. Grandon.

Will Hinton........Harry Pollard

Will Morris............Edward Lyons

Dr. O'Donnell...........E. I. Le Sain

"MR. SMITH, BARTER." (Imp Comedy. Release, Saturday, April 17.)

Written by J. H. McNaughton. Produced by I. W. Walsh.

Smith, Barter...........J. R. Screen

Mrs. Smith........Anne Taylor

Jessie Trent........Grace Lewis

Elize Godfrey........Violet Verner

Cyrl Carson.............H. S. Mack

"A LEAP FOR LOVE." (Imp Drama. Release, Saturday, April 17.)

Marguerite Leblond.....Edith Wright

Samuel Kingston.......Frank Crane

Afterthought............E. I. Le Sain

Ralph Judson.........H. S. Mack

LIKE THE IMPLET AND THE IMPS.

To the Editor.

Sir: I am running Independent Films, here in the Opera House. There are two other pictures here, both running Association Films, and I am the only one running Independent Films. I used the Association for two years and think the Independents have got it all over the best, both in photography and acting, and in the quality of their stories. I get some Imp Films, but not enough. I cannot exchange any of your Saturday release, and I have been trying to buy the Sunday release. I receive "The Implet" regularly and think it is great. Now what I want to know is there any way for me to buy, beg or steal a quantity of these Implets for distribution amongst my patrons. I think the little things on the front cover about "80 Fifth Avenue" is great. Keep the good work up.

With best wishes for the success of These Imps and The Implet, I remain

Very truly yours,

J. P. HALLIGAN.

Saranac Lake Opera House,

Saranac Lake, N. Y.

MUCH INTERESTED.

March 8, 1912.

Sir: Thank you for sending me the copies of "The Implet." I am much

interested.

Wishing you every success, I am

Very truly yours,

JOSEPHINE CLEMENT.

Keith's Bijou Theatre, Boston, Mass.

THE "IMPLET" OF ADVERTISING VALUE.

To the Editor.

New York, March 8, 1912.

Sir: Let me congratulate you upon your excellent issues of "The Implet." The illuminating articles upon the various phases of the moving picture industry are not only advertising value to the exhibitor, but make interesting and instructive reading for those who visit the moving picture theatre. Might I suggest that "The Implet" could be used ad
cantageously as a souvenir to be dis-

tributed by the exhibitors to their

patrons?

Your well-wisher,

J. M. SACKHEIM.

105 East 16th St.

INTERESTED IN THE IMPS.

March 12, 1912.

To the Editor.

Dear Sir: Will you kindly put us on your mailing list? We are interested in the Imps; we get about two a week. They are fine.

Yours truly,

J. D. Mansfield,

Bungalo Theatre,

Centralia, Wash.

CONGRATULATIONS ON SIGMUS ORBEN.

Hippodrome Theatre,

Auburn, N. Y., March 23, 1912.

To the Editor.

Sir: We wish to congratulate you on "Shamus O'Brien." We showed this picture at our place yesterday (Friday) and it broke all week-day records. And the day was by no means an ideal one either; in fact, the evening was somewhat stormy. In spite of the weather, we turned them away all evening. The whole city is talking about it to-day, and the univer-

sal verdict is, it was the best pic-

ture ever on exhibition in this city. We are writing our exchange for a re-

Lquina date just as soon as they can give it to us and we will turn 'em away then the same as we did yester-

day.

This letter is an appreciation of the wonderful work you have put out in this masterpiece. Give us more of the same and we will say: "More power to you."

Respectfully yours,

The Rochester Bowling Co.,

per W. H. Signor, Secretary.

A CORRECTION.

March 18, 1912.

To the Editor.

Sir: We have just been informed that you have published in your edi-

tion dated March 9th, that we are handling Moving Picture hand com-

trous, which evidently accounts for the numerous requests for particulars that we are receiving. We wish to inform you that we are not handling these cameras, but Mr. Geo. Bates, who has his office in the same building with us, is handling these goods.

Trusting you will make the neces-

sary correction, we remain

Yours truly,

Carl Ernst & Co.,

194 East 22nd Street,

New York City.

POPULAR PICTURES OF IMP STARS

The Snap of the Year!

Only

50c.

per SET

THINK OF IT!

This complete set of PROCESS PEBBLED PRINTS is the magnificent sum of 50c. It is the biggest bargain and the softest nap ever offered you. Buy one set for yourself and you will quickly see how easy it will be to sell all of ours to your patrons. It is one of the best advertising over Imp actors and actresses. Ten of coupon, fill in the blanks below with the proper sum of money and enclose as many sets at you wish to have made. Address:

Gentlemen: Enclosed find ___$ ___for which please send ___sets of photos of Imp stars as described in the advertisement from which I cut this coupon.

Name____________________________

Address______________________________
A humble railroad employe saves the lives of hundreds of passengers, while his wife is hovering between life and death.

On the same reel BRADHURST FIELD CLUB, 4 mile run

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
THE "IMPLET"

PARTED BY THE SEA

Story Founded on the Great Imp Drama Release of May 16, 1912, entitled

THE RETURN OF CAPT. JOHN

By THOMAS BEDDING

I.

He went away when the sun was shining and the salt of the sea was in the cool spring air. It was the last trip before their marriage. Then he was to leave the sea, which he loved as his life, for the girl that he loved more than his life. She saw him to the little boat that took him to the shore. She could stand on a tree-trunk rolling in the sea that lapped the shores of the village where both had grown up. All her life she never forgot that day. He only recalled it after two ghostly years.

II.

Alvin Strong became that wonderful object of sympathy, the man without a past. He did not know his name; where he came from; what he had been. All he could think, feel, and say was that recently in his life something in the nature of a great catastrophe had happened to him.

He could not describe it; he could only realize that life with him until he sat up in the fisherman's house was a blank.

He had never lived; he had never had an existence until the kindly fisherman took him in, fed him, clothed him, tended him, comforted him, and when he was strong enough, gave him his job.

He became one of them. Apalippo took to itself a new member of its exclusive colony. That colony supported itself by the sea.

A plentiful harvest, which San Francisco and other large cities readily bought, enabled small Apalippo to develop in a modest and steady manner.

III.

There was nothing on the spur to which Alvin Strong was lashed to identify him with the ill-fated "Mongolian." Apalippo, in fact, had not been asked. There were no inquiries for Alvin. The "Mongolian" had been reported lost with all hands, his father and mother gave him up. Everybody gave him up.

Except for Agnes.

Day by day for weeks the girl went down to the shore. Hope was in her heart that even though the "Mongolian" had been lost with all on board Alvin had been spared for her.

She refused to believe him dead; she could not believe him dead. He lived for her and was to live for her. So he was to come back.

Never for a moment did her faith falter; Alvin was to come back to her.

Thus weeks and months passed ere the girl gave up her daily pilgrimages to the shore.

But gradually the pilgrimages lessened; they stopped almost altogether.

She may marry somebody else, but if she has really and truly loved the man she does not marry, though she has never married. What she had wanted for so long, she had by this time to meet first and only lover, either on this earth or in some world.

Every woman knows that what I am saying here is gospel truth.

Alvin Strong became Paul Ferrar. One of the fishermen gave him the name and it stuck to him. He took it because he had no other.

Paul thrived; the sea was his life, and gave him life. And in giving him life it gave him human interest.

Paul was so human that in course of time he found himself in love with the bright-hairied daughter of Stark Battle, to whose house he was taken when he was released from the raft.

Melos Battle returned Paul's love. She was a beautiful, unconventional girl with a mind as pure and fresh as the daisies.

A marriage such as this could result in no other way than that of perfect happiness. In time the perfect fit little baby on the coast brought happiness into the Ferrar household.

One day Paul was a member of a crew that set out for part of the coast with the hope of exploring new fishing grounds of which report had been spoken highly. They had to make a calling trip hundreds of miles around the coast. And when they dropped anchor, Paul and his crew went ashore. There was a girl sitting all alone looking out to sea. The day was bright and clear just as it was when Alvin Strong went away two years before.

As the group of fishermen approached her, she raised her head and a sudden flush sprang into the girl's face. Agnes! the girl had been looking for.

What did that matter to her? She liked to see him in the old days in his uniform with his gold braid and neat cap with the monogram of the "Mongolian" on it. But those things, after all, did not matter. It was Alvin she wanted, no matter how his name was changed.

She believed he would come back and here he was. The happiness for which she had so patiently waited was hers at last.

Would not the old people be glad.

Would not the entire town rejoice that Alvin had returned?

Oh, yes, Alvin had returned. Everybody knew of it, but he got off the shore with the delighted girl by his side.

Alvin had come back.

Yes, Alvin had come back after two years. He said (but what was the matter with him?) He started at Agnes in a smiling, vacant, speechless manner. He was civil and polite to her.

He was civil and polite to everybody, but he did not know anybody.

When they called him Alvin there was some emotion of surprise on his face.

Then he smiled.

Smiled at them all; smiled at everybody and everybody in the town as he walked up.

"Some strange people these," he said to one of his crew. He had come with them, he explained, to look into the proposition of moving part of the Apalippo fishing fleet there as the grounds were running so heavily with fish.

Agnes Thompson? No! He had never heard of her before. But he was pleased to meet her.

Mr. and Mrs. Thompson? No, he had never heard of them before. But he was pleased to meet her.

Never heard of anybody there before; never there was until that day for the first time in his life.

Honest to God, they were all making a mistake. He was an Apalippo man.

Had been all his life.

A mistake, a mistake! 7111.

But the anguish girl did not give up hope that her Alvin would recognize her. Amidst the piling gazes of the townspeople she had put into the house where he and she in the old days, before he went away, had sat talking so often and so long.

It was in that very room, before he had set out on the last fatal trip of the "Mongolian" that he had put into her a look like a look in her looking at her with her portrait in it.

Parted by the Sea

As a last desperate effort Agnes had produced a picture of the young man to her husband. She had cut it out of the newspaper which had been brought to her by her husband. She had put it into the hands of the strange smiling man who looked so surprised at finding himself involved into the Thompson home.

Then he looked at the socket and the picture it was.

Looked at it long and fixedly.

When he lifted up his head it seemed as if an opaque curtain had been drawn aside from his mind—something which had hitherto intervened between himself and his past.

Then he saw that the girl before him was the girl he had left on the shore two years ago.

The cold, slow, deadly true manner in which Alvin told the girl of what had happened was pleasant to him. He was bound to own to Alvin Strong produced its effect.

Not a very, not a sound, escaped through the clenched teeth and whitened lips of the stricken maid. She dropped to the ground dejected.

Apalippo fishermen never knew why it was that Paul Ferrar gave the order to return home at once and find no more of interesting themselves in other fishing grounds.
The story of a girl who deceives two men, marries the third, and thus enables the two rejected suitors to become firm friends.

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
"HERO" LEAPS OFF BROOKLYN BRIDGE
Parachute Helps Him Escape in Moving Picture Play

From the New York "Times"

Another dramatic episode in a moving-picture serial was successfully carried out on the Brooklyn Bridge recently, when Frederick R. Law, the young man who jumped from the Statue of Liberty with a parachute, dropped from the center arch, 150 feet, into the East River, where a tug was waiting to pick him up.

About 2:30 o'clock, when there were only a few pedestrians on the bridge, two yellow taxicabs drove across from the New York side at high speed. In the first was the hero, trying to escape from the villain of the piece, and his helpers in the second taxi. In the center of the bridge the leading cab stopped suddenly, and the hero, clad in a bathing suit and with a parachute strapped to his waist and shoulders, got out, and climbed through the opening in the railing.

The tug Fred B. Dalzell, Jr., was waiting close up to the bridge to rescue the hero when he hit the water, which he did with a loud splash, the parachute having opened within fifty feet of the surface of the river, which was full of floating ice. The strong wind caught the parachute like a sail, and carried the hero along with it. If he had not been rescued quickly he would have been drowned, according to Capt. A. Braddy, who was in the pilothouse of the tugboat.

The hero had some hot coffee with a dash of cream in it, and when the tug arrived off Pier 8, East River, he dived into the water and swam to the shore, where his faithful followers assisted him to land amid great cheering.

That was the end of the act, as the hero was supposed to swim from the bridge to the shore.

Law did not seem any the worse for his leap.

[The incident described above figures in the Imp drama, "A Leap for Love," released Saturday, April 19th.]

WHAT THE "LONDON BIOSCOPE" THINKS OF US.

We expect our readers will have already seen the first few numbers of "The Implet," the little house-organ issued by Mr. Carl Laemmle, the enterprising head of the Imp Film Company. In the No. 4 issue we notice an appreciation of Mr. J. P. Brockliss, of whom several kind things are said, together with a view of 4, New Compton Street. Friend Laemmle is certainly a hustler, and his latest advertising scheme should prove a remunerative one.

No. 1 of "The Implet" is very scarce. We need a few copies for subscribers anxious to preserve sets of the publication. We will thank any of our readers, who have spare copies of No. 1, to send them on to us.

"A NEW MOVING PICTURE" PUBLICATION.

The latest arrival in the field of motion picture journalism is a weekly—"The Implet"—which is edited by the able hand of Thomas Bedding. It is to be made world-wide in its appeal and scope, and it is the desire of the editor to make it the most attractive moving picture publication in existence. "The Implet" is published at 100 West 10th street, New York City.

"ABEL'S PHOTOGRAPHIC WEEKLY.

By oversight in our last issue the direction of the comedy, "THE CHEF'S DOWNFALL," was attributed to Mr. Otto Turner. The producer was Mr. Farrell Macdonald.

MOVING PICTURES A LENTEN DIVERSION.

A LENTEN diversion among Milwaukee's smart set, but which has not received much publicity, is the moving picture parties. Those who are keeping Lent and still long for a bit of life in the midst of their devotions, are giving these parties. There are eight or ten women and young girls and they are invited quite properly to an educational afternoon. After arriving at their hostesses' house, they are taken to the various moving picture houses, it being quite easy to visit three in an afternoon. Indeed, some of these parties start at 10 a.m., for the first performance of the shows. Many of these films are educational, but there is a tinge of a spice injected into them, too, to make them attractive. Lenten moving picture parties are the thing.

AN OLD SHIP IS IN DEMAND FOR MOTION PICTURE PLAYS.

Old ships that have gone down to the sea on their last voyage need not rest in the "boneyard" longer. They can be made movie-makers without the necessity of seeking a charter or the trouble of hiring a crew out of a dozen sailors' boarding-houses; and they need not put to sea at all, or, if they do, only for a day's voyage on the Pacific main in the company of a tug. The ancient bark "Alton Besso" has saved herself from the fate of being converted into a coal hulk or condemned to disuse forever. To-day at San Diego, Cal., she is the most sought after ship in southern waters. The motion picture company that want her.

Already the still-stately old windjammer has borne the brunt of half a dozen "piratical" attacks by "sea rovers" of the most savage mien. Her decks have been the scene of singular battles for lovely women and a half dozen "commanders" have bravely walled the plank and been quickly rescued by San Pedro boatmen with an eye to lustiness.

Her owners say she never will be converted into a coal barge as long as her popularity with the film people lasts.

MOVING PICTURE INVESTMENTS.

From the "Review of Reviews."

It has come to be a battle of money and brains, the theatrical managers on one side and the film manufacturers on the other. The former are in the position of uncertainty that is they are seeking a solution of their problems, whereas the newer interests—the moving picture men—have solved their initial problems and are now engaged in improving their environment and raising the standards of their offerings. The number of the one has increased from four in twenty-five years, while the moving picture magazines are yearly increasing. A dozen different manufacturers have a capital of more than a million dollars each. The Times Company of Rome, has ten millions invested, the Kineorama Company has six millions, and the same total is available to the Palais Freres, of Paris and New York.

FILMS BANKRUPT GERMAN THEATRES.

Bad State of Things on the German Stage—Royal Opera House Announced.

Berlin, via Glacée Bay, March 19.—The theatre managers and dramatists have declared war against the moving picture shows for which the people have been deserting the theatres. At a meeting of actors and dramatists in Berlin to-day Ludwig Fuhls said that in consequence of the competition of the moving picture shows the 120 theatres in Germany would soon be hopelessly bankrupt.

There is a law in force now which restricts the cinematographs, and the managers and dramatists are looking for further legislation on this subject. The announcement that the new Royal Opera has granted the rights for the summer season to a Parisian film company has aroused angry protests.
The barber schemes to obtain freedom for a time from his daily work but is unlucky enough to rouse the suspicions of his wife, who runs him to earth and leads him captive home.

On same reel A LEAP FOR LOVE

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.
I'll bet the Imp has the most unusual set of stockholders you ever heard of. There are seven of them, including myself, and not a single one has ever shown any desire to get rich quick, or even a desire to try it. Every one of them is building for the future all the time. Every one of them is inspired with an earnest desire to show the world that success in the moving picture business can be gained without soiled hands. They look forward to the time when "moving picture manufacturer" will be a term of respect, rather than one of contempt and opprobrium.

With that sort of people behind me, I could fight the very devil himself; and there have been times when I imagined the very devil himself was my opponent. The unanimous attitude or platform of the Imp stockholders is this: "Let's win the confidence of the exhibitors by earning it. Let's earn it by doing the best we know how, regardless of the cost in money, time or trouble. With the power of the exhibitors behind us, we can lead the way to a safe and sane future for them, as well as for ourselves."

We think we've done what we set out to do. We think we've won your confidence by earning it. It is because we believe this that we ask you, man to man, to demand three Imps every week. That's the only way you can help us—by demanding three Imps a week, and getting them. Pay a fair and square price, but get three Imps every week. The more you strengthen us in this way the more you strengthen yourself—because you are strengthening a set of men who are pledged to look after your interests. The Imp stockholders who depend upon you for their living are plain folks. There isn't a cold-blooded corporationist in the whole list of Imp stockholders. They're working like beavers to give you the best in the world—but they want you to help by fighting until you actually get what they are producing for you.

(Next week's installment: "Your Exchange.")
COPYRIGHT AND THE EXHIBITOR

Every exhibitor should provide himself with a copy of the United States Copyright Act. It is published at Washington by the Government Printing Office and costs 50 cents.

The copyright act, if carefully read, will tell him where he stands in regard to a constant danger by which he is assaulted.

Since the appearance of the first article under this caption, the motion picture and theatrical interests down at Washington got together and have agreed upon the substance of an amendment to the copyright act limiting the amount of the recoverable penalties in case of infringement. As matters stood, the moving picture exhibitor, and it is in his interests we are writing this article, would be fined an enormous sum of money if he exhibited a duped copyrighted picture. Now the amount of the fine is limited.

The new bill provides that where an infringer shows that he was not aware that he was infringing and could not reasonably have seen that the infringing work was copyrighted, the damages shall not exceed the sum of $5,000.

The people who agreed to this amendment on the bill were the Patents Company party, theatrical managers, and others. They calmly ignored the existence of the independent manufacturers; they left the exhibitor entirely out of account.

The bill is, of course, not yet law; the proposed alterations are not very important from the exhibitor's standpoint, so we let it go at that.

This is where the exhibitor is affected: He is liable to be pounced upon by unscrupulous film and theatrical people for an offense of which he is not guilty. In other words, the greater number of the so-called copyrighted plays, scenarios, etc., are not really copyrightable at all, i.e., they have not been done before; therefore, nobody to-day has an exclusive right to them.

It is a common experience of film manufacturers to be threatened with suits for infringement of copyright where no copyright exists. Very often rather than go to the trouble of defending a suit the manufacturer will prefer to submit to a species of blackmail.

The copyright on most classical pictures has run out. Anybody can make a motion picture on the subject of "Hamlet," by Shakespeare; or on "Paradise Lost," by Milton; or on the "Inferno," by Dante; or on "Uncle Tom's Cabin," the copyrights on all these have long since expired.

Let the exhibitor bear this in mind.

There is a most successful play on Broadway, New York City, at this moment, which is probably copyrighted. It is possibly not copyrightable—that is to say, not original with the author. Anybody familiar with the annals of the stage knows that plays are being produced to-day almost the exact copies of those produced twenty years ago. Both cannot be copyrightable.

It is the same with motion picture stories.

In writing this second article on the subject, we want specially to warn the exhibitor against the probable danger of threats from theatrical managers, licensed film makers, and others. Let them pay no heed to such threats.

Let them keep cool.

Let them write to us on the subject, should the question arise, and we will put them wise as to the exact status of so many pictures which are claimed to be copyrighted, and may not be.

Five Great Forthcoming Imps

Thursday, April 18—WOMAN ALWAYS PAYS (2000 feet) Drama
Monday, April 22—A MILLIONAIRE FOR A DAY Comedy
Thursday, April 25—THE LOAN SHARK Drama
Thursday, May 16—THE RETURN OF CAPT. JOHN Marine Drama
Thursday, May 30—THE PERIL (Decoration Day Picture) War Drama
THE "IPLE"T"

The Moving Picture Newspaper
Edited by THOMAS BEDDING

Published at 102 W. 101st St., New York

SUBSCRIPTION PRICE, $1.00 PER YEAR
SINGLE COPY, 6 CENTS

THE LATE J. P. CHALMERS.

No. 12 of "The Implet" had gone to the printer's before the news came of the tragic end of J. P. Chalmers. We were shocked, but not surprised at the manner of his death. His mode of life was ever of the utterly unconventional kind; it was a tolerable certainty that it would end in an other-worldly manner.

Everybody must regret that he did not get to enjoy the profit of his work. His work was the business of making the "Moving Picture World." J. P. was a practical printer. He could set the type, buy the paper, print and distribute the periodical.

He took up photography some years ago and applied his knowledge as a printer to photographic magazine making. Then, when in the employment of the Scientific American—a little more than four years ago—he saw as a photographer the photograph of the moving picture. Photographers were, and are, the best people to appreciate these possibilities.

Chalmers got out the "Moving Picture World," and through all its four years of vicissitudes stuck to it with characteristic Scotch tenacity.

I am genuinely sorry that he died so early, because, according to his lights, he worked hard both for his paper and for the cause which he thought important.

Chalmers and I differed, as the English and Scotch are bound to differ. They have been differing for centuries; they will differ to the end of time. What I admired in him was his doggedness. He meant at any cost to make the "Moving Picture World" an apparent success. He succeeded in his object; and, therefo, must be adjudged all the credit of success.

Personally "J. P." had many lovable traits. He was good-natured and free-handed. But coming from a very remote part of Northern Europe and being a little, how to express it, a little of a misfit, he failed to make himself understood by the majority of people whom he met, and equally so did not understand them. So he always led an airlfe.

A strong feature of his character was his devotion to his parents and relatives, to whom the sympathy of "The Implet" is tendered in their bereavement.

"J. P." will be kindly remembered as a pioneer in the branch of work he selected for himself. Many men in the moving picture business should be grateful to him for the help and advice he gave them.

Rest in peace, "J. P."

T. B.

CASTS OF THE IMP PLAYS.

"RESCUED BY WIRELESS."

(Imp Drama, Release, Monday, April 15, 1912.)

Edward Morton ........ Wm. E. Shay
Grace Langdon ........ Lottie Smith
Consul Grant ........ H. S. Mack
Gen. Mirro ............ Farrel MacDonald
Anthony Stone ........

"WOMAN ALWAYS PAYS."

(Imp Drama, Release, Thursday, April 18, 1912.)

The Woman ............. Asta Nielsen
The Man ................ Leo peeled Kope
The Circus Man .......... Rudolph Gensue
Asta's Rival .......... Selma Bjornsen
Impeker ................. W. Hansen
Leo peeled Kope's Mop ..
Leo peeled Kope's Father ..

"LONESOME MISS WIGGS."

(Imp Comedy. Release, Saturday, April 20, 1912.)

Written by Otto Murphy.
Produced by F. Thompson.
Miss Wigg .............. Grace Wilson
Krautzmeyer ............ J. R. Cumpson
Mrs. Dwerp .............. Asbel Cherry
Hans Krautzmeyer ....... Master Joe Moore
Hugo Krautzmeyer ......
Master Matthew Roomble . A Tramp ............ H. S. Mack

The most-talked-of moving picture in the making that has so far been scheduled for release in the annals of the Imp Films Company, and every other company everywhere, is "A Millionaire for a Day."

It will be released on Monday, April 22—just the picture for Monday evening, when after the trials of the early part of the day which follows the day when we rest too much, eat too much and over-do in all other things too much and suffer therefore—we are approaching the normal and are feeling good again.

Monday night is the favorite night for Imp fans in particular and moving picture fans in general. All of them could not do better than to spend Monday evening, April 22, in looking at this picture.

Probably nearly a hundred per cent. of the inhabitants of this globe ask themselves some time in their lives what they would do if they were suddenly enriched to the point of millionaires.

We know that "Brewster," in a play named after him, found the greatest difficulty in spending a stipulated sum of money in a stipulated space of time.
The thing became mechanically irreligious.

He soon tired of his job,
Now, Fred Dudley was suddenly asked what he would do if he became a millionaire. More than that he was just as suddenly given an opportunity of applying the theory to practice. He got the stuff handed to him all at once in the shape of a legacy, which he could go to bank and bank right away.

Just imagine this humble and greasy toiler in a machine shop suddenly made millionnaire!

What did he do with it?
What were his first thoughts on the announcement that the legacy was made to him?
How did he get hold of his money?
How did he proceed to spend it?
First of all?
Well, first of all—?

But we won't anticipate a single inch of this film, which is brimming with interest from first to last.

Fred Dudley, according to his thoughts, did what the majority of men in his position would have done. He started for a thoroughly good time, and he ran the good time.

And so did the real man from Wilkes-Barre, who came to New York some weeks ago, have a good time as a temporary millionaire, and then went home.
The Imp Films Company, in the character of Fred Dudley, who paints little old New York a very bright red for twenty-four hours, pays a devil of a price for his fun and then goes back to work, have endeavored to, and we believe have succeeded in humanizing this human story.

Mr. Exhibitor, get this film!

It is a film which we have made especially for men along way off. It is a picture for the masses—the multitudes, who do not know what life in great cities is.

This picture shows them what it is; possibly slightly exaggerated here and there, but still true to life.

This "Millionaire for a Day" picture, then, has three claims to notice. It is founded on fact; the story is well told; J. R. Cumpson is the millionaire; and, above all things, it is illustrative of the palpitating phases of existence in the great city on the face of the earth—New York.

Get the picture!}

POPULAR PICTURES OF IMP STARS

Only
50c.
per SET

THINK OF IT!

This complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the selction of the selected;
Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your friends who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets at 50c. per set, write your name and address, and mail at once to the

Imp Films Co.,

102 W. 101st St.,

New York, N.Y.

Gentlemen:
Enclosed find $____ for which please send __ sets of photos of Imp Stars as described in the advertisement from which I cut this coupon.

Yours truly,

Name

Address

THINK OF IT!

Actual Size of Each Photo
5½ x 3½ in.

Imp Films Co.

102 W. 101st St.,

New York, N.Y.

Name

Address
The story of a young American girl placed in peril in Mexico during revolutionary times and rescued by a wireless message sent by her lover.

4-15-12

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.
CARL LAEMMLE AT THE OHIO CONVENTION.

(From "The Dayton Journal.")

A most noteworthy event was the presence of Carl Laemmle, head of the large Famous Players-Lasky Corporation, who came to Dayton, in an exclusive interview, his straight from the shoulder on matters pertaining to cinema policy. This is the first convention of its kind that he has attended, and, according to his independent pictures, and he was an object of much attention. Mr. Laemmle said:

"I congratulate the Ohio exhibitors in getting together, and also on the fact that we do not only have a national convention, but in reality a national convention.

As every one knows, I started in business as an exhibitor and can sympathize with their views. Good picture pictures can only be made at the expense of the best interest of motion picture business. It should be the business of all the organizations to carefully watch all legislation against the same."

"Independence means a whole lot, and can influence both patrons and public. I think the independent exhibitors should unite for the best interest of the pictures that are being shown.

Regarding the alleged investigation of the States General of the trust propensities of the license forces, Mr. Laemmle says that the investigation does not affect his independence. They don't take the attitude of the patent company. We attend to our own business, perhaps a little more so than they do.

The independent output has improved a lot, and the public is enjoying it. The relations between independent companies has improved in quality."

"I never tire of saying that we in the industry have a great opportunity to cultivate the people in the industry as well as the public."

"We are looking forward to the coming of 1917, and then we'll be able to show the world a way out for all of us."
WOMAN ALWAYS PAYS

Copyright 1912 by Imp Films Company

ASTA NIELSEN.

The story of a girl who tiring of her husband forsakes him and suffers deeply for her false step.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
THE ADVENTURES OF MR. ALMOST BUTT

He ALMOST Gets a Great Moving Picture This Time, BUT—

March 28, 1912.

Invaluable to the Exhibitor.

March 29, 1912.

To the Editor,

Sir: To the Editor,

To the Editor,

Sir: To the Editor,

Sir: We wish to compliment you on the "Shamus O'Brien" picture; it certainly is one of the finest we have had from every point of view. Photography is excellent, and for your leads cannot speak too highly of them, especially your Mr. King Baggot; he is the veritable mimic idol. Something very unusual in a picture theatre; he was heartily applauded and the villain hissed, which it seem like a drama in real life. We have a seating capacity of one thousand and many were turned away.

Very truly yours,

PERCY FISHER.

The Monroe, Florence, S. C.

DEREL HUGHES, manager of the Crystal and Rex Theatres, Hillsboro, Texas, writes: 'Just received photos of the Imp players; and I desire to say that they are fine. I had them framed and put them in my lobby. I am getting three Imps every week and will continue with three always.

J. H. Ewing, manager and proprietor of the Lyric Theatre, Burlington, Iowa, writes: "One thing I wish Carl Laemmle would do is to release one Imp every day for a week." All in good time, Brother Ewing. If you would insist upon your exchange supplying you with three a week, it would pave the way to supplying you with six a week.

Colonial Theatre, Hoboken, N. J., sends us a herald announcing the appearance of King Baggot at their evening show. They refer to King as "King by name and King of all 'phone players." Just what King is.

Roscoe C. Case, Star Theatre, Upper Sandusky, Ohio, sends us newspapers by which we perceive that Roscoe features Imp films as hard as he can. Keep up the good work, Roscoe.

H. L. Croom, Family Theatre, St. Mary's Pa., sends us two of his theatres bullets by which we see that Imps are splendidly featured at the Family Theatre. To you, we say, Brother Cor- mort, go ahead.

"WOMAN ALWAYS PAYS."

(Encyclopedia, Release of April 18.)

The Great Fourth Actress' First Appearance on the American Screen.

The announcement that the Imp Films Company would release on Thursday, April 18th, the drama, "Woman Always Pays," with Asta Nielsen, the greatest motion-picture actress in the world, has excited great interest all over the United States. It has been reserved for Denmark to produce an actress of commanding excellence, whose methods are pecu- larly adapted to the needs of the moving-picture screen. This is Asta Nielsen, and the Imp Film Company is the first agency in the United States to bring actress and audience face to face with each other in the moving-picture theatre.

The film is unique, in so far as American audiences are concerned; unique as regards the settings, which show the characteristic beauties of urban and rural Denmark, which brings the man- ner and customs of life there vividly before one, which gives you a well-constructed, strongly acted drama.

Above all things, it has the powerful attraction of the actress' personality. The many exhibitors and other picture men who have already seen the film in this country, agree on this point, viz.—that Asta Nielsen is an actress of such inherent ability for the work that her every movement and gesture produce a calculated effect. She is just as much an artist in her work as a picture or color poet.

We urge every exhibitor, therefore, to order it and insist on having this picture.

This is an Imp which you must not miss.

Ask for the Asta Nielsen picture. Asta Nielsen! 41 E-LS-F-N!

Nothing like it, as we have hitherto erro-

JULIUS STERN RETURNS FROM LOS ANGELES

The great spirit of the Imp Films Company for activity and popularity has been well sustained by Mr. Julius Stern, the general manager of the Imp Films Company, who has recently returned from a stay in Los Angeles, Cal., on business connected with the company's affairs.

While in Los Angeles Mr. Stern reconnoitered the studio, made several fresh appointments in the company's acting and producing departments, superintended the making of a very fine series of California pictures, shortly to be released, paid several visits to independent theatres, and generally business himself in Los Angeles and in the vicinity in furthering the interests of the Imp films, which he reports as being increasingly popular in the Far West.

Mr. Stern is enthusiastic about the possibilities of picture-making in Los Angeles, the climate of which he describes as ideal for the purpose. Mr. E. J. Le Saint, the new director of the Imp California Company, is hard at work on a series of new dramas and comedies which will earn the applause of Imp audiences all over the world.

Among the pictures produced during Mr. Stern's visit is a beautiful scene at Los Angeles, which will shortly be released.

THE SALES COMPANY'S PROGRAMME

Sunday—Eclair, Gaumont, Rex.

Monday—American, Champion, Imp, Nestor.

Tuesday—Eclair, Powers, Republic, Thanhouser.

Wednesday—Ambrosio, Champion, Nestor, Reliance, Solar, Animatie-Welk.

Thursday—American, Eclair, Gaumont, Imp, Rex.

Friday—Blion 2-Red Subjects, Lux, Solar, Thanhouser.

Saturday—Great Northern, Imp, Powers, Nestor, Republic, Reliance.

Like The Implet and The Imps

Great Imp Military Picture for Decoration Day.

The Imp Films Company will release on Decoration Day a fine military drama, entitled "The Peril." The plot of this story is intensely strong, and it centers around the attempt of a foreign spy to secure papers relating to the disposition of the guns in a fort which is of great strategic value. The military and court scenes in this picture are wonderfully realistic.

King Baggot is seen in the character of a captain, who meets with many surprising adventures in the execution of his duty, and his courting of a pretty girl whose father is commandant of the fort.
Miss Wiggs being alone in the world advertises for a husband and after many unpleasant experiences decides that single blessedness is to be preferred to the uncertainties of married life.

4-20-12

ON THE SAME REEL
Scenic Wonders of Yellowstone Park

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
Your Exchange

(By Carl Laemmle)

If you are on friendly terms with your exchange, the best favor you can do them is to insist that they buy three Imps a week. The surest way for them to hold your trade is to give you what you ought to have—and you ought to have the best films produced. If the best are not Imps, there is no best! Many an exchange which has been forced into buying Imps on account of the concerted demand of its customers has admitted that it was a good thing—afterward.

They found it was easier to hold their old customers and easier to get new ones. They found Imps the most convincing argument to use in converting exhibitors from the licensed ranks to the independent. We know of dozens and dozens of instances where one Imp film, "From the Bottom of the Sea," was the final inducement which won doubting exhibitors. Mind you, this is only one Imp. We have others in preparation which are far superior to that one in every detail. They are going to make big money for you, and for your exchange, if your exchange buys them.

On one of these big Imps we will lose a small fortune. It is so costly that there is no possible chance of the Imp's making any profit on it. But it will be a big card, a great advertisement—for you, for your exchange, for the Imp. You will make profits on it. So will your exchange. But the Imp will not! If your exchange gives you three Imps every week, you can't possibly miss any of these tremendous features. The result will be that the friendship between you and your exchange will be more firmly cemented than ever. Could anything be better for your exchange than to have you satisfied? That's why I say the greatest favor you can do your exchange man is to demand three Imps a week. Meet him on the price question and you'll find it the one best investment you can make.

(Next week's installment: "A Shame.")
THE IMPLET

is worth more to you every week than we ask you to pay for a whole year’s subscription.

WHY?

(1). Because by tearing out the right hand pages and hanging them in your lobby you will attract scores of extra people into your house. These pages will be a permanent feature of The Implet.

(2). Because The Implet will contain authoritative news of future Imp releases before you can find such news anywhere else. This will help you deal knowingly with your exchange.

(3). Because the pages of The Implet will be a great help to you in preparing your advertising, whether in newspapers, dodgers, heralds or otherwise.

(4). Because The Implet has better ways of securing real news and reliable information about the moving picture business than any publication in the world and we intend to use that advantage to your benefit.

(5). Because The Implet curries favor nowhere, except with you! It will be a “free press” in the highest sense of the word; free from fear; free from restraining influences; free to give you the straight, honest truth every week, and in advance of all others.

Fill the enclosed blank and send it with the correct sum of money NOW. It’s a small investment but the best you can make. Carl Laemmle never gave you a wrong tip in any paper. It’s all the more certain that he won’t in his own, The Implet!

IMP FILMS CO.
102 West 101st Street, New York, N. Y.

Gentlemen:—Enclosed find $ for which enter my subscription to The Implet for years. (The price is $1.00 per year.)

Name

Address
If you exchange they buy you what the best forced in has adm.

They custom the most ranks to one Imp won doubt prepar make big.

On one fortune of the Imps advertisement. So will you Imps ever result will be that the friendship between you and your exchange will be more firmly cemented than ever. Could anything be better for your exchange than to have you satisfied? That's why I say the greatest favor you can do your exchange man is to demand three Imps a week. Meet him on the price question and you'll find it the one best investment you can make.

(Next week's installment: "A Shame.")
NEW GREAT SERIES OF IMP COMEDIES

The Imp renown was built up on Imp dramas and Imp comedies. Everybody says so and as "everybody" means, in the vernacular, the sense of public opinion, everybody is and must be right. Ask anybody who knows, and they will tell you the same thing. So that here we have general evidence and particular evidence of the truth of what we say, viz.: that Imp success has been won by Imp dramas and Imp comedies.

During the past few months as the reader (who is also the exhibitor), knows, we have released a series of powerful Imp dramas which have won unstinted commendation in the newspapers that devote critical attention to moving picture plays. The critics, in fact, have been unanimous in praising the dramatic and photographic qualities of the Imp films. It is only necessary to pick out such successes as "On the Stroke of Three," "The Worth of a Man," "The Lie," "Shamus O'Brien," and "Better than Gold," to substantiate our claim. These and many other pictures have been wonderfully well received by the press, exhibitors and the public of the world.

Now, it falls that in the cycle of events, Imp comedy is coming very much to the front in our releases. The Imp directors, both in New York and California, are giving rein just now to their comedy producing talents. The result is that the Imp releases of the next month include a series of the most humorous and refined comedies the Imp Films Company have yet made.

In these pictures King Baggot, W. R. Daly, Wm. E. Shay, Harry Pollard, Ed Lyons, J. R. Cumpson, Margarita Fischer, Vivian Prescott and Violet Horner (a combination of the best acting ability at the disposal of any moving picture concern in existence), are seen at their best and brightest.

We give a list of these splendid comedies with their release dates. We advise every exhibitor to make a feature in his advertising literature of these comedies.

Let him cut out the list as it stands. Let him watch "The Implet" for literature bearing on these releases. Let him feature these pictures; they are laugh makers and money makers. Here they are:

<table>
<thead>
<tr>
<th>Title</th>
<th>Release Date</th>
<th>Featuring</th>
</tr>
</thead>
<tbody>
<tr>
<td>A PIECE OF AMBERGRIS</td>
<td>April 27</td>
<td>J. R. Cumpson and Rolinda Bainbridge</td>
</tr>
<tr>
<td>MELODRAMA OF YESTERDAY</td>
<td>May 4</td>
<td>Harry Pollard, Margarita Fischer and Ed Lyons</td>
</tr>
<tr>
<td>UP AGAINST IT</td>
<td>June 1</td>
<td>King Baggot, Wm. E. Shay, and Vivian Prescott</td>
</tr>
<tr>
<td>HENPECKED IRE</td>
<td>May 18</td>
<td>Louise Crolius, Ed. Lyons and &quot;Dolly,&quot; the Burro</td>
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<tr>
<td>A CAVE MAN WOOING</td>
<td>May 20</td>
<td>King Baggot, W. R. Daly and Violet Horner</td>
</tr>
<tr>
<td>THE MAID'S STRATAGEM</td>
<td>May 25</td>
<td>Vivian Prescott, Violet Horner, J. R. Cumpson and H. S. Mack</td>
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102 West 101st St
NEW YORK CITY
THE "IMPLET"

The Moving Picture Newspaper Edition. THOMAS BEDDING. COPYRIGHT 1912 BY IMP FILMS CO.

Published at 102 W. 101st St., New York.

SUBSCRIPTION PRICE, $1.00 PER YEAR
SINGLE COPY, 5 CENTS

"THE SINCEREST FLATTERY."

No sooner did "The Implet" make its appearance than it was imitated by an inferior competitor—so closely, in fact, that very soon the vocabulary of its editor, were bodily transferred to the pages of this publication, we are unable, and being imitable we provoke imitation which darts us, while our flatterers are original and we originate.

We originate weekly short stories of our films. We were imitated in two directions. The imitating stories are not equal in merit or quality to our own.

The Imp advertising methods are imitable. They are imitated. Again with the Implet.

We announced "The Loan Shark" picture. Our competitor imitated it. So did the Escapade newly formed, and so did the 101st. Yet G. K. Spoor could, if he would, be original. Why don't he, Russell? Pathe Freres, too, have copied "The Loan Shark"; Pathe surely can advertise to better advantage. One of the most famous of our regular features is "William Tell," which was recently imitated by "The Three." This was imitated by a competitor. Then—oh, but hang it, we could fill more pages than we can spare with particulars of the imitations in methods of motion picture advertising, and "The Implet" is subjected. No more at present; we have something else to write about.

CASTS OF THE IMP PLAYS "A DAY IN THE STUDIO."

(A Romance of the Stage Days.)

(Imo. Comedy. Release, Monday, April 22nd, 1912.)

Produced by F. A. Thomson.

F. A. Thomson, C. J. Earle, Louis Torr, Dr. Plum, King Baggot, Jacob Elliott, W. R. Daly, Grace Lewis, Frederick Norwood, Wm. E. Shay, Gertrude Nutter, Effe Nicholas, Lize Nawn, Rolinda Babioge.


"A DAY IN THE IMP STUDIO." In an early number of "The Implet" was published an article specially descriptive of "A Day in the Imp Studio," the good world famous Imp personalities—King Baggot, William R. Daly, William E. Shay, Louis Torr, Vivian Prescott and Violet Horner. About how pictures are produced and acted, about the settings, about everything and everybody connected with the making of an Imp picture down to the studio cat—in fact all about the Imp pictures. Look out for this number. Look factly, insistently, persistently.

Keep on looking.

THE "IMPLET"


"KING BAGGOT AT WORK."

KING BAGGOT AT WORK

It is commonly supposed that the moving picture actor does not act. By what you hear, and what you see, you would think that the great championship billiard match in Europe was a matter of course because we are imitable, and by being imitable we provoke imitation which darts us, while our flatterers are original and we originate.

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(Imo. Comedy. Release, Monday, April 22nd, 1912.)

Produced by F. A. Thomson.

F. A. Thomson, C. J. Earle, Louis Torr, Dr. Plum, King Baggot, Jacob Elliott, W. R. Daly, Grace Lewis, Frederick Norwood, Wm. E. Shay, Gertrude Nutter, Effe Nicholas, Lize Nawn, Rolinda Babioge.


"A DAY IN THE IMP STUDIO." In an early number of "The Implet" was published an article specially descriptive of "A Day in the Imp Studio," the good world famous Imp personalities—King Baggot, William R. Daly, William E. Shay, Louis Torr, Vivian Prescott and Violet Horner. About how pictures are produced and acted, about the settings, about everything and everybody connected with the making of an Imp picture down to the studio cat—in fact all about the Imp pictures. Look out for this number. Look factly, insistently, persistently.

Keep on looking.
A suddenly enriched workman lives the life of a millionaire for a day in New York City. He enjoys himself on the Great White Way, but finally returns to work in his machine shop.
WHO INVENTED THE MOVIE PICTURE?

In the account of the development of the "motion picture" industry published in the "Philadelphia Ledger" of March 31, it is stated that the first step in this direction was the invention of the first camera, by which the object was to furnish a record of the history of the dry plate. While it is true that the advent of the dry plate, and the rapid development of its improvements in instantaneous photography, brought about the final solution of the problem, motion pictures were produced by photography at a much earlier date. In 1861 the late Dr. Coleman Sellers, of this city, while amusing himself as an amateur in photography, invented and patented an apparatus for showing photographed objects in motion, his invention being duly patented in that year. This fact was recalled in an illustrated article which appeared in the "Philadelphia Ledger" many years ago and was later referred to in Cassier's Magazine, of August, 1865, in a biography of the well-known inventors, by Dr. J. L. Howard, president of Stevens' Institute of Technology, as follows:

"Various L. Hendricks (San Francisco) writes: Will you kindly inform me if it is possible to print pictures from negatives taken from kodak films? I am no expert. Can one buy a moving picture machine to suit your want? Please give me the names of the moving picture companies, if they make apparatus, together with the price, and when you publish them in book form, so that I can have them complete?"

The reply: "Cannot be of much assistance at present, but if there is a sufficient demand we will try to accommodate you."

The "Loan Shark": S. W. E. (Troy, S. C.) writes: I see you are producing a moving picture film called "The Loan Shark." A licensed maker did this film the other day. Are you going to market it?

The reply: "Yes, quite of it. But our film is different and was thought of independently of anybody else."

Asa Nielsen ("American"quirer) asks: Is it true that this lady has been secured by an American film manufacturer?

In reply: We think not. Asta's price, we are given to understand, is being earned by an enterprising American film manufacturer.

Maximow in Moving Picture Life, New York City, asks: Is it true that this giltted actress is to enter the picture field?

THE RETURN OF CAPTAIN JOHN

The Ino Great Sea Film, Release of June six.

We thought to do much on this picture that we visualized upon it for the theme of the story which was printed in No. 58 of "The Impel". We can see it be an easy story now, however, when your wife tells the story of the past, and the current line of events, the object being placed for each part of the movement. As many seconds were used in the original contact prints on the plates then used, great care was taken in choosing the poses of the actor and model to get perfect registration of the successive views. The rest of the pictures in the column of the "Philadelphia Ledger.""
An old man in despair at the exactions of a loan shark is about to end his sufferings when he is prevented by a young physician, who saves the life of the loan shark's daughter and proves that the loan shark himself is, after all, humane.
THE ADVENTURES OF MR. ALMOST BUTT

He ALMOST Gets a Great Moving Picture This Time, BUT—

THEY LIKE THE IMPLET.

To the Editor,

Sir: I consider "The Implet" a splendid moving picture paper and here it is, a wish that it shall soon increase in size.

Truly yours,
M. P. THOMPSON,
Ultra Theatre,

To the Editor,

Sir: We find "The Implet" to be a very valuable little paper. We would like very much to be able to pass them out to our audience occasionally. Our receipts are larger every time we have an "Imp."

Truly yours,
A. WHEAT,
Sewickley, Pa.

To the Editor,

Sir: "The Implet" is splendid! Everyone is eager about "Imps" here. Mr. Baggot and Miss Fisher seem to be the special favorites. Here's for all possible success.

Very truly yours,
I. A. EDELIN,
Washington, D. C.

To the Editor,

Sir: I get many points from "The Implet" that are helpful. Long life and greater prosperity to it.

Respectfully,
E. McNEIL,
New York City.

To the Editor,

Sir: We do not have Independents here, but am hoping we will some time. Am interested in all the releases however, and watch with particular interest for "The Implet," the cuts are so large and photos so good—lots of helpful information, too, for exchanges, exhibitors and the struggling scenario writer.

Yours very truly,
L. E. SWEETSER,
Belfast, Me.

TRICK PICTURES.

Long after men have ceased to marvel at the mere quality of motion in pictures, their wonderment is aroused and their curiosity excited by the numerous achievements of the seemingly impossible on the moving-picture screen.

The pulpy trick picture is not nearly so popular as it once was, as the moving-picture patrons no longer wax enthusiastic over the skill of a cinematograph magician. But in spite of this change in popular taste, the trick picture is still employed—although in a fashion that, if successful, will not be detected by the spectator. Probably you have seen a film in which an automobile dashes madly down an inclined road to a grade crossing over a railroad, erases through the crossing gates and is brought to a standstill within six inches of an express train rushing by at an apparent speed of sixty miles an hour. That any chauffeur with a car filled with passengers would undertake such a death-defying feat staggered us, but here is the moving picture, and we know that moving pictures are made from photographs, and that photographs are made by cameras that tell nothing but the truth.

It is true that the camera will tell only the truth; but no camera has yet pretended to tell the whole truth. In this particular automobile picture the camera man complained bitterly that after the automobile had crashed through the erasing gates and had stopped within a few inches of the railroad track, that same automobile had gone on back to town and had left him sitting on a fence with his camera for two solid hours waiting for that express train to come by.

The camera man had stopped turning the crank and closed the shutter when the automobile came up to the track. Then he waited for the express train, turned the crank, and opened the shutter. If it had not been convenient to have a property automobile at the crossing, he might have caught any passing motor car going over the track, and thus, by the simple expedient of cutting all the film he could have stopped the car wherever he pleased.

REAL PHOTOGRAPHS OF IMP FAVORITES

We have for disposal a few real photographs (that is, beautiful surface prints) of some of our Imp players. There is King Baggot, whose picture is 11½ x 9½; there is W. R. Daly represented on a 9 x 7 picture, and H. S. Mack also a 9 x 7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.

One of the most thrilling melodramas that went the rounds of the five-cent theatres last summer told the story of a girl station agent at a lonely western siding who was attacked and left for dead on the railroad track by bandits planning to hold up the pay train. How she was saved by the faithfulness of a dog was the main feature of the photography, but in that there was nothing more marvellous than the patience required to train the dog to do his part. There was, however, a real film miracle in the play.

If the moving-picture man wants studies in facial expression they should catch the President when he is vetoing a bill instead of when he is signing one.

WASHINGTON STAR.
Captain Binks marries a widow who is the owner of a supposedly valuable piece of ambergris, which, however, proves to be worthless.

ON THE SAME REEL

U. S. ARTILLERY MANOEUVRES

IMP. FILMS COMPANY

102 West 101st Street, New York  Carl Laemmle, Pres.
Fewer Imps are sold on Thursday than on either Monday or Saturday. Yet, if you will look back over the list of Imp releases, you will find that some of our very finest efforts were put forth on Thursdays. The chances are that you have missed them altogether. If so, it is a shame. It is dead wrong that you should not get the benefit of all the time and trouble, care and money that we expended on these splendid releases. It is dead wrong that you should miss any Imp, whether released on Monday, Thursday or Saturday.

Get out a list of Imps released since the first of the year, and check off all the Imps you have missed. If you have no such list, ask the Imp for one. Unless your exchange is giving you three Imps a week, your check-marks will stagger you. It will probably arouse you to the fact that, though you are independent, you are probably missing some of the very best independent pictures.

This may be your fault or your exchange's. If you are haggling with your exchange on price, you are saving at the spigot and wasting at the bung. Pay a little more, if necessary, and get Imps—three a week. Your small additional investment will come back many times over in your box office. If you are already paying a reasonable sum for service, then why in the name of heaven don't you demand that your exchange furnish you three Imps a week? If you are a good customer and good pay, your exchange will heed your demand. If you are making the Indian on every penny screech before you let go of it, if you are paying less than a decent sum for film rental, you are virtually shutting your doors in the very face of the people who support you—the people who pay admission fees to see good shows, not junk! Diagnose your own case. Find out what's wrong with your system and then apply the remedy!

Next week's installment:—"Splitting the Splits."
The Popularity of "The Implet": Remarkable Manifestation of Public Opinion

In the three months of its existence "The Implet" has achieved two very striking results. One: It has attained the largest circulation of any moving picture publication in the world. This we know from the size of our mailing list, which is the largest of its kind in existence. Two: It is one of the most popular moving picture publications in the world. How do we know this?

We will tell you. Two weeks ago, we sent out to every reader of "The Implet" a little leaflet asking him to say what moving picture papers he read, so that we could keep him posted on Imp affairs. We specified the following papers: "The Implet," The Moving Picture News, The Moving Picture World, The Billboard, The New York Clipper, and The Dramatic Mirror. We asked the reader to scratch out the ones he did not read.

An enormous number of replies have reached us. We have tabulated those replies, from which one fact stands out in startling clearness, viz.: That "The Implet" is one of the most popular and widely read moving picture publications in existence.

We were aware of all this but we wanted the satisfaction of confirmation. Ever since the publication started we have printed scores of letters approving of the nature of "The Implet." On the ballot papers returned to us recently there were also numerous commendatory remarks, the sum and substance of which we print elsewhere. These, like the letters which we print from time to time, endorse "The Implet" and contain many suggestions for its conduct.

"The Implet" is forthwith to be enlarged. It is, as we claim upon our page overleaf, the moving picture newspaper; absolutely free and untrammeled and unbiased. Even the Imp Films are not getting any more prominence or partiality of treatment than other films would be if we had the space to notice them in these pages.

"The Implet" addresses the exhibitors throughout the world. It is not merely a house organ; it is not merely a trade paper; it is a moving picture newspaper; its columns are open to all—all manufacturers, all exhibitors, all exchanges, even members of the public.

It is necessary to emphasize these points because we perceive that in certain of our contemporaries we are occasionally referred to as a house organ. Let us refer the reader to what we stated on page one, No. 1. "It is our intention to make 'The Implet' the most attractive moving picture publication in existence. While necessarily guarding the interests of the Imp Films Company, it will not be narrow in scope. It will address the exhibitors, manufacturers and the general public throughout the world." That is what we are doing and what we will continue to do.

"The Implet" is one of the most popular moving picture publications in the world.

THE IMPLET will be made a BIGGER PAPER and a BETTER PAPER next week.
LADY AUDLEY'S SECRET.

On Thursday, May 16th, the Imp Films Company release a two-reel subject, "LADY AUDLEY'S SECRET." This picture will be as great a success as, if not greater, than "FROM THE BOTTOM OF THE SEA" or "SHAMUS O'BRIEN." A word about the book, "LADY AUDLEY'S SECRET" It is a novel of English society life, which was written by Miss M. E. Bradlon, some thirty or forty years ago, and it shares with "East Lynne," "Uncle Tom's Cabin" and one or two other books, the distinction of being among the most popular books ever written. It is perennially a best seller.

"LADY AUDLEY'S SECRET" retains the interest of the reader from cover to cover of the volume; it is a dramatic, poignant, touching and pathetic story appealing directly to the heart.

Now, we cannot reprint the book. "LADY AUDLEY'S SECRET," as we reprinted the poem of "SHAMUS O'BRIEN" for the guidance of our readers, but we advise everyone of them to get hold of a copy of it, or better still, buy a supply of them cheap and distribute them in their territory. Anybody who reads the book will surely want to see the picture.

Remember, May 16th, the two-reel subject, "LADY AUDLEY'S SECRET," founded on one of the greatest English novels ever written.

CASTS OF THE IMP PLAYS

"The Love of the Picture." (Imp Drama. Release, Monday, April 29, 1912.)
Written by R. Breen and F. Mandel. Produced by Otis Turner.

"All for Her." (Imp Drama. Release, Thursday, May 2, 1912.)
Written and Produced by Herbert Breen.
Old Tom, George Ober, Old Will, Augustus Balfour, Mother Lawton, Rolinda Bainbridge, Little Elaine, Gladys Egan, Elaine, Grace Lewis, Harold Preston, Herbert Breen.

"Melodrama of Yesterday." (Imp Comedy. Release, Saturday, May 4, 1912.)
Written and Produced by F. J. Grinton.

"Breath of Promise." (Imp Comedy. Release, Saturday, May 4, 1912.)
Written by R. O. Baker.
Michael Thompson, J. R. Cumson, Lizzie Snodgrass, Vivien Prescott, Justice Smith, H. L. Mack, Lawyer Allen, Augustus Balfour.

IMP PLAYERS:

VIOLET HORNER.

"Now a little life history. I started as a church singer, being soprano soloist in different churches; from there to the stage; a few New York productions, and, last of all, pictures, which I like best of all." This is Violet Horner's own account of her career. It is direct and simple, like the girl herself. For many months past Imp fans have been asking, "Who is this nice acting little girl in the pictures of whom we do not hear much?" This is typical of Miss Horner. She has grown into the good grace of Imp fans by direct and simple means, that is, by working hard in the pictures. She has made many successes in Imp comedies and now and again her pleasing face has been seen in an Imp drama. Recently she has assumed leads. In "A CAVE MAN WOOING" to be released on May 30th, she plays opposite King Bagget. It is the part of a girl who is won by sheer brute force. She is clay in the hands of her pursuer and very plastic clay; so plastic, indeed, that she scores a remarkable success.

Miss Horner also plays in the great Imp war drama, "THE PERIL," to be released on May 30th. In this play King Bagget is the military captain under suspicion, and Violet Horner his fiancee. This gives the young lady opportunity of making still further progress in her work.

I asked Violet the other day if she liked her work, and she replied: "I just love it." And when you see her at work, you realize that she is heart and soul in it. Unquestionably the girl will be successful along the path of hard work in picture making.

T.B.

POPULAR PICTURES

The Snap of the Year!

OF IMP STARS

Only 50c. per SET

THINK OF IT!

This complete set of PROCESS PEBBLED PRINTS of Imp Stars for the insignificant sum of 50c. It's the biggest bargain and the smallest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell them on to your patron, who are enthusiastic over Imp actors and actresses. Tear offcoupon, fill in the blanks, enclose with the proper sum of money to cover cost or as many sets as you want at 50c. per set, write your name and address on ready and mail at once to the

Imp Films Co.
182 W. 100th St., New York, N. Y.

Gentlemen: Enclosed find $ for which please send sets of photos of Imp stars as described in the advertisement from which I cut this coupon.

Yours truly,

Name
Address
A prominent artist is the means of separating husband and wife, the latter of whom dies in consequence of the parting. But in time it develops that though separated from him she always loved her husband.
THE "IMPLET"

"The Fault in Our Lady" - Story Founded Upon the Great Imp Comedy "A Cave Man Wooging" - Release of May 20th

By THOMAS BEDDING

I.

"It is not so much the gallant who wins the lady as the lady who wins the gallant." —THOMAS BEDDING

If every cow boy who starts out to be a bride would bear this in mind, the art of making love to women would be vastly simplified into a formula, a formula easily applied. We should all get the girl we wanted just because we knew what was the proper thing to do about the job.

So much for the learning animal. This applies throughout creation. It is a law of nature. It was found out so soon as the globe became inhabited by sentient beings. No matter what kind of being—fish, frog, fowl—every daughter at a finishing school.

Poor Samul Forrester had lived on the earth twenty-seven years without grasping these elementary truths of the pursuit of womanhood.

Sammie was a nice boy. He grew up to be a nice young man. His manners were perfect, he was altogether faultless; he had a smile that would not wear off; he parted his hair just as regards right and left; his swarve-word vocabulary was a source of deep admiration, "Ralph!" he went to church regularly three times on Sunday.

And because he was so good he was unpopular; every young man and the girls treated him as a lapdog.

II.

This is just what women do with young men of Sammies. Sammy was a lapdog. Though he was a tame cat. He hung around amiably; he was ever present, perfect manners, he turned over music with all the delicacy and finesse of a tradesman's daughter at a finishing school.

Smoke? God bless you, Sammies never thought of it.

Drink? An impossibility.

He was as correct in his society deportment as a cat in the pulpit giving his first sermon.

For Sammy's heart was a pulseless kind of thing encased, so to speak, in his Sammies's brain from a never palpitated. It never sent the blush of joy for joyless face. He had not got a heart in the conventional sense. Sammies was just a pretty, smiling automation, and lively, young Ruth Ellis saw this; so did her brothers, and father and mother loved her, and the whole Ellis family, in fact.

Sammie was too good for any human girl with the pulse of life in her; for any girl who wanted to be loved; for any girl who wanted her lips kissed, her hand caressed, or her hand pressed; any girl, in fact, who wanted to be loved in a breezy, Malay way for herself and wholly for herself.

It is the way most girls want to be loved.

Isn't it, girls?

III.

At last, Sammies, who was not without brains, fell to wondering in the soup. He was wondering why his pulse did not warm up to him; why he was laughed at in a good way in the school. He was staggered at his friends, and, although called "good and proper" by the Sunday School associates, neither loved nor appreciated by them. It was a wonderful mental stage drifted into the conventional stage. Why was it?

Next one of those happy coincidences that occur to us all at times without warning Sammies occurred. This particular coincidence was further complicated by an awfully simple fact that aways so many, many, many, hearts, Laura Jean Libbey.

The first faintest hint of resentment on the part of Laura Jean Libbey's D e l i p h i e t u t e r n e d into a fit of indignation without Sammies's patronage of her to the extent of one cent a day was a cause of deep distress to Sammy. Any at this time, until Laura Jean had complained to Sammy as a schoolgirl to all her readers.

Thus Laura Jean: "Women love to be wooed; they fall for strong men; born of Odin; men of courage. These are the kind of men that I love." A light broke in upon Sammy's mind. He was not of this kind.

He had never attempted to do brave things. He was not a soldier, sailor; he was not a strong man; he would not harm a fly.

Perhaps it was this very harmlessess, this very goodness of his which made Sammies so little popular.

Sammie pondered on this topic for several months. Then he came to the conclusion that his change took place in his mind. He began to read about the prowess of soldiers, and sailors, and it was not long before he began to understand the heart of Ruth Ellis, who had just returned from fighting in the war.

And Sammies suddenly resolved to be a soldier.

He could not be a soldier, sailor, in spite of his love for his money at a dry goods company.

But at least he could be strong.

So Sammies began to learn the language of physical culture—started Sammy on the road to strength.

Now Laura Jean partipated.

Thus Laura Jean: "Women love to be wooed; they fall for strong men; born of Odin; men of courage. These are the kind of men that I love." A light broke in upon Sammy's mind. He was not of this kind.

She had been unconscious of the change which had taken place in him until Laura Jean complained to Sammy as a schoolgirl to all her readers.

The smiling, willing man of the drawing room, which Sammies used to know, had turned into the hardened, well-set, calm, de- stil-smiling. Ruth Ellis, though he did not fawn and smile upon her in the old days, was still never without her in the world.

So when in defiance of modern convention, he had broken off the girl and was for chivalry carried it over, she had acted like one in a dream.

It was only when the ceremony was concluded that she woke up to realize that she was married actually and in fact to Sammies.

VII.

There was a surprise, of course. The family were after Sammies; so was his mother; but the girl he kept his counsel, however.

What would the family, he began to look rather graver and inner from thither. His smile seemed less dazzling

Sammies was working hard. He was working so hard that it was making inroads into Ruth's heart.

But with the accession of physical prowess Sammies began to get an increase in worldly wisdom.

He now found that women are mystical. They have a mysterious way of showing that they have changed demeanors and fewer appear to be interested in him. He is looking after Ruth and her family wondering: "Let me be thronged, and insist upon Ruth playing what he wished her to play.

The girl did so wonderfully. The Ruth, in fact, for weeks past, had lived in a kind of dread of Sammy's heart was in the cast, hypnized her.

"It is a scientific fact that a healthy man is the best way to assure sound mind."

Sammies had the one and the other was not slow to follow.

He had made strong play for Ruth (for the past eighteen months with him, and it was not hard to be liked, notwithstanding parental objections.

In point of fact, Sue's manifest having the girl, the girl, in fact, for weeks past, had been in a kind of dread of Sammy's heart was in the cast, hypnized her.

This was an unconventional love story. It has a moral; most love stories haven't any moral.

You see it will be seen that the love-making does not commence until the marriage is, in a case, cause and effect.

If I wanted to get married, I would take it the same way as the renovated Sammies. It seems to be about the easiest way of making a girl really fall in love; the same way as the renovated Sammies.

Which is something of a change in the usual order of things, otherwise not be so many divorces would there be.
Two old musicians befriend an orphan girl who, herself, becomes a famous musician thanks to the efforts of her good natured benefactors.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 by Loew's

He ALMOST Gets a Great Moving Picture This Time, BUT—

“The Implet” Wants a Picture of You and Your Theatre.
Mr. Exhibitor: We want your photograph, and we want a photograph of your theatre. Send us either or both, and we will find a corner for it or them in “The Implet.”

We Invite Criticisms of “The Imp” Pictures.
Whenever you see anything in an Imp picture calling for criticism or comment, sit down at once and write us what is on your mind. We invite your opinions about pictures and will publish them. Let us know what you think. Say it with as few words as possible. What we would like to do every week is to devote a column of “The Implet” to publishing the opinions of Imp exhibitors on Imp pictures. There’s a double reason for this. Your criticisms will help us to help you. That is the principal object of “The Implet.”

PLEASE OBLIGE THE IMP WITH THE FOLLOWING INFORMATION
We want each reader of The Implet to tell us the names of the Independent Theatres in his city which exhibit first run, second run and third run Imps.
Send us this information as quickly as possible.
A postal will do with the names and addresses of the theatres.
Just address The Imp Films Company, 102 West 101st St., New York City, and write on the back of the card the name and address of the theatre, and say, as the case may be,
First Run,
Second Run or
Third Run.
Tell us, in short where, when, and how Imp Pictures are shown.
Mr. Exhibitor, please oblige the Imp in this matter so that the Imp may, in turn, help you.

SEA PICTURES ON THE SCREEN
The life of the sea, when shown on the screen, is always immensely popular with any audience, especially American audiences. The United States has the greatest coast line of any country in the world; but it has a comparatively small mercantile marine. Its navy, however, is one of the greatest in the world, thus indicating the love of the people for the life of the sea.
Still there are millions of people in the country who have never been near the coast; they know nothing of the life of the sea excepting what they read. To them such releases as “ON THE SHORE,” Monday, May 6th, and “THE RETURN OF CAPTAIN JOHN,” Thursday, June 6th, should make a peculiar appeal.
In “ON THE SHORE,” we tell the story of a squatter fisherman, who is about to be dispossessed by a rich company that wants his little home for the purpose of enlarging a dock. There is a quarrel; the fisherman is arrested for wounding the manager. It looks as though he would be sent to jail, but his pretty daughter intercedes and the fisherman’s home is saved; the manager falls in love with the daughter.

In this picture there is shown some of the characteristic incidents of a fisherman’s life on the coast. The daughter is a net-mender. The other characters in the play are taken from the deep. It is a picture that will appeal to people, therefore, in virtue of the nature of its subject—the sea.

Then “THE RETURN OF CAPTAIN JOHN,” which was turned into a story of No. 13, is also a sea subject of singular beauty. The story was told graphically and fully in No. 13 of “The Implet.” What was not said in the story was that the film exhibited some of the most magnificent bits of marine photography ever shown on the screen. There are scenes along the coast; wave subjects; portraits of fishermen; interiors of fishing boats—in fact, the film is replete of the atmosphere of fishing life.
The reader should make a special note to get these two releases and feature them as sea stories. A sea story, as we have already mentioned, is always saleable and gives opportunity for the introduction of such wonderful effects and good music.
Remember, then, “ON THE SHORE,” Monday, May 6th; and “THE RETURN OF CAPTAIN JOHN,” Thursday, June 6th.

REAL PHOTOGRAPHS OF IMP FAVORITES
We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp players. There is King Baggot, whose picture is 11 x 9 1/2; there is W. R. Daly represented on a 9 x 7 picture, and H. S. Mack also a 9 x 7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.

THEATRICAL MANAGERS FIGHT STARS WHO POSE FOR PICTURE HOUSES.
Reports have gone out that actors and actresses are being given warnings, not to appear for the moving-picture films. It is said that the example of Mildred Holland, Mabel Taliaferro and Nat Goodwin has caused the trouble to the managers of the legitimate attractions. Goodwin is interested in a moving-picture manufacturing establishment.
The managers charge that the moving-picture houses advertise presentations of stars at times when they are appearing in legitimate theatres at the legitimate prices. The managers have, therefore, announced that those appearing for the moving pictures will not be eligible for the big producers.

Brickbats and Bouquets
This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City. It is a book of about 60 Pages, and the contributors to it are independent exhibitors all over the United States and Canada. This is how we made the book: We sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The replies came in by the hundreds. There is an overwhelming desire for Three Imps a Week; and the reasons why are given. The majority want comedy; some want industrials; some want dramas, and others want educational. But ALL—or NEARLY ALL—want Three-a-Week. And since December they have had them. But the book is of general, as well as of particular value. We have printed the “Brickbats” as well as the “Bouquets.” We have been fair in the interests of the Imp Company; we are fair in the interests of the general film business. Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of “Brickbats and Bouquets.”
An amusing comedy of cross purposes. The man and the woman each thinks the other has money. Both are undeceived and finally part after many mirthful adventures.

ON THE SAME REEL:

MELODRAMA OF YESTERDAY
A TRAVESTY ON OLD TIME STAGE PLAYS

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
Splitting the Splits!

(By Carl Laemmle)

Saturday split Imps are an expensive proposition for us to produce. But you demanded them of us. So we made good. It is now up to you to turn about and demand them of your exchange while you are demanding the Monday and Thursday Imps. If everybody, in all branches of business, showed as much desire to give you what you want as the Imp does, you'd have easy sailing. But, inasmuch as you don't always get what you ask for, it is up to you to use the power you possess—and demand, demand, demand!

Splits are costly from the very beginning. Two scenarios have to be bought, in the first place. Then, under the Imp system, each story is produced as though it were intended for a full thousand-foot reel. It is harder and takes more time to show up a good story in 500 feet than in a thousand, because we have to boil and boil and boil. After producing a comedy of a thousand feet, we boil it down to 500 feet; we go through the same process with another story. Then we hook the two together and get a full thousand-foot reel, split into two complete stories, enacted as a rule by two different stock companies, under two different stage directors. At the same cost, by not boiling down the two stories, we could secure two complete reels instead of one. But you say "Give us splits."

And you are right. Splits are a splendid thing for you and your exchange. By using half of a split reel on your busy days, Saturday and Sunday, for example, you can shorten your show and thus give more shows to more people without cutting down your variety. You and your exchange are the people we seek to please. Hence, split Imps every Saturday, no matter what they cost. It is only fair and square that in return for this you should demand that the very things we have produced especially at your demand be a part of your weekly program. It is only fair that you should get three Imps every week, because they are unquestionably the best in every respect—best in acting, best in photography, best in plot, and—best in pulling power.

(Next week's installment:—"Three for Three.")
The New York Convention

"The Implet" has received exclusive news from President Neff, who so ably engineered the recent Dayton convention to a conspicuous success, that a State Convention of moving-picture exhibitors is to shortly be held in New York City.

There already exists in New York a healthy and progressive Exhibitors' Association, which held a successful session a few weeks ago.

But it is only right and proper, now that the convention spirit has seized hold of moving-picture exhibitors, that New York, the Empire City of the American continent, should be early on the list of convention centers. It is known, of course, that a National Convention is to be held in Chicago next July. That convention will be all the stronger, we feel, if the exhibitors here in the East get together beforehand and arrive at a basis of outlook with regard to their common interests.

From the Independent standpoint, we cordially welcome the holding of a State Convention of moving-picture exhibitors in New York City. We are not writing this in any partisan spirit, but in the general interest of the business. The promotion of the general interests of the business necessarily means that we of the Imp Films Company get our share of it. That is what we are working for, consequently we cannot be accused of any sinister motives in boosting the proposed convention. We want to see it a success for the sake of the exhibitor, collectively and individually, because, as we have stated, his success and independence necessarily means our success in independence.

The exhibitor, as we are insisting week by week, is the matter of the film situation, and he is only just beginning to realize his value and importance in the business. He is doing so by attending the various conventions that have been held during the last nine months. He is now articulate: his voice is heard, his wishes noted. A year ago the exhibitor was powerless: now he is powerful.

In the not distant future we expect all the exhibitors of the country, by means of a Federation of the various State associations, to be molded into one homogeneous body.

Now, if the exhibitors of New York City and State, New Jersey and Pennsylvania, and the other states right here in the East, will get together at the proposed New York Convention, which is to be held within the next few weeks, we feel that a tremendous step forward will be taken here in the East toward independence.

For, as we have said over and over again, independence of spirit in the business will mean the aggrandizement of independent quality of picture. It will stimulate the manufacturers to do better and better in their work, so that as time goes on we shall hear less and less of the approach that the Independent-made moving picture is not so good as its trust rival.

Particulars of the New York State Convention will be duly announced in "The Implet."

DEMAND
"Lady Audley's Secret"
The Imp Great 2-reel English Society Drama
MAY 16th

102 West 101st St.
NEW YORK CITY
THE LATE W. H. HARBECK.

"The Implet" desires to record its sincere挚的 sympathy on the death of W. H. Harbeck, of Seattle, who perished when his aeroplane was found derailed on Sunday, April 14th. Mr. Harbeck was one of the ablest moving picture men in the world, and while comparatively young, had succeeded in making a great name for himself in the scenic moving picture work he undertook for the Canadian-Pacific Railroad. He was about to extend his interest in the moving picture field. He was so good a man in business and personally he will be missed by many a day.

MAYOR GAYNOR OF NEW YORK IN AN IMP PICTURE.

An early Imp release will show Mr. Gaynor of New York in an Imp picture. The Imp Film Company has secured an excellent photograph of Mr. Gaynor, emerging from City Hall, making his way to the Hardware Club, the centre of interest of a large crowd.

The Imp Film Company's recent product, "The Sullivan Field Club Four-Mile Run," has suddenly acquired unexpected interest for American athletic circles. It is alleged that Wool, an English professional foot-runner, impersonated Haligan of the Glen Cove Athletic Club in the race.

CASTS OF THE IMP PLAYS.

"ON THE SHORE." (Imp Drama. Release, Monday, May 6, 1912.) Written and Produced by J. Grandon.


"THE LAND OF PROMISE." (Imp Drama. Release, Thursday, May 9, 1912.) Written and Produced by J. Grandon.

Joseph, Harry Pollard, Marion, Margaret Fischer, V. J. B. O'Shaughnessy, Peter Vipond, E. Le Saint.

"THE STAFF OF AGE." (Imp Drama. Release, Saturday, May 11, 1912.) Written by H. V. Sarum. Produced by F. Thompson.


"LET WILLIE DO IT." (Imp Comedy. Release, Saturday, May 11, 1912.) Written by S. Franklin. Produced by J. W. Walsh.

Willie Trainer, J. R. Connor, Mrs. Evans, Nellie Force, Laura Evans, Grace Lewis.

EXCEPTS AND IMPORTS OF MOVING PICTURE FILMS.

Scores of aeroplanes, thousands of automobiles and millions of feet of motion pictures film appear among the articles forming the foreign trade of the United States for the current fiscal year. The motion picture film imported, and exported will amount to 75 million feet in length, or sufficient to reach more than halfway round the world.

The large proportion of this trade, as to aeroplanes, automobiles and motion picture films, occurs in export. Of motion picture film the imports in the eight months aggregated $8,928,844, valued at $516,077, while the exports aggregated $9,675,781, feet, valued at $3,827,967.

The distribution of exports and sources of imports of aeroplanes and motion picture film are only available for the six months ending with December, 1911. Of the 47 million linear feet of motion picture film exported in the six months referred to, 25 million were from France, 7 million from Italy, 1 million from England, 23 millions from Denmark, and a quarter million feet from Germany. Amongst exports of American-made films the "Imp" films figured very largely.

MOVING PICTURES: HOW THEY ARE MADE AND WORKED.

By Frederick A. Talbot, Illustrated. Philadelphia: Published by J. B. Lippincott Co. Price, $1.00.

A book of the moving picture has yet to be written, and I think the man to write it is this reviewer. In the year 1900 I wrote in the British Journal Photographic Almanac a series of chapters on animated photography. These were reproduced in The Moving Picture World of 1912. So far as I can trace, I am the oldest living writer (and I am not so very old at that) dealing with the moving picture in its theoretical and practical aspects. There is not, I believe, anybody in the United States, or in Europe, who started in to write about the picture before I did. If there is, and he will let me know and prove priority, I will cheerfully give him the credit which is his due.

I have exposed pictures; acted in them; developed them. Only six months ago I was making titles, so I claim to know at least something about the subject.

Knowing that I think Mr. Talbot has missed a good opportunity. Other excellent writers have gone before him. For example, there is the classical volume by Marcy on Le Mouv-ment; this was published in 1894.

1899 Cecil Hepworth published a practical book called "The A B C of the Cinematograph." You can still buy this for 50 cents in the United States. Then, of course, there is THE book which deals with the history and patents of the subject, "Living Pictures," by Henry V. Hopwood, of the British Patent Office. Mr. Talbot seems to ignore these volumes. This is a pity, because they are all better than his, and he could have found a whole lot of valuable, practical information to incorporate in his 1912 volume.

Nevertheless, Mr. Talbot is readable; and entertaining, if superficial. The book is one to be placed in the hands of the general reader rather than of the specialist. It has numerous illustrations; tells how trick pictures are made; starts in from the time when R. W. Paul, in London, began to make pictures in 1896, and deals with the subject largely from the standpoint of an English manufacturer writing in London. Mr. Talbot endeavors to tell his reader what has been accomplished in moving picture progress in the United States.

I can cordially recommend the volume to any reader of "The Implet" who wants a good, readable book about the moving picture—not too obscure, not too scientific, not too hard to assimilate. It is entertaining and popular.

But a book dealing with the niceties of the subject: that is, the optical, chemical, mechanical, and other aspects and things, the intimate, practical details of everyday picture-making and production, has yet to be written.
A squatter fisherman is about to be dispossessed from his shack, when he quarrels with the manager of the Dock Company, and wounds him. By the intervention of his daughter, with whom the manager falls in love, the father is forgiven and is allowed to remain unmolested in his dwelling.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
The Implet, Salt Lake City

The Implet congratulates W. H. ("Bill") Swanston on the successful opening of the New Rex Theatre, Salt Lake City. This immense theatre is thus locally described:

"It is seldom in the West that as much money is put into the construction of a theatre devoted to vaudeville and motion pictures as was put into the Rex. Constructed of steel and concrete and absolutely fireproof, the new theatre has a seating capacity of 1,650 persons. There is not a post or a wall, the entire view of the stage from any seat in the theatre, and every seat is within easy bearing distance of the stage. The auditorium runs back from the stage in a great, gentle slope that affords a splendid view of the form and makes it possible to empty the theatre in record time."

As one enters the Rex from State street, he passes the two ticket stands in the lobby. The latter squares away ten to fifteen feet long, and the ticket boxes are set to a height of eight feet, and formidable exactions are made by the Rex one continuous mirror. Passing into the foyer, one finds an elegantly finished room, where the features that promise to make the Rex possible of a lasting hold, are installed. The retiring room in charge of a lady's maid a day nurse with an attendant baby crib have been installed to take care of the baby in arms, while the mothers want to witness the show and yet feel that their babies are properly cared for. No charge is made for this duty.

The foyer is furnished in much the same manner as the stage. The latter is a riot of quiet color and beauty, and certainly is the handsomest set of draperies ever to be found in any Salt Lake Theatre. The walls contain great panels that are flanked by some of the rarest of the many tr Cross the stage, and the house is well arranged to preclude the reproduction of any stage of the show. The seating is done in a soft and gauzy manner with a kind of a velvet trimming that gives the whole a wonderfully rich effect.

"But tasteful as these decorations may be, the interest of the playgoers, who thus far have visited the Rex centers in the great organ, whose selection in the last place is a work of great beauty and effect that is matchless. A great deal of thought has been given to the feature of all the bills, Edward Kin- ball, assistant organist at the Taber- nacle, having been retained to pre- side at the instrument. The latter is said to be the most costly organ ever installed in a theatre in this country.

"The featured two-reel motion picture scenes each Sunday at the Rex, have been coming through in a week. Six reels are to be run in every week, and the four more will be run on Sunday's Tuesdays, Thursdays.

"William Swanston, president of the Swanston Film Company, controls the picture departments for the better half of the Rex, and to Mr. Swanston's genius for organization and as a result of the opening of the new house and its modern facilities, together with the innovations found there."

The Identification of Plots

By Augustus Thomas

In his evidence on the Townsend Bill amending the Copyright Law. Mr. Augustus Thomas is quoted as saying that he believes some kind of a Berlitz system of identification for plots can be devised which will make it possible to file in a card index all the plots in the world. Were this done, there could be no innocent infringement. Mr. Thomas illustrated what he meant by the following:

"If I could tell you gentlemen of a general in the army who had married a girl much too young for him, and had done so after he had had an affair with one of the ladies of the town, who was married to an officer of his regiment, a captain; but the captain, learning this, had condoned the offense, and he being a chance to besmirch the reputation of this young wife, had done so, and the facts coming to the ears of the general, he killed him. Then you gentlemen may have some difficulty in recognizing the scenario in that as Othello, but no expert in the business theatrical would struggle over it at all. So, if these gentlemen will take the same trouble to examine the plays that are on file in the copyright office, they will need to read the books in the exchange. I think there may be a great deal of that apprehension up there can be eliminated."

Mr. Thomas said that the task of identifying plots is relatively speaking, a very simple one. Considered generally, he said, there are only a certain number of situations. There is the situation of revenge, the situation of rescue, the situation of sacrifice, the situation of condonation, and so forth. The situations of sacrifice can again be subdivided: a man, for instance, can sacrifice something material, something intellectual, or something spiritual. He can make his sacri- fice for one of several different things: for a parent, for a child, for a wife, or relative, or for some other object.

The System of Identification

In other words, according to Mr. Thomas' theory, all you have to do is to separate a play into its constituent parts and you have a set of facts which is peculiar to that play, and which will identify it to the end of time—facts which cannot be dupli- cated in the same combination with- out effect, infringing upon the original.

Under the proposed arrangement, a three or four-act play might have five situations, and each of these might be mathematically expressed by the series of five figures—63132. The chances of a second man guessing the patented number would be 99999 against success, and it a play were registered under the number above used, and another person found to be preventing it, the chances would be so great against him as to be practically certain of convicting him.

IMP PLAYERS

H. S. Mack

H. S. Mack, of the Imp Films acting force, is in a class by himself. He is, in real life, quite undemonstra- tive and unassuming. This gives some clue to the kind of part for which Mr. Mack inevitably finds a man to meet the Imp plays. Be- fore that whenever there is a part de- pending the lining true humor and quiet acting of the kind, Mack will be there. Mr. Mack is Mr. Mack. He is popular and industri- ous; his repertoire is a varied one. He is the wireless operator in the picture, "Rescued by Wireless," now to be seen at the theatres. He, in two or three Imp comedies, gave an ex- empted modern embodiment of Sher- lock Holmes. He is a thorough a- depict man about town, a distinguished guest, a clergyman; in fact, there is hardly an end to the variety of parts that Mr. Mack plays in his quiet, un- obtrusive way.

Mr. Mack is a painstaking actor, as any picture fan who studies who, his work can see for himself. He is skillful in the art of "make-up" and disguise, able to play the part of oppor- tunity in front of him of adding still further laurels to his name.

A PLEA FOR AN ENDED MOVING PICTURE THEATRE.

[By E. V. Browster, Editor of "The Motion Picture Story Magazine."]

In the midst of numerous hullabaloo and red-carpet opening of the picture theatres. We who have watched their evolution from the 950-seat hall of a few years ago to the artistic photoplay of today must now be convinced that the silent drama is not a mere and but a permanent institution of great power for good, the thought which general and preachers have rallied against it as a dangerous thing: or- ganized efforts have been made to crush it, the pulpul and press have condemned it, and yet the photoplay stands undaunted. The future holds for it until now it is finally intrenched as the "people's drama."

"The most remarkable of the stage and the house to which vaudeville has fallen were both the most wonderful for the rapid rise in popular favor of the silent drama, but aside from this it has pushed forward to its heights. New Yorkers have a much more idea of what advances this art has made in recent years. Those who live in the Western or Southern cities and vil- lages that are too small to afford a theatre tolerated a number of evening in evening dress in their case automobiles to see A. V. of Two Cities," "Enoch Arden," "Vanity Fair," and other high-class photo- plays have an entirely different ap- prehension of the show than have we Easterners.

All this leads me to suggest an en- dowed picture theatre picture.

DOG VS. MOVING PICTURES

"Hereafter," said a Yankelis con- ducor, "when I attend a moving picture show, I will take pains to see that my dog Jack is securely fas- tened at home. The other evening Jack contrived to get past the ticket- taker and followed me to the seat. He was quiet and interested with the scenes on the screen, but when the hero was thrown upon the screen. Then he became restless and began to snarl.

"When the actors were seen creep- ing near their intended victim he rushed between the tiers of seats and when the man was actually attacked the man's dog, a big black and white dog, crouched upon the floor, dashed upon the scene and held him to the floor, snarled at the man and said, "Let Jack alone."

"I don't know what he would have succeeded in doing if there had been no interference. Somebody had presence of mind to turn on the lights. That made the pictures fade, and Jack, still barking, went back to his seat. Jack has no use for robbers, and a pictured one is just as bad to

THE "IMPLET"
A young Mexican couple migrate to Southern California and after being suspected of cattle rustling, find occupation and contentment in their new surroundings.

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.
A GOOD SUGGESTION.

April 16th, 1912.

To the Editor.

Sir: It is all very well to "holler" for three 1912s a week—I do. We with others, like them immensely, and appreciate "The Imp," which arrives more regularly than the films. We hear the manufacturers abuse for not making more and better films, and the exchanges for not buying and sending each house just what he wants. But, Mr. Editor, what do you know about the fellow who hires a film butcher to run a sausage grinder in a sardine can and after a thorough mutilation holds up that new Imp a couple of days and sends it in to his exchange a junk reel! He is in evidence in this part of the world, and the exchanges seem to be helpless against it. Don’t you think if the exchanges would put a first-class man on the road, as an inspector of the different houses, to see that their goods are properly handled and shipped, that the poor devil who works hard over conditions and for perfection, would get a better run for his money and his Imp, than ‘houser, Rex and Eclair in better shape. Hoping this lands, we have—

Very truly yours,

PICTO THEATRE.

Selma, Ala.

[We think the Sales Company should take up the matter.—Editor, "The Imp."]

LICENSED RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathé, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Kalem, Lubin, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.
Saturday—Edison, Essanay, Cines, Lubin, Pathé, Vitagraph.

DECEIVED BY THE EYE.

Dr. Ponzo, an Italian psychologist, writes in a scientific review published in Turin that in watching a film representing a religious ceremony in Burma he distinctly heard the sound of the bells. When the illusion passed off he noticed that there were nothing but strapped instruments in the orchestra, and it was evident that he had been the victim of auto-suggestion.

While on another occasion M. Ponzo was looking at a photograph of a cascade, and thought he heard the roar and the wash of it, but subsequently perceived that the sound came from the ventilator. Presented with a picture of the sea, he has felt a sensation of the dampness and the freshness of the water, and of the soughing of the breeze; perhaps it was again the ventilator that caused the illusion.

A yet stronger instance of auto-suggestion followed. On the film we showed a farm yard, with men unloading hay cart. M. Ponzo asserts that he smelt fresh hay, and his assistant sitting by his side had the same sensation. As they looked at the screen for an explanation, they noticed that one of their neighbors had centered himself with some strong perfume. They had not noticed it before, and now that it greeted their noses they both remarked that it bore no relation whatsoever to the scent of new-mown hay.

The neighbor had indirectly produced the illusion in their minds by stimulating, to their imagination their sense of smell.

These experiences of M. Ponzo conclude that cinematography acts on all the senses. By some mysterious association, it can debase the virtues of the brain. While the eye sees to things actually moving, the ear hears the noise made by them, the nostrils catch up their smell, the skin itself feels hot or cold. The sense of taste alone remains unaltered.

Real Photographs of Imp Favorites

We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp pictures. There is King Baggot, whose picture is 11 x 14; there are W. R. Daly represented on a 9 x 7 picture, and H. S. Mack also a 9 x 7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.

"THE PERIL"

Great Imp Military Picture for Decoration Day.

The Imp Films Company will release on Decoration Day a fine military drama entitled "The Peril." The plot of this story is intensely strong, and it centers around the attempt of a foreign spy to secure papers relative to the disposal of the guns in a fort which is of great strategic value. The military and fort scenes in this picture are wonderfully realistic.

King Baggot is seen in the character of a captain, who meets with many surprising adventures in the execution of his duties, and in hiscourting of a pretty girl whose failure is commandant of the fort.

Brickbats and Bouquets

This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City. It is a book of about 60 Pages, and the contributors to it are Independent exhibitors all over the United States and Canada. This is how we made the book: We sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The replies came in by the hundred. There is an overwhelming desire for Three Imps a Week; and the reasons why are given. The majority want comedy; some want industrials, some want dramas, and others want educational. But ALL—or NEARLY ALL—want Three-a-Week. And since December they have had them. But the book is of general, as well as of particular value. We have been fair in the interests of The Imp Company; we are fair in the interests of the general film business. Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of "Brickbats and Bouquets."
An aged cripple is succored, when in trouble, by his bright, good-hearted grandson, who succeeds in helping the old man who finds himself in danger of imprisonment. A touching story of suffering and self-sacrifice amongst the poor.

On the same reel | LET WILLIE DO IT | An Amusing Comedy

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
The Imp could produce three pictures a week with only two stock companies and two stage directors. Two companies and two directors are ordinarily supposed to produce three complete pictures a week. But, rather than take chances by squeezing too much work out of high-strung, temperamental people, the Imp goes to the heavy extra expense of keeping three companies and three directors on the job all the time.

One of these companies is in California. Another is doing studio work in New York nearly all the time. The third alternates between studio and outdoor work in and around New York. In addition, we have experts traveling all the time, picking up big special subjects in all parts of the country—like the “Keokuk Dam”, for example, or the “Pushmobile Race in Savannah,” or the “Tea Industry Near Charleston, S. C.”, or “The Cotton Industry,” or the famous Russian Countess de Swirsky in her wonderful dances. This is why the Imp variety is so good, why we are always in better position than others to furnish novelties and unusual attractions.

If any one of our three Imps a week suffered from lack of attention and care, there might be some reason why many exchanges should buy only one or two. But, inasmuch as each Imp is a perfect product, standing on its own bottom, produced by a special corps of high-salaried professionals (specialists in their respective lines), every exchange should buy all three Imps a week. If your exchange is not giving you three Imps a week, the thing for you to do is to keep demanding them until you get them. Either get them by paying more for your service or by convincing your exchange that you are entitled to them. But get them. Don’t leave it to others. Do your own demanding, not once or twice, but constantly until you win out.

Next Installment: — “For Sale”
"The Play's The Thing"

This is probably the most quoted remark with reference to the stage, talking and silent, of any of the trite remarks of which the stage (and we use the term "stage" in its generic sense) is the object.

"The Play's the Thing."

The original line occurs in Shakespeare. Hamlet is addressing the players, who are to give a play in which the character of his uncle, the usurping King of Denmark, is portrayed. Hamlet tells the players a whole lot about their business, says, in effect, that after all the play is the thing. He meant the acting; the action.

From the modern viewpoint what Hamlet implied was this: Never mind accidental such as time, place, scenery, but see that you act your parts well and thoroughly, for it is your acting that will chiefly make the play.

This is true. Of all plays to-day it is the quality of the acting chiefly that makes success. Scenery, costumes, music, story, all this may be of the best obtainable, but if the play is not well acted, failure in a greater or less degree is certain.

What applies to talking plays applies to motion picture plays.

Recently the editor of "The Implet" has spent a great amount of time analyzing moving picture plays, especially with a view of arriving at the reason why so many of these productions fail to "get over."

It is simply because they are not well acted. They are either under-acted—that is, not acted at all, or over-acted—that is, acted too much. So the stories fail.

In many cases that we have in mind the photography of the pictures has been well—perfect, the settings beautiful in the extreme; costumes admirable, actors and actresses handsome and distinguished.

Yet these pictures fail; they fail to sell, or if they reach the moving picture theatres, people do not care for them.

It is because the acting has been at fault. The actors and actresses have not let themselves go. They have not acted; maybe have been improperly directed. Anyway, whatever the cause there is the effect.

Why are Imp pictures so generally popular? Why have hundreds of exhibitors all over the country testified in "Brickbats and Bouquets" to the popularity of Imp films? Why, since we started "The Implet," have we received hundreds and hundreds of communications testifying to the general public's liking for Imp films?

Because Imp pictures are invariably well acted.

It would be ridiculous for us to claim that each Imp picture is a masterpiece. It is not.

But what we do claim, and justly claim, is that the Imp average of excellence in films is as high as, if not higher than, anybody else's average.

The Imp photography, Imp acting, Imp stories, Imp directing, has the highest average of excellence of any pictures made.

In this article we especially address ourselves to the acting quality of the Imp pictures.

This is always conscientiously good, thoroughly good. The Imp Films Company won't tolerate any but good actors and actresses, men and women who know their business.

Mr. Exhibitor, you can always safely commend Imp pictures to your patrons upon the score of the line acting in them.

"The Play's the Thing," and Imp plays are plays that are played well.
"A CAVE MAN WOOING" Two scenes from the intensely humorous comedy, "A CAVE MAN WOOING." (Release of May 20th.)

Showing King Baggot in the leading role.

THE "IMPLET"

BINDING CASES FOR THE IMPELT.
In response to numerous requests we are preparing a new edition of this important book. Binding Cases for the "Implet." By prepayment, 8.00 each.

You can put in and take out single copies of your "Implet."

Handy for keeping your "Implets," Send address and bill to:

THE "IMPLET"
102 W. 101st St., New York City.

INDENTED RELEASE DATES.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.


Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Sassassy, Cines, Vitagraph.

LICENCED RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.


Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Sassassy, Cines, Vitagraph.

MOVING PICTURES AND THE STUDY OF INDIGESTION.

Regular moving pictures of the stomach of human beings and animals, in their digestive processes, have recently been exhibited in Germany and it is believed that it will not be very long before such pictures will be exhibited to all medical students as a part of their course of training.

Experiments were made first on cats, according to the Philadelphia Press. By adding a little subnitrate of bismuth, a powder, to a person's food, the animal's stomach came into view on the X-ray apparatus. By taking X-ray pictures during digestion, it became possible to secure positive pictures of the exact motions the stomach goes through when digesting a meal.

The old idea that the stomach is divided practically into two parts, one being used as a sort of reservoir and the other doing the digestion, is fully disproved by these pictures. The whole stomach works.

Soon after the food enters, the stomach ceases to churn and knead back and forth. This churning movement takes the form of regular waves, which succeed one another at intervals of two seconds. As the food becomes hollow, the stomach begins to pass it off. This is due to the "pylorus," or "gatekeeper," which allows it to pass on. So long as there are undigested portions, the kneading action continues and the pylorus remains obdurate.

It is plainly shown by the moving pictures that what is generally regarded as indigestion is due to the digestive action to stop. Observations on cats and other animals prove that when they are teased, or even when they have been handed a meat pie, and it is not eaten, it is a cessation of the stomach movement.

It is believed that a careful study of this subject will throw much new light on the digestive processes and on the treatment of disease.
Jealousy over a photograph creates a temporary misunderstanding between a young couple. The husband unreasonably suspects a friend of treachery, but is undeceived; rescues the man from a perilous position, and the two become fast friends.

5-13-12

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
THE RAINIE PICTURES


The pictures as finally obtained show elephants, rhinoceros, giraffes, deer, zebras, monkeys, etc., quenching their thirst or laving their bodies in the shade of the trees. Apparent absence of any noise among the denizens of the jungle when at the drinking pool, and those that are natural enemies anywhere else literally "lay low" when at the drinking pool. The importance of the condition depicted in this single film may be understood when it is known that Professor Oxborn, president of the American Museum of Natural History and dean of the faculty of pure science at Columbia University, has pronounced it the greatest contribution to pure science of the last decade.

Mr. Rainey's own description of the hunt is as follows:

"My hand was picked with care, and while the main pack consisted of bear-hounds, I had others that were mongrels, but scrappers of the most vicious sort. The latter, forming my auxiliary force, were in constant battle with the lions and did the actual tackling, the others confining their work to picking up the trail and running the beasts. Sometimes we would lose them to the foxes and monkeys. On one or two of them were killed, but the main pack of bear-hounds escaped uninjured. When the psychological moment arrived one of the pack would spout the hounds with a bullet."

"Of all the experiences we had that with a hounds was the most ticklish. I had two hounds up the scent and in full cry set off, our party following as fast as we could. When we heard the baying baying we knew that close work was at hand, and we made all haste to come up with the pack. We found a magnificent baying at bay giving battle as best she could, with 29 dogs snapping at her haunches and nipping her wherever they could get at her."

"J. C. Hemment, who operated the moving picture machine for our expedition, got his camera to work and was able to film the foxes when the lions followed several of the dogs and made straight for us. We were caught completely unawares and when I tell you that the full pack sent a forest of snips, sir, and her lungs dropped within six feet of the camera I am not exaggerating the least."

"Never in my life had I seen any beast cover the distance intervening between the pack and our camera in the few leaps taken by that hound. She was upon us almost before we noticed it, yet she appeared to enjoy that portion of the run. And I suppose for all of us I was standing at Hemment's side with a rifle in my hand. Had I been compelled to pick up my gun preparatory to receiving the charge of the hounds I should have been in some difficulty. That's a fair sample of what it means to be unprepared while hunting in the jungle, and it was a lesson we never forgot."

You can usually tell what a lion is going to do, but not what a wild buffalo will do. Sometimes he will charge you at express speed. At other times a well directed shot in the shoulder will send him scampering off in the opposite direction. If he charges you, you have to shoot him square. But if you miss, you will be trampled to death. I saw one hunter who had been trampled to death by a wild buffalo, and it was one of the most terrible sights I ever witnessed."

Mr. Rainey's scheme, as will be perceived, therefore, was that of a hunting trip undertaken for sporting and scientific purposes. Some of his captured animals are now in the Bronx Zoological Park. He made many shooting records, such as killing nine lions in thirty-five minutes and a total of seventy-four in the six month's expedition. The expedition was numerously peopled, and the hounds and man were taken through a whole series of picturesque incidents leading up to the actual hunt. The trapping of jackals; the treeing of cheetahs; the shooting of every beast placed on the program, are wonderfully well shown in the films. The most delightful and entertaining part of the series of pictures show the now celebrated "Plug." This hunt was conducted, as at times, all the denizens of the African jungle go to drink. You get the impression that some great Zoological Park is being threatened by a herd enraged itself at this drinking place.

Probably for the first time since photography was invented, you have an opportunity of studying the manner and habits of this extraordinary collection of animals amidst their natural surroundings. Hemment and Rainey have so skilfully obtained the life of the animal living in a tree for two or three days. Of course, he was nearly killed by a lion and underwent other dangerous experiences. He added to this gas, whose pictures well put a whole wealth of wonderfully good material in them and unquestionably has achieved one of the greatest triumphs that have come to the credit of the moving picture company."

The lion hunt is the fascinating part of these pictures. The natives report lions in the vicinity; the camp breaks up; the dogs get on the scent, and at last, after a long chase, the lion is run to earth in the bushes. Surrounded by fire and smoke sent up from fainting coals, being helped out of existence by a shot from Mr. Rainey's gun. This is a wonderful picture, wonderfully realistic, wonderfully complete and at the same time wonderfully pathetic. It is, I suppose, new to most of us that dogs can be trained to hunt lions; the fact is extremely interesting. There is no doubt that Mr. Rainey, outside of the dog hunt itself, has added many valuable contributions to Natural History.

We have no hesitation in pronouncing these moving pictures the most interesting and instructive we have seen in many years produced. I have seen most of the great moving pictures so far made; trick pictures; classical stories; dramas; scenes; North Pole pictures; South Pole pictures. None of them appealed to me so strongly as do these pictures made by Hemment.

For the reasons above given, that they are naturalistic, i.e., accurate records of natural facts; not faked, unforced, or unnatural, if I may use the phrase, we can recommend them as a truth and truthful, and being so are good.

Then as they are the only ones of their kind, they are unique. For a region of dollars and cents, there is, in my opinion, a fortunate in these pictures. To duplicate them you need another Rainey and also Hemment, and believe me, Rainey and Hemments do not grow on trees.

The Rainey pictures can be exploited throughout the world for years to come and there will be a whole lot of money in them.

Aside from this matter, intrinsic in itself, is the fact that the pictures are, because they are the first of their kind, the only ones of their kind, and therefore the best of their kind.

The "Rainey Pictures" are uniquely splendid.

THE RAINIE PICTURES

What the "New York Times" Thinks

Pictures of Paul J. Rainey's African hunt were shown at the Lyceum Theatre recently. The audience found them not only unusually interesting pictorially, but full of thrilling scenes and un-expected humor, and believe me, Rainey and Hemments do not grow on trees.

The hunt was the outcome of Mr. Rainey's idea that American trained dogs could be used in trailing and capturing big game in Africa, and the photographs were taken in the great wilderness.

The first of the series of pictures was the party setting out on the "safari" into the interior of British East Africa. The difficulties of passage through the jungle and the desert, the different tribes and races encountered, and some of the incidents of travel were well shown, with special effects, showing the trapping of a hyena; the setting of the trap, the capture of the animal and his attempts to escape, and his final eking. This particular hyena, it was explained, is now in the Bronx Zoological Park. A few scenes on Mr. Tarlton's animal farm came next, and they show views of cattledogs at various ages. The first pictures of the dogs in action were taken of a crouched hunt, during which the dogs trailed and treed several of the animals, and some of the most interesting of the films was that of a water hole in the desert. The lecturer explained the care taken to get these pictures of animals in the wild. All sorts of beasts came to the water hole to drink; rhinoceros, giraffes, gazelles, elephants, zebra and other kinds, all apparently at peace with each other, but with an order of social precedence that was carefully kept up. Then the scenes were of gazelles and gazelles, views of an exciting rhino hunt, pictures of monkeys at play, and a group of elephants formed in a herd with dogs, that gave a remarkably clear picture of the peaceful life. Other scenes showed the worried to death by the dogs, concluded the entertainment. Mr. Hemment's lecture was full of humor, and was connected with the expedition, and was not wanting in truth when he described some of the close calls of the hunters.

THE "IMPLET"
The story of an ambitious English society woman who stops at no expedient to insure her selfish ends. Her terrible end should serve as a warning for depraved "society" people.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.

5-16-12
This film has been brought before you as a warning of the responsibilities of ship owners who have occupied the minds of people all over the world through the loss of the British White Star mammoth, the "Titanic."

The sailor man from time immemorial has been the sport of his fellow men. Ever since the era of the sail, waterborne, Warrior-like, the captain, the first officer, and the shipowners, have been responsible for the lives of those who have ventured forth to sea. The indomitable, the intrepid, the careless, irresponsible, unsociable sailors, merchant or man of leisure, have been the bestial, the worthless, the deplorable men of the sea. The unmanageable boy sent to sea, the seaman of many years, is a jolly kind of fellow, with a sweetheart in every port; the old salt is a garrulous and picturesque longshoreman. This point of view of men towards those who go down to the sea in ships has been held from time immemorial. To do that as the years advance the ship owner, the ship company commander, the navy departments of the world have treated Jack alfie as an almost negligible human quality. They have done, and they are doing this moment, just as they live with the free-handed, good-natured sailor man of today; the ocean traveler will tell you that even to-day the lot of the seamen and freemen on ocean transport is up to the stereotype.

The Death Ship," besides telling a magnificent story by the aid of magnificent acting and fine photography, illustrates this point, viz., that of the indifference which the average ship owner frequently feels for the safety of the ship's crew.

In the story we have a wealthy man who deliberately bribes the depraved captain of the ship to run his rival aground, and lose her so that the ship owner, an uncorrupted forger, might have possession of the money on the ship and thus cover up his delinquencies and save himself from ruin.

This is not the whole extent of his perfidy; he goes so far as to bribe another villain to blow up a light-house so that the ship which was un-derwater, and not actually near her home port, should be misdirected on the shoals and be wrecked.

So she was.

But retribution overtook the ship owner. His own son happened to be on the derelict ship and he was rescued just in time to greet a dead partner, the shipowner, in remorse, had committed suicide.

The story of the film is as follows:

When a business man is confronted by financial ruin his first impulse is to seek the readiest means of extricating himself from his dilemma. In the case of the supposedly wealthy shipowner, his son's marriage with a rich widow was the nearest path to the retrieval of his fortune. But the son had other ideas.

He was in love with a girl who was not only the daughter of the captain of his father's ship, the Aurora, but was a daughter of escape by being abandoned. The ship owner resorted to forgery, relying upon the bankers to make him an advance so that he might cover his deficiency. But the banks refused further advances and the ship owner was confronted with the evidence of his own forgeries.

The son is a jolly ship's captain who has a mind to blow up the light-house, which guided vessels into the harbor. By this means he calculated that his father would lose so much on the percentage of the insurance money to which he was entitled, that he would receive the insurance money.

Meanwhile, the mother learns that her son is on the incoming Aurora. She conceals the news from her husband.

The Aurora explodes in an awful explosion. The ship is stranded. The storm breaks over it.

News came to the ship owner of the destruction of the light-house and the ship. He was so overcome with the news of his own collapse he could not realize that the ship owner goes insane and dies by his own hand.

The local life boats had succeeded in rescuing the crew. The captain had taken off the stranded ship; he arrived home shortly after his father's death. He did not realize there was one of his choice, who had been waiting for him to return, and his name was cleared of the forgery that he had assumed.

The earlier scenes of the play are placed in the merchant's offices and in the reception rooms of his magnificent house. The ship owner had made remarkable for richness of decoration and refinement of effect. The merchant is impersonated by an actor who seems to realize to the utmost possible extent the details of a rich man reduced to forgery and other crimes to save himself. The characters of the captain and the daughter of the ship owner's son and his fiancée are boldly and clearly drawn.

The son is sent out of the country, opportunity is given for showing some very interesting and diverting investing in the possession and working of halls above, and over 25,000 people are employed.

CALENDAR OF IMP RELEASE DATES.

Monday, April 8—THE SECTION FOREMAN. Drama. BRADBURY FIELD CLUB FOUR-MILE RUN. Sporting.

Thursday, April 11—FALSE TO BOTH. Drama.

Saturday, April 13—MR. SMITH, BARBER. Comedy. A LEAP FOR LOVE. Drama.

Monday, April 15—RESCUED BY WIRELESS. Drama.

Thursday, April 18—WOMAN ALWAYS PAYS. Drama.

Saturday, April 20—LONESOME MISS WIGGS. Comedy. SCENIC STUDIO OF YOUNG ACTORS. Scenic.

Monday, April 22—A MILLIONAIRE FOR A DAY. Comedy.

Thursday, April 25—THE LOAN SHARK. Drama.

Saturday, April 27—A PIECE OF AMBERGRIS. Comedy. U. S. ARTIL- LERY MANOEUVRES. Educational.

Monday, April 29—THE LURE OF THE PICTURE. Drama.

Tuesday, May 1—ALL FOR HER. Drama.

Saturday, May 5—MELODRAUMA OF YESTERDAY. Comedy. BREACH OF PROMISE. Drama.

Monday, May 6—ON THE SHORE. Drama.

Tuesday, May 9—LAND OF PROMISE. Drama.

Saturday, May 11—THE STAFF OF AGE. Comedy. LET WILLIE DO IT. Comedy.

Monday, May 13—JIM'S ATEONEMENT. Drama.

Thursday, May 16—LADY AUDLEY'S SECRET. Drama.

Saturday, May 18—HENPECKED IKE. Comedy. ENGLISH STAG HUNTING SCENES. Scenic.

Monday, May 21—A CAVE MAN WOOLING. Comedy.

Thursday, May 23—THE CLOWN'S TRIUMPH. Drama.


TALKING FOR MOTION PICTURES.

"The coproduction of moving pictures has come to be a most important session in recent years, and bids fair to be more and more so. The popu-

ularity of the amusement continues to increase," says the "Far East," published in Tokyo, "but to be a success it is necessary to speak not in many tongues, but in many voices. Men qualified to do this seem few and far between, and it is only the genius in this line who can command a big ca-

ry. At Asuka there is a famous ex-

plorers who can talk in 90 voices. His

voice is bald and in appearance he cannot be said to be handsome, yet he receives a salary of a high govern-

ment official or university professor might envy.

"He has a soft voice for a young girl, can imitate the tones of an old man, of a villain, of a professor, of a lawyer, of a poet. His voice runs the gamut of the emotions, and the audience weeps when he cries, makes the heroine tell some sorrowful tale, or burst into laughter over the antics of the funny man.

"But the reason why this particular explainer is such an adept is that in his long career he was an expert in

singing. Later on he became a actor, but his fortunes had been on the ebb for some years until he took up the commercial business in the moving picture theaters."

PLEASE OBLIGE THE IMP WITH THE FOLLOWING INFORMATION.

We want each reader of The Imp to tell us the names of the Independent Theaters in his territory which exhibit first run, second run and third run Imps.

Send us this information as quickly as possible.

A postal will do with the names and addresses of the theatres. Just address The Imp Films Company, 102 West 101st St., New York City, and write on the back of the card the name and address of the theatre, and say, as the case may be, First Run, Second Run or Third Run Imps.

Tell us a short how where; when and how Imp Pictures are shown. Mr. Exhibitor, please oblige the Imp in this matter so that the Imp may, in turn, help you.

BRITISH MOVING PICTURE THEATERS.

There are approximately 8,000 moving picture theaters in Great Britain and Ireland. Fully $4,000,000 is said to be spent every year for moving picture advertising and drawing of halls above, and over 25,000 people are employed.
Henpecked Ike quits home not liking domestic work. His misadventures decide him to return to his wife, who, repenting of her domineering ways, welcomes him home.

On the same reel ENGLISH STAG HUNTING SCENES

IMP FILMS COMPANY
102 West 101st Street, New York

Carl Laemmle, Pres.
LIKE THE IMPLET AND THE IMPS

To the Editor.
Sir: We have an Imp Day every Monday, and play to capacity. We get Monday's and Thursday's Imps and, occasionally, a Saturday Imp. Would run three Imps here a week if I could get them. Take service from the Empire Studio & Bakery.
Yours truly,
W. B. FULMER MAYER.
Arborde Theatre, Brooklyn, N. Y.

To the Editor.
Sir: I use independent films; more Imps than anything else. They always please.
Yours,
J. W. KERR.

To the Editor.
Sir: We have a Sunday closing law here, and am sure we could open up on that day if the proper dope were brought to bear. Can you suggest a method of going about it? Your Imps are the best ever; keep up the good work!
Truly,
E. F. KNAAK.

To the Editor.
Sir: We get all the Imps every week. They are popular.
Yours,
FAMILY THEATRE.
Davenport, la.

To the Editor.
Sir: I am receiving "The Implet" and say that it certainly is a fine paper. Thanks for sending it.
Yours truly,
J. W. HEATHERINGTON.
Lisomara, Belpaire, Ohio.

To the Editor.
Sir: Could I get any advertising matter that says FROM THE BOTTOM OF THE SEA which I am going to run on Thursday evening, April 11th, that the Imps have the people enthusiastic; crowded houses every evening, we use three a week.
Yours truly,
H. S. JENNINGS.

To the Editor.
Sir: I like "The Implet" and read every word in it every week, and then keep it on file.
Truly,
J. P. BERGER.

To the Editor.
Sir: I am receiving "The Implet" each week. It's a dandy little paper. Keep up the good work.
Yours truly,
L. A. ELDRED.
Cornish, Mich.

To the Editor.
Sir: I am hard to get Imps here. Don't fail to send "The Implet"; they miss me often.
Truly yours,
ED. JACKSON.
Wolcott, Ind.

May 9, 1912.

THE "IMPLET"

"THE IMPLET" TRADE DIRECTORY

Following is a first list of advertisers from whom readers of "The Implet" may order motion picture theatre supplies:

ARCHITECTS
Decorators' Supply Co. 2549 Asher Ave., Chicago, Ill.

CARBONS
L. E. Frorp 432 Greenwich St., New York City
H. A. Mahn 935 Broadway, New York City
Hugo Reisinger 31 Broadway, New York City

CHEMICALS FOR DEVELOPMENT
Berlin Aniline Co. Water Street, New York City

ELECTRICAL SUPPLIES
Fort Wayne Electric Co. 1402 Broadway, New York City
H. H. Halberg 36 East 33rd St., New York City
H. A. Maclachlan 831 Broadway, New York City
Moore Hubble Co. 34 N. Franklin St., Chicago, Ill.
E. Schneider 219 Second Ave., New York City

LENSES
Bausch & Lomb Optical Co. Rochester, N. Y.
Gundlach-Manhattan Optical Co. Rochester, N. Y.

MISCELLANEOUS
A. B. C. Co. (Posters) Cleveland, O.
Amusement Supply Co. 117 N. Dearborn St., Chicago
American Poster & Studio Co. 258 First Nat. Bank Bldg., Chicago
Chicago Projection Co. 219 N. Dearborn St., Chicago
A. J. Corcoran (Developing) 211 John St., New York City
Exhibitors' Adv. & Specialty Co. 101 East 14th St., New York City
Geo. Hoke 176 N. State St., Chicago
Laverzy Co. 2940 Herndon St., Chicago
Harbach Co. 906 Gilbert St., Philadelphia
M. S. Brantan 2307 Bridge St., St. Louis
Mortimer Film Cleaner Co. 266 Fidelity Bldg., Portland, Me.
National Ticket Co. Shoshoni, Pa.
National X-Ray Reflector Co. 2246 Baltimore Ave., Cincinnati
Newman Electric Lamp Co. 2246 Baltimore Ave., Cincinnati
Theatre Film & Supply Co. 64 East 16th St., New York City
Tilley Bros. 219 Austin, Texas
United Roofing & Mfg. Co. Philadelphia, Chicago, Kansas
1st Imp Films Co. 39 Pearl St., New York City
Zenith Mfg. Co. Box 332, Cincinnati, O.

ARCHITECTS
J. C. Duggan 3306 N. Clark St., Chicago

MUSICAL INSTRUMENTS
J. C. Duggan 3306 N. Clark St., Chicago

OPERA CHAIRS
American Seating Co. 125 E. 22d St., New York City
A. H. Andrews Bros. 113 N. Wabash Ave., Chicago
Geo. W. Bennett 744 West 5th St., Chicago
Hardesty Co. 2834 W. Superior St., Chicago
Massey Co. 316 W. Superior St., Chicago

PROJECTORS
American Motion Picture Mach. Co. 102 Beekman St., New York City
American Inventor's Specialty Co. 601 Ashland Block, Chicago

RAW FILM
J. E. Brulatour East 37th St., New York City
Eastman Kodak Co. 115 Ashland Block, Chicago

SLIDE MANUFACTURERS
American Slide Co. 641 First Nat. Bank Bldg., Chicago

PROJECTION SCREENS
American Theatre Curtain Co. Main & Chestnut Sts., St. Louis

THEATRES

To the Editor.
Sir: I am writing this letter to ask Coyle Curtain Co.

To the Editor.
Sir: Thank you for the photograph.

To the Editor.
Sir: "The Implet" is an excellent paper. It is published once a week and contains up-to-date information on the motion picture industry.

To the Editor.
Sir: I have been reading "The Implet" for several years and I find it very useful.

To the Editor.
Sir: Thank you for the "The Implet" and I have been putting them in my lobby under glass cover.

To the Editor.
Sir: I am writing to tell you that I think "The Implet" is the sweetest little movie Picture Paper that I have had the pleasure of receiving and reading. You certainly are a booster, but then you are putting out a grade of photo plays that are far above the standard and can't be boosted enough, so keep the good work up.

March 31, 1912.

To the Editor.
Sir: I am sending photographic to show you how we feature a "worthy" picture. "From the Bottom of the Sea" cannot be too strongly featured; it's a great picture.

April 2, 1912.

To the Editor.
Sir: Thanks for "The Implet" and the sight of your facade with all the "The Implet" in it is interesting reading and I am glad to see you in so congruent a field.

Yours faithfully,
J. A. Oke, N. Y.
New York City.
The Peril
The Great Imp Military Picture for Decoration Day

The Imp Films Company will release on Decoration Day a fine military drama, entitled “The Peril.” The plot of this story is intensely strong, and it centers around the attempt of a foreign spy to secure papers relative to the disposition of the guns in a fort which is of great strategic value. The military and fort scenes in this picture are wonderfully realistic.

King Baggot is seen in the character of a captain, who meets with many surprising adventures in the execution of his duties, and in his courting of a pretty girl whose father is commandant of the fort.

Imp Pays and Imp Progresses
IT WAS THE IMP
which paid a stiff price to the Russian Countess de Swirsky to get 500 feet of her marvelous Russian dances—something totally new for moving pictures. See that you get this film.

IT WAS THE IMP
which paid a stiff price to produce “Shamus O’Brien” in order that this Irish classic could be shown in Independent moving pictures.

IT IS THE IMP
which helps the great crusade against “loan sharks” by producing “The Loan Shark.” Every theatre showing this film will win the public favor. Will you get this film or an excuse?

IT IS THE IMP
which produces “A Millionaire for a Day,” that working good comedy which shows the people “how it feels to be rich for a day.” Will you get this film or an excuse instead?

IT’S ALWAYS THE IMP
which does the big things in a big way; and the timely things at the right time. It’s always the Imp that keeps your programs alive and spends money lavishly to make you proud you’re Independent.

WHERE IMP FILMS ARE SHOWN
Princess Theatre, El Paso, Texas.

The Rainey African Jungle PICTURES.
(Cholly Knickerbocker in N. Y. American.)
You should see the moving-picture show that Paul J. Rainey has brought back from Africa. It beats all the rest hollow. Rainey vows that hunting with a cinematograph is as good sport, at least, as hunting with a rifle. All unconsciously, the beasts of the German East African jungle posed for the picture machine, which was hidden in a “blind” near a pool to which they came to drink. Elephants with their young, baboons, zebras—immortal beasts are pictured, “disporting themselves, each according to its nature.” It’s likely that the pictures will be shown in the drawing rooms here, and mighty instructive they are; you could go to a dozen menageries or read a hundred tiresome natural histories and not learn a quarter as much as from them. Men tell me that Rainey’s expedition cost him $20,000, at least, and that he says he never spent money to more enjoyment and profit.

“AN ELEGANT SOUVENIR.”
We compliment Mr. Fichtenberg, of the Fichtenberg Enterprises, owning and operating a string of M. P. Theatres in New Orleans, Vitlor, Miss., and Houston, Texas, on an extremely refined souvenir of the opening of his “Isis Theatre,” at Houston, Texas, on April 18th. Evidently a scholar was at work in the compilation, as the reader is first of all told all about the mythological goddess from which the new theatre derives its name, and then we have an excellent description of the house; some details of the great pipe organ, which has been installed therein; portraits of the principal members of the staff and then particulars of the daily performances.

We are pleased to see that music is featured in this beautiful theatre which, according to the illustration, certainly deserves its title of “The Theatre Beautiful.”

PICTURES IN PLANT AND FLOWER STUDY.
Superintendents of schools throughout the United States will be asked to include moving picture lectures showing the growth and care of plants and flowers in the regular school course in the near future. The request will come from the National Plant, Flower and Fruit Guild, which held its annual meeting recently at the residence of Miss Leary, No. 8025 Fifth Avenue, New York, and decided to urge the adoption of practical floral culture in all public schools.

THE “SPEEDER” LIST IS FOR IMPLET READERS
Are you using it?
FREE SERVICE FREE

We have decided to install a separate department for looking after the wants of our readers, free. We can now assure prompt attention to inquiries—speedier than any other publication in the country.

We’ve got a “Speeder” list. This is made up of dealers in theatre supplies who assure rapid fire attention to inquiries. All an exhibitor need do is write the “Speeder Dep’t.” of the Implet what he needs, and he will, in a jiffy, receive the best prices in the market.

This is a free service to exhibitors, made necessary by the dozens of requests for information that come in every week. The Implet is tickled to do it for you.
THE ADVENTURES OF MR. ALMOST BUTT
Copyright 1912 Carl Lanmane

He ALMOST Gets a Great Moving Picture This Time, BUT—

I
don't want to act the part of a comic tramp and steal a pie by walking the circus ring. So doing, I escape a savage dog.

Dressing Room of Senor Balanico, World's Champion Tightrope Walker.

Keep a gun!

The CRUSADERS" or "JERUSALEM DELIVERED"

A Three-Reel Feature of Tremendous Interest—A Great Historical Subject.
Marvelously staged and enacted by the World's Best Actors.
The story of the Holy War waged in Palestine between the Christians and the Saracens.

Eight Sheet, Three Sheet and One Sheet Posters and Heralds.

Just a Few Desirable States Open

Wire, Phone or Write Today

World's Best

Columbus Avenue and 101st Street
NEW YORK CITY

Colonial Building
Phone Riverside 4914

Real Photographs
of
Imp Players

We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp players. There is King Baggot, whose picture is 11x14; there is W. R. Daly represented on a 9x7 picture, and H. S. Mack also a 9x7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.
Trapped, shooting, fighting for life with enraged wild animals at bay—5000 feet of the most marvelous views ever taken with a moving picture camera are shown in Paul J. Rainey's AFRICAN HUNT (Copyright 1912)

State rights won't last long. Wire at once, making offer for your state, to THE JUNGLE FILM CO. 100 West 101st Street, New York

This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City. It is a book of about 60 Pages, and the contributors to it are independent exhibitors all over the United States and Canada. This is how we made the book: We sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them tostate their reasons one way or another.

The book is of general, as well as of particular value. We have printed the "Brickbats" as well as the "Bouquets." We have been fair in the interests of The Imp Company; we are fair in the interests of the general film business. Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of "Brickbats and Bouquets."

THINK OF IT! 
This complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the softest snap ever offered you. Buy a set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover at many sets as you want at 50c. per set, write your name and address plainly and—mail at once to the IMP FILMS CO., 102 W. 101st St., New York.

Gentlemen:
Enclosed find $__________ for which please send__________ sets of photos of Imp stars as described in the advertisement from which I cut this coupon.
Your's truly,

Name
Address

Actual Size of Each Photo 5½ x 8½ in.

Only 50c. per SET
In order to devote my entire time and thought to the Imp, I herewith offer for immediate sale all Laemmle Film Service offices, stock, equipment and good-will to the highest bidders. I will sell the different branches separately or in a lump. The offices are Chicago, Minneapolis, Omaha and Des Moines. Each is prosperous. Each has a regular franchise from the Sales Co. Each is managed successfully by the men now in charge—the Laemmle organization which represents years of picking and choosing. The new owners of my exchanges could do no better than continue these men in office, provided the men in question are willing.

It has taken me eighteen months to make up my mind to sell my exchanges. It means a wrenching of heart-strings. It means giving up the business on which I founded my success. I won't sacrifice it. I want a respectable price for it, but a price which will permit the purchasers to make a handsome interest on their investment. If you are not fixed to take advantage of this opportunity yourself, pass the word along to any moneyed friends of yours who seek to enter the moving picture field on the ground floor.

I have lived ten years in the past five, trying to give attention to the Imp and to my exchanges, until the Imp has grown to such world-wide importance that it is a tremendous problem in itself—a vast business with endless ramifications. The Imp spends eight to twelve thousand dollars per week in America alone. I can't spend that money to best advantage if my time is divided between the Imp and my exchanges. Whoever buys the Laemmle Film Service exchanges will have exactly the same opportunities to make money that I have had. The Imp has never favored the Laemmle exchanges and never will, no matter who owns them. I have jealously kept my promise, made when I organized the Imp company, that the Imp would be managed without fear or favor. I have kept the two concerns divorced absolutely, though I've given part of my time to each. If you buy the Laemmle exchanges you buy a solid, substantial, profitable business—nothing intangible, nothing unsafe or uncertain. First come, first served.
Aim and Object of "The Implet"

The principal aim and object of "The Implet" is to help the exhibitor. That stands to reason. We want to help him to make as much money as possible out of showing Imp films. That also stands to reason. Our business in life is to chiefly sell Imp films, and the more we can persuade the exhibitor to demand Imp films the more Imp films we shall sell.

We are in the business for what there is in it, as well as for the love of it.

And so are you, Mr. Exhibitor.

We pass a great deal of our time in studying the hosts of letters which reach us from exhibitors, indicating what they desire in the way of quality of picture, literature, and other aids to business.

Recently, by means of "The Implet" and by the matter that is reproduced from its pages, we have come forcibly to the conclusion that what the exhibitor likes and needs is given him at their best in this number of "The Implet."

In the first place, we have a lobby display for each release.

This be can cut out of "The Implet" and hang up in his lobby. It gives a splendid reproduction of the still picture of a vital part of the film; underlining it is a brief story, telling the public what the film is all about.

These lobby displays appeal directly to the public, who pass your theatre, Mr. Exhibitor, or who come into the theatre; the lobby display is for the man who runs and reads.

Now, there is the newspaper reading notice in this number, besides the lobby display, so that you have a cast of characters in each play; you have a scholarly write-up of each play; you have matter for an advertisement of each play.

What is the object of all this matter?

The write-ups and the casts of characters are for you, Mr. Exhibitor, to hand to your local paper. Be sure the paper will print it, because it does not over-advertise Imp pictures; it deals with them in a dignified, readable, intelligent fashion.

Then there is the advertisement. This advertisement crystallizes the main feature of each film. If you cut it out, print it in your local paper with the name and address of your theatre regularly it will regularly draw patrons to your theatre.

Now what the Imp wants you to do is:

(1) Systematically exhibit the Imp lobby display.

(2) Systematically send the write-up of each Imp picture to your local paper.

(3) Systematically advertise Imp films as we suggest you should advertise them.

If you will do all this week in and week out you will largely augment the attendance at your theatre.

At present the great public visits moving picture theatres of its own volition; the exhibitor does little or nothing outside his theatre to attract the public, but if we will use the columns of the newspapers in the way that we suggest he will be surprised at the enormous number of new patrons who will come to his theatre.

There are other ways in which each number of "The Implet" is being made useful to the exhibitor. Advance particulars of forthcoming Imp releases are given, there are also the releases of other Independent manufacturers.

If there is any other respect in which the reader thinks that "The Implet" can be made to serve him, and he will let us know, we will endeavor to meet his wishes.
THE "IMPLET"

THE IMPLET MAIL BOX

The Moving Picture Newspaper
Edited by THOMAS BEDDING
COPRIGHT 1913 BY IMP FILMS CO.
Published at 102 W. 1st St., New York.
Subscription Rates: One Year Single Copy, 5 Cents

THE LESSON OF THE TITANIC

The fact that many cities in the United States have barred the exhibition of "The Titanic," the "sensational docu-
mentary" which carries its own lesson is this: it is, this year, a year of mourning for the ghouls, the sensational and the morbid in the moving picture.

The Titanic was an accident. It was a calamity which struck into thousands of homes, and yet, though there is as much sorrow as a great battle or some other catastrophe might have done.

"The Titanic" is not the only new picture.

The Rainey Pictures—Subscribers for this, J. C. Horne, is a photographer of many years' standing, who turned his attentions to the making of pictures only a year or two ago with eminence success.

The Swift-End Pictures—As for New York City—W. C. asks: "Where can I see your Imp pictures somewhere in New York City? Most of the houses seem to favor local pictures, but many can't make Webers' Theatre, Broadway, is now independent. You can see Imp pictures there. If you do not see them, ask for them.

The late W. H. Harbeck—W. H. C. Harbeck left a great many very fine negatives which can be bought. Can I get access to them? In reply: Mr. Harbeck's address is Sent.

Substitutes for Celluloid—Pyro—writes: "As you keep posted on the making of pictures, wouldn't you like to learn if there are substances like celluloid which could be used for moving picture purposes which are not inflammable. In other words, a substitute for the properties of celluloid without any of the serious disadvantages?"

If you are aware of some such substance, it looks like celluloid, differs chemically from it in a few influences and is flexible. This may be made commer-
cially to continue life on the market. On the other hand it is improbable, the Eastman Kodak Company, of Rochester, says that there is a market with something like five hundred million feet of celluloid a year. The picture world looks to an ordinance face to face.

The Stasco Company—L. Q. writes: "Is it true that the Ansco Company is about to put raw stock on the market in the near future? I have heard so; recently there was a contra-
discussion. They are said to be entering the business of moving picture making.

The Scarlett Company—W. B. R. asks: "I see that a Scarlett Picture Company, of Philadelphia, advertising its "Scarlett" pictures. Anything of it?" In reply: No; the reader may supply the desired information.

Moving Pictures in the Home—J. Q. M. suggests a motion picture of a wedding cere-
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There are substitutes for celluloid. How to find them.

Projector Lens—J. Doyle, Allen-
town, Pa., writes: "Where can I buy lenses for projectors? I recently purchased a Pathé projector, but it has not got a lens on it."

In reply: Professor B. R. B. of the Famous B. R. B. Company, Rochester, N. Y., or Gond-
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lach-Manhattan Company, Rochester, N. Y.
A CAVE MAN WOOING
A sparkling comedy with King Baggot at his best.

Copyright 1912 by Ina Films Company

A weak and unsuccessful wooer takes lessons in physical culture; becomes strong; defeats his rival and bears off the girl in triumph.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
“THE IMPLET”

Criticisms of the Imp Films

[The Exhibitor is advised to avail himself of these write-ups in his newspaper and reading notices.] See Editorial Page One.

“A CAVE MAN WOOING.”
Imp Comedy Release of May 20, 1912.
CAST OF CHARACTERS.

George ___________ William Shay
Dana ___________ William Horner
Shay ___________ William Shay and Victoria Horner

The story is told in the style of the early comedy plays of Baggot in double quick time, but Baggot sticks to his work, and in two or three months is so proficient that the papers are filled with reports of his success. Shay is a strong man who seems to be winning out in the game when Baggot, tured by the advertisement of Prof. S. Trong (played by Mr. Daly), decides to take physical culture lessons.

“THE CLOWN’S TRIUMPH.”
Imp Drama Release of May 23, 1912.
CAST OF CHARACTERS.

Mima ___________ Vivian Prescott
Ravelle ___________ Herbert Brenon
Big Brother ___________ Crow Madam Rahmier—Rolinda Bainbridge
Dame Brynn ___________ H. S. Mck
The Market Woman, Florence Ashbrooke

In “The Clown’s Triumph” there is told a touching and pathetic story of life. Ravelle, the clown, befriends a girl named Mima who loves him, is temporarily attracted by a comelier rival, and when returning from promotion with the right of admission to the circus wagon by Ravelle.

The clown in the course of his career, is called upon to depart from the stage, where he has failed in. And Ravelle, the boy who is repulsed by the Mand performance at a London theater, where the King of England and the Empress of Russia are present.

He scores a great triumph in the midst of which he receives a little note from Mima, telling him that her affection for him is unaltered. The clown rushes off to her home, with some flowers which she had sent him, to discover that she is nearing the supreme crisis of her life.

She is over the crisis successfully, and on her recovery there is a presumption that she will be united to her lover.

The simple and heart-interest story here detailed is worked out with great care and sensitivity by Herbert Brenon, who directed the Imp Company. The scenes of circus and burlesque life are wonderful.

You get a representation of the old English hard-luckies, and in a part of the English audience applauding Ravelle’s performance.

Herbert Brenon plays the part of the clown, infusing it with real feeling and intelligence. Vivian Prescott is Mima, and the other roles in the play are well sustained.

“THE MAID’S STRATEGEM.”
Imp Comedy Release of May 25, 1912.
CAST OF CHARACTERS.

Brigid Kelley ___________ Vivian Prescott
Mrs. Jackson ___________ Rolandie Bainbridge
Stuart Mason ___________ H. S. Mck
The Butler ___________ J. R. Connolly

The maid of a rich man in the city is sent to the theatre to keep an eye on the patrons and the other independent audience. She succeeds, and when the movie show prospered on character pictures.

Besides, these shows do, or did, keep children from their healthy play, straighten their eyes with colored pictures, light and used up attention and interests that were needed for their lessons.

But notice that every one of these drawbacks can be done away with, and yet the moving pictures are a positive asset in the life of things that improve life. If the films are used in the correct manner, the pictures are, for instance, increased, the wobbling and dancing of the image can be done away with and the unde eye-strain prevented. If the right sort of pictures are shown, the minds of school children can be refreshed, not used up.

The moving picture in fact promises to become a great help in the classroom. Educational films are displayed in the shows as it is; films that you would be ashamed to show in school.

A perfected censorship should keep a sharp eye on films of sex, and laws and inspection should make the moving picture hygiene and sanitation.

As for children over-indulging in picture shows, their parents who are indulging in candy: it is a similar case, a matter for parents to control.

The pictures shown are moral and instructive. The great outcry of certain uninformed persons against them who existed not long ago has subsided. Our part is to safeguard these shows in all respects, physical, mental, and moral, by a good ordinance.

“Respectfully,”
W. J. Gaynor, Mayor.

The committee on highways and legislation of the theatre aldermen shall be asked to take the matter up at once.

“INDEPENDENT RELEASE DATES.”

Monday—Biograph, Kalem, Lubin.
Tuesday—Essanay, Selig, Vitagraph.
Wednesday—Edison, Gaumont, Selig, Pathé, Vitagraph.
Thursday—Kalem, Essanay, Lubin.

“LICENSED RELEASE DAYS.”

Monday—Biograph, Kalem, Lubin.
Tuesday—Essanay, Selig, Vitagraph.
Wednesday—Edison, Gaumont, Kalem, Pathé.
Thursday—Kalem, Essanay, Lubin.

Monday—Biograph, Kalem, Lubin.

The pictures shown are moral and instructive. The great outcry of certain uninformed persons against them who existed not long ago has subsided. Our part is to safeguard these shows in all respects, physical, mental, and moral, by a good ordinance.

The committee on highways and legislation of the theatre aldermen shall be asked to take the matter up at once.

INDEPENDENT RELEASE DATES.

Sunday—Eclair, Gaumont, Rex.
Monday—American, Amphion, Imp.
Tuesday—Biograph, Powers, Republic.
Wednesday—Amberola, Amphion, Studio, Vitagraph, Reliance, Solax, animated Weekly.
Thursday—American, Eclair, Gaumont, Reliance, Solax, Vitagraph.
Friday—Bison 2-Neel Subjects, Lux, Solax, Thanhouser.
Saturday—Nos. 1 and 2, Northside, Powers, Republic, Reliance.

LICENSED RELEASE DATES.

Monday—Biograph, Kalem, Lubin, Pathé, Selig, Vitagraph.
Tuesday—Essanay, C. G. P. C., Selig.
Wednesday—Edison, Eclipse, Kalem, Pathé, Vitagraph.
Thursday—Kalem, Essanay, Lubin, Pathé.

The pictures shown are moral and instructive. The great outcry of certain uninformed persons against them who existed not long ago has subsided. Our part is to safeguard these shows in all respects, physical, mental, and moral, by a good ordinance.

The committee on highways and legislation of the theatre aldermen shall be asked to take the matter up at once.
A clown rescues a girl waif; falls in love with her; is parted from her, but is finally united to her in the hour of his success.

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
Humor of a Film Exchange

(We are indebted to our contemporary, The E-M-Press, published at Faribault, Minn., for the following exceedingly humorous concept of what happens amongst the staff of a film exchange in the course of a day's work. It is real funny.)

Every time we cum to town
The boys they start kickin' our
dawg around.
Makes no difference if he is a hoon,
They gotta stop kickin' our dawg around.

Millionaire, Minn.
Mr. E-M-Press:

Whoops! Say, s'pose you wonder how we got into Minneapolis. Well, you know that night he went to the movies, he didn't know where he went. But, say, do you know they even get the E-M-Press up here, and a feller be the seen the dawg here goin' into a picter show an' sent me a telegraf an' so we cum up here to get the dawg. And that boy we got the biggest place where we never seen. An' busy! Glory! they do a lot of work, an' business up here. There they was a sendin' out hun- dreds of shows all over the country an' gettin' all kinds of new films. They've got some fine, up-to-date place here, with a big film cleaning plant to clean films what cost thou- sands of dollars, an' they got lots of hired help, too, to fix up the films in a first class shape.

Say, you ought to heard what funny talk they talk up here in the Film Exchange. I an' the dawg, we coudn't hardly understand it. This is a sample of some of the talk. Some girls what was inspectin' films was talkin':

'Oh, girls! I had the most loveliest time with Harry las' night. Wel, I should say! We went down to the skatin' rink and Harry bought two big lemmomades. He said there was sticks in 'em, but I couldn't see nuthin' but straws.'

'Char-lee, hand me number four-thirty-two. No! I don't either mean four-thirty-two. Skidoo your own self. I guess I know four-fourty-three is that bad man from Texas and Mamie Adams's brother's wife acts in it, so there now!

'Oh, cheese an' crust; jis look at them there sprocket. That operator at the Imp-ress in Fairbault mus' or shot that film with a gun. For goodness' sake, girls! Come here! Come here! an' jis look at the old spots on this. With film. Sure, it's enuff to make a sad.

'Char-lee, give me a clean rag. No, I don't want to chew it; I jus' want to wipe this film with it.

Say, girls; did you know how they take off old spots over to—'em exchange! Well, listen. They jus' rub'em all over the film. Simple, hain't it? Watch me do it.'

'Say, Char-lee, what time is it?'

'Say, Maggie, I was on the Lyric stage the other mornin' with Harry. You know he's jankit there now. Well, what d'ye think! That dirty operator he was in his bath, an' he trowed a spot-light onto me so all the stage hands could jis' look right thro' my linneyage. I wudder a-cares so much if I'd a-had my Sunday ones on.'

'O, pahaw! Here's a kissin' scene without no sprockets. Guess I'll have to cut it out. Mebby I could side-patch it. I do so hate to cut out them kissin' scenes.'

'Say, Char-lee! O, Ch'aa-r-tee! Did you wash that three-hundred-and-five? You know it ain't ever been washed none yet. What? Me wash it! Well, I guess not! When I wants to be a wash lady I'll git a job in a laundry. You'll tell the manager—tell him—tell him! What do I care! He hain't the bull thing round here. Fire me? Well, I guess out! I know sumpin' bout him. That—jis' try it! that's all.'

'Say, Char-lee, what time is it? What's this lazy express-man came yet? Pon my soul, he gets to come later ev'ry day.'

'Gee, cats! but this is rotten cement! I wonder it's in it.'

Say, Char-lee. I a't you, as a lady, what time is it? Is it ——. Gee!'
THE MAID'S STRATAGEM
High life below stairs.
Copyright 1912 by Imp Films Company

A smart servant girl impersonates her mistress at a society function. On her return home, she is dismissed by her mistress but finds consolation in securing a handsome young lover.

On the same reel VIEWS OF LOS ANGELES, CAL.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
"THE IMPLET"

The Stories of the IMP Films

"THE CLOWN'S TRIUMPH."
Thursday, Imp Release, May 25, 1912.
Approximate Length, 1,600 Feet.
(Copyrighted, 1912, by IMP Film Company.)

Ravelle, a clown, with a traveling circus, is in love with Miss Lillian Calabine, and she, with him, in an indirect moment she accepts an invitation to dinner from a girl-at-law attending a picture show. Ravelle thinks she is unfilial, and when she returns after an innocent evening's amusement he drives her away.

Penelope, Mina weds her way along the lonely cowpath until tired; she is given a lift by an old woman, which takes her to London in the midst of a circus. She finds a home with a fellow circus woman, and through her meets a theatrical manager who gives her an engagement at the Theatre Royal. One night, after Bismarck, the famous clown, meets with an accident, and it looks as though there is a chance for his performance. All is confusion. The manager rushes out in search of a substitute, and immediately discovers the traveling circus wagon of which Ravelle is a member. He rushes up to the clown, dice, and gives up the dressing room and forces him on the stage. Ravelle makes a tremendous fuss, but finally he comes face to face with the woman, whom he thinks has tricked him. He leaves the stage, and sodden goes to her dressing room. He sees Ravelle a note, and then disappears. Ravelle, on receiving it, goes to find her, but his search is in vain.

The little actress falls ill, and by chance Ravelle learns that her life is in danger. He tries to see her, but the doctor forbids this. Mina gets sufficient strength to write, and in a farewell note she says that she is a little run down. These letters receive with many other letters, as he performs, before he becomes King of the English and the President of France, and amid the plaudits of his public rushes to the theater to the knowledge of her sweethearts.

A man comes into her life as she sees him by side. The crisis has passed—she will live. Thus Mina and Ravelle are reunited, and live happy ever after.

"THE MAID'S STRATEGEM."
Saturday, Imp Release, May 25, 1912.
Approximate Length, 600 Feet.
(Copyrighted, 1912, by IMP Film Company.)

Bridget Kelly is a very pretty Irish girl, accomplished and with a good education. She is maid to Mrs. Warner, an arrogant society widow, who is hated by all her servants. Mrs. Warner receives an invitation to a big society affair at which the Governor of the State is to be a guest. She receives, but as she is hurriedly called away by the illness of her mother she finds it impossible to attend.

Bridget desires to shine as a lady and feels that she would like to be at the party. She leaves her mistress' name to a letter, stating that she is unable to be present, but that she sends her hearty congratulations. Mrs. Warner receives the note, and, not knowing it was from her, sends it to the Governor. Bridget does one of Mrs. Warner's grand and with the exception. Owning her wit, beauty and amicable accomplishments she makes a duchess hit. A young millionaire falls in love with her, and begs permission to call. This is granted.

Meanwhile, the letter is received from Mrs. Warner that all the letters are to be disregarded. Before this is done, however, they agree that Bridget shall keep her name, so they may see for themselves how well she can play the lady. This promise proves to be a great success, but in the midst of it, to their consternation, the real mistress arrives.

All the servants make a hasty retreat and leave Bridget to her fate.

Mrs. Warner dines the girl as an insatiable young fellow who really is in love with Bridget for herself, and not her social standing, properties, or masculinity. As Mrs. Warner's great surprise the girl tearfully accepts.

"THE PERIL."

Approximate Length, 1,600 Feet.
(Copyrighted, 1912, by IMP Film Company.)

The peril that threatens in a greater or less degree the entire civilized world is the keynote of our current picture.

Hokokuma, a Japanese soldier, is sent to San Francisco to do battle, at any cost, against the new harbor fortifications, alone to be erected. He registers at a Japanese employment bureau, and through this medium secures a position of butler in the home of the commanding general, Colonel Jones. This gives him the opportunity of landing and seeing much that is necessary for him to know in accomplishing his end.

The colonel's daughter, Clara, is engaged to Lieutenant Pound, and the marriage is dated for the near future. As the Officers' Club Lieutenant Pound is guilty of an act unbecoming to a gentleman, and the colonel, who is severe but just, offers him the choice of two alternatives: court-martial or resignation. The lieutenant is overwhelmed with the threat of disgrace. But he thinks he means a escape—he will persuade his benefactor to escape with him—the colonel would never carry on the proceedings against his son-in-law.

He enters the house hopefully, and while sitting in a dark room, while he is proposing to join him, a man stealthily creeps in and card-covers to make away with some important papers which are kept in a secret drawer. Receiving from the surprised lieutenant the message that his wife is in a terrible strait, at the height of which Clara enters the room. She is terrified to see her lover in the churches of a supposed bright, and immediately arouses the houseful. He comes to the assistance of the colonel, and the story concludes in the vigorous blow struck by his rifle, his last act. When the lights are turned on it is revealed that the would be robber is none other than Hokokuma, the butler.

Lieutenant Pond is, of course, fully forgiven by the colonel, who is saved from disgrace by the courage displayed by the man whom he said was to court-martial, and to whom he now willingly and gladly gives his daughter.

WHERE IMP FILMS ARE SHOWN

WHERE IMP FILMS ARE SHOWN
INDEPENDENT RELEASE DATES

RELEASE DAYS.
Monday—Imp, American, Champion, New.
Tuesday—Eclair, Powers, Republic, Thanhouser.
Wednesday—Amberson, Champion, Nestor, Reliance, Selznick, Selco.
Thursday—Imp, Eclair, Eclair, Gaumont, Rex.
Friday—Los, Selza, Thanhouser, Saturday—Imp, Great Northern, Nestor, Reliance,Republic.
Sunday—Eclair, Gaumont, Rex.

IMPE.
April 11—A Leap for Love (Dr.), 500
April 12—My Smith, Barber (Com.), 500
April 15—Rescued by Wireless (Dr.), 1000
April 18—Woman Always Pays (Dr.), 960
April 20—Lovable Miss Wriges (Com.), 600
April 22—Scenic Wonders of Yellowstone Pack (Stereoscopic), 400
April 22—A Millionaire for a Day (Com.), 1000
April 23—The Loan Shark (Dr.), 400
April 27—U. S. Artillery Manoeuvres (Bli), 400
April 27—A piece of Amberg (Dr.), 600
April 27—The Lore of the Lynx (Dr.), 1000
May 2—all for Her (Dr.), 1000
May 4—Mefodesta of Yemenia (Com.), 600
May 4—Break of Promise (Com.), 400
May 6—On the Shore (Dr.), 1000
May 9—The Land of Promise (Dr.), 1000
May 11—all Staff of Age (Dr.), 1000
May 11—Let Willie Do (Com.), 400
May 13—Jim's Assignment (Dr.), 400
May 16—Lady Audley's Secret (Dr.), 400
May 18—Hopscotch the (Com.), 1000
May 20—A Cave Man Would (Dr.), 1000
May 23—The Clown's Triumph (Dr.), 1000
May 25—The Maid's Stratagem (Com.), 1000
May 25—Views of Los Angeles, Cal. (Sc.), 300
May 27—the Thrust for Gold (Dr.), 1000
May 27—The Pearl (Dr.), 1000
June 1—Up Against It (Com.), 400
June 1—the Art of Making Silver-Plate (Flip), 1000
June 3—the Breakdown (Dr.), 1000
June 6—the Return of Captain John (Dr.), 1000
June 8—a Case of Demimoust (Com.), 1000
June 8—Fun in a U. S. Military Camp. (Stereoscopic).
June 19—Nothing shall be Hidden (Dr.), 1000
June 13—Chambers of Love (Dr.), 1000
June 15—Sherry Won Out (Com.), 1000
June 15—Eight Little Friends (Dr.), 1000

AMERICAN.
April 11—the Coward (Dr.), 1000
April 11—the Range Detective (W.), 1000
April 12—Driftwood (W.), 1000
April 12—the Eastern Girl (W.), 1000
April 29—the Penitentiaries (W.), 1000

THE "IMPLET" 9

The Clown's Triumph  
A beautiful Imp drama about a clown and his tender love for a pretty girl. Vivian Prescott is Mimi and Herbert Brenon is Ravelle. Graphic scenes of stage life and sentiment.

The Maid's Stratagem  
Imp Split Comedy
How a smart little maid impersonated her mistress at a society function; lost her job, but won a husband.
THE ADVENTURES OF MR. ALMOST BUTT

He ALMOST Gets a Great Moving Picture This Time, BUT—

THE “IMPLET” TRADE DIRECTORY

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SMASH GO THE PRICES!!!
JUST A FEW STATES LEFT OF THE MOST WONDERFUL PRODUCTION
"THE CRUSADERS" or "JERUSALEM DELIVERED"
Exclusive Territory Without A Bonus--Small Investment--Big Profits
A Three-Reel Feature of Tremendous Interest--A Great Historical Subject.
Marvelously staged and enacted by the World's Best Actors.
The story of the Holy War waged in Palestine between
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Eight Sheet, Three Sheet and One Sheet
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WORLD'S BEST
3 Trade Mark
"Feature Films & Nothing Else"

"THE DEATH SHIP"

or, "THE WRECK OF THE AURORA"
THE FILM OF A THOUSAND THRILLS!
STATE RIGHTS, 15c, a Foot
NO EXTRA CHARGES

Secure valuable, exclusive State-rights before it is too late. Wire, phone or
write today sure. Three-sheet and two different one-sheet posters, beautiful
heralds and still photos. We hold certificates of registration of our copyright
of this film, dated February 28, 1912, Class J, No. 166,714 and will prosecute all infringe-
ment of the law.

COLONIAL BLDG.
Phone Riverside 4914

"THE IMPLET"

PLEASE OBLIGE THE IMP
WITH THE FOLLOWING INFORMATION

We want each reader of The
Implet to tell us the names of the
Independent Theatres in his city
which will exhibit first run, second
run and third run Imps.
Send us this information as quickly
as possible.
A postal will do with the names
and addresses of the theatres.

Just a few desirable states open
Wire, Phone or Write Today

Columbus Avenue and 101st Street
N. E. W. Y. R. O. K. C. I. T. Y.

Real Photographs
of
Imp Players
We have for disposal a few real photos-
graphs (that is beautiful surface prints)
of some of our Imp players. There is
W. B. Daly represented on a 9x7 picture,
and H. S. Mack also a 9x7. The number
of these photographs is limited. They
are as good as the celebrated theatrical
photographer, White, of Broadway, can
make them. We are selling them at 15
cents each. Send your orders, and the
money to cover cost, to the Imp Films
Co., 102 West 101st Street, New York
City.

BINDING CASES
for "THE IMPLET"

In response to numerous requests we are prepared to supply
Binding Cases for "The Implet"
By prepaid mail, $1.00 each.
Looks like a book.
You can put in and take out single copies.
Handy for keeping your "Implets."

Send address and $1 bill to
THE IMPLET, 102 W. 101st St., New York

THE PERIL
The Great Imp Military Picture for Decoration Day

The Imp Films Company will release on Decoration Day a fine
military drama, entitled "The Peril." The plot of this story is intensely
strong, and it centers around the attempt of a foreign spy to secure
papers relative to the disposition of the guns in a fort which is of great
strategic value. The military and fort scenes in this picture are won-
derfully realistic.

King Baggot is seen in the character of a captain, who meets with
many surprising adventures in the execution of his duties, and in his
courting of a pretty girl whose father is commandant of the fort.
Down and Out!

Paul J. Rainey's African Hunt

Popular Pictures of Imp Stars

The Snap of the Year!

Only 50c. per SET

Think of It!

This complete set of process pebbled prints of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the simplest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic over Imp actors and actresses. Tear off coupon, fill in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and—mail at once to the Imp Films Co., 102 W. 101st St., New York, N. Y.

BRICKBATS and BOUQUETS

This is the title of a book which we are mailing free to any one who will take the trouble to write for it to The Imp Films Company, No. 102 West 101st Street, New York City. It is a book of about 60 Pages, and the contributors to it are independent exhibitors all over the United States and Canada. This is how we made the book: We sent out a circular to exhibitors, asking them if they were, or were not, in favor of Three Imps a Week. We also asked them to state their reasons one way or another.

The book is of general, as well as of particular value. We have printed the "Brickbats" as well as the "Bouquets." We have been fair in the interests of The Imp Company; we are fair in the interests of the general film business. Mr. Exhibitor and Mr. Exchange Man, let us send you a copy of "Brickbats and Bouquets."
ADVERTISING THE PICTURE

Advice to the Exhibitor.

"Early to bed, 
Early to rise, 
If you want to get rich, 
You must advertise."

This was the colloquial slogan of one of the cleverest advertising men of the writer's acquaintance. He sold advertising space in many publications and was indirectly the means of helping many a business man to success by inducing him to advertise.

American business men have the reputation of being the best and most honest advertisers in the world. In this respect they transcend the business men of every other country.

In passing, the Imp Films Company's advertising is recognized as the best of its kind.

We want the exhibitor, to whom we are addressing this article, to learn a lesson by what we are saying to him. Last week's editorial was devoted to the subject of exhibitor's advertising. We are writing week by week, a series of little reviews of our films suitable for handing out to local newspapers: we are also writing a series of advertisements for the same purpose.

In this number of "The Implet," we give extracts from the bulletins of several exhibitors that reach us week by week. We do this for the general good. For example, an exhibitor friend at Faribault, Minn., talks about his theatre in a particular way. We have no doubt our Faribault brother will be tickled to death if he finds an exhibitor, let us say, at Providence, R. I., imitating him.

And besides the Faribault specimen there are other specimens given in this same number of "The Implet."

We cannot too strongly impress upon each individual exhibitor who reads this article (and there are 10,000 of him) the supreme importance of good local advertising to him and his theatre. His success hinges upon the good quality of his advertising. At present the possibilities of this matter have only just been scratched.

Week by week we get newspapers from all over the country carrying motion picture theatre advertising; we get also theatre bulletins and heralds.

And as we are pointing out, we, of "The Implet," are doing our best to inspire the exhibitor to hand out advertising matter of a good kind to his local paper.

Yet with it all, we feel the exhibitor, possibly from want of help and encouragement, is not doing all that he might.

The picture is handled in an apologetic and perfunctory manner. Far too many persons allow themselves to feel that the picture is a passing fad with the public, and so their press matter has a perfunctory and apologetic appearance in the eyes of the public.

Now, we want the exhibitor to get over this feeling. We want him "to go to it."

We want him to feel that the picture as an entertainment factor is as big a staple as any other branch of amusement. We want, in fact, to gingerize him in his business.

The time has come when the motion picture needs any apology or defense. It is here to stay; it is steadily improving in quality all the time, and it has so firmly gripped the hearts and minds of the people of the world that it is not humanly conceivable that it can be deprived of its pride of place as the most universal form of entertainment in existence.

Now, if you, Mr. Exhibitor, will absorb these ideas with regard to the stability of the picture, we feel that your advertising literature will, in future, carry a firmer, deeper, stamp of conviction than it has hitherto done.

Even so this is one of the chief reasons why "The Implet" exists. It is published for you; it is written for you.

It is not written for the trade; it is not even written primarily for the "Imp Films Company;" it is certainly not written for any group of interests in the moving picture field.

It is written and published for the help; the information and the advantage of the exhibitor, which is you who are reading this article. So will you please, Mr. Exhibitor, quote all that you can from these pages about the "Imp" pictures; quote it in your local paper; print and distribute it amongst your audiences; make it public whenever and wherever you can.

And these means you will get people into your theatre to look at "Imp" pictures; and by the way, at other pictures as well, so that everybody in the business will be benefited.

Finally do not be afraid to write to us and ask for individual suggestions about your advertising matter, either in herald form or newspaper form. We are always pleased to help in this matter either through the columns of the paper or by mail.
**THE IMPLET**

**EXHIBITORS’ ADS.**

[We reproduce these specimen ads. for the general good.]

**AN EMPRESS “AD.”**

For imitation by, or an inspiration to, other exhibitors elsewhere.

**Little Talk about the Empress Theatre.**

What’s the reaction everyone likes the shows at the Empress so well that they will stand in a crowd to see the pictures, when they might go to some place else and get a seat?

This is a question that has been asked over and over again. We sometimes look at the immense crowds that come in to see the pictures, but when we come to think of it, the answer is easy because:

We get the Best Pictures to be obtained, IRREVERSIBLE COST.

The trouble with us is that a program of pictures that will please everybody, men, women and children, all classes, and us, is wanting.

And then “correct effects are never accidental.” So it’s no accident that makes our pictures so clear; it’s simple because the pictures can’t be obtained, and have a curtain made by ourselves, which we think shows just as fine a picture and better picture than the most expensive curtain made.

Then, again, we have another charm (she is some charmer, too). We have friends and acquaintances, and they say that is the “excuse” for our patrons liking our show, and it isn’t such a “worse” excuse, 18 177.

**WANTED.**

The Opinions and Criticisms of the Children regarding Moving Pictures

For the Twenty-five (25) Best Letters to the above, a Pass, good for the month of June to L. O., and Unique Theatres will be given.

**THE CONTEST.**

Is open to all children under 15 years.


2 – What kind of pictures you like best.

3 – Give the titles of three of your favorites.

(see that you have used

RULES OF THE CONTEST.

No one over 15 years of age may compete.

Letters must be enclosed in envelopes, sealed and addressed to CONTEST, UNIQUE THEATRE.

All three questions must be answered.

Spelling, grammar (according to age) and neatness will be considered in the awarding of prizes.

**THE BREAKDOWN.**

Imp Drama Release of Monday, June 3.

**The Thirst for Gold.**

(Imp Drama Release, Monday, May 26, 1913.)

Written by H. Pollard

Produced by E. J. Le Siqore.

John Rhodes ……Harry Pollard

Walker Rhodes……..Edward Lyons

Mr. Rhodes ……..Ben Horing

Mr. Rhodes ……..Eugene Kelly

**The Peril.**

(Imp Drama Release, Thursday, May 29, 1913.)

Written by Dr. S. G. French, U.S.A.

Produced by Otis A. Turner

Library of Congress

U. S. Pat. Off., Pat. 103,471

Col. Jones, U.S.A., William Shyl Hohoruou

W. R. Daly

**Up Against It.**

(Imp Comedy Release, Saturday, June 1, 1913.)

Written by George Elmore

Produced by Otis Turner and W. R. Daly

Amos Bentley ……..King Bagot

Howard Crampton……..W. R. Daly

Frank Crampton…….Wm. E. Shay

Louise Crampton……Vivian Prescott

**THE IMPLET**

Mail Box.

Miscellaneous. "Imp Booster" asks: Is Lucille Young still with you? Are F. J. Grandson and Ethel Grandson with your company or is Owen Moore in now?

In Reply: No, Miss Young is not now a member of our company. We do not believe F. J. Grandson and Ethel Grandson are related, as you will note their names are spelled different. We cannot inform you with which company Mr. Moore is now connected.

**OBITUARY.**

Ignatz Ostreichler, an expert in photographic equipment, died recently. Let us know how you Ethel Grandson is with your company or is Owen Moore in now?

**BINDING CASES for the "IMPLET."**

In response to numerous requests we are prepared to supply the following Binding Cases for the "IMPLET."

By prepaid mail, $1.00 each. Looks like a book. Can put in and take out in seconds.

Handy for keeping your pictures.

Send address and $1 bill to:

THE IMPLET, 102 W. 101st St., New York

Real Photographs of Imp Players.

We have for disposal a few real photographs (that is, not plate surface prints) of some of our Imp players. There is W. R. Daly represented on a 9 x 7 picture, and H. S. Mack also a 9 x 7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White of Broadway, can make them. We are selling them at 15 cents each. Send your orders, and the money, to cover cost, to the Imp Films Co., 102 W. 101st Street, New York City.
Two men in search of gold, meet in the desert, and quarrel over the water supply on hand, which is very small. At the end of the quarrel they discover they are long separated brothers.
“THE IMPLET”

Great Imp Drama Release of May 30th

How the World’s Peace Is Menaced by Spies

CAST OF CHARACTERS

Lieut. Pond, U.S.A.——King Baggot
Col. Jones, U.S.A.——William Shay
Hart, U.S. Secret Service——Violet Horner

I.

“The Peril” is the aptly chosen title of the imp drama release of May 30th. It means, of course, the so-called Yellow Peril, from which not merely the United States, but other countries of the world, may more or less reasonably be looked upon as in danger. The Yellow Peril is the world’s peril from the Caucasian point of view. That is to say, if you take the four hundred millions of Chinese and eighty millions or so of Japanese (which latter is in excess of the population of the world) arise in their might it will be a poor lookout for the rest of the world, because the Mountain Asians have never shown their potentialities for becoming clever and aggressive, while the Caucasian races—that is the white people—are sure enough capable of making much civilization. The blacks do not count in this connection.

So that when newspaper writers, magazine authors and others refer to the Yellow Peril, they have in mind something not quite beyond the sphere of probability. In other words, there is a real chance in the future, therefore, in the opinion of students of the world’s politics, will be between the United States and Japan.

No one wants it, not even the Japanese. But as there are too many Japs on their own ground, they are inclined to spill over onto “Uncle Sam’s” territory. subsidy, and the white races on the other hand.

Everybody knows that California is troubled with this matter; that the trouble does not diminish with time, and that, consequently, the Government of this country constantly has the “peril” under observation.

Wars are not made over governments. Governments exist chiefly to prevent war. It is the people who make wars. The American people made war on Spain. The Japanese people made war on Russia and China. The Chinese people war on the English people. The French made war on the Germans in 1871. So you will see there is a chance of the American people making war on Japan. The Japanese people made war on the United States in 1912. The Chinese people have made war on the United States in 1912. The only thing left for the English people to do is to add up their losses and then to make another

It is around this theme as that the Imp drama, “The Peril,” is woven. There is something more than this in the picture, of course. You have admirable scenes of fort life, you have a charming leading fairy, played by Violet Horner. The fort scenes were actually made in a United States fort. This is not stage scenery. It is not a matter of seeing the United States troops in an early part of the picture. Everything is done to give the play verisimilitude.

II.

But the men behind the scenes are as well Mr. Baggot, Mr. Shay and the other Imp actors comport themselves as military men. They look military, they say military things, the manner and accent show that there is the inimitable William Robert Daly in the character of the Japanese spy. The Japanese spy is a butler in the family of the commandant of the fort.

The lieutenant, in the person of King Baggot, discovers the butler purloining valuable papers regarding the fort which are kept in a safe drawer. There is a terrible struggle. The Jap is defeated, and the young lieutenant, who is in disgrace with his superiors, is put in command of the defense of the fort by the commandant, who, in this act and so wins the hand, as well as the heart of the girl, with whom he was in love. Thus through all this play, “The Peril,” there is a strong sympathetic interest.

III.

In this play we have a human interest and a political interest equally developed. The human interest is true to nature and to life. So is the political interest. It is not for us to say that the Japanese spy is as good as butlers in the homes of American commandants. We do not know. But it is reasonable to assume that spies are a thing likely. Every nation to-day is sending intelligence agents in foreign countries. The people of the United States do not realize the lengths to which this sort of thing is carried in the old world. Why? Because the United States has no enemy. It is not likely to be invaded from foreign powers.

The American country may have tariff and other arguments with Canada, but that is all.

The Canadians and Americans are never likely to come to blows.

If we keep off the Pacific slope there would not be any quarrel or any likelihood of a quarrel. But the Japanese are determined to keep off the Pacific Coast, any more than the Americans keep out of Japan. It is just this little fact which gives “Uncle Sam” and the people of the United States generally a slight, very slight, insight into the importance of the spy in international politics.

IV.

For example, at the present time there is a whole lot of talk of the likelihood of a war between Great Britain and Germany. The Germans are building big war ships, while the British sailors are building bigger and bigger ships. Why? Because both countries have more or less reared up their minds to the fight one of these days.

Each country, therefore, has its own spies finding out all the time what the other is doing.

V.

It may be that at the present moment German spies abound in all parts of the British Isles, looking after the forts, defenses and trying to get secret information as to ships, torpedoes, and other defenses.

The balance matters it is undoubtedly the case that in Germany there are innumerable British spies finding out all the secrets that can be found out with regard to German ships, German army disposition and the like.

Then France and Germany are none too friendly, and these two countries exchange spies.

The spy system is as well recognized in Continental Europe as international commercial relations are recognized in the peaceful territories of Uncle Sam.

VI.

European naval and military spying, of course, is something more than the abstraction. There are documents from a military commandant’s home. It means a whole lot more. There is not the slightest doubt that in each European chancellor there are photographs of every other country’s forts and guns—in fact, all the data of naval and military defenses in photographic, arithmetical and tabular form.

This information is obtained, of course, by elaborate spying.

Suppose you are a European crown prince. Do you want the other fellow is doing in his forts.

It is not even necessary for you to send a man to the exact spot to do this. You can send him up in a balloon, arm him with a tele-photographic apparatus, and as it turns out, you have the exact information.

Or he can buy his information on the open market. He can get from some European country a spy or two, and he has it. The spy may be a beautiful lady of fashion, just as conceivably as he may be a laboring man.

Nothing, therefore, need be hidden between Congress and the Cabinet, provided it has the price to pay for it.

Of course, the spy, to be real value, should be to loyal to his employer. Now anyone may learn from history that intellectual spies are never always loyal. A man or a woman may accept the pay of a spy (for one is it disappears) and betray that government to the other upon whom he or she is paid to spy.

So Mr. Shay keeps his employ- ers in London informed as to the exact state of things that is going on, which is known as “double crossing.”

Every one airship an ambassador is nothing less than a political spy. He plays the game according to the rules. From the European standpoint an ambassador is the man who goes abroad to be for the benefit of his country at home.

Honest James Bryce, at Washington, does not do for his employers what he would do if he were an American. He has no need to, because of the extreme unlikelihood of conflict occurring between these two branches of the Anglo-Saxon races.

Now Mr. Shay keeps his employers in London informed as to the exact state of things that is going on, which is known as “double crossing.”

So that when there is a momentary excitement among the people of the United States, Mr. Shay runs down to London to let his employer at home know the importance to be attached to such information.

On the other hand, if there was anything really serious developing on the other side of the Atlantic it would be his duty to let his employer at home know.

This is not a criticism or a story, it is an article of an explanatory na- ture, pointing out that the Imp drama, “The Peril,” is based upon actuality. It has a foundation of probable fact.

It is not purely imaginary. I hope the reader won’t think that every Japanese be meets is a spy. All Japanese people who have met are charming people of culture. But they are Japanese, and always will be. They will never assimilate with the Caucasian, or white races. We hear sometimes of mixed marriages—marriages between whites and Japanese and Chinese; these things, however, are abnormal.

They are as abnormal as marriages between blacks and whites; they are dying in the face of nature.

Some time ago a film was released showing an American-Japanese conflict. It was too far, and the picture was suppressed because prejus- dices against Japanese susceptibilities would be wounded.

In London a little while ago “The Mikado,” a Japanese opera, was voted inadmissible. A quarter of a century ago it was received with great favor.

We have advanced since then. Everybody hopes there will never be a trouble between the United States and Japan.

V.

It is as well for “Uncle Sam” to keep an eye on his Pacific seaboat, and perhaps it is just as well the lesson of danger should be kept in sight by such films as “The Peril.”

Above all and aside of its main mo- tive, “The Peril” is a fine play, well written, well acted and directed.

The fight between the American commandant and the butler-spy is some fight. It would do the hearts of J.

Johnson and J. J. Jeffries good to see how Mr. Baggot and Mr. Daly can cut.

Now, Mr. Exhibitor, what I advise you to do is to reprint this story about “The Peril” in your literature and in your local papers.

It went to prove the great deal about the subject that will interest them.

I M P A D S.

THE THIRST FOR GOLD

A strong and romantic imp drama of the hunt for gold by two men who in their dire distress discover they are brothers.

UP AGAINST IT

An imp comedy of screams and misadventures ending in a happy marriage.
THE PERIL
A Strong Military Play
Copyright 1912 by Imp Films Company

A young lieutenant detects a Japanese spy in the act of abstracting secret military plans. By defeating the spy, the lieutenant gains the hand of the girl he loves.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
THE THRIFT FOR GOLD

CAST OF CHARACTERS.
John Rhodes,............Harry Pollard
Vater Rhodes,............Edward Lyons
Mrs. Rhodes,............Louise Crolius
Mr. Horning,............Robert Homans
Henry Homans,............Eugene Kelley

The story of this picture shows that accidents don't play great parts in the affairs of life. We may express surprise at these happenings, but they happen nevertheless. Life is not lived by any one of us as it should be lived. We never know what is going to happen. As Beaconsfield in one of his books says, "Nothing is certain but the uncertain."

Two men, each independently of the other, did not want to copy children. We all suffer from the gold thirst, more or less. We either want gold, or not, and the greater the need the greater the risks run in gratifying it. So it fell that Horning, by chance in the desert, where water was scarce. Privation stared both of them in the face. Suddenly someone had a supply of water and no gold, the other had plenty of gold and no water.

A WOMAN DEFENDS MOVING PICTURES FOR CHILDREN

The "New York Tribune" recently published a letter from Mr. L. C. Arthur, the mother of ten children, who gave the following spirited defense of moving pictures for children:

"You wanted to know what I think of moving pictures, didn't you? Well, I want to tell you that I think they're fine for children. We hear a lot about the decline of the human race, but it doesn't decline more slowly than the six hundred thousand children of school age in this city, and only 1 per cent. of those are abnormal. People talk a lot about the abnormal six thousand children of school age in the places dealing with crime and through the public press. We get stories of three or four dependent children, and the general impression is that it is.

"In hearing of so many unfortunate we lose sight of the proportion, which really is not alarming. The human race is getting back with only 1 per cent. abnormal. What we hear about the moving pictures depends on children. A small percentage of defective, but not the whole race. It is not true.

"The normal child's imagination is more easily stirred by good impulses than by bad ones. Any way teach a lesson of retributive justice, the child's intellect grasps the lesson without the picture. I have seen pictures of a crime. I believe that the boy who is mistaken by such things is of any kind of crime is invariably the boy who is a victim. One of the boys, the child of a Bowman, who has been told that a Tobacco can dwarf the moral sense and intellectual power of a boy under 15.

Mrs. Arthur thus describes the evil features of the picture shows at present:

"First the law forbids the child to go alone, so he devises ways of defying the law. This is bad. The small child who has a nickel hangs around at a short distance from the entrance and accosts strangers with the appeal, "Please, lady, or, Please, mister, take me to the show; here's my nickel." We have been accused as usual by the child and the get in, but is without any guardian also there has gone no good today the case of fire panic. He has no one to see to his interest, so he is safe though he may be on the streets as late as at night. Also is always the possibility that the stranger may go to try a vicious character who would take advantage of the child's confidence.

"If there was a law which permitted children to go to these shows in the afternoon it would have the hearty approval of the managers of the shows. I have talked with fifty or more of these men and they would willingly pay for a matron appointed from a civil service test. The children would be on the street at a normal time. It would be known that these shows were catering to the children's trade, and the Board of Education would make proper inspections."

"Here Mrs. Arthur related a touching incident involving an experience of her own child. She said: "My little seven-year-old girl came home one evening from the picture show and sat on the floor very quietly for a while. I said, 'What's the matter, mother?' and she said, 'I haven't a very sad picture. There was a little girl with a drunken father. Her mother was awful good to help her, she died, and her father got drunk, and then the little girl had to stand till a kind lady happened to find her. I'm going to be so good to you and my papa what get don't get drunk, cause the two of you. I have maybe no good lady would find me, and then I'll have to starve."

"The impression on that child's mind was it get bad? What you think? The picture she saw depicted a so-called story of crime, and yet it taught her faith and affection and the value of a good, clean-living father."

THE IMPLET ADDS ITS PRAISE.

May 9, 1912.

To the Editor.
Sir: I have been with a good deal of interest your "Brickbats and Bouquets" and feel like adding my praise to the already long list of admirers of Imp pictures. I have been operating a modern magic pictures, makes it a careful and I will say that any operator who lins Imps. There is a rare clarity about them that makes it a real machine which they are running through. I will also say that I have less trouble with breakage on Imp films than any other film of the same grade.

Wishing you all well.

Very truly yours,

NOLTE G. AMENT.

Stewart Opera House,
Elizabethtown, Ky.

UP TO THE OPERATOR.

May 1, 1912.

To the Editor.
Sir: Noting your article in the last issue of "The Implet," entitled, "It's Up To The Operator," the idea of taking may be of interest to you. I try to keep my own standards as high as possible and do not lay much stress on just having a manufacturer if I run them too fast, but what is an operator for if not to make the picture stick? As you will see, the man who has a lot waiting outside, which often happens when we have an IMP. night. I'm an operator of an IMP. house which is more or less a mixed bag. I have to obey instructions, or look for another job, when you say something you have to do what you are told. After reading the above I hope you will absorb some of the good things that have been written about you.

Yours, etc.
INDIANA.

To the Editor.
Sir: Long live the "Imps." Yours very truly,
E. T. COOPER.

To the Editor.
Sir: We suppress our competitor's name by request. If "The Implet" is pictures are unjuredly treated by managers we will take steps to prevent the abuse of such letters.

ED. JACKSON.

Electric Theatre,
Wolcott, Ind.

Lyric Theatre, Marshalltown, Ia., writes: We are strong for the "Imp" pictures; also "The Implet."
A tear in his pants causes a young man, courting a pretty girl, great trouble. While attempting to repair the tear, he is suspected of being a burglar by the girl's father. When all is explained, the girl mends the tear and wins a lover.

On the same reel: **THE ART OF MAKING SILVER PLATE**

**IMP FILMS COMPANY**

102 West 101st Street, New York

Carl Laemmle, Pres.
The Return of Captain John
Thursday Imp Release, June 6, 1912.
Approx. Length, 1,000 Feet.
Copyrighted 1912 by Imp Films Co.
When Captain Alvin Strong went to rejoin his ship, he parted from his sweetheart, Alice, with a promise to marry her at the termination of the voyage. He left a letter in her possession, a note to the effect that if he would regain his health he must go away instantly. This brought about unexpected results. The stockholders realized that Sharpe’s absence from the city would bring about the very thing they desired to avert, viz., the downfall of the company because of the lack of confidence it would be weakened.

In this difficulty a bright inspiration flashed upon Mr. Sharpe. He met a man exactly the double of himself, bearing a similar name and pledging Sharpe’s double-like wise, the man was induced to take the place of the sick man by day.

Meanwhile, while he was recovering from his illness, the company was doing a great deal of business.

The "Imperial"
Saturday Imp Release, June 1, 1912.
Approx. Length, 600 Feet.
Copyrighted 1912 by Imp Films Co.

Amos Bently was up against it in no small degree. A few times he was so hard with him that he had to part with the furniture of his little apartment and sell the debts. However, sometimes, they were inclined to take a sentimental view of the affairs.

He was invited to be a guest of some friends of his, and between the two of them the family, some sort of heart interest was supposed to exist. To distinguish the letters, he yielded to the persuasions of his friends, the brother of the girl, and made his way to the host’s house. Unfortunately his unhung garment gave way in a somewhat conspicuous place, and in attempting to conceal the tears while the evening party was in progress, poor Amos suffered a great deal of torture.

Finally he was shown into the room and met the girl, who, for the act of searching for a needle and making the discovery that he had not yet the acquaintance of Amos, was not exactly delighted.

A story is told innumerable teeth from an ugly looking revolver which Mr. Crompton pointed at him. The gentleman coolly went forward and, taking his ticket, bid the ticket clerk hold the weapon.

On his arrival in the city he goes to the jewelry store, looking the shop, buying the goods, and taking the same things home, as the casher also adds a suspicion. Jay, a well-loaded down with money and jewelry— but is soon tracked by the cashier and returned to the store. After many amusing experiences he is captured and taken to jail, where he is coherent and gives the story, as the cashier also tells a series of events. The man who goes into the store to draw goods from the store.

The Art of Silver-Plating
Saturday Imp Release, June 8, 1912.
Approximate Length, 400 Feet.
Copyrighted, 1912 by Imp Films Co.

The art of silver-plating is illustrated in this film. You will see a man and woman in a silver plating shop, and you will see them performing various operations of the actual operations of the silver-plating industry. From the rough sheet metal to the finished product, the whole operation is shown.

The "Thirst for Gold"
Saturday Imp Release, June 1, 1912.
Approximate Length, 1,000 Feet.
Copyrighted, 1912 by Imp Films Co.

John Brown leaves his home in the East and travels westward. His destination is in the Far West. For fifteen years he struggled against the futile he has sought so long and seemingly do not come to him. After this, his last and desperate effort, he decided to make the journey westward with his gold. He goes to the westward and, in several days, he is about to enter a gold mine.

He leaves his way, and, for several days, he wanders among the desert, first figure approaching. When they meet, he discovers that the man is himself—unknowable and diseased—without a doubt. The man returns to his familiarly from thirst. He sells John’s water bottle, and as he does so, a strong man rushes from a rich stake it has made. He gives him only a few dollars of the liquid remaining. John and John is again about to refuse, when he is rushed by a wild man, so as to cut his journey through the desert.

There are a few scenes and are almost exhausted when, far in the distance, John sees a light. He rushes into the city, and every effort at the end is made to help him. At last the goal is reached—here he is a great joy. John has possibly saved the situation and after a while, he is able to mount his horse and go on his way.

The policeman, Clare, in an exciting story of a young man, with his daughter, who is a reporter, who also, for the second time, has been making a journey of over a hundred miles. He is determined to see the country, and he is determined to see the country, and he is determined to see the country, and he is determined to see the country.

The "Death Ship"
THE STORY OF THE "AURORA"
"THE FILM OF A THOUSAND THRILLS!
STATE RIGHTS, 15c, a Foot.
SILENT FILMS.
Secure valuable, exclusive State rights before it is too late. Wire, phone or write 
for full information, Robert T. Corbet and Robert T. Corbet.

Colonial Building Phone Riverside 4914
Columbus Ave. 141st St.
New York City

Please either call on Mr. Imp to tell us of the pictures that are shown in his city which exhibit first run, second run and third run Imps.
Send us this information as quickly as possible...
A postal will do with the names and addresses of the theaters. Just address The Imp Films Company, 1046 Broadway, New York City, and write on the back of the card the name and address of the theatre, and say, as the case may be, First Run, Second Run or Third Run.
Tell us where, when, and how Imp Pictures are shown. Mr. Exhibitor, please oblige us in this matter so that the Imp may, in turn, help you.
SMASH GO THE PRICES!!!
JUST A FEW STATES LEFT OF THE MOST WONDERFUL PRODUCTION
"THE CRUSADERS" or "JERUSALEM DELIVERED"
Exclusive Territory Without A Bonus---Small Investment---Big Profits
A Three-Reel Feature of Tremendous Interest--A Great Historical Subject.
Marvelously staged and enacted by the World's Best Actors.
The story of the Holy War waged in Palestine between the Christians and the Saracens.

Eight Sheet, Three Sheet and One Sheet Posters and Heralds.
Live State-Right Buyers Can Earn A Fortune

COLONIAL BUILDING
PHONE RIVERSIDE 4914
The Implet is worth more to you every week than we ask you to pay for a whole year's subscription. Why?

(1.) Because by tearing out the right hand pages and hanging them in your lobby you attract scores of extra people into your house. These pages are a permanent feature of The Implet.

(2.) Because The Implet contains authoritative news of future Imp releases before you can find such news anywhere else. This helps you deal knowingly with your exchange.

(3.) Because the pages of The Implet are a great help to you in preparing your advertising, whether in newspapers, dodgers, heralds or otherwise.

(4.) Because The Implet has better ways of securing real news and reliable information about the moving picture business than any publication in the world and we intend to use that advantage to your benefit.

(5.) Because The Implet curries favor nowhere, except with you! It is a "free press" in the highest sense of the word; free from fear; free from restraining influences; free to give you the straight, honest truth every week, and in advance of all others.

Fill the enclosed blank and send it with the correct sum of money NOW. It's a small investment but the best you can make. Carl Laemmle never gave you a wrong tip in any paper. It's all the more certain that he won't in his own, The Implet!

IMP FILMS CO.
102 West 101st Street, New York, N. Y.

Gentlemen:—Enclosed find $ for which enter my subscription to The Implet for years. (The price is $1.00 per year.)

Name
Address
Here Comes “THE PERIL”  
(Copyrighted 1912 Imp Films Company)

It is a 1000-foot feature absolutely different from any Decoration Day release ever produced. King Baggot and a strong supporting company at their very best. If you don't begin to ask for it now, you may not get it at all. Released Thursday, May 30th.

THE THIRST FOR GOLD  
(Copyrighted 1912 Imp Films Company)

Another of those magnificent western mining Imps. There hasn't been a mediocre one in the whole series thus far, and there isn't going to be! This one has the real “punch” to it. Released Monday, May 27th.

Baggot in a Screaming Split

UP AGAINST IT  
(Copyrighted 1912 Imp Films Company)

This is not only a “split” reel but it tells the story of a split pair of trousers. King Baggot goes into society and rips his panties. Then the fun begins. If you don't scream with laughter at this film, you've got a wooden Indian lashed to the mast. On the same reel we release “THE ART OF SILVER PLATE MAKING,” one of the most interesting things you ever saw. Secured by special grant from the makers of the famous Sheffield Plate. Released Saturday, June 1st. Get it!

Imp Films Company
102 West 101st Street, NEW YORK CITY

Four more pages added to “The Implet”
making it bigger and better than ever. Are you getting it EVERY WEEK? If not, why not?
I Take It Back!

I Don’t Want to Sell The Laemmle Film Service After All---Last Week’s Advertisement Withdrawn

(By Carl Laemmle)

Last week “The Implet” contained an advertisement headed “For Sale, the Laemmle Film Service.” That ad was written ten weeks ago and was one of the series of ten articles appearing in “The Implet.” When I wrote it I meant every word of it, but big changes can take place in ten weeks and big changes have taken place.

Since writing that well-intended but mistaken advertisement I have got things in such shape that the Laemmle Film Service can continue to be the “biggest and best film renter in the world” without hampering me in my other work. It was because I was afraid too much work was pulling my health to pieces that I wanted to sell it out and devote all my time to the “Imp.”

So I apologize for my “false alarm,” especially to those men who took the ad in good faith (as I intended it when I wrote it) and made me some very flattering offers for the Laemmle Film Service. Now that things have shaped themselves so as to make the Independent situation safer than ever---impregnable in fact---the “Imp” is in a position to turn out better films than ever and the Laemmle Film Service is fixed to give better service than ever.

By the way, how do you like the enlarged “Implet” and can you suggest improvements?
The Universal Company and "The Imp"
Carl Laemmle Interviewed
A Plain Statement of Facts

The formation of the Universal is now a matter of common knowledge. This two-million-dollar corporation has been founded by Chas. Bauman, of the New York Picture Company; W. H. Swanson, of the Rex; P. A. Powers, of the Powers Co., and Carl Laemmle of the Imp Films Company. Each of these concerns has been sold to the Universal Company.

In the interests of and for the information of the readers of "The Impet," the editor of the paper put this question to Mr. Laemmle: "Why have you sold the Imp to the Universal?" This is the substance of Mr. Laemmle's reply, and given as nearly as possible in his own words as he spoke them to us: "Why have I sold the Imp to the Universal? Because I believe it is the best thing that can happen to promote strength and permanency to the Independent film movement. I believe if we had not taken this step the Independent ranks would have been unable to withstand the repeated assaults from within and without. "The Universal Company will continue to use the names 'Imp,' 'Rex,' Powers, 'Ilion,' 'Nestor,' Champion, 'Republic,' to designate its various brands. Associated with these will be enough other high-class brands to make up a full program of FINE RELEASES. Instead of selling these releases indiscriminately they will be sold only to exchanges which secure exclusive territorial rights. This is a condition which honest exchange men have long desired to see in force. "Exhibitors, for the first time in the history of the Independent film movement, will be able to secure totally exclusive programs with no such things as 'repeaters,' and no danger whatsoever of having a program that will clash or conflict with that of another Independent exhibitor. Looking back through our correspondence files, which are filled with letters from exchanges and exhibitors urging this very action upon us, the only wonder is that we did not do it long ago. "It will mean a wonderful uplift in quality. Men who have spent the most valuable part of their time fighting and trying to outgeneral each other, are now working in perfect harmony and unison, bending every energy toward improving the quality of films to the highest possible point. "The Sales Company was for a time the salvation of the Independent cause. But it became a bashed of politics, and was almost constantly threatened with disruption. The good brands of film had to help carry the inferior ones. "Under the new plan disruption is impossible. The Universal Company is impregnable to assaults from without or within. It stands guard over the independent cause, placing it in a stronger and safer position than it has ever enjoyed before. "None of the men who formed the Universal Company will retire from the moving picture business. We are all here to stay. Only instead of expending time, money and energy fighting each other we can devote every minute to the improvement of films. We can produce our own magnificent features without having to borrow them from Europe. We can accomplish things while working in unison that would have been impossible under the old plan." In conclusion Mr. Laemmle said: "If there's anything I have not made clear I hope the exhibitors will write and ask questions. I have always believed in keeping exhibitors informed about moving picture affairs." "The Impet" will be glad to be made the vehicle for any information sought as to the plans and progress of the Universal.

DEMAND
"Let No Man Put Asunder"
The Great Imp Moral Drama
Thursday June 13th

102 West 101st St.
New York City
The "Implet"

The Moving Picture Newspaper
Edited by THOMAS BIDDING
Copyright 1912 by IMP FILMS CO.
Published at 102 W. 101st St., New York
SUBSCRIPTION PRICE: $1.00 PER YEAR
SINGLE COPY PRICE: $.50

"THE READER IN COUNSEL"

Last week on page 2 of "The Implet" we printed under the heading of "The Reader in Council" that number of communications from readers about their literature and other things. In the next two columns to that article we also printed some specimen "ad" from exhibitors literature. This is what we would like to do every week. We want the reader of "The Implet" to write us just as he would write us last week and to give us an opportunity of commenting on what he tells us, or offering our ideas as they occur to us.

We would like to have a permanent article under this heading.

We would like to have the reader's ideas, but we are too much fond of the idea that he would like to appear in "The Implet." It is for his benefit that "The Implet" is written, therefore if he fails to see the paper he would like to see there is his own fault for not writing us.

CHANGE OF RELEASE.

At the last moment, in view of the enormous interest attaching to the present Presidential election, we have decided to substitute this release for the release "CAST A BEAD" on Wednesday, June 8, 1912, a half-sheet subject entitled "PRESIDENT PROSPECT.

This picture includes striking portraits of President Taft, Theodore Roosevelt, Woodrow Wilson, and others. It gives a splendid idea of the strenuous nature of the campaign.

Every exhibitor should demand release of June 8th, including this extraordinarily interesting series of views.

CAST OF THE IMPL打破.

The "Implet"

The moving pictures and the child.

By Elizabeth Atwood.

"[The Implet] goes on record as endorsing the general sentiments of the American public in describing the Implet as a valuable contribution of freedom from any foreign influence, and as a salutary reminder of the sensitive minds—children—Editor Implet."

How much harm the moving pictures are working in their catering to a morbid curiosity may not be measured. We have seen good results come from the censorship which has excluded pictures more or less obnoxious to the general public. The censorship which will exclude the brutalizing representations, no matter how truly historical?

In our little suburb we have a first-class little theatre given up to moving pictures and vaudeville. We have conducted in a most reputable manner to the entertainment of our most respectable citizens. The children of our most respectable citizens and their expectant parents, all so frequently to this eminently respectable place.

My children and some of their friends induced me to go with them one night. I saw a good audience—one which represented the best people of that town, and this is a little town, too—and I felt myself in good company. I enjoyed the play, or three films, telling simple stories with very beautiful pictures.

Then a real and terrible reproduction of the 'Witch of Montmorenci' long ago was given us with horrible success. The energy of the women and children, the slaughter of their husbands and their own extermination, portrayed the reality. This brought back to the minds of the older ones and put the young, who are the forlorn ones, upon the minds of the younger ones. It gave us the image impress before the reality, for we wished to see something farther on in the programme.

So when a young couple, a young folk among them, had the branding of the horses in the West which wonderland? The beautiful creatures, quivering with pain, covered with themselves. We knew this must be to keep these large plains in order for these ranchers to find their own at the yearly round-up, but why torture a sensitive public or feed the morbid delight of the patrons?

The most horrible of all, in my mind, was a series representing the crucifixion. When I remonstrated even my friends who knew the incident only had the robbers; they did not place Christ on the screen. Is this right? Can it do good? If it enters and pleases it must do harm, and the other subject will, if necessary, be personally answered.

We criticise the Implet pictures; or say, if you will, we criticise the annual release. Ask us how you shall advertise them? Ask us anything you like, and if we can't answer it you can't criticise.

"The Implet" is a unique proposition. As we have said over and over again, it is a valuable contribution of the exhibition of the exhibitor. Arrangement is a big word, but we cannot help writing it because our classical education impels us to think that it is a big word.

This is what we mean in smaller words, though you will see that one word comprehends many little ones.

We want you to look upon "The Implet" as a sort of a central source to which you may go from which you may learn anything you may want to know.

Now write to us.

"Write us often, as often as you please, and when you please.

MOVING PICTURES AND THE CHILD.

The Bronx Zoo and the American Museum of Natural History are both in a position to benefit from several hunting expeditions and expeditions have been planned for the next two years. With gun, dog, and moving picture machines, the explorers are embarking on the central source which you may go from which you may learn anything you may want to know.

"After I get to Sarajevo, British East Africa," said Mr. Rainey, before he went to India, and then to the Congo region with Dr. Karl Akley, who is visiting the American Museum of Natural History to make a collection of the museum for the museum. Following a stay of a month in the Congo, Dr. Akley, who has been in the Malayan Peninsula, French Indo-China, and the Ivory Coast, plans to return to the United States with the museum, to buy or charter a ship. When I start back to New York I shall work my way back via the Suez Canal.

"My chief object in making another trip to Africa and the crossing over to Asia is to shoot and collect specimens of birds and insects of which the American Museum of Natural History desires for its elephant group. Some live specimen for the S. F. A. "

"After hunting lions with my hounds in British East Africa I shall take them to India, where they will be used on tiger and bear hunts in Central India. After that I shall return to the United States with the museum, to buy or charter a ship. When I start back to New York I shall work my way back via the Suez Canal.

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ANOTHER RAINHEY EXPEDITION.
Huntley Sharpe, a financial magnate, falls sick. He goes to Hot Springs to recuperate. A “double” impersonates him at his office in an important crisis, and so saves the company from disaster.
THE BREAKDOWN
A powerful drama of high finance. With scenes in Wall Street, New York City. How a great panic is averted by a man's "double." King Baggot plays two parts in one drama.

THE RETURN OF CAPTAIN JOHN

THE DEATH SHIP
or, "THE WRECK OF THE AURORA"
The film of a thousand thrills! State-rights, 15c., a Foot No extra charges
Secure valuable, exclusive State-rights before it is too late. Wire, phone or write today sure. Three-sheet and two different one-sheet posters, beautiful heralds and still photos. We hold certificates of registration of our copyright of this film, dated February 28, and will prosecute all infringing extent of the law.

CONOLION BUILDING
Phone Riverside 4014
COLUMBUS AVE. & 101st St.
NEW YORK CITY

IT'S THE IMP
which produces "Lady Audley's Secret," the gripping 2-reel English Society Drama of Early Victorian days...Demand This Picture.
IT IS THE IMP
which produces the magnificent Drama of the Sea "The Return of Captain John" one of the most exquisitely pictorial offerings ever presented...Demand This Picture.
IT IS THE IMP
which produces "The Peril" a Decoration Day Military Drama illustrating life in a U. S. Military Fort and telling a powerful story of foreign treachery...Demand this picture.
IT'S ALWAYS THE IMP
which does the big things in a big way; and the timely things at the right time. It's always the Imp that keeps your programs alive and spends money lavishly to make you proud you're independent.

PLEASE OBLIGE THE IMP WITH THE FOLLOWING INFORMATION
We want each reader of The Implet to tell us the names of the Independent Theatres in his city which exhibit first run, second run and third run Imps.
Send us this information as quickly as possible.
A postal will do with the names and addresses of the theatres.
Just address The Imp Films Company, 102 West 101st St., New York City, and write on the back of the card the name and address of the theatre, and say, as the case may be, First Run, Second Run or Third Run.

LETTERS TO THE EDITOR.

May 10, 1912.

To the Editor.
Sir: Am getting two, sometimes three, Imps a week. Run your "Call of the Drum" on the third. Give us more of that kind; it's a fine, clean drama. We don't get enough of them.

A. N. STEBBIENS.
17 Howard Place.
Springfield, Mass.

May 9, 1912.

To the Editor.
Sir: Good comedies and high-class drama are what my patrons like.

Truly,
A. H. CAMPBELL.
Gem Theatre.
Salem, Va.

May 11, 1912.

To the Editor.
Sir: Long live the "Imps." Yours very truly.

E. T. COOPER.
Cory Theatre.
Pendleton, Ore.

May 12, 1912.

To the Editor.
Sir: We get Imp films frequently; they are always welcome. Everyone likes King Baggot.

Very truly yours,
B. F. PORTER.
Lytic Theatre.
Marshall, Minn.

PRESIDENTIAL POSSIBILITIES
Incidents of the present campaign.

SHRINERS' CONVENTION AT LOS ANGELES, CAL.
A beautiful scenic.

"PORTUGEE JOE" Imp Comedy Release, Saturday June 29th

I keep da Hotel, de Hotel Portugue, It is sailor man's home, when d'y come off da sea.
And I have da wife, she's my sweet Bernadotte.
Da Hotel and da wife are de two things da I gotta.

Bernadotte is mucha pretty, as everyone see.
"I must smile and be pleasant," she say to me;
And I say, "Don't flirt vitesse sons of a gun.
And she say, "Wot's a difference? We make da mon."

Den somea time come da bohers to check,
Dey gotta no mon, wot you calla da beat,
Dey gotta da drink, den skin out da door,
Den I make da swear, dey don't do it some more.
Once there come da man, and he look pretty well.
Walking up da bar, just lak one dem swell;
I look at dat man from hees head to his feet,
And I say to myself, "Dat man een no beat."

He calls for da whiskey, and I say,
"Of course."
Den he turn out da drink dat would stiffer da horse;
Den put in a white powder he take from his clothes.
And says, "Good-bye all, send my corpse to Cohees."

Hi! be drink da stuff down, O Santa Marie.
He into himself in Hotel Portugue.
The police a will come, everybody will know,
And then its sheddell for Portugue Joe.

Den I rush ter da man, and I grabba his feet.
And I pallas heem out of da door by da street.
And I leave heem dere, so ever one see.
The man did not die in de Hotel Portugue.

And dere on de bar was some powder be spill.
Where it scatter around when che man maka da kill;
Den a sailor man dere, hees name Portland Pete.
Stick his thumb in da powder and maka da eat.

An he laugh fit to kill, when he smacks da tongue.
"It's ess sugar," he say, "Portugue, you got sting.

Was I mad—well, I bet you I jump for da door
And I look for da corpse, he's not dere any more.

Now I wait me again and the next one will see
What he gets in da neck in Hotel Portugue.
**The Stories of the Imp Films**

### THE BREAK DOWN

Monday Imp Release June 3, 1912. Approx. Length 1,000 Feet.

Copyrighted 1912 by Imp Films Co.

In a number of imitations and imitations are
common in real life and few people
suppose. Now and again a crisis in the
drums of commerce, finance, or politics arises in which it is
essential that a man should have a
double so near himself in resemblance
that a deception can be practiced.

The officers and stockholders of
The Mutual Construction Company
were holding a serious session. Hunt-
ley Sharp, the president, announced
that a half million dollars must be
raised forthwith in order that certain
uncompleted contracts could be
completed, then matters of the
company would proceed smoothly.

But a minority of the stockholders
would not trust the president. They
decided to resign the directorships of
the company for a payment.

This action so affected Mr. Sharp that he
suffered a nervous breakdown, fearing
the collapse of the company.

His physicians decided that if he
would regain his health he must go
away instantly. This brought about
some interesting developments. The
stockholders realized that Sharp’s absence
from the city would bring about the
very thing they desired to aver, viz.: the
downfall of the company because
people would then believe that it could
be weakened.

Thus this difficulty a bright inspiration
to the company’s secretary. He
met a man exactly the double of Mr. Sharp,
somewhat resembling and
offering the Shaver’s double-like
time, the man was induced to take the
place of Mr. Sharp in the office
day by day.

Meanwhile, the real Mr. Sharp
got to Hot Springs; recovered his
health after a short course of
measures and was able to
resuming the financial kings was so enabled to raise the
loan for the completion of the
contracts and assure the continued
prosperity of the Mutual Construction
Company.

### THE RETURN OF CAPTAIN JOHN

Thursday Imp Release, June 6, 1912. Approx. Length 1,000 Feet.

Copyrighted 1912 by Imp Films Co.

When Captain Alvin Strong went
to reign his ship, he parted from his
sweetheart, Alice, with a promise to
marry her at the conclusion of the
voyage. He left a locket in her pos-
session as a souvenir. The ship, how-
ever, was wrecked with all on board
save Captain Strong, who was washed
down a short distance of the coast in
an unconscious condition.

When he was restored to animation
by the kindly fishermen of the village,
he had forgotten who he was. In
other words, his memory had
brought him back to the days of
the shipwreck. He had not been
attracted to capture the schooner,
that receiver in expectation of
seeing his ship return. As Alvin Strong progressed in his
new work, he also progressed in the
affections of the daughter of his ben-
factor, the old fisherman. In course
of time, the fisherman recovered the
baby he had given to the sea.
However, the baby was not
his. Alice recognized him, so
did her mother and many of the
village. The fisherman eulogized
them. There was a scene of anguish
when Mr. Sharp discovered that
he had brought about his recognition
of her by showing him the locket that
he had given her two years before,
constantly reasoned back to him and
realized the position that he stood in.
He had pledged himself to this girl,
but he had married another and there
was a bank. Duty, however,
left her, and he returned to his wife
and child, leaving Alice in despair and
disappointment.

### A CASE OF DYNAMITE

Saturday Imp Release, June 8, 1912. Approx. Length 600 Feet.

Copyrighted 1912 by Imp Films Co.

Jonathan Jay, while waiting on a
villager, noticed something that
seemed to catch his eye. The man
caught Cy, the village bad boy, steal-
ing a packing case that was meant
for a shipping, and Cy plans revenge.

The opportunity comes when Jon-
athan in the city to close up a business
deal. When Jonathan goes to
the city, he draws the word “Dynamite” on
the grip, and as the train pulls in,
Jonathan opens a package in his
hand, which contains dynamite.

Thus Jay goes to a jewelry store,
where the jeweler, taking the grip
off, offers him practically everything in
the store. Jay takes all he can carry and
starts for the bank. Duty, however,
forces a policeman and they give
chase to the unsuspecting country-
man. The pursuit ends in the bank to
draw out some money. Here he meets
with his old friend, Edna, who also fears
an explosion. Jay is now
well loaded down with money and
jewelry, and because the cashier
and the clerk and the police-
man, after many recrimina-
tions, agrees to let him
begin to jail, where everything is satisfactorily
arranged, and Cy starts happily for his country home.

### THE SHRINERS’ CONVENTION IN CALIFORNIA

Saturday Imp Release, June 8, 1912. Approx. Length 400 Feet.

Copyrighted 1912 by Imp Films Co.

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to reign his ship, he parted from his
sweetheart, Alice, with a promise to
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voyage. She left a locket in her pos-
session as a souvenir. The ship, how-
ever, was wrecked with all on board
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He had pledged himself to this girl,
but he had married another and there
was a bank. Duty, however,
left her, and he returned to his wife
and child, leaving Alice in despair and
disappointment.

### HOW SHORTY WENT OUT

Saturday Imp Release, June 15, 1912. Approx. Length 600 Feet.

Copyrighted, 1912, by Imp Films Co.

This is a story of college life in which the
demon of jealousy enters into the
academic life of the stud-
ents. Various scenes are ac-
tually taken in and around a
college building, and an idea is
given of the life of college life that
is led in high-grade educational centers.

While the college is com-
piled to perform many little duties for the
sophomores, juniors, and seniors, the
man who serves one of his classmates meets
chasing Betty Rosamore, and
immedi-
ately,

His bliss is not of long duration, however, for Shorty
forces him to introduce them to the
pretty girl, and then he is left out in
the cold. A junior promenade date is
arranged that is to be given from which Shorty,
who is just not so charming as is
dated. Six students invite Betty to
join them, and Shorty invites her to a dinner.
The latter, hoping to have some fun, ac-
cept each and every invitation. The
few, one after another, drive up in the
tomorrow, and the scene of the house.
Such scenes are exchanged as the
tomorrow. Betty appears, shaming with suppres-
sed laughter. Then Shorty walks in the scene, and triumphantly leads Betty from the room and house; they
and Shorty are enjoying their dinner.

### BULL FIGHT IN NUEVA LA-
REDO, MEXICO

Saturday Imp Release, June 15, 1912. Approx. Length 400 Feet.

Copyrighted, 1912, by Imp Films Co.

On the occasion of Washington’s
Birthday, which was celebrated in
the southwest of Mexico, it was
included among the festivities at
the border, a bull fight, which was
very largely attended by those who
were there. Many of the various
scenes attendant upon this form of
entertainment as shown in the picture
have no tramp or escape and risk to
be sustained by their

Two or three sturdy bulls are
fighting, with the usual
nimbler, masters, and
other’s, whose duty it is to
irritate the

The bull is vivid in the extreme,
and stops short of actual carriage, al-
though in one part of it the bull is
looking back at the last minute of the

But there is nothing

The bull is vivid in the extreme,
and stops short of actual carriage, al-
though in one part of it the bull is
looking back at the last minute of the

Evidently, the bull is

All rights reserved.
The Return of Captain John

An Appealing Sea Story

Copyright 1912 by Imp Films Company
Captain John leaves his sweetheart; sails away; is shipwrecked and does not return for two years. Losing his memory, he marries another girl, and fails to recognize his former sweetheart.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
Captain John leaves his sweetheart; sails away; is shipwrecked and does not return for two years. Losing his memory, he marries another girl, and fails to recognize his former sweetheart.

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
“THE IMPLET”

Criticisms of the Imp Films

THE BREAKDOWN.

Imp Drama Release of Monday, June 3.

CAST OF CHARACTERS.

Huntley Sharpe, Jim Simpkins (the "double").

Big King Baggot
John Hamilton............ W. R. Dally
Shy Bully............. Seth Shaw
The Maid............ Violet Horner

The sanitary (or sanitarians, as they are sometimes called) are not always peopled by the poor. The rich, like the poor, are sometimes said to like the poor, and also like the poor, have their mental and physical troubles. The difference between the two classes is simply this—one can pay for the alleviation of its troubles; the other, not. That is all the difference between riches and poverty. Still it is a difference.

Every now and again a wealthy man, or woman, disappears for the time from the public ken. Madonna perhaps goes abroad or visits friends by way of a change from the grinding work of his functions. She is played out and must recuperate, if she is not to be quite impossible; a change of society posturing. As to the man, sometimes it is given out that he has gone on business, or he is temporarily off the road, or is laid up at home. Very frequently it is only a week or two, and he just disappears for a few months.

At this moment in the various sanitary cases, the case which the wealthy man, or woman has been down in health through business worries and were undergoing cures under assumed names. It is not an uncommon thing for the railroad president, the bank president or the governor of any prominent man, in fact, upon whose business the public prosperity, or who is called heavily—to go away inconspicuously, cut off all communication with his office, and to see the same as his carriage, or to carry, and be patched up again by the care and treatment for the tremendous strain of modern commercial life.

CLOWNWIND IN AN IMP.

We are all to quote the late Minnie Hattie, "I can’t choose but laugh at this growth," "we" being the grownups of whom the writer of these lines may be included. It is a growth that caters to a middle-aged person pretty well at his meridian, especially if the.term, and about the age of Mr. Roosevelt, Mr. Taft and ourselves that we are in the yesterday and to-morrow of words, the world is governed by experience and knowledge.

There are a great many who go through the road to knowledge by the experience route tire of the little diversions that we have managed to enjoy on the way. One of these is the circus. "Breathe the air with me, and you will have no other," Who never to himself hath said, I know not. This is a real woman's game. The love of the circus is intuitive with mankind, not to mention woman. It is a great good fortune to be a little man, and very little women, our fathers and mothers gave us the treat of our lives when they took us to the circus, and so this love of the circus is passed on from generation to generation.

Wherefore without going into more detail about the circus, we will say that the world loves a lover because the feeling is innate, so all the world loves a lover because the feeling is innate.

This is why the Imp split of Saturday, June 22nd, appeals so largely and broadly. It appeals peculiarly to children because of their recognizing their eyes on the form of amusement that delighted their parents, and the story of a little story of a small boy who dreams of a

A Case of Dynamite.

Imp Drama Release of June 8, 1912.

CAST OF CHARACTERS.

JonathanJay............. J. R. Cimpon
Mrs. Jay............. Rolinda Blain
Elyse........... Charles Van Frink

All the fun and misadventure of this comedy are traceable to the mischievous pranks of a small boy, who paints the ominous word "Dynamite" on the suitcase of Jonathan Jay. In the course of his wanderings with the inscribed suitcase Jonathan has to visit a bank, where he terrifies the teller. Then he has to visit a jewelry store, and the jeweler is so alarmed that he begins to suspect, out of it with all the free loot he can handle. A dynamite expan- sion may be averted. The police then get after the alleged dynamist, and the "Dynamite" is a rapid series of adventures, depicting the wondertone of Jonathan Jay and his many friends. Finally, when Jonathan is half- ing into the police station and the suit- case is opened, there is nothing more harmless than the case of an alarm clock. So all ends happily.

As to the personalities of the characters of the imp film, any one who considers the emotions of people who think they are a highly dangerous explosive, and the comical impossibility of the alleged dynamist.

Mr. Cimpon is the man with the "dynamite," and H. S. Mack makes a very fine job of the role of the ex-imp of the cast are all funny to the verge of larcenous.

The bull fighters are unable in their work, and the bulls are strong, sturdy animals that have a sporting chance of downing their opponents.

One succinctly conveys the success of the "Carmen" when looking at this pic- ture, in our opinion there is nothing cared for, and the bull is not afraid to be lighted on. The bulls irritate it by the sword and other implements that they use, and it is not a sporting struggle, but a sporting death, and dies well and heroically.

At the end of the kill the carcass of the animal is removed from the ring and another bull "takes the floor." This realistic picture will interest and excite many audiences no doubt. It is a description of bull fighting in Spain and parts of France and is not of much interest at the present time. It can see. It is sport, just as much as any form of fishing or hunting, and in the ring as a sport is not and is not tortured.

As a picture illustrating a particular phase of life in countries like the United States, this think this release will be of extreme interest.

THE RETURN OF CAPTAIN JOHN.

Imp Drama Release of Thursday June 6, 1912.

CAST OF CHARACTERS.

John Strong............. Harry Pollard
Mrs. Strong............. Louise Croft
Mrs. Thomson............ Miss Mattox
.Layout.............. R. E. J. Le Saint
Buck Battle............. Dolly Larkin

THE RETURN OF CAPTAIN JOHN

The Imp film version of the story, which is laid down in the life of the California coast, was so accurate that the bleats and half-tones and gru- dations of the sunlit scenes have been faithfully portrayed. This is a function of the pictures and the theater is often overlooked, viz., that the films and the operation of the lenses are not under the control of the people in front of the lens. This is the part of the moving picture making as a picture, then, showing graphic features of life on the California coast, and with a heart interest story and stirring incidents. "The Return of Captain John" must be accepted an Imp masterpiece. And when, in addition to all this, the technique of the cinematographer, the shortness and flawlessness it may well be imagined that in "The Return of Captain John" the Imp masters have produced another masterpiece.

The various committees who super- vised the festival were of mixed American and Mexican constitution. The principal committee was in Nuevo Laredo, Mexico, in which famous local fighters demonstrated their skill to perfection.

This picture has all the characteris- tics of the bull fight as it is practiced in Spain. You have a great arena and a large audience in the terraces seats. Then come the bulls, and the fighters, and the matadors, picadors and toreros.

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A CASE OF DYNAMITE
A spirited comedy.
Copyright 1912 by Imp Films Company

A bad boy labels an innocent looking suit-case with the word "Dynamite," which gets its owner into all sorts of trouble and lands him in jail.

On the same reel Shriners' Convention at Los Angeles, Cal.

IMP FILMS COMPANY
102 West 101st Street, New York    Carl Laemmle, Pres.
CARL LAEMMLE SAYS TO EXHIBITORS

"Stick to the Original Independents"

Here's the "Inside Story" of What Has Been Going On in Independent Film Manufacturing Circles---Every Exhibitor Should Read Every Word of It

(By Carl Laemmle)

There has been quite a split in the Sales company during the past few weeks. We've had some exciting times. But as usual the "genuine and original independents" won out.

When the split came we found all the old independents lined up shoulder to shoulder presenting an unbroken front against the assaults of newcomers who wanted to raise merry hell in the independent ranks.

"The Old Guard"

To protect independent exchanges and independent exhibitors, these "old timers" lined up together:—Charles Baumann of the Bison; “Bill” Swanson of the Rex; David Horsley of the Nestor; P. A. Powers of the Powers; and your humble servant, Carl Laemmle.

Big Grab Prevented

The whole thing was an attempted grab. Men who had a desire to get-rich-quick tried to gain control of the Sales company in order to convert it into an organization that would have been inimical to the exhibitors.

If they had succeeded the exhibitor would have been worse off than ever in the history of the business. He would have been compelled to take orders instead of giving them. He would have been the slave of the film makers instead of their boss.
The Blunder

The mistake that the would-be grabbers made consisted of attempting to bulldoze "the old guard." They evidently forgot that the original independents who made the independent business safe and sound had gained their strength by playing square with the exhibitors and by fighting his battle for him, year in and year out.

The Result

The result of the attempt to disorganize the independent business was that we of "the old guard" were forced into doing a thing which we should have done long ago but were too infernally busy to attend to. We all got together in one company so strong that it can protect the independent exhibitor against attacks from within or without! And that's exactly what "the old guard" has always done and always will do.

We formed the Universal Film Manufacturing Co. in order to insure Independents and at the same time do bigger things than we have ever been able to do before. Instead of spending the most valuable part of our time trying to outwit each other in politics, we can now devote our undivided time to the improvement of Quality.

The Program

The program which we will offer very shortly---it's only a matter of two or three weeks---will be the best thing ever devised in America. It will delight and amaze you, and it will make you prouder than ever that you are independent.

The program will be evenly balanced every week instead of having too much of this and too little of that. The strength of the Universal has already been demonstrated by the fact that it has employed expensive new talent which any one of us, acting along as an individual manufacturer, could not have afforded.

My Message to You

I have never given you a wrong tip yet. I have given you hundreds of good ones---tips which have benefitted those who took advantage of them. The best advice I ever expect to give you is this:---"Stick to the original, the genuine Independents. Stick to "the old guard"---the men who comprise the Universal."

These men have brains enough to know that their success depends upon your success. By taking care of you first, they will take care of themselves afterward. Demand the Universal program, not spasmodically but ALL the time.

This is my message to you, as man to man. I am not speaking as an officer of the Universal but as Carl Laemmle, one of "the old guard." Stick tight! Stand pat! Will you do it? Answer! (Signed) CARL LAEMMLE

We heartily endorse everything Mr. Laemmle has said above and promise all Independents that we will guard their interests in future even more than we have been able to in the past. (Signed)  C. O. BAUMANN
W. H. SWANSON
P. A. POWERS
DAVID HORSLEY
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“Stick to the Original Independents”  

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(Signed)  
C. O. BAUMANN  
W. H. SWANSON  
P. A. POWERS  
DAVID HORSLEY
THE ADVENTURES OF MR. ALMOST BUTT

Copyright 1912 Carl Laemmle

He ALMOST Gets a Great Moving Picture This Time, BUT—

The Implet is worth more to you every week than we ask you to pay for a whole year's subscription. Why?

(1.) Because by tearing out the right hand pages and hanging them in your lobby you attract scores of extra people into your house. These pages are a permanent feature of The Implet.

(2.) Because The Implet contains authoritative news of future Imp releases before you can find such news anywhere else. This helps you deal knowingly with your exchange.

(3.) Because the pages of The Implet are a great help to you in preparing your advertising, whether in newspapers, dodgers, heralds or otherwise.

(4.) Because The Implet has better ways of securing real news and reliable information about the moving picture business than any publication in the world and we intend to use that advantage to your benefit.

(5.) Because The Implet curries favor nowhere, except with you! It is a "free press" in the highest sense of the word; free from fear; free from restraining influences; free to give you the straight, honest truth every week, and in advance of all others.

Fill the enclosed blank and send it with the correct sum of money NOW. It's a small investment but the best you can make. Carl Laemmle never gave you a wrong tip in any paper. It's all the more certain that he won't in his own, The Implet!
THE CHILD AND THE PICTURE

Ever since the Imp picture took its place in the forefront of Independent releases it has maintained one striking characteristic—untarnished—it is clean; it always was clean; it always will be clean.

The very first Imp release was on the idyllic theme, "Hiawatha." This is one of the prettiest, cleanest poems in the English language. It is loved by men, women and children for its beauty and cleanliness of thought, being by Longfellow, one of the poets of the home. Longfellow never wrote a line that wouldn't stand the test of the most rigid examination as to cleanness and cleanliness of thought.

So, ever since "Hiawatha," the Imp has endeavored to abide by this ideal. Nobody can name a single Imp release that designedly attacked the moral sensibilities of any one. Neither man, woman nor child can point the finger of scorn at any single Imp picture in this respect. As we said a week or so ago, we do not always produce masterpieces. It is not within the power of any manufacturer on earth to do that. Anybody familiar with the business knows that while the average of quality in film-making must be high, it may to some extent fluctuate, and ebb and flow. That is to say, a "Shamus O'Brien" and a "Lady Audley's Secret" are not producible every day in the week.

The exhibitor, therefore, and through the exhibitor the general public knows and feels that the Imp picture has this valuable characteristic—that it always serves up a good, clear, moral story without any undesirable strings to it. It is not necessary to dot the i's and cross the t's in film stories; it is not necessary to insist upon the grosser details of human life.

We are taking great pains to insist upon this attribute—cleanness and cleanliness—in Imp films just now, because we see by the volumes of newspaper clippings that reach us every week that the film generally is still being attacked by many well-meaning, but we think misguided, people, as harmful to little ones, because it shows how easily crime may be committed.

We think these attacks are somewhat belated. Generally speaking, the American-made film to-day is free from the reproaches that were cast at it a few years ago; at any rate, it is vastly cleaner than the European product that finds its way to this country, and which in so many cases has to be severely cut before any sensible film concern will release it on this market. Still there are these attacks, just or unjust, and they have to be dealt with.

We think every reader of "The Implet" can do much towards destroying whatever remaining antipathy there may be to the film in the minds of these goodly-goody people by singling out the Imp films as having the priceless attribute of cleanliness of theme as well as cleanness of narrative.

Help the Imp in this respect, Mr. Exhibitor, and you will help the picture generally, and incidentally yourself.

Insist that the Imp films are clean and innocuous in theme.

And more, whenever you come across an attack on films generally in your local paper, send it to us, and we will deal with it.
The announcement that the Imp Films Company is to follow up the highly successful "two-reel picture," "Lady Audley's Secret," with another two-reel photoplay of a similar nature, has caused much comment. "Lady Audley's Secret" is one of the most successful and best-acted pictures seen in an American moving picture theatre.

Jane Fearnley, King Baggot, William S. Hart, are to say nothing of "N. W. Daly," scored the successes of their moving picture careers, so far, in "Lady Audley's Secret."

The successor of "Lady Audley's Secret" chosen by the company is, "It Is Never Too Late to Mend," which is slated for release in the near future.

"It Is Never Too Late to Mend" is a magnificent Anglo-Australian novel, written by the late Charles Reade, one of the most renowned and powerful English novelists of the last century. It deals with life and adventure in Australia and in England, and is as full of interest as was "Lady Audley's Secret."

The particulars of this release will be given from time to time.

Early in July The Imp Films Company will release a feature picture in which the rivalry of two college rowing crews will be prominently depicted. For the making of this picture the two films crew has been fortunate in securing the exclusive services of J. S. Rice, the famous Columbia coach. Mr. Rice has placed his technical and sporting knowledge at the disposition of the Imp Company, and has undertaken not to work in a similar picture for other picture manufacturers.

This film will be the first to take the college rowing contest as part of the story, so that the Imp Films Company may be regarded as pioneers in this particular bit of work.

"The Implet" is glad to acknowledge the Program Herald of the Lyric and Thalia theatres in St. John, N. B. We are glad to perceive in the last issue the very interesting announcements with regard to Independent progress in the moving picture field.

CASTS OF THE IMP PLAYS.

"NOTHING SHALL BE HIDDEN." (Imp Drama. Release, Monday, June 18, 1912.)


"LET NO MAN PUT ASUNDER." (Imp Drama. Release, Thursday, June 21, 1912.)


"HOW SHORTY WON OUT." (Imp Comedy. Release, Saturday, June 16, 1912.)


College Boys . Only 50c. per SET

Think of it! This complete set of PROCESS PEBBLED PRINTS of Imp stars for the insignificant sum of 50c. It's the biggest bargain and the smartest snap ever offered you. Buy one set for yourself and you'll quickly see how easy it will be to sell other sets to your patrons who are enthusiastic supporters of the Imp Company. Ten of our big stars, all in the blanks, enclose with the proper sum of money to cover as many sets as you want at 50c. per set, write your name and address plainly and——mail it to IMP FILMS CO., 102 W. 50th St., New York.

THINK OF IT!

Actual Size of Each Photo 5 1/2 x 8 1/2 in.
A young inventor by an ingenious device protects the house of a friend from robbery and so wins the hand and heart of his friend's daughter.

IMP FILMS COMPANY
102 West 101st Street, New York  Carl Laemmle, Pres.
CRITICISMS OF THE IMP FILMS

Quick as thought, Fred got into communication with the police. The crooks were stopped at their game at the Baggot residence, and they were watching the last act of the play, during which Fred and his friends were sitting in the audience. They were able to send word to the police that Mr. Baggot had married Lilian, and the condition precedent being fulfilled, the marriage was dissolved. As soon as Fred got the word, he went to the theater and took Lilian to her home. The only thing that Fred had to do was to get the marriage certificate and return to the theater. 

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THE POPULARITY OF IMP PICTURES

This is an article which we are writing for the benefit of our patrons. Before we, as writers, are a pile of replies to a recent circular sent out with "The Imp" asking readers which papers they read. We did not ask them to say anything about Imp films. We did this several weeks ago when we were compiling "Brick- bats and Bouquets." As everybody in the moving picture business knows, the replies that reached us were so great that we made up a book on the subject which has been sold to thousands all over the world.

In this pile of replies sent to us with "The Imp" we have not a word from the hundreds of people who write Imp exhibitors in particular, and readers of "The Imp" in general, as to the pictures Imp Exhibits and Imp Films. 

These replies substantiate the claim so often made by ourselves that the Imp picture is the most popular picture in the world. By popular we mean that it is the most talked about, the most desired and the most pleasing to the general audience.

Read the following letters that came to us:

F. L. Porter, Eckhart Mines, Ill.: "Your films are the best cards. Our patrons look for three to four Imp films a week. They do not want to go to the theater when they do not have them."

E. M. Millville, N. J.: "We run two Imp films a week and could run more. People like them here. You have no choice, you have to be good."

W. H. Pennington, Sigourney, Ia.: "I give my patrons two Imp films every week and they like Imp films better than anything on the market, especially the Imp comedies. I know when I put an Imp film on the screen that the people are going to see something good for the money and they will run without any reserve if the Imps are any good."

Arthur Kemp, Chicago, Ill.: "Imp pictures are the best pictures we have and I like them and so do my audiences."

L. C. C. Dorr, Hillsboro, Me.: "We are very much pleased with Imp films and use each release."

J. C. McMillan, Wisconsin: "I am using three Imps a week, and would use more if I could get them."

E. D. Flick, Rock Rapids, Je.: "My patrons like every Imp film we run. Your comedy is sure good."

Thomas I. Gibson, East Oakland, Cal.: "My patrons like your pictures better than any others."

Julius Mays, Charleston, S. C.: "We open an up-to-date picture house and I run Imp films. I use Imps no praise too much for them."

J. A. Wright & Son, Irwin, Pa.: "We are running three Imps a week and all we want to do runs along."

W. P. Wapata: "The Imps are fine, and I want every one of them."

C. C. Thomas, Shamokin, Pa.: "I ran Lady Audrey's Secret last night, and it sure is one swell picture."

L. Clement Halond, Jr., Deming, N. M.: "I put two Imp films in a week and two times three Imps a week, and would like to run eighteen a week; they look good to me."

Gem Theatre, Buffalo, N. Y., writes: "The Path of the Sanitarium and it was a dandy."

Victor Theatre, Abbeyville, La., writes: "We have Imp films now and we find that the best are the best we have ever used; they are most interesting."

George Nether, Covington, Ky.: "Wish to compliment you on your splendid Imp pictures. Keep up the good work."

T. H. Linchet, Minneapolis, Minn.: "I have run Imp films at least two a week, and more if I get them."

John Henry, Brooklyn, N. Y.: "I have an Imp on my program every day or I know the reason."

Star Theatre writes: "Our patrons request more Imp films, and we have Imp films at least twice a week. We could use three more. Enough said."

A. Baetjer, Cloverbelt, writes: "We run three Imps a week; guess we know what's good for our program."

Cluadi Norrie, Algona, Ia., writes: "Imp films are the most-popular with our patrons."

Charles Cokery, Bedord, Ind.: "I use two Imps each week, and they are usually very good and photography perfect. I consider the Imps the most-favorite of the independent makers."

G. H. Freimund, Cranston, Wis.: "An Imp film is always well-received, and I consider them the most-popular of them all."

George Tiffany, Colorado Springs, Colo.: "I consider Imp Pictures the best, and certainly the most-popular of all."

E. Archer, Fall River, Mass.: writes: "I run "Out from the Sea and the Sea" was most certainly "one hum. thing" I have ever done. I take my hat to Imps."

Frank Bonk, Jr., Two Rivers, Wis.: "I get all the Imp releases, which are very popular here. Keep up your good work."

Edgar C. Pearce, Winston-Salem, N. C.: "Just received the release from the Imp. I am going to have my Imp movies, no matter if I have to walk and get them. You can really sell "Out from the Sea" to me, I want Imps to be merrily."

C. C. Kaufman, Colusa, Cal.: "Imps don't seem to have more Imps? Independents need more good films like yours."

THE TIME OF EXCELLENCE

To the Editor:

Sirs: I wish to thank you for sending me a copy of your latest Imp film, "The Impetuous," which is the finest little motion picture paper we have read in many years. It is an excellent little film and we are glad to see the interest of it. I also wish to thank you for the pictures you are now making. We think your photographs have reached the "highest point" in picture-making. The acting, stories and photography are all perfect. Keep the good work up.

Again thank you very much. 

FRED LUBBARD, 
Bay City, Mich.

FROM IMPLE READERS

To the Editor:

Sir: Please allow me to give you my reasons for my great enthusiasm and full explanation on each film and get more of those two and three-reel Imp Pictures and keep your Imp films and keep them. Many thanks for sending me your valuable (imp) booklet, and a certain desire to admire for its many lines setting.

Johnny Campion is "Shorty"; Vivian Prescott is "Betty," and H. S. Mack is "Stanhope." They are a handsome crowd and it is a bright little picture.

Dear Sir: Just a line to compliment your recent "Acme" release (Acme meaning perfect film). Imp "C" have always been popular with our patrons, but now more so than ever, for they seem to be better than ever and better and better from time to time. No matter how good a program the booker hands me, there seems to be something missing unless there is an Imp among the four, and a mere Imp film has carried an otherwise poor program to the possible point many a time. I feel certain of a good crowd and I run Imps with a clear by Wireless," and especially "Through the Flames," made an indelible IMPRESSION on my patrons, and they all enquired after more.

Trusting that future productions are a continuation of the same features, I am Yours truly, 
M. B. DONOVAN, 
Acme Amusement Co., Portland, Ore.

“THE IMPETUOUS”
A man and his wife are separated through his bad habits but are reconciled by the self sacrifice of the man who had befriended him.
THE ADVENTURES OF MR. ALMOST BUTT

Copyright, 1912, O. C. Larnsma.

He ALMOST Gets a Great Moving Picture This Time, BUT—

IMPLET MAIL BOX.

Brown's Patent.—Inquirer asks us if we can give him any particulars of a moving picture patent granted to one Brown in the year 1869. Brown was alleged to have made a non-infringeable apparatus about the date mentioned.

In reply: We have searched the records and cannot find any mention of the said Brown. Do any of our readers know anything about this patent, which is said to have covered the present modern Kinetograph machines, both for taking and projecting?

Muybridge's Work.—James Rand, some writes: "I see that many writers ascribe the invention of motion pictures to Muybridge. Is this correct?"

In reply: It is doubtful if the late Edward Muybridge gave the slightest attention to moving picture matter, as we understand them to-day, in the work attributed to him. Muybridge was a California photographer, who undertook by means of photography to analyze the movements of horses in motion. This he did with a number of cameras, before which the horses passed against a white background. Prior to this date, artists had been in the habit of painting horses as progressing, while going at a high rate of speed, in a particular way. Muybridge demonstrated, by means of photography, that the beautiful, sweeping motion attributed to horses by painters and draughtsmen was an optical delusion. Muybridge died at Kingston, England, in the year 1904.

Index of "The Implet."—Subscriber wants to know if there will be an index to "The Implet."

In reply: Yes; an index to the first volume of "The Implet" will be published in No. 27.

"Lady Audley's Secret."—Elise Cary writes: "I did so much admire this Imp picture! You said it was founded on an English novel. Is the book published in this country?"

In reply: Yes; any book-seller will procure the novel for you; it will probably cost 35 or 50 cents.

Political Imps.—C. Senio asks: "Are you likely to be releasing any Imp pictures dealing with the Presidential election?"

In reply: It is probable.

"Yellowstone Pictures."—Naturalist writes: "I've very much admired the 'Yellowstone Pictures' which you have recently released. Having read they are part of a series, would be glad to know when the next release will be put out."

In reply: Very shortly. We are always glad to hear from our exhibiting readers as to what kind of pictures they like to see issued by the Imp.

Naval Pictures.—Salem man writes: "Notice you have released several military pictures these last week. Now, me for 'Uncle Sam's Navy.' Are you likely to give us any pictures dealing with it?"

In reply: Very likely. We have a number of the idea on file.

"The English Stag Hunt."—Several readers write in admiration of the very fine Imp picture showing an English stag hunt, and express a desire to see some American hunting pictures.

In reply: We shall probably be handling out the goods in due course.

Cast of Characters.—M. Duane writes: "Kindly give name of players in 'From the Bottom of the Sea.'"

In reply: E. J. Le Sint was the captain; William E. Shafy, the lieutenant; Farrell Macdonald, the German officer, and Ethel Grandin was the captain's daughter.

Miscellaneous.—S. B. S. asks: (1) "Can an amusement company located in the same city with the same general manager and same directors run licensed times at three strictly motion picture houses and run independent pictures in connection with vaudeville at another one of their houses? (2) If this is allowed to go on, is this not an open market?"

In reply: (1) Yes. It is very frequently done. (2) Practically.

Cast of Characters.—C. F. writes: "Kindly settle this little dispute. Did King Baggot play the lead in 'The Minor Chord'? I say no."

In reply: You are wrong this time. Mr. Baggot did play the lead in this picture.

Cast of Characters.—W. E. B. asks: "Kindly give me name of the actress playing 'Maid Purify' in 'The House that Jack Built.' Also, who was in the role of 'Prince Charming.'"

In reply: Miss Ethel Grandin played "Maid Purify." and H. S. Mack was "Prince Charming."

Cast of Character.—C. G. P. C. asks: "Who played the part of the coachman in 'The Maid's Stratagem,' and was he ever with the Biograph Company?"

In reply: Mr. Jack Dillon played the part of the coachman. We are unable to say if he was ever with the company mentioned.

"The Implet" desires to acknowledge from the Gem Theatre, Vandalia, Mo., a number of cuttings from the Vandalia Mail, in which we perceive that Imp literature figures largely. This is the kind of thing we commend to other exhibitors—to make all the use possible in their own newspapers of Imp literature.

THE SALES COMPANY'S PROGRAMME.

Sun.—Rex, Ilia.

Monday—Imp, Nestor, Champion.

Tuesday—Gem, Bixon, Rex, Rep., Rox., Century, Ritz, etc.

Wednesday—Powers, Nestor, Champion, Daily Mirror.

Thursday—Bison, Rex, Imp.

Friday—Victor, Ambrosia, Nestor.

Saturday—Imp, Powers, Bison, 2-reel Rep.

Florence Lawrence appears in Victor releases. The one-reel Bisons are made by the famous "101" stock company to which has been added additional directors and actors.

The Gem films are being produced by George Nichols, recently director for the Thanhouser Company, and prior to that with the Biograph Company.

Real Photographs of Imp Players.

We have for disposal a few real photographs (that is beautiful surface prints) of some of our Imp players. There is W. R. Daly represented on a 5x7 picture, and H. S. Mack also a 9x7. The number of these photographs is limited. They are as good as the celebrated theatrical photographer, White, of Broadway, can make them. We are selling them at 18 cents each. Send your orders, and the money to cover cost, to the Imp Films Co., 102 West 101st Street, New York City.
HOW SHORTY WON OUT
AN AMUSING COMEDY OF COLLEGE COURTSHIP
Copyright 1912 by Imp Films Company

Shorty had many rivals for the hand of Betty, but he outwits them and lands them all in jail, whilst he makes sure of the girl.

On the same reel: BULL FIGHT IN NUEVO LAREDO, MEXICO

IMP FILMS COMPANY
102 West 101st Street, New York
Carl Laemmle, Pres.
The Stories of the Imp Films

"THE SCHEMERS." (Thursday Imp Release, June 26, 1912.)
Approximate Length, 1,000 Feet.
Copyrighted, 1912, by Imp Films Co.

Arthur Dennison, the only son of a wealthy and prominent banker, is engaged in the construction business. His father strongly objects to his choice, and arguments ensue. When Arthur attempts to disinherit him, he is forced to forestry. Arthur finally determines to enter into the dramatic field, and Lady Mary is adopted as daughter-pleads for her marriage. Meanwhile, Ladys and Arthur leaves home.

While he is absent, Mr. Dennison continues the engagement. The demeanor of the boy and willingly consents to his marriage with Lady Mary. Thus, Arthur wins a bride and prospects fortune.

"LOVROLAND." (Saturday Imp Release, June 22, 1912.)
Approximate Length, 1,000 Feet.
Copyrighted 1912 by Imp Films Co.

Rovland-Girland-Downland, who of us has not had dreams of all the world's desires? It is a matter of childhood, of the elders, and rejoice the younger. It depites in simple sequence, the brief and rapid, the hurried and newsworthy, seeing a circus parade, filled with bodies to witness the spectacle of the moving world of children.

The small newy finds himself on the great day without sufficient money to purchase a ticket, owner to a shrunken in trade. He soaks himself to sleep on the stumps of his humble home—and the dream-fairytale, with him to Crowland. While he sleeps, he is convigted to the stage of the circuit. The "Kings," where dressed in the royal house, and being a proper dance and perform their special task for him. These to the delighted child, he awakes with a new sense and a ruff of smoke the "King" vanished.

The dream is over, and Teddy away. He goes to the theatre, and is selected in the finest of the finest. Picking up his bundle of papers, he would wish not to marry the beautiful, and is engaged to a suit of clothes, and goes forwardly to the ballrooms. A kind hearted stranger in the audience, notices the boy, and realizing how much such a journey is to him. In the box doors, hands Teddy the ticket of a ticket. The boy is surprised and worthy with them. He is dreaming the dream of his fortune, and waving his cap in the air, he rushes away to join the throngs of happy children where he will see his dream realized.

"PRINTING UNCLE SAM'S PA-
per Money." (Saturday Imp Release, June 22, 1912.)
Approximate length, 600 Feet.
Copyrighted 1912 by Imp Films Co.

This film is exceedingly graphic and interesting as well as instructive. Uncle Sam is the perfect pop of the company for making the picture in the Bureau of Engraving and Printing. The entire process from start to finish. Besides the printing of the currency, the money, stamps, etc., used in currency, it also shows the method used for the destruction of defaced bills.

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