

the books of some of these manufacturers would startle the average moving-picture theatre-goer who pays perhaps, but sixpence for his seat. In staging a big scene £500 goes but a very little distance. The properties, costumes, travelling expenses, and salaries represent no small item. The staging of the "Life of Christ" ran into £2000, but it is said to have netted its during producer a matter of £30,000, as it was seized by various religious societies for their propaganda. One Parisian firm spends several thousands of pounds every week in this direction, for it has no less than five special stages for the production of dramatic films.

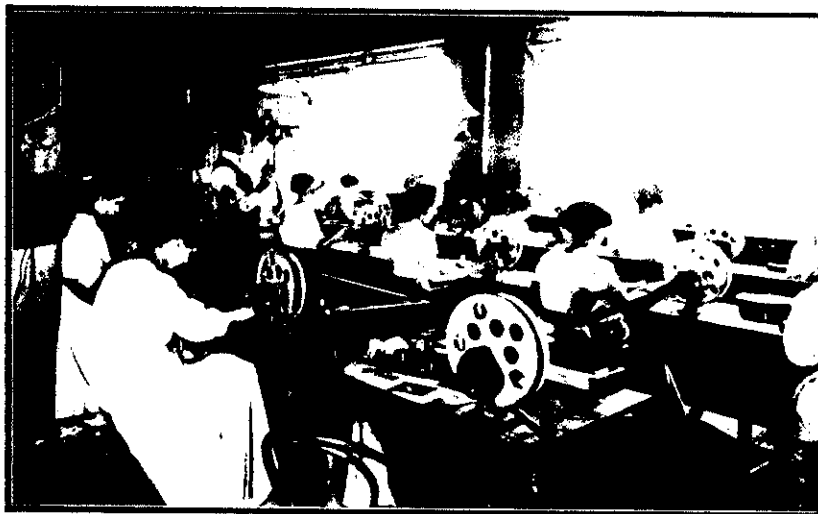
The historical subjects are among the most expensive to produce, especially when accompanied by large crowds. But in this direction the manufacturer sometimes displays considerable ingenuity by working up the subject from extraneous sources. That is to say he will take incidents from other subjects and introduce them into the particular film in hand. For instance, when England was suffering from "paganitis," some two years ago, the enactment of various scenes by certain towns interested in the pagan craze so far as it affected their particular localities, enabled the animated picture maker to secure incidents full of detail at no expense beyond the film, which were afterwards introduced into a suitable historical subject.

The film itself is of celluloid—recently the non-inflammable material has been adopted as a substitute for the highly inflammable transparent medium—about an inch in width. In reality it is nothing but an adaptation of the continuous roll film which the snapshotter uses. The picture is seven-eighths of an inch deep, and being taken and projected on the average at about sixteen pictures a second, this represents no less than 960 pictures a minute. In the case of a film occupying half an hour, no less than 28,800 pictorial records of the event portrayed on the screen will pass before the eye. The total length of such a film will be 2,100 feet. The average charge for a black-and-white film is 4d per foot net, so the cost of such a film would be about £35.

Inasmuch, however, as a film is very much like a newspaper, in that its period of utility to a single theatre is severely limited, the proprietor does not purchase it outright. If such were done the capital outlay per week for a show lasting, say, ninety minutes, representing some £105, would be prohibitive, especially seeing that in the large towns it is necessary to effect a complete

theatres have sprung up like mushrooms in all directions. He makes the purchases from the manufacturers, and then hires them to the theatres at so much a week, or for three days, as the case may be. Through the middleman it is possible to secure a pictorial programme lasting sixty minutes for a small theatre for a little as two guineas per week. When the boom first started the middle-

snowball, the film recouping its original cost within a very short time. Then, after its term of useful service is completed, it is thrown into the junk market and sold for a mere song, possibly torn, scratched and cut, to finish up its career in a meandering side-show visiting the fonder villages which are not sufficiently populated to warrant the foundation of an established theatre, or



WOMEN AT WORK IN A FILM FACTORY.

Last year more than £2,000,000 worth of films were sold in England and the United States alone.

change of programme once or twice weekly. Unless the proprietor possessed a circuit of theatres the films after three days' use would be waste. Even if he owned a ring of theatres it would not pay him nowadays to purchase a film.

The middleman has come to his aid, and it is due to his existence that these

man by hiring out the films made money easily and rapidly, but his trade like that of his ilk in other industries, has become diminished.

Many manufacturers now lease the films out direct, and as they have an extensive clientele, can keep films running round the country, serving a widely distributed chain of theatres like a

falls within the clutches of a scientific youth who utilises the film for the entertainment of his companions at home in a toy lantern.

Though the belief that the camera cannot lie has long been exploded, there are many people who believe everything they see projected upon the screen to be substantially the real thing. As a

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