

ANONYMOUS

Cinematographic News

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One of the numerous reports about advancement in projection technologies around the turn of last century, this article prophetically proclaims the cinematograph’s world domination at a time when it had barely found a home in exhibition spaces with a fixed address, such as former vaudeville places, stage theaters, and storefront rooms. It was not until 1905/1906 that dedicated film theaters were established in Berlin (the first being the “Theater lebender Photographien” at the Jannowitz Brücke), as well as in Hamburg, Munich, Cologne, Düsseldorf, Frankfurt, and other towns across Germany. Founded in 1883 as a trade paper for fairground and circus performers, *Der Komet* began reporting as early as 1896 on the cinematograph as itinerary entertainment (Wanderkino) and on film as one attraction among others in a variety show. The text below explains an early invention that promised to combine moving images and sound (the so-called *Tonbilder*); it also describes a new gadget – a sprinkler system inside the projector – that would prevent fires due to the flammable nitrate film stock.

The cinematograph now rules the world! Today there is no “possible” or “impossible” activity that can evade the filmmaker. Small wonder that industry is so singularly concerned with this child of our time, making it ever more interesting, improving its parts, and when necessary, safeguarding against any possible hazards during its exhibition.

One of the most interesting and—as will quickly be recognized—most successful experiments is a combination of cinematograph and speaking machine designed by the company A. Kölzow in Großlichterfelde-Berlin. This new system completely exceeds all hitherto existing presentations in the field, and demonstrates clearly that as far as the cinematograph is concerned, we haven’t even worn out our baby shoes.

In any case, the goal of making living photography speak is not yet altogether achieved as interested firms would have it. The Kölzow system is the best way to accomplish this. Up to now, the proper combination of cinematograph and speaking machine has failed because neither device was able to produce the desired unity of presentation. The immense value of the Kölzow patent is that it has managed this. A chain linking the devices, which works down to the second and never fails—this is the basis of the patent—accomplishes this unity and thereby attains the objective of creating a truly living theater, artistic in its design.

The Kölzow system displays images with the speaking machine so perfectly and simply that it must necessarily succeed. Due to its simplicity, the price is also exceedingly low, certainly incomparable with the cost of earlier, incomplete machines. The 500-mark price tag for this device is sure to cause a revolution in the field. What's more, the fact that these images can be shown in well-lit rooms during the day is a feat that justifies our belief that the cinematograph still has great surprises in store for us. Kölzow has channeled the projection of images through the horn of the phonograph, which, when the picture is shown during the day, incorporates it into its large outer edge. If the showman needs the image to be effective in a dark room, it can be projected onto a screen, where it appears clear and undisturbed. Truly, the inventor of this sensational innovation has beaten a new path, which must pique interest among the most up-to-date circles, and once again puts the cinematograph at the epicenter of all showpieces.

Since every existing device can be used this way, and because the light source can be adjusted based on the scale of the presentation—from a petroleum light to the highest voltage electric bulb—the machine is also appropriate for private use by those who are excited by the idea of keeping interest in the cinematograph alive.

Going hand in hand with these advancements, another invention deserves attention from every cinematograph owner. Very recently, a fire in a film theater proved that under certain circumstances, all extant and police-approved safety measures can fail, causing not only severe material damage, but even worse, new restrictions on the entire business at the hands of public authorities. To play a film in an airtight space is impossible, as enough fires have already shown; once ignited, only an automatic submersion of the film can be sure to prevent the flames from spreading. A new device patented by the firm Schönburg and Cie. from Berlin-N. accomplishes this

mechanically. This unassailable fire extinguisher in no way disrupts the presentation of the film; employing a very simple mechanism, it is immediately activated if the film catches fire and breaks its window. In case of actual danger, a field-tested shower flows over the film, which both saves the film from destruction and protects its owner from suffering serious damages, without disrupting the screening itself for any perceptible amount of time. This infallible function of the "Film Rescuer" in moments of danger, along with its extremely simple construction, will doubtlessly ensure its wide distribution. This is also helped by its low price and by recommendations from showmen who have already used it and taken it on the road. Because it is patent-protected from imitation both domestically and internationally, it will join other products of German ingenuity in their victory march throughout the world.