

BANDON RECORDER

Issued Each Week

BANDON.....OREGON

Well, it's all over for four years—thank goodness.

Comparatively few people at the age of 50 have as good a start in life as President Roosevelt.

A woman has disappeared after buying several new hats and gowns. This is indeed a mysterious case.

When it comes to aeronautics most men will prefer to learn the trick through a correspondence school.

Comfortable on \$30,000 a year? Perhaps not; but the average man would be entirely content to be uncomfortable on it.

A former federal ink expert has been fined \$10,000. It would seem that an ink expert should be able to keep his record clear of blots.

It is wonderful to think that surgical science is making it possible for a man with an unsatisfactory liver to trade it off for a better one.

It is estimated that the apple crop this year is enough to make 6,000,000,000 pies. But for the sake of variety let's have an occasional dumpling.

Mr. Rockefeller says he despises the man whose only desire is to get money, money, money and more money. But he doesn't go so far as to kick him self.

Our English cousins don't know what a "frazzle" is, don't they? Let them look at the southern extremities of a hobo's trousers—if they know what a hobo is.

Counterfeit \$5 bills are in circulation. The prudent man will scrutinize his \$5 bills before he takes them in, and the truly honest man will look carefully at his before he pays them out.

A father has recognized in an artist's drawing the likeness of his long-lost daughter. He never would have noted the resemblance if it had been a stage photograph which fell into his hands.

The latest simplified spelling reforms include "doubt" and "debt" without a "b" and "island" without an "s." If those learned gentlemen keep on they will soon be trying to write "society" without a "s."

A man in St. Louis is seeking a divorce from his wife because, among other things, when he remonstrated with her on her style of dress, she told him to mind his own business. The St. Louis man is not alone in taking this admonition as a serious insult.

Word comes from Elkins, W. Va., that the duke is to receive \$1,000,000 in cash on the day the marriage takes place. Why doesn't King Peter wake up? He might, by offering the crown prince, get some patriotic American to pay off the national debt of Servia.

It is a very foolish convention which lays down that we are grown up when we have reached our 21st birthday. The real majority is reached when we begin to earn our own bread and butter, and to bring forth the light which has been fostered in us by the care of others for the last ten or fifteen years. Self-dependence and self-reliance—that is the real manhood.

Persons who do not wish to cross the ocean in the steerage may soon secure accommodations a little less comfortable than those offered to second-cabin passengers and much better than the steerage, as the George Washington, a new steamer of a German line, has first, second and third cabins, besides the steerage. Third-cabin passengers may have staterooms, and there will be a dining room, a saloon for the women, and a smoking room for the men.

Organized lawlessness is to-day the national shame of the United States. It is a disgrace in the eyes of the people of every other country that professes civilization. We hold up our hands in horror at an outrage in Russia or a fanatical mob attack in China. If an American citizen is the victim of a mob attack in a foreign country we bristle with an indignation that brings quick apology and reprisals and the punishment of the guilty as a general rule. We can force a Raisuli to free an American citizen from a brigand's stronghold in Morocco, but we cannot—or do not—protect the citizen from the organized mob at home. Personal, physical and political fear has operated to some extent in preventing the punishment of organized lawlessness. The technicalities of law have been a handicap in other cases, but it is time that energetic action was taken to discourage mob and lynch law.

Some years ago a physician wrote a pamphlet entitled, "Emotional Prodigality," in which he enumerated the ills of mind and body likely to follow the demonstrative affection bestowed on babies, and entreated a calm repression of the mother's love and the father's joy where the infant was concerned. The warning of the doctor has been repeated and emphasized, until to-day, in some homes, it is as bad form to hug or kiss the baby as

It is to smash the china. A mother full of the new theory forbids any one to speak to her baby, much less to play with him. Such a mother explained to a witty friend that she wished her small son to be "a perfect animal." "That is all very well, my dear lady," replied the friend; "but you are at present contriving for him to become a perfect vegetable!" Somewhere between the overexcitement of an emotional devotion and the overrepression of such pseudo-science there lies the happy middle ground of loving welcome for the newcomers to the world. They will find it cool and silent soon enough. Let them find it warm and tender at first. One who watches an Italian mother knows where the great painters found their models for "Madonna and Child." Devotion, repose, comprehension, needing no translation in word or gesture—these one sees in lovely living pictures all over sunny Italy. Perhaps the nervous American mothers may learn from the languorous Southern women. At any rate, they must preserve the world-old fashion of hugging the baby!

Women need to remind themselves that the standards of conduct are ever shifting. Babylon and Japan have strange moral codes written in their history. New England records show punishments more brutal than crimes, and college endowments gained from the proceeds of lotteries held with the approval of the strictest of Puritan ministers. Public opinion in regard to conduct is so largely made by women that they ought to be well informed in the history of ethics. The discussion of race-track gambling in New York doubtless rings strangely on the ears of spectators at the great English races. At Ascot, for example, the course is thronged not only by the wealth and fashion, but by the stern virtue of English society. Men and women bet on the races with perfect frankness. The bookmakers pass about among the spectators as freely as if they were selling programs or photographs, instead of "odds." A grave, elderly lady lays her wager of a sovereign; a young girl takes her mother's advice about her bet of half a crown; and an exalted personage announces his winnings as he would record his crop of potatoes. Although Americans notice the moderation with which this gambling is conducted, they are nevertheless amazed at it. American moral sense does not approve it. This varying standard of morals among good folk teaches two simple lessons. The first is that of an inclusive charity to be practiced by every student of human history. Salut Paul keenly discerned that as a man thinketh in his heart so is he. The aphorism must not, however, be enlarged to imply that "as I think so are you." The verdict of the individual conscience is final for its owner—and for no other. Further, in a Christian civilization, the standards of conduct are continually being raised. Now one Christian nation and now another leads the forward movement. The moral demands of the twentieth century are far higher than those of earlier times, and our children's children are bound to carry them forward until millennium's dawn.

To Father Time.

Backward, turn backward, O Time, in thy flight!
Give us an antediluvian day and a night.
Give us a "yellow" sans headlines to scan,
A rustleskirt, and a hustlemann,
A babe teddy-bearless, a microbesless kiss,
A fistie fight fakeless, a straight-frontless miss,
A giggleless schoolgirl, and—better than that!
A summer-clad college man wearing a hat!
I know, Father Time, that I'm asking too much,
But turn to a day ere a dinner was lunch,
Swing back to an age peroxideless for hair—
An son ere "rats" made their rendezvous there—
An old-fashioned breakfast without Shred-ded Hay,
A season when farmers went whineless a day,
A burg moving-pictureless—ah, what a treat!
A gumless-girl town and a trolleyless street;
I'm asking too much, but I pray, Daddy Time,
For days when a song had both substance and rhyme!
—The Bohemian.

Closing His Mouth.

A very sensible bit of advice expressed in homely language was given by a man not long ago to an excitable and quarrelsome friend. It was in a brickyard, and two of the workmen had engaged in an angry dispute which culminated in a fierce encounter. In the skirmish one of the combatants was nastily hurt on the head, and the employer, who happened to come on the scene of action when the fight was finishing and was a man of more temper than discretion, advised the injured one to get a warrant for the other's arrest. While the matter was being discussed by a number of workmen who had gathered round a big, burly fellow who had heard everything and seen the whole affair made his way to the man with the damaged cranium and said:
"You don't want to get no warrant, Bill. You just go to the chemist's shop and get yourself two pieces of plaster—good big ones—and put one piece on yer head an' the other on yer mouth, an' you'll be all right."—London Mail.

Welcome.

While sin confest
We deem unsightly,
All love the guest
Who lies politely.
—Birmingham Age-Herald.
If a man has a wife he always knows what to do with his money.

THE REFORMED BRONCHO.

May Be Seen Any Day in the Bridle Paths of Central Park.

To the general public the word broncho suggests everything wild and vicious in horse flesh. One associates the usefulness of the broncho almost entirely with the rugged West. That this wiry little animal could ever develop the points of a good park horse would be received with much reservation by most persons.

Yet some ten years or more of cross-breeding, says Country Life in America, has accomplished this somewhat amazing result. To-day one can see on the bridge paths of Central Park the well-groomed broncho fraternizing as an equal with the blue grass thoroughbred and his number is constantly growing. To be sure, he is no longer the hammerhead with a pronounced ewe neck, almost as devoid of flesh as a skeleton. He has developed a fine crest in this up-breeding and can show as fine a neck as any Kentucky-bred horse.

His middle piece is no longer distended from much eating of grass food, nor is he so loosely joined to his quarters as his prototype. Higher living has rounded him into a strikingly well-proportioned saddle horse. In his new estate he subsists less on the fresh, juicy grasses, and the new order grows quite a different animal.

But through all this transformation he still retains the leg characteristics of his broncho ancestry, perfect in symmetry, rather light in muscle and slender in bone, but the muscles of strong quality and the sinews very firm.

His power of endurance has diminished somewhat, but even so, he has few equals and no superiors. His toughness and grit have changed little in the cross-breeding, and doubtless if turned out to the freedom of range he would give as good an account of himself as did his ancestors in the early days of the West.



Some people act ridiculous and then become indignant because people tell it.

No matter how loud a woman dresses, she imagines she is dressed artistically.

No, a woman doesn't necessarily handle a broom when she makes sweeping assertions.

A duty to be done is a stern reminder, but a duty well done is a pleasant remembrance.

He who reads will run against many clever sayings, but he who runs will never read them.

A paragon, though invented to keep the sun off, generally manages to induce some son to come nearer.

And it sometimes happens that a man is not fully appreciated by his wife until she collects his life insurance.

Honesty is a boomerang and its policy never looks better to us than when it comes back again to our own feet.

Dress is said to be woman's strongest weapon. Does that mean there is a dagger hidden in every sheath gown?

The recollection of a good act may give us a swollen head, but the knowledge of a mean one is as a shoe that pinches.

About the first thing a woman does after moving into a flat is to look in all the closets to see if the last tenants left any family skeletons.

The young man who presents a girl with a pound box of bonbons is her ideal—until another young man comes along with a two-pound box.

The man in the motor car would have more respect for the pedestrian if he stopped to think how the airship man, in turn, looks down on him.

A Text for a Sermon.

A member of the faculty of the University of Pennsylvania has had frequent occasion to reprove his eight-year-old daughter for playing with matches.

Recently the youngster in the exercise of her favorite diversion succeeded in burning her hands.

Immediately she was summoned to judgment. "Clara," said the father, sternly, "I should punish you for your disobedience. There is, however, no need in this case, for God has already punished you."

"Yes, sir," meekly responded the child; "but, papa, He let me play with the matches an' awfully long time first."—Harper's Weekly.

Designations.

Some foreigners and even certain Americans are disposed to stand aloof from what they haughtily term the working classes of the country. It is to be regretted that they could not have overheard the conversation which took place on an East river ferryboat not long ago between a recently introduced—shall we hazard it?—wheelwright and shopgirl.

"Do you attend in Barginer's establishment?" he asked.

"Yes; I am one of the emporium ladies," she replied, with becoming dignity. "Where are you engaged?"

"I am one of Banks & Co.'s repository for carriages gentlemen," he informed her.—Philadelphia Ledger.

We have noticed that if you think before you speak, the other fellow gets in his joke first.

MYSTERY of MOVING PICTURES.

How the impossible is made possible and fairyland made real by the makers of the photographic films for Kinetoscopes. A wonderful business which has grown from nothing to huge proportions in a few years.

Did you ever come out of a moving picture show with the feeling that you had been "dreaming dreams?"

There is nothing that so thoroughly combines absolute mathematical exactness with fantastic unreality as the modern entertainment known as a moving picture show. There is nothing that requires more scientific and artistic skill in the making or more care and dexterity in the reproducing than the pictures shown by the kinetoscope, and there is nothing more mystifying to the beholder than these same pictures, when they are thrown on the screen in the theater. In the same afternoon, perhaps, you will see a thrilling train robbery, a prize fight, a dainty little domestic comedy, a scene during a trip of one of the presidential candidates, a fairy-tale of your childhood, and some of the magical pictures in which stones roll rapidly up hill, saws and hammers work without human assistance, or a skeleton gradually develops flesh and clothing. The commonplace is so mixed with the impossible that while you are looking at the pictures you find yourself believing it is all perfectly real and natural, and it is only after you have left the theater that you realize it is a trick, an optical illusion, and you wonder how it is done. The effect upon your mind is much like that produced by a dream you have had, only in the case of the cinematograph you try to analyze the process.

Behind the Scenes.

But the process is unanalyzable, unless you are permitted a peep behind the scenes of the business of film making. Once in the film maker's studio, however, you find the making of the pictures far more interesting than the pictures themselves. One moment you laugh at your own stupidity in not guessing "how it worked." The next you are lost in admiration of the cleverness of the film makers in being able to arrange the natural and ordinary means about them to produce such extraordinary results. And you never see a moving picture afterwards without remembering how it, or one like it, was made.

Art, the drama, nature, mechanical forces, all have a part in the production of the pictures that are reproduced all over the civilized world, for the moving picture show has become the most universal of all amusements. Every manufacturer of motion picture films maintains a large company of actors, a theater of his own with an immense stage fitted with traps, tanks, lift and other usual scenic accessories, and a larger corps of stage carpenters, scene painters, scene shifters and property men than is thought necessary in any of the first-class theaters in Europe or America. All sorts of ingenious methods of producing unusual effects, all the devices for creating realistic illusions known to the stage and many that are impossible on the real stage, are employed. Every kind of scenery and stage setting are used. People of all ages, sizes and conditions, "the lame, the halt and the blind," as well as the physically perfect, take part in the various scenes. Sometimes the actors play their parts on a real stage, sometimes they act in the fields or woods or even on the streets of a city, and sometimes they go partly through a performance in the midst of natural surroundings and complete the play on the stage of a theater, or vice versa. It all depends on the subject of the picture and the way the idea is worked out.

Dramatic ability of a high order is necessary in the actors who pose before the speeding kinetoscope, for acting alone must tell the story of the play they are presenting, and many of the subjects are too artistic to admit of mere pantomime as an exposition of their meaning.

Trick Pictures from France.

The kinetoscope is not a French invention, but its development along artistic lines is due almost entirely to French ingenuity. In England, and in America till quite recently, it was used merely to record events as they occurred, such as the unveiling of a monument, the inauguration of a president of the United States, a boat race, a prize fight, a championship baseball game, or a great parade. No attempt was made to create subjects for the machine to photograph, and all fanciful pictures, color pictures, or others that were out of the ordinary were left for the French film makers to produce, and the result has been three distinctively characteristic classes of motion pictures.

England produces the "current events" films. She sends her kinetoscope operators wherever great things are happening. She had one in the trenches at Casablanca, another in Constantinople when the Sultan proclaimed the constitution, another in Australia when the American fleet visited that colony. When King Edward opens an exposition the entire performance is recorded by the kinetoscope, and reproduced somewhere else later. America makes "current events" films, but she also makes others. Film mak-

ers in America maintain their own theater and company of actors, and some of the best picture dramas and farces now shown have been produced here. The French manufacturers produce all the kinds of films made in England and America, but they make the colored pictures and the trick pictures in addition, and on that account their work is more interesting to the uninitiated than that of either English or American manufacturers.

An Example of the Method.

Everybody knows how a moving picture camera photographs a ball game or a prize fight. The film, which is just like any other photograph film except in size, passes over the aperture through which the exposure is made at the rate of about 1056 pictures to the minute, recording every motion of every object within range of the camera, while it is passing, and sometimes consuming half a mile of film in a single record. But everybody does not know how the picture of a man who is run over by an automobile and both legs cut off, and who afterward replaces his legs and walks away on them is made, nor how the siren who calmly swims about under water during a twenty minute picture could have remained below the surface long enough for the photographs to be taken.

In the case of the man the picture was made by the "arret" or stop. In that of the siren the "fundu," or blend, is employed. Both of these are French discoveries, and both are all important in the making of any moving picture films that are not strictly record films. In the "arret" the machine is stopped at some definite point during the exposure of the film and the shutter closed so that registration is impossible. A change in some portion of the object being photographed is then made, after which the operation of the machine resumed. The "fundu" is produced by a double exposure of one film, or by doubling the film by superimposing one film upon another for reproduction.

The first is exemplified by the well-known picture, the "Happy Accident." A man falls asleep on the roadside and while he sleeps a motor car runs over him and cuts off both legs at the knee. The motorist discovers his carelessness too late, but stops his machine at once and hurrying back to the injured man, picks up the severed legs and hands them to him. The victim of the accident replaces his legs and after shaking hands with the motorist walks off up the road.

Photographs of the Impossible.

Of course the thing is impossible, ridiculously so, but the pictures shown on the screen are the reproductions of actual photographs, and the puzzle to every one who sees the film is how can there be a photograph of a physical impossibility? The trick is not a difficult one after the right man is found to pose for the photograph. A man who has both legs off at the knee and uses artificial legs in their place was made up to look like another man with two good legs, and these two men changed places in the photograph. The actor comes on the stage first and goes to sleep by the roadside. The registration of the film is then stopped and the man with the artificial legs takes the actor's place, being careful to assume exactly the same position as the actor. Then the machine is started again and the picture is made of the automobile coming down the road, running over the sleeping man, the motorist getting out and going back and giving the injured man his legs. At this point the machine is again stopped, the legless man gets out of the way and the actor takes his place. When registration on the film is resumed there is apparently no break in the scene, and the little tragedy is finished without difficulty. But the effect produced by the two stops is thoroughly startling to the beholder of the reproduction.

Fairy Pictures.

One way of producing the blend is doubling the film, and this is the method most often adopted when supernatural appearances or disappearances are depicted. For example, a fairy appears to a child, talks a moment, and then disappears. First, a film of the scene, with the child in the foreground, is taken, the object being gradually thrown out of focus as the registration proceeds. Next, a film of the scene and the child with the fairy is taken, out of focus at first and gradually brought into focus. Then the two films are placed one upon the other so that they register exactly, and the result is the apparent gradual materialization of the fairy out of nothing. The fairy is, of course, much smaller than the child in the picture. In reality they are about the same size, the apparent difference being due to their respective distances from the camera.

In the cases of apparent defiance of natural laws, such as stones running up hill and jumping into open windows, or people walking upon the ceilings, the effect is produced in a different manner. The exposures are taken in the usual way. The stones fall out of the window and roll down the hill, and the people walk on the floor like civilized creatures while they are being photographed. But when the reproductions are made the films are carefully reversed, run backward, as it were, and the result is the reversal of the action part of the picture. This is a simple trick enough, but is hard to understand unless you have seen it done, and is one of the most puzzling

of all the many illusions of motion pictures.

A Girl's Vision.

"The Errand Girl's Dream" shows another way of working a little trick on the audience. In the first scene the girl is shown leaving her home to go to the shop where she is employed. In the second scene she is shown at work in the shop and afterward starting out with a big box to deliver some goods to customers. These two scenes are shown with their natural backgrounds, having been taken without preparation in typical sections of Paris. But after the girl starts on her errands the operator of the kinetoscope leaves her and returns to the theater, where he finds an actress made up to look like her and a scene painted to represent the street through which the girl is likely to pass.

In this scene the actress is sauntering along the street. Seeing a bench, she sits down, places her box beside her, and is soon lost in day dreams. Suddenly the box opens and out of it comes a party of fairy creatures who bow prettily to the girl, and then jumping down, go through a merry dance. There is more to the story, but this shows the trick.

When the girl sits down on the bench the film is stopped while the real box is removed and a piece of scenery painted to look like it is uncovered. This is opened from within in such a way that it seems to be opened by the fairies. The apparently diminutive size of the fairies is produced by placing them 30 or 40 feet farther away from the camera than is the girl, and as they are seen through the opening which the spectators regard as the lid of the box the illusion is complete.

Most of these tricks are accomplished much as similar illusions on the real stage are produced except that the illusion is the more perfect in the moving picture because of the possibilities of a change of properties which the "arret" provides, but the ability to set the scene and produce the effect is based upon the same sort of knowledge and skill that is required in properly staging any theatrical performance.

Mechanical Marvels.

Mechanically, the kinetoscope is becoming rather well known. The pictures are taken on a sensitized film, 1 1/4 inches wide, and varying in length from 100 to 1,200 feet. The film passes in front of an aperture 1 inch by three-quarters of an inch in size, stops dead still for the fractional part of a second, and passes on, the process being so rapid that at the normal rate of speed of operating the machine, sixteen exposures are made every second of time.

When these pictures are reproduced and passed through the machine which projects them upon the screen, they are usually shown at exactly the same rate of speed at which they were taken, and thus the natural effect is produced.

In showing the pictures the film, which for reproduction has been changed from a negative to a positive and probably colored in the same way that ordinary lantern slides are colored, is passed from one reel to another over an aperture of the same size and shape as that through which the picture was originally taken, and the enlargement of the projected picture is accomplished by means of lenses in front of the picture. Light is furnished by electricity and, as in all stereopticons, passes through the picture into the lens, where it is refracted to form the great spot of light upon the screen. It is the manipulation of this light that is the dangerous feature of moving pictures. The film is celluloid and highly explosive, and the point of light that falls upon it is so intense that if permitted to rest for a single instant upon the film, the heat produced will cause an explosion. While the film is moving there is no danger, but it cannot be stopped without danger, unless the machine is fitted with an automatic shutter, which falls over the aperture as soon as the crank stops turning.

Artistically the cinematograph is developing with amazing rapidity. When moving picture shows were first opened in the cities of this country they were regarded as a rather low order of amusement resorts. Already they have climbed several classes, and the character of pictures the best ones are showing now brings them almost on a plane with the first-class playhouses.

World's Output of Metals.

A German metal company has compiled the following facts and figures about the world production of metals in 1907:

The production of copper showed a decrease for the first time in fifteen years, the total being 713,000 tons, of which the United States produced 421,400.

Lead production was about 902,800 tons, of which the United States produced 340,700.

Tin mines yielded 98,700 tons; the consumption was 101,100, of which the United States used 39,700.

The production of zinc was 738,400 tons—226,838 from the United States and 208,700 from Germany. The United States also led in the consumption of 226,838 tons, Germany using 174,900 and Great Britain 140,300.

The nickel production was 14,100 tons and that of aluminum 19,800 tons.

After a man has boarded four or five years, he takes the halos off all the saints he meets, and piles them on top of anything from soup to pickles that is home made.