EDISON FILMS

PATENTED AUGUST 31ST, 1897
RE-ISSUED SEPT. 30TH, 1902 RE-ISSUED JAN. 12, 1904

EDISON MANUFACTURING COMPANY,
Main Office and Factory: ORANGE, N.J.
Cable Address: Kinetian, New York.
New York Office: 10 Fifth Avenue.
Chicago Office: 104 Wabash Avenue.
Office for the United Kingdom:
25, Clerkenwell Road, London, E.C., England
European Office: 24-25 Spal. Uler. N., Berlin, Germany
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Thomas A. Edison

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Genuine Edison Films.

RUSSO-JAPANESE WAR.

5907 SKIRMISH BETWEEN RUSSIAN AND JAPANESE ADVANCE GUARDS.

The foreground shows a detachment of Japanese soldiers with a Gatling gun on top of a hill. The officer in command orders a drill. Just as the drill is finished a detachment of Russians is seen coming over an adjoining hill, and immediately an engagement takes place. The gun is run into position, but despite the heavy fire of the Japs, they are defeated by the Russians; the bombs thrown in their midst doing deadly work. The Russians are next seen capturing the gun and ammunition. They are soon surprised by a second detachment of Japanese and compelled to retreat. Very fine photographically.

Code *Valdria.* 565 Ft. $84.75

5908 BATTLE OF CHEMULPO BAY.

Shows the crew of a Japanese battleship working a gun during the engagement of Chemulpo Bay. The Russian cruiser "Variag," and gunboat "Koreitz," are seen coming out of the harbor. As soon as they appear in the open sea they are attacked by the Japanese fleet, and after receiving a fierce fire from the enemy's guns, they endeavor to return to port, but both sink before reaching the bay.

Code *Valdriamos.* 150 Ft. $22.50

5914 RUSSIAN INFANTRY, WARSAW.

A large band heads several companies of infantry on their way to the front. The soldiers swing their disengaged arms in unison, giving a very unique effect.

Code *Valentines.* 45 Ft. $6.75

6168 SCENES AND INCIDENTS, RUSSO-JAPANESE PEACE CONFERENCE, PORTSMOUTH, N. H.

The opening scene shows the Japanese and Russian Envoys departing from the foot of 23d street, East River, New York city, for Oyster Bay, Long Island. Baron Komura and Minister Takahira, of the Japanese party, and Mr. Witte and Baron Rosen, of the Russian party, are all readily recognized. The next scene shows the envoys arriving at Portsmouth Navy Yard, and being received by Admiral Mead. All of the distinguished guests are readily recognized. A street procession is followed by the arrival of the Envoys at the Court House. The final scene shows the Envoys leaving the Hotel Wentworth in automobiles for the first conference in the peace negotiations.

Sold complete or in separate scenes, as listed below.

Code *Vasquejar.* 800 Ft. $120.00

6168-A	Do Departure of Envoys for Oyster Bay, L. I.	Code *Vasquejara*	210 Ft.	$31.50
6168-B	Do Admiral Mead and Staff receiving Envoys, Portsmouth Navy Yard.	Code *Vasquejarb*	205 Ft.	$30.75
6168-C	Do Procession	Code *Vasquejarc*	150 Ft.	$22.50
6168-D	Do Reception at Court House	Code *Vasquejard*	115 Ft.	$17.25
6168-E	Do Envoys leaving Hotel Wentworth	Code *Vasquejare*	120 Ft.	$18.00

SCENES IN RUSSIA.

5909 FASHIONABLE DRIVING, PALACE QUAY, ST. PETERSBURG.

Scenes on the Palace Quay, St. Petersburg, Russia. Shows a large number of special vehicles. Code [illegible] 68 Ft. $8.25

5910 RELIGIOUS PROCESSION, MOSCOW.

One of the great holiday events in Moscow. The men carry a hang in groups

each group carrying a large banner mounted on four long poles. Immense crowds watch the parade.
Code *Valedora.* 45 Ft. $6.75

5911 **FLOWER PARADE, RACE COURSE, MOSCOW.**

Shows Russian carriages of all kinds handsomely decorated with flowers and passing a reviewing stand
Code *Valedouro.* 45 Ft. $6.75

SCENES IN JAPAN.

5922 **JAPANESE R. R. STATION SCENE, KANAGARVA, JAPAN.**

Shows the arrival and departure of a Japanese train. As the train pulls into the station there is great excitement and bustle. The passengers alight from the cars and scurry away in all directions, while those going aboard run all along the platform looking for vacant compartments.
Code *Valeryle.* 85 Ft. $12.75

6021 **FENCING CONTEST BETWEEN JAPANESE SOLDIERS, MANCHURIA.**

In the foreground a Japanese cavalryman and infantryman are fencing with heavy, long clubs shaped like a gun. The contest is watched by a number of Japanese army officers. The combatants aim to disarm each other and hammer and pound each other relentlessly.
Code *Vaporatore.* 100 Ft. $15.00

6022 **JAPANESE WARRIORS IN ANCIENT BATTLE SCENE.**

Two bands of Japanese soldiers, dressed in the costumes of their forefathers, charge each other with clubs and spears and engage in a hand-to-hand conflict. The fight is a fierce one and the combatants hold their ground until one of the bands is annihilated. The victors then wave their flags and hurry forward to again engage the enemy.
Code *Vaporisons.* 70 Ft. $10.50

SCENES IN CHINA.

5163 **BOMBARDMENT OF TAKU FORTS BY THE ALLIED FLEETS.**

The opening scene shows the battleships maneuvering for position. They finally draw up in line and commence firing on the shore batteries. Immense volumes of smoke arise from the fleet and from the distant shore. Shots fall thickly among the vessels and immense bodies of water are thrown up by the exploding mines. Very exciting.
Code *Undig.* 100 Ft. $15.00

5164 **STREET SCENE, PEKIN.**

Taken in front of the Legation. Shows British police dispersing a crowd of unruly Chinamen
Code *Undignity.* 50 Ft. $7.50

5165 **SCENE, LEGATION STREET, SHANGHAI.**

Shows a number of Europeans and Americans driving down a thoroughfare in native rickshaws and wheelbarrows.
Code *Undigress.* 50 Ft. $7.50

5915 **AFTER THE SIEGE, TIEN TSIN, NATIVE CITY, CHINA.**

Shows a large number of rickshaw men returning with their peculiar carts to the city along a very rough road (Taken on the outskirts of Tien Tsin.)
Code *Valentomo.* 45 Ft. $6.75

5916 **MUDDY STREET, TIEN TSIN, CHINA.**

Mud everywhere. Drivers of Chinese carts run them on the sidewalks to avoid sinking in the mud earth
Code *Valentulo.* 50 Ft. $7.50

5917 **CAMEL CARAVAN, PEKIN.**

One of the middle and temple streets in Pekin. Heavily laden camels [illegible] in line and numerous donkeys hitched to peculiar Chinese vehicles
Code *Valentumo.* 40 Ft. $6.00

5919 **COAL CARRIERS, CHEFOO, CHINA.**

Shows a large number of coolies carrying baskets of coal from the coal dump to the wharf.
Code *Valentuna.* 45 Ft. $6.75

SCENES IN THE ORIENT.

5050 **KANAKAS DIVING FOR MONEY.**

The diving boys at Honolulu are always on the lookout for the tourist's spare change. Shows them splashing in the water at the end of a wharf.
Code *Umspielen.* 50 Ft. $6.00

5913 **PANORAMA, R. R. STATION, SEOUL, KOREA, FROM DEPARTING TRAIN.**

Shows a railroad station and a number of natives watching a departing train and waving at the passengers.
Code *Valencing.* 45 Ft. $6.75

SCENES IN ITALY.

5396 **MOONLIGHT, LAKE MAGGIORE, ITALY.**

Something never before attempted in motion picture photography, and it has proved successful beyond expectation. The beautiful ripple of the water and the glitter of the moonlight makes a picture desired by every exhibitor. The picture is so realistic that one can almost hear the happy voices of the people in the passing gondolas. Photographically perfect.
Code *Unkenntnis.* 65 Ft. $7.80

SCENES IN ENGLAND.

5142 **PICCADILLY CIRCUS, LONDON, ENGLAND.**

A typical London street scene full of action from start to finish, showing a famous Piccadilly Circus at one of its busiest hours, crowded with carriages, omnibuses and pedestrians. A most interesting subject.
Code *Underdoses* 60 Ft. $7.20

5143 **ROYAL EXCHANGE, LONDON, ENGLAND.**

Shows the statue of Wellington in the background, looking toward old Broad street. The busiest street crossing in the world.
Code *Underfeed.* 75 Ft. $9.00

SCENES FROM EUROPEAN TRAVEL.

5541 **PANORAMIC VIEW, STREETS OF PARIS, FRANCE.**

A very fine circular panorama giving a most comprehensive view of Parisian streets and thoroughfares. A fine view of St. Michael's Bridge, and Notre Dame Cathedral is shown. Passing omnibuses, double deck electric and horse cars, and a fine avenue crowded with pedestrians and vehicles add great interest to the scene. A typical Paris picture, carefully planned, and giving a better idea of the city in one scene than a dozen street scenes made under old methods of animated photography.
Code *Unreceived* 120 Ft. $18.00

5590 **PANORAMA AND BATHING SCENE, OSTEND, BELGIUM.**

A typical Continental bathing resort, known as the finest watering place in Europe. Shows the entire promenade and beach, and hundreds of bathing machines being driven in and out of the water, and finally the famous Kursaal one of the best known gambling Casinos on the Continent. Photographically perfect
Code *Unscaffold* 120 Ft. $18.00

5647 **PANORAMIC VIEW, MONTE CARLO, MONACO.**

Taken from the balcony of the Hotel de Paris, almost opposite the famous Monte Carlo Casino, known throughout the world as the great Gambling resort on earth. Shows the beautiful palm gardens and many of the grand buildings. The picture end by showing the grand entrance to the Casino. Many people are seen entering and leaving the building. Very fine photographically
Code *Unpeoring* 110 Ft. $16.50

5923 **CHUTES OF IMAHA, FINLAND**

One of the finest pictures ever secured of a rapid running stream. The stream of water runs from a high [illegible] of ground between rocks which tower high

up in the air. The spray effects are very fine. Code *Valerylene.* 45 Ft. $6.75

5926 **EASTER FLOWER PARADE, BOIS DE BOLOGNE, PARIS.**

Shows a large number of carriages gaily decorated with flowers.
Code *Valetudini.* 120 Ft. $18.00

HAMBURG-AMERICAN LINE SERIES.

The Steamship "Deutschland," of the Hamburg-American Line, is one of the finest and fastest ocean greyhounds afloat. Our staff of photographers, in making a trip to Europe by way of the Hamburg-American Line, secured the following excellent ocean scenes:

5397 **S. S. "DEUTSCHLAND" LEAVING HER DOCK, HOBOKEN, N. J.**

A fine picture taken from the forward bridge of the "Deutschland" as she backs away from her pier. The bow of the ship is crowded with steerage passengers waving to their friends on the wharf. Thousands of people are congregated on the fine pier of the Hamburg-American line, waving farewell to friends on the ship. Numerous tugboats and river craft are gathered around the great vessel, making an interesting marine view. Code *Unklarheit.* 50 Ft. $6.00

5398 **S. S. "DEUTSCHLAND" IN A STORM.**

One of the most interesting storm pictures ever presented. Gives a fine illustration of this great ocean steamship ploughing through a heavy sea. Shows the entire ship from stem to stern, and the mighty billows dashing against the ship and falling harmlessly away. Code *Unkenelled* 65 Ft. $7.80

5399 **SHUFFLEBOARD ON S. S. "DEUTSCHLAND."**

A fine picture illustrating one of the many pleasures afforded passengers on Hamburg American line ships. A number of ladies and gentlemen are engaged in the game of shuffleboard. A perfectly clear picture of one of the most popular games indulged in on board ship. Code *Unbuit.* 70 Ft. $8.40

5400 **S. S. "DEUTSCHLAND" IN A HEAVY SEA.**

A fine picture showing the big ship laboring in a heavy sea, and one of the passengers standing on the upper deck, enjoying the great sight.
Code *Unwilled* 20 Ft. $2.40

Scenes Taken on the Midwinter Cruise of the S. S. "Prinzessin Victoria Luise" of the Hamburg-American Line.

5622 **NATIVE WOMEN COALING A SHIP, ST. THOMAS, D. W. I.**

Women natives of the Danish West Indies are coaling ship with baskets of coal which they carry on their heads. They walk up a long gang plank and dump their loads into a coal chute on the side of the ship. Taken very close and shows the women to good advantage Code *Upcrest* 85 Ft. $10.20

5641 **WEST INDIAN GIRLS IN NATIVE DANCE.**

Five St. Thomas ladies dancing their native dance the "She She," in a beautiful garden full of tropical plants. Very interesting.
Code *Uplandish* 65 Ft. $7.80

5642 **NATIVE WOMAN WASHING NEGRO BABY, NASSAU, BAHAMA ISLANDS.**

A young woman [illegible] in a tub of water. The child [illegible] and by every, when he made [illegible] and [illegible] tropical [illegible] and
Code *Uplift* [illegible] Ft. $[illegible]

5643 **PILOT LEAVING S. S. "PRINZESSIN VICTORIA LUISE" SANDY HOOK, N. J.**

[illegible] the coal and [illegible] pulled by [illegible] the pilot [illegible] and they pull away
Code *Upthrow* [illegible] Ft. $[illegible]

5644 **COALING A SHIP AND SCRAMBLING FOR MONEY, ST. THOMAS, D. W. I.**

Panoramic view of the coal docks with a ship in the background. Shows tourists throwing money on the dock, and a large crowd of men and women fighting like mad for it. Shows between 200 and 300 women coaling a ship.
Code *Uplocks.* 110 Ft. $13.20

5645 **WHARF SCENE AND NATIVES SWIMMING, ST. THOMAS, D. W. I.**

Coal dock scene at Charlotte Amelia, St. Thomas. Tourists are amusing themselves by throwing money to the negro boys, who jump from the dock into the water and fight among themselves, diving to the depth of 25 and 30 feet for the coins. Code *Upmost.* 55 Ft. $6.60

5646 **TOURISTS PLAYING SHUFFLEBOARD, S. S. "PRINZESSIN VICTORIA LUISE."**

A party of tourists playing shuffleboard and throwing rings on the sun-deck of the "Prinzessin Victoria Luise." The players have a hard time on account of the heavy sea. A steward, who is waiting on the players, slides across the deck on his hands and knees, much to the amusement of the passengers.
Code *Upogebics.* 60 Ft. $7.20

Scenes Taken on the Winter Cruise of the S. S. "Auguste Victoria" of the Hamburg-American Line, Leaving New York, February 3, 1903.

The following pictures were taken by our artists at various points of interest, and we are greatly indebted to the officials of the Hamburg-American Line for courtesies and facilities extended to us.

5686-A **EGYPTIAN BOYS IN SWIMMING RACE.**

Shows a large number of native boys running down a hill at full speed and jumping into a river, each one bent on winning the race. The winners are then lined up to receive the prizes. Full of comedy. Code *Urangrafo.* 70 Ft. $8.40

5688 **FEEDING PIGEONS IN FRONT OF ST. MARK'S CATHEDRAL, VENICE, ITALY.**

A pretty scene showing a party of ladies and gentlemen feeding a large number of tame pigeons, which eat corn from their hands and show no sign of fear.
Code *Urankalk.* 60 Ft. $7.20

5689 **EGYPTIAN FAKIR WITH DANCING MONKEY.**

The fakir with his trick monkey is seated on the pavement in a street in Cairo. He plays a tom tom, while the monkey dances the couchee couchee. The movements of the monkey are very comical Code *Uranlage.* 110 Ft. $13.20

5690 **EATING MACARONI, STREETS OF NAPLES, ITALY.**

Full of comedy. Men and boy are eating steaming dishes of macaroni.
Code *Uranelion* 85 Ft. $9.00

5694 **WASHING CLOTHES, SICILY.**

A delightful picture full of typical interest. Sicilian women and children are washing on a [illegible]
Code *Uranoscopy* [illegible] Ft. $[illegible]

5695 **PANORAMA, TIVOLI, ITALY, SHOWING SEVEN FALLS.**

One of the picturesque and old town in Italy. Shows the [illegible] which [illegible] Code *Uranone* [illegible] Ft. $[illegible]

5696 **FORDING RIVER NILE ON DONKEYS.**

[illegible] with [illegible] and [illegible] with them
Code [illegible] Ft. $[illegible]

5697 **JERUSALEM'S BUSIEST STREET**

[illegible]

in picturesque costumes going in all directions, and a caravan of camels on the road to Mt. Zion in the distance. Code *Urbanorum* 70 Ft $8.40

5698 **ARABIAN JEWISH DANCE.**

A weird dance taken at Beyrouth, Syria, showing Arabs, decked with picturesque costumes. Sure to prove interesting. Code *Urbaren.* 85 Ft. $10.20

5699 **PANORAMIC VIEW, EGYPTIAN CATTLE MARKET.**

Shows the section of the market where live stock is sold. Camels, cattle and donkeys are so huddled together that it is difficult for them to move. Code *Urbicapus* 155 Ft $18.60

RAILWAY SERIES.

MEXICAN CENTRAL RAILWAY SERIES.

The open-sesame of a General Manager's pass issued to Mr. Edison's photographers has enabled us to lay before the public views taken in the heart of our great Sister Republic.

5035 **MEXICAN RURALES CHARGE.**

Magnificent action is displayed by this troop of Mexican cavalry. They approach at full speed, with drawn sabres, wheel rapidly, and charge in the opposite direction Code *Umfrage.* 55 Ft $6.60

5036 **MARKET SCENE, CITY OF MEXICO.**

A motley crowd of Mexicans and Indians coming and going in the market place, carrying sugar cane, pottery and sweet potatoes. Code *Umfrieden* 50 Ft $6.00

ATCHISON, TOPEKA & SANTA FE RAILWAY SERIES.

The enterprise and fame of Mr. Edison procured for his party many favors and courtesies from the high officials of this railroad. The results are shown by the following odd and novel subjects not usually in the path of the regular tourist:

5037 **OSTRICHES FEEDING.**

Nothing from a cobblestone to a kernel of corn seems to escape these giant birds. Their plumage, bows up sharp and clear Code *Umgraben* 50 Ft $6.00

5037-A **OSTRICHES RUNNING.**

Shows the entire flock running around the corral with great stride and outstretched wings Code *Umgrasen* 50 Ft $6.00

5038 **DOGS PLAYING IN THE SURF.**

Taken at Hotel del Coronado, San Diego, Cal. A pug dog, several terriers, water spaniels and a great St. Bernard, plunge into the water, and [illegible] Code *Umgreifen* [illegible]

5039 **CALIFORNIA LIMITED, A., T. & S. F. R. R.**

[illegible] Show [illegible] Code *Umhalten* [illegible]

NORTHERN PACIFIC RAILWAY SERIES.

The following pictures were taken by our artists at various points on the Northern Pacific Railway. We are greatly indebted to its officials, who afforded us every opportunity, in their power to obtain these splendid views.

5040 **WHITE HORSE RAPIDS**

[illegible] the waves and spray dash high into the air and at times entirely envelop the gold seekers. A very realistic and exciting picture. Code *Uncovered.* 50 Ft. $7.50

5136 **FAST MAIL, NORTHERN PACIFIC RAILROAD.**

Shows a twelve-car train dashing along at high speed. It is first seen approaching in the distance and then passing. The waving grass along the side of the track, the black smoke, and the clouds of dust that follow, make very vivid effects. Code *Underact.* 50 Ft. $6.00

ROCKY MOUNTAIN PANORAMIC R. R. SERIES.

One of our staff photographers having completed a trip through the Dominion of Canada, via the Canadian Pacific Railway, we list below a series of Rocky Mountain panoramic views of the highest photographic quality and unusual interest.

5209 **ROYAL TRAIN WITH DUKE AND DUCHESS OF YORK CLIMBING MOUNT HECTOR.**

A special train equipped by the Canadian Pacific Railway to the Duke and Duchess of York and the royal party from Montreal to Vancouver. It is made up of ten coaches and five heavy mountain climbing engines. Code *Unewvious.* 80 Ft. $12.00

5210 **PANORAMIC VIEW, KICKING HORSE CANON.**

One of the grandest pieces of scenery in the West on the line of the Canadian Pacific Railway. Code *Unequable.* 195 Ft. $29.25

5211 **PANORAMIC VIEW, ALBERT CANON.**

Taken in the Albert Canon on the line of the Canadian Pacific Railway. One of the finest views in the Rocky Mountains. Code *Unequal.* 175 Ft. $26.25

5212 **PANORAMIC VIEW, LOWER KICKING HORSE CANON.**

Taken from the front of a locomotive on the Canadian Pacific Railway, running through this marvelous scenery at a high rate of speed. Code *Unequalled.* 185 Ft. $27.75

5213 **PANORAMIC VIEW, UPPER KICKING HORSE CANON.**

Taken at Glenochole and Golden, the commencing point of the picturesque part of the Ottertail Group of mountains on the Canadian Pacific Railway. Code *Unequity* 190 Ft $28.50

5214 **PANORAMIC VIEW, LOWER KICKING HORSE VALLEY.**

One of the most interesting and thrilling Rocky Mountain panoramic scenes. The audience imagines while they are being carried along with the picture that the train will topple over into the valley thousands of feet below. Code *Unerlaubt* 195 Ft. $29.25

5215 **PANORAMIC VIEW NEAR MT. GOLDEN, CANADIAN PACIFIC R. R.**

Taken near Mt. Golden. Will please all lovers of scenery. One minute you are running straight towards the mountain of rock, and when you expect to be dashed into it you suddenly turn and skirt the side of the mountain over to the [illegible] and bridges, and finally stop where you see Mt. Hector in the distance. A most exciting ride on an engine on the Canadian Pacific Railway and a most beautiful panoramic view Code *Unermüdet* 190 Ft $28.50

5217 **PANORAMIC VIEW BETWEEN PALLISER AND FIELD, B. C.**

Shows numerous picturesque scenes taken in the most [illegible] portion of the entire Canadian Pacific Railway system Code *Unerreicht* [illegible]

TRAINS.

5086 **RIDE THROUGH PACK SADDLE MOUNTAINS, PENNA. R. R.**

Taken from the front platform of a special train [illegible] through the [illegible] of the Pennsylvania R. R. Co. Show [illegible] hanging [illegible] Fast [illegible] weight to [illegible]

graph poles. Suddenly the road curves towards the mountainside. On one hand a study in foliage; on the other a deep ravine, with a fringe of far-off blue mountains in the background. A block signal tower comes into momentary sight, as the train whizzes along, past track walkers and a gang of section hands.
Code *Unburdened* 140 Ft $16.80

5087 PANORAMIC VIEW, HORSESHOE CURVE, PENNA. R. R.

On the right a river is lost to view as the track curves towards the hills. Then a straightaway thousand yards, as the train approaches a cleft in the hills. On the left a giant steam shovel and scores of gravel cars. Then into a rock cut, and out again. For a short moment the rails glisten like shining ribbons. Another slight curve and a broad valley greets us. Kittanning Point on the right and far away up in the hills the Altoona reservoir. Under a bridge, past a signal tower, and a broad expanse of meadow and forest, bathed in sunshine.
Code *Unburiable* 140 Ft $16.80

5088 RUNNING THROUGH GALLITZEN TUNNEL, PENNA. R. R.

We overtake a freight train as we approach the tunnel. The track curves and we see a cavern in the hillside. An eyewink and we're in the tunnel. As we become accustomed to the gloom, we see an EYE far ahead; a half-closed eye, growing larger and larger as we approach. It glistens on the converging rails; it grows larger; it grows brighter. We see a delicate picture outlined in that tiny space; a picture of a station, a tower, bright trees, shining meadows, and suddenly we're right in the midst of those tree-clad slopes which make famous the scenery along the Pennsylvania Railroad.
Code *Unburning* 140 Ft $16.80

5335 PIONEER LIMITED.

In this picture we present as fine a train scene as has ever been photographed, a picture of the day express which runs between Chicago, St. Paul and Minneapolis on the C., M. & St. P. Ry. When the scene opens the train is at a distance of considerably over a mile and appears not much larger than a mere speck on the screen. It gradually grows in size until the volumes of smoke that are sent twirling into the air are plainly seen. The train approaches, as it were, straight into the audience and rushes by at a speed of sixty miles an hour, making a very realistic scene. Photographically perfect. This train is considered by many to be the finest and fastest in the United States.
Code *Uniformabi* 50 Ft $[illegible]

5356 ROTARY SNOW PLOWS WORKING ON LEHIGH VALLEY RAILROAD.

One of the most realistic train pictures ever offered. Taken on the Auburn division of the Lehigh Valley Railroad, and shows one of the company's largest rotary snowplows, propelled by three powerful engines, plowing through an immense drift of snow.
Code *Unincrusado* 175 Ft $[illegible]

5357 ROTARY SNOW PLOWS WORKING ON LEHIGH VALLEY RAILROAD No. 2.

Code *Unmerciful* [illegible] Ft [illegible]

5387 NEW "SUNSET LIMITED."

[illegible] on the Southern Pacific R. R. just outside of Beaumont, Texas. The [illegible] Limited, which [illegible] introduced [illegible] at the [illegible] train [illegible] the train comes [illegible] speed at a [illegible] the [illegible] speed [illegible] at a high [illegible] very [illegible]
Code *Umpire* 50 Ft [illegible]

5670 LEHIGH VALLEY BLACK DIAMOND EXPRESS.

[illegible] Lehigh Valley R. R. near Easton, Pa., [illegible] very [illegible] wheel [illegible] the [illegible] the [illegible] the [illegible] the [illegible] doubles and need bag the [illegible] the car

5716 MINIATURE RAILWAY, WILMINGTON SPRINGS, DEL.

Shows a large party of children riding on a miniature railway. The young engineer brings the train to a standstill, and after a short stop, the train starts with all the children waving. Very pretty. Code *Urellern.* 75 Ft. $9.00

5768 ROMANCE OF THE RAIL.

This subject was taken on the lines of the Delaware, Lackawanna & Western Railroad, and we are indebted to the officials of the road for facilities courteously furnished while making the picture.

A series of novel and amusing railroad scenes shows an imposing station and a pretty girl, dressed in white, seated on a trunk awaiting the arrival of her train. A young man approaches, also dressed in white, and the two immediately fall in love. The Lackawanna Limited rolls into the station and the Pullman porter helps the couple aboard.

As the Limited pulls out the pair are seen on the observation platform waving adieu to their friends. The picture later shows the train rushing through the famous Delaware Water Gap in the Blue Ridge Mountains, and the young people enjoying the scenery. As Delaware Water Gap station is reached a porter appears with his brush, but the young people protest that the journey has been so free from dust that there is no need for his services.

The climax comes when the young man, who has become more and more infatuated, secures a minister and the marriage ceremony takes place on the rear platform. The picture shows them leaving the train on arrival at the Gap, and a little humor is added at the end by the appearance of two tramps, in full evening dress, from beneath the trucks of the observation car, who become indignant at the offer of the porter to brush them off, as their trip has been entirely free from soot and dust. Full of snappy train scenes and certain to provoke laughter.
Code *Uxorculum.* 275 Ft. $33.00

5799 THE GREAT TRAIN ROBBERY.

This sensational and highly tragic subject will certainly make a decided "hit" wherever shown. In every respect we consider it absolutely the superior of any motion picture film ever made. It has been posed and acted in faithful duplication of genuine "hold ups" made famous by various outlaw bands in the far West, while the East has been recently shocked by several crimes of the frontier order, which will increase the popular interest in this great Headline Attraction.

Synopsis of Scenes.

SCENE I.

Interior of railroad telegraph office. Two masked robbers enter and compel the operator to set the "signal block" to stop the approaching train, and make him write a fictitious order to the engineer to take water at this station, instead of "Red Lodge," the regular watering stop. The train comes to a stand still; conductor comes to the window, and the frightened operator delivers the order while the bandits crouch out of sight, at the same time keeping him covered with their revolvers. As soon as the conductor leaves they fall upon the operator, bind and gag him, and hastily depart to catch the moving train.

SCENE II.

Railroad water tank. The bandits are hiding behind the tank as the train, under the false order, stops to take water. Just before she pulls out they stealthily board the train between the express car and the tender.

SCENE III.

Interior of express car. Messenger is busily engaged. An unusual sound alarms him. He goes to the door, peeps through the keyhole and discovers two men trying to break in. He turns back bewildered, but quickly recovering, he hastily locks the iron bars, extinguishes the lamp and throws the key through the open side door. Drawing his revolver, he crouches behind a desk. In the meantime the two robbers have succeeded in breaking in the door and enter cautiously. The messenger opens fire and a desperate pistol duel takes place, in which the messenger falls. One of the robbers stand watch while the other tries to open the safe. Finding it shut, the [illegible] searches the messenger for the key and [illegible] with [illegible]. Securing the doubles and need bag, they leave the car

This thrilling scene shows the tender and interior of the locomotive cab, while the train is running forty miles an hour. While two of the bandits have been robbing the mail car, two others climb over the tender. One of them holds up the engineer while the other covers the fireman, who seizes a coal shovel and climbs up on the tender where a desperate fight takes place. They struggle fiercely all over the tank and narrowly escape being hurled over the side of the tender. Finally they fall, with the robber on top. He seizes a lump of coal, and strikes the fireman on the head until he becomes senseless. He then hurls the body from the swiftly moving train. The bandits then compel the engineer to bring the train to a stop.

SCENE V.

Shows the train coming to a stop. The engineer leaves the locomotive, uncouples it from the train, and pulls ahead about one hundred feet, while the robbers hold their pistols to his face.

SCENE VI.

Exterior scene showing train. The bandits compel the passengers to leave the coaches, "hands up," and line up along the tracks. One of the robbers covers them with a revolver in each hand, while the others relieve the passengers of their valuables. A passenger attempts to escape, and is instantly shot down. Securing everything of value, the band terrorize the passengers by firing their revolvers in the air, while they make their escape to the locomotive.

SCENE VII.

The desperadoes board the locomotive with their booty, compel the engineer to start, and disappear in the distance.

SCENE VIII.

The robbers bring the engine to a stop several miles from the scene of the "Hold Up," and take to the mountains.

SCENE IX.

A beautiful scene in a valley. The bandits come down the side of a hill, cross a narrow stream, mounting their horses, and make for the wilderness.

SCENE X.

Interior of telegraph office. The operator lies bound and gagged on the floor. After struggling to his feet he leans on the table, and telegraphs for assistance by manipulating the key with his chin, and then faints from exhaustion. His little daughter enters with his dinner pail. She cuts the ropes, throws a glass of water in his face and restores him to consciousness, and, recalling his thrilling experience, he rushes out to give the alarm.

SCENE XI.

Interior of a typical Western dance hall. Shows a number of men and women in a lively quadrille. A "Tenderfoot" is quickly spotted and pushed to the center of the hall, and compelled to do a jig, while the bystanders amuse themselves by shooting dangerously close to his feet. Suddenly the door opens and the half dead telegraph operator staggers in. The dance breaks up in confusion. The men secure their rifles and hastily leave the room.

SCENE XII.

Shows the mounted robbers dashing down a rugged hill at a terrific pace, followed closely by a large posse, both parties firing as they ride. One of the desperadoes is shot and plunges headlong from his horse. Staggering to his feet he fires at the nearest pursuer, only to be shot dead a moment later.

SCENE XIII.

The three remaining bandits, thinking they have eluded the pursuers, have dismounted from their horses, and after carefully surveying their surroundings, they sit down to examine the contents of the mail pouche. They are so quickly engaged in their work that they do not realize the approaching danger until too late. The pursuers having found their horses, steal noiselessly down upon the unsuspecting and they are completely surrounded. A desperate battle then takes place, in which [illegible] all the robbers and several of the posse lose their lives.

SCENE XIV.

[illegible] leader of the outlaw band taking aim and firing point blank at the audience. The resulting excitement is great. This scene can be used to begin or end the picture.

Code *Vacunaban*. 740 Ft. $111.00

6037 LOCOMOTIVE HEAD-ON COLLISION (REAL).

An excellent picture of a head-on collision between two modern locomotives, taken at Revere Beach, Mass., August 27, 1904. A special line of track about 2,800 feet in length was laid for this occasion. At each end a locomotive is stationed. The signal is given, and each engineer pulls the throttle and whistle wide open and then jumps from the cab. Both machines seem to fairly leap toward each other. When the engines come together they seem to rebound and plunge again at each other with redoubled fury. The whistle of one is stilled at once, but other remains open, and it seems as if the locomotive was shrieking with pain. Both monsters are badly demolished. The only motion picture ever made of a collision between two railway locomotives.

Code *Vapulation*. 80 Ft. $12.00

6087 OPENING CEREMONIES NEW YORK SUBWAY, OCT. 27, 1904.

New York city's Subway railroad was opened to public travel on the above date. The contract for the present Subway was awarded December 18, 1897, and work was commenced March 24, 1900. The picture opens with Mayor McClellan, City Officials, State Senators, Congressmen and railroad officials leaving the City Hall and entering the Subway station. A panoramic view of City Hall Park and surroundings, with the crowds in the background, is next shown. Then follows an interior view of the Brooklyn Bridge Station. Express and local trains are arriving and departing, including the official inspection train with President August Belmont's private car with a party of officials and invited guests.

Code *Vargala*. 300 Ft. $45.00

6141 EMPIRE STATE EXPRESS SECOND, TAKING WATER ON THE FLY.

An excellent picture of this fast train, taking water from a trough between the rails. The picture starts when the train is a mile in the distance, and as it approaches at a mile a minute clip, the water is thrown out on each side of the tender, making a very pretty effect.

Code *Vascolosa*. 75 Ft. $11.25

6224 "PHOEBE SNOW"

The opening scene shows a section gang at work on the track. Suddenly an express train is seen rounding a curve in the background and the laborers leave the track as the train rushes past. The scene is beautifully mono-tinted, giving a most realistic effect to the escaping steam from the cylinders of the locomotive.

The next scene shows Miss "Phoebe Snow" standing on the rear platform of a vestibule car and admiring the scenery as the train rushes through the beautiful Delaware Water Gap. Miss "Snow's" personality and costume of immaculate white stand out in bold relief against a stereoscopic scenic background of unsurpassing beauty which is further enhanced by beautiful mono tinting.

The next scene shows "Phoebe" at lunch in a Pullman dining car with the train running sixty miles an hour and is a photographic feat in itself.

The final scene shows the train arriving at the Delaware Water Gap. Miss "Snow" alights with the assistance of the porter and walks to the engine and heartily shakes the hand of the engineer who is oiling and inspecting the locomotive. A series of verses are inter-posed through the picture adding greatly to the effectiveness of the different scenes.

Code *Laborsalt* [illegible] Ft. $[illegible]

HUMOROUS.

5011 SEMINARY GIRLS.

A number of young ladies, in their night robes, are having a frolic and are interrupted by a teacher. One girl makes herself quite comfortable by crawling under a bed. Sold complete or in special lengths, as listed below.

Code *Dumoce* 150 Ft. $18.00

5011 A The [illegible] Code *Dumoca* 50 Ft. $6.00

5012 **WASHERWOMAN'S TROUBLES.**

A realistic kitchen scene, in which the ice man makes a lot of trouble. He breaks some dishes, upsets a washtub, and attempts to kiss and make up. Very amusing. Sold complete or in separate lengths, as listed below.

5012-A Do — Code *Tumido.* 150 Ft. $18.00
Code *Tumod.* 50 Ft. $6.00

5018 **MILKER'S MISHAP.**

A man is milking a Holstein, which becomes frisky and kicks over the milker and the pail of milk. Man blames some farm hands, and a quarrel ensues.
Code *Tupfel.* 45 Ft. $5.40

5020 **FARMER'S TROUBLES.**

A darkey wrecks a farmer's wagon by knocking off a wheel. Cabbages roll in all directions. The farmer gets square with the coon.
Code *Tupisteis.* 45 Ft. $5.40

5025 **MORNING BATH.**

Mammy is washing her little pickaninny. She thrusts him, kicking and struggling, into a tub of foaming suds. Code *Turbasteis.* 55 Ft. $6.60

5031 **THE KISS.**

By May Irwin and John Rice. They get *ready* to Kiss, *begin* to Kiss, and Kiss and Kiss in a way that brings down the house.
Code *Tusase.* 50 Ft. $6.00

5066 **BURGLAR ON THE ROOF.**

He finds a loose skylight, pries it up, and crawls in to investigate. Two women appear upon the scene. One grabs him by the foot and the other belabors him with a broom.
Code *Unbandig.* 50 Ft. $6.00

5074 **JONES RETURNS FROM THE CLUB.**

Shows a private park and the belated Jones returning from his club, in a dress suit, smoking a cigar, and armed with an inexhaustible whiskey bottle. Jones' house is shown in the background, but Jones, after traveling waist deep through the snow in the opposite direction from his home, finally becomes bewildered and leans against a tree. The expressions on his face alternate between happiness and disgust. A friendly policeman appears and endeavors to start Jones off in the right direction. An argument follows, which ends with Jones knocking off the policeman's hat and pitching him head first into a snowdrift. Jones now dons the policeman's helmet, appropriates his club and attempts to arrest the officer. The picture ends with the officer rolling Jones in the snow.
Code *Unboot.* 50 Ft. $6.00

5075 **JONES AND HIS PAL IN TROUBLE.**

Jones feels the need of assistance to get home and finds a friend to help him. They are two of a kind. They come down the snow covered pathway, stopping frequently to sample a large flask. They finally stick their canes into a snowbank, and between them finish the whiskey. Just then a policeman appears, with blood in his eye. The two happy ones are too much for the officer, and after a short tussle he is thrown down into the deep snow. Jones staggers away, leaving his friend to fight it out. He and the officer have a very exciting rough and tumble fight in the snow. Jones comes to the rescue and the policemen gives up the job.
Code *Unbooling.* 50 Ft. $6.00

5076 **JONES' INTERRUPTED SLEIGHRIDE.**

Jones and his friend, both in happy condition, go out for a ride. They meet a policeman, who objects to their manner of driving. Jones stands up on the seat and tell the officer to mind his own business. The officer jumps into the sleigh, grapples with Jones, and they fall out into a snowdrift. The friend drives off, leaving the two fighting from one side of the road to the other. The friend jumps the sleigh and joins the fray. As the sleigh disappears around the corner, the cop gives up the chase and comes back, after he believes Jones is done for. The cop gives the sleigh and the horses a kick.
Code *Unfoolin.* 50 Ft. $6.00

5078 **CASEY AT THE BAT.**

The umpire makes a decision that Casey doesn't like, and an argument follows, during which Casey deftly tips him up and continues the argument on the ground. The other players run from the bench and join the rumpus. The fielders come running in and the pile on the home plate looks like a football scrimmage. A warning to all unfair umpires. Code *Unbreathed.* 45 Ft. $5.40

5079 **CRIPPLE CREEK BARROOM SCENE.**

Shows the tap room of the "Miners' Arms," a stout lady at the bar, and three men playing cards. Old toper with a silk hat asleep by the stove. Rough miner enters, barmaid serves him with Red Eye Whiskey and he proceeds to clean out the place. Barmaid takes a hand with a siphon of vichy, and bounces the intruder, with the help of the card players, who line up before the bar and take numerous drinks on the house. Code *Unbrewed.* 50 Ft. $6.00

5089 **QUIET LITTLE SMOKE.**

Baby is sitting in his high chair and papa is playing with him. Papa is smoking his evening pipe. Baby clasps his hands, points to pipe and wants it. Papa puts on baby's hood and baby smokes papa's pipe. The child's face is full of expression and is as pretty a picture of baby life as was ever made for a motion picture machine. Sure to delight the children. Code *Unbuttoned.* 50 Ft. $6.00

5103 **WHY JONES DISCHARGED HIS CLERKS.**

Two delinquent clerks are seated in a broker's office playing cards. The boss suddenly walks through the corridor. The cards are thrown down in great haste and when the employer enters the office the clerks are busily engaged in their work. The boss looks over the mail and then sits down behind a screen to enjoy the morning paper. A lady enters the office, and, upon inquiring for the broker, is shown behind the screen by one of the clerks. The broker and lady display considerable affection for each other. Extremely humorous.
Code *Unclinging.* 95 Ft. $11.40

5113 **DULL RAZOR.**

Shows an old gentleman seated at his shaving table. He catches hold of the brush and hurriedly coats his face with foaming soap and attempts to remove his beard. He scrapes and scrapes, but judging from his painful facial expressions, the razor grows duller with every stroke. The old man makes a new and ludicrous twitch of the mouth every time he draws the razor across his face.
Code *Unconfined.* 50 Ft. $6.00

5127 **NEW WATERMELON CONTEST.**

Shows four colored chaps eating watermelons on a wager. The interest becomes very intense as the contest proceeds, and the finish is very close. Fine effects when colored. Sold complete or in separate lengths, as listed below:
Code *Uncurious.* 145 Ft. $17.40
5127-A Do — Code *Uncurling.* 100 Ft. $12.00
5127-B Do — Code *Uncurse.* 50 Ft. $6.00

5129 **FUN IN A CHINESE LAUNDRY.**

Sing Lee is busy with his ironing when Miss Mischief enters unobserved and tickles the Mongolian's neck with a duster. Upon being observed, she runs from the place, the Chinaman falling in his attempt to hasten her exit with his foot. Her second attempt is not so fortunate. The Chinaman is prepared and gives her the benefit of a mouthful of water, and assists her exist with a hot iron. She throws lighted firecrackers at Sing Lee's feet, who grabs her and douses her head first in a tub of water. Code *Undashed.* 60 Ft. $7.20

5141 **GIRL'S FROLIC AT THE LAKE.**

A number of girls are seated on the bank of a lake waiting for chums they expect in a boat. The boat appears and a young man and his sweetheart are the only occupants. They are apparently so engaged with their own pleasure and conversation that they do not notice the girls on the bank, who are calling to be taken aboard. The girl finally leaves exasperated, spring into the water, swim to the boat and upset it, throwing the couple into the water.
Code *Undoloing.* 100 Ft. $12.00

5153 **HOOLIGAN AND THE SUMMER GIRLS.**

A pretty wood scene. Two charming Summer girls are sitting in a hammock eating caramels. In the distance a farmer is mowing. Suddenly Happy Hooligan appears. He executes a war dance on seeing the two Summer girls alone, and stealing up behind them, places an arm around each waist. The girls beat a hasty retreat, and Hooligan lies down in the hammock, blowing out clouds of smoke. The farmer has seen the occurrence, and comes with rapid strides. Reaching the hammock, he draws the scythe across the ropes and Hooligan hits the ground with a bump. Code *Underpart*. 75 Ft. $11.25

5154 **HOOLIGAN VISITS CENTRAL PARK.**

On a shady lawn several young ladies and a colored nurse are seated on a bench. Two little tots are playing on the grass. Happy Hooligan looms up and sees a chance for a little flirtation. After brushing his rags with his feather duster he seats himself on the bench. The nurse girl immediately seizes the children and flies for protection to a policeman, who is seen in the background. Hooligan slides along the bench towards the young ladies. Both beat a hasty retreat. Hooligan is now in full possession of the bench. He stretches himself at full length, curls his feet over the back, and prepares to enjoy a refreshing sleep. His dreams are rudely dispelled by the policeman, who whacks the soles of his feet with his club. A lively chase around the bench follows, with Hooligan in the lead, but ends in ignominious capture. Code *Underpays*. 75 Ft. $11.25

5155 **HAPPY HOOLIGAN HAS TROUBLES WITH THE COOK.**

Hooligan introduces himself to the audience and also to a large juicy apple pie on a window sill. Happy Hooligan slouches around the corner of the house, and, spying the pie, gets outside of it. Having finished the pie, he turns his attention to a large pan on the window sill, full of ready mixed batter and flour. This he pulls over on his head, and is immediately enveloped in a cloud of white flour dust as the cooks appears in the window and discovers him. She promptly douses poor Hooligan with water. Code *Underpins*. 60 ft. $6.00

5156 **HOOLIGAN TAKES HIS ANNUAL BATH.**

A number of ladies are horrified at the sudden appearance of Hooligan, who in the excitement of taking his annual bath, has forgotten to remove his clothes. As he splashes toward the raft the ladies retreat in haste, and a great crowd of men and boys dash into the water and administer a severe and thorough washing to the unfortunate Hooligan. Beautiful photography and fine water effects. Code *Underplay*. 70 Ft. $10.50

5157 **HOOLIGAN CAUSES A SENSATION.**

Hooligan is hard at work, sawing wood. A sign on the shutter reads: "No 71, Mrs. Marshall, Laundress. Samples in this window. Closed Sunday after 11 A. M." Hooligan stops sawing and knocks on the shutter and asks for a drink of water. He opens one half of the shutter, and the sign on the closed half reads as follows: I shall undress in this window Sunday A. M." Hooligan sees the point and frantically calls to the passersby. A policeman hustles him off. Code *Underplot*. 95 Ft. $14.25

5158 **HOOLIGAN'S NARROW ESCAPE.**

Hooligan is traveling from New York to Boston, walking the ties. An express train is approaching in the distance. As it draws nearer and passes Hooligan he stops to wave his hat. Suddenly he looks around and makes a wild spring down the embankment, and just as his coat tails disappear a train thunders by in the opposite direction over the very spot where he had been standing. As it disappears in a cloud of dust, Hooligan hops painfully up the embankment and shake his fist at the train. Code *Underpoise*. 75 Ft. $11.25

5159 **MAUD'S NAUGHTY LITTLE BROTHER.**

A very attractive young lady is seen seated at a table in a dining room waiting for a caller whom she is due with her. A dude of the "chappie" type enters and bows to her at the table. A scene ensues, the dude commences a small box speech, unobserved and to the dude's great relief to the tablecloth. He then crawls under the table and away the result. An unexpected interrupt occurs. The door opens and papa enters. The dude jumps up from the table and seeks a dark corner

SCENE IV.

the door, and drags off the dishes and tablecloth and overturns the table. He is assisted out of the door by papa's shoetoe, who then rushes back into the room and administers a sound spanking to Maud's naughty little brother. Code *Undosorum*. 90 Ft. $13.50

5173 **NEW "WRINGING GOOD JOKE."**

Grandpa sits nodding in his armchair in the kitchen, where a stout, jolly washerwoman is washing clothes. While the woman leaves the tub to talk to a book agent, a small boy enters, and ties grandpa's chair to a towel which is hanging over the tub. The washerwoman begins vigorously wringing the clothes. The towel is drawn into the wringer, and as grandpa is sitting with his feet on the stove and the chair tilted back, a collision is brought about by the towel pulling grandpa and the tub together. This is a crowning success as a comic picture. Code *Undue*. 50 Ft. $7.50

5174 **LOVE IN A HAMMOCK.**

Shows two lovers in a hammock. Two bad boys appear. One of them climbs into a tree and scrambles out on an overhanging branch, directly over the happy pair. Just as the love-making reaches a climax, the branch breaks. The boy falls into the hammock, the hammock breaks, and the boy and the lovers are mixed up on the ground. Exceedingly ludicrous. Code *Undularan*. 50 Ft. $6.00

5176 **LOVE'S ARDOR SUDDENLY COOLED.**

Shows old-fashioned settee in the foreground, on the bank of a brook, and a laddie and lassie making love. A farmer's boy appears, seizes the back of the settee and slides the lovers into the water. Code *Undulative*. 40 Ft. $6.00

5177 **THE KISS.**

Nothing new. Just done over again and done well. Not a "something made of nothing" kiss, but one of the old-fashioned "home-made" kind that puts a whole audience into merriment and motion. A popular subject. Very fine photographically. Code *Undulled*. 60 Ft. $7.20

5179 **KANSAS SALOON SMASHERS.**

A gilded saloon, with a fancy bar, forms the background. A nobby bartender with white coat and apron, is dispensing drinks to customers. Behind him are polished plate glass mirrors. A comical Irishman enters, sets a huge pail on the bar to be filled, and while he is drinking a glass of foaming beer, Mrs. Nation and her followers enter with their hatchets. One of the women jams the Irishman's stiff hat down over his eyes and another one douses him with his own pail of beer. They then wreck the saloon and smash the mirrors, bottles, cash register and bar fixtures. The bartender plays a stream of seltzer water on Mrs. Nation, and as she backs away from behind the counter, a policeman enters and hustles everybody out. Very exciting. Full of comedy from start to finish. Code *Undying*. 60 Ft. $7.20

5180 **FOLLOW THE LEADER.**

Shows six young ladies in a dormitory. One goes to a table and procures five plates. The bottoms are smeared with soot, which is not known to the participants in the game. The leader's own plate is clean. The leader then rubs her finger on the bottom of the plate and touches it to her nose, cheek, chin and forehead. The six girls then look at their faces in a mirror. They get even with her by rubbing her face completely with the black soot from the bottom of the plates. Very amusing. Code *Unearned*. 65 Ft. $7.80

5181 **JOKE ON GRANDMA.**

Shows the old familiar game, "Hoist the Sail," played on an unsuspecting Grandma. Grandma is seated in a big chair, with her six charming granddaughters gathered about her. They stand over Grandma counting up to six, when up goes Grandma into the air. Suddenly they let go their hold and down comes Grandma. Grandma retaliates by seizing one of her granddaughters and giving her a sound spanking. Very humorous. Code *Unearthing*. 40 Ft. $4.80

5182 **FINISH OF BRIDGET McKEEN.**

Shows Bridget McKeen entering the kitchen with a very choppy smile. She piles the wood and coal in the stove and applies the match but the fire will not

burn. Bridget becomes annoyed, kneels down and blows through the grate, but still the fire does not burn. Bridget's patience becomes exhausted. She seizes the kerosene oil can and pours a generous quantity into the stove. A terrific explosion follows and Bridget goes up through the ceiling. In a few seconds her body comes down in piecemeal. First an arm, then a leg, then her head, then another arm and then the trunk. The scene then dissolves into a very picturesque graveyard, with Bridget's tombstone in the immediate foreground, with the following epitaph: "Here lies the body of Bridget McKeen, who lighted the fire with kerosene." A winner.

Code *Unearths*. 75 Ft. $9.00

5184-A **OLD MAID IN THE DRAWING ROOM.**

An old maid is seated before a mirror and relating her experience in a photograph gallery to a friend. Her facial expressions are extremely humorous. Sold complete or in separate lengths as listed below.

5184 Do. Code *Uneatable*. 90 Ft. $13.50
Code *Uneat*. 50 Ft $7.50

5185 **OLD MAID POSING FOR HER PICTURE.**

An old maid is walking about the studio while the photographer is getting his camera ready. She first looks at a hanger, which immediately falls from the wall, not being able to stand her gaze. Then she looks at the clock, and her face causes it to fall to the floor with a crash. She then walks over to the mirror, which suddenly cracks in several places. The photographer then poses her. Just as he is to press the button the camera explodes with a great puff of smoke, completely destroying the camera and demolishing the studio. The picture finishes up with the old maid tipping back in her chair and losing her balance, displaying a large quantity of fancy lace goods. A sure winner.

Code *Unebriate*. 75 Ft. $11.25

5186 **WHY MR. NATION WANTS A DIVORCE.**

The scene opens in the bedroom of Mr. Nation, husband of the famous Carrie Nation, the "Kansas Saloon Smasher." Mr. Nation suddenly arises from the bed and picks a crying infant from the cradle, and walks it up and down the floor. He suddenly steps upon a tack, becomes infuriated, and throws the baby back into the cradle. A small boy in the bed next demands his attention. The overworked husband becomes exasperated, and seizes a bottle of whiskey just as Mrs. Nation enters. She is horrified at the sight of her husband drinking from a bottle. She smashes the bottle on the floor, turns her husband over her knee and spanks him soundly.

Code *Unedge*. 100 Ft. $12.00

5188 **WHY BRIDGET STOPPED DRINKING.**

Scene in the interior of a Chemical Professor's laboratory. On the shelves are arranged the professor's many bottles of chemicals and experiments. Bridget is sweeping the floor of the laboratory. She suddenly remembers she is very dry, and her attention is attracted to a closet door, over which there is a sign "Spirit Closet." Bridget cautiously looks around, opens the door and takes out a large bottle. After relieving her thirst, she places the bottle back in the closet and leaves the room. The professor enters, goes to the spirit closet for a drink, and discovers the bottle is empty. He decides to check Bridget's appetite for "John Barleycorn." He rigs up a skeleton and a bucket of water in the closet so that the bucket will dump automatically on whoever opens the closet door. The scene then dissolves and shows the laboratory and Bridget entering for another drink. When she opens the closet door, she is clasped around the waist by the skeleton. The water is unceremoniously dumped upon her head, and the skeleton, bearing the sign, "Beware of Rum," pushes her violently to the floor. Bridget is terror stricken, and from the expression on her face we gather that she desires to give up drinking permanently.

Code *Unedibon*. 80 Ft. $9.00

5190 **LOVE BY THE LIGHT OF THE MOON.**

Shows a garden wall in the background. Two lovers appear and lean over the garden gate where the moon throws a shadow upon the ground. The young man invites the young lady to a seltzer when the moon disappears behind a very pronounced gem. As the pair begin love making the moon winks one eye and then the other, and, finally, as the lovers become more entangled the moon comes down from the sky with a gem on his face and an old fashioned

apple pie. When the couple discover the moon so close to them, the young lady faints in the arms of her escort. Highly amusing from start to finish.

Code *Unedonem*. 70 Ft. $8.40

5191 **DONKEY PARTY.**

Shows a large picture of a donkey hanging on the wall in a parlor. Five pretty girls and Grandma participate in the game. Each player in turn, while blindfolded, endeavors to attach the donkey's tail in its proper place. All the girls place the tail in the wrong place, but Grandma, who is only partially blindfolded, locates the tail in the proper place. As soon as the tail is fastened the donkey begins kicking, and strikes Grandma in the chest, knocking her down.

Code *Uneducate*. 50 Ft. $6.00

5193 **HAPPY HOOLIGAN'S SURPRISE.**

Shows four boys shooting craps on the sidewalk outside of a saloon. A genial Dutch bartender appears and shows the boys a new trick. He places an ordinary tin funnel in the waistband of one of the boy's trousers, drops a coin into the boy's mouth and then extracts the same coin from the funnel. Happy Hooligan now appears upon the scene, becomes curious, and they proceed to play the trick on him. The funnel is placed in the waistband of his trousers and when his head was tipped far back to drop the coin in his mouth, one of the boys appear with a large bucket of water, which he pours into the funnel.

Code *Uncinlig*. 65 Ft. $9.75

5194 **HAPPY HOOLIGAN APRIL FOOLED.**

A stout, happy-looking German is standing in front of his beer saloon. In front of him is a suspicious looking high hat. A small boy comes along and starts to kick the hat, when the German grabs him and explains the trick to him. Just then Happy Hooligan appears and draws back his foot to kick the hat to pieces, but seeing the amused expression on the German's face, he passes the hat by and looks at the German with a very knowing look. The happy German then takes a large bottle of whiskey from under the hat, puts it to his mouth and drinks the contents. The tramp is so overcome that he does a very funny fall on the sidewalk and promptly goes into a fit.

Code *Unelegant*. 60 Ft. $9.00

5229 **TRAMP'S DREAM.**

Shows the moon rising above the trees and Weary Willie approaching a bench. After yawning and stretching he lies down to sleep. He begins to dream. The scene changes to the back door of a farm house. Weary Willie enters the gate and knocks on the kitchen door and asks the lady of the house for something to eat. The house dog is turned loose and Weary Willie is grabbed by the slack of his trousers. Dog and tramp roll over and over upon the ground in a terrible struggle. The scene now instantly changes to the bench in the park and shows Weary Willie awakening. A big policeman is standing over him pounding his feet with his club, which puts an end to his nightmare. A side splitter.

Code *Unganghar*. 100 ft. $15.00

5230 **TRAMP'S STRATEGY THAT FAILED.**

Shows a bulldog lying on the ground outside a saloon door. An old tramp is thrown into the street by the saloon keeper, and is tackled by the bulldog. The tramp gets away from the bulldog, but shortly returns for revenge. This time he is protected with a large barrel, which encircles his entire body, and a soap box which covers his head. A laugh from start to finish.

Code *Ungebonnet*. 65 Ft. $9.75

5231 **HOW THE DUTCH BEAT THE IRISH.**

Shows the rear entrance of a prosperous looking hotel in the background. An offensive looking ash barrel obstructs the sidewalk and a Dutch cook is seated in the window smoking his pipe. A happy looking Irish policeman appears upon the scene, and remonstrates with the cook for leaving the barrel upon the sidewalk. The cook only laughs at him. The policeman removes the barrel and goes on patrolling his beat. The cook goes out, places the barrel on the sidewalk again, and a ferocious looking bulldog under it. The cop return[illegible] at the barrel and in a fit of anger throws it over an adjacent stoop wall when he is immediately tackled by the bulldog, who ripped wrecks his brand new uniform. Very funny.

Code *Uncedonder*. 75 Ft. $11.25

5232 **ANOTHER JOB FOR THE UNDERTAKER.**

Shows a bedroom in a hotel. On the wall of the room is a conspicuous sign "Don't blow out the gas." A hayseed enters the room, accompanied by a bell boy. The boy deposits the Rube's bag and umbrella, turns a somersault, and vanishes through the door. The Rube then removes his hat and coat and places them upon the table. They immediately vanish. He then blows out the gas. The scene then instantly changes to a funeral procession, headed by Reuben's hearse, and followed by the carriages of his country friends. Strictly up-to-date picture.
Code *Ungeduld.* 85 Ft. $12.75

5234 **HAYSEED'S EXPERIENCE, WASHINGTON MONUMENT.**

Shows the base of the Washington Monument. A Rube appears upon the scene. As he is going to ascend the monument stairway, he sets down his bag and umbrella and refers to his guidebook. A sneak thief grabs the umbrella and grip and makes off with them. When Rube discovers his loss he calls a policeman and they start in hot pursuit. The thief runs around the monument with Rube and the policeman after him and finally enters the main stairway. He ascends the stairway followed by Rube and the policeman. He next appears at the little window at the top of the monument, and raising Rube's umbrella makes a jab at it and jumps out. He descends slowly while the irate Rube and the policeman are left helpless at the top of the monument. Very novel and amusing.
Code *Ungefragt.* 75 Ft. $9.00

5248 **FINISH OF MICHAEL CASEY.**

Shows five Irishmen hard at work drilling. The twelve o'clock whistle blows and they immediately drop their tools. One of the laborers seats himself upon a keg labeled "dynamite," and with his pail between his knees begins to eat his dinner. He stows away huge slices of bread and meat, with very funny facial expressions. Having finished his meal, he lights his pipe for a quiet smoke. Satisfied that his pipe is well lighted, he unthinkingly drops the match into the dynamite keg. A terrific explosion follows. A great cloud of smoke bursts from the keg and the Irishman goes up into the air like a shot out of a gun. As the smoke clears away, the Irishman is seen falling heavily to the ground on a heap of rocks. His comrades rush to him, and begin examining him, when he jumps to his feet, knocks them right and left and rushes from the scene in terror. A sidesplitter from start to finish.
Code *Unghaiella.* 95 Ft. $11.40

5251 **TRAMP'S UNEXPECTED SKATE.**

Shows a tramp asleep. Two mischievous boys appear on roller skates. One removes his skates and they strap them to the feet of "Weary Willie." They then wake him. "Willie" starts out in pursuit of his youthful tormentors, but the skates are a hindrance to his progress. In his mad endeavor to reach the boys he goes through a series of very humorous antics.
Code *Ungido.* 60 Ft. $9.00

5252 **BOWERY KISS.**

The greatest kissing scene to date. Mr. Kid Foley and Sailor Lil, two typical Bowery characters, give an exhibition of the manner of kissing on the East Side that defies description.
Code *Ungirding.* 60 Ft. $7.50

5254 **LITTLE WILLIE'S LAST CELEBRATION.**

Little Willie is bringing a huge firecracker in his cart, which he stands on end and then lights the fuse. He retires to a safe distance and watches with painful suspense the slowest of slowly burning fuses. Feeling sure that the fuse is out he approaches for a closer examination, when, as usual a cloud of smoke, which afterwards clears away, showing Little Willie receiving his reward in that place where all good boys go in stories.
Code *Unglaube.* 75 Ft. $11.25

5295 **FARMER AND THE BAD BOYS.**

Shows a couple of boys shooting craps on the street. Reuben comes along with a handbag and umbrella. He stops to look, and his hand falls to his side with a cigar between his fingers. The boys smoke nearly all of the cigar before being discovered. When he awakes he strikes right and left at the urchins. They upset him on the sidewalk and steal his bag and umbrella. A policeman

hustles Reuben off to the lockup but not before Reuben gives him a good fight. This is a lively and most amusing subject and is bound to provoke an unusual amount of laughter.
Code *Unhandily.* 50 Ft. $6.00

5296 **RUBE'S VISIT TO THE STUDIO.**

Shows Rube in the studio inspecting a fine piece of statuary, which on close examination looks like the real thing. After thoroughly inspecting it, he decides to embrace it, but as he reaches out his arms the statue disappears and is seen at the opposite side of the room. Rube makes a dive for it again, when the statue appears in its original place, and he finally makes another dive for the statue, just as his wife appears and discovers her liege lord about to embrace the figure. She makes a break for him and gives him a good thrashing. A very amusing subject.
Code *Unhanding.* 70 Ft. $8.40

5297 **RUBE AND THE WEIGHING MACHINE.**

Two hoboes appear as a Rube approaches. The latter sees a weighing machine and decides to weigh himself. Pulling a long bag from his pocket he makes a dive for a nickel and drops it in the slot, and at the same time jumps on the machine, which in turn throws him up in the air out of sight. The hoboes make a dive for the coin bag which he drops in his sudden ascent and disappear also. A sure hit.
Code *Unhandsom.* 50 Ft. $6.00

5298 **WHAT HAPPENED ON 23d STREET, NEW YORK CITY.**

A winner and sure to please. In front of one of the large newspaper offices is a hot air shaft through which immense volumes of air are forced by a blower. Ladies in crossing this shaft often have their clothes slightly disarranged. A young man is escorting a young lady and talking very earnestly. They walk slowly along until they stand directly over the air shaft. The young lady's skirts are suddenly raised to an almost unreasonable height, greatly to her horror and much to the amusement of the newsboys, bootblacks and passersby.
Code *Unharbour.* 50 Ft. $6.00

5299 **AUNT SALLIE'S WONDERFUL BUSTLE.**

A sudden gust of wind sweeps Auntie's bonnet from her head. In attempting to regain it, she overbalances herself and falls over a stone wall, landing on her bustle. Upon striking she immediately rebounds and disappears from view. Alighting, she again rebounds and lands safely beside her badly frightened companion. Highly amusing and bound to create laughter.
Code *Unhardy.* 50 Ft. $7.50

5300 **SOUBRETTE'S TROUBLES ON A FIFTH AVENUE STAGE COACH.**

A charming young lady is about to descend from the top of an old-time Fifth avenue stage, which she finds a most difficult undertaking even with the aid of a male companion. A beautifully shaped pair of limbs and a lavish display of hosiery attract the attention of the numerous "Rubber Neck" passengers inside the coach.
Code *Unharmful.* 50 Ft. $6.00

5301 **TRAMP CYCLIST.**

A tramp tries to ride a wheel. He makes some very ludicrous falls and gives up in despair. An artist enters and jumps rope on a wheel. A very laughable subject.
Code *Unhatted.* 95 Ft. $11.40

5302 **HOW UNCLE JOSH DEFEATED THE BADGERS.**

Uncle Josh is called to the door by a very attractive young lady who endeavors to interest him in a new book. She induces him to take a seat by her on a settee, and by seductive smiles and very persuasive actions, succeeds in overcoming his shyness and sells him a book, closing the bargain with a hearty kiss. At this moment a rival photographer enters with a camera and unobserved, secures a picture of Uncle Josh. He then makes his exit, and the young lady follows. The photographer re-enters, hows the picture, and attempts to extort money from Uncle Josh, but Josh gets a firm hold and hurls him headlong down the well. At this point Aunt Jemima returns and chastises Josh in a manner which he considers suitable for the occasion.
Code *Unhaunted.* 100 Ft. $12.00.

5303 **COUNTRY GROCERY MAN'S REVENGE.**

A rural youth enters a country grocery store and places an order with Si Perkins, the proprietor. While Si is engaged filling the order, he places a bent pin on a stool, which is occupied a moment later by Uncle Josh, and his antics afford great amusement to Si and the youth. While Si and Josh are interested in a newspaper he helps himself liberally to dried apples. Josh calls Si's attention to this and they get even with the youth by giving him a big glass of cider. The youth unsuspectingly drinks the cider and becomes severely distressed and begins to swell up. Upon reaching tremendous proportions he disappears in an explosion, leaving the astonished countrymen gazing in open mouth wonder.
Code *Unhealthy*. 100 Ft. $15.00

5304 **NAUGHTY GRANDPA AND HIS FIELD GLASS.**

Grandpa is absorbed in a daily paper, near an open window. A spoony bicycle couple dismount down the lane to re-arrange a portion of the lady's toilet and attract the old gentleman's attention. His somewhat impaired eyesight causes him to resort to his trusty field glass in order to better watch the operation. A very apparent improvement in the view affects the old gentleman to such a degree that it is not approved of by his elderly spouse, who appears on the scene at this time and proceeds to demolish the field glass, thus putting an abrupt end to the old gentleman's investigations.
Code *Unheavenly*. 65 Ft. $7.80

5306 **"WEARY WILLIE" AND THE GARDENER.**

A gardener is sprinkling a lawn. "Weary Willie" appears upon the scene. He seizes the hose and doubles it up so that the flow of water is checked. The gardener thinking there is something wrong examines the nozzle of the hose while "Weary Willie" releases the kink in the hose and the water gushes into the gardener's face, knocking him violently to the ground. The gardener starts after "Weary Willie," playing the hose on him as he runs. The tramp is finally captured by a policeman and marched off to the station, dripping wet. Very humorous.
Code *Unhellbar*. 50 Ft. $6.00

5307 **PHOTOGRAPHER'S MISHAP.**

An amateur photographer sets his camera up on a railroad track to make a photograph of an overhead bridge, and is so busily engaged focussing the bridge that he fails to notice an approaching express train which strikes him and throws him about ninety feet, completely demolishing his camera and tripod. As it is impossible to kill a kodak fiend, he jumps up, brushes himself off, picks up some pieces of the tripod, throws them down in disgust, shakes his fist at the fast receding train, steps directly in front of a train going in the opposite direction, and is rescued by two men who push him off the track in time to save his life. An excellent subject, and warranted to please the most critical.
Code *Unheilig*. 100 Ft. $15.00

5308 **BOWERY FIVE CENT SHAVE.**

Shows a typical Bowery barbershop and the proprietor waiting for the next "victim." Two customers enter and take seats and the barber proceeds to cover them with the same apron. The operator next administers gas to each customer. He then applies a very liberal quantity of lather, with a whitewash brush and proceeds to shave with an immense razor, which he frequently strokes on the soles of the victim's shoes. With a few vigorous strokes he removes the customer's beard and incidentally some of his hair, and after a few liberal squirts of water from an immense syringe, removes the apron and touches a spring which causes the chairs to be precipitously vacated, exhibiting the usual sign, "Next."
Code *Unheilsvoll*. 100 Ft. $15.00

5309 **TRAPEZE DISROBING ACT.**

Shows the stage of a vaudeville theatre. A lady in evening costume is performing on a trapeze. Two Rubes are seated on a box. The lady begins to disrobe, and here the fun commences. As she removes her garments one by one and throws them at our rural friends, they begin going through antics, which to say the least, are highly amusing. When the stocking come off, the climax takes place. The Rubes jump from their seats and make things lively for a short time in the theatre.
Code *Unholdmich*. 90 Ft. $13.50

5323 **TRYING TO CATCH AN EARLY TRAIN.**

Shows a suburbanite asleep in bed. He discovers he has overslept himself, and jumps out of bed. His shirt, trousers, shoes, collar, tie, coat, vest, hat, cane, cigar and satchel rise from the floor and adjust themselves to him and he makes a hasty exit. The scene dissolves to a railroad station, showing the suburbanite running to catch the rear platform of a moving train.
Code *Unicalamo*. 50 Ft. $6.00

5324 **RUBES AT THE THEATRE.**

A side-splitter. Shows two countrymen on their first visit to a theatre. Full of life and animation from start to finish. An excellent photograph and a sure winner.
Code *Unicalamost*. 90 Ft. $13.50

5328 **CHINESE SHAVING SCENE.**

While people throughout the entire world are aware that our worthy Chinese friends wear their hair closely shaved on their foreheads and, in fact, as far back as their crowns, but few stop to think how the removal of this hair is performed. Shows a Chinese barber commencing and finishing the work of shaving one of his customers, who is resting quietly in a large chair with a most contented look on his handsome features. Very amusing.
Code *Unificando*. 60 Ft. $7.20

5360 **HOW THE LOVER SQUARED HIMSELF WITH PAPA.**

A lover is courting his girl while papa is washing the dishes. Papa starts across the kitchen with an armful of dishes and drops them on the floor, smashing the entire lot. He is furious. The lover proposes to mend the damage, and by waving his hand causes the broken dishes to fly back in his own arms in perfect condition. Papa places the dishes in the pantry and gives the pair the free use of the kitchen.
Code *Uninformed*. 45 Ft. $5.40

5362 **UNCLE JOSH AT THE MOVING PICTURE SHOW.**

A side-splitter. Uncle Josh occupies a box at a vaudeville theatre, where a moving picture show is going on. First a dancer appears upon the screen. Uncle Josh jumps to the stage and endeavors to make love to her, but she flits away, and immediately there appears upon the screen the picture of an express train running at sixty miles an hour. Uncle Josh becomes panic-stricken, and fearing to be struck by the train, makes a dash for his box. He is no sooner seated than a country couple appear upon the screen, at a well. Before they pump the pail full of water they indulge in a love-making scene. Uncle Josh thinks he recognizes his own daughter, jumps upon the stage, removes his coat and prepares to chastise the lover, and grabbing the moving picture screen he hauls it down, and to his great surprise finds a kinetoscope operator in the rear. The operator is made furious by Uncle Josh interrupting his show, and grappling with him they roll over and over upon the stage in an exciting encounter.
Code *Uninominal*. 120 Ft. $18.00

5364 **FEMALE FACIAL EXPRESSIONS.**

A perfect picture of facial expressions and a perfect piece of photography, showing one of the most talented lady facial expression artists in the world, exciting the most amusing facial gyrations.
Code *Uninviting*. 50 Ft. $6.00

5381 **FUN IN A BAKERY.**

Another side splitter. Shows a bake shop and baker at work. A rat runs along the floor and climbs up one of the flour barrels. The baker spies the rat, seizes a handful of dough, throws it at him, completely covering his body and sticking him fast to the barrel. The baker then begins molding busts of different celebrities, such as Buffalo Bill, Admiral Schley, and others. It is marvelous to see how quickly a face is formed out of the plastic dough. Finally he makes a very comical Irishman with corked hat, clay pipe, and Dimeral whiskers. By one twist of the dough the Irishman's face is changed from a broad smile to an expression of disgust. Two Irish Laborers appear on the scene, and the offender and slip him into a barrel of flour. When drawn out he is completely covered with the white meal, but having silk clothes with which their he blows it into the eyes of the two bakers, who fall to the floor in a heap. Other comical things take place too numerous to mention.
Code *Unnecessary*. 120 Ft. $18.00

5384 **BURLESQUE SUICIDE.**

A dissipated looking man is seated at a table with a decanter of whiskey and a glass beside him. A large revolver is on the opposite side of the table. The man is evidently an habitual drunkard and is lamenting his fate. He pours out a glass of whiskey, and with a despairing look, starts to drink it. He changes his mind upon seeing the revolver and seizing it places it against his temple, but right here he changes his mind again, and laying the revolver carefully upon the table, drinks the whiskey with a contented smile. When the pistol is placed against his head the audience becomes greatly excited until the old toper bursts into a fit of laughter and points comically at the audience, as much as to say, "Did you ever get left?" The effect produced is remarkable.
Code *Univocamos.* 65 Ft. $7.80

5385 **BURLESQUE SUICIDE, NO. 2.**

Similar to the preceding picture except the drunkard thumbs his nose instead of pointing at the audience at the finish. Code *Univocaria.* 60 Ft. $7.20

5503 **GOLF GIRLS AND THE TRAMP.**

A very funny picture. Two girls are walking along a picturesque country road next to a golf grounds.. They are carrying checked Robroy golf bags. A tramp appears on the road, and the girls become frightened. Suddenly an idea occurs to them. One of the girls steps behind a tree, converting the golf bags into a pair of trousers, quickly dons them, making, with her golf jacket a complete man's costume. She steps out from behind the tree and confronts Weary Willie. He is badly shocked, falls to the ground, goes through many funny contortions, making a laughable closing scene. Code *Unpliable.* 50 Ft. $6.00

5504 **DUTCHMAN'S INTERRUPTED DINNER.**

Shows two mischievous boys in a back yard. One gets a hose and gets under a barrel. A Dutchman comes along, places a basket on the barrel and begins eating his lunch, when the nozzle of the hose is stuck through a hole in the head of the barrel and the Dutchman gets soaked. The boy under the barrel is caught and severely spanked. After re-arranging his dinner on the barrel, the Dutchman walks away for a pint of beer. The two boys again appear, and quickly turn the barrel upside down, place a cloth over it and arrange the Dutchman's lunch around the edge of the barrel. The Dutchman returns, takes a glass of beer from the pail and places the pail on the barrel. It quickly disappears and in the excitement of reaching for it, he falls into the barrel and gets badly tangled up. Very laughable.
Code *Unpliant.* 100 Ft. $12.00

5505 **APPOINTMENT BY TELEPHONE.**

Two young men are seated in a broker's office. One of them is called to the telephone. The scene dissolves to the outside of a restaurant, and shows a young man waiting for some one. A young lady soon comes along and they go inside. The scene dissolves again and shows the interior of the restaurant and the young couple entering and taking their seats at a table next to a window. The young man's wife happens to pass just as they get seated, and recognizes him. She enters and confronts the pair just as the waiter is serving champagne. The trouble now begins. The table and chairs are wrecked, and the husband and young lady are severely horsewhipped by the enraged wife. A very fine picture, full of action from start to finish, and one that will appeal to everyone.
Code *Unplight.* 100 Ft. $15.00

5507 **LOVERS AND THE EGG MERCHANT.**

Two lovers are seated on a plank placed over a stump along a country road. An old farmer comes along with a basket of eggs and, not noticing the two lovers, seats himself comfortably on one end of the plank. The lovers suddenly jump up and dump the old bayseed headlong into the road. He gets furious, seizes the young man and they engage in a lively fight. The young man finally frees himself, seizes a handful of eggs and pelts the old Rube with them. A very funny ending.
Code *Unplumbing.* 60 Ft. $8.00

5526 **MOVING PICTURE OPERATOR ON A DRUNK.**

The moving picture operator has his kinetoscope in the gallery of a theatre and arrives at the theatre somewhat the worse for liquor. He places the reel of film in the machine, threads it up, and attempts to give a performance, but the audience find it difficult to follow him. The pictures change in rapid succession upon the screen, not one of them lasting more than two or three seconds. The operator is badly mixed, much to the disgust of "the gang" in the gallery who begin pelting him with peanuts, fruit and other missiles. Four or five of the gallery gods seize the operator and throw him headforemost over the railing into the orchestra, and then throw his machine after him. A sure winner.
Code *Unpressbar.* 75 Ft. $9.00

5530 **MICHAEL CASEY AND THE STEAM ROLLER.**

Casey, a short, thick-set Irishman, is shoveling gravel on the street in front of a steam roller. As Casey bends over to fill his shovel the roller comes along at a good rate of speed and knocks him down. The engineer does not see him, and the great machine passes over his body, flattening it out like a pancake. Other workmen rush to the rescue and discover Casey flattened out to about twice his normal length. A consultation is held as to how to put Casey back in normal condition. One of the workmen procures a barrel, and standing upon it pounds Casey upon the head with a great mallet until he drives him down to his proper height. Casey resumes work after his marvelous rescue.
Code *Unprizable.* 60 Ft. $9.00

5552 **DUDE AND THE BOOTBLACKS.**

A young dude calls a bootblack. Two young street arabs rush after him, eager for the job. A lively fight follows, and when the young dude attempts to separate the bootblacks, they turn upon him. Throwing him on the sidewalk, they smear his face with blacking. When the young man finally gets on his feet, his clothes are wrecked and his complexion darkened.
Code *Unrejoiced.* 50 Ft. $6.00

5553 **HOOLIGAN'S FOURTH OF JULY.**

One of the funniest of the Hooligan series. Happy Hooligan and his friend "Dusty" Rhodes, happen along just as some boys place a large firecracker under a fruit peddler's cart. The peddler is asleep. Hooligan endeavors to extinguish the fireworks before the explosion occurs, but he is blown up with the peddler and his lucky friend "Dusty" gets the spoils. Hooligan and the peddler come down to earth in several pieces, but "Dusty" Rhodes, with his magic powers succeeds in patching them up.
Code *Unrelative.* 85 Ft. $10.20

5566 **BULL AND THE PICNICKERS.**

Three girls and two young men are sitting under a large tree enjoying a picnic. A large black and white bull comes in sight. The girls jump up and climb a fence, and in doing so there is a great display of hosiery. One of the men endeavor to chase the bull away and is knocked down three times before he gives up and jumps the fence. The bull does a dance and Happy Hooligan and Gloomy Gus come from the inside of the bull and make short work of the dinner.
Code *Unrivel.* 75 Ft. $9.00

5566-A **INEXHAUSTIBLE CAB.**

A cab is hailed in front of a palatial mansion by a gentleman who wishes a score of people driven to another part of the city. A clown jumps out and a satisfactory agreement is made between the clown and the gentleman, and a score or so of persons are hustled in one at a time until the clown succeeds in piling in the whole lot except Bridget, who is carrying a child. The persistent clown, in order to assist the nurse, who tips the scale at 400 pounds, takes the child from her. After caressing it he tosses it on top of the cab. He then picks up a board and uses it with good effect on the extremities of the fat woman, until she is forced into the cab, which drives away with its load of humanity.
Code *Unrobing.* 95 Ft. $11.40

5567 **GIRLS' INTERRUPTED BATH.**

Three girls are taking a bath in a quiet, shady spot along a beautiful stream. Another young lady in bathing attire reclines on the bank. The latter suddenly discovers two hobos coming toward the bathers and immediately gives the alarm. They throw water over the hobos, who gather up the clothes of the fair bathers and make off, compelling the bathers to walk home in barrels. In order to conceal themselves as much as possible, they hold the barrel rather high [illegible]
Code *Unremovable.* 60 Ft. $7.20

5571 **BEFORE AND AFTER.**

Moonlight garden scene. A couple wearing masks are walking through the garden. They sit down on a bench and the young man begins to make love to his partner. He removes his mask and asks her to do the same, but she refuses. After a great deal of persuasion she consents and discloses a face of a very homely old maid, the sight of which throws the young man into a fit.
Code *Unrough.* 60 Ft. $7.20

5572 **OH! SHUT UP.**

Bed room scene. A woman is asleep in folding bed. Husband, who is very drunk, opens the door cautiously, enters with shoes in hand, and proceeds to undress in an uncertain manner. He takes a drink from the water pitcher and drops it on the floor. This awakens his wife, who gives him a curtain lecture. He tries to make her keep quiet by squirting seltzer in her face, which only makes her more violent. Growing desperate, he closes her up in the folding bed
Code *Unroyal.* 55 Ft. $6.60

5573 **GOO GOO EYES.**

Posed by Gilbert Sarony, made up as an old maid. Taken close so that the head covers the picture. Facial and eye expressions.
Code *Unruffling.* 75 Ft. $9.00

5575 **SMITH'S WIFE INSPECTS THE NEW TYPEWRITER.**

A brokers office. A broker is dictating to typewriter, who is very homely, when the wife and child appear on the scene, and his wife proceeds to inspect the typewriter and expresses her approval of his selection. His wife leaves, the typewriter removes her mask, disclosing a beautiful face, and Smith proceeds make love to her.
Code *Unruined.* 55 Ft. $6.60

5576 **WHAT CASEY WON AT THE RAFFLE.**

An Irish kitchen and an Irish woman cooking. She takes the baby out of the cradle, gives him a bottle and sits him on the floor. Casey comes in drunk with a pig under his arm and puts the pig on the floor. It makes a bee-line for baby and bottle, takes the bottle from the baby and proceeds to suck the milk while Casey and wife have a hot argument. Code *Unruliment.* 75 Ft. $11.25

5577 **CASEY'S TWINS.**

An Irishman is lighting his pipe and rocking the cradle. Baby cries. He takes it on his lap and gives it a bottle, then sets it on the floor. He then takes a pig from the cradle, dressed in baby clothes, and places it on the floor. The pig proceeds immediately to fight the baby for the bottle. A small dog runs in and takes a part in the fight. Code *Unruliness.* 85 Ft. $12.75

5578 **INTERRUPTED PICNIC.**

A party of four young ladies are enjoying a picnic along a quiet stream when they are suddenly surprised by a "Knight of the Road." They jump up from the many delicacies spread on the snow white table cloth lying on the ground, and make for the woods, screaming at the top of their voices. Their screams attract the attention of a couple of gentlemen, and they come to the assistance of the girls. They proceed to give the hobo a much needed bath. The splash when he is thrown in the stream would do justice to an elephant. They then pelt him with sandwiches, bottles, etc. Very amusing and laughable. A sure winner. Code *Unrumpling.* 75 Ft. $9.00

5602 **FAT MAN'S RACE.**

Picture taken at an outing of the members of the St. Cecil Lodge, No. 568, F. and A. M. Very funny. Code *Unscreaced.* 50 Ft. $6.00

5603 **SACK RACE.**

Picture taken at an outing of the St. Cecil Lodge, No. 568, F. and A. M. College Point, Long Island. Very comical. Code *Unscaled.* 50 Ft. $6.00

5607 **BROKEN TRACE.**

A young man with his sweetheart are driving along a country road in a buggy. A trace breaks and the young man jumps out to fix it. He looks to find a piece of string, but the young lady comes to his aid by taking off her garter, with which he repairs the trace and they proceed happily on their way.
Code *Unseddling.* 50 Ft. $6.00

5612 **MILLER AND CHIMNEY SWEEP.**

A miller, while flirting with a young lady, suddenly bumps into a chimney sweep carrying a bag of soot. After an exchange of words, they start to fight and each uses his bag as a club. After the battle is over neither can be recognized. The air is so filled with flour and soot that the fighters are almost lost sight of for a few seconds. Very laughable. Code *Unbounyance.* 50 Ft. $6.00

5677 **HOW THEY DO THINGS ON THE BOWERY.**

A young woman drops her handkerchief while passing a Rube. He picks it up and gives it to her. She induces him to go into a side door of a saloon. Rube and woman enter, take seats at table and order drinks. While the Rube is paying for them the woman puts knock-out drops into the Rube's glass. They drink and the Rube falls asleep. Woman takes all his valuables and leaves. Waiter wakes him up. He discovers his watch gone, fights with waiter, and is thrown out. Third scene, outside of saloon. Police patrol drawn up. They put Rube in and drive off. Code *Unwhirl.* 125 Ft. $15.00

5715 **SCRAP IN BLACK AND WHITE.**

Shows a young black boy and a white boy in a lively set-to. They finally collapse in the centre of the ring after they have fought themselves to a standstill. The referee proceeds to count them both out, and the seconds empty buckets of water on the fighters. Code *Unrellies.* 100 Ft. $12.00

5717 **POLICEMEN'S PRANK ON THEIR COMRADE.**

A young lady is seated on a bench near a park lake. Her policeman lover appears on the scene and begins to caress her in a most affectionate manner, in spite of the sign prohibiting courting in the park. A couple of fellow officers see their comrade breaking the law, and take the law into their own hands by throwing the couple into the lake. Code *Unremin.* 60 Ft. $7.20

5741 **UNAPPRECIATED JOKE.**

A stout man enters a street car, sits down beside a friend and proceeds to read a comic paper. He shows a joke to his friend, and they both laugh heartily. The friend leaves the car, and his absence is not noticed by the stout man. An elderly matron takes the seat. Without looking up, the stout man shoves the paper in front of the face of the old lady, goes into a fit of laughter over the joke, punches her in the ribs with his thumb, and slaps her on the knee. She becomes embarrassed and very indignant and shakes him by the shoulder. He looks around, discovers his mistake, and sinks through the floor.
Code *Unriculo.* 55 Ft. $6.60

5742 **STREET CAR CHIVALRY.**

Interior of crowded street car. Young lady enters and every man in the car offers her his seat. Presently an elderly stout lady with arm full of bundles enters. All male passengers immediately bury their faces in their papers, while the lady swings on the strap. A sudden jerk of the car lands her in the lap of a dude, much to the amusement of the other passengers. She pulls herself together, only to be thrown sprawling on the dude again. This time she smashes his high hat. The dude leaves the car, and the old lady gathers up her bundle and sits down with a satisfied smile. Code *Unrumbles.* 65 Ft. $7.80

5744 **GAY SHOE CLERK.**

Interior of shoe store. Young lady and chaperon enter. While a fresh young clerk is trying a pair of high heeled slippers on the young lady, the chaperon seats herself and gets interested in a paper. The scene changes to a close view showing the lady's foot and the clerk's hands. Over the slipper. Her dress is slightly raised, showing a shapely ankle, and the clerk's hand begins to tremble making it difficult for him to fit the slipper. The picture returns to the previous scene. The clerk makes rapid progress with his fair customer, and while he is in the act of kissing her the chaperon looks up and proceeds to beat the clerk with an umbrella. [illegible] Code *Unrobes.* [illegible] Ft. $9.00 her from the store.

5745 **BURBURB SURPRISES THE BURGLAR.**

Shows a bedroom and a man asleep in bed. A burglar [illegible] the window, climbs in and proceeds to go through the [illegible] table. The man

awakes, pulls a lever, which closes him up in a folding bed, the bottom of which is iron-clad and fitted with gun and portholes. The burglar is dumbfounded and cannot move. Subbubs turns his battery loose, blowing the burglar to pieces. He then raises an American flag on a staff on top of the bed as a signal of victory. The bed opens up again and Subbubs goes to sleep.

Code *Ultrobidem*. 95 Ft. $7.80

5748 **DOWN WHERE THE WURZBURGER FLOWS.**

A German beer garden. A rather stout customer comes in and seats himself at a table close to the wall. He pulls out a long-stemmed pipe and lights it. He gives the waiter an order for a stein of beer, and when it is served he takes a sup and then picks up a paper. "Happy Hooligan" and "Gloomy Gus" appear at the top of the fence. One of them "hooks" the mug of beer with a walking cane. After drinking the beer they replace the mug on the table. When the German finds that his beer has disappeared he proceeds to scold the waiter. Another stein is brought and placed on the table. Hooligan and his brother tramp also win this by using the German's pipe-stem as a siphon. The German upon again finding the glass empty when he wants to drink, becomes enraged, but the saloonkeeper quiets him by producing another stein of beer. This time Hooligan secures a sponge and by forcing it into the mug of beer succeeds in getting the third drink away from their victim. This time the German gets so mad at tricks he thinks the bartender is playing on him that he leaves the place in a rage. A policeman now appears and arrests Happy Hooligan. While the waiter is chasing the German, Gloomy Gus leaps over the fence and enjoys the free lunch left on the table.

Code *Ultrance*. 80 Ft. $9.60

5753 **TUB RACE.**

A number of boys are engaged in a tub race. They are lined up in a row and the fun begins from the start. Some of the tubs upset and give the boys a good ducking each time an attempt is made to get in them.

Code *Uvada*. 55 Ft. $6.60

5756 **TURNING THE TABLES.**

A number of boys are running to a lake for a swim. A sign, "No swimming in this lake" is unheeded. After the boys have paddled around in the water for a while, one of them sees a cop coming through the fields. The alarm is given, the boys scurry from the water, but before they reach the bank Mr. Policeman has their clothes. He scolds them for breaking the law, and while gesticulating steps near the edge of the lake. The largest of the boys, seeing a chance to give the officer a ducking, pushes him into the water. The policeman drops the clothes, and the boys pick them up and run off. The cop gets out of the water with difficulty and gives chase, but the boys easily escape.

Code *Ultimate*. 85 Ft. $10.20

5757 **RUBE AND THE FENDER.**

A rural gentleman visits one of the city parks to attend a picnic. Not knowing where to look for the entrance, he stands bewildered in the middle of the car tracks. Finally he gets his bearings and starts to walk down the track. An electric car crowded with people suddenly rounds a curve at the head of the street, and bears down on Reuben full speed. The motorman applies the brakes, while he and the conductor on the front platform yell at the bewildered to get out of the way. Rube pays no attention to the shout. Suddenly he gets a terrible jolt that knocks him off his feet into the fender, and before the car is stopped Reuben is carried to the [illegible]. A lively scene [illegible]

Code *Lindabet*. 90 Ft. $12.60

5769 **CASEY AND HIS NEIGHBOR'S GOAT.**

[illegible]

5770 **CHAPPIES IN A BOX.**

Two dudes are seated in the box at a vaudeville theatre. An actress is on the stage doing her turn, and the chappies endeavor to make a "hit" with her. They have a bottle of wine, and after taking two glasses, stand the bottle on the front of the box. In their excitement, they knock the bottle over and ruin the draperies on the front of the box. This is discovered by the management, and they are put out of the place in a hurry.

Code *Uxoricide*. 70 Ft. $8.40

5771 **AN EXTRA TURN.**

Shows a stage setting and private box. After Miss Dolly Lightfoot has finished a clever dance, a card is placed upon the stage announcing an extra turn. An Italian vocalist appears and starts to sing. He is received with a shower of missiles, to which he pays no attention, until he is finally floored. He rushes from the stage and reappears with an umbrella for protection. He defiantly continues to sing. Two stage hands rush from the wings, seize him and drag him from the stage.

Code *Uxorien*. 90 Ft. $10.80

5775 **MESSENGER BOY'S MISTAKE.**

"Cholly" wishes to call on his best girl and sends her a large bouquet. To find out if the girl really loves him, he sends a note with the messenger boy requesting her to "wear this" if she does. The boy delivers the note and a package which the young lady opens and finds an old pair of trousers and other masculine wearing apparel. She becomes enraged. When "Cholly" comes she proceeds to give him instructions as to what to do in the future, etc., but before she finishes, the boy, having discovered his mistake, returns with the right box. "Cholly" hastily closes up the wrong one, hands it to the boy and kicks him out of the door. He then opens the right box and presents the bouquet himself. She wears the flowers, and things are now all right.

Code *Paalgreen*. 95 Ft. $11.40

5790 **ANIMATED POSTER.**

Shows an old house in the background with one window with the shutters closed. A bill poster comes along and puts up a poster advertising a burlesque show. When his work is finished the picture of an actress in tights is seen on the building. The poster is so placed that when the shutters are opened, the head of the picture is cut off. An old maid in the house is annoyed by the noise made by the bill-poster and opens the shutters to remonstrate. When the shutters are opened the old maid's head appears in such a position as to make it seem that the head of the figure on the poster had come to life. This amuses the passersby, but the bill-poster, not wishing the advertising part of the bill cut from view forces the shutters closed and again plasters paste on them. Suddenly they are thrown open again and the old maid throws a pail of water on her tormentor, who falls over into his paste tub.

Code *Uxorius*. 100 Ft. $12.00

5792 **WHAT HAPPENED IN THE TUNNEL.**

Interior of railroad coach. Pretty young lady and colored maid occupying seat. Young man in rear seat tries to attract young lady's attention. She drops her handkerchief. Young man picks it up and hands it to her, and then takes advantage of the opportunity and leans over the back of her seat and begins to make love to her. As the train enters a tunnel he tries to put his arms around her, and when the train emerges from the tunnel he is hugging and kissing the colored maid, the young lady in the meantime having changed seats with the colored maid. [illegible]

Code *Lacuti*. 90 Ft. $10.80

5802 **HOW OLD IS ANN?**

[illegible]

5804 **UNDER THE MISTLETOE.**

[illegible]

beau enters. After embracing her, he gives her a present. Her mother and father enter, carrying a step-ladder. After greeting the young man, they proceed to fasten a piece of mistletoe to the chandelier. The young man insists on doing it, although his sweetheart tries to dissuade. He lets the step-ladder fall, breaking a bust upon a pedestal. After considerable trouble he finally gets the ladder in position and climbs up very timidly. While reaching over to tie the mistletoe the ladder falls, leaving him hanging to the chandelier. His dangling feet smash the Christmas gifts on the table, the chandelier gives way, and he falls and breaks the table and lands in a heap on the floor.

Code *Vaderkus*. 90 Ft. $13.50

5851 **COHEN'S ADVERTISING SCHEME.**

Cohen is pacing up and down in front of his store waiting for a customer. After vainly looking up and down the street Cohen enters the store. A tramp now appears on the scene, clothed in rags, and admires the fine clothes which Cohen has for sale outside his establishment. Cohen steps out and seeing the poor tramp, shivering with cold, offers him an overcoat. The tramp tells him he is broke. An idea strikes Cohen and he re-enters the store. He immediately comes out with a fine new coat which he assists the tramp to put on. After thanking Cohen the tramp goes on his way. The reason for Cohen's charity appears in an advertisement on the tramp's back, "Go to Cohen's for clothing, Baxter street."

Code *Vagipedes*. 65 Ft. $9.75

5852 **WIFEY'S MISTAKE.**

A butler is assisting his master to remove his coat, etc. After donning his smoking jacket his master leaves the room. The butler immediately proceeds to attire himself in his master's clothes. While admiring himself in the glass his master's wife slips up behind him, and thinking he is her husband, kisses and embraces him in a most affectionate manner. The husband re-enters the room, discovers his wife and upbraids her. The wife tries to explain but only makes matters worse. The butler is finally kicked out of the room by the furious husband.

Code *Vagipenne*. 75 Ft. $11.25

5853 **MIDNIGHT INTRUDER.**

An old German is fast asleep in bed. He is suddenly awakened and immediately reaches for a large pistol under his pillow. After a few terrifying moments a cat jumps upon the bed. Seeing the cause of his fright, the old fellow embraces the cat and settles back to sleep.

Code *Vapisant*. 55 Ft. $8.25

5854 **OLD MAID AND FORTUNE TELLER.**

An old maid is having her fortune told by a gypsy woman. Very amusing facial expression follows as the maid listens to her fortune.

Code *Vagenette*. 80 Ft. $12.00

5855 **LITTLE GERMAN BAND.**

A German band is playing in front of a small saloon. The proprietor orders them to move on but the band plays on with more vim. In desperation he moves some feet and beckons and invites the band in to have a drink. One of the players sits, his brass horn full of beer while the rest of the band [illegible] the others. When they find they have been tricked they scramble to [illegible] and enjoy their plunder [illegible] to the [illegible] bookkeeper.

Code *Vaburg*. [illegible] Ft. $[illegible]

5857 **HALLOWE'EN NIGHT AT THE SEMINARY.**

[illegible]

5858 **CASEY'S FRIGHTFUL DREAM.**

Casey gets out of bed while asleep, walks to the window, raises the sash and steps out on the sill. The scene changes and Casey is seen walking along the edge of the roof. He finally loses his balance and rolls over the side of the roof. The climax of this picture is reached when Casey is seen rolling from the bed on to the floor. This awakens him, and seizing a bottle of whiskey, he falls on his knees and offers up a prayer at finding it was all a dream.

Code *Vaguage*. 100 Ft. $15.00

5925 **DOG FACTORY.**

On the walls of the factory a lot of different varieties of frankfurters are hung. Each is marked with the breed of dog it is made from. A combined dog and bologna making machine is seen in the foreground, and two Germans are working industriously over it. A tramp enters with about a dozen dogs of various types, and sells them to the Germans. They are soon transformed into sausage and the tramp departs with his cash.

A dude now enters who wants to buy a spaniel. The dog is quickly made and sold. A number of customers follow and are supplied with dogs that suit their fancies. Finally a tough enters who wants a bull dog. A Boston Bull is produced, but does not suit him. He wants a fighting bull. The do is made, and as he jumps from the machine he grabs the tough by the pants, and dog and man mix up in a rolling match all over the floor. The tough finally releases himself and disappears, leaving the fighting bull dog to be again turned into bologna.

Code Valetant. 240 Ft. $36.00

5928 **HOLDUP IN A COUNTRY GROCERY STORE.**

Several farmers are discussing politics in a country grocery store. A bunco man enters and takes an electric battery from a bag. He induces the Rubes to join hands and take hold of the handles. The current is turned on and they go through some very funny stunts, while the bunco man goes through their pockets, taps the till, and makes a hasty exit.

Code *Vabrole*. 160 Ft. $24.00

5929 **COP FOOLS THE SERGEANT.**

SCENE I.—A policeman after looking up and down the street then darts into a baker's shop. A sergeant sees him and waits for him to come out.

SCENE II.—Interior of bakery. Cop comes in and proceeds to make himself comfortable. One of the bakers comes in and tells the cop the sergeant is outside piping him off. He becomes very excited when an idea strikes one of the bakers who tells the cop to get in a large bread basket and they will cover him with bread and carry him out and put him in the wagon.

SCENE III. Sergeant is waiting patiently. The bakers carry out the basket load it on a wagon and drive away. The cop pops out of the wagon when they turn a corner and comes down the street and salutes the sergeant as he passes.

Code *Vabreal*. 175 Ft. $26.25

5930-C **OFFICE BOY'S REVENGE.**

An office boy is making love to the typewriter. The bookkeeper enters and objects. After pacifying typewriter with a bouquet, the bookkeeper sits down at his desk and falls asleep. Office boy tells the girl with a feather. Thinking that it is a fly, the bookkeeper protects himself by hiding his head under the lid of the desk. The boy then places a bucket of water on top of the lid. The head of the firm enters and finds the bookkeeper asleep. The latter awakes and dendy, throwing the bucket of water in the girl, which lands in the face of the typewriter. Bookkeeper turns the boy over his knee and gives him a sound thrashing.

Code *Vacomet*. 60 Ft. $9.00

5981 **BUSTER BROWN SERIES**

SCENE I. The opening scene shows Buster [illegible] the back [illegible] Buster enters [illegible] After [illegible] the porch. After [illegible] of the chair [illegible] tramp [illegible] attention [illegible] window [illegible] at the window. Buster [illegible] fellow to [illegible] and [illegible] Willie [illegible] for him. The tramp enters the room, he places the [illegible] on the table and proceeds to [illegible]

Buster his share. Whereupon Buster angrily gets up from the table, shakes his finger threateningly at the tramp and goes out, but almost immediately comes back with his mamma and his dog Tige. Buster's mamma is greatly shocked at the sight, while Buster now sets Tige on the tramp, and in the melee Bridget wakes up, and falls over backwards, chair and all. Buster's mamma releases Bridget from her predicament, and the tramp, with Tige holding on to his coat tails, makes a hasty retreat through the window. Bridget succeeds in getting hold of her broom and helps him a little. Buster is rewarded by his mamma for getting rid of the tramp, and is given permission to eat all the jam he wants.

SCENE II.—Shows a millinery store in the shopping district, and Mrs. Brown with a lady friend, admiring the hats displayed in the window. Buster and Tige are standing in the foreground. A howling swell, leading a small dog bedecked with ribbons, recognizes Mrs. Brown and stops to chat. Buster becomes impatient, tugs at his mamma's dress, and endeavors to hurry her; but the dude waves him aside. Buster gets angry at this and retaliates by setting Tige on the dude's dog. Tige secures a good hold on the dog's neck and mauls it all over the street. During the battle the dude makes frantic efforts to rescue his dog by kicking Tige. Mrs. Brown comes to the rescue by beating the dude over his head with her umbrella and knocking his hat off. Tige sees the hat, releases his hold, and the two dogs tear the hat into ribbons.

SCENE III.—Shows a bargain counter in a department store and a large gathering of women examining goods. It is a special sale, and a great deal of interest is shown by the ladies, who jostle and crowd each other to secure the choicest bargains. Mrs. Brown enters, accompanied by Buster and Tige. Mrs. Brown is unable to get near the counter and is in despair. Buster sees his mamma's predicament, whispers in Tige's ear to "take a fit," which he does by throwing somersaults high in the air, and running wildly about as though mad. The dog's actions frighten the shoppers and they scatter in all directions. After the stampede Mrs. Brown proceeds to make her purchases, while Tige seats himself on a stool, and Buster looks on very innocently.

SCENE IV.—Shows a kitchen and Bridget busy making crullers. Buster enters and begs Bridget to give him one. Bridget refuses and places all the crullers in a basket on the top pantry shelf. She warns Buster not to touch them, and leaves the room. Buster secures a stepladder and proceeds to climb to the top. As he is about to secure the coveted prize his mamma enters, chastises him severely, and ties Buster fast to the table, and leaves the room. Buster calls Tige to his assistance, explains the situation, and points to the top shelf of the closet. Tige mounts the ladder, secures the basket and places it on the table at Buster's elbow. The scene closes with Buster and Tige dividing the spoils.

SCENE V.—Shows an Italian balloon vender near the "Flat iron" Building, New York City. Mrs. Brown and Buster appear on the scene. Buster begins teasing his mamma to buy him a balloon, but she refuses. Buster whistles for Tige, and at the same time jostles the vender, who roughly brushes him aside. Seeing a chance to get a balloon for nothing, Buster sets Tige upon the Italian, and points towards the balloons. The vender, in his efforts to get away from the dog, loses his hold on the balloons and they scatter in every direction. Several stray dogs join Tige in rushing upon the balloons, and in their efforts to get hold of them they butt them about in the air in all directions.

SCENE VI.—Shows Mr. R. T. Outcault, the artist, making a quick charcoal sketch of Buster Brown and his dog Tige.

Code *Complaint*. 740 Ft. $[illegible]

5959 "WEARY WILLIE" KIDNAPS A CHILD.

Shows an ugly looking old tramp cuddled up in a heap on a park bench. A nurse girl is seated beside him with a little girl. A fellow crooked friend of the nurse comes along and they enter into a very lively conversation. Finally he induces her to take a little walk. Forgetting the baby, she accompanies him, and as soon as they are out of sight the tramp wakes up. He sees the little [illegible] alone, and seeing a good chance to get some money, takes it away with him. Hastening along until he comes to return to the path, he takes the little girl in the ladies and puts a gagged rag and hat on it. He then marches off with the child until a Frenchman is met. Here he stops to give the child a drink of water, and as they wait a crowd of people pass. Seeing the child's ragged clothes, they give the tramp some money. In the meantime the cop and nurse return to the bench and discover the loss of the child. A [illegible] ensues on

the kidnapper is caught as he is receiving money and the child is recovered. A lively fight ensues betwen the tramp, cop and men who come to the policeman's assistance, and "Weary Willie" is hustled off to the lockup.

Code *Valises*. 150 Ft. $22.50

5998 "POLLYWOGS" 71ST REGIMENT N. G. N. Y. INITIATING RAW RECRUITS.

Shows three raw recruits at camp for the first time at Peekskill, N. Y., with the 71st Regiment N. G. N. Y., and in order to "stand in" with the rest of the company they are obliged to show their patience. First they are compelled to lay on their stomachs in mud and go through the motions of swimming. Two of them are then placed in a wash tub. Two brooms are placed through the tub handles to serve as oars, and in this awkward position they are obliged to go through the action of rowing a boat. During the performances buckets of cold water are freely used to keep the recruits from getting over-heated from their exertions. The last scene shows a hurdle race on all fours. The picture is full of action from start to finish, and very amusing.

Code *Vanuerous*. 130 Ft. $19.50

6019 HOW A FRENCH NOBLEMAN GOT A WIFE THROUGH THE NEW YORK HERALD "PERSONAL" COLUMNS.

The picture opens with a "Personal" advertisement which actually appeared in the New York Herald of August 25th, 1904: "YOUNG French Nobleman, recently arrived, desires to meet wealthy American girl; object matrimony; will be at Grant's Tomb at 10 this morning, wearing boutonniere of violets." The first scene shows the young "Nobleman" in his dressing room. He picks up the "Herald," and finally locates his "ad" with evident satisfaction. He then fastens a large bunch of violets to the lapel of his coat and departs for the rendezvous. The next scene shows the "Nobleman" at Grant's Tomb, pacing impatiently back and forth. Soon a handsome young lady passes him, and seeing the violets, mutual recognition quickly follows. Another lady soon arrives, and others in rapid succession until the young Frenchman is completely surrounded. He finally escapes and runs for his life down the Riverside Drive, pursued by a dozen or more of his fair would-be captors, a stout lady in white bringing up the rear. He leads the girls a merry chase over sand banks, fallen trees through bushes, over rail fences, and finally escapes, as he thinks, by wading into a pond up to his waist. The girls finally reach the pond and stand on the bank, imploring him to come ashore. But the Frenchman pays no heed to them. Finally the stout lady, who has been last throughout the entire race, arrives upon the scene, and without hesitating for an instant she dashes into the water and finally captures first prize and a titled husband into the bargain, again proving the old adage that "The race is not always to the swift."

All the New York papers took notice of the "Personal" in humorous articles. From "Town Topics" of September 1st we quote the following:

"The esteemed Herald—which should know better—published last Thursday in its 'Personal' column the following bogus advertisement of a moving picture concern:

> YOUNG French nobleman, recently arrived, desires to meet wealthy American girl; object matrimony; will be at Grant's Tomb at 10 this morning, wearing boutonniere of violets

It is well known throughout Europe that wealthy American girls are in the habit of lying in wait at the Battery for any impoverished foreign nobleman who may chance to arrive in the second cabin or the steerage, and if missed there, of hunting them down in Washington square, Central Park, Grant's Tomb, and other habitats of such game. Upon this national characteristic the advertisement was framed. It caused much excitement and more grief at New port, Narragansett Pier and in country houses, because of the physical impossibility, even with fast horses and special trains, of getting the wealthy American girls on the ground at the early hour named by the young French nobleman. To this unfortunate fact is to be attributed the absence of wealthy American girls from the rendezvous. But their places were taken by impecunious American girls, hired for the occasion, who posed for the photographer and will be seen in the pictures of regarded in Europe as marriage and heiresses where seen in the pictures at [illegible] and much [illegible] Sold complete on an separate scenes as listed below. [illegible] Ft. $[illegible]

6019-A	Do. "Personal" Ad. and "Nobleman."	Code *Vaporatio.*	60 Ft.	$7.20
6019-B	Do. Grant's Tomb.	Code *Vaporatiot.*	95 Ft.	$11.40
6019-C	Do. Riverside Drive.	Code *Vaporatip.*	35 Ft.	$4.20
6019-D	Do. Across the Fields.	Code *Vaporatire.*	60 Ft.	$7.20
6019-E	Do. Down the Sand Bank.	Code *Vaporatise.*	80 Ft.	$9.60
6019-F	Do. Through the Woods.	Code *Vaporativ.*	75 Ft.	$9.60
6019-G	Do. The Rail Fence.	Code *Vaporativer*	110 Ft.	$13.20
6019-H	Do. Down the Pike.	Code *Vaporativest.*	65 Ft.	$7.80
6019-I	Do. Caught at Last.	Code *Vaporativing.*	95 Ft.	$11.40

6020

EUROPEAN REST CURE.

On the gangplank of one of the large ocean liners leaving New York is shown an old gentleman kissing his wife and daughter good-bye before leaving on a tour abroad for a much needed rest from business cares and troubles. A great crowd of people are next shown waving farewells to departing friends and relatives as the big steamer leaves the pier. We now accompany our old friend on his trip and show in succession his varied experiences. As the steamer glides down the Hudson River a panorama is shown of the lower section of New York, with its numerous sky-scrapers, Battery Park, and the Aquarium. Next the pilot is shown leaving the ship at Sandy Hook and the course is now clear for a run across the Atlantic. The scene now changes to a view of the ocean and the bow of the vessel, taken from the bridge. It shows the way a modern ocean greyhound plows her way through the water, and the spray dashing over the deck. The seas are high during the voyage and as our tourist is a poor sailor he suffers severely from the rolling of the ship, and is compelled to keep in his stateroom most of the time. Our next scene shows him rolling around the floor of his room in dreadful agony. He finally gets on his feet and by holding on to anything within reach he finally manages to reach his berth. After reaching the berth a monstrous wave strikes the ship and the unfortunate man is thrown out on the floor. Suddenly the porthole cover is thrown open by the force of a wave and our friend gets a ducking.

Landed in Europe, he makes several new acquaintances, and decides to pay his first visit to Ireland. He reaches Blarney Castle and the guides show him where the Blarney Stone is located. Having heard a great deal of this wonderful stone, he wishes to be one of the party to kiss it, and arranges with a couple of the Irish attendants to lower him over the roof of the castle. They take hold of him by the heels, and swing him down along the side of the building, head first. As he is about to kiss the stone, the Irishmen's grip on his feet relaxes and they let him drop. Eventually he gets over his injuries and leaves Ireland for France. Reaching Paris, he leaves his friends and starts to do up the concert halls. We now show him in one of the gayest of these resorts. Upon entering the place, he takes a seat at a table and orders a drink. His attention is soon attracted by a couple of gay young women at another table, and he soon joins them. The wine begins to flow and soon the women and the old tourist become very gay, and they all start to dance and have a good time. Suddenly the old fellow is surprised by his friends, who, having missed him, started to search for him. They soon hurry him out of the place and upbraid him for getting into such questionable company. Leaving Paris, the party go to Switzerland, and visit the Alps. Of course these famous mountains must be climbed, so guides are engaged to point out the paths and give assistance. The party manages to reach a great height without mishap, but the trip must be spoiled by our seeker for rest. One treacherous section of the mountain is reached, and climbing is quite difficult. The guides assist each of the tourists over the great rocks, but when our friend's turn comes the inevitable happens, and he drops into one of the great crevices of the mountain. The guides lower ropes and haul him up. He gets a bad shaking up but comes around all right, with the assistance of stimulants administered by one of the party. From Switzerland they travel to Italy and view the ruins of ancient Rome. In some way the old tourist is left behind by his party, and as he stands alone wondering what has become of his friends, he is pounced upon by a couple of Italian bandits and relieved of all his valuables. His next stop is in Egypt. The party view the Pyramids and Sphinx, and are finally induced by the natives to climb on the pyramid. Two of the black guides take care of our friend and aid him to climb, but as usual something happens. When near the top down he comes, landing in a heap at the bottom. To get over his injuries takes a little time, but hearing of the wonderful curative powers of Germany's mud baths, he sets off for that country. He is next seen in the care of two corpulent bath attendants. They help him into a tub and soon cover him with mud, which gets into his eyes and almost blinds him. The attendants scour him with the mud until the skin peels off and then clean him off by throwing ice water on him. By the time they get through with him he is hardly able to move and decides that he has had enough rest and that home is the best place. The trip across the ocean is made, and he finally lands back in New York. A cab is waiting outside the pier shed and the old fellow is assisted into it by his wife and daughter, and two porters. He is driven home, where his final rest is taken.

Code *Vaporativo.* 990 Ft. $148.50

6044

"WEARY WILLIE" KISSES THE BRIDE.

SCENE I.—"Weary," a hobo, enters a railroad depot, discovers a farmer asleep, steals his ticket from his pocket and leaves without being detected.

SCENE II.—Interior of passenger coach; bride and groom spooning. "Weary" enters; bride becomes very mad when groom leaves for smoking car. "Weary" takes advantage of the situation and sits beside sulking bride, who is looking out the window. She does not look around, but thinks her hubby has returned. "Weary" puts his arms around her and kisses her. When she discovers who it is she screams, and the groom, conductor and porter come to her assistance, and grabbing "Weary" hustle him to rear end of the train.

SCENE III.—Shows passenger train running at full speed and conductor and porter throwing "Weary" from rear end. He lands in a heap; quickly jumping to his feet, he shakes his fist at the retreating trainmen.

Code *Vaquasses.* 140 Ft. $21.00

6052

MANIAC CHASE.

The picture opens with the interior of a cell in an insane asylum. The inmate, who imagines himself to be Napoleon the Great, is seated at a table dressed in the costume of that world renowned general. A keeper enters with a bowl of soup. "Napoleon" tastes the soup and then dashes the contents of the bowl into the keeper's face. A fierce fight follows with "Napoleon" getting the better of it until two more keepers rush in and the three beat him unmercifully and leave him insensible on the floor.

After the keepers leave, "Napoleon" gets up, smashes the table and pries off the bars of his cell with one of the table legs and escapes through the window.

The second scene shows "Napoleon" escaping through the woods, pursued by the three keepers, and succeeding scenes following in rapid succession show the most exciting and ludicrous situations. In his flight "Napoleon" discovers an empty barrel, crawls into it and rolls to the bottom of the hill, and thus eludes his pursuers for a time.

He next reaches a large tree. The first limbs are high above the ground, but "Napoleon" jumps and easily reaches one of the branches. The three keepers follow and disappear into the tree. A panoramic effect shows "Napoleon" descending from another tree, followed closely by the three keepers.

A haystack is now reached. A tramp is sleeping at the foot with a gun beside him. "Napoleon" takes his gun and paces back and forth as a sentinel on guard.

The keepers soon discover him and the chase continues. Finally "Napoleon" gets back to the asylum, climbs up to his cell window, and when the tired and worn out keepers return they are dumfounded at finding "Napoleon" seated at a table reading a paper. At each change of scene "Napoleon" stops to pose in characteristic attitude, producing a highly amusing effect.

Code *Vaquinha.* 530 Ft. $63.60

6076

CITY HALL TO HARLEM IN 15 SECONDS VIA THE SUBWAY ROUTE.

SCENE I. Casey entering subway at City Hall.

SCENE II. City Hall Station; Casey coming down stairs and entering tunnel.

SCENE III. Casey lighting a fuse to set off a blast and running away. Thinking the fuse has gone out, he creeps cautiously up to it, when it suddenly goes off, blowing Casey through the tunnel.

SCENE IV—Casey flying through the tunnel at a terrific speed.
SCENE V—Subway exit in Harlem; a big puff of smoke comes out, blowing Casey into the air.
SCENE VI—Casey's home. Mrs. Casey washing at the tub. Casey comes down through the roof, landing on top of Mrs. Casey, and upsetting her and the tub of water.

Code *Varengaje.* 150 Ft. $22.50

6077 RUBE COUPLE AT A COUNTY FAIR.

SCENE I—Driving into the Grounds.
SCENE II—Machinery department.
SCENE III—Getting weighed.
SCENE IV—On the Pike.
SCENE V—Looking at the big pumpkins.
SCENE VI—Cattle parade.
SCENE VII—Trotting race, with female jockeys.
SCENE VIII—Hurdle jumping, female riders.
SCENE IX—High school horse.
SCENE X—Slide for life.

Code *Varenkruid.* 540 Ft. $81.00

6099 SCARECROW PUMP.

A young boy is going to a village pump for water. Reaching the pump he sees a man coming down the road zig-zag fashion, and decides to play a trick on him. Securing an old coat and hat from a nearby house, he puts them on the pump. He then paints the top of the pump to resemble a face, and hides in an empty tub under the pump nozzle. The drunken man now approaches the pump, and imagining the handle to be someone's proffered hand, grasps it, and tries to shake it. Finding that it won't shake back, he starts to investigate, and soon discovers the joker's hiding place. Grasping the pump handle again, he shakes it so vigorously that the joker gets a good drenching, and as he crawls out of the tub, presents a very ludicrous appearance.

Code *Variaras.* 95 Ft. $14.25

6104 BAD BOYS' JOKE ON THE NURSE.

A matronly-looking nurse girl is asleep on a park bench, with a baby in her lap. Directly opposite sits an old gentleman, snoozing. Two bad boys appear on the scene. One gets a log of wood, about the size of the baby, and after removing the baby, places the log in the nurse's lap. They then place the baby in the old gentleman's arms, and scamper off to await results. In a few moments the fat nurse wakes up and discovers the baby gone. She tosses the log away, and commences to scream and run up and down the walk. Suddenly she discovers the youngster in the old man's lap. She grasps the baby, and after placing it upon another bench, returns to the old man. Catching him roughly by the neck, she drags him from the bench to the walk, and after giving him a good shaking, she knocks him down and sits on him. Her screams attract a policeman to the scene, and the old man is roughly hustled off to the station house, followed by the angry nurse, carrying the cause of all the trouble. The boys have been enjoying all the fun from their hiding place.

Code *Varicant.* 75 Ft. $11.25

6105 THE "STRENUOUS" LIFE, OR ANTI-RACE SUICIDE.

The picture opens with the interior of a merchant's private business office. The head of the firm is engaged at his desk, while the lady stenographer is busy at the typewriter. There is a telephone call, which evidently demands prompt attention, as the head of the firm reaches for his coat and hat. The stenographer endeavors to assist him, and from her actions, she is evidently aware of the urgency of the call. In the excitement the lady's hat gets on her employer's head, and things get generally mixed.

The next scene shows a hansom cab, dashing up the street. It stops in front of a fashionable doctor's residence. Our friend, the merchant, alights, rushes up the steps, and soon returns, accompanied by an elderly doctor. They both jump into the hansom, the driver is given his orders, and off they dash.

The next scene shows a handsomely furnished parlor. A maid answers the door, and the doctor and merchant enter. They remove their overcoats, and the doctor takes his medicine case and goes upstairs, while the merchant tries to interest himself with a newspaper. He soon tires, throws it down, and paces nervously about the room.

Soon a nurse appears with a baby, which she places in its father's arms. He is overcome with delight. A scale is brought, and the baby is weighed, showing ten full pounds. He has no more than settled himself in a chair with the baby, when a maid rushes in with a second baby, which is weighed and given to the father. The nurse soon appears with a third, and she is quickly followed by the maid with a fourth baby. This proves too much for the fond father, who promptly collapses. The doctor now appears on the scene and restores the poor man to consciousness. When he recovers he recognizes the doctor, and with two of the babies in his arms he promptly kicks the doctor out of the house.

Code *Varicosas.* 330 Ft. $49.50

6127 HOW JONES LOST HIS ROLL.

This film has created a decided sensation in numerous Vaudeville Theatres, Moving Picture Entertainments, and among Exhibitors both in this country and abroad. There is not a dull or uninteresting moment throughout the entire picture, while at several points the audience breaks into rounds of applause and laughter. From beginning to end the audience is kept in one continual state of expectancy while the pictures show "How Jones Lost His Roll," the letters, after much effort and maneuvering disentangle themselves at intervals and tell the story in words. Further description is unnecessary and would only detract from the interest and novelty, the same as exposing a trick before performing it. Everyone wants to know how it is done. The film is very fine photographically, beautifully tinted, and one of the most novel that has ever been produced. No exhibitor should be without one of these films. It is sure to make the biggest kind of a hit. Fully described and illustrated in Circular No. 244.

Code *Varraques.* 575 Ft. $86.25

6133 BURGLAR'S SLIDE FOR LIFE.

The first scene shows the interior of a room in an apartment house. A burglar enters and seeing a portable vapor bath in the corner of the room gets into it to hide.

Presently two ladies enter. One is the lady of the house and she is evidently showing her friend through the rooms. The new vapor bath interests her friend, so she lights the lamp and explains how it is operated.

Soon the steam begins to come out of the top of the bath. Out jumps the burglar, carrying the cloth sides with him, and makes his escape by jumping through the window.

The ladies now call the dog, who rushes into the room and follows the burglar.

In jumping out of the window the burglar seizes a clothes line stretched from the house to a pole in the back yard and endeavors to reach the ground by a succession of slides from floor to floor.

In the meantime the dog follows suit and finally overtakes the burglar in mid-air and securely fastens his teeth in the burglar's trousers. They both finally drop to the ground together and after a struggle the burglar manages to free himself and climbs to the top of a ten-foot fence. The excitement has aroused the whole neighborhood and in every back yard window a man or woman is leaning out, cheering and yelling encouragement to the dog.

Reaching the top of the fence the burglar stops to get his breath and imagining himself perfectly safe he turns round and puts his fingers to his nose.

In an instant the dog is after him again and before he can move the dog leaps to the top of the fence and pulls him back into the yard. While the dog keeps hold the women beat the burglar with brooms, to the intense delight of all. Fully described and illustrated in Circular No. 251.

Code *Varlabed.* 295 Ft. $49.75

6136 ON A GOOD OLD 8c TROLLEY RIDE.

The opening scene shows the interior of a trolley car. The only passenger [illegible] young man who evidently has been painting a night out with the boys. A young lady enters and the young man [illegible] upon being up [illegible] and although [illegible] plenty of seat, [illegible] he prefers to hang on to a strap. It's about all he can do to keep on his feet.

The next passenger is an aged lady with a bad boy and several bundles. She takes a seat near the young man, but his actions become so annoying that he

is obliged to change her seat. The conductor now enters and collects her fare. She asks for a transfer and is given one by the conductor, who punches the ticket by firing a shot through it with a revolver.

A colored washerwoman now enters with a large basket of clothes. The car starts with a jerk and she falls over the basket. After getting the clothes back into the basket, she takes her seat and places the basket beside her. The conductor now enters and collects her fare. Seeing the basket on the seat he demands a second fare, which she at first refuses to pay. She finally turns her back to the conductor and gets the necessary nickel from her stocking, protesting vigorously all the while. The passengers in the meantime have been doing a little "rubbering." When the conductor rings up the second fare the register turns backwards.

A tough enters with a cigar in his mouth. The conductor calls his attention to the "No Smoking" sign but he keeps on smoking just the same and finally blows the smoke into the conductor's face. The conductor now seizes the cigar, takes a couple of puffs, cuts off the lighted end with a pair of scissors and puts the butt into his pocket. Meanwhile the old maid has been beating the tough with her umbrella.

A typical Rube farmer gets on with a basket of eggs. All the passengers commence to laugh, rub their hands and nudge each other. The car starts with a jerk, but the farmer manages to reach a seat and save himself and his eggs. Presently he produces a large plug of tobacco and starts chewing vigorously. He spits on the floor and then changes his seat. The conductor now enters and noticing that there has been a violation of the company's rules endeavors to locate the culprit. He questions several of the passengers, among them the old maid, who becomes very indignant. Finally he spots the farmer chewing. Going over to the farmer he points to the "No Spitting" sign, takes the tobacco away from him and demands five dollars for the fine, which the farmer hands over. The conductor now calls in the motorman and gives him half the money and the plug of tobacco. After biting off a piece the motorman returns the plug to the conductor, who puts it in his pocket and warns the farmer never to chew again. Meanwhile the passengers have been roaring with laughter.

The next passenger is a big fat woman, who gets wedged in the door. The conductor boosts her from behind while two of the passengers try to pull her through. She finally comes through with a rush and lands on the farmer and his basket of eggs. She is finally lifted into a seat. The conductor then takes the stove shovel and scoops up what is left of the eggs and puts them back into the basket.

The fat woman complains of the cold to the conductor and several passengers join in with her and button up their coats and turn up their collars. The conductor then puts some coal in the stove and removes the ashes. When he opens the window to throw out the ashes they are blown back into the car all over the passengers.

A typical "Yiddisher" now enters with a covered basket. The car starts and down he goes, basket and all. The basket breaks open and out jumps a big fat goose. The women jump up on the seats while the men chase the goose all over the car. The old maid's bundles, the farmer's basket of eggs and the washer woman's clothes basket are all mixed up in the general melee, the goose finally making its escape.

The picture now changes to an outdoor suburban road scene. A trolley car is seen approaching. A goose flies out of the car and all the passengers give chase. The chase is a merry one. Across a golf ground and through the woods the passengers follow. The rumpus awakens a tramp who has been sleeping at the foot of a tree. As the goose passes him he grabs him and the chase now continues after both tramp and goose. A pond is reached and into it plunges the tramp with the goose. He finally reaches the opposite bank and has the laugh on the passengers, who dare not follow.

As a burlesque on street car trolley service the picture has been a great success. It greatly adds to the effectiveness of the picture if the music of the well known popular song, "On a Good Old 5c Trolley Ride" is played while the picture is being shown. The words and music of a portion of the chorus complete the picture. Fully described and illustrated in Circular No. 258.

Code *Lancodu*. 348 Ft. $80.00

6139 **THE WHOLE DAMM FAMILY AND THE DAMM DOG**

The Whole Damm Family and The Damm Dog is a popular fad which has been widely advertised by lithographs and souvenir mailing cards, and has recently been made the subject of a sketch in a New York Vaudeville Theatre. The Edison Manufacturing Co., with their usual up-to-date methods, have illustrated this popular subject in a most novel and original way in Motion Pictures.

The picture opens with a close view of the individual members of the family. Each goes through a very amusing performance. Mr. I. B. Damm is seized with a severe fit of sneezing. Herself relieves her mind through woman's sole weapon. Jimmy Damm shows how a cigarette should be smoked. Miss U. B. Damm is very proud of the marcel wave in her hair. Annie Damm, in a large picture hat, tries to look very shy and demure. Lizzie Damm chews gum in a most artistic manner. Baby Damm gives a sample of his ability at crying. A family group is seated at dinner, with the Damm Dog seated at the head of the table. Mr. I. B. Damm enters and kicks the Damm Dog out of the chair. The Damm Dog waits until the soup has been served, and then returns and drags the table cloth and all the dishes on to the floor.

The final scene is most amusing. Different portions of the Damm Dog's body appear from all directions. They finally arrange themselves in shape, showing a dilapidated looking cur sitting up on his haunches. Presently his tail joins his body by piecemeal, the end having two tin cans tied to it. The tail and tin cans begin to wag in a most comical way. This picture has made the biggest kind of a hit, and is one of the best humorous pictures ever offered. Fully described and illustrated in Circular No. 258.

Code *Vasadura*. 300 Ft. $45.00

6147 **"RAFFLES"—THE DOG.**

The opening picture shows the interior of a scantily furnished room. A man and woman are engaged in teaching a dog to become an expert thief, and the dog goes through his part most cleverly. At a sign from his master "Raffles" steals a package from the table, and while his mistress is seated upon a chair he steals a pocket book from her pocket and a suit case beside her. The slightest sign from his master is all that is necessary for "Raffles" to go through his part, and he promptly carries all the plunder to his master. The next scene shows "Raffles" with his master and mistress taking a stroll through a park. An old gentleman is asleep on a bench. The three thieves now approach. "Raffles" master points to the old gent eman's watch and chain, and the three pass on. "Raffles" soon returns, jumps upon the bench and deftly steals the old gentleman's watch and chain without disturbing him. When he wakes up he discovers his loss, but the thieves are now out of sight. The three now make a tour of the city. The next scene shows an express wagon driving up to the sidewalk, and the driver getting out to deliver a package. "Raffles," with his master and mistress, are seen coming down the street. They pass the express wagon, but "Raffles" soon returns alone, jumps into the wagon and steals a package. The next scene shows a butcher's boy and two companions "shooting craps." Soon "Raffles" and his two companions appear and "Raffles" steals a string of sausage from the butcher boy's basket. The boy discovers his loss and gives chase. The next scene shows a fashionable turnout coming down the street. It stops in front of a handsome residence and two ladies alight. "Raffles" and his two companions are seen coming round the corner and presently disappear down the street. "Raffles" now returns, jumps into the carriage and steals a package which is lying on the seat.

The next scene shows some ladies standing on a corner waiting for a car. One is carrying a dress suit case, which she places on the crossing. "Raffles" appears and makes off with the suit case. The lady discovers her loss and "Raffles" running up the street. A lively chase now follows after "Raffles" and his pals. They are first seen running down a long flight of stone steps followed by a crowd in which some of "Raffles'" victims are readily recognized. A policeman and numerous bystanders join in the chase, which soon becomes very exciting. Up and down the several streets, down a steep bluff and over a wire fence the crowd follows the three thieves. The crowd running down the flight of stone steps is very laughable, and the efforts of the pursuers to make haste and overtake "Raffles" and his companions are most amusing. Several hesitate when they reach the steep bluff, but they all finally take a chance and jump. Finally "Raffles'" master is caught by a policeman, while another policeman coming round the corner in the opposite direction secures his mistress. "Raffles'" victims now crowd around the captives, and all the stolen articles are found

upon his mistress, hidden in her skirt, and are returned to the rightful owners. In the meantime "Raffles'" master is endeavoring to explain matters to the policeman. This picture is strictly up-to-date, and has already received the most flattering notices from numerous vaudeville theatres and exhibitors throughout the country. Fully described and illustrated in Circular No. 260.

Code *Vasculado.* 635 Ft. $95.25

6190 **POOR ALGY!**

The opening scene shows Algy and his best girl preparing a luncheon under a tree on the bank of a brook in a beautiful meadow. Algy goes for some water, while the young lady gathers some flowers.

Presently a villainous looking tramp emerges from under the footbridge over the brook. He discovers the lunch basket and decamps with it.

Algy's sweetheart returns, discovers the tramp making off with the basket, and calls Algy back, who returns in time to see the tramp disappearing into the woods. He calms her fears and boldly starts after the tramp.

The next scene shows Mr. Tramp comfortably seated in the woods, regaling himself with the luncheon. Algy appears and demands the basket, whereupon Mr. Tramp, with the aid of a club, persuades Mr. Algy to exchange hats and coats, and to retire with him behind some bushes and exchange the rest of his attire. Both soon return completely dressed in each other's clothes. Mr. Tramp now drives Algy away with his club.

Algy's sweetheart has been waiting his return. Soon she discovers a tramp approaching and starts to run. The tramp runs after her and chases her through a cornfield and over a rail fence.

Reaching a road she sees a man ahead. He is dressed in a very loud sweater and is evidently a pugilist training for a fight. She overtakes him and explains the situation. The prize fighter tells her "dere is nutin to it," and goes back after the tramp. He promptly knocks him down, kicks him a few times and then carries him on his back to where the young lady has been watching the proceedings with much satisfaction. In spite of his black eye and dilapidated appearance she recognizes her "Algy" and then proceeds to roundly score her preserver. Fully described and illustrated in Circular No. 267.

Code *Vastezza.* 315 Ft. $47.25

6192 **SNEEZING.**

A very amusing picture of an old man who is seized with a fit of sneezing. The facial expressions are very funny. Code *Vasthebben.* 25 Ft. $3.75

6193 **CIGARETTE FIEND.**

Shows a would-be sport. He takes a Turkish cigarette from a box, strikes a match on his collar, lights the cigarette and inhales and exhales the smoke in a number of different ways. Code *Vastheid.* 30 Ft. $4.50

6198 **OLD SWEETHEARTS.**

An old couple are seated in front of an old fashioned fire place. The woman is winding a ball of yarn while he is holding the skein. They are talking very confidentially, and he presently endeavors to steal a kiss. While she is rather bashful, and weakly protests, he puts his arm around her and kisses her affectionately. The picture is tinted to show the bright glory of the fire, which adds greatly to the beauty of the scene. Code *Vastitabiss.* 60 Ft. $9.00

6199 **OLD MAID AND PET CAT.**

A comely old maid is seated on a chair lamenting her fate. She is not bad looking; in her opinion she is entertaining and can keep house. Still something seems to be lacking and she can't account for it. Oh! what's the use of worrying. Men are deceitful and why should she care about them. She has her pet cat to fondle and it purrs out its love for her, as she rubbings and kisses it most affectionately. Still it is evident she would prefer being embraced and kissed herself by a man. A very amusing facial expression picture, in which the actions of the old maid speak louder than words.

Code *Vastitabby.* [illegible] Ft. $[illegible]

6202 **ALWAYS A GENTLEMAN.**

A [illegible] car. The [illegible] appears to think that he monopolizes the car [illegible] full of people. A young lady [illegible] on the car and the [illegible] insists upon her taking his seat. She sits down while he stands holding on to a strap and trying to balance himself as the car jerks around curves at a high speed. His actions are very laughable as he swings on the strap. At the end of the picture the car strikes a curve so hard that he is knocked off his feet and compelled to sit down. Code *Vastinde.* 80 Ft. $12.00

6203 **BURGLAR AND VAPOR BATH.**

A burglar is surprised in a sitting room of an up-to-date flat and hides in a vapor bath. The mistress of the flat enters with a caller, to whom she shows all the conveniences of her new home. The women pause before the bath while the hostess explains its use, etc., and lights the lamp. The unfortunate burglar overturns the bath, gets tangled up in it, frightens both women to death, and finally rushes to the window and jumps through it. The hostess calls the dog, and the picture closes with the dog jumping through the window after the burglar. Code *Vastklewen.* 105 Ft. $15.75

6204 **BURGLAR AND BULLDOG.**

A companion picture to the "Burglar and Vapor Bath." Shows a dog catching a burglar as he is crossing a back yard fence. He pulls the burglar off the fence and proceeds to rip the clothes off him. The occupants of the house are attracted by the noise and rush into the yard with brooms and sticks, and belabor the intruder unmercifully. As a climax one of the occupants produces a pistol and discharges it at the burglar. He misses his mark and shoots a servant girl in the "sit down" section of her anatomy, which causes her to go through some very funny antics. Code *Vastloopen.* 55 Ft. $8.25

6211 **THE WATERMELON PATCH.**

The opening scene shows a typical Southern watermelon patch with the customary scarecrow figures scattered among the vines. A number of darkies are sneaking through the vines and picking out the best melons. While thus engaged the scarecrows throw off their outer garments and appear as animated skeletons. They are soon discovered by two of the darkies, who are very much frightened and give the alarm. They all seize what melons they can lay their hands on and scamper off, with the skeletons in close pursuit.

In order to avoid the risk of breaking the melons while climbing a fence they dexterously roll them under the lower rail and secure them again on reaching the other side.

Entering the woods the pillagers succeed in eluding their pursuers by hiding among the trees while the skeletons continue down the road. As soon as the skeletons pass the darkies sneak out and retrace their steps through the woods until they reach a cabin, where the parson and a number of friends and neighbors are gathered. To the music of banjos and bones all hands make merry. A cake walk is followed by buck and wing and other styles of negro dancing.

Suddenly the door is thrown open and in come the men with the melons, which are thrown on the floor, this being the quickest way of opening and serving them. Benches and tables are brought and the whole company sit down and proceed to enjoy the melons as only Southern "coons" can. The next scene shows a close view of two boys who seem to think eating watermelon the only pleasure in life. Their actions are very realistic and the facial expressions most amusing.

The picture now reverts to the scene in the woods where the melon thieves eluded the skeletons. The pursuers have warned the farmers, who appear with a pack of large bloodhounds, who soon get on the scent, which leads up to a cabin. The farmers, who have been following the trail of the bloodhounds, now arrive and proceed to nail up all the doors and windows. One of them climbs up to the roof and places a large cover over the top of the chimney. It is evidently their plan to smoke the merry makers out.

The next scene shows the interior of the cabin. The "coons" are still busy with the melons, but several get quite uneasy when they hear the nailing and boarding up of the house. The smoke is now coming around them and they are seized with violent fits of sneezing, and the entire company of merry makers become thoroughly frightened.

They at once start an investigation and all hands make a mad rush to escape from the building, only to find themselves locked in. After many an attempt a large negress is finally forced head first through one of the windows. The

closing scene shows the darkies coming out of the building in all manner of ways and each is given a parting remembrance by the farmers, in the shape of a kick or a clout over the head to vary the monotony.

All of the watermelon thieves are genuine negroes, and the action throughout the entire picture, as well as the photographic qualities, are all that can be described. The picture will make a sure hit everywhere. Fully described and illustrated in Circular No. 268.

Code *Vastwoelen*. 725 Ft. $108.75

6214 **DOWN ON THE FARM.**

The opening picture shows a number of boarding school girls, raiding an orchard. Some are gathering the apples in their skirts, while others are climbing up the trees and shaking and knocking down the fruit.

They are suddenly startled by shouts and, looking around, find they have been discovered by the farmers, who start on a run after the raiders. The girls in the tree scramble down, and all take to their heels, with the men in close pursuit.

The chase is now on in earnest. Before going far the girls are obliged to climb a fence, which they accomplish in fairly good form. While running down a steep bank, one of the farmers stumbles and falls and quits the race.

The next obstacle is a very high gate, at the edge of some woods, which the girls clamber over with difficulty on account of their skirts. Another farmer is now disabled and gives up the chase.

The young ladies, though rather tired, quicken their pace along a country road and succeed in ridding themselves of another of their pursuers, who drops by the roadside.

They next enter a field and climb up on a haystack. The girls slide to the top of the stack without assistance. When a lone farmer approaches they unmercifully pelt him with apples. He finally secures a ladder, but by the time he reaches the top of the stack the girls have slid down the other side, and he once more starts in pursuit.

Again running through the woods they reach a lake and wait in a pavilion. When the almost exhausted farmer comes up they grab him and throw him into the water. To add to his discomfort they again throw apples at him and he is glad enough to get away from his tormentors. Fully described and illustrated in Circular No. 270.

Code *Vaterarm*. 440 Ft. $66.00

6219 **DIGESTING A JOKE (JAS. T. POWERS).**

The opening scene shows Mr. James T. Powers, the well-known comedian, seated at a table reading a newspaper. Something attracts his attention which he evidently does not understand. He cuts the article out of the paper, presses it into a small ball and swallows it. His face presently asssumes a series of the most comical expressions and he finally seems to comprehend the meaning of the article in the newspaper. Very amusing and well acted throughout.

Code *Vaterland*. 70 Ft. $10.50

6221 **EVERYBODY WORKS BUT FATHER.**

The picture opens with a laughable "Jumble" Announcement—a new feature, exclusively Edison, mysterious and novel to a degree.

The first scene shows Mother and all the children hurriedly eating breakfast and rushing off to work. Mother calls Father repeatedly, but gets no reply. The next scene shows Father in bed. His slumbers are disturbed by a horrible dream. In his dream, which appears as a vision, he is seen carrying the hod up a ladder. He gets into an argument with a bricklayer, who throws him off the scaffold and pelts him with bricks, which he tries to dodge. Suddenly he wakes and finds his wife standing beside his bed with a cup of coffee. The next scene shows Mother and Daughter working in the kitchen. Father enters with his shoes in his hand and sits down by the fire to smoke. Mother sends him out for wood. Father is next seen by the wood pile, hiring a man to chop the wood, while he sits down and puts on a pair of blinders, so he cannot see the man work. Presently Mother comes along and the man shows her the big pile of wood he has chopped. Mother gives the man a glass of beer and carries the wood into the house. The next scene shows a carpet on the line. Father instead of beating it, crawls into it. Mother and Daughter now start in to beat the carpet and Father gets covered with dust and a good beating before they discover him. The final scene shows Father seated in a chair in the

kitchen. Mother and Daughter are washing. Father's chair gets caught in some clothes in the wringer, and he is thrown to the floor and the entire contents of the wash tub pours over him, and he is almost smothered in the suds.

Code *Vaterlos*. 350 Ft. $52.50

6239 **DREAM OF A RAREBIT FIEND.**

The opening picture shows a young man seated at a table in a restaurant. He has evidently been out for a good time with the "boys" and is winding up the night's frolic with a Welsh Rarebit and a few bottles of Bass' ale. After stuffing himself with the entire contents of the chafing dish, and washing it down with numerous glasses of ale, he starts for home somewhat the worse for wear.

The exterior of the cafe is next shown. Presently the "Rarebit Fiend" comes out of the building. He stumbles and staggers along the street, but manages to keep on his feet by holding on to the iron railing in front of the cafe. Arriving at the corner of the street he endeavors to reach a friendly lamp-post. Everything is in a whirl. The buildings, trees, trolley cars and wagons are rapidly zig-zagging along the street, while the lamp-post sways and dances around. After many futile attempts the "Rarebit Fiend" finally succeeds in throwing his arms around the lamp-post and waves his handkerchief to imaginary companions. A diminutive policeman now appears and realizing the young man's condition endeavors to assist him. A rough and tumble wrestling match follows, but the "cop" finally manages to get him on his feet and starts him off for home.

The next scene shows the young man entering his room with his shoes in hand and considerably under the weather after his night's fun. After putting on his night shirt he climbs into bed, but is obliged to get up again and tie a wet towel around his aching head. He then lies down and the scenes which follow show his terrible dream.

First his shoes mysteriously creep out of the room. Then the table and chairs become animated and quickly disappear to the dreamer's great astonishment. A close picture of the dreamer's head on his pillow follows. A large steaming chafing dish suddenly appears over his head. Three little devils jump out and beat a lively tattoo on his head and pillow with pitchfork and shovel.

The bed now comes to life and after going through a lively dance and spinning around the room like a top, ends its freakish actions by shooting out through the window.

The next scene is a beautiful panorama, showing the bed sailing through the air high above the city, over bridges and rivers, and the dreamer desperately clinging to it. The "Rarebit Fiend" imagines he is in an air ship, and sitting up in the bed endeavors to steer it. A strong wind tosses him about, but he manages to hang on to the foot board of the bed, and trails along behind. Suddenly the bed makes a quick turn, which causes him to lose his hold and he falls down through the air until his night shirt catches on a weather vane on top of a lofty church steeple. The strong wind blows the weather vane rapidly round and round until his night shirt gives away and he once more plunges down through space, leaving a portion of his night shirt on the weather vane, which still continues to turn round.

The final scene shows him crashing through the ceiling of his room and landing on his bed. This ends the nightmare, and the "Rarebit Fiend" tumbles out of bed on to the floor very much awake and realizes that it was all a horrible dream.

The different scenes are mono-tinted, producing the most beautiful effects.

The picture is probably best described as being humorously humorous and mysteriously mysterious, and is certain to make the biggest kind of a "hit" with any audience. Some of the photographic "stunts" have never been seen or attempted before, and but few experts in photography will be able to understand how they are done.

Code *Vaterjoie*. 470 Ft. $70.50

6244 **JOKE ON A ROUNDSMAN.**

A mounted policeman rides up in front of a private stable, and after looking up and down the street dismounts and quickly enters with his horse. He has not, however, escaped the keen eye of the roundsman who rides up and waits for him. The interior of the stable is now shown. The cop put his horse in a stall, lights a pipe and makes himself comfortable. A stable boy enters with a

pail of beer and tells him that the roundsman is outside. The policeman becomes greatly excited, but an idea strikes him. He unsaddles his horse and hitches it, together with one belonging to the stable, to a coupe. The cop gets inside, pulls down the curtains, and with the coachman and footman on the box, leaves the stable. The roundsman is still patiently waiting, and the coupe passes him without arousing suspicion. After turning the corner the policeman unhitches his horse, resaddles him, and riding back salutes the astonished roundsman. The latter accuses him of loafing while on duty, which the "cop" emphatically denies, although the evidence against him is very strong, as the one-horse coupe now passes them on the way back to the stable. The action in this picture is very realistic and the plot extremely amusing.

Code *Vaufrenage*. 340 Ft. $51.00

6245 THE TERRIBLE KIDS.

The opening scene shows two boys seated on a bench eating cake. Seated on his haunches between them is "Mannie," a bull terrier dog, who looks as if he were not receiving his share. Finally the boys remember the dog and give him some of their cake, and make him beg for his share.

In the next scene a lady is standing on a street corner with a little spaniel tucked under her arm, and a satchel in her hand. Presently she is joined by a gentleman friend and they engage in earnest conversation, the outcome of which is that the young fellow puts the dog in the satchel and places it on the sidewalk. When their backs are turned "Mannie" crawls up to the bag, grabs the handle in his mouth and dashes off, with the two kids following him. The loss is soon discovered and the young lady and her friend immediately give chase.

A Chinaman is walking up the street. "Mannie" suddenly rushes up from behind, jumps on the Chinaman's back, seizes his queue and drags the poor Chink to the ground. The terrified Chinaman picks himself up and beats a hasty retreat, while "Mannie" and the boys scamper off.

A billposter is posting bills on a high fence. The two kids approach and offer to assist him, but he sends them away. The billposter now climbs the ladder and starts to work. Suddenly "Mannie" appears, climbs the ladder, grabs the billposter by the leg of his trousers and he falls to the ground with the ladder on top of him, while the kids enjoy the billposter's predicament.

Two ladies coming down the street are followed by "Mannie" and the two kids, who are carrying a rope, the end of which is seized by the dog. As the ladies approach "Mannie" runs around them several times, with the rope in his mouth, while the kids hold the other end and the ladies soon fall in a heap on the sidewalk.

The next scene shows an Italian fruit vender with a push cart, standing on a street corner. The youngsters are seen to run up, seize several apples and dash off, the Italian shaking is fist threateningly at them. Presently a customer approaches and selects several apples. "Mannie" now runs up, pulls the prop from under the push cart and spills all the apples into the street, and dashes off after his young masters, as they run away yelling with delight.

The antics of the kids have now become pretty well known and their victims are next seen gathering on a street corner telling their trouble to a police officer. It is finally decided to pursue and capture the miscreants and the chase begins. We readily recognize the various victims of the kids' prank: the young lady who lost her dog, the Chinaman who almost lost his queue, the billposter, the two victims of the rope and the Italian fruit vender.

Presently the two kids appear running at top speed down the street, with the crowd in hot pursuit. The boys, on reaching a street corner, climb through an opening in a high board fence surrounding a vacant lot, and are quickly followed by the crowd. The boys reach the further side of the lot ahead of their pursuers and quickly climb the fence.

The policeman is the first to reach the spot where the boys disappeared and fail to climb the fence. When half way up "Mannie" appears and rising him by the coat tails drag him to the ground and hold him until the coat is ripped to pieces. The crowd now rush up but are unable to climb the fence and rush for another entrance. The kids now throw their rope over the top of the fence which is seized by "Mannie" and the kids pull him over the fence to safety. "Mannie" and the two kids are next seen making their escape through a gate in the fence. They stop and get their rope out, give one end to "Mannie" and stretch it across the gateway. The unsuspecting crowd trip over and all are soon piled in a heap, while the kids make their escape in the confusion. A vacant trolley car is standing on the track. One of the kids runs through the car to the front platform and locks the door, while the crowd rushes in. When they are all inside, the other kid, who has been hiding behind the car, quickly locks the back door and all are locked in. They jump out of the windows and continue the chase.

The kids are now seen running down a street, with the crowd in close pursuit. As they reach the corner they run into the arms of another policeman. The final scene shows the two kids being bundled into a closed police van. As the patrol drives off a piece of rope is seen dangling over the door at the back of the wagon. "Mannie" now appears, runs after the wagon, seizes the end of the rope and shakes it with all his strength, but is finally shaken off and stands looking wistfully after the departing wagon. Suddenly the door opens and the kids dash out and make good their escape.

This picture always wins roar after roar of laughter wherever it is exhibited. The antics of the kids, the almost human intelligence of "Mannie" and the narrow escapes from capture, are a source of constant amusement, and are sure to arouse a strong sympathy for the kids and their dog.

Code *Vaultage*. 600 Ft. $90.00

MYSTERIOUS.

5085 STRANGE ADVENTURES OF A NEW YORK DRUMMER.

A commercial traveler has evidently had a "wet" day, judging from the strange things he sees in his hotel. The hall boy shows him to his room, puts down his grips, and then disappears—through the ceiling. Drummer pushes button five times for a drink, and waiter appears—through the floor. Drummer turns to sit down on the bed—it disappears. He fights with the waiter, who locks him in a trunk and sits on it. He opens the trunk and finds it empty. Drummer appears mysteriously, picks up a big book, hits waiter on the head, and drives him through the floor. Drummer dances in delirious glee.

Code *Unbundle*. 70 Ft. $8.40

5102 VISIT TO THE SPIRITUALIST.

A countryman enters the office of a spiritualist. He is then mesmerized and sees funny things. He drops his handkerchief on the floor, and as he reaches for it, it gradually grows larger and larger, dancing up and down, and going through funny antics until it turns to a ghost of enormous proportions. It then vanishes. The scene closes by numerous ghosts and hobgoblins appearing and disappearing before the eyes of the frightened countryman, who finally leaves the room in great haste.

Code *Uncleared*. 100 Ft. $15.00

5110 CHING LING FOO OUTDONE.

The magician places a cloth over a tub. On removing it five large geese are seen swimming in the water. The magician takes the geese out and they walk away. He again places the cloth over the tub, and when he removes it the tub disappears and a small boy stands in its place. The boy walks off the stage, to the astonishment and amazement of the audience.

Code *Uncommixed*. 45 Ft. $5.40

5111 MYSTIC SWING.

A professor shows Mephisto his power by mysteriously placing a young lady in a swing. Mephisto then shows his power by making the young lady disappear from the swing, much to the surprise of the professor. The professor makes another mystic pass and produces a second young lady, and also a skeleton in the swing.

Code *Uncommonly*. 60 Ft. $9.00

5112 ANIMATED LUNCHEON.

The scene takes place in a fashionable cafe. A well dressed couple enter, and after carefully looking over the bill of fare order some boiled eggs and Welsh rarebit. The obsequious waiter delivers the order. The guests break open the eggs, and two beautiful white chickens fly across the room. The diners then perform a similar trick with the Welsh rarebit and two beautiful snow white

rabbits hop from the dish and kick and squirm when lifted to the floor. It is all a joke, but the waiter is not on. The audience will catch on, for it is a good, lively subject, full of action. Code *Uncompact.* 65 Ft. $9.75

5114 ARTIST'S DREAM.

The opening scene shows the interior of an artist's studio. Mephisto appears mysteriously and signals the pictures to come to life. They step down from the frames and alk forward, admiring their costumes. Mephisto then touches the artist on the shoulder, awaking him, and disappears. The artist, after rubbing his eyes sees the picture on his right hand side, and jumps up to embrace her. After embracing her once, he makes a second attempt, but she disappears The artist now wakes up, jumps to his feet and runs to see if the pictures are still in the frames. He examines them, and finding that they are still fast on the wall, realizes that he has been dreaming and seeks consolation in the bottle Code *Uncorded.* 65 Ft. $7.80

5160 SUCH A HEADACHE.

A New York drummer, who has evidently been having a "good time," enters a cheap room in a Bowery hotel. As soon as he is left alone he begins to "see things." His valise flies around the room in a startling manner, and upon opening it a huge demon's head appears and floats through the air. A bottle on the table changes into a little black dog, which springs to the floor as he reaches to take a drink. He rings for the chambermaid, but immediately kicks her out. She returns reinforced with the landlord and bellboy. All now engage in a furious fight, in which bedclothes, chairs, water pitcher, etc., take an active part. The drummer wraps a towel around his head, pours the contents of the ice water pitcher upon it, and wearily lies down again. After seeing the picture it is easy to see why we give it the title, "Such a Headache." Code *Underscore.* 130 Ft. $15.60

5167 ENCHANTED DRAWING.

A cartoonist is rapidly sketching the portrait of an elderly gentleman of comical feature and expression upon a large sheet of white paper. After completing the likeness the artist rapidly draws a clever sketch of a bottle of wine and a goblet, and then actually removes them from the paper and pours real wine out of the bottle into a real glass. Surprising effects quickly follow, and the numerous changes of expression passing over the face in the sketch cause a vast amount of amusement and give a splendid illustration of the caricaturist's art. Code *Undoxo.* 100 Ft. $15.00

5243 REVERSING SIGN PAINTER.

A sign painter is painting the words "To Let" on a large sign which projects over a sidewalk. A bicycle rider collides with the stepladder. A laughable mix-up occurs, and the unexpected happens. The stepladder suddenly rights itself and the painter springs backwards on the top round of the ladder. Rubbing his brush over the letters of the sign they disappear one by one. He then dismounts from the ladder and walks backwards up the street. A barrel and other material which he placed upon the ground when he first came into the picture jump from the ground upon his shoulders, and he walks out of the picture backwards. This picture is very humorous and also keeps the audience guessing Code *Ungerufen.* 60 Ft. $7.20

5329 MYSTERIOUS CAFE.

As the above title indicates, the scene does not take place in an ordinary restaurant, but one in which all natural rules of order and gravitation are reversed. A couple have a most trying experience while endeavoring to partake of a meal. They find themselves flying about the room from chairs to table, and vice versa, until both are completely bewildered. A general mix up follows which is sure to provoke much merriment. Code *Unificar.* 95 Ft. $11.40

5330 FAT AND LEAN WRESTLING MATCH.

This is one of the most laughable mysterious pictures ever made. An extremely lean and an extremely fat man are engaged in a wrestling match. The lean man attacks the fat one viciously, but cannot budge him from the floor. After wrestling furiously for awhile, the fat man falls upon the lean one and crushes him, flat as a pancake. The fat man then rolls him up in a package

about the size of a carpet bag, lays him on the floor and finally tosses him high in the air. The lean man falls on the fat man's head, knocking him to the floor and causing him to explode in a great cloud of smoke, portions of his body being distributed all over the stage. The portions of the fat man's body begin to slowly draw together, and suddenly assume their proper form and come to life. The fat man jumps to his feet and makes a hasty exit, glad to get away from his terrible opponent. Code *Unificaron.* 75 Ft. $11.25

5331 ARTIST'S DILEMMA.

The scene opens in an artist's studio. The artist is asleep in his chair. A large old-fashioned clock opens and a young lady comes out and awakens the artist, and requests him to paint her picture. While the artist is executing the work a clown comes out of the clock and begins to make love to the lady. The artist discovers him and compels him to desist. He then continues to paint. The clown becomes interested and asks the artist to allow him to paint the picture, and begins smearing a whitewash brush over the canvas, when, lo, a most perfect image of the young lady appears. The image then steps down from the frame, joins the young lady in the studio, and the figures, each a perfect counterpart of the other, begin to dance, to the great astonishment of the artist. The clown then by waving his hand causes the figures of the two girls to merge into one. The artist then assumes his seat and awakens from his dream with a great shock. Code *Unificassi.* 125 Ft. $18.75

5361 WEARY HUNTERS AND THE MAGICIAN.

Two hunters who have secured no game are lamenting their misfortune in a forest. A magician appears and advises them that for a consideration he will produce a quantity of game for them. They accept his proposition and hand him the money. The magician then takes off his silk hat and produces a large number of rabbits from it, and as they scamper through the forest, the hunters bring them down with their guns. They profusely thank the magician, string their rabbits on a pole and start for home. Code *Uninjured.* 60 Ft. $7.20

5363 HINDOO FAKIR.

A mystifying picture, showing a Hindoo Fakir performing a series of tricks. He produces a lovely woman by simply waving his hand in the air. He then sticks four swords in the platform, lays the woman at full length upon the upright handles, and then with a fifth sword knocks the four from under her and they mysteriously disappear, but the woman remains in her original position apparently suspended in midair. A pair of butterfly wings grow on her shoulders and she flies about the stage in a most mysterious manner, and then fades away into space. Code *Uninspired.* 175 Ft. $26.25

5616 REVERSING BATHERS.

Two swimmers appear on the bank of a beautiful river. Upon removing their clothing, they are seen to be attired in bathing suits. They dive head first into the water. From this point on the action of the film is reversed, producing very comical effects. The bathers spring backwards out of the water, feet first, and each article of clothing jumps up from the ground and flies into its place, causing shrieks of laughter. Code *Upbreaking.* 100 Ft. $12.00

5856 ANIMATED PAINTING.

An artist is painting a sunrise at sea. After a few finishing touches he stands back and admires the painting. The sun immediately commences to rise. From all appearances it becomes very warm as the sun rises, and the artist is seen to throw open the window and fan himself furiously. The climax is reached when the artist rushes from the room and returns with a large tub of water and a pair of tongs. Seizing the sun as it soars in the air he plunges it into the tub, causing a great cloud of steam to rise. Code *Vagrancy.* 60 Ft. $9.00

ATHLETIC.

5120 HIGH DIVING SCENE BY ARTHUR C. HOLDEN, CHAMPION HIGH DIVER AND WATER EXHIBITOR OF THE WORLD.

Taken at Vailsburg, N. J. Mr. Holden is posed on his lofty perch over the

water, preparing to make his first plunge. He describes a symmetrical curve, descends like a shot and enters the water straight as an arrow, throwing the spray high in the air. Mr. Holden makes four distinct dives, including a forward and backward dive, a forward somersault and a backward double somersault. The tank is surrounded by some of Mr. Holden's athletic comrades.
Code *Uncurbed*. 90 Ft. $10.80

5201 JEFFRIES THROWING THE MEDICINE BALL.

James J. Jeffries throwing the medicine ball. An absolutely perfect picture of the champion heavyweight of the world. Code *Unenjoying*. 50 Ft. $7.50

5202 JEFFRIES SIDE STEPPING AND WRESTLING.

Another fine picture of the champion going through his side-stepping tactics which have made him famous. The picture ends with a wrestling bout with his brother, Jack Jeffries. Code *Unenlarged*. 75 Ft. $11.25

5203 JEFFRIES SPARRING WITH HIS BROTHER.

A fine picture of the champion and his brother in a very lively one-round sparring bout. The muscles of the champion are shown to excellent advantage, and aside from being a very lively and interesting sparring exhibition the film presents an absolutely perfect photograph of the champion and his brother.
Code *Unenslaved*. 150 Ft. $22.50

5204 JEFFRIES SKIPPING THE ROPE.

A splendid subject, showing the champion heavyweight of the world, exercising in his training quarters. After showing his skill in side-stepping, and fancy steps while skipping the rope at a phenomenal speed, the champion's trainers peel off his sweater and give him a rub-down, during which the mighty muscles on the champion's chest and back are seen to perfection.
Code *Unentangle*. 40 Ft. $6.00

5205 JEFFRIES EXERCISING IN HIS GYMNASIUM.

Undoubtedly the best picture ever exhibited of the world's heavyweight champion, James J. Jeffries. Jeffries walks into his gymnasium at Oakland, Cal., accompanied by Billy Delaney, and begins exercising with the heavy weights. The view was taken with the champion close to the camera, and a life-size picture was secured. He begins the weight lifting, facing the camera, and during the exercises his back is turned to the audience, when his great muscles stand out in bold relief, and, as he strains and tugs at the weights, they give one the impression of huge bands of knotted cords. So clear and well defined is the picture that one can easily imagine the champion himself standing before them exhibiting his marvelous physique. Code *Unentombed*. 70 Ft. $10.50

5206 RUHLIN AT HIS TRAINING QUARTERS.

A fine series of pictures of the candidate for the heavyweight championship honors going through a course of sprouts, consisting of sprinting, bicycle riding, horseback riding, throwing the medicine ball and side-stepping.
Code *Unentwegt*. 110 Ft. $16.50

5207 RUHLIN SPARRING IN HIS TRAINING QUARTERS.

A most interest subject giving an idea of the hard work gone through by a fighter while training for a battle. Code *Unenviable*. 50 Ft. $7.50

5208 RUHLIN BOXING WITH "DENVER" ED. MARTIN.

Shows Ruhlin in a lively bout with colored "Denver" Ed. Martin. The bout is very lively from start to finish and ends with a little piece of comedy by Ruhlin presenting Martin with a live chicken. Code *Unenvied*. 120 Ft. $18.00

5228 GORDON SISTERS BOXING.

The champion lady boxers of the world. Shows two female pugilists who are really clever. They engage in a hot one-round sparring bout. A park, with marble entrance and walk, and beautiful trees and shubbery, make a very pleasing background. The exhibition is very lively from start to finish; the blows fall thick and fast, and some very clever pugilistic generalship is shown. Sold complete or in separate lengths as listed below.

5228-A Do. Code *Ungallant* 100 Ft. $15.00
Code *Ungartered* 50 Ft. $6.00

5763 THROWING THE SIXTEEN-POUND HAMMER.

This interesting picture was taken at the Caledonian games, and shows a hammer-throwing contest between some of the leading athletes in the United States. As each man steps forward, grasps the hammer and whirls it around his head his muscles stand out in bold relief. Code *Uvoso*. 100 Ft. $12.00

5772 PHYSICAL CULTURE GIRL.

An up-to-date young lady, drsesed in a neat white flannel bloomer suit, goes through her morning exercises of punching the bag, swinging Indian clubs and exercising with dumbbells. Code *Uxoriously*. 150 Ft. $22.50

5798 YALE-PRINCETON FOOTBALL GAME.

A fine panoramic view of the grandstand at the Yale field, shows the enormous gathering of football enthusiasts who have come from far and near to witness the giants struggle for the college championship. The Tigers enter the field and are closely followed by Yale. The principal plays of the game and some of the good work of Captain Dewitt, of Princeton, and Hogan, of Yale, are shown. The finest football picture ever secured in animated photography.
Code *Vacuist*. 230 Ft. $27.60

5958 INTER-COLLEGIATE ATHLETIC ASSOCIATION CHAMPIONSHIPS, 1904.

A series of pictures showing the annual championship contests which took place at Franklin Field, Philadelphia, Pa., May 27th and 28th, '04.
Code *Valinch*. 600 Ft. $90.00

6128 "PLAY BALL"—OPENING GAME, NATIONAL LEAGUE, N. Y. CITY, 1905— NEW YORK vs. BOSTON.

Through the courtesy of Manager John McGraw of the New York Base Ball Club, we were enabled to secure a most interesting set of pictures of this noteworthy sporting event.

The picture opens with a beautiful panoramic view of the grand stand and bleachers, showing the enormous attendance of 40,000, the largest in the history of the game. Then follows the arrival of both teams on the field in automobiles. The New York team, led by Manager John McGraw, march on the field. Then follows the raising of the National League Pennant, the championship emblem of 1904, won by the New York Club. "Mathewson warming up" and the preliminary practice is followed by the opening of the game. The Bostons are retired in one-two-three order. Donlin, the first man to the bat for the New Yorks, knocks out a two bagger and then scores, making the first hit and the first run of the season. We offer this picture as the finest ever taken of a similar subject. Code *Varrasco*. 300 Ft. $36.00

ACROBATIC.

5047 STREET ARAB.

Shows a New York street gamin doing stunts. He turns handsprings, walks the crab, and spins round on his head like a top.
Code *Umreichen*. 45 Ft. $5.40

5322 PHENOMENAL CONTORTIONIST.

A beautiful garden scene. St. Elmo appears and proceeds to twist his anatomy into wonderful shapes. Code *Unibles*. 110 Ft. $13.20

5610 LA PETITE ALMA, BABY ACROBAT.

A wonderful baby acrobat five years of age, performing marvelous feats of contortion, splits, hand-stands, tumbling, back bending, head balancing, etc.
Code *Upblazing*. 65 Ft. $7.80

VAUDEVILLE.

5227 MISS LAURA COMSTOCK'S BAG PUNCHING DOG MANNIE.

A wonderful bag punching performance. His high jumps and lightning punches are remarkable. Sold complete or in separate lengths as listed below.

Code *Ungainful*. 100 Ft. $13.00
5227-A Do. Code *Ungainly*. 50 Ft. $6.00

5569 **PROFESSOR BATTY'S TRAINED BEARS.**

Shows a bear rolling over the floor, climbing a pole, walking across a long plank for a bottle of milk, and then jumping hurdles.
Code *Unroofing.* 90 Ft. $10.80

5930 **JAPANESE ACROBATS.**

A Japanese juggler performs some marvelous juggling feats with a boy. Lying on his back on the floor, he spins the boy with his feet and makes him turn numerous somersaults.
Code *Valgamos.* 120 Ft. $18.00

CIRCUS SERIES.

5013 **TANDEM HURDLE JUMPING.**

Shows two of Barnum & Bailey's expert horse women, each mounted on a spirited horse and driving three other horses tandem.
Code *Tundente.* 35 Ft. $4.20

5014 **TRICK ELEPHANTS, NO. 1.**

Twelve of Barnum & Bailey's famous trick elephants performing in a ring. One stands on his head, another rolls a barrel around.
Code *Tundiamos.* 45 Ft. $5.40

5015 **TRICK ELEPHANTS, NO. 2.**

Shows a number of elephants forming a pyramid, while others march round the ring performing many comical and amusing tricks.
Code *Tundidor.* 45 Ft. $5.40

5016 **HORSE DANCING COUCHEE COUCHEE.**

A wonderfully trained horse goes through all the steps of this dance to perfection, keeping perfect time with the music.
Code *Tundidura.* 50 Ft. $6.00

5245 **DAY AT THE CIRCUS.**

A series of interesting pictures showing a number of scenes as witnessed by a visitor to the Great Forepaugh and Sells Brothers' circus. The first scene shows the parade coming down a broad asphalt avenue. Elephants, camels band wagons, chariots, cages of animals, and full circus paraphernalia, make a most interesting scene. The next picture shows the assembly or grand entry into the arena of elephants, chariots, wild animals, horses camels, etc. An exciting horse race, consisting of eight horses, on which are mounted an Indian, a squaw, a Filipino girl, an Arab woman, an Arab, a Cowboy, and an English and an American jockey. The picture concludes with a bareback team race. The drivers stand up, with one foot resting on each horse. They make two circuits of the ring and furnish a very exciting climax to the picture. Sold complete or in separate scenes as listed below.

5245-A	Do.	Street parade.	Code *Ungifted.* 325 Ft.	$39.00
5245-B	Do.	Horse race.	Code *Ungestraft.* 190 Ft.	$22.80
5245-C	Do.	Assembly.	Code *Ungilded.* 20 Ft.	$2.40
5245-D	Do.	Team race.	Code *Ungimicuto.* 75 Ft.	$9.00
			Code *Ungird.* 45 Ft.	$5.40

5334 **LEAPING DOGS AT GENTRY'S CIRCUS.**

In the center of the ring the trainer forms a pile of baskets many feet in height Greyhounds leap in rapid succession.
Code *Unifolium.* 100 Ft. $15.00

DANCES.

5002 **CUPID AND PSYCHE.**

By the Leanders. The dress of one consists of a pair of wings and a bow and arrow; the other represents a fairy. Bathers in all stages of dress and undress watch the graceful dance.
Code *Tubature.* 50 Ft. $6.00

5004 **DANCING DARKEY BOY.**

Scene in a stable, where a crowd of horsemen, jockeys and stable hands are watching a little darkey boy dance on a table
Code *Tuchlapper* 45 Ft. $5.4

5028 **BUN DANCE.**

By the famous Annabelle
Code *Tubiaco* 45 Ft. $5.4

5029 **SERPENTINE DANCE.**

One of the most popular dances ever presented. Beautiful costumes and startling effects with the calcium light.
Code *Turbitti.* 50 Ft. $6.00

5030 **BUTTERFLY DANCE.**

As performed by Annabelle, the famous premier danseuse. A charmingly graceful representation of the light and airy flight of a butterfly. Beautiful when colored.
Code *Turbolento.* 35 Ft. $4.20

5069 **DOLORITA PASSION DANCE.**

The Danse-du-Ventre, or the famous Oriental muscle dance.
Code *Unbias.* 50 Ft. $6.00

5183 **FIRE DANCE.**

As danced by Loie Fuller. Very artistic and interesting. A most suitable film for coloring.
Code *Uneasiness.* 50 Ft. $6.00

5247 **TOUGH DANCE.**

"Kid" Foley and "Sailor" Lil doing the popular dance of the Bowery.
Code *Ungetruebt.* 80 Ft. $9.60

5253 **RAGTIME WALTZ.**

By "Kid" Foley and "Sailor" Lil, and shows a complete exhibition of the famous Ragtime Waltz.
Code *Unglaeubig.* 75 Ft. $9.00

5743 **LITTLE LILLIAN, DANSEUSE.**

Little Miss Lillian, the marvelous child toe dancer, and youngest premiere danseuse in the world. The picture shows her in four different dances, her beautiful costumes changing mysteriously after each dance.
Code *Utriforme.* 145 Ft. $17.40

5761 **OLD-FASHIONED SCOTTISH REEL.**

Shows several Highlanders in full costume dancing this characteristic Scottish dance.
Code *Uvifero.* 75 Ft. $9.00

5764 **MISS JESSIE DOGHERTY, CHAMPION FEMALE HIGHLAND FLING DANCER.**

This young lady is shown dancing the Highland Fling, in competition for the championship of the world before some of the greatest judges of the day. The dance itself is remarkable, and it is easily seen how Miss Dogherty has earned her reputation.
Code *Uvron.* 95 Ft. $11.40

5765 **MISS JESSIE CAMERON, CHAMPION CHILD SWORD DANCER.**

Shows Miss Jessie Cameron, dancing the sword dance. Although only ten years of age, she is considered the champion sword dancer of the world.
Code *Uvular.* 115 Ft. $13.80

6023 **JAPANESE FLAG DANCE.**

Taken in the garden of a Japanese nobleman in Tokio. Four Japanese belles march in front of the camera and execute a very pretty dance, similar to the national Geisha dance, but use flags in place of fans. An excellent subject for coloring.
Code *Vaporise.* 115 Ft. $17.25

6024 **JAPANESE FAN DANCE.**

This scene is nearly the same as the Flag dance, except that fans are used by the girls in place of flags.
Code *Vaporosus.* 75 Ft. $11.25

RELIGIOUS

5067 **PASSION PLAY OF OBERAMMERGAU.**

Sold complete or in separate scenes, as listed below.
Code *Unbefangen* 2,045 Ft. $245.41

5067-A	Train loaded with tourists arriving at Oberammergau	Code *Unbelieved* 50 Ft.	$6.00
5067-B	Opening of the Great Amphitheatre doors for the intermission	Code *Unbemoaned* 50 Ft.	$6.00
5067-C	Street Scene in Oberammergau	Code *Unbecome* 50 Ft.	$6.00

5067-D	House of Anton Lang, who plays the part of Christ in the Passion Play	Code *Undispose.*	50 Ft.	$6.00
5067-E	Shepherds watching their flocks in the night	Code *Undrspend.*	48 Ft.	$5.76
5067-F	Presentation in the Temple	Code *Underspore.*	86 Ft.	$10.32
5067-G	The Flight to Egypt.....	Code *Understate.*	69 Ft.	$8.28
5067-H	Suffer Little Children to Come unto Me	Code *Underwork.*	51 Ft	$6.12
5067-I	Raising of Lazarus	Code *Underscried.*	74 Ft.	$8.88
5067-J	Herodias pleads for John the Baptist's head	Code *Undertide.*	75 Ft.	$9.00
5067-K	Salome's dance before Herod	Code *Undertook.*	110 Ft.	$13.20
5067-L	Death of John the Baptist	Code *Undervalue.*	75 Ft	$9.00
5067-M	The Brook of Cedron	Code *Underwear.*	90 Ft.	$10.80
5067-N	The Messiah's entry into Jerusalem	Code *Underwood.*	30 Ft.	$3.60
5067-O	The Last Supper	Code *Undersigned.*	120 Ft.	$14.40
5067-P	Judas' Betrayal	Code *Underserved.*	65 Ft.	$7.80
5067-Q	The Messiah's Arrest	Code *Undestring.*	93 Ft.	$11.16
5067-R	The Jews and Pilate in the Temple	Code *Undevil.*	80 Ft.	$9.60
5067-S	Christ before Pilate	Code *Undevised.*	91 Ft.	$10.92
5067-T	Condemnation	Code *Undevoted.*	91 Ft.	$10.92
5067-U	Carrying the Cross	Code *Undevout.*	155 Ft.	$18.60
5067-V	The Crucifixion	Code *Undiamed.*	152 Ft.	$18.24
5067-W	Taken down from the Cross	Code *Undigested.*	130 Ft	$15.60
5067-X	The Resurrection	Code *Undimia.*	93 Ft.	$11.16
5067-Y	The Ascension	Code *Undirected.*	60 Ft.	$7.20

5527

ROCK OF AGES.

A religious subject illustrating the well known hymn. A beautiful girl is clinging to a rock, over which huge billows are dashing and throwing great volumes of spray and surf high into the air. As the maiden becomes exhausted and is about to give up in despair, a cross appears on the rock, showing at first dimly, but gradually growing clearer until it stands out in bold relief. The maiden takes courage and throws her arms about the cross, clings to it in safety, while the waves continue to surge against her.

Code *Unpriestly.* 50 Ft. $7.50

6045

PARSIFAL.

In "Parsifal" we offer the greatest religious subject that has been produced in motion pictures since the Passion Play was first produced by the Edison Company about eight years ago, and there has been a constant demand for this picture during all these years, and continuing even up to the present day. At the same time there has been not only a demand, but a long felt want for a new religious picture of interest and merit similar to the Passion Play.

In "Parsifal" we believe we have filled this want. A large amount of time, labor and money has been expended in producing this picture. The picture was specially posed and rehearsed for motion pictures. The same talent, scenery and costumes used in the original dramatic production were used for taking these pictures, the company having played "Parsifal" the entire season of 1904. The result is that we have produced a picture both dramatically and photographically perfect, and we offer this picture to our customers and the public with every confidence that it will be received accordingly.

With each film we furnish a complete illustrated lecture, giving a historical sketch of the life and works of Wagner, the story of "Parsifal" and a synopsis of the different scenes. This lecture is a special feature. It is in itself a literary work of merit, and every exhibitor will find it of material assistance and value in connection with the picture. We also furnish a musical score for the piano, when desired.

SYNOPSIS OF SCENES

The Holy Grail is the centre point upon which the drama hinges, the precious

vessel in which Joseph of Arimathæa caught the blood dripping from the crucified Saviour's side. It is kept as a sacred relic and a potent talisman in the Castle of Monsalvat, located in the northern mountains of Gothic-Spain, by the Knights of the Grail, a sacred society in which membership is conditioned upon purity of life. Titurel built this castle as a place to guard the holy vessel and the sacred spear which were confided to him by divine messengers, and growing old, he intrusts their keeping to Amfortas, his son.

Klingsor, of a selfish and an impure life, appears and asks admission to their sacred society, only to be refused. He thereby renounces good and accepts Evil ever near, and from whom he receives power to work magic—a castle near by a company of fascinating maidens to assist in luring the knights away. He is resolved to spend his life to gain the sacred relics for himself and to corrupt the Grail wardens.

To assist him, Evil summons Kundry, his servant for a thousand years back and to continue so until she meets a holy one who shall have the moral courage to resist and spurn her charms. She lives a life of sin and a life of repentance. Doomed to endless wandering for mocking the Saviour as he carried the burden of the cross to Calvary, she longs for the coming of the compassionate being who will relieve her from her torment.

Herzeloid appears with her son, the child Parsifal, and tells the Grail wardens that to spare her boy the cruel fate his father suffered in battle, she is flying from their palace, leaving wealth, power, home, perhaps all happiness behind to seek a humble cottage in Southern Spain, where, shut off from the world, she can bring him up in happy ignorance of wars, of vice and evil doing, where he may escape corruption from unrighteous men and women, such as surrounded him at the profligate court of Anjou.

The crowning of Amfortas as King of the Grail is then on, and they leave for the chapel. While this ceremony is going on Klingsor and Evil appear and demand of Kundry to tempt the new head of the Grail wardens. She, forced to do their bidding, calls the maidens of the magic castle, and finally succeeds in getting the Sacred Spear into the possession of Klingsor, who plunges it into the side of Amfortas and hurries away.

The Knights are aroused and hurry after Klingsor. Titurel announces that the wound will remain open and uncured until the Redeemer comes, and, with the Spear that caused it, make it well again. They are words the angel spoke. The music of the Grail swells as the scene closes.

The next act shows us a glade in a shadowy forest surrounding the Grail Castle. Day is dawning, and the old knight Gurnemanz arouses the esquires who are sleeping under the trees. Amfortas, the suffering king, is about to be carried to his bath in the lake near by, and is approaching, reclining upon a litter, attended by knights and esquires. At a distance they see a terrible figure upon a madly flying horse. She appears. It is Kundry, who has hurried to bring an Arabian balsam in the hope of giving Amfortas relief. The king is carried on his way to the bath, bewailing his unceasing agony, and longing for the coming of "the guileless one, through pity enlightened," who is, according to the prophecy of the Grail, to free him from suffering and heal the wound with the Spear. He passes on, after acknowledging Kundry's service, who lies motionless on her face, "like a wild beast."

Gurnemanz and the esquires converse upon the sad reality of the Spear being in the possession of the evil Klingsor, when they are interrupted by cries of horror from the other knights and esquires. A wild swan has been wounded with an arrow. The culprit is brought in, listens to Gurnemanz's reproach, then breaks his bow and throws it away in an access of remorse and pity. "I knew not 'twas wrong," says he

This is Parsifal, fifteen years older than the child of the first scene. He is asked for his name, from what people he comes, but he replies he does not know. He says: "Once I had many names, but now can remember none." He tells his mother's name, Herzeloid, only to learn from Kundry that she is dead in his absence. He is violently overcome by the tidings, and springs upon her in a rage. Gurnemanz restrains him, he grows faint, is revived by water which Kundry runs to fetch from a neighboring spring. Kundry feels herself overcome with ominous weariness, and gripped by terror, knowing that her time has come to serve the wicked Klingsor, she hurries into the thicket and sinks down Gurnemanz, with an idea that the youth may be the guileless

G- EDISON MANUFACTURING COMPANY

fool long expected, and to refresh him, leads Parsifal to the castle to partake of the sacred nourishment furnished by the Grail to all who are pure.

In going to the castle they pass through strange rocky galleries, under cliffs along mysterious dark passages, and finally arrive at a mighty hall, lighted from the dome high above. Chimes are heard. It is the time for the solemn unveiling and adoration of the Grail. The knights enter in a solemn procession. Amfortas is brought in on a litter and helped up to a raised couch behind an altar. The voice of his father is heard calling upon him to do his duty and uncover the sacred vessel. Amfortas breaks out into passionate lamentation, bewailing the anguish caused him by the ceremonial, and beseeches the divine pity.

The ceremony takes place. Parsifal stands as one dumfounded, silent and motionless all through the ceremony, and receives no impressions—not even when Amfortas is borne out again upon the litter, followed by the knights. Gurnemanz turns to Parsifal and asks him sharply if he feels no sense of pity, of enlightenment? Parsifal shakes his head, still speechless. The old man in bitter disappointment bids him begone: "Leave all our swans for the future alone, and seek thyself, gander and goose!" and drives him out of the castle. At this moment a clear voice from above is heard repeating the prophecy of the Grail: "By pity enlightened, the guileless fool."

Next we see the magic castle of Klingsor, a place of fantastic outlines illuminated with a dim unholy light. Evil power lays its spell upon the unwilling Kundry, summoning her to bring about the downfall of Parsifal, who is seen at a distance, disabling the Klingsor guards and mounting the garden wall.

The whole castle sinks and in its place rises the magic garden full of tropical vegetation and a luxurious wealth of flowers, a place of allurement, glowing with light and color. A throng of beautiful damsels appear in haste, as if suddenly disturbed from sleep. Parsifal appears at the back and gazes in astonishment at the scene before him. The maidens bewail the loss of their lovers, the Klingsor guards, whom Parsifal so quickly disposed of. They call upon the sturdy youth to come and play with them. He descends and listens to their chatter and their endearments. One after the other they slip away and return in the guise of living flowers. Pressing around Parsifal they ply him with their blandishments.

At first amused, then half angry at their insistence, he turns to make his escape, when he hears his name called by Kundry's voice: "Parsifal! Parsifal!" He stops short. "Parsifal?" he says; "once my mother called me by that name!" Kundry, still invisible, beseeches him to stay. Finally she is seen through the branches, but wonderfully transformed in appearance! She is now a young woman of wonderful beauty, draped in glistening iridescence, showing the glint of emeralds and fiery opals. Reclining upon a flowery couch, she is a figure of wondrous charm. She tells him of his mother, Herzeloid; of his own babyhood, of her care for him, of her grief at his departure and of her death.

Parsifal, terribly affected, sinks at Kundry's feet, overpowered and overwhelmed with self-reproach. The enchantress begins her wiles. Wreathing her arm about his neck, she comforts him; tells him that "confession is absolution; that transgression when owned is quickly ended." She bids him find consolation in love—such love as his father Gamuret had for his mother. She lowers her head over his and presses her lips to his in a long kiss—a benediction from his mother—a plausible name for it—the first kiss of love.

Parsifal starts up in great terror, pressing his hand to his heart as if in agony. He bursts out in a digress to Amfortas—the Spear wound he feels it burning and bleeding in his own heart. Love delirium seizes his senses with sinful longing. Suddenly he sees a vision of the Grail, throws himself upon his knees, and calls upon the Saviour—the Lord! He has received enlightenment from Kundry's kiss. He understands all now. The cause of the King Amfortas' downfall, the death-beam sin—so full of misery. He repulses the enchantress, bids her "Begone!"

The Evil Spirit appears to give further strength to his servant Kundry. Bewildered and beseeching, she says to Parsifal: "Did not my kiss convey thee the fruit of knowledge? It is my sin I now sought take thee!" Parsifal again repulses her. Kundry turns to Evil and speaks: "All thy no more! Hence power now! Liberty!" Parsifal asks her to whom he spoke. Evil addresses Parsifal strenuously, but Parsifal, being pure in heart and soul, cannot hear the voice or see the form of Evil. Parsifal offers Kundry the pure love that leads to redemption if she will but show him the way that leads to Amfortas.

In great rage, Kundry swears that he will never find the way—the curse of Christ that once punished her for mocking Him, gives her might. Once again she pleads for a single hour in his embrace, then the pathway he shall find. "Begone, unhappy woman!" is his reply. Kundry in a wild frenzy calls out for all the pathways to be barred. Cries to Klingsor for help. Curses all the roads that Parsifal may travel, and also his search for Amfortas, and delivers him over to the tender mercies of Klingsor.

Klingsor appears with the Sacred Spear and hurls it at the youth, but the weapon stops harmlessly above Parsifal's head, who grasps it, makes the sign of the cross with it. Instantly the castle falls into ruins—the flower damsels wither and die. Klingsor lies dead upon the steps of the ruined castle. A great shower of leaves fall. Parsifal turns to the prostrate Kundry, with the words "Kundry, thou knowest where only we shall meet again."

When the scene opens upon the next act we are again in the Grail domain amid the flowery meadow in springtime. It is Good Friday. Years have passed. Gurnemanz, now very old, comes from the hermit's hut. He sees Kundry, rigid, almost lifeless, in a thicket; drags her out, restores her to consciousness and strength. She once more is the penitent Grail servant, pale, sad with the one word, "Service! Service!"

A strange knight emerges from the neighboring wood, clad in black armor, his helmet closed, his spear lowered, advances slowly with bowed head. He does not respond to their greeting, but lays down his arms and silently prays before them. Gurnemanz recognizes him as the fool whom he once drove from the castle of the Grail in anger. He recognizes the Spear. Parsifal rises and greets Gurnemanz with gratitude and thanks to Heaven that he has found him again. He tells him of sore distress, of conflicts he has gone through, but he has always kept the Sacred Spear holy and unsullied. His one great hope is to find again the Grail and the suffering King.

Gurnemanz is overwhelmed with wonder and thanksgiving. He tells Parsifal that Amfortas, wishing to end his life of intense agony, has refused to perform his office of Grail warder. The holy meal is thus denied them. Their strength has wasted. Titurel, deprived of the Grail's sustaining power, is dead; Gurnemanz himself has hidden in these woods, only to wait for his time to come. Parsifal bursts out into passionate self-reproach, feeling that he is the cause of all this woe, and almost sinks into unconsciousness. Gurnemanz supports him and aids him to a place, where he rests.

Parsifal asks to be taken to Amfortas. Kundry removes Parsifal's sandals and bathes his feet. He blesses Gurnemanz. Kundry anoints Parsifal's feet and wipes them with her hair. Gurnemanz takes the oil and anoints his head and proclaims him king. Parsifal fulfils his first duty by baptizing Kundry and bidding her believe in the Redeemer. Her curse is broken and she weeps great tears of joy. Turning around, Parsifal gazes with gentle rapture on the woods and fields, remarking upon their beauty. It is Good Friday's spell, remarks Gurnemanz, who craves leave to lead Parsifal to the Grail Castle, after dressing him in the mantle of the Grail knights. The three set off for the castle.

They then come to the great hall of the Grail castle. Amid the pealing of bells they see the knights enter, bearing Titurel's corpse upon a bier, and see Amfortas brought in upon a litter. Again Amfortas is called upon to uncover the Grail but he refuses, and tearing open his wound, begs them to plunge their swords into it, deep, to the hilt, and thus end his suffering. Parsifal appears and says: "One weapon only serves—the one that struck can stanch the wounded side." He makes the sign of the cross and touches the wound with the Spear. Amfortas is healed, is in body rapture. Parsifal announces his kingship, the one foretold by the oracle. He unveils the Grail and adores it. He puts forth the Spear, the point of which suddenly illumines with a red blade. He uncovers the Grail and holds it aloft. It has illuminated by the sun and rays down upon the Grail and holds it aloft. It has illuminated by the sun and rays down upon the Grail and holds it aloft. It has illuminated by the sun and rays down upon

DRAMATIC

6098

THE EX-CONVICT.

The picture opens with a pretty suburban cottage. The husband, with his wife and little daughter, are coming down the walk and he kisses them both affectionately as he starts off to town to work. The home is evidently a very happy one.

The scene now changes to an exterior view of a large warehouse, where the hero of our story is employed as a shipping clerk. He is busily engaged, marking and checking cases of merchandise for shipment, when a policeman happens along patroling his beat. He recognizes the clerk as an ex-convict, and immediately enters the store and informs the proprietor. Prompt discharge follows despite his pleas and promises. Putting on his hat and coat, and collecting his wages, he walks down the street, disheartened and discouraged.

The next scene shows the entrance to a large factory, with a sign on the door "Ten Men Wanted." Our hero is one of the applicants waiting in line. When his turn comes he is asked for his reference, and as he has none he is turned away.

The scene now changes to a wealthy residential section of the city. A little girl and her nurse are walking down the street. As they reach the corner of the street a policeman approaches, and the nurse stops to talk with him, and tells the little girl to walk along. At this instance a man rushes across the street, grasps her in his hands, and both roll over into the dirt, just in time to escape a big automobile. The policeman and a bystander lift the man to his feet and the nurse raises the little girl, who is uninjured. The man's head is badly cut. They bandage his head and the policeman asks his name and address, which he refuses to give, and disappears down the street. The little girl's father now reaches the scene and learns of his child's narrow escape and rescue, and the disappearance of the rescuer.

The scene now changes to the home of the ex convict. Instead of the cozy little cottage, he is living in a single room with his wife and child. Winter has set in. His little girl lies sick in bed, and proper medicine and care are evidently lacking. Our hero enters. The bandage on his head frightens his wife. He explains the cause, and going over to the bed, kisses his sick child. Totally exhausted, he drops into a chair and buries his face in his hands. Suddenly he jumps to his feet. His child must have medicine; his wife must have food. He determines to get both. His wife implores and pleads with him on her bended knees, but the man is desperate now, and breaking away from his wife, he rushes from the room.

He is now out in the street. It is night. The snow is falling fast and it is bitterly cold. He is a fugitive from a penalty, but is refused. A [illegible] mansion is located on the corner. He peeps through a window and then decides to rob the house, but he is [illegible] with the thoughts of his starving wife and [illegible] child [illegible] home. He has no money he [illegible] He examines the house and finds [illegible] to enter.

Another [illegible] the interior of the house. In a hand[illegible] the mother and her little daughter are seated [illegible] table. The little [illegible] the door. When her mother [illegible] the door [illegible] Another [illegible] follow.

[illegible] and finding the coast clear he enters [illegible] He is hastily [illegible] down the [illegible] But [illegible] but to be [illegible] [illegible] the door [illegible] [illegible] the table [illegible] [illegible] [illegible]

companied by the store detective. The female detective boldly accuses her of shoplifting. *Mrs. Banker,* in a most haughty manner, denies the charge, whereupon the female detective quickly snatches her muff and withdraws the stolen articles. *Mrs. Banker* then breaks down and confesses and pleads for mercy. The superintendent is deaf to her entreaties, and the store detective leads her away.

Scene V.—Under Arrest.

The scene now returns to the exterior of the store. The carriage is still waiting. *Mrs. Banker* and the detective enter the carriage and drive away.

Scene VI.—Police Station.

The exterior of a police station house is shown. A carriage drives up to the door, and the occupants alight and enter the building. We recognize *Mrs. Banker* and the store detective.

ACT II.

Scene I.—The Home of Poverty.

A scantily furnished room. Poverty and hunger are plainly in evidence. A poor woman is seated at a table with her face buried in her hands. Her youngest child is seated on the floor crying with hunger. Presently a young girl enters. She is evidently the older daughter, who has been out begging in the streets but has returned empty-handed. In desperation the mother throws a shawl over her head and rushes from the room.

Scene II.—The Thief.

A street scene. An errand boy is coming out of a grocery store with a basket on his arm. The proprietor rushes out and sends him back to the store for some things he has forgotten. The boy leaves his basket at the door and goes back into the store. At this moment a poor woman comes along, takes a loaf of bread from the basket and hides it under her shawl. The proprietor, who has watched her, rushes out, seizes her and calls for the police. An officer soon appears and drags the woman off to the patrol wagon.

Scene III.—In the Police Patrol.

The scene shows the exterior of a police station house. A patrol wagon is being rapidly driven up the street and stops in front of the station house in the middle of the street. The snow is piled high up on both sides, making it impossible to drive up to the sidewalk. A poor woman is taken from the wagon by an officer and led into the station house.

Scene IV.—Police Court.

A court room seat. The judge enters and takes his seat. He raps for order and opens the court. Among the motley crowd of prisoners the judge discerns *Mrs. Banker.* He calls a court attendant and instructs him to give *Mrs. Banker* a chair away from the other prisoners. The clerk then proceeds to call the case.

The first prisoner before the bar is a tough. His blackened eye and battered condition tell their own story. He is quickly sentenced. Vagrancy and larceny cases follow and no time is lost in disposing of them. The next case is one of disorderly conduct. A flashily dressed woman appears and tries to flirt with the judge. She is quickly given an extra sentence "on the island" for her impertinence, and as she is led away by the officer she raises her foot and dress and waves ta-ta to the judge.

The next case is petty larceny. We recognize the poor woman in the two preceding scenes. The officer who arrested her, as well as the grocerymen, appear against her. She pleads for mercy. Her little daughter rushes to her side and falls on her knees and pleads to the judge for her mother. But the judge is deaf to all entreaties, and the poor woman is sentenced and led away.

The next case is shoplifting. *Mrs. Banker* is led to the bar. Her husband accompanied by a lawyer, appears in her defense. The female detective gives her evidence, but the judge ignores her testimony and discharges the prisoner, who falls weeping into her husband's arms.

Tableau Justice

A tableau of the figure of Justice. On one side of the scale is a bag of gold, and on the other a loaf of bread. The balance shows in favor of the gold. The bandage on the brow of Justice, however, discloses one eye. Fully described and illustrated in Circular No. 233. Code *Uniformed* 670 Ft. $[illegible]

6120 **THE SEVEN AGES.**

A portrayal of the Seven Ages of Man as described by Shakespeare in his beautiful comedy, "As You Like It." The original text is closely followed, but a humorous feature is introduced by the addition of another age, entitled "What Age?" The picture is absolutely perfect in detail, and, from a photographic and quality standpoint, one of the finest films ever produced.

Particular attention is called to the tinting in Scenes IV and VII, which produce the most beautiful light effects. The picture has already received numerous complimentary notices both in this country and abroad, and it is offered to our customers with every confidence that it will meet with approval and with the success it deserves.

Scene I.—Infancy.

A little baby girl is seated upon a chair crying very hard. A little baby boy brings a nursing bottle to her, and tries in every way to comfort her. After kissing her again and again, and petting and coaxing her, she is finally comforted and ceases crying. This is a beautiful children's picture.

Scene II.—Playmates.

A little boy and girl are seated at the foot of a large tree. Presently the little boy tries to kiss the little girl, who pretends to be shy and unwilling. She offers him her doll to kiss, but the little boy declines. After much coaxing, she finally allows him to kiss her, while he, taking advantage of his conquest, kisses her again and again, until further coaxing becomes unnecessary. The scene ends with a close picture.

Scene III.—Schoolmates.

A young girl is seated upon a bench beneath a tree. She has several books in her arms, and she is evidently a school girl on her way to school, as a school house is seen on a hill in the distance. A barefooted school boy appears carrying his books in a strap in true school boy fashion. His little girl schoolmate invites him to sit down beside her on the bench. He accepts the invitation and soon takes a large apple from his pocket. She asks him for the apple, but he will not give it to her without a kiss. She turns shyly away, but when he shows her what a beautiful apple it is she finally relents and accepts the conditions.

Scene IV.—Lovers.

The scene opens with the interior of a drawing room. A young lady enters and stands in the casement of a French window. She opens the window and looks out into the night. She is evidently expecting someone. Leaving the window, she darkens the room but soon returns and opens the window again. A flood of bright moonlight streams into the room. Presently her lover appears. After embracing and conversing for a few moments, he is reminded of something by the young lady. He has evidently misplaced the article, but finally locates the ring in his vest pocket and places it upon her finger. She kisses the ring and they embrace again and again. The scene ends with a close picture. The moonlight effect in this scene is very beautiful.

Scene V.—The Soldier.

This shows the exterior of a handsome residence of colonial style. A very beautiful young woman descends the steps and anxiously looks around. She is evidently disappointed about something. She takes a seat on a garden bench and tries to interest herself in a magazine. Soon her soldier lover appears and quickly approaching her from behind places his hands over her eyes. When she calls his name he releases her and a warm embrace follows. The scene closes with a close view.

Scene VI.—The Judge.

A beautiful family gathering. The father is reading the newspaper; the mother is seated in a rocking chair reading to her youngest daughter, while the son and older daughter are playing checkers. The little daughter finally drops to sleep on her mother's shoulder. Presently the father puts down his paper, and looking at his watch, discovers that it is past bed time. The children then kiss their parents good night and the judge fondly embraces his good wife. The scene ends with a close view.

Scene VII. Second Childhood.

An old couple are seated in front of an old-fashioned fire place. The bright light from the fire is reflected upon their faces. The old man is holding a skein of yarn while the old woman deftly winds it into a ball. They have evidently been friends of long standing. They are talking over old times and their younger days. Presently he drops the yarn and, bending over her, kisses her affectionately while she weakly resists. The picture ends with a close view, and the light effects are very beautiful.

Scene VIII.—What Age?

This scene is a departure from the original text as is shown here and in the frontispiece. An old maid is fondling a cat and the inference is that she has nothing else to kiss. She seems resigned to her fate, and the cat, too, seems perfectly happy. Fully described and illustrated in Circular No. 243.

Code *Tarillafe*. 415 Ft. $62.25

6156 **STOLEN BY GYPSIES.**

The New York Sun of August 15, 1905, referring to Edwin Arden's play, "Zorah," then being produced at Proctor's Fifth Avenue Theatre, called attention to this picture in the following complimentary notice, entirely without our knowledge or solicitation:

"Yesterday, between the second and third acts, there was a wait of over half an hour, during which the audience was treated to an intensely interesting motion picture drama, entitled 'Stolen by Gypsies.' There was so much human interest to this little story, and its climaxes came so thick and fast, as it followed the child from the moment that it was stolen up to the hour of its rescue a year later in the gypsies' camp, that it made 'Zorah,' by comparison, seem rather stilted and stagy."

The opening scene shows the interior of a nursery, and a nurse girl dressing a young child. A heart-shaped birth mark is seen on the child's shoulder. The father and mother now enter and kiss their darling, who strongly objects to being dressed.

The next scene shows the nurse and child seated on the lawn. The nurse is called away by her mistress, and while she is gone a gypsy steals the child and drives off in a gypsy wagon. The nurse now returns, misses the child, calls her mistress and both search the garden.

They soon discover two villainous looking men sneaking behind the house and carrying a bundle between them. The alarm is given and the nurse and her mistress are joined by the other servants, the neighbors and the police and an exciting chase follows down a long boulevard.

A Chinese laundryman barely escapes getting knocked down, while a toy balloon vender is not so fortunate, as the balloons are knocked out of his hands and all go sailing skyward. The effect produced by the variously colored balloons is very amusing.

The chase now continues through some very tall grass. Finally a steep sand bank is reached down which everybody jumps. One of the supposed gypsies now becomes exhausted and his companion tries to drag him along.

The police now overtake them and the pursuers crowd around. The supposed gypsies turn out to be two tramps and when the bag is opened it is found to contain a lot of live ducks and chickens.

A year is now supposed to have elapsed.

The first scene shows the rear entrance of the house in the opening of the picture. Some women friends of the servants enter the house. They soon depart accompanied by the nurse.

The next scene shows a typical gypsy camp. Some visitors enter the camp to have their fortunes told. They prove to be the nurse and her friends. A fair haired child, carrying some wood, is now seen to enter the camp. The nurse takes the child in her arms and quickly discovers the birth mark. The gypsies detect the nurse and become alarmed. One of the gypsies seizes the child and the nurse and her friends hurry away.

The next scene shows the father and mother at home grieving over their lost child. While they are looking over some little keepsakes of clothes and toys the nurse enters and tells of her discovery. The father calls up the police by 'phone and then they all hurry away to the gypsy camp.

The final scene shows the rescue of the child and the capture of the gypsies.

Fully described and illustrated in Circular No. 204.

Code *Tarzeman*. 843 Ft. $12.

6157 **THE "WHITE CAPS."**

During the Westward March of civilization in America during the past fifty years, certain social conditions developed which had to be regulated and controlled by unusual methods. A lawless and criminal element almost invariably accompanied the advance guard of civilization, and to keep this element in check, the law abiding citizens were compelled to organize for their own self protection.

The "Vigilantes," during the gold excitement of '49 in California, and the "White Caps" of more recent years in Ohio, Indiana and other Western States, are well known organizations which dealt summarily with outlaws and the criminal classes in general.

We have portrayed in Motion Pictures, in a most vivid and realistic manner, the methods employed by the "White Caps" to rid the community of undesirable citizens. As a soul-stirring melodramatic production, it is undoubtedly the finest picture that has ever been offered to our customers and the public, while the photographic qualities and beautiful moonlight and early morning effects must be seen to be appreciated.

The opening scene shows a modest cottage. Two men cautiously approach the house. Their faces are hidden by long white caps completely covering their heads and reaching down to their shoulders. Nothing but their eyes are visible through holes in the caps. They fasten a sign beside the front door. It is a *Warning*, bearing a skull and cross bones and signed "The White Caps."

The next scene shows the family room inside the house. A woman is seated alone at a table reading. She goes to the window, as though expecting some one and appears greatly worried. The door opens and her little daughter enters clad in her night dress. She kneels by her mother's side and tries to comfort her. Her mother kisses her affectionately and sends her back to bed.

Presently the husband enters. He is a powerful man. He is drunk, and holds the *Warning* in his hand. He accuses his wife of being responsible for it. She denies it and tries to explain. In his drunken rage he tears up the *Warning*, knocks his wife down with a terrible blow with his clenched fist and chokes her while she is on the floor. With a great effort she struggles to her feet but is thrown backward across the table with her husband clutching her throat. In the struggle the lamp is overturned.

The little daughter now enters and tries to drag away her father, who turns savagely upon her but shrinks back upon recognizing his daughter and sinks into a chair burying his face in his hands. Meanwhile the wife escapes from the room and the daughter quickly follows.

The foregoing is one of the strongest dramatic scenes ever shown in Motion Pictures. The blow, the fall, the woman's screams and child's pleadings can almost be heard. Pantomime becomes reality.

The mother is now seen waiting in the doorway. Her daughter joins her and both escape from the house.

The scene now changes to a country road. It is early morning. A farmer is driving along the road in an open wagon. The mother and daughter are coming across the fields. They hail the farmer who stops and takes them in. Presently a comfortable farmhouse is reached. The mother is going home to her parents. She is almost helpless from the awful beating. The daughter knocks and kicks at the front door to arouse the house, while the mother in trying to reach the door falls fainting on the porch. The family is aroused and the unconscious woman is borne into the house.

The scene now reverts to the cottage in the opening picture. Two "White Caps" knock at the front door, which is cautiously opened by the husband and instantly closed and fastened. The "White Caps" dodge around the corner of the house just in time to escape a rifle shot from a lower window. The husband now retreats upstairs and exchanges shots with the "White Caps." More "White Caps" appear, a concerted rush is made, the door is forced open and the house is entered.

The husband now appears at a rear upper window. He drops to the ground but is immediately seized by two "White Caps." He is more than a match for the two but five more come to their assistance and he is finally overpowered.

The next scene shows a group of men in the woods. A large kettle is boiling over a fire. A "White Cap" rushes in and the men immediately put on "White Cap" disguises. The prisoner is brought in. The moment his hands are unbound he heads down three "White Caps" and escapes. The entire band start in pursuit. Carrying torches and armed with guns and clubs, they stretch out in a long line and thoroughly scatch the woods. The moonlight badges with the white caps and torches produce a most weird and striking effect.

The escaped prisoner is next seen hidden behind a tree ready to spring upon a lone "White Cap" who is approaching in search of his danger. As he passes the "White Cap" is knocked to the ground and a life and death struggle ensues. From the [illegible]

escaped prisoner is rapidly gaining the upper hand when the rest of the "Wh Caps" arrive, beat their victim into insensibility and drag him away.

The final scenes show the carrying out of the sentence in the *Warning*. Th prisoner's feet are bound and his hands are secured to ropes suspended from th limb of a tree. His shirt is torn off and from the waist up he is treated t an awful dose of tar and feathers. A fife and drum corps heads a procession "White Caps" and the wife beater, astride a fence rail, is drummed out town. Fully described and illustrated in Circular No. 265.

Code *Vastedad*. 835 Ft. $125.

6191 THE MILLER'S DAUGHTER.

The opening scene shows a river bank covered with a thick growth of wi roses. A young girl, whom we recognize as Hazel, the miller's daughter, gathering flowers. While thus engaged, a rough looking individual jumps fro his hiding place in the underbrush and seizes her. She endeavors to avoid hi but he places himself in the way so that she cannot pass. She is now thorough alarmed. At this moment Arthur Carringford, an artist, who has been sketch ing close by, rushes to her aid, and after a fierce struggle, throws the scoundre into the river. Hazel is full of gratitude toward her benefactor and thank him for his gallantry.

The next scene is laid in a country meadow. A herd of cattle are grazing i the background. Hazel is sitting on a stone wall, admiring the flowers she ha gathered. A smile of contentment is upon her face. Aaron Rodney, a plain and honest young farmer, approaches. It is evident that he loves her and he takes this opportunity to declare his love. She is unprepared for this and rejects his proposal.

The following scene shows Hazel posing for Arthur Carringford, who plainly shows his admiration for the beautiful girl. Unknown to Hazel he has a wife and daughter.

The next scene shows the interior of the miller's barn, where a dance is being held in honor of Hazel and her lover, Aaron Rodney. The old miller is among the guests, and a radiant smile lights up his face when he sees Hazel and her lover, upon whom the old man looks with high favor. This scene is very humorous.

Hazel and her artist lover, Carringford, are now seen riding through the woods on horseback. He dismounts to adjust her stirrup, which has become misplaced. The old miller suddenly appears, and seeing his daughter with a man whom he despises, his anger knows no bounds, and he immediately orders him to leave and Hazel to return home.

The old miller's house is now shown; it is night. Hazel has consented to elope with Carringford. Two men on horses approach the house. The signal is given and Hazel soon appears. They quickly mount and ride away. The coloring effects in this picture are very fine.

The scene now changes to the exterior of Aaron Rodney's home. A carriage approaches the house and Carringford's wife alights and hurries up the walk Aaron Rodney appears and she informs him of her husband's disappearance. He is greatly surprised and they both drive over to the miller's house. Summoning the old man they explain their fears, and he, not knowing anything of the dark plot, is overcome with amazement and bids them hasten to prevent the marriage

The exterior of minister's cottage is then shown. Hazel is waiting for the return of her lover who has gone for the parson. They soon return, and when the minister is about to pronounce them man and wife, they are startled by the sudden arrival of the artist's wife and daughter with Aaron Rodney. Carringford's wife produces her marriage certificate and openly denounces him.

The next shows Hazel returning to her father's home. The miller was glad of his daughter's seeming fondness for Aaron Rodney, and pleased to think of her as the future wife of so noble a man. When she forsook all for her new lover, the old man became furious with rage, and was in not such a mood when Hazel arrived. He showed no mercy, and ordered her away from the house.

Hazel now realizes the full meaning of her disgrace. She is living in a very comfortably furnished room, and by taking in sewing manages to eke out a meagre living. Week has been no easier, and when the sewing machine agent calls for the month's contract pay. He takes the machine away.

We next see Hazel on the streets of a great city. She is thinly clad and [illegible] weather is cold. She stumbles and falls to the sidewalk in front, [illegible]

church. Looking up she sees a vision of her father in the vine-covered walls of the church. This gives her new hope and she determines to make one more effort for his forgiveness.

We now see the interior of the old home and Hazel peering through the lattice window. The old miller has aged and is almost blind. His wife assists him to a chair and then leaves the room as Hazel slips through the door. She falls at her father's feet, but he recognizes her voice and again orders her to leave the house.

The next is a beautiful winter scene showing a foot-bridge and waterfall in the background. Hazel is seen approaching. When she reaches the bridge she offers a last prayer and jumps into the rushing current beneath. Her scream of despair is heard by Aaron Rodney, her former lover. Without a moment's hesitation he removes his coat and leaps into the icy water, bringing Hazel to the surface just in time to save her life.

Two years have now elapsed, and the closing scene reverts to the interior of the old miller's home. Hazel and her husband, Aaron Rodney, enter with a little child, and her mother greets them all. The old miller then comes in and takes the baby on his knee and fondles it. Hazel then kneels by her father's side, —all is explained—forgiveness and a happy family reunion follow. Fully described and illustrated in Circular No 269. Code *Vastgicten*. 975 Ft. $146.25

6230 DESPERATE ENCOUNTER BETWEEN BURGLAR AND POLICE.

The opening picture shows a night scene and a burglar carrying some boxes from the basement of a baker's shop. A night watchman appears and grapples with the thief, who breaks away and starts to run. The next scene shows the thief coming down the street, closely followed by a policeman. Suddenly the thief turns and fires twice in rapid succession. The first shot hits the officer and the second shot brings him down, mortally wounded. While on the sidewalk he reaches for his revolver and fires at the now fleeing murderer. Other policemen now join in the chase, firing as they run. Another shot from the burglar brings down a policeman in the middle of the street, who fires two shots while lying on the ground. The burglar now dashes into a cellar with the police close behind. To draw the fire of the burglar, one of the policemen holds his helmet on the end of his club within the doorway. The next scene shows the interior of the cellar with the burglar wasting his shots on the supposed policeman's head. When he realizes that he has been tricked he hides under an old mattress. An officer now dashes into the cellar, revolver in hand. He quickly throws the mattress aside and grapples with the burglar, and after a desperate struggle drags him to the sidewalk. A patrol wagon is now seen dashing up the street and backing up to the sidewalk. The burglar is hustled in and driven off to the stationhouse.

This picture accurately depicts scenes and incidents of a noted crime in New York City—in which a well-known police officer was killed. The scenes were enacted over the very same ground, and the same night watchman and the same policemen who took part in the real tragedy are seen in the picture.

Code *Vaticau*. 260 Ft. $39.00

6243 A RIVER TRAGEDY.

The opening picture is a beautiful night scene, showing a river pier in a large city. A young woman approaches, and after a moment's hesitation, jumps off the pier into the river. The splash is heard by a nearby workman who calls for help. An officer rushes upon the scene. Hastily throwing aside his helmet and belt, he plunges into the river after the would be suicide. The tide is very swift, but the officer with great effort finally succeeds in reaching the pier. Other policemen now arrive at the dock, where they form a human chain reaching nearly to the water's edge, and with the aid of a ladder bring the unconscious girl and her nearly exhausted rescuer to safety. An ambulance is now seen dashing around a street corner and out onto the pier. The unroom jump out and the work of resuscitating the unfortunate girl is begun. When [illegible] revived she is placed in the ambulance and taken to the hospital.

Code *Vadicon*. [illegible] Ft. $[illegible]

HISTORICAL

5733 UNCLE TOM'S CABIN.

Prologue. Scene takes place on a plantation about ten miles from the Ohio River, Kentucky. George Shelby, owner of the plantation and a large number of slaves, owing to business difficulties, is forced to sell some of his slaves to a trader named Haley. Among Shelby's slaves is a faithful old negro called Uncle Tom, to whom Haley takes a fancy, thinking he can get a large price for him at auction in the New Orleans market. After a great deal of persuasion Haley induces Shelby to part with him. The following scenes are then shown:

1st. Eliza Escapes Across the River on Floating Ice.
2d. Tavern. Phineas Outwits the Slave Traders.
3d. Eliza Pleads With Uncle Tom to Run Away.
4th. Rocky Pass. Reunion of Eliza and Geo. Harris.
5th. The Rescue of Eva.
6th. Steamboat Race Between the Robt. E. Lee and Natchez.
7th. Welcome Home of St. Clare, Eva and Tom.
8th. Eva and Tom in the Garden.
9th. Death of Eva.
10th. Par-room. St. Clare defends Uncle Tom.
11th. The Auction of St. Clare's Slaves.
12th. Cotton Picking. Tom Refuses to Flog Emaline.
13th. Marks Avenges the Death of St. Clare and Uncle Tom.
14th. Death of Uncle Tom. Tableau.

The photographic and dramatic qualities of this production are excellent, and it has been a great headline production. The popularity of the book and play is a positive guarantee of its success. The story has been carefully studied and every scene posed in accordance with the famous author's version. A departure from the old method of dissolving one scene into another has been made by inserting announcements with brief descriptions.

Code *Utopical* 1,100 Ft. $165.00.

FICTION AND ADVENTURE

5106 SANTA CLAUS' VISIT.

The scene opens with two little children kneeling at the feet of their mother and saying their prayers. The mother tucks the children snugly in bed and leaves the room. Santa Claus suddenly appears on the roof, just outside the children's bedroom window, and proceeds to enter the chimney, taking with him his bag of presents and a little hand sled for one of the children. He goes down the chimney and suddenly appears in the children's room through the fireplace. He distributes the presents and mysteriously causes the appearance of a Christmas tree laden with gifts. The scene closes with the children waking up and running to the fireplace just too late to catch old Santa Claus by the legs. Santa Claus makes his escape through the chimney and the children are delighted with the presents which he has left. This is a remarkably clear picture especially pleasing to children.

Code *Unbeliever* 1,10 Ft. $[illegible]

5460 JACK AND THE BEANSTALK.

A grand spectacular performance in nine scenes and one tableau, illustrating one of the most popular fairy stories.

This fairy story is known to every child throughout the civilized world. It has been printed in every language, read in every nursery and appeals to every boy and girl. It appeals to every man and woman, because they remember it as one of the most pleasant illusions of childhood.

From this popular fairy tale we have produced a most interesting and mirth producing play in motion pictures, introducing many surprising new tricks and dissolving effects. The subject has been carefully studied, and every scene posed with a view to following as closely as possible the accepted version of Jack and the Beanstalk.

In changing from one scene to another, transformations are made by beautiful dissolving and fading effects. There are no sudden jumps, and the entire effect is at once pleasing, gratifying and comprehensive, and the audience finds itself following with ease the thread of this most wonderful fairy tale.

Coloring. Jack and the Beanstalk offers great opportunity for coloring effects. Price for coloring the film complete, including background, figures and all details, $140.00. Price for coloring the figures only and tinting the beanstalk, $85.00.

SCENE 1.—TRADING THE COW.

Jack's Mother, being very poor, sends him to the market to sell her only cow. A good fairy meets the village butcher at the bridge and informs him that Jack will pass that way with a cow which he can doubtless purchase for a hatful of beans. The fairy vanishes, and Jack appears upon the scene leading the cow. The bargain is struck, and Jack runs away to show his Mother what he considers a very gratifying price for their beautiful animal.

SCENE 2.—JACK RETURNS WITH THE BEANS.

Jack returns to his Mother's cottage, bringing the beans in his hat and shows them to her in great glee. Jack is sent to bed without his supper, and his Mother throws the beans in the garden in great anger.

SCENE 3.—GROWING OF THE BEANS.

A night scene in the garden, with beautiful moonlight and cloud effects. The good fairy appears, and waving her magic wand, commands the beans to grow. A beanstalk of great size grows in a few moments, and climbs up the cliff above the clouds.

SCENE 4.—JACK'S DREAM.

Shows the interior of Jack's bedroom, with the moonlight streaming through the window. The good fairy appears and stands beside Jack's cot directing his dream. Jack dreams of the growing beanstalk and the reward that awaits him who dares to climb it. Next he sees a vision of the Horn of Plenty, bags of the giant's gold and the talking harp, which dances before him in a weird manner. One by one these articles appear and disappear in the picture, coming as if from the dim distance, and as quickly and silently fading away. The climax of this scene is reached when the hen which lays the golden eggs walks into Jack's chamber. An egg is left on the floor, which suddenly grows to an enormous size, breaks in two, and Jack's little fairy appears, who is afterward to make him happy for life.

SCENE 5.—CLIMBING THE BEANSTALK.

Jack awakes in the early morning, looks out of his window and finds the enormous beanstalk which has grown above the clouds. Remembering his dream of the night before, he believes he can climb it with ease; but also remembering his Mother's scolding for trading the cow for the beans, he concludes to consult his Mother. She protests vigorously against his climbing the beanstalk, but Jack sends her into the house on a pretext, and starts up the beanstalk without her knowledge. His Mother returns and is frantic when she finds Jack has gone up beyond her reach. She scolds and commands him to return, but he only laughs and continues to climb. His playmates call for Jack on their way to school, and see Jack's start on his perilous journey, join hands and dance around the beanstalk in great numbers, cheering and waving their hats to the brave boy.

SCENE 6.—JACK WAVING HIS HAT TO HIS MOTHER.

A dissolving view shows Jack two thirds up the beanstalk, far above the clouds, with his mother's cottage and the hilltops a great distance below him. He is still tirelessly climbing his ladder of bean vines, and pauses at the reaches a dizzy height to wave his hat to his playmates and Mother.

SCENE 7.—ARRIVAL AT THE TOP OF THE BEANSTALK.

Jack arrives at the top of the beanstalk in what appears to be a fairyland. He is very tired and flops down in a bed of [illegible]. He soon falls asleep and the good fairy again appears and tells Jack the story of the giant, who [illegible] killed and robbed his father, who was a knight and lived in [illegible] Mother [illegible] home [illegible] to [illegible] a vision of the [illegible] to appear before Jack [illegible] to the [illegible] where [illegible] and [illegible] lived by the [illegible] Father [illegible] [illegible]

[illegible]

and eat the little boy, the good wife hides Jack in a large kettle. The giant comes in and roughly demands his supper, then his harp, bags of gold and the hen which lays the golden eggs. He finally falls asleep from the playing of the harp. Jack creeps from his hiding place in the kettle and steals the hen and as many of the bags of gold as he can carry away. Just as he leaves the kitchen door the giant awakens, and, seizing his great cudgel, chases our little hero, who is now thoroughly frightened.

SCENE 9.—JACK DESCENDING THE BEANSTALK AND DEATH OF THE GIANT

Jack reaches the beanstalk ahead of the giant. He throws the bags of gold down into his Mother's garden and quickly scrambles down with the precious hen hanging over his shoulder. Reaching the ground, he commands his Mother to bring the ax, and vigorously chops at the beanstalk until it falls in a heap, bringing the giant to the ground with a mighty crash, breaking his neck and instantly killing him. Here the good fairy again appears and informs Jack that he has acted like a brave knight's son and that he deserves to have his inheritance restored to him. She waves her magic wand, and Jack's costume is changed from that of a peasant boy to a young knight, and his Mother is likewise transformed from a peasant woman to a lady.

CLOSING TABLEAU.

A most beautiful scene, showing Jack and his Mother seated in the fairy's boat, which is drawn by three beautiful swans, proceeding on their way to the castle which is to be their future home. The good fairy is flying through the air, guiding Jack and his Mother on their way.

Code *Unmeasured*. 625 Ft. $93.75

6034 CAPTURE OF "YEGG" BANK BURGLARS.

At the Annual Convention of the International Association of the Chiefs of Police, held at St. Louis, Mo., June 6th to June 11th, 1904, a paper was read by William A. Pinkerton, of Pinkerton's National Detective Agency, entitled, "The Yeggman" or the "Bank Vault and Safe Burglar of To-day."

Using the above as a foundation, together with additional information, and suggestions by Robert A. Pinkerton and G. S. Doherty of the Pinkerton National Detective Agency, we offer the following picture in fifteen exciting scenes, showing the life and methods of the "Yegg" bank burglar.

SCENE I.

In a beautiful grove on the bank of a river near a Western town five "Yeggmen" are encamped. One is building a fire. Another is bringing a can of water from a neighboring stream. Two others are engaged in bandaging and placing in a sling the arm of a delicate-looking youth, upon whose arm they have made a "fly blister." This youth is the "Gay Cat," and thus disguised as an unfortunate beggar, he is being sent into the town to get the necessary information in regard to the bank they propose to rob.

SCENE II.

The scene shows the exterior of the bank. The "Gay Cat" is seen walking up the street towards the bank, begging from passers-by. At the same time he is closely surveying all the surroundings, and soon enters the bank presumably to beg. He soon comes out and disappears up the street.

SCENE III.

Takes us back to the camp again. Three "Yeggs" are playing cards, while a fourth is returning from a visit to some nearby hen-roost with a plump chicken. He soon wrings its neck, puts it in a can of hot water, and then starts to pluck the feathers. Soon the "Gay Cat" returns, and after his arm has been removed from the sling, they all gather around him while he produces a plan, and gives them all the information he has gathered in the town.

SCENE IV.

A very picturesque moonlight wood scene showing the "Yeggmen" crossing a rustic bridge. They stop in the foreground while the "Gay Cat" with a paper and pencil explains some further details in regard to the bank. They then proceed on their way.

SCENE V.

Two of the "Yeggs" are seen at work on one of the iron shutters in the rear of the bank, which soon yields under the pressure of a powerful "jimmy." The window is soon pried open and through it two burglars disappear.

SCENE VI.

Shows the back office of the bank. The two burglars are seen to enter cautiously through the private office door. After satisfying themselves that the coast is clear, they quickly go to work on the vault. Each takes a cake of soap from the tool kit and commences to stop up the crevice around the vault door. Suddenly they stop work, pull their revolvers and wait. The bank watchman is making his rounds, and unsuspectingly enters the office. He is immediately attacked by the two burglars, who are lying in wait for him. In a desperate struggle one of the "Yeggs" knocks the watchman senseless with a blow on the head with the butt of his revolver. The watchman is then quickly bound and gagged and carried into another office. The burglars then proceed with their work on the vault door. The crevice is completely stopped up with the soap except at the top, where a small opening is left and a small soap dam is made, into which one of the burglars carefully pours the nitroglycerine while the other connects and lights the fuse. Both quickly leave the room, none too soon, however, for a terrific explosion immediately follows, blowing the heavy vault door from the hinges, the plaster from the ceiling, and making a general wreck of everything. As soon as the deadly nitroglycerine fumes have cleared away the burglars return. One enters the vault and begins work on the inside safe, where the cash and valuables are kept, while the other communicates by signal with one of the guards outside. The inside safe is quickly blown open and hastily gathering up all the money in sight, they wrap it up in a pair of overalls, and make their escape from the building.

SCENE VII.

Shows the exterior of the bank and two "Yeggmen" on guard with drawn revolvers. They are keeping a vigilant watch, patroling back and forth in front of the bank, ready to shoot down any one who approaches. The terrible explosions have aroused the neighborhood, and a citizen is seen running across the street towards the bank, bareheaded and in his shirt sleeves. He is shot down before he can cross the street. Then follows a veritable fusilade to terrify the villagers while the burglars on the inside are completing their work and escaping. The gang soon join and disappear up the street, shooting as they run.

SCENE VIII.

The citizens quickly organize a posse and start in pursuit. The escaping burglars make a running fight through the woods. Several of the posse are shot down, and one of the burglars is badly wounded. He is picked up and carried along by his pals, and they all make for the river.

SCENE IX.

Reaching the river, they quickly jump into a boat and pull desperately for the opposite bank. The pursuing posse reach the river bank before the burglars can reach the middle of the stream and open a hot fire, which is returned with deadly aim. Soon one of the burglars is hit and tumbles overboard. He is seized by his companions, and is saved by clinging to the side of the boat, and after a desperate battle the opposite shore is finally reached.

SCENE X.

Shows the robbers as they reach the opposite side of the river. They enter a beautiful little cove on the river bank, and leaving the boat, they take to the woods, dragging their wounded companion with them.

SCENE XI.

Upon reaching a farmer's barn, they quickly break open the door, steal horses and ride away.

SCENE XII.

Shows the exterior of a low dive on South street, New York city, the resort of thieves and crooks from all parts of the country. The burglars having eluded their pursuers are seen entering the dive. A detective who has tracked them follows closely behind, steps into a hallway, changes his disguise and follows into the dive.

SCENE XIII.

Shows the back room of the resort, and an old hag busy about the place. The robbers enter, greet her, and order a round of drinks. In the meantime the detective enters and takes a seat at a nearby table so as to overhear their conversation. One of the robbers becomes suspicious, turns on the detective, tears off his disguise, while one of his comrades knocks him senseless with the butt

of his revolver. Raising a trapdoor in the floor, they throw the detective into the cellar.

SCENE XIV.

The detective, bound and gagged, is lying on the cellar floor. The old hag enters, carrying a candle and a loaf of bread. She places the candle on the floor, and then takes a pail to bring some water. As soon as she is gone the detective rolls over and over until he reaches the candle. He holds the rope that binds his hands in the flame until it is burned through. With his hands released, he soon unbinds his feet. He then crouches behind the stairway, and when the old hag returns he jumps on her and chokes her into unconsciousness

SCENE XV.

Shows the back room of the dive and the robbers debating as to what they will do with the detective. They call the old hag and order drinks. As the supposed old hag leaves the room, one of the burglars calls attention to the appearance of the old woman, and they call her back. So her shawl is torn away from her head. The gang is dumfounded at discovering the detective, who quickly drops two of them before they can make a move. The third burglar clinches with the detective, and a desperate struggle follows. The detective bites the burglar's hand until he is forced to drop his revolver. Then, throwing him to one side, he picks up the pistol and shoots the outlaw dead just as the latter hurls a chair and a squad of police enter, too late as usual.

Code *Vapulabunt.* 960 Ft. $144.00

6181 THE LITTLE TRAIN ROBBERY.

In "The Little Train Robbery" we have endeavored to portray a subject that will interest and appeal to every one. While the young folks are enjoying themselves their elders can find equal enjoyment in recalling their own youthful days, when their highest ambition was to become a "Jesse James," or a "Bandit Queen."

The unwritten history of "Young America" recalls the fate of many similar expeditions whose bright prospects were nipped in the bud by over vigilant authorities.

Preliminary work on this picture was commenced over a year ago and the work has just been completed. It was thought advisable to take one of the principal scenes over again, although it necessitated loss of time, heavy additional expense and a journey of over one thousand miles. The above in connection with the illustrations, which have been reproduced from the original negatives, will convey some idea of the dramatic effort, theatrical work, time, expense and photographic disappointments involved in the production of a Head Line Motion Picture Attraction.

The results, however, have more than justified all the expenditure. "The Little Train Robbery" will be found perfect in detail, perfect photographically, true to nature and human nature, while the action and surroundings throughout the entire picture are most natural and intensely realistic.

In offering "THE LITTLE TRAIN ROBBERY" to our customers and the public, we feel confident that it will meet with the same unqualified approval and unprecedented success as "THE GREAT TRAIN ROBBERY," universally admitted to be the greatest production in MOTION PICTURES.

The opening scene shows the interior of the robbers' den. The walls are decorated with the portraits of notorious criminals and pictures illustrating the exploits of famous bandits. Some of the gang are lounging about, while others are reading novels and illustrated papers. Although of youthful appearance, each is dressed like a typical Western desperado.

The "Bandit Queen," leading a blindfolded new recruit, now enters the room. He is led to the center of the room, raises his right hand and is solemnly sworn in. When the bandage is removed from his eyes he finds himself looking into the muzzles of a dozen or more 45's. The gang then congratulates the new member and heartily shake his hand.

The "Bandit Queen" who is evidently the leader of the gang, now calls for volunteers to hold up a train. All respond, but she picks out seven for the job, who immediately leave the cabin.

The next scene shows the gang breaking into a barn They steal ponies and

ride away. Upon reaching the place agreed upon they picket their ponies and leaving them in charge of a trusted member proceed to a wild mountain spot in a bend of the railroad, where the road runs over a steep embankment. The spot is an ideal one for holding up a train. Cross ties are now placed on the railroad track and the gang hide in some bushes close by and wait for the train.

The train soon approaches and is brought to a stop. The engineer leaves his engine and proceeds to remove the obstruction on the track. While he is bending over one of the gang sneaks up behind him and hits him on the head with an axe, and knocks him senseless down the embankment, while the gang surround the train and hold up the passengers.

After securing all the "valuables," consisting principally of candy and dolls, the robbers uncouple the engine and one car and make their escape just in time to avoid a posse of police who appear on the scene. Further up the road they abandon the engine and car, take to the woods and soon reach their ponies.

In the meantime the police have learned the particulars of the hold-up from the frightened passengers and have started up the railroad track after the fleeing robbers.

The robbers are next seen riding up the bed of a shallow stream and finally reach their den, where the remainder of the gang have been waiting for them. Believing they have successfully eluded their pursuers, they proceed to divide the "plunder."

The police, however, have struck the right trail and are in close pursuit. While the "plunder" is being divided a sentry gives the alarm and the entire gang, abandoning everything, rush from the cabin barely in time to escape capture.

The police make a hurried search and again start in pursuit. The robbers are so hard pressed that they are unable to reach their ponies, and are obliged to take chances on foot. The police now get in sight of the fleeing robbers and a lively chase follows through tall weeds, over a bridge and up a steep hill. Reaching a pond the police are close on their heels. The foremost robbers jump in clothes and all and strike out for the opposite bank. Two hesitate and are captured. Boats are secured and after an exciting tussle the entire gang is rounded up. In the mix up one of the police is dragged overboard.

The final scene shows the entire gang of bedraggled and crestfallen robbers tied together with a rope and being led away by the police. Two of the police are loaded down with revolvers, knives and cartridge belts, and resemble walking arsenals.

As a fitting climax a confederate steals out of the woods, cuts the rope and gallantly rescues the "Bandit Queen." Fully described and illustrated in Circular No. 263 Code *Vastasteis.* 725 Ft. $108.75

FORTUNE TELLING IN A GYPSY CAMP.

6201

A very pretty woodland scene showing a typical gypsy camp with the tents of the gypsies pitched in the background. The men are walking about, while the women are telling some visitors what their future husbands will look like, etc. Some little children are running about gathering fagots for the camp fires. A very interesting picture of gypsy life. Code *Vastitavit.* 120 Ft. $18.00

6222 THE TRAIN WRECKERS.

The opening picture shows a beautiful stretch of wooded country. In the foreground is a neat little cottage, where an elderly man, who is switchman in a nearby railroad tower house, lives with his pretty daughter. The young girl appears on the porch and affectionately strokes a large mastiff lying on the stoop. Presently her lover, a locomotive engineer, approaches and the girl runs to meet him. He walks with her to the house and after a few minutes' conversation continues on his way to work.

The next view shows the interior of the switch tower. The girl has just arrived with her father's dinner. He is busy setting the switches for a train which is seen approaching in the distance. When he has finished his dinner she takes the empty pail and starts for home. A short distance up the track she turns and waves to her father, who is watching from the tower window. The girl continues along the track, but on entering some woods suddenly comes upon a gang of roughly dressed men sitting on the ground and talking among themselves with great earnestness. Quickly stepping behind a nearby tree, she learns they are planning to wreck the next express train, and listening intently, hears the details of the whole plot. One of the gang, coming up from behind, discovers

the girl, rushes up and seizes her before she has time to escape. The men then all gather around, gag her and bind her to a tree. They then hurry away and the camera follows them to a wild spot in a bend of the road, an ideal spot for carrying out their plot. Cross ties are placed on the track and the gang hide among the trees close by and wait for the train.

The scene now reverts to the woods where the girl was left bound to the tree. She is vainly struggling to free herself, and about giving up hope when her pet dog appears. He succeeds in partly tearing away the ropes that hold her fast, and after a hard tussle she unties herself. Realizing that something must be done at once, she sends the dog off to warn her father. The dog runs through the woods to the switch tower and up the stairs to give the alarm. He soon returns, closely followed by the girl's father, who has understood the dog's dumb summons.

In the meantime the girl, although in a somewhat dazed condition, has picked up her dinner pail and reached the track before the arrival of the train. She is unable to drag the heavy timbers off the track. Seeing the smoke of the approaching train in the distance, she quickly removes her red petticoat and hurries up the track to flag the oncoming express. Her efforts are rewarded and the engineer brings his train to a stop within a few feet of the cross ties. The crew remove the ties from the track, and with the passengers gather round the girl and shower thanks and congratulations upon her. Everybody then boards the train, which starts off with all the passengers waving their hands and shouting farewells to the little heroine, who is seated on the ties beside the track. She soon starts for home, and after walking for some distance along the track she is about to turn into the path leading to the house, when one of the train wreckers sneaks up behind and knocks her senseless with a black-jack. The whole gang now appear, and, maddened by their fruitless attempt to wreck the train, place her body across the track with her head over the rail and leave her to her fate.

The next scene shows the gang arriving at a railroad tool house. Seizing a heavy timber they batter in the door and knock off the lock. They steal the section hand car, throw off the picks and shovels and place it on the track. The picture closes with the men escaping on the hand car.

The scene now returns to where the wreckers left the girl on the track. A train is rapidly approaching, but the engineer, who is the girl's lover, notices something ahead on the track and leans far out of the cab window. Quickly jumping out of the engine cab, he hurries along the running board and climbs down to the pilot, while the train is rushing along at a tremendous speed. It does not seem possible that he can reach the pilot in time to save the girl's life, but just as she appears doomed to certain death he reaches down and lifts the unconscious girl from the track, while the train rushes madly on. The train is brought to a stop and the passengers rush out pell mell and aid in restoring the girl to consciousness. Her father now appears, and she gives him and the train crew the details of the assault. Uncoupling the engine, the train crew, with a number of volunteers, start off in pursuit of the desperadoes, while some of the passengers carry the girl into the car.

The wreckers on the hand car are now seen making all possible haste in their efforts to escape, but the engine is fast gaining on them. One of the crew is in a crouching position on the locomotive pilot, keeping up a steady rain of shots at the fleeing men. The engine at last pulls up close on the hand car and a man to man duel commences. One by one the desperadoes fall, either killed or mortally wounded, until only one is left on the hand car. Jumping from the car he is brought down by a shot from one of the crew, but raising himself on his elbow his last shot kills the man who bravely stuck to his post on the engine pilot, while a volley from the remnant of the train crew puts him out of his misery. Fully described and illustrated in Circular No. 273.

Code *Faterloser*. 815 ft. $122.25.

6223 **LIFE OF AN AMERICAN POLICEMAN.**

These pictures were taken with the sanction and co-operation of the Police Commissioners of New York City, and all the policemen who took part in the pictures were members of the Metropolitan Police Department. The pictures are absolutely perfect as to detail, action and surroundings, and depict in the most realistic manner actual daily life and happenings. The pictures were first shown at the benefit entertainment for the Police Relief Fund, at the Grand Central Palace, New York City, December 5, 1905, and at a similar entertainment at Schwaben Hall, Brooklyn, N. Y., December 12, 1905, and subsequently at Proctor's Twenty-third Street, New York City, and they have caused a tremendous sensation everywhere.

The "River Tragedy" and the "Desperate Encounter Between Burglar and Police" are undoubtedly the most thrilling and realistic scenes. In order to give our customers a selection between these two scenes, as well as to keep the production within a reasonable length, we have decided to furnish this picture complete with either of the above scenes, as the customer may select, the length in each case for the entire production being 1,000 feet.

SCENE I.—AT HOME.

The opening scene shows a policeman's home. He is at breakfast with his wife and three children. His young son is "playing cop" with his father's helmet and club. A hasty glance at the morning paper and a short smoke follow after breakfast. His wife then assists him with his coat, and after kissing them all good-bye he starts out for the station house.

SCENE II.—GOING ON DUTY.

The next picture shows the outside of a precinct headquarters. The heavy doors are flung open and the morning squad marches out of the building to their respective posts.

SCENE III.—LOST CHILD.

A little girl is seated on the stone steps of a city residence holding a little waif in her lap. She is trying to comfort the sobbing child. A policeman, who is patrolling his beat, comes along and inquires concerning the child, and gently takes her in his strong arms. On his way to the station house he stops at a fruit stand and buys her a banana.

SCENE IV.—STREET CROSSING.

A sturdy policeman stationed at a crowded crossing of a busy thoroughfare is regulating traffic and protecting pedestrians from a continuous line of passing trolley cars and tracks.

SCENE V.—RIVER TRAGEDY.

The opening picture is a beautiful night scene, showing a river pier in a large city. A young woman approaches, and after a moment's hesitation, jumps off the pier into the river. The splash is heard by a nearby workman who calls for help. An officer rushes upon the scene. Hastily throwing aside his helmet and belt, he plunges into the river after the would-be suicide. The tide is very swift, but the officer with great effort finally succeeds in reaching the pier. Other policemen now arrive at the dock, where they form a human chain reaching nearly to the water's edge, and with the aid of a ladder bring the unconscious girl and her nearly exhausted rescuer to safety. An ambulance is now seen dashing around a street corner and out onto the pier. The surgeon jumps out and the work of resuscitating the unfortunate girl is begun. When partly revived she is placed in the ambulance and taken to the hospital.

SCENE VI.—DESPERATE ENCOUNTER BETWEEN BURGLAR AND POLICE.

The opening picture shows a night scene and a burglar carrying some boxes from the basement of a baker's shop. A night watchman appears and grapples with the thief, who breaks away and starts to run. The next scene shows the thief coming down the street, closely followed by a policeman. Suddenly the thief turns and fires twice in rapid succession. The first shot hits the officer and the second shot brings him down, mortally wounded. While on the sidewalk he reaches for his revolver and fires at the now fleeing murderer. Other policemen now join in the chase, firing as they run. Another shot from the burglar brings down a policeman in the middle of the street, who fires two shots while lying on the ground. The burglar now dashes into a cellar with the police close behind. To draw the fire of the burglar, one of the policemen holds his helmet on the end of his club within the doorway. The next scene shows the interior of the cellar with the burglar wasting his shots on the supposed policeman's head. When he realizes that he has been tricked he hides under an old mattress. An officer now dashes into the cellar, revolver in hand. He quickly throws the mattress aside and grapples with the burglar, and after a desperate struggle drags him to the sidewalk. A patrol wagon is now seen dash-

ing up the street and backing up to the sidewalk. The burglar is hustled in and driven off to the station house.

This picture accurately depicts scenes and incidents of a noted crime in New York City—in which a well-known police officer was killed. The scenes were enacted over the very same ground, and the same night watchman and the same policemen who took part in the real tragedy are seen in the picture.

SCENE VII.—RUNAWAY IN THE PARK.

A beautiful young girl is taking her morning gallop through the bridle path in a park on a highly bred saddle horse. As she is about to turn into the main drive a large automobile dashes by and badly frightens her horse. He bolts and dashes up the bridle path with the girl clinging helplessly to his neck. A mounted policeman, standing by the roadside, catches sight of the runaway, and with one bound leaps into his saddle and is off after the frightened animal. A very exciting chase follows through the park with the policeman gaining steadily. He finally overtakes the runaway and seizing the bridle brings the frightened horse to a standstill. Another officer hurries up just as the exhausted girl falls into the arms of her rescuer.

SCENE VIII.—JOKE ON A ROUNDSMAN.

A mounted policeman rides up in front of a private stable, and after looking up and down the street dismounts and quickly enters with his horse. He has not, however, escaped the keen eye of the roundsman, who rides up and waits for him. The interior of the stable is now shown. The cop puts his horse in a stall, lights a pipe and makes himself comfortable. A stable boy enters with a pail of beer and tells him that the roundsman is outside. The policeman becomes greatly excited, but an idea strikes him. He unsaddles his horse and hitches it, together with one belonging to the stable, to a coupe. The cop gets inside, pulls down the curtains, and with the coachman and footman on the box, leaves the stable. The roundsman is still patiently waiting, and the coupe passes him without arousing suspicion. After turning the corner the policeman unhitches his horse, resaddles him and riding back salutes the astonished roundsman. The latter accuses him of loafing while on duty, which the "cop" emphatically denies, although the evidence against him is very strong, as the one-horse coupe now passes them on the way back to the stable. The action in this picture is very realistic and the plot extremely amusing. Fully described and illustrated in Circular No. 276.

Scene V. Code *Paternamc.* 1000 Ft. $150.00

6223-A Scene VI. Code *Paterc.* 1000 Ft. $150.00

6225 **THE NIGHT BEFORE CHRISTMAS.**

The picture closely follows the time honored Christmas legend by Clement Clarke Moore, and is sure to appeal to everyone—both old and young. The details and scenic effects are absolutely perfect, while the photographic value throughout the entire picture is beyond criticism. The panoramic scene of Santa Claus on his journey from his castle in the frozen North is a work of art. It is a hand painted scene in oil, giving the most beautiful photographic effects. The photographic and mechanical difficulties encountered and finally overcome if detailed here would seem incredible. There is absolutely no comparison between this picture and any other so-called Christmas picture, and it is offered with every confidence that it will meet with the approval which it certainly deserves.

SCENE 1.—SANTA CLAUS FEEDING HIS REINDEER.

The opening scene shows Santa Claus feeding his herd of reindeer in a beautiful park. A number of bucks with wide branching antlers stand out prominently, and beautiful mono-tinting adds to the effectiveness of the scene.

SCENE 2. SANTA CLAUS IN HIS WORKSHOP.

Santa Claus is hard at work making toys for good boys and girls. An automobile, a rocking horse and a large sled and many other toys are all finished and ready for Christmas.

SCENE 3. SANTA CLAUS LOOKING OVER HIS BOOKS.

Shows Santa Claus looking over his huge books containing the names of boys and girls. While checking off the names he has doubts about some and draws a heavy black line through "Maud" whom he recognizes as a kicker.

SCENE 4. CHILDREN HANGING THEIR STOCKINGS.

A handsomely furnished library. The little youngsters, in their night clothes are assisted by the nurse and old folks while hanging their stockings on the mantle. The children then sit around a table and write their letters to Santa Claus, and presently all go off to bed.

SCENE 5.—CHILDREN ROMPING AND PEEKING.

A nursery scene. Four youngsters are "nestled all snug in their beds" while the nurse passes through the room. Presently one mischief-maker wakes up and all are soon wide awake. A lively pillow fight starts. One pillow bursts open and the air is filled with flying feathers.

SCENE 6.—SANTA CLAUS LEAVING HIS CASTLE IN THE FROZEN NORTH.

The scene opens with Santa Claus packing his sleigh full of toys. A panoramic view of his journey follows. Santa Claus drives his galloping reindeer over hills and mountains and over the moon. As he rides into town it begins to snow heavily, but he pushes on and soon reaches a house-top. A close view shows Santa Claus arriving on the roof and disappearing down the chimney with a bundle of toys on his back.

SCENE 7.—FILLING THE STOCKINGS.

Santa Claus comes out of the fire place and quickly fills all the stockings. He waves his hand and instantly a fully dressed Christmas tree appears. He then disappears up the chimney.

SCENE 8.—CHRISTMAS MORNING.

The children enter and are fairly dazzled by the beautiful sight, but it does not take them long to discover for whom the different presents are intended.

SCENE 9.—MERRY CHRISTMAS TO ALL AND TO ALL A GOOD NIGHT.

A close view of Santa Claus and the motto "Merry Christmas To All, And To All a Good Night." Santa Claus repeats the words and waves his hand, which makes a very effective closing scene.

Code *Vaterthcil.* 800 Ft. $120.00

NAVAL AND NAUTICAL

DRILL OF NAVAL CADETS, NEWPORT.

5107 Shows the Cadets marching, countermarching and a great many interesting manoeuvres. Code *Unclothing.* 75 Ft. $9.00

5122 U. S. TORPEDO BOAT "MORRIS" RUNNING AT FULL SPEED.

Taken at Newport, R. I., and shows this wonderful torpedo boat running at the rate of thirty miles an hour. When the boat comes in front of the camera it discharges a gigantic Whitehead torpedo, which is seen to dive into the water like an enormous fish. Code *Uncrafty.* 75 Ft. $9.00

DISCHARGING A TORPEDO.

5123 Taken on board the U. S. torpedo boat "Morris." Shows the crew loading a Whitehead torpedo into the tube and discharging it. The torpedo can be seen running along the surface of the water for a distance of over half a mile. Code *Uncreating.* 75 Ft. $9.00

EXPLODING A WHITEHEAD TORPEDO.

5124 The torpedo is exploded in fifteen fathoms of water. Shows the water, mud and rocks thrown high up in the air, and gives an idea of the destructiveness of these missiles. Code *Uncredible.* 25 Ft. $3.00

TUG-O'-WAR ON OCEAN STEAMER.

5162 Shows a tug o' war between the male and female passengers of the S. S. New York of the American Line during a trip from Southampton to New York. After hard tugging the female passengers pull the male passengers half the length of the ship. Very exciting. Code *Undice.* 80 Ft. $9.00

NAVAL SHAM BATTLE, NEWPORT NAVAL TRAINING SCHOOL.

5169 Shows the attacking force firing on the shore batteries, which return the fire, but are at last silenced by the enemy. In the distance can be seen the ruins of a bridge. The smoke thickens as the firing becomes general, and the effect is superb. Full of action, thrilling and exciting. Code *Undreaded.* 100 Ft. $1.00

5171 GYMNASIUM EXERCISES AND DRILL, NEWPORT NAVAL TRAINING SCHOOL.

Shows the young cadets going through their daily exercises and drills.
Code *Undriven*. 75 Ft. $9.00

5292 WORKING THE BREECHES BUOY.

Shows a mast in the middle of a lake. By means of a mortar a line is thrown over the masthead. The breeches buoy rigging is hauled out by a sailor on the mast and the rigging made fast to the shore. The line is then stretched and the buoy is rapidly run out by the lifesavers, and the man is safely hauled in and landed. A remarkable and realistic demonstration of this wonderful invention. Code *Unhallow*. 80 Ft. $9.00

5321 CANOEING SCENE, CHARLES RIVER, BOSTON, MASS.

The opening of the picture brings into view the beautiful Charles River. A great number of canoes are skillfully handled by the occupants. They approach in large numbers at close range and make a most striking picture. The happy faces of the fair occupants can be plainly seen as they glide past, which makes it a bright and winning subject. Code *Uniaxial*. 100 Ft. $15.00

5528 CALIFORNIA NAVAL RESERVES.

The picture was secured in San Francisco, California, through the courtesy of Captain Thomas A. Nerney, U. S. S. "Marion." The picture shows the officers and men drilling with a one-pound Hotchkiss gun. The picture is perfect in every detail and full of action from start to finish.
Code *Unprince*. 70 Ft. $10.50

5529 CALIFORNIA NAVAL RESERVES DRILLING ON BOARD SHIP.

A fine picture of the above-named organization drilling on board the U. S. S. "Marion." Code *Unprincing*. 120 Ft. $18.00

5550 TRIAL RUN OF THE FASTEST BOAT IN THE WORLD, "THE ARROW."

One of the greatest marine pictures ever made. It was secured by special concessions, on September 6th, 1902, and shows the fastest steam yacht in the world, Charles R. Flint's "Arrow" making a world's record one-mile run on the Hudson river, near Irvington. The yacht was photographed during her entire run over the mile course. She first appears as a small speck on the horizon but quickly grows to a full sized craft, plowing through the water at the rate of nearly a mile a minute. Code *Unreinheit*. 90 Ft. $13.50

5574 MASSACHUSETTS NAVAL RESERVES LEAVING U. S. S. "ALABAMA."

Shows the Massachusetts Naval Reserves leaving the ship. They are mustered on the quarter-deck. A tug comes alongside and the men go aboard with their bags, hammocks, etc. Tug departs and all hands cheer.
Code *Unruinated*. 75 Ft. $9.00

5585 GENERAL ALARM.

Shows the crew lounging about on deck. The alarm is given and all hands run to their stations. Code *Unsaftig*. 25 Ft. $3.75

5586 NORTH ATLANTIC FLEET BOMBARDING FISHER'S ISLAND.

Taken from the bow of the "Alabama." Showing the "Kearsarge" and "Massachusetts" bombarding Fort Wright on Fisher's Island, Fort Ferry on Long Island and Fort Michie on Gull Island while forcing an entrance to Long Island Sound through Plumb Gut. Code *Unsainted* 170 Ft. $25.50

5587 NORTH ATLANTIC FLEET BOMBARDING FORT ADAMS, NEWPORT HARBOR.

Shows the "Kearsarge," "Massachusetts" and "Alabama" bombarding Fort Adams and Castle Hill while entering Newport Harbor.
Code *Unsainting*. 130 Ft. $19.50

5588 SPARRING EXHIBITION ABOARD U. S. S. "ALABAMA."

A sparring exhibition between two sailors on the "Alabama." A ring is pitched on the "foc'sl" deck and is surrounded by over 500 "blue jackets" sitting on deck, turrets, guns, etc. Code *Unsaluted*. 75 Ft. $9.00

5601 CANOE FIGHT.

Taken at Lachine Falls, Canada. Shows two young athletes engaged in a canoe fight, a popular Canadian sport. Each contestant stands in a canoe armed with a long pole, the end of which is padded. They fight each other vigorously with the poles, each endeavoring to capsize the other and throw his adversary in the water. Very interesting and fine photographically.
Code *Unscrew*. 75 Ft. $9.00

5912 OBSTACLE RACE, NET AND TANK, S. S. "COPTIC," MID OCEAN.

Shows a number of sailors on the S. S. "Coptic" engaging in an obstacle race. Large rope nets are stretched across the deck at distances of about five feet. The mesh of the nets is so large that the men's legs get caught in them, and it is amusing to see them trying to free themselves. Also shows them jumping into long tanks and swimming out again. A very exciting scene, full of interest and amusement from start to finish Code *Valemos*. 50 Ft. $7.50

5920 PILLOW FIGHT, S. S. "COPTIC," MID OCEAN.

Shows two sailors on board the S. S. "Coptic" engaging in a pillow fight. The combatants sit astride a long pole and endeavor to knock each other off the pole with the pillows. Both men pound each other until they fall off the pole exhausted. Code *Valerianic*. 45 Ft. $6.75

5955 WAR CANOE RACE.

Shows a number of big canoes, each manned by ten paddlers and a coxswain rushing forward into close view, each paddler straining every muscle to force his boat ahead of the others. Code *Valiern*. 85 Ft. $12.75

5956 CAPSIZED BOAT.

Shows a man in a birch bark canoe paddling for dear life. He suddenly stops paddling and sits down to rest, but the canoe continues to rush on at the same rapid pace, though no current or rapids are shown in the river. The effect is very mysterious, but the explanation is very simple. His previous efforts were to enable him to reach the suction of a large steamer which was purposely left out of the camera. The scene now changes and shows a number of small boats in the background, and the man in the canoe gives an exhibition of his skill in handling his boat in an upset race. He capsizes the canoe, fills it with water, and while swimming, empties and climbs into it in a very short time.
Code *Valigetta*. 50 Ft. $7.50

6004 WHITE STAR S. S. "BALTIC" LEAVING PIER ON FIRST EASTERN VOYAGE.

The "New Ocean Queen" Steamship "Baltic" left New York July 14th, 1904 on her first Eastern voyage and our photographers secured an excellent picture of the "Baltic" leaving her pier. Code *Vanquished*. 150 Ft. $22.50

6018 CANOEING ON THE CHARLES RIVER, BOSTON, MASS., NO. 2.

Another excellent picture showing boys and girls enjoying a sail on the beautiful Charles River. Code *Vaporate*. 130 Ft. $19.50

6138 START OF RACE FOR OCEAN CUP PRESENTED BY THE GERMAN EMPEROR.

Through the courtesy of Commander Hebbinghum (I. G. N.) we were accorded the special privilege of taking pictures of the race for the Ocean Cup from the deck of the Committee-Boat-Vigilant. All the yachts passed close before the camera, giving a beautiful picture of this noteworthy international event. The different yachts are readily recognized. The jockeying before the start is first shown. The start then follows, showing the Atlantic, the first yacht across the line, followed by the Hildegarde and the Atlantic. The huge British yacht Valhalla narrowly averts a collision with several of the yachts, and the danger and excitement on board the yachts is shown in the picture. The entire film is beautifully pro-tinted. Code *Vasada* 375 Ft. $56.25

6140 **DRILLS AND EXERCISES, SCHOOL SHIP "ST. MARY'S."**

An excellent series of pictures showing the various drills and exercises engaged in by the crew of one hundred and more boys. Sold complete or in separate scenes as listed below. Code *Vasall.* 605 Ft. $90.75

6140-A	Do. Breaking Out Sail.	Code *Vasallen.*	160 Ft.	$24.00
6140-B	Do. Taking in Colors.	Code *Vasallajes.*	50 Ft.	$7.50
6140-C	Do. Hammock Drill.	Code *Vasallisch.*	50 Ft.	$7.50
6140-D	Do. Hospital Drill.	Code *Vasallos*	75 Ft.	$11.25
6140-E	Do. Navigation Class.	Code *Vasche.*	80 Ft.	$12.00
6140-F	Do. Cutters Under Oars.	Code *Vaschetta.*	75 Ft.	$11.25
6140-G	Do. Cutters Under Sail.	Code *Vascofilo.*	40 Ft.	$6.00
6140-H	Do. Diving and Swimming	Code *Vascolejar.*	75 Ft.	$11.25

6186 **STEAMBOAT TRAVEL ON LONG ISLAND SOUND.**

From early in the afternoon until late at night Summer and Winter the numerous palatial steamers of the various lines plying between New York and the cities of the New England States may be seen following each other on their daily trips through Long Island Sound. The picture shows the largest and grandest of these boats as they pass Blackwell's Island.

Code *Vastbouten.* 205 Ft. $30.75

DEWEY DOINGS

We equipped eight parties on the occasion of Admiral Dewey's arrival in New York Harbor, Wednesday, September 27th, 1899, and secured the following excellent motion pictures of the stirring events of Dewey Days. Ours was the only camera on board the U. S. Cruiser Olympia, and the Admiral posed especially for us.

5090 **ADMIRAL DEWEY RECEIVING THE WASHINGTON AND NEW YORK COMMITTEES.**

Code *Uncalled* 85 Ft. $12.75

5091 **ADMIRAL DEWEY TAKING LEAVE OF WASHINGTON COMMITTEE, U. S. CRUISER OLYMPIA.**

Code *Uncalm.* 75 Ft. $11.25

5092 **ADMIRAL DEWEY, LEADING LAND PARADE.**

Sold complete or in separate lengths as listed below.

		Code *Uncaptipas.*	200 Ft.	$24.00
5092-A	Do.	Code *Uncapital.*	100 Ft.	$12.00

5093 **PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY.**

Code *Uncastle.* 100 Ft. $12.00

5094 **WEST POINT CADETS.**

Code *Uncastling.* 75 Ft. $9.00

5095 **DEWEY PARADE, 10th PENNSYLVANIA VOLUNTEERS.**

Code *Uncaused* 50 Ft. $6.00

5096 **BATTERY "K" SIEGE GUNS**

Code *Uncensured* 50 Ft. $6.00

5097 **PANORAMIC VIEW, CRUISER "OLYMPIA."**

Code *Uncharred* 155 Ft. $18.60

5108 **PANORAMIC VIEW, DEWEY ARCH, NEW YORK CITY.**

Code *Unchanded* 75 Ft. $9.00

NEW YORK'S WELCOME TO THE WARSHIPS

On Saturday morning, August 26, 1898, six grim black battleships of Admiral Sampson's Squadron sailed into New York Harbor and up the Hudson

to receive a welcome from the people, and to fire a salute of victory in sight of the tomb of the great soldier-hero of another war. We present the following films to the public as our share of the celebration.

5059 **FLEET STEAMING UP NORTH RIVER.**

Code *Unwallung.* 145 Ft. $17.40

5060 **VICTORIOUS SQUADRON FIRING SALUTE.**

Sold complete or in separate scenes as listed below.

		Code *Umwandel.*	150 Ft.	$18.00
5060-A	Do. Flagship "New York"	Code *Umwand*	50 Ft.	$6.00
5060-B	Do "Massachusetts."	Code *Umwarren.*	50 Ft.	$6.00
5060-C	Do. "Oregon."	Code *Umwax.*	50 Ft.	$6.00

6061 **U. S. CRUISER "BROOKLYN," NAVAL PARADE.**

The bright sunshine throws a shadow from every gun and turret.

Code *Umwehen.* 65 Ft. $7.80

5062-A **U. S. BATTLESHIP "OREGON."**

This wonderful war vessel was built on the Pacific. Her commander, the brave Captain Barker, is on the bridge with his navigating officer. Crew are lounging along her decks in picturesque fashion. Every detail is brought out clearly and distinctly. Sold complete or in separate lengths as listed below.

		Code *Umwechseln.*	145 Ft.	$17.40
5062	Do.	Code *Umwech.*	50 Ft.	$6.00

5063 **THE "MASSACHUSETTS," NAVAL PARADE.**

The only vessel of the seven that looks as if she had been fighting. A good clear close view.

Code *Umzickeln.* 50 Ft. $6.00

INTERNATIONAL YACHT RACES

RELIANCE - SHAMROCK III.

5675 **PANORAMIC VIEW, HERRESHOFF WORKS, BRISTOL HARBOR.**

Code *Upturning.* 100 Ft. $12.00

5676 **PANORAMIC VIEW, TORPEDO BOAT "WINSLOW" AND YACHT "CONSTITUTION."**

Code *Upupa.* 50 Ft. $6.00

5749 **RELIANCE AND SHAMROCK III JOCKEYING AND STARTING IN FIRST RACE.**

Code *Utterless.* 125 Ft. $15.00

5750 **RELIANCE CROSSING THE LINE AND WINNING FIRST RACE.**

Code *Utterly.* 70 Ft. $8.40

5760 **RELIANCE AND SHAMROCK III TURNING OUTER STAKE, SECOND RACE.**

Code *Uttered* 200 Ft. $24.00

COLUMBIA-SHAMROCK II

5271 **COLUMBIA AND SHAMROCK JOCKEYING AND STARTING FIRST RACE.**

Code *Uttriate.* 120 Ft. $[illegible]

5272 **COLUMBIA AND SHAMROCK JOCKEYING AND STARTING SECOND RACE.**

Code *Unanimely.* 80 Ft. $[illegible]

5273 **FINISH OF SECOND RACE BETWEEN COLUMBIA AND SHAMROCK.**

Code *Unavoidable* 100 Ft. $[illegible]

5274 **COLUMBIA AND SHAMROCK STARTING, THIRD RACE.**

Code *Unavoiding* [illegible] Ft. $[illegible]

5275 **PANORAMIC VIEW, YACHT RACE FLEET AFTER FIRST RACE.**

Code *Unground.* 100 Ft. $15.00

5276 **COLUMBIA AND SHAMROCK TURNING OUTER STAKE, THIRD RACE.**

Code *Ungrounded.* 70 Ft. $10.50

5277 **COLUMBIA CROSSING THE LINE AND WINNING CUP, THIRD RACE.**

Shows Columbia and Shamrock crossing the line with the Sandy Hook lightship in the background. The yachts were so close together that for some time it was hard to ascertain which had crossed the line first. While Shamrock led Columbia by two seconds, Columbia's time allowance of forty-three seconds gave her the race and the cup. Code *Ungrudging.* 50 Ft. $7.50

5278 **YACHT RACE FLEET FOLLOWING COMMITTEE BOAT "NAVIGATOR" AFTER THIRD RACE.**

Code *Unguarding.* 75 Ft. $11.25

COLUMBIA-SHAMROCK I.

5000 **TRIAL RACE COLUMBIA AND DEFENDER No. 2.**

Code *Defender.* 125 Ft. $18.75

5098 **SHAMROCK AND COLUMBIA ROUNDING OUTER STAKEBOAT.**

Code *Unchaste.* 95 Ft. $14.25

NIAGARA FALLS

5021 **RAPIDS AT CAVE OF THE WINDS.**

View taken from the American side. Code *Turbabais.* 50 Ft. $7.50

5022 **WHIRLPOOL RAPIDS FROM BOTTOM OF CANADIAN SHORE.**

Shows the exact spot where Captain Webb met his tragic death. The most angry spot in the Gorge. Code *Turbacao.* 50 Ft. $7.50

5023 **HORSESHOE FALLS FROM TABLE ROCK, CANADIAN SIDE.**

A fine general view of the Falls and the foaming whitecapped rapids.

Code *Turbamos.* 50 Ft. $7.50

5139 **CIRCULAR PANORAMA, NIAGARA FALLS.**

Taken from Goat Island. Shows a panoramic view of the Rapids above the Horseshoe Falls, the entire Horseshoe, with the Canadian shore in the background. The camera then turns, looking down the Whirlpool below the Horseshoe Falls, showing the Suspension Bridge in the background; passes the American Falls and ends by looking up the Rapids above the American Falls. This picture affords a complete view of Niagara Falls and the surrounding territory. Code *Underdo.* 100 Ft. $12.00

5140 **CIRCULAR PANORAMA, AMERICAN FALLS.**

Shows a panoramic view of the Canadian shore, a close view of the Suspension Bridge, the whirlpool below the Falls, Luna Island and the American Falls. The picture ends with a close view of the Rapids below the Horseshoe Falls. Code *Underdoes.* 35 Ft. $4.50

5177-A **PANORAMIC VIEW FROM GORGE RAILROAD.**

One of the most interesting sights in the vicinity of Niagara Falls is the Whirlpool Rapids, where the immense volume of water which passes over the Falls speeds along through its rocky and tortuous passage towards the ocean. In taking the picture the camera was placed at the front end of a train ascending the grade at a rapid rate. The motion of the train in one direction and the water in the opposite direction, the latter impeded and interrupted in its course

by the rocky path through which it flows, sending beautiful masses of spray and foam many feet in the air, makes a lasting impression. Sold complete or in separate lengths as listed below.

Code *Undumpish.* 325 Ft. $39.00

5177-B Do. Code *Unicaule.* 200 Ft. $24.00

5177-C Do. Code *Uraca.* 110 Ft. $13.20

5283 **CIRCULAR PANORAMA, WHIRLPOOL RAPIDS.**

A most perfect picture photographically, and a highly interesting subject. Shows the most interesting portion of the rapids, and a most marvelous panorama of this most dangerous spot. The waters above move in solemn smoothness, as though resting after their terrific leap over Niagara Falls. Here, they rise like maddened horses, and with irresistible force are suddenly lashed into fury indescribable. It was in these rapids that the famous English swimmer, Captain Matthew Webb, on July 24, 1883, in a brave but foolhardy attempt to swim them, lost his life. Here also, the first Maid of the Mist was at times almost entirely submerged in making her memorable and thrilling run to Lake Ontario. Code *Unguidable.* 100 Ft. $12.00

5319 **CAPTAIN BOWSER AND FOOL KILLER GOING THROUGH WHIRLPOOL RAPIDS.**

Shows Captain N. P. Nissen, formerly known as Captain Bowser, making a trip through the Whirlpool Rapids in his famous twenty-four foot craft known as the "Fool Killer." Captain Bowser is shown embarking in his boat at Niagara Falls, Ontario. After carefully embarking, the "Fool Killer" is taken in tow by a rowboat and towed out into the stream. The captain now goes below the whaleback deck and closes the hatch. Then the trip through the Rapids begins. The progress of the "Fool Killer" is followed on its entire trip through the mad waters, making a most realistic picture which absolutely defies description. The boat pitches, rocks and plunges as it is carried by the current in this wildest of streams. An absolute picture of a feat heretofore declared impossible. Code *Unhurt.* 145 Ft. $21.75

5320 **CARLYSLE D. GRAHAM SWIMMING WHIRLPOOL RAPIDS.**

An excellent lifelike picture of the only man who ever successfully swam through the lower Whirlpool Rapids. Shows Mr. Carlysle D. Graham being rubbed down by his assistants and the cork life belts being adjusted. He steps on a flat rock on the American side of the Whirlpool, and slips into the current and starts on his thrilling swim to Lewiston. Shows the swimmer until he passed out of the field of the camera. Code *Unianular.* 80 Ft. $9.60

5821 **CIRCULAR PANORAMA, HORSESHOE FALLS IN WINTER.**

This most interesting subject was taken from Goat Island and shows the Horseshoe Falls and surrounding shores covered with ice and snow. One of the features of this picture is the dazzling effect of the sun on the ice-coated trees, which makes a magnificent spectacle. Code *Vagaban.* 100 Ft. $15.00

5822 **CROSSING ICE BRIDGE, NIAGARA FALLS.**

A circular panoramic view taken from the center of the ice bridge showing a large number of people crossing from the American to the Canadian shores. A most interesting and pretty scene. Code *Vagabond.* 140 Ft. $21.00

5823 **SLIDING DOWN ICE MOUNDS, NIAGARA FALLS.**

A typical Niagara Falls Winter scene showing young people sliding down immense ice mounds which are some hundred feet in height.

Code *Vacabondes.* 160 Ft. $24.00

WATERFALLS

5006 **WATERFALL IN THE CATSKILLS.**

A most picturesque mountain cataract, with wild and rugged surroundings.

Code *Vafoco.* 50 Ft. $6.00

5007 **PATERSON FALLS.**

A picturesque waterfall situated near New York City, on the Passaic River. A great volume of water is flowing over the falls, and the foam and spray effects are very fine. Code *Tufosot.* 50 Ft. $6.00

5008 **FALLS OF MINNEHAHA.**

The "Laughing Waters" of Longfellow's "Hiawatha." A beautiful view of this picturesque and celebrated waterfall. Code *Tugenbund.* 50 Ft. $7.50

5596 **SNOQUALMIE FALLS.**

Located near Seattle, Wash. It is 285 feet high and furnishes power for lighting all the towns and cities near Seattle. A beautiful scene and an excellent piece of photography. Code *Unscaling.* 55 Ft. $8.25

CONEY ISLAND SERIES

5100 **SHOOT THE CHUTES SERIES.**

Positively the most wonderful series of pictures ever secured by an animated picture camera. The first scene is taken from the pond of the chutes, and shows a number of boats laden with gay Coney Island pleasure-seekers coming down into the water in rapid succession. The next scene is taken from the top of the incline, showing the boats being loaded, starting away, running down the chutes and dashing into the water. The next and most wonderful picture was secured by placing the camera in the boat, making a panoramic view of the chutes while running down and dashing into the water. Sold complete or in separate lengths as listed below.

5100-A Do. Code *Unclassic.* 265 Ft. $31.80
Code *Uncle.* 200 Ft. $24.00

5101 **DIVING HORSES.**

The only picture extant showing this wonderful performance of a horse diving into the water from a staging 40 feet in height. Taken at the Shoot the Chutes pond, Coney Island, N. Y. Code *Unclean.* 100 Ft. $12.00

5161 **MINIATURE RAILWAY.**

One of the greatest attractions in parks and summer resorts. When the little engine and line of cars ready to start the passengers, including many children, scramble aboard, the engineer blows the tiny whistle, and they are off. The train is then seen rounding a long curve and coming head on at full speed. It passes with all the dash of a limited express. A receding view of the same train ends the picture. Code *Undersets.* 75 Ft. $9.00

5613 **LOOPING THE LOOP, CONEY ISLAND.**

A new view of this exciting and hair-raising sport. Two views are shown. In the first part the entire loop is shown at close range and many cars are seen following each other in quick succession down the steep slope and whirling with wonderful rapidity around the circle. The second view gives a still closer view of the cars as they leave the circle and go shooting out towards the camera, the different expressions of fear, pleasure and excitement on the passengers' faces being plainly discernible. Code *Upbraid.* 75 Ft. $9.00

5731 **RAZZLE DAZZLE.**

Shows a large number of children enjoying a ride on the Razzle Dazzle. Code *Uttegation.* 75 Ft. $9.00

5737 **RATTAN SLIDE AND GENERAL VIEW, LUNA PARK.**

Fun fast and furious. A typical Coney Island scene, showing boys and girls sliding down the winding rattan slide. A view of the miniature railway loaded with little ones and "grown ups" follows. After this is shown the beautiful cascade and boats going through the millrace, the picture concluding with a general panoramic view of the enormous crowds that frequent Luna Park. Full of action, and photographically perfect. Code *Utpete.* 150 Ft. $18.00

5740 **SHOOTING THE RAPIDS, LUNA PARK.**

The boats follow each other in quick succession down the incline, and enter the water with a tremendous splash, going directly toward the spectator. The

expressions on the faces of the passengers show how keenly they are enjoying the pleasure and excitement. The panoramic attachment is then brought into use, and a pleasing picture of the surrounding buildings is shown; also a very pleasing picture of the Esquimau family, who are seen playing with their children and dogs, while two of the Esquimaux are paddling around in the kayaks, or skin canoes. Code *Utricular.* 130 Ft. $15.60

5751 **RUBE AND MANDY AT CONEY ISLAND.**

The first scene shows a country couple entering Steeplechase Park. They proceed to amuse themselves on the steeplechase, rope bridge, the "Down and Out" and riding the bulls. The scene then changes to a panorama of Luna Park, showing Rube and Mandy doing stunts on the rattan slide, riding on the miniature railway, shooting the chutes, riding the boats in the old mill, and visiting Professor Wormwood's Monkey theatre. They next appear on the Bowery, visiting the fortune tellers, striking the punching machine and winding up with the frankfurter man. The climax shows a bust view of Rube and Mandy eating frankfurters. Interesting for the humorous features, and the excellent views of Coney Island and Luna Park. Code *Uttermost.* 725 Ft. $87.00

5759 **ORPHANS IN THE SURF.**

Taken at St. John's Home, Coney Island. Shows a large number of boys bathing in the surf. At a signal the boys leave the water and walk into close view. A very unique subject. Code *Urceas.* 75 Ft. $9.00

5957 **ELEPHANTS SHOOTING THE CHUTES, LUNA PARK.**

One of the greatest attractions at the famous Summer resort, Coney Island, N. Y. A huge elephant stands at the top of the chutes and prepares for his trip. At his back is another elephant who starts his companion. The huge animal assumes a sitting position as he leaves the top and like a flash slides down the steep incline into the water. He strikes the water with a tremendous splash, remains under the water for a short time, enjoying his cool bath. It takes considerable coaxing on the part of his Arabian keeper to get him to come out of the water. Code *Valimento.* 80 Ft. $12.00

6007 **BOXING HORSES, LUNA PARK, CONEY ISLAND.**

Shows the famous boxing horses in a bout of two rounds. After the gloves have been placed on the forelegs of the two coal black stallions they go to their corners and are fanned by their trainers. A pony then jumps into the ring, and by shaking his head introduces the "boxers" to the audience. The boxers then take their positions, and rearing on their hind legs "punch" each other in professional style. The gong sounds and they go to their corners. In the next round after a minute of fierce fighting, one of the horses drops to his knees, and is counted out. The pony again appears and announces the winner. Code *Vantajoso.* 165 Ft. $24.75

6009 **ELEPHANTS SHOOTING THE CHUTES, LUNA PARK. CONEY ISLAND, No. 2.**

Another excellent picture showing two of the huge beasts sliding from the top of a steep incline into the water and swimming ashore. Code *Vontour.* 75 Ft. $11.25

6015 **FIRE AND FLAMES, LUNA PARK, CONEY ISLAND.**

One of the grandest and most perilous scenes at Luna Park. A busy street scene is shown. Trolley cars, horses and wagons, carriages, and automobiles pass up and down the thoroughfare. Suddenly a fire breaks out in a paint store located in the center of a block of modern New York apartment houses. The flames spread rapidly and the exit of the tenants is soon cut off. Numerous women and children appear at the windows of the upper stories and cry for help. Everything seems to be in confusion. An alarm of fire is sounded and soon the fire fighting apparatus appear on the scene. The hose is rapidly coupled to the engines and hydrants, ladders are run up the side of the buildings, scaling ladders and ropes are hooked on the window sills and the firemen hastily climb them and rescue men and women from their dangerous positions. A number of window scenes have been shot by the firemen, and below there the

life-savers stretch their nets. Men and women leap from the top of the buildings, and are safely landed on the ground. While the work of rescue is going on, three fire engines pump water into the burning structure, and eventually the flames are subdued. A most realistic fire scene full of action and that will hold any audience spellbound. Code *Vaporable*. 300 Ft. $45.00

6145 HIPPODROME RACES, DREAMLAND, CONEY ISLAND, N. Y.

A novel and exciting entertainment. Shows a race course around a large lake used for "Shooting the Chutes" and many exciting races.

Two cowboys and a girl ride in "A Race for a Bride." The winner catches his prize and lifts her to his horse as they pass at full speed. The "Jockey Race" is very exciting and ends in a dead heat. The "Standing Roman Race" and "Chariot Race" recall the days of the old Roman Circus, and the recklessness of the drivers in their efforts to win make a thrilling scene.

Code *Vasconicas*. 500 Ft. $45.00

6146 CONEY ISLAND AT NIGHT.

An excellent panoramic view of the illumination of the numerous pleasure parks at this famous seaside resort.

Starting at Luna Park a panoramic sweep of the western section of the island is made. It brings into view the enormous See-Saw at Steeplechase Park and ends at the great tower in Dreamland. When the tower was reached, the camera was slowly raised and a complete view of the illumination of the tower was made. A most novel and interesting subject perfect photographically.

Code *Vasculadas*. 240 Ft. $36.00

6162 THE BOARDING SCHOOL GIRLS.

One of the most amusing pictures we have ever offered. The different scenes and the entire action are most natural, and the picture shows all the various attractions and side shows at Coney Island, New York, one of the most popular Summer resorts within easy reach of New York City.

The opening scene shows a party of young ladies descending the steps of a brown stone house in a fashionable residential district of New York City, and entering a high seated automobile. They are readily recognized as a party of jolly Boarding School Girls from Miss Knapp's Select School starting on a summer outing. The governess who accompanies them is very particular about assigning seats to the young ladies and it looks as though she would have her hands full before the day is over. They are all dressed in light summer costumes and parasols to match, and they make a very pretty picture as the automobile starts away.

The next scene shows the automobile arriving in front of Luna Park, Coney Island. The party alight and then proceed to Dreamland, and immediately start to take in everything in sight. We will follow around after them so as not to miss any of the fun.

After passing through "Creation", they all make a dash for the "Miniature Railway." They quickly fill all the seats and start off without the governess, who appears on the scene just as the train is well under way. She hurries up the track and wildly shakes her parasol at the departing train. It is quite evident that the girls intend to give their governess the slip if possible, and so far they have succeeded.

"Shooting the Chutes" is the next diversion. Two boat loads of jolly girls rush down the steep incline into the water and are safely landed on the pier. The sole occupant of the next boat is the governess, who has not been able to overtake the girls. Catching sight of them she stands up in the boat and waves her arms and parasol in a vain endeavor to get the girls to wait for her.

The scene now changes to Steeplechase Park.

"Riding the Camels" is first on the program. Four of these huge beasts are resting on the ground. The girls are assisted into the saddles and as the camels lurch forward to get on their feet the girls hold on for dear life. One of the girls is violently thrown to the ground and limps away with a badly sprained ankle.

The "Dew Drop" next receives attention. The first to arrive at the foot of the slide escape the governess, but several feel her parasol, which she vigorously swings in every direction. All finally make their escape. The "Steeplechase" is next visited. The "horses" are mounted and a lively race follows. Bringing

up the rear is the governess, doing her best to overtake the girls. The "Carousel" is next visited and all the girls take a good long ride without being molested.

The next scene shows the entire party parading on the beach in bathing costumes. Before going into the water they visit the "Flying Swings." The governess now appears in bathing dress, but is unable to reach the girls in the swings.

Two mischievous girls are now seen digging a hole in the sand. They carefully conceal it with some paper and a light covering of sand, and then run off to await results. The governess now approaches and falls into the trap. All the girls now crowd around and make all kinds of fun at her expense. The entire party now take a dip in the surf. The girls surround the governess and drag her into the water much against her will.

The next scene shows the "Razzle Dazzle." A ride on the "Trolley" follows. Two of the girls lose their hold and fall heavily to the ground, but don't seem to mind it in the least.

The "Moving Stairway" is next reached and all finally land at the bottom without mishap. The governess is the last to come down and from the way she takes the steps she has evidently been there before.

The "Twister" affords all kinds of amusement. The girls slide down an incline and land in the sand at the bottom, gracefully and otherwise. It is one of the most laughable scenes in the picture.

The "Barrel of Love" is the last of the attractions to be visited. Several of the young ladies get inside the huge barrel and are securely strapped in the seats. The barrel is set in motion and they go round with it. The governess now appears on the scene and after getting the girls released she gives the proprietor a piece of her mind. The girls have now had all the fun they want and go quietly home. Fully described and illustrated in Circular No. 204.

Code *Vasilhame*. 965 Ft. $144.75

SEASIDE

5042 SEA WAVES.

Shows the beach at Long Branch, N. J., immediately after a heavy storm. The breaking waves dash over a bulkhead, throwing spray high into the air.

Code *Umlaucrn*. 45 Ft. $5.40

5071 AFTER THE STORM.

Shows the wreck of a pier in the foreground with broken and jagged spiles. Far out towards the horizon is the angry sea, an unbroken expanse of surging billows. The surf runs high. Wave after wave rolls in grandly, flecked with foam. As each wave crest breaks over the pier it dashes high into the air, spouting through the spiles in a cascade of shining silver spray. A marvelous display of sunshine and wave effects. Code *Unbigoted*. 45 Ft. $5.40

5244 SHOOTING THE CHUTES, PROVIDENCE, RHODE ISLAND.

Taken Decoration Day, May 30th, 1901, at the Shoot the Chute grounds, Providence, R. I. Shows a roller skater starting at the top of the chute and descending into the pond. When he strikes the water, a huge splash sends spray high into the air. Shows the boats descending the chutes and skimming over the pond. The spray effects are the best ever recorded in a chute picture. The last thirty feet show a balloon ascension and parachute jump. Sold complete or separate scenes, as listed below. Code *Ungeschick*. 135 Ft. $16.20

5244-A Do. Balloon ascension and parachute jump. Code *Ungesotten*. 30 Ft. $3.60

5282 PANORAMA ATLANTIC CITY BATHING SCENE.

A panoramic view taken from Young's Pier, showing the boardwalk, the auditorium pier, new steel pier, beach and bathing. Positively the only film on the market showing at least 50,000 people. Code *Ungueular*. 70 Ft. $8.40

5318 LIFE RESCUE SCENE, ATLANTIC CITY, N. J.

Shows a number of bathers enjoying a dip in the surf. A young lady is suddenly seized with cramps, throws up her hands, and goes down for the second time. A life boat approaches and one of the life guards seizes her by the hair

as she sinks for the last time. She is pulled into the boat and rowed ashore. The picture then dissolves showing the beach, the half drowned girl being carried from the boat to the dry sand. A crowd gathers. The girl is finally restored, and is so overjoyed that she hugs the heroic life guard.
Code *Unhumbled*. 140 Ft. $16.80

5617 **LIFE RESCUE, ATLANTIC CITY, N. J.**

A complete illustration of the perils of Summer bathing on the Atlantic coast, and the admirable manner in which the life-savers perform their duty at our great Summer resorts. Shows a view of the beach at Atlantic City, N. J. One of the swimmers gets caught in the undertow, and is rapidly carried out to sea. An extremely heavy surf is running, and the life-savers launch the life boat with great difficulty and battle out through enormous breakers. Several times the boat appears to be standing almost on end, but finally reaches the drowning man. One of the life-savers dives overboard and rescues the victim who is carefully brought ashore and the work of resuscitation is begun.
Code *Upbreathe*. 110 Ft. $13.20

5747 **SEASHORE FROLICS.**

Shows a number of young men and women playing leap frog. The men stoop over and the girls jump upon their backs and are bounced until they fall off. The young men then line up in a row for a novel race. Each man picks up the girl in front of him and run into the surf and back to the beach again. As they reach the water with the girls on their shoulders, the breakers interfere with their progress and they fall head first into the water. Picking the girls up again, they make a dash for the beach, but many become exhausted before reaching the starting point, and let the girls fall. A number of girls are next shown, skylarking on the beach. A camera fiend, seeing a chance for a fine picture, sets up his camera and starts to focus it. The girls spy him, rush up behind the "fiend" and run both him and the camera into the water and give him a ducking. When pulled in by one of the life guards he presents a pitiable appearance.
Code *Utrumlibet*. 200 Ft. $24.00

6205 **GIRLS RIDING CAMELS.**

A number of young ladies arrive at one of the big pleasure parks, at Coney Island, N. Y. They decide to have a ride on the camels, and all rush at once to the camel keepers and are quickly strapped in position astride the humps of the animals. Three girls are placed on each camel. When everything is ready the camels rise to their feet. Here the girls' troubles begin. They are pitched forward so far that it is with difficulty that they keep their seats, and they are swayed from side to side so suddenly that some of them lose their hold and are nearly thrown to the ground. The girls' faces plainly show that they would much prefer to be on the ground.
Code *Vastmaken*. 90 Ft. $13.50

6206 **GIRLS RIDING STEEPLECHASE.**

A seaside novelty. Several long winding elevated tracks run up and down hill at short intervals. Along these tracks the girls ride wooden horses astride. They all come head on in a mad rush and as the horses travel at a great speed, and the day is windy, the girls keep their seats with difficulty.
Code *Vastpakken*. 35 Ft. $5.[illegible]

6207 **GIRLS RIDING "THOLLEY."**

Shows three stout cables suspended in the air at an angle. Attached to a cross bar is a wheel or pulley which runs over the cables. Starting from a platform at the highest point the girls grasp the handles, swing off into space and an exciting race follows. Two of the girls lose their hold on the "trolley" as they come into the foreground of the picture.
Code *Vastslam*. 65 Ft. $9.75

6208 **GIRLS AND THE MOVING STAIRWAY.**

An excellent and most laughable picture of a number of young ladies endeavoring to walk down a stairway which the [illegible] moving up and down. While the stairway moves the balustrade remains stationary and many of the girls [illegible] head of it to keep their balance. To the delight and disappointment of a crowd they

to be pulled forward and tossed back so rapidly that they can hardly keep on their feet. The different expressions on the girls' faces when they reach the bottom are very amusing.
Code *Vastsmeden*. 65 Ft. $9.75

6209 **GIRLS ON THE "BUMPETY BUMPS."**

A companion picture to the "Barrel of Love" and "Moving Stairway." A number of girls run away from their chaperon and make a dash for the "Bumpety Bumps," which consists of a smooth waxed incline on which are distributed a number of rounded elevations. The chaperon discovers the girls rushing for the "Bumps" and gives chase, but the girls beat her out and are sliding down the incline in all sorts of positions, just as she arrives at the top. She persists in catching them, and is soon tossed about on the bumps and finally lands in the sand at the bottom in a most ludicrous position.
Code *Vaststuren*. 40 Ft. $6.00

6210 **GIRLS AND "BARREL OF LOVE."**

One of the many novel attractions at Steeplechase Park, Coney Island, N. Y. This is a monstrous tub or barrel, opened at one end and arranged with seats, into which pleasure seekers are strapped.

A number of young ladies rush to the ticket office to secure tickets for a ride. They are strapped in their seats, the great circle is pushed down the track, and the girls are whirled around back and forth until it stops. When the barrel is stopped, the chaperon appears and a good scolding follows.
Code *Vastwerken*. 75 Ft. $11.25

CHAUTAUQUA SERIES

CHAUTAUQUA BOYS' CLUB, NO. 1.

5568 Life saving crew and Park guard going through drills.
Code *Unroofed*. 45 Ft. $5.40

ANNUAL CIRCUS PARADE.

5570 Shows a parade of "realistic" animals, out of door circus, side attractions and a minstrel performance.
Code *Unroots*. 145 Ft. $17.40

THE MINUET.

5579 A class of Americanized Delsarte culture showing a summer training for women.
Code *Unsadden*. 70 Ft. $8.40

CHAUTAUQUA BOYS' CLUB, NO. 2.

5581 The different departments of the Chautauqua Boys' Club, coming out of their building and starting for their various sports.
Code *Unsadness*. 40 Ft. $4.80

CHAUTAUQUA GIRLS' CLUB.

5582 "Swedish Basket Ball" as played by Chautauqua Girls' Club.
Code *Unsaeglich*. 120 Ft. $14.40

SWEDISH GYMNASTICS, CHAUTAUQUA.

5583 Swedish gymnastics as taught at the great Chautauqua Summer School for Physical Education.
Code *Unsafe*. 75 Ft. $9.00

CHAUTAUQUA AQUATIC DAY.

5584 High and fancy diving, swimming and aquatic sports.
Code *Unsafely*. 60 Ft. $7.20

STORMS AT SEA

STORM AT SEA.

5166 A most wonderful and sensational picture showing a storm at sea. The picture was secured by lashing the camera to the after bridge of the Kaiserine Maria Theresa, of the North German Lloyd Line, during one of its roughest voyages. The most wonderful storm picture ever photographed. Taken at great risk.
Code *Undike*. 55 Ft. $8.[illegible]

5336 **S. S. MARIA THERESA IS A STORM.**

One of the finest [illegible] ever made upon the ocean. Our photographer, while crossing the Atlantic Ocean on board the [illegible] Maria Theresa, of

the North German Lloyd S. S. Co., encountered a terrific gale. The camera was placed on the after-deck of the ship and focused on the forward deck and bow. As the ship tosses and plunges into the huge waves, the spray is plainly seen dashing over the decks. Several passengers who are clinging to the safety ropes on board the ship are thrown violently from side to side as the vessel rolls and tosses in the trough of the heavy sea. A most beautiful and perfect ocean scene.
Code *Uniformeis.* 70 Ft. $10.50

ROWING AND REGATTAS

5386 WORCESTER HIGH SCHOOL EIGHT-OARED BOAT CREWS IN ACTION.

A very fine picture showing the crews of the above mentioned High School leaving their boat house. The two crews then pull out for a distance of about a mile, and begin an exciting race toward our camera, passing the field of our instrument within half a boat length of each other. A very pretty and interesting picture with beautiful water effects. Code *Univocaron.* 100 Ft. $12.00

5502 COLUMBIA—CORNELL—PENNSYLVANIA BOAT RACE POUGHKEEPSIE, N. Y.

A series of pictures illustrating University boat races. Shows the Cornell and Columbia crews launching their shells, and the finish of the race, with Cornell leading by about three lengths. A very pretty marine picture.
Code *Unpleasing.* 160 Ft. $19.20

5531 CLEARING THE COURSE, HENLEY BOAT RACES, JULY 10th, 1902.

A very fine circular panoramic view of the Henley race course, with thousands of people congregated on both banks, and the vast fleet of pleasure boats.
Code *Unprized.* 120 Ft. $18.00

5532 UNIVERSITY COLLEGE, OXFORD, WINNING LADIES' CHALLENGE PLATE.

Taken at Henley, July 10th, 1902. Shows Oxford winning by a few feet from Eaton.
Code *Unprobably.* 65 Ft. $9.75

5533 THIRD TRINITY, CAMBRIDGE, WINNING GRAND CHALLENGE CUP, HENLEY, JULY 10th, 1902.

Shows the famous Third Trinity of Cambridge winning the Grand Challenge Cup by a scant half boat length, in a most exciting finish with Leander.
Code *Unprofaned.* 60 Ft. $9.00

5988 INTER-COLLEGIATE REGATTA, POUGHKEEPSIE, N. Y., 1904.

Without doubt the finest picture ever offered of a college regatta. In addition to the finishes of the actual races, a number of very interesting preliminary scenes are shown of the different contesting crews launching their shells. Sold complete or in separate scenes, as listed below.
Code *Vanidad* 750 Ft $112.50

5988-A Do. Varsity Eight Oared Race.
Code *Vanidades.* 115 Ft. $17.25

5988-B Do. Freshman Eight Oared Race
Code *Vanidicas* 95 Ft. $14.25

5988-C Do. Varsity Four Oared Race.
Code *Vanidoxas.* 80 Ft. $12.00

5988-D Do. Wisconsin Varsity Leaving Boat House.
Code *Vanillon* 95 Ft $14.25

5988-E Do. Spurt Between Pennsylvania Varsity and Freshmen Crews
Code *Vanilloxme* 85 Ft $12.75

5988-F Do. Cornell Varsity and Freshmen Crew Launching Shell
Code *Vanilxco* 100 Ft $15.00

5988-G Do. Syracuse Varsity Launching Shell
Code *Vanilxcoxs* 90 Ft $13.50

MILITARY

5175 AMMUNITION WAGONS ARRIVING ON BATTLEFIELD.

Shows the arrival on the battlefield of a host of ammunition wagons, each drawn by four horses, with a soldier for each pair of horses.
Code *Undulated.* 100 Ft. $12.00

5235 RED CROSS, GERMAN ARMY, ON BATTLEFIELD.

An exact reproduction of the work of the Red Cross Society during an engagement. These brave men are rushing around on the battlefield with stretchers, picking up the wounded and hurrying them off to a place of safety. Officers on horseback are giving orders for the handling of the unfortunates. A wounded officer falls from his horse and is picked up and placed on a stretcher and carried off, the horse following behind with bowed head. A very pathetic scene.
Code *Ungegessen.* 100 Ft. $12.00

5313 STREATOR ZOUAVES.

Shows this well-trained body of men going through a fine drill, making many difficult evolutions with clock-like precision, and finally scaling a high wall and waving American and British flags.
Code *Unhood.* 100 Ft. $12.00

5536 FRENCH CAVALRY EVOLUTIONS.

A number of views of the French army during the annual manœuvres at Long Champs. The pictures were taken under special and exclusive concessions from the office of Secretary of War. The manœuvres of the troops are very interesting and realistic, especially the cavalry manœuvres and charges.
Code *Unquietly.* 290 Ft. $34.80

5537 GREAT FRENCH CAVALRY CHARGE.
Code *Unracked.* 125 Ft. $15.00

6036 MILITARY MANOEUVRES, MANASSAS, VA.

Shows the military manœuvres at Manassas, Va., during September, 1904, on the battlefields of Bull Run and Stone River, also pictures of Generals Grant, Corbin, Bell and Chaffee. The troops march from camp to the field of action, and are reviewed by the commanding generals. After the review the scene changes and shows a line of heavy artillery drawn up. The enemy charge but are repulsed. In this scene excellent smoke effects are shown. The next scene shows an infantry charge and some sharpshooters picking off the officers of the enemy. One of the most exciting and realistic battle pictures ever secured
Code *Vapularian.* 265 Ft. $39.75

6137 KILTIES' BAND.

This picture was taken while the Band of the Royal Scottish Highlanders were on dress parade. The typical costumes and perfect marching time of this famous musical organization make this a most pleasing picture; the best of its kind ever shown.
Code *Vasabarris.* 75 Ft. $11.25

CAMPAIGN IN CUBA

We are indebted to the fearless activity of our artist, Mr. Wm. Paley, for the following war views taken on Cuban soil. Under the protection of a special correspondent's pass, given by the United States Government, he improved the occasions as they presented themselves with gratifying results, as shown in the excellent films listed below.

5053 U. S. TROOPS LANDING, BAIQURI, CUBA.

The first U. S. troops to land, June 22, 1898. Transports in the distance. Soldiers clamber up from boats onto the long railroad pier
Code *Umtanfen.* 55 Ft. $8.25

5054 ARMY MULES SWIMMING ASHORE, BAIQURI, CUBA.

A novel way of discharging four footed passengers. The surf is running high, giving fine water effects
Code *Umbrach.* 50 Ft. $7.50

5055 PACK MULES WITH AMMUNITION ON THE SANTIAGO TRAIL.

A great pack train, quite a caravan, following the gray bell mule. Cowboys dash to and fro, keeping them bunched. Clouds of dust rise as they pass.
Code *Umthum.* 60 Ft. $9.00

5056 **TROOPS MAKING MILITARY ROAD IN FRONT OF SANTIAGO.**

Shows 34th Michigan boys hard at work with pick and shovel.
Code *Umtraumen.* 50 Ft. $6.00

5057 **SHOOTING CAPTURED INSURGENTS.**

A file of Spanish soldiers line up the Cubans against a blank wall and fire a volley. The flash of rifles and drifting smoke make a very striking picture.
Code *Umtriebe.* 55 Ft. $6.60

5058 **CUBAN AMBUSH.**

From the upper windows of a ruined mill Cubans are firing at a scouting party of Spaniards, who return the volley. Fine smoke effects.
Code *Umtriebler.* 50 Ft. $6.00

5064 **RETURN OF TROOP "C," BROOKLYN.**

One of the finest of cavalry pictures. They present a grand appearance as they approach, sixteen abreast, with drawn sabres. The background shows the Plaza Circle, Prospect Park, Brooklyn, N. Y.
Code *Unavimar.* 50 Ft. $6.00

5065 **PARADE OF MARINES, U. S. CRUISER "BROOKLYN."**

First comes the famous Marine Band of the "Brooklyn," with the mascot goat beside the bass drum. The 300 marines follow in rapid marching order, a sixteen file front in each company.
Code *Unanime.* 150 Ft. $18.00

5068 **BATTLE OF SAN JUAN HILL.**

Soldiers are scouting through the thick underbrush. "Forward by rushes!" comes the order, and up the hill they go, rushing, firing and throwing themselves behind each sheltering clump of bushes. Answering shots come from the block-house and the ranks wither. A struggle on the hill-top, and victory! Our flag is there to stay! Has created greatest enthusiasm.
Code *Unbedebt.* 95 Ft. $11.40

CAMP INCIDENTS

The following are pictures of stirring camp life, transportation of troops and general bustle of military preparations. They are sure to satisfy the craving of the general public for absolutely true and accurate details regarding the movement of the United States Army getting ready for the invasion of Cuba.

5045 **10th U. S. INFANTRY DISEMBARKING FROM CARS.**

Marching up the platform in fours they left wheel at close view and pass out of sight in a cloud of dust.
Code *Umlochen.* 90 Ft. $10.80

5046 **10th U. S. INFANTRY, 2d BATTALION, LEAVING CARS.**

Hurrah! Here they come! Real soldiers every inch of them. Up the platform in fours, through the picture. "Nigger dude" looks on in wonder. "Yaller dorg" barks. Small boy cheers.
Code *Ummahen.* 100 Ft. $12.00

5051 **TRAINED CAVALRY HORSES.**

Shows the wonderful trained horses of Troop F, 6th U. S. Cavalry. At a command they lie down promptly, and at another scramble to their feet.
Code *Umstimmung.* 60 Ft. $7.20

5052 **BLANKET TOSSING A NEW RECRUIT.**

Company E, 1st Ohio Volunteers, initiating a new man. Nineteen times he bounces in the blanket, and each toss is funnier than the last one.
Code *Umstoszen.* 30 Ft. $3.60

FILIPINOS

5080 **U. S. TROOPS AND RED CROSS IN TRENCHES BEFORE CALOOCAN.**

After driving the Filipinos out of the trenches our troops, after firing one or two volleys, press forward. The enemy returns the fire and the forward rush is marked by a trail of dead and wounded. Following close behind comes hospital corps. Stretchers are quickly brought out and the men are tenderly care for the fallen and carry them to the rear.
Code *Umbeilung.* 65 Ft. $9.

5082 **FILIPINOS RETREAT FROM THE TRENCHES.**

An incident of the Battle of the Trenches at Candabar. The enemy are defending a high earth embankment with great stubbornness. The pits are crowded with Filipinos, who fire volley after volley. The artillery of the Americans plays havoc with their ranks and they fall back, leaving many dead. Their retreat is hotly pressed by a company of U. S. Infantry, with mounted officer. They tumble over the embankment into the trenches, fire a volley and then advance. The officer carefully examines the earthworks, his horse picking his way cautiously over the bodies of the fallen foe.
Code *Unbroken.* 70 Ft. $10.50

5083 **CAPTURE OF THE TRENCHES, CANDABAR.**

The Filipinos execute a flank movement and re-occupy the trenches, cutting off the advance guard of Americans. The rebel flag waves over the ditch and they defend their positions bravely. A fierce charge by our soldiers makes them give way and they scatter in all directions. The officer in command pays dearly for his desperate sortie. Just as his horse clears the embankment the officer throws up his hands and falls backward with a crash; while the riderless horse dashes off toward the American lines. Full of exciting action and excellent detail.
Code *Unbruised.* 75 Ft. $11.25

5084 **ROUT OF THE FILIPINOS.**

A dense thicket at Caloocan showing tropical foliage and large trees. First one straggler, then another, then a whole body of flying Filipinos, retreating in disorder, firing occasionally, falling in the brush, and finally disappearing. A smoky haze hangs over the scene like a pall. Then comes the U. S. Infantry crouching in the underbrush, firing and advancing steadily around the waving flag. Just as the advance is in full swing the officer in command is shot. Down drops the upraised sword, and he falls forward. The scene is well chosen, and from a photographic and dramatic standpoint, the picture is an excellent one.
Code *Unbuckling.* 80 Ft. $12.00

BRITON AND BOER

5115 **CAPTURE BOER BATTERY BY BRITISH.**

Shows the Gordon Highlanders steadily advancing in the face of a murderous fire of the Boers. One by one the gunners fall beside their guns and as the smoke clears for an instant the Highlanders are seen gaining the disputed ground. Finally a grand charge is made, and amid cheers they plant the colors on the spot they have so dearly earned.
Code *Uncostly.* 100 Ft. $12.00

5116 **BOERS BRINGING IN BRITISH PRISONERS.**

Shows a mixed company of Gordon Highlanders, Irish Fusiliers and English Lancers being taken to the rear by a troop of Boer Cavalry. The faces show who is the victor, and who is the vanquished. The dust and smoke-begrimed countenances of the prisoners tell the story of their stubborn resistance before surrender; while the Boers give expression to their feelings by cheering and waving their hats as they pass.
Code *Uncouple.* 75 Ft. $9.00

5117 **ENGLISH LANCERS CHARGING.**

Shows a Boer battery handling two large field pieces in the foreground. The British Lancers are advancing with the royal colors flying in the air. They press the Boer battery with such vigor that when the position is abandoned, there is scarcely a handful left to retreat. Full of action and very exciting.
Code *Uncoupling.* 75 Ft. $11.25

5118 **RED CROSS AMBULANCE ON BATTLEFIELD.**

Shows the regimental surgeon directing the movements of the Ambulance Corps. Tenderly they pick up the unfortunate, and place them in the ambulance. The maimed, disabled show that the battle has been a hot one, and many a poor fellow, if he survives his injuries, will carry to his grave the scars honorably acquired in his country's cause.
Code *Uncouth.* 100 Ft. $12.00

5119 **BATTLE OF MAFEKING.**

Shows a company of Highlanders preparing to charge a Boer entrenchment

in the distance. Two pieces of artillery in advance of the Highlanders open fire upon the enemy. After several volleys from the battery, the Highlanders charge. The Boers close with the Highlanders and a hand to hand fight is waged in which the smoke becomes so thick that it is difficult to distinguish Boer from Briton. A cavalryman falls mortally wounded from his horse, which walks off the field with an empty saddle. Very exciting picture.
Code *Uncouthly*. 75 Ft. $11.25

FIRES AND FIRE DEPARTMENTS

5128 FIREMEN RESCUING MEN AND WOMEN.

Shows the efficiency of modern life-saving methods and apparatus now in use by the fire departments. Shows the front of a building burning and two ladders raised against it. Through a thick cloud of smoke and sparks members of the fire companies are ascending. Entering the windows they pass unfortunate occupants to their comrades, who in turn take them safely to the ground.
Code *Uncyphers*. 65 Ft. $7.80

5130 DESTRUCTION STANDARD OIL COMPANY'S PLANT, BAYONNE, N. J., JULY 5th, 1900.

In the background immense volumes of dense smoke rise from the burning oil. Outlined against this dense oil smoke some smoke of lighter color appears, which is from the fire engines and houses of fleeing residents. All kinds of vehicles are used, and in some cases men take the place of horses. Sold complete or in separate lengths, as listed below.

		Code *Undaunted*. 150 Ft.	$18.00
5130-A	Do.	Code *Undawning*. 50 Ft.	$6.00
5130-B	Do	Code *Undeadly*. 100 Ft.	$12.00

5172 BOSTON FIRE BOAT IN ACTION.

Shows the fire boat coming head on. All of the nozzles are in full play, and the effect of the columns of water rising from the bow of the boat is grand. The action of the wind causes the columns to spray out until they look like huge bunches of ostrich feathers blowing in the wind.
Code *Undubbed*. 65 Ft. $7.80

5189 MONTREAL FIRE DEPARTMENT ON RUNNERS.

First comes the Chief's sleigh with old-fashioned side runners, containing the Chief and his driver. Next comes a chemical engine mounted on a stout double runner sled, which is followed closely by hose carriage apparatus mounted also on double runner sleds. Next comes a water tower mounted on a set of double runners and drawn by four beautiful horses. This is followed very closely by an engine drawn by a four-horse string team. This is followed by another engine on double runners, drawn by a four-horse tandem team. A second hose carriage and a Protective Insurance outfit brings up in the rear. The breath leaves the horses' nostrils in great white puffs as they gallop through the snow-covered streets.
Code *Unedifying*. 105 Ft. $15.75

5249 FIRE DEPARTMENT, CHELSEA, MASS.

A perfect fire run showing the department of Chelsea, consisting of six engines, hose wagons, hook and ladder trucks, etc., led by Chief Allan Spencer. One of the crack fire departments of Massachusetts.
Code *Unghia*. 115 Ft. $17.25

5250 QUICK HITCH.

Shows the horses running from their stall to their place before the apparatus in answer to an alarm. The hitch is made in record time and the apparatus leaves the fire house on a gallop.
Code *Unghito*. 45 Ft. $6.75

5314 FIRE DEPARTMENT, ALBANY, N. Y.

Shows six engines, four hose carriages, two hook and ladders, two chemical engines, and a runabout containing the fire chief. Every engine has steam up and volumes of smoke are pouring from the stacks. They form a most dramatic effect as they pass at lightning speed.
Code *Unhooding*. 130 Ft. $19.50

5598 SEATTLE FIRE DEPARTMENT IN ACTION.

Made while two of the companies were answering an alarm. The famous trick horse of this fire department is hitched to the hook and ladder in this run. A great fire engine scene.
Code *Unschuldig*. 75 Ft. $9.00

5611 LIFE OF AN AMERICAN FIREMAN.

It will be difficult for the exhibitor to conceive the amount of work involved and the number of rehearsals necessary to produce a film of this description. We were compelled to enlist the services of the fire departments of four different cities, New York, Newark, Orange, and East Orange, N. J., and about 300 firemen appear in the various scenes.

From the first conception of this wonderful series of pictures it was our aim to portray the "Life of an American Fireman" without exaggeration, and at the same time to embody the dramatic situations and spectacular effects which so greatly enhance a motion picture performance.

The work of American fire departments is known throughout the world, and the fame of the American fireman is echoed around the entire world. He is known to be the most expert, as well as the bravest, of all fire fighters. This film faithfully and accurately depicts his thrilling and dangerous calling and emphasizes the perils he encounters when human life is at stake, every movement of the brave firemen and their perfectly trained horses from the moment the men leap from their beds in response to an alarm until the fire is extinguished and a woman and child are rescued after many fierce battles with flame and smoke. Below will be found a description of each of the seven scenes which make up this most wonderful of all fire scenes, "Life of an American Fireman."

SCENE 1.—THE FIREMAN'S VISION OF AN IMPERILLED WOMAN AND CHILD.

The fire chief is seated at his office desk. He has just finished reading his evening paper and has fallen asleep. The rays of an incandescent light rest upon his features with a subdued light, yet leaving his figure strongly silhouetted against the wall of his office. The fire chief is dreaming, and the vision of his dream appears in a circular portrait upon the wall. It is a mother putting her baby to bed, and the inference is that he dreams of his own wife and child. He suddenly awakens and paces the floor in a nervous state of mind, doubtless thinking of the various people who may be in danger from fire at the moment. Here we dissolve the picture to the second scene.

SCENE 2.—CLOSE VIEW OF A NEW YORK FIRE ALARM BOX.

Shows lettering and every detail in the door and apparatus for turning in an alarm. A figure then steps in front of the box, hastily opens the door and pulls the hook, thus sending the electric current which alarms hundreds of firemen and brings to the scene of the fire the wonderful apparatus of a great city's fire department. Again dissolving the picture, we show the third scene.

SCENE 3.—SLEEPING QUARTERS.

A long row of beds, each containing a fireman peacefully sleeping, is shown instantly upon the ringing of the alarm the firemen leap from their beds and putting on their clothes in the record time of five seconds, a grand rush is made for a large circular opening in the floor, through the center of which runs a brass pole. The first fireman to reach the pole seizes it and, like a flash, disappears through the opening. He is instantly followed by the remainder of the force. This in itself makes a most stirring scene. We again dissolve the scene to the interior of the apparatus house.

SCENE 4.—INTERIOR OF ENGINE HOUSE.

Shows horses dashing from their stalls and being hitched to the apparatus This is perhaps the most thrilling and in all the most wonderful of the seven scenes of the series, it being absolutely the first motion picture ever made of a genuine interior hitch. As the men come down the pole described in the above scene, and land upon the floor in lightning-like rapidity, six doors in the rear of the engine house, each heading a horse stall, burst open simultaneously and a huge fire horse, with head erect and eager for the dash to the scene of the conflagration, rushes from each opening. Going immediately to their respective harness, they are hitched in the almost unbelievable time of five seconds and are ready for their dash to the fire. The men hastily scamper upon the trucks and hose carts and one by one the fire machines leave the house, drawn by eager prancing steeds. Here we dissolve again to the fifth scene

SCENE 5.—APPARATUS LEAVING ENGINE HOUSE.

We show a fine exterior view of engine house, the great door swinging open and the apparatus coming out. This is a most imposing scene. The great horses leap to their work, the men adjust their fire hats and coats, and smoke begins pouring from the engines as they pass our camera. Here we dissolve and show the sixth scene.

SCENE 6.—OFF TO THE FIRE.

In this scene we present the best fire run ever shown. Almost the entire fire department of the large city of Newark, N. J., was placed at our disposal and we show countless pieces of apparatus, engines, hook-and-ladders, hose towers, hose carriages, etc., rushing down a broad street at top speed, the horses straining every nerve and evidently eager to make a record run. Great clouds of smoke pour from the stacks of the engines as they pass our camera, thus giving an impression of genuineness to the entire series. Dissolving again we show the seventh scene.

SCENE 7.—ARRIVAL AT THE FIRE.

In this wonderful scene we show the entire fire department, as described above, arriving at the scene of action. An actual burning building is in the center foreground. On the right background the fire department is seen coming at great speed. Upon the arrival of the different apparatus, the engines are ordered to their places, hose is quickly run out from the carriages, ladders adjusted to the windows and streams of water poured into the burning structure. At this crucial moment comes the great climax of the series. We dissolve to the interior of the building and show a bed chamber with a woman and child enveloped in flame and suffocating smoke. The woman rushes back and forth in the room endeavoring to escape, and in her desperation throws open the window and appeals to the crowd below. She is finally overcome by the smoke and falls upon the bed. At this moment the door is smashed in by an axe in the hands of a powerful fire hero. Rushing into the room, he tears the burning draperies from the window and smashes out the entire window frame, orders his comrades to run up a ladder. Immediately the ladder appears, he seizes the prostrate form of the woman and throws it over his shoulder as if it were an infant, and quickly descends to the ground. We now dissolve to the exterior of the burning building. The frantic mother having returned to consciousness, and clad only in her night clothes, is kneeling on the ground imploring the firemen to return for her child. Volunteers are called for and the same fireman who rescued the mother quickly steps out and offers to return for the babe. He is given permission to once more enter the doomed building and without hesitation rushes up the ladder, enters the window and after a breathless wait, in which it appears he must have been overcome with smoke, he appears with the child on his arm and returns safely to the ground. The child, being released and upon seeing its mother, rushes to her and is clasped in her arms, thus making a most realistic and touching ending of the series. Code *Uphlowing*. 425 Ft. $63.75

5680 FIREBOAT "NEW YORKER" IN ACTION.

A magnificent picture of this boat making a run and starting the water from at least a dozen nozzles at once. In the middle of the picture the boat throws at least twenty streams, so enveloping herself in mist that she is almost entirely obscured. Code *Uracrasia*. 250 Ft. $30.00

5681 FIREBOAT "NEW YORKER" ANSWERING ALARM.

This picture gives a good idea of how soon one of the New York fireboats can be gotten under way after they receive an alarm of fire. The men are seen running on board the boat, taking their respective places, casting off the lines, etc. The boat is on its way to the fire in almost an instant Code *Uragano*. 75 Ft. $9.00

5685 STILL ALARM.

An exciting run of the first battalion of the Fire Department of New York city coming down Broadway opposite City Hall Park. The horses come forward at full speed and the smoke and steam effects from the engine are excellent Code *Pranchane*. 145 Ft. $17.40

5740 SPRINGFIELD FIRE DEPARTMENT.

One of the very best of our fire run films. The entire fire department of Springfield, Mass., is shown. First the Chief dashes by at a terrific pace, closely followed by the Assistant Chief. Next follows the chemical engines, steamers, trucks, ladders and water-tower. Very exciting. Code *Utroque*. 105 Ft. $19.80

5947 ANNUAL PARADE NEW YORK FIRE DEPARTMENT.

Taken in front of the reviewing stand at Madison Square, New York city. Shows the arrival of Mayor McClellan, and other New York officials. The parade is headed by Chief Croker and battalion chiefs. The firemen march in double columns reaching across the street from curb to curb and are followed by engines, hook and ladder trucks, water-towers, etc. The life-saving crews carry scaling ladders, nets and other paraphernalia. An excellent picture of it. Code *Valid*. 290 Ft. $43.50

6216 FIREMEN'S PARADE, SCRANTON, PA.

Taken at Scranton, Pa., September 5th, 1905, on the occasion of the Firemen's State Convention. Fire companies with their apparatus from the principal cities and towns throughout the state appear in the parade. Code *Vatergut*. 400 Ft. $48.00

6231 SPECTACULAR SCENES DURING A NEW YORK CITY FIRE.

For several years we have received prompt notification regarding every large fire in New York City, but have only just succeeded in securing a satisfactory picture. The picture shows the destruction of the Delaware, Lackawanna and New Jersey Central Railroad Ferry Houses, New York City, Dec. 20, 1905. Our photographers were promptly on the ground and secured excellent pictures of the most interesting and exciting scenes *during the progress of the fire*. The fierce flames, the streams of water from the engines and fire boats, the falling of the gigantic clock tower and the desperate work of the firemen are all graphically and realistically depicted. This is a *real* fire picture, not a post mortem. Code *Vaticanism*. 380 Ft. $57.00

THE GREAT BALTIMORE FIRE

5848 PANORAMA OF RUINS, LOMBARD AND CHARLES STREETS.

Shows this busy portion of Baltimore in ashes, where the sky-scrapers were situated. Code *Vaginelle*. 135 Ft. $20.25

5849 PANORAMA OF RUINS, BALTIMORE AND CHARLES STREETS.

A complete circular panorama of the ruins of the business section of the city, taken from a point in Baltimore street opposite the point where the fire started. Code *Vaginicole*. 145 Ft. $21.75

5850 PANORAMA OF RUINS FROM WATER FRONT.

Taken from water front at Lombard and Calvert streets and shows the great mass of ruins still smouldering. Code *Vaginopore*. 125 Ft. $18.75

5860 PANORAMA OF RUINS FROM LOMBARD AND HANOVER STREETS.

Shows immense pillars of ice and gives an idea of the extreme cold at the memorable fire. Code *Vaguceabas*. 60 Ft. $9.00

THE GREAT PATERSON FIRE

5199 GENERAL PANORAMIC VIEW, PATERSON FIRE.

A circular panorama of the Paterson fire, showing the great havoc and destruction in the business center of the city. Code *Unenglisle*. 50 Ft. $6.00

5200 PANORAMIC VIEW, RUINS OF CITY HALL, PATERSON.

Code *Unenjeyed*. 40 Ft. $4.80

5225 PANORAMIC VIEW, PATERSON FIRE, SHOWING RUINS Y. M. C. A. AND LIBRARY.

Code *Unexpected*. 85 Ft. $10.20

5368 FIREMEN FIGHTING FIRE, PATERSON, N. J.

This picture shows the fire at its height, the firemen playing water on the building, and the falling wall at one of the large store. Code *Unerected*. 180 Ft. $21.60

SAN FRANCISCO DISASTER

As soon as the extent of this great disaster became known, we dispatched one of our best photographers, who succeeded in securing a series of pictures which have been universally admitted to be the finest on the market. Any selection of subjects may be joined together. Every film is provided with an Edison Announcement, plainly describing and identifying each scene and greatly adding to the interest and value of the pictures.

6246 PANORAMA, NOB HILL AND RUINS OF MILLIONAIRE RESIDENCES.

Taken from the summit of Nob Hill. Shows the ruins of the costly residences of Wm. J. Crocker, Charles Crocker, James Flood and the new Fairmont Hotel. Code *Vaulting.* 75 Ft. $11.25

6247 PANORAMA, RUINS ARISTOCRATIC APARTMENTS.

Taken from the corner of California and Hyde streets and shows the terrible effects among the most beautiful apartment houses in the city. Code *Vawnter.* 100 Ft. $15.00

6248 PANORAMA, CITY HALL, VAN NESS AVENUE AND COLLEGE OF ST. IGNATIUS.

Shows the ruins of City Hall, a distant view of Nob Hill and Van Ness avenue where the fire was checked. Code *Vaunteth.* 80 Ft. $12.00

6249 VERTICAL PANORAMA CITY HALL AND SURROUNDINGS.

A novelty in a vertical panorama taken at close range and giving a comprehensive idea of the awful damage and havoc. Code *Vauntful.* 80 Ft. $12.00

6250 EARTHQUAKE RUINS, NEW MAJESTIC THEATRE AND CITY HALL.

Shows the damage inflicted by the earthquake alone, none of these buildings having suffered from fire. Code *Vauntingly.* 55 Ft. $8.25

6251 EXPLODED GAS TANKS, U. S. MINT, EMPORIUM AND SPRECKELS' BUILDING.

Panorama taken at 4th street. The Emporium is the largest department store in the city. Code *Vanqueline.* 130 Ft. $19.50

6252 BIRD'S EYE VIEW FROM HOPKINS ART INSTITUTE.

A scene over the city taken from Hopkins Art Institute on Nob Hill. Code *Vautours.* 80 Ft. $12.00

6253 RUINS OF CHINATOWN.

Taken at Broadway and Dupont street looking down Dupont street, the heart of Chinatown. Code *Vautrant.* 105 Ft. $15.75

6254 ARMY PACKTRAIN BRINGING SUPPLIES.

Shows a mule pack train bringing supplies from the Presidio. Code *Vautres.* 105 Ft. $15.75

6255 RUINS BULLETIN BUILDING, CALIFORNIA THEATRE AND EVENING POST.

Taken from Bush and Kearney streets in the heart of the city. Code *Vauxhall.* 65 Ft. $9.75

6256 PANORAMA, NOTORIOUS "BARBARY COAST."

Taken from Montgomery avenue and Kearney street, showing St. Francis church, the county jail, the south side of Telegraph Hill and "Barbary Coast" the notorious criminal section of the city. Code *Vavain.* 75 Ft. $11.25

6257 DYNAMITING RUINS AND RESCUING SOLDIER CAUGHT IN FALLING WALLS.

The opening scene shows some of the ruins being blown up with dynamite and the walls of a large building falling to the ground in a cloud of dust. One of the soldiers of the dynamiting squad was buried under the wall and had ten sticks of dynamite in his hands at the time. The next scene shows the rescuers at work, and the final scene shows the unfortunate fellow being lifted into an auto-ambulance and the ambulance starting for the hospital. Code *Vavangua.* 175 Ft. $26.25

6258 PANORAMA, RUSSIAN AND NOB HILL FROM AN AUTOMOBILE.

This picture was taken from an automobile and gives a very comprehensive view of the extent of the disaster and is a novelty in panoramic work. Code *Vavasory.* 140 Ft. $21.00

MARTINIQUE CALAMITY

COLORING. The price of coloring Mt. Pelee Films is 16 cents per foot. This price includes all details, including the flame and smoke. Coloring adds greatly to the effect of volcanic films.

5446 MT. PELEE SMOKING BEFORE ERUPTION (Imitation).

A comprehensive view of Mt. Pelee before the bursting of the crater which buried the entire population of St. Pierre. Shows the quiet city and harbor in the foreground, with ships riding at anchor. Code *Unlustig.* 75 Ft. $11.25

5447 ERUPTION OF MT. PELEE AND DESTRUCTION OF ST. PIERRE (Imitation).

Vivid and exciting throughout. Shows great volcanic disaster, including the explosion of the crater, the falling of ashes and cinders upon the doomed city, the destruction of the buildings and lighthouse, and the sinking of the ships in the harbor. The imitations of the crater explosions are perfect, and pronounced by spectacular artists to be a most perfect reproduction of the calamity Code *Unmaidenly.* 100 Ft. $15.00

5448 MT. PELEE ERUPTION COMPLETE.

Complete picture. Code *Unmaimed.* 250 Ft. $37.50

5449 MT. PELEE ERUPTION.

Select strip giving a comprehensive view of the entire catastrophe and ruins. Code *Unmakable.* 200 Ft. $30.00

5450 BURNING OF ST. PIERRE (Imitation).

Shows the shower of ashes and cinders falling upon the stricken city, the boiling water in the harbor, the air laden with smoke and ash dust, the destroyed buildings, the fallen lighthouse, and a great volume of smoke pouring from the crater of Mt. Pelee. Code *Unmanlike.* 75 Ft. $11.25

Genuine Pictures of the Ruined City of St. Pierre, Mt. Pelee Smoking, Fort de France and Other Historical Scenes Incidental to the Great Calamity.

Our staff photographers returned from Martinique on the steamship "Korona," and brought with them a complete series of typical and genuine Martinique films, which, when exhibited in connection with our Mt. Pelee films, make a complete entertainment in themselves.

Our photographers were dispatched to the scene of the disaster immediately after the news reached this country, and during the following two months succeeded in procuring a set of motion picture negatives that are of extraordinary interest and rare photographic excellence.

The film "Storm at Sea, Near St. Pierre, Martinique," is the finest sea storm picture that we have ever produced. In other respects the films are unique, being the only genuine motion pictures ever made of scenes following a volcanic eruption of such magnitude.

The films showing native women give a clear idea of the manual labor performed by the sex and other native customs. The panoramic views furnish the only adequate conception of the devastation and utter annihilation of everything animate and inanimate.

5451 NATIVE WOMEN WASHING CLOTHES, FORT DE FRANCE.

A fine subject showing how the washerwomen of Martinique do their washing Code *Unmanerly.* 100 Ft. $15.00

5452 STREET SCENE, FORT DE FRANCE, MARTINIQUE.

Gives a general idea of what is constantly seen along the streets of this town. Mules and oxen are drawing large hogsheads of sugar to the wharves for shipment. Shows the customs of the people. Clear and distinct.
Code *Unmanured.* 65 Ft. $9.75

5453 NATIVE WOMEN WASHING CLOTHES, GUEYDON FOUNTAIN, FORT DE FRANCE, MARTINIQUE.

A general idea of how the poorer classes live. Code *Unmarried.* 50 Ft. $7.50

5454 NATIVES UNLOADING COALING VESSEL, FORT DE FRANCE, MARTINIQUE.

Shows how the women are compelled to earn their livelihood by carrying coal from a large coaling vessel. Code *Unmarry.* 75 Ft. $11.25

5455 CIRCULAR PANORAMIC VIEW, ST. PIERRE, FROM LIGHT-HOUSE, SHOWING MT. PELEE SMOKING IN THE DISTANCE.

Shows the wreckage along the ocean front, and how St. Pierre lies in a basin, with the ocean in front and the three other sides enclosed by high ridges, with Mt. Pelee looming up where these ridges converge.
Code *Unmartyr.* 100 Ft. $15.00

5456 CIRCULAR PANORAMIC VIEW, ST. PIERRE, SHOWING RUINS OF CATHOLIC CATHEDRAL AND MT. PELEE SMOKING IN BACKGROUND.

Shows the lower part of St. Pierre, where the ashes were only three or four feet deep. Code *Unmartyred.* 200 Ft. $30.00

5457 STORM AT SEA, NEAR ST. PIERRE, MARTINIQUE.

This picture gives a good idea of how the sea must have rolled on the morning of May 8th, 1902, when St. Pierre was blotted out of existence. The waves dash across the deck continuously. The finest storm picture ever made.
Code *Unmasking.* 110 Ft. $16.50

5458 NATIVE BULL CART, MORNE ROUGE.

Made in the little suburb of St. Pierre. Code *Unmasse.* 30 Ft. $4.50

5459 NATIVE WOMEN AT WORK, FORT DE FRANCE.

A splendid picture showing how the native women are compelled to toil for a living. Code *Unmeaning.* 100 Ft. $15.00

5461 NATIVES UNLOADING BOAT OF FIRE-WOOD, CARBET.

Shows how the natives of Martinique unload a boat where there are no wharves. Code *Unmeddling.* 75 Ft. $11.25

GALVESTON CYCLONE

At the first news of the disaster by cyclone and tidal wave that devastated Galveston on Saturday, September 8th, 1900, we equipped a party of photographers and sent them by special train to the scene of the ruins. Arriving at the scene of desolation shortly after the storm had swept over the city, our party succeeded, at the risk of life and limb, in taking about a thousand feet of motion pictures, although Galveston was under martial law and photographers were shot down at sight by the excited police.

The series, taken as a whole, give a definite idea of the most terrible disaster since the Johnstown flood of 1889. The pictures are copyrighted and fully protected by law. They are made from original negatives, taken at a great expense, and expressed to us immediately after they were taken, and are positively the only motion picture films secured while the city of Galveston was in a state of chaos.

5145 PANORAMA, FART GALVESTON, TEXAS.

Houses for blocks are completely wiped out, while the lumber, furnishings, etc., are piled up in an immense mass. The foreground is strewn with sewing machines, hundreds of which were scattered all over the city.
Code *Underjaw.* 110 Ft. $14.25

5146 SEARCHING RUINS FOR DEAD BODIES, BROADWAY, GALVESTON.

Shows a gang of laborers clearing away the debris and searching for corpses, one of which was discovered while the picture was being taken.
Code *Underlayer.* 50 Ft. $6.00

5147 PANORAMA, WRECKAGE ON WATER FRONT, GALVESTON.

Shows the remains of one of the docks, several freight cars being piled one upon the other, while the most interesting part of the picture shows two schooners literally smashed one into the other, forming a most picturesque mass of wreckage. Code *Underleaf.* 45 Ft. $5.40

5148 PANORAMA, GALVESTON POWER HOUSE.

The building is a complete wreck, and the twisted iron shows the tremendous power of the cyclone. Code *Underlock.* 50 Ft. $6.00

5149 PANORAMA, ORPHANS' HOME, GALVESTON.

The building in which many poor orphans met their death, and one of the principal streets blocked with overturned houses.
Code *Undermatch.* 50 Ft. $6.00

5150 LAUNCHING STRANDED SCHOONER FROM DOCKS, GALVESTON.

During the terrific storm all the light vessels along the dock front were lifted out of the water and washed up into the streets, many being carried for miles inland. A number of boatmen are working to get their vessel back into the water and a panoramic view shows the schooner gliding sideways down the improvised ways. Code *Undermeal.* 70 Ft. $8.40

5151 BIRDSEYE PANORAMA, DOCK FRONT, GALVESTON.

Showing dismantled cars, wrecked warehouses, schooners and tugs stranded on the docks, and the tents rigged up for the homeless.
Code *Undermirth.* 70 Ft. $8.40

5152 PANORAMA, TREMONT HOTEL, GALVESTON.

Shows several wrecked buildings and a rear view of the hotel, in which several thousand people were saved. Code *Undermost.* 50 Ft. $6.00

CALIFORNIA SERIES

We list below an excellent series of California pictures, consisting of panoramic railroad views and other subjects typical of California. We are indebted to the management of the Southern Pacific Lines and also the management of the Mt. Tamalpias R. R. for the excellent results obtained.

5040 PANORAMIC VIEW FROM MT. TAMALPIAS R. R., No. 2.

Taken on the line of the Mt. Tamalpias scenic railroad, Marin county, California, from a flat car drawn by an engine. Some tourists are on the front end of the flat car and a brakeman who from time to time sets or loosens the brakes as the grades demand. A panoramic view of the hills and valleys appears as the train ascends the mountain. The engine which draws the car is plainly seen at different points. The working of the piston rods and driving wheels are distinctly shown and produce a very pleasing effect.
Code *Umkronen.* 50 Ft. $7.50

5041 PANORAMIC VIEW MT. TAMALPIAS R. R., No. 3.

Taken on the line of the Mt. Tamalpias scenic railroad and while the preceding view was taken ascending, this is a descending view, the camera being placed on the front end of the train which follows another train consisting of two passenger coaches and an engine. The trains run down very steep grades and round numerous curves. The film is exceptionally good from a photographic standpoint and the constant changing of views makes it a subject of unusual interest, holding in its field during the entire trip the picture of the second train descending the mountain. The light and shadow effects are exceptionally fine and the foliage trees stands out clear and distinct. Sold complete or in separate lengths, as listed below.
Code *Umladung* 140 Ft. $21.00

5044 Do. Code *Umlaw* 50 Ft. $7.50

5218 ASCENDING MT. LOW, CALIFORNIA.

This picture was made during a trip over this wonderful road from the foot to the summit, which is some 12,000 feet above sea level. This beautiful picture was taken from the front of a great cable incline car, which makes an ascent of 1,500 feet in a distance of 1,200 yards, and the ride is most thrilling. The passengers are carried about one-third the distance in a cable car when they are transferred to an electric line which takes them to the summit. Sold complete or in separate lengths, as listed below.

		Code *Unerringly.*	275 Ft.	$41.25
5218-A	Do.	Code *Unesco.*	100 Ft.	$15.00
5218-B	Do.	Code *Unespied.*	150 Ft.	$22.50
5218-C	Do.	Code *Unessayed.*	200 Ft.	$30.00

5219 PANORAMIC VIEW RUBIO CANON, MT. LOW RAILWAY, CALIFORNIA.

After running to the top of the cable incline in the picture listed above, our camera was placed on the front end of a trolley car and the trip to the summit continued, passing through Rubio Canon which is the most thrilling portion of the entire trip up Mt. Low. This wonderful picture was taken 8,000 feet above the level of the sea and gives an audience some idea of the grand scenery in the vast Sierra Madre Mountains. The summit of Rubio Canon is far above the clouds and close to the grandest works of nature. This picture will surely be a revelation and delight to any audience.

Code *Unessbares.* 100 Ft. $15.00

5220 CABLE ROAD, SAN FRANCISCO, CAL.

The steep hills of San Francisco, Cal., are widely known. These hills are traversed by electric and cable cars and the trip up and down is most thrilling. In this picture the audience is given a trip on the front platform of a cable car running down Union street, the steepest hill in San Francisco. The trip starts from the top of the hill and the business portion of the city is seen many hundreds of feet below and appears to be miles away. The trip is very thrilling and interesting.

Code *Unevenness.* 95 Ft. $14.25

5221 PANORAMIC VIEW MT. TAMALPIAS, CALIFORNIA.

Taken on the Mt. Tamalpias railroad. The scenery on this road, which takes the tourist from San Francisco to the top of Mt. Tamalpias, some 5,000 feet above the sea level, is most enchanting. In portions of the film one seems to be running at a very high rate of speed along the edge of a huge cliff, with the valley thousands of feet below. This makes the picture most thrilling as one experiences the sensation of momentarily expecting to be hurled into space. Other portions of the film show a panoramic view of the Pacific Ocean and the Golden Gate in the distance. Photographically perfect.

Code *Uneventful.* 250 Ft. $37.50

5222 PANORAMIC VIEW OF THE GOLDEN GATE.

Taken from the front end of a train during a trip from the famous Cliff House to Bakers Beach along the shore of the Golden Gate. One of the features of this picture is the stirring ride along the very edge of the cliff, the track in places being within a foot of the brink, while far below can be seen the huge breakers dashing against the foot of the cliff.

Code *Unevident.* 150 Ft. $22.50

5223 PANORAMIC VIEW OF MT. TAMALPIAS R. R., BETWEEN BOWKNOT AND McKINLEY CUT.

The most crooked railroad in the world. The steep grades and dangerous curves are very stirring and the ride is one which all tourists take who visit California.

Code *Unexacted.* 100 Ft. $28.50

5224 SEAGULLS FOLLOWING FISHING BOATS.

When the fishing tugs return to San Francisco from the Farralone Islands the fishermen cast into the sea tons of unmarketable fish. Thousands and thousands of seagulls are flying about and diving into the water and fighting as the fish are thrown overboard. A picture that will probably never be secured again. Most marvelous and beautiful. We recommend it to every exhibitor.

Code *Unexampled.* 125 Ft. $18.75

5325 PANORAMIC VIEW, PIGEON FARMS, LOS ANGELES, CALIFORNIA.

This picture shows the largest pigeon farm in the world. One of the attendants throws out some feed to the pigeons and immediately the air is filled with thousands of flying birds. A most remarkable subject. Sure to please. Sold complete or in separate lengths, as listed below.

Code *Unieme.*	175 Ft.	$26.25
Code *Uniemement.*	100 Ft.	$15.00

5325-A Do

5326 OSTRICH FARM, PASADENA, CAL.

The scene opens with the keepers rounding up the ostriches for their noon-day meal. Their movements while gobbling down their food are extremely comical and interesting.

Code *Unifeuille.* 65 Ft. $7.80

COWBOY SERIES

BRONCHO BUSTING.

5538

A fine series of broncho busting pictures secured at Denver, Colorado. The most complete scenes of broncho busting ever made. Picture No. 1 shows the famous "Thad" Sowders winning the first prize. Sowders is now recognized as the champion broncho rider of the world. He is also the star rider of Buffalo Bill's Wild West Show. Picture No. 2 shows Thomas F. Minor, of Shoshone, Idaho, winning the second prize. Picture No. 3 shows Harry Brennan winning fourth prize. Sold complete or in separate lengths as listed below.

		Code *Unraptured.*	185 Ft.	$27.75
5538-A	Do.	Code *Unrath.*	50 Ft.	$7.50
5538-B	Do.	Code *Unrathsam.*	100 Ft.	$15.00
5538-C	Do.	Code *Unravel.*	150 Ft.	$22.50

5618 ROUNDING UP AND BRANDING WILD HORSES.

Shows a number of cowboys rounding up a herd of wild horses and driving them into an enclosure where they can count them. After the horses are counted, they are lassoed and taken into a section of the enclosure spread with straw. Here they are thrown to the ground and branded. After branding the animals jump to their feet and kick around in a lively manner.

Code *Upclimb.* 250 Ft. $30.00

5940 BUCKING BRONCHO.

One of the toughest broncbos in Oklahoma. It takes two men to hold him while he is being saddled. The cowboy who rides him has hardly time to get into the saddle before the men holding the animal are compelled to let him go and get out of danger. As soon as released, the horse rises on his hind legs, swings around in a circle and gives his rider a severe shaking up. An excellent picture at close range.

Code *Uncande.* 55 Ft. $8.25

5941 ROUNDING UP AND BRANDING CATTLE.

Shows the principal work of Western cowboys. At every round up, the country for miles around is searched and all the youngsters are driven to the enclosures to be branded. The cowboys gallop their ponies back and forth along the sides of the herd and the steers are quickly roped and branded.

Code *Uncorne.* 95 Ft. $14.25

5942 DRIVING CATTLE TO PASTURE.

Shows cowboys driving cattle back to the ranges after they have been branded and counted.

Code *Uncata* [illegible] 0 Ft. $[illegible]

5943 BRUSH BETWEEN COWBOYS AND INDIANS.

Shows a band of mischievous cowboys being chased by Indians. A number of shots are fired at the pursuing Indians by the cow punchers, and the Indian arrows are seen landing in the water pretty close to the fleeing men.

Code *Unfeatange.* 80 Ft. $[illegible]

5944 COWBOYS AND INDIANS FORDING RIVER IN A WAGON

Shows method employed in the West for ferrying people across a river. A large wagon loaded with cowboys and Indians is drawn by four horses.

account of the weight the wagon is pretty well under water, and the passengers get a wetting before they land on the opposite bank.

Code *Valicavate.* 50 Ft. $7.50

5945 WESTERN STAGE COACH HOLD-UP.

Taken at Bliss, Oklahoma. Shows a typical Western stage hold-up. A band of robbers are playing cards in the foreground of the pictures. Suddenly one of the gang who has been on the lookout for the stage coach, rides up in great haste. They quickly dodge behind a clump of trees and lay in wait. Soon the coach appears and is stopped by the bandits. The occupants are compelled to come down from their hiding places at the point of the gun and after being relieved of their valuables, are allowed to continue on their way. As soon as the stage drives off the robbers make for their ponies and take to the woods.

Code *Valichero.* 155 Ft. $23.25

5946 HERDING HORSES ACROSS A RIVER.

A large number of horses are swimming a deep river. The cowboys urge them on and do some fancy riding while their ponies swim across. One of the men loses his balance while kneeling on the back of his pony and gets an unexpected bath.

Code *Valichiamo.* 65 Ft. $9.75

6166 LUCILLE MULHALL ROPING AND TYING A STEER.

An interesting exhibition of the skill required in handling the wild steers of the Western ranches, by Miss Lucille Mulhall of Oklahoma. Having lassoed and thrown the steer she dismounts and calmly walking over to the fallen animal ropes it by tying its four legs together, and then seats herself upon the steer.

Code *Vasomotora.* 50 Ft. $7.50

6167 WESTERN "BAD MAN" SHOOTING UP A SALOON.

A number of cowboys are sitting around a saloon smoking and drinking. Suddenly a drunken cowboy rides his horse into the saloon, covers everybody with his guns, and demands a drink of whiskey, which is promptly handed to him by the proprietor. After drinking all the whiskey he wants, he tosses the bottle away, shoots out the lights and gallops off, followed by the cowboys.

A change of scene shows the drunken cowboy riding his broncho across the plains at breakneck speed. A stagecoach containing several men and women drives across his path and he holds it up. As one of the male passengers rises from his seat in the coach he is shot down and the cowboy rides off. The pursuing cowboys now reach the coach and continue the chase. They overtake the murderer and after an exchange of shots lasso and drag him off at full speed with his head and body bumping over the stones.

Code *Vasotti.* 215 Ft. $32.25

6183 GREAT BUFFALO CHASE.

On June 10, 1905, arrangements were made by the owners of one of the largest ranches in Oklahoma for a gala day for the cowboys and general public in and around Bliss, Okla. One of the features of the event was a buffalo hunt by Indians. The picture shows the killing of one of these huge beasts by the noted old Indian Chief, Geronomo.

Code *Vastaton.* 135 Ft. $20.25

6185 STARTING ON A COYOTE HUNT.

Hunting the coyote is one of the favorite pastimes of the cowboy. The picture shows a number of cowboys coming down a road on their horses, followed by a pack of hounds. As the first rider approaches the camera, his horse starts to buck, and we show an excellent picture of the performance.

Code *Vastbinden.* 185 Ft. $27.75

6259 LIFE OF A COWBOY.

The opening scene shows the interior of the "Big Horn" saloon. A Mexican greaser is standing at the bar drinking. An old Indian enters and walks over to the bar. Upon being refused a drink he scowls, goes and sits down on a box. The greaser now orders a drink and is about to hand it to the old Indian when an Indian girl who is evidently the old Indian's daughter, rushes in and knocks the glass out of the greaser's hand. The greaser is about to trade the girl con-

cowboy hero appears on the scene and knocks the greaser down and kicks him out of the saloon.

An English tourist, with his valet, now enters. While they are looking round the saloon, a Salvation Army lass comes in and asks for a donation, but they pay no attention to her. At this moment several mounted cowboys ride into the saloon and begin shooting, and compel the tourist and valet to give up their money and valuables to the girl. When the girl leaves they make the tourist and valet dance to the music of their revolvers, and then drive them before their ponies up to the bar and make them buy drinks for the entire crowd. After a few parting shots, they ride out of the saloon.

The next scene is on a ranch. The ranchman's daughter comes out of the house, sees the stage coach coming up the road in the distance and returns to tell the news. A number of cowboys now dash down the road to meet the stage coach which soon arrives at the house, and the travelers are welcomed in true Western style. The English tourist, with his wife and valet, are easily recognized, and a young lady, who afterwards becomes the heroine of the story. The young lady is presently greeted by our cowboy hero, and it is evident that they are old friends. The greaser, who has been paying marked attention to the young lady, is roughly pushed aside by our hero, which adds to the bad blood already between them. In the meantime the valet, who has been attending to the baggage, falls into the hands of several cowboys, who throw him face downward over a valise and give him a real cowboy greeting by beating him with their "chaps."

The next scene shows the ranch owner, with his family and guests, enjoying some cowboy sports. A party of ten cowboys dash up the road and suddenly stop right in front of the camera. The leader, who is mounted on a white pony, puts him through a number of stunts. Then follows the lassoing of a woman while riding at full speed, and some wonderful tricks with the lariat. The English tourist becomes greatly interested. Presently the lariat falls over his head, and he is dragged round the yard, to the great amusement of everyone. A wrestling bout follows, and then all hands dash off on their ponies.

The next scene shows the stage coach leaving the ranch with the entire party. After a general hand-shaking, the stage starts off. The greaser is seen lurking about in the background. As soon as the stage leaves, and everybody has gone into the house, he mounts his pony and rides after the stage.

The stage coach is next seen driving through some woods. The occupants soon discover that they are being followed by the greaser and a band of Indians and the driver lashes his horses into a wild gallop. The stage is next seen coming down a steep embankment at a break-neck speed, with the Indians fast closing in. Shots are flying thick and fast. As the stage reaches another stretch of woods the Indians overtake the coach and ride alongside of the horses, and bring the stage to a stop, and compel the passengers to get out. The stage driver is shot and falls off the coach. The greaser now seizes the young lady and places her on a horse, while the rest of the gang compel the rest of the passengers to run before them at the point of their guns.

The entire party are next seen making their way through the woods and thick underbrush, and endeavoring to cover up their trail by riding up a small stream.

The scene now reverts to the ranch. The wounded stage driver is seen galloping up the road. He reaches the house and is met by our cowboy hero who catches him as he falls exhausted from his horse. The news soon spreads and a dozen cowboys are soon in hot pursuit after the greaser and his gang. After a terrific ride they overtake one of the Indians, who is shot and falls to the ground. As the cowboys pass, they all fire a shot into his body. The cowboys are now rapidly overtaking the greaser and his gang. Our cowboy hero rides alongside of our heroine's horse and lifts her bodily on to his own horse while both horses are galloping at break-neck speed. The Indians now scatter in all directions. Our heroine quickly revives and congratulations follow.

The final scene shows the greaser creeping through the underbrush, and followed by the Indian girl who knocked the glass out of the greaser's hand in the opening scene. The two lovers are resting in a secluded spot. The greaser creep closer and closer, raises his revolver, takes a steady aim, and is just about to press the trigger when a bullet from the Indian girl's pistol drops him in his tracks. The Indian girl now approaches the two lovers, and shows her gratitude to our cowboy hero for his kindness to her and her old father.

Code *Vasoccer.* 1000 Ft. $150.00

COLORADO SERIES

The following excellent series of pictures was secured by our special photographere during a trip through Colorado. Special permission and facilities were courteously granted by officials of the following railroads:
The Short Line; Colorado Springs to Cripple Creek; The Rock Island System; Pike's Peak Cog Wheel Route; Denver & Rio Grande Railroad.

5539 CANYON OF THE GRAND.

Taken on the line of the Denver & Rio Grande Railway. Shows the Grand Canyon of Colorado, one of the notable features of the West. Near Glenwood Springs the lofty walls of the canyon soar abruptly to a height of 3,000 feet.
Code *Unreadable.* 45 Ft. $6.75

5540 PANORAMIC VIEWS AND SCENES, GARDEN OF THE GODS.

The first scene is a panoramic view of Nature's main entrance taken from a mesa opposite. Towering white and terra-cotta rocks are seen through the entire picture, Pike's Peak appears in the distance through the gateway. The second section is a panoramic view of the entrance, taken from inside the Garden. Shows many of the wonderful formations, among them the Temple of Montezuma, the Kissing Camels, the Sioux Head, General Washington, the Two Gods, and the Gateway. In the third section the celebrated "Balanced Rock" forms the background and before it pass the native burro, a cracker outfit and broncbos. Sold complete or in separate lengths as listed below.

		Code *Unreadying.*	285 Ft.	$42.75
5540-A	Do.	Code *Unrealize.*	100 Ft.	$15.00
5540-B	Do.	Code *Unreason.*	150 Ft.	$22.50
5540-C	Do.	Code *Unreave.*	200 Ft.	$30.00
5540-D	Do.	Code *Unreaving.*	250 Ft.	$37.50

INDIAN SNAKE DANCE SERIES IN MOKI LAND

We list below a number of motion picture films secured in Moki Land, showing the famous snake dance by the Walpi Indians. A lecture synopsis is furnished with each film or upon application.

5338 PANORAMIC VIEW, MOKI LAND.
Code *Unijugate.* 45 Ft. $6.75

5339 PARADE SNAKE DANCERS BEFORE DANCE.
Code *Unikum.* 45 Ft. $6.75

5340 MARCH OF PRAYER AND ENTRANCE OF DANCERS.
Code *Unilabiado.* 100 Ft. $15.00

5341 LINE-UP AND TEASING THE SNAKES.
Code *Unilabiate.* 75 Ft. $11.25

5342 CARRYING OUT THE SNAKES.
Code *Unilingue.* 65 Ft. $9.75

BATHING

5001 SUTRO BATHS, SAN FRANCISCO, CAL.

One of the sights of San Francisco. A 50-foot slide is used by the bathers, who toboggan down its slippery surface in all positions. The bathers are clad in black trunks, making fine contrast with the flesh tints.
Code *Tubage.* 55 Ft. $8.00

5003 LURLINE BATHS, SAN FRANCISCO, CAL.

The main feature is the toboggan slide. Some sit down while others be down, either head or feet first. Code *Tuberia* 55 Ft. $8.00

CIRCULAR PANORAMAS

5137 CIRCULAR PANORAMA, ATLANTIC CITY, N. J.

Shows the famous board walk, an immense crowd of surf bathers, Young's pier and a number of sail boats cruising about close to the shore.
Code *Undecided.* 100 Ft. $15.00

5138 CIRCULAR PANORAMA, MAUCH CHUNK, PENNA.

Taken on the Lehigh Valley Railroad. Often described as "The Switzerland of America." Shows this most picturesque city nestled in the Pohohoka Mountains, with the Susquehanna River winding through the valley. Photographically perfect. Code *Underditch.* 75 Ft. $9.00

5255 PANORAMIC VIEW, SWITCHBACK RAILROAD, MAUCH CHUNK.

A romantic piece of scenery in Pennsylvania. The scenes are most enchanting, and when the base of Mt. Pisgah is reached the observation cars are drawn to the top of the mountain, up a cable incline over two thousand feet long. When the summit is reached the cars continue their journey, propelled by gravity, amid the most picturesque scenes. Code *Unglazing.* 190 Ft. $22.80

5281 PANORAMIC VIEW, NEW HAVEN, CONN.

An excellent picture of the streets of New Haven, Conn., from the front of a trolley car. Showing the college grounds and the entrance to Yale College. Enormous crowds of people are seen carrying flags and banners and parading the streets. Code *Unguessed.* 75 Ft. $9.00

5378 PANORAMIC VIEW, PITTSBURG TO ALLEGHENY, PA.

A fine picture of the busy thoroughfare from Pittsburg to Allegheny, over the Sixth Street bridge. Code *Unilarisme.* 100 Ft. $12.00

5379 CIRCULAR PANORAMA, JONES & LAUGHLIN'S STEEL WORKS, PITTSBURG, PA.

Gives a good idea of the work turned out by this great corporation.
Code *Unilif.* 50 Ft. $6.00

5388 PANORAMIC VIEW, LAS VEGAS CANAL, CITY OF MEXICO.

A beautiful and comprehensive view of one of the greatest produce canals in the world. The Mexican peasants, men, women and children, are seen pushing their flat bottomed boats along with long poles. The boats are loaded down with garden produce. The picture is interesting from start to finish. Many beautiful arch bridges are passed under during the trip, enhancing the scene greatly. Sold complete or in separate lengths as listed below.

		Code *Univoltain.*	105 Ft.	$12.60
5388-A	Do.	Code *Univoque.*	50 Ft.	$6.00

NEW YORK CITY

FIFTH AVENUE, NEW YORK.

5017

The famous parade ground of Metropolitan fashion. Exquisitely gowned women, club men, actresses, millionaires pass by on their afternoon stroll.
Code *Tuorlo.* 45 Ft. $5.40

5026 RUNAWAY IN THE PARK.

A horse and carriage pursued by two mounted policemen. They approach at furious speed. Excellent action and very exciting.
Code *Furbazdine.* 45 Ft. $5.40

5077 104th ST. CURVE, NEW YORK ELEVATED RAILWAY.

Taken from the front platform of a special train run backwards over the celebrated S curve. Shows the passing trains with crowded platforms, an excellent view of uptown New York, showing acre upon acre of roofs, towers, steeples and towering apartment houses. As the train slows up at 92d Street, a Harlem express dashes by, the engineer leaning out of his cab, and waving a good bye. Code *Unbuxable.* 140 Ft. $16.80

5099 BROOKLYN TO NEW YORK VIA BROOKLYN BRIDGE.

Showing the entire trip from Brooklyn to New York. The immense towers stand out clear and distinct against the sky. The best picture of the Brooklyn Bridge yet secured. Code *Unclaimed.* 150 Ft. $18.00

5109 PANORAMIC VIEW OF THE GHETTO, NEW YORK CITY.

Shows the Hebrew quarter of New York City. Code *Unsolch.* 100 Ft. $12.00

5359 **NEW YORK CITY IN A BLIZZARD.**

A realistic panoramic view taken at Madison Square, New York City, on February 17, 1902. A portion of the New York Fire Department is seen trying to make their way to a fire through the immense snow drifts. A few pedestrians are bravely plodding through the immense piles of snow, and a snow plow is hard at work on the Broadway underground trolley line, endeavoring to clear the tracks. Madison Square, Madison Square Garden, Broadway, the Fifth Avenue Hotel, and 23rd Street are all shown in succession.
Code *Uninflamed.* 175 Ft. $21.00

5377 **ST. PATRICK'S CATHEDRAL AND FIFTH AVENUE.**

One of the sights of the Spring season in New York City, shows the multitude of people leaving St. Patrick's Cathedral after service, Easter Sunday morning, March 31, 1902, a panoramic view of Fifth Avenue, with the thousands of people going and coming, and an unbroken stream of hundreds of fashionable equipages, stage coaches, and automobiles passing up the avenue. A most interesting scene. Sold complete or in separate lengths as listed below.

		Code *Unitable.*	125 Ft.	$15.00
5377-A	Do.	Code *Unitively.*	50 Ft.	$6.00
5377-B	Do.	Code *Univalve*	75 Ft.	$9.00
5377-C	Do.	Code *Univalvos*	100 Ft.	$12.00

5679 **WHITE WINGS ON REVIEW.**

A fine picture of the celebrated "White Wings" or street-cleaning department of Greater New York, showing over 350 men in line, and over 100 carts.
Code *Urachness.* 225 Ft. $27.50

5682 **NEW YORK CITY GHETTO FISH-MARKET.**

A fine panoramic view of this busy market on a Friday morning. Immense throngs of people are passing along the stands and making their purchases of fish. A great character-study. Code *Uramilique.* 165 Ft. $19.80

5683 **NEW YORK HARBOR POLICE BOAT "PATROL" CAPTURING PIRATES.**

Shows the "Patrol" chasing a row-boat containing river pirates. The pirates are pulling at the oars with all their strength, but a few shots from the Police Boat weaken their nerves and they give up. When the "Patrol" draws up a dory is lowered and a number of policemen make the capture. When the pirates are landed on the Police Boat a fierce fight takes place but the police soon club the thieves into submission. Code *Uramyics.* 125 Ft. $15.00

5684 **NEW YORK CITY POLICE PARADE.**

The police are first shown pushing back the crowd in front of the City Hall, New York City. The presentation of the medals is followed by the parade. First comes the police on foot, then the Harbor Police, the Police Band, and the Mounted Police. Sold complete or in separate scenes as listed below.

		Code *Urane.*	390 Ft.	$46.80
5684-A	Do. Pushing back crowd and Mayor Low presenting medals.	Code *Uxantis.*	120 Ft.	$14.40
5684-B	Do. Parade.	Code *Uxellum.*	270 Ft.	$32.40

5686 **SKY-SCRAPERS, NEW YORK CITY, FROM NORTH RIVER.**

A beautiful panoramic view of lower New York from Barclay Street to Battery Park, showing a beautiful stereoscopic effect of the sky-scrapers in the business section of the city. Old Castle Garden, where hundreds of thousands of emigrants have landed, but now used as an Aquarium, is also seen in the picture. One of the finest panoramic pictures of New York ever taken.
Code *Uraneux.* 195 Ft. $23.40

5692 **SIXTY-NINTH REGIMENT, N. G. N. Y.**

Shows the famous Irish regiment marching up Fifth Avenue at 59th Street, in a Decoration Day parade. They pass platoon front, close view, at a swinging gait. Code *Uranepche.* 145 Ft. $17.40

5739 **EMIGRANTS LANDING, ELLIS ISLAND.**

Shows a large open barge loaded with people of every nationality, disembarking at Ellis Island, N. Y. A most interesting and typical scene.
Code *Utricle.* 140 Ft. $16.80

5762 **NEW YORK CALEDONIAN CLUB PARADE.**

Shows the Caledonian Scottish Highlanders of New York on dress parade. The typical costumes, etc., make a most pleasing picture and one of the best of its kind ever taken. Code *Uxolcare.* 55 Ft. $6.60

5766 **EAST SIDE URCHINS BATHING IN A FOUNTAIN.**

Shows a number of boys bathing in a fountain on the East Side. While they are splashing the bystanders and swimming around, a policeman suddenly appears. A wild scramble from the fountain follows, the boys seizing their clothing and dashing away through the streets almost nude.
Code *Uxentum.* 75 Ft. $9.00

5767 **NEW YORK CITY PUBLIC BATH.**

Shows women's day in one of the East Side public baths in New York City during the Summer. A large number of women and children are frolicking in the water. The patrons of these baths are poor people unable to own regulation bathing costumes, and old dresses of every description are seen. A laughable and interesting subject. Code *Uxoreulis.* 75 Ft. $9.00

5787 **EAST RIVER NOVELTY.**

Taken from the Brooklyn Bridge. Shows a tugboat with two large barges loaded with freight cars. As they approached the camera was trained upon them until they passed directly underneath, giving a very novel effect. After the boats pass out of view, the camera was raised until the new East River Bridge came in view. Then the camera is again moved, showing a fine view of the lower East Side. Code *Vacance.* 90 Ft. $10.80

5789 **MOVE ON.**

In certain sections of New York City large numbers of Jewish and Italian push-cart venders congregate so closely along the sidewalks that they interfere with traffic. Policemen keep them moving. The picture shows how the frightened peddlers hurry away when a bluecoat appears. Some of the carts are piled high with fruits of all kinds, and it is interesting and amusing to see the expressions of combined fear and anxiety on the faces of the men as they hurry away; the fear of being arrested if they stand, and of losing some of their wares if the carts strike an obstruction in the street. Very fine photographically. Code *Vacantivos.* 100 Ft. $12.00

5808 **OPENING NEW EAST RIVER BRIDGE, NEW YORK.**

Shows ceremonies and Mayor Low accepting the new bridge in behalf of Greater New York. Code *Vadianos.* 200 Ft. $30.00

HORSES

5019 **BUFFALO HORSE MARKET.**

The high-spirited animals are seen to good advantage as they are led on board the cars. Code *Tupirinis.* 45 Ft. $5.40

5032 **RACE TRACK SCENE.**

A bunch of 20 horses is shown in a close finish. The bright sunshine makes every detail clear and distinct. Shows also the weighing out.
Code *Umbesetat.* 50 Ft. $6.00

5125-A **PARADE ON THE SPEEDWAY.**

Shows a number of the fastest trotting horses in New York City racing at full speed down this world famous drive. Some very exciting brushes are shown as the horses pass in rapid succession. The most famous of New York's horsemen posed for this excellent picture. Sold complete or in separate lengths as listed below.

		Code *Unctuoso*	145 Ft.	$17.40
5125	Do.	Code *Unctuosity*	50 Ft.	$6.00

5316 **TALLY-HO DEPARTING FOR THE RACES.**

Shows a Tally-ho loaded with merrymakers starting for the races.
Code *Unhoused*. 50 Ft. $6.00

5718 **AFRICANDER WINNING THE SUBURBAN HANDICAP, 1903.**

Shows Africander winning from Herbert by a head, with Hunter Raine third in a most exciting finish. Shows Africander and his jockey in the floral horse shoe, and the cheering multitude in the grandstand.
Code *Uremicas*. 100 Ft. $12.00

6078 **MISS LILLIAN SHAFFER AND DANCING HORSE.**

Shows beautifully spotted horse, with Miss Shaffer riding astride, going through a number of fancy steps, cake walk and a dance.
Code *Varenmos*. 185 Ft. $27.75

6135 **OPENING BELMONT PARK RACE COURSE.**

This picture has become doubly valuable on account of the subsequent performances of Mr. James R. Keene's Sysonby who, according to many turf experts, was the greatest race horse ever produced in America, if not in the world. The only motion picture in existence of this grand race horse in an actual race.

One of the finest race track pictures ever offered, and the only picture in existence of the opening of the finest race course in America. The picture shows the horses going to the post for the Metropolitan Handicap and the dead heat between James R. Keene's Sysonby and Race King. A panoramic view of the grand stand shows the enormous crowd in attendance, with the jockeys dismounting and unsaddling their horses after the running of the Handicap and getting ready to weigh in.
Code *Varuna*. 175 Ft. $26.25

6184 **LUCILLE MULHALL AND TRICK HORSE.**

This young lady of the plains, who has an enviable reputation for horsemanship, puts her horse through a number of "stunts."
Code *Vastatrix*. 155 Ft. $23.25

6242 **RUNAWAY IN THE PARK.**

A beautiful young girl is taking her morning gallop through the bridle path in a park on a highly bred saddle horse. As she is about to turn into the main drive a large automobile dashes by and badly frightens her horse. He bolts and dashes up the bridle path with the girl clinging helplessly to his neck. A mounted policeman, standing by the roadside, catches sight of the runaway, and with one bound leaps into his saddle and is off after the frightened animal. A very exciting chase follows through the park with the policeman gaining steadily. He finally overtakes the runaway and seizing the bridle brings the frightened horse to a standstill. Another officer hurries up just as the exhausted girl falls into the arms of her rescuer.
Code *Vaudrais*. 120 Ft. $18.00

AUTOMOBILES

5105 **PARADE OF AUTOMOBILES.**

The famous Madison Square Garden forms the background of this excellent picture. A number of very fine automobiles pass, coming close and showing clear and life size. Two old ladies drive by in a dilapidated looking buggy drawn by a long-eared mule. A remarkable picture, showing up to-date means of transportation in New York City, while the mule and the two old ladies add a bit of humor. Sold complete or in separate lengths as listed below.
Code *Unclosking*. 100 Ft. $13.25

5105-A Do. Code *Unclogged*. 50 Ft. $8.00

6229 **BICYCLE POLICE CHASING SCORCHING AUTO.**

The opening scene shows a little girl standing in the middle of a crossing on a wide boulevard. A mounted policeman dashes up, springs from his horse and seizes the little girl just in time to save her from being knocked down by a large touring car, which dashes up the avenue at an increased speed in an effort to escape arrest. Two bicycle policemen on auto bicycles now appear and give chase to the now flying automobile. The chase is fast and desperate, but the policemen finally overtake the automobile and put the occupants under arrest in spite of their vigorous protests. The picture was taken

from an automobile which followed the chase running fifty miles an hour and all the excitement and sensations which actually took place are again reproduced upon an audience, making a most novel and interesting picture.
Code *Vathout*. 240 Ft. $36.00

WINTER SPORTS

5033 **COASTING.**

Taken on the steep Court Street hill, Newark, N. J. Shows a great number of school children enjoying this winter sport.
Code *Umfliessen*. 50 Ft. $7.50

5034 **SNOWBALLING THE COASTERS.**

The children come sliding down the hill on their sleds, and run the gauntlet of volleys of snowballs thrown by boys on both sides of the street.
Code *Umfloren*. 50 Ft. $6.00

5178 **ICE BOAT RACING, RED BANK, N. J.**

Shows the yachts with their great white sails running towards and rounding the stake. They go through some remarkable manœuvres. One yacht nearly capsizes. Some of the yachts make forty miles an hour. Gives a remarkably good idea of ice boat racing.
Code *Undutiful*. 100 Ft. $12.00

5233 **HOCKEY MATCH ON THE ICE, MONTREAL, CANADA.**

Shows 200 boys playing a hockey match. Some exhibit remarkable skill. One of the boys has only one leg, but with the help of a crutch, skates about and puts up a very successful game. A very pleasing picture and sure to meet with approval.
Code *Ungefasst*. 50 Ft. $6.00

5347 **COASTING, MONTMORENCY FALLS.**

A most amusing Winter scene. Shows a large number of boys, girls, men and women on top of an incline with their sleds and toboggans. They coast down the incline at a very high rate of speed.
Code *Unimitable*. 50 Ft. $6.00

5348 **CROSS-COUNTRY RUNNING ON SNOW SHOES.**

A fine piece of photography and an amusing subject. Shows a large number of people on snow shoes racing across the fields. A little comedy is introduced at the end by twelve men tossing one of their companions high in the air.
Code *Unimitte*. 100 Ft. $12.00

5350 **SKIING, QUEBEC, CANADA.**

A wonderful and perfect picture of this great Winter sport in Canada. A number of skiers are going down hill at a terrific speed. They jump a hurdle of snow on their way to the foot of the incline. Nearly all of the jumpers fall to the ground in a heap after taking the hurdle.
Code *Unimpaired*. 60 Ft. $7.20

5351 **TOBOGGANNING, MONTREAL, CANADA.**

A great Canadian Winter sport. The toboggans are seen coming from over the top of the chute, which is nearly one mile long, appearing as a mere speck on the screen. As they come closer they grow and finally appear clear and distinct and life size upon the screen. They pass in rapid succession at a speed of forty miles an hour. Sold complete or in separate lengths as listed below.
Code *Unimplored*. 200 Ft. $30.00
Code *Unimposed*. 100 Ft. $15.00

5351-A Do.

5352 **SKIING, MONTREAL, CANADA.**

A very fine and wonderful picture. Shows a large number of skiers going down a steep hill.
Code *Unimposing*. 60 Ft. $7.20

5819 **ICE SKATING, CENTRAL PARK, NEW YORK.**

Showing thousands of young people enjoying this favorite Winter Sport. Very pretty and interesting.
Code *Unfritiam*. 100 Ft. $15.00

5859 ICE BOATING, NORTH SHREWSBURY, RED BANK, N. J.

A very pretty picture of a party of ladies and gentlemen starting on a trip on an ice boat. A most interesting subject. Code *Vague.* 100 Ft. $15.00

5871 SLEIGHING, CENTRAL PARK, NEW YORK.

Showing a large number of people enjoying this favorite Winter pastime in Central Park. This scene was taken close by a large lake, and shows thousands of people skating in the background. A most interesting subject.
Code *Vahalis.* 100 Ft. $15.00

6241 A WINTER STRAW RIDE.

This picture is a faithful reproduction of this popular winer sport. The strict attention given to the surroundings, scenic effects and details, the natural and spirited action throughout the entire picture, the beautiful moonlight snow effects produced by appropriate mono-tinting, all combine to produce a picture of unusual beauty and merit. The scene at the snow bank is a photographic work of art in itself, and we believe it to be the most beautiful snow scene ever made. The blue mono-tinting throughout the entire picture completely obscures all defects due to wear ordinarily so prominent in snow pictures, and greatly increases the life and value of the film. The chase scenes through the snow are a novelty never before attempted in motion pictures. This is a picture that will last and stand the test of time, and its success has already been abundantly assured.

The opening scene shows a score or more of pretty girls coming down the pathway leading to a young ladies' seminary. They are clad in furs, long coats and sweaters, and are all prepared for a moonlight winter strawride. On each side of the path the snow is banked high and the sleighing is fine. A large bob-sleigh drives up to the curb and after a preliminary snow battle, in which the snowballs fly merrily, the girls pile in. The first sleigh is soon followed by another, and is quickly filled by the rest of the jolly party. At the bottom of the hill they are met by a party of snowballers and a volley of snowballs, which the girls do not mind in the least. The sleighs soon reach a bridge over a mill-dam, making an unusually beautiful winter scene. While making a sharp turn further along the road the leading sleigh is upset and the girls are unexpectedly pitched all in a heap into a snowbank on the side of the road. They are all soon on their feet again and help to right the sleigh, climb in and are off again.

The sleighs are soon clear of the town and flying along in the open country. The views are very fine as the sleighs wind through the hills and valleys. We can almost hear the boisterous shouts of the girls, the crack of the drivers' whips and the crunch of the horses' feet in the close packed snow. Presently another sleigh is seen coming in the opposite direction, and the occupants are a party of young fellows also bent on a rollicking good time. When the sleighs near each other and come to a halt there is a dispute as to who shall have the right of way. Neither one will allow the other to pass. The climax is reached when both parties alight from their sleighs and begin snowballing each other. The boys soon discover they have met more than they bargained for and are forced to beat a hasty retreat. The girls pounce on one of the boys, roll him in the snow and wash his face until he cries for mercy. In the meantime the rest of the boys have been trying to make their escape, but are closely followed by the girls, who, flushed with victory, are determined to thoroughly punish them for their obstinacy and ill behavior.

The boys try to escape through a back yard, but the girls soon rush in upon them and renew the battle with a volley of snowballs. The young fellows run down a steep hill through the deep snow. At the foot of the hill is a board fence, and as they come tumbling down upon it they rip off the palings. As the girls come flying down after them they trip on the fence boards and plunge head first into a deep drift, extricating themselves with great difficulty, and shaking the snow from their garments.

They now find the boys getting away from them and hurry along as best they can through the deep snow, and plough their way across the fields. The chase leads to the edge of a great snow bank, which the boys get safely over. As the girls follow the entire bank gives away and they are almost buried in an avalanche of snow. This scene is the finest snow picture we have ever made, the blue mono tinting bringing the snow out with wonderful contrast and clearness.

Both parties finally find themselves at the foot of a steep embankment, quite winded and pretty well exhausted. The boys attempt to climb up the bank but their efforts are unsuccessful and the girls drag them back. After a final volley of snowballs a truce is called with the girls having won a complete victory.
Code *Vaudois.* 500 Ft. $75.00

ICE HARVESTING SERIES

5353 CUTTING AND CANALING ICE, GROTON ICE FIELDS.

Shows ice plows in operation, drawn by horses and guided by men on skates. The plows are first operated in one direction and then crosswise, cutting to within four inches of the bottom, after which men saw and cut the ice entirely off in about twelve foot squares, which are drawn along the canal by horses to a point where they are picked up by the ice carriers and run into the ice houses or loaded on cars. Code *Unimproved.* 90 Ft. $10.80

5354 CIRCULAR PANORAMIC VIEW, HOUSING ICE, GROTON ICE FIELDS.

One of the most interesting pictures in the series showing how the ice is taken up from the canal by machinery and run into ice houses, each of which has a capacity of 50,000 tons. Code *Unincensed.* 50 Ft. $6.00

5355 LOADING ICE ON CARS, GROTON ICE FIELDS.

Shows how the ice is picked up from the canal and loaded on cars which are hauled across the mountain by cable. After letting the cars down on the opposite side it is unloaded from the cars and stored in ice boats and transported to market. Code *Unindented.* 100 Ft. $12.00

AGRICULTURAL

5024 FEEDING THE DOVES.

A farm scene, showing a young girl and her baby sister throwing crumbs and grain to the doves and chickens. Code *Turbaremos.* 50 Ft. $6.00

5365 PRIZE GEESE, NEWMAN'S POULTRY FARM.

A most perfect piece of photography and an amusing subject. Shows about 250 prize geese at Newman's famous Poultry Farm, Long Island, N. Y., eating their noon-day meal. Code *Uninvolved.* 60 Ft. $7.20

5380 DUCKS BATHING, ALLENTOWN, PA., DUCK FARM.

A beautiful picture. Ducks are swimming about, and make a very pretty effect. The picture shows several hundred white ducks. Full of life and action and sure to please. Code *Universaux.* 50 Ft. $6.00

5505 ALLENTOWN DUCK FARM.

Shows the feeding of the ducks and their greedy instincts. They devour the food so rapidly that they become choked. Then they run to the water troughs and immediately back to the food, and keep running back and forth continually. A very lively and interesting picture, perfect photographically and instructive from beginning to end. Code *Unloaded.* 110 Ft. $13.20

5597 HARVESTING SCENE.

Taken in Western Washington. Shows combined reapers and harvesting machines drawn by nineteen pair of horses, working in the fields. These machines cut a swath of wheat twenty-five feet wide and sack the wheat as they work. Sold complete or in separate lengths, as listed below.

	Code *Unchilit.*	170 Ft.	$20.40
	Code *Unchoaled.*	50 Ft.	$6.00
5597-A Do	Code *Unchild.*	100 Ft.	$12.00
5597-B Do			

INDUSTRIAL

5096 MINING OPERATIONS, PENNSYLVANIA COAL FIELDS.

A short series of pictures showing blasting and dumping coal near the surface of the ground. Code *Unbalmont.* 115 Ft. $13.80

6148 **BLOWING BOTTLES.**

An excellent picture illustrating the old method of blowing bottles.
Code *Vascularia.* 100 Ft. $15.00

6179 **"ELECTRIC MULE."**

The picture illustrates the practical operation of the electric towing system of the International Towing & Power Co. as applied to the Erie Canal, and its adaptability to the canals of America and the world. The picture was taken at Schenectady, N. Y., on the Erie Canal and was first shown at the Inter-National Congress of Navigation at Milan, Italy, September 24, 1905. The entire system was manufactured and installed by the General Electric Company, of Schenectady, N. Y. Code *Vastamente.* 540 Ft. $81.00

ZOOLOGICAL GARDENS

5072 **MR. AND MRS. CALIFF AT DINNER.**

Shows a tank in the Zoo at Central Park, New York, and two hippopotami being fed by their keeper, who drops loaves of bread into their wide open jaws.
Code *Unblamed.* 45 Ft. $5.40

5285 **EDUCATED CHIMPANZEE.**

The picture begins with a Chimpanzee ringing a call bell for something to eat, and then eating at a table. Next changing to an Irishman smoking a pipe, then taking a drink from a bottle, after which Carrie Nation and her little hatchet is portrayed to perfection; he then represents an Irish sport, and is without doubt one of the most expert typewriters in the country. He then takes a turn at reading, and takes the part of a judge, with a wise look that would do credit to a person who has held that position for a quarter of a century, and ends his little exhibition by representing Paderewski to perfection. A gem of photography the action. Code *Ungunal.* 115 Ft. $13.80

5389 **FEEDING A BEAR AT A MENAGERIE.**

Shows a huge old bear standing on his haunches in a cage. A young man is feeding him some peanuts, which he appears to enjoy immensely. One of the most perfect pieces of photography ever offered, and highly pleasing to children
Code *Univoqueis.* 50 Ft. $6.00

CHILDREN

5159 **BABY'S MEAL.**

Baby is seated in his high chair, and at a table close by father is enjoying a light lunch. Both have bottles, but baby's is milk, while Father's is Piper Heidsieck. Baby is in a good humor when the meal starts, but becomes dissatisfied with his own bottle, and when refused the champagne, he digs his knuckles into his little eyes and bawls as only babies can. Mother finally rescues baby and brings the meal to an end. A pretty picture of home life and a sure favorite with ladies and children. Code *Underpull.* 75 Ft. $9.00

5240 **WAGON LOAD OF BABIES.**

This will please every audience. Pictures of children are invariably popular; and it is safe to say that nowhere can be found a finer collection of youngsters than these. They are just arriving from a May party in a large toy fire patrol wagon drawn by a colored nurse. The beautiful Coney Island Boulevard crowded with carriages, appears in the background, and as the children alight or are lifted out of the wagon by the ladies, they run forward until the happy smiling little faces entirely fill the picture. Code *Ungeniehl.* 50 Ft. $6.00

5376. **EGG ROLLING AT THE WHITE HOUSE.**

The Washington Star of April 1st, 1906, gave the following account of the ceremony:

"Over 40,000 women and children passed through the White House Gate to-day during the hours set apart for the great National show of Egg Rolling and when the President stepped on the south front gallery at 4.15 P. M., at least 20,000 were within the grounds. The Marine Band rendered a programme of popular music. The President's children entertained at least fifty young friends during the day with a view of the egg rolling from the balcony, but none of them mingled with the great throng, preferring to view the panorama from the distance. They were much amused with the antics of the great crowd of children, who were of all colors and from every walk of life." Sold complete or in separate scenes, as listed below.

		Code *Unissant.*	150 Ft. $18.00
		Code *Unissons.*	50 Ft. $6.00
5376-A	Do. Tossing Eggs.	Code *Unisyllabo.*	50 Ft. $6.00
5376-B	Do. Scrambling for Eggs.	Code *Unrissimo.*	50 Ft. $6.00
5376-C	Do. Babies rolling Eggs.		

5754 **BABY REVIEW.**

Happy mothers and fathers carrying their little ones are following a large band. Some babies are laughing, others are crying, while more are bewildered, and appear to be in doubt as to whether they should laugh or cry. One young man passes with twins, another has his youngster on his shoulders with papa's hat on, and it is amusing to see the little one trying to remove the troublesome headgear. All the babies are held high as they pass. Very interesting.
Code *Uvamico.* 160 Ft. $19.20

5755 **MAYPOLE DANCE.**

A pretty scene in which a large number of small children dance and weave their ribbons round a Maypole. Code *Uvate.* 85 Ft. $10.20

5758 **BABY CLASS AT LUNCH.**

Shows some forty little orphans partaking of their afternoon meal on the steps of St. John's Summer home, Coney Island, N. Y.
Code *Uveous.* 115 Ft. $13.80

5773 **HEAVENLY TWINS AT LUNCH.**

Two little baby boys, who look so much alike that they have to be marked to tell them apart, are seated in high chairs enjoying their morning meal of mush and milk. Their expressions, while racing to see who will finish first, are very amusing. After the meal they are both given corncob pipes and start smoking, but blow the smoke through the pipe. Very interesting and sure to amuse.
Code *Uxorium.* 100 Ft. $12.00

5774 **HEAVENLY TWINS AT ODDS.**

The same babies in the picture "Heavenly Twins at Lunch" are quarreling. They knock each other about like professionals, and it is laughable to see how quick they use their little hands. Code *Vaalbruin.* 80 Ft. $9.60

5924 **BABY AND PUPPIES.**

A little girl and her baby sister are playing in the garden. The older of the two, wishing to amuse herself in some other way, gives the baby some bread and runs off. Pretty soon a number of hungry puppies see the baby eating and make a rush for her. When they jump for the bread the child becomes frightened, gets up and attempts to run away, but there are too many hungry pups around, and before she can get away, they snatch the bread from her. It is very humorous to watch the baby's facial expressions from the time the little puppies first appear, until she runs away. Code *Valetaille.* 65 Ft. $9.75

6008 **SCENES IN INFANT ORPHAN ASYLUM.**

A series of pictures taken in one of the largest orphan asylums in New York city. A number of tables are spread in the gardens around the building and the children march to their places for their noon-day meal. The nurses place them in their chairs and distribute the food. After dinner the children are taken from the tables, the gardens are cleared, and the little ones who are not old enough to walk are given an outing in baby carriages. Each carriage contains two babies, and it is amusing to see the little smiling faces as each carriage passes by. After the outing, they are taken indoors and given a bath. Here the trouble begins. As they are dipped in the water they begin to howl, and endeavor to rub the water from their eyes. The next scene shows one of the children getting a hair cut. An elderly nurse acts as barber, and after numerous twistings of the child's head she (with the aid of a large pair of clippers) removes all traces of hair. A fire drill comes next and shows the children marching out of the

building. In perfect order each pair of youngsters files out of the building and down the stone steps clad in their night clothes and carrying their shoes and stockings. Code *Vantances*. 375 Ft. $56.25

6025 ANNUAL BABY PARADE, 1904, ASBURY PARK, N. J.

One of the most notable annual features of this famous Summer resort. Queen Titania arrives at the court of honor in her royal chariot of gold, drawn by milk white steeds. Guards and heralds proclaim her approach. The Queen's arrival is the signal for the parade to start. Code *Vaporosity*. 370 Ft. $55.50

6157 JUNE'S BIRTHDAY PARTY.

A series of pictures taken at the seashore, showing a children's out-door party in honor of June's Birthday.

In the opening scene the children are dancing and weaving their ribbons around a gaily festooned May Pole.

They then take off their shoes and stockings and go wading in the surf, and their antics in escaping the high waves are very amusing.

A large table cloth is next spread on the sand, and they gather around for lunch, after which they choose sides for a tug-o-war.

The next picture shows a long stretch of sandy beach and the children taking part in a hurdle race; piles of sand having been thrown up for hurdles. One little tot, about two years old, has great difficulty in making the jumps, and is left far behind.

Again the May Pole is shown, and the children are shown playing games and singing songs. A large ocean-bound steamer passing in the distance adds greatly to the effectiveness of this scene.

The children then go into one of the bath-houses on the beach and change their clothes for bathing suits, and are next shown frolicking about in the surf.

The final picture is a close view of a handsome little boy and girl sitting on the beach and filling their tin pails with sand.

Code *Vasiador*. 700 Ft. $105.00

6194 CRY BABY.

A pretty little fat baby boy is seated in a high chair. The expression on his little round face shows that he is expecting something very good to eat. When he finds out he is not going to get it, his expression quickly changes from disappointment to grief. As he cries, he rubs his eyes with his chubby hands and the big tears roll down his cheeks. Very realistic.

Code *Vasthouden*. 30 Ft. $4.50

6195 CHEWING GUM.

A little girl enjoying her piece of chewing gum. The look of intense satisfaction on her face, and the roguish grin as she pulls on her chewing gum is very amusing. Code *Vastificos*. 25 Ft. $3.75

6200 DRESSING THE BABY.

A nurse maid is having her usual morning troubles with the "kid." Its cries even make papa and mamma think there is something wrong and they come down to investigate. Seeing it is simply a little bad temper, they pick up the baby and kiss it in an endeavor to quiet it and leave the room. The youngster now sets up a howl that even the patient nurse girl can't stand, so she hurriedly puts on its dress and rushes with it from the room.

Code *Vastitamus*. 35 Ft. $5.25

EXPOSITIONS

PAN-AMERICAN EXPOSITION

We are largely indebted for facilities furnished by officials of the Lehigh Valley Railroad for the excellent results obtained in the pictures of the Pan-American Exposition.

5236 **CIRCULAR PANORAMA, ESPLANADE WITH ELECTRIC TOWER IN BACKGROUND.**
Code [illegible] [illegible] Ft. [illegible]

5237 **OPENING PAN-AMERICAN EXPOSITION MAY 20th, 1901.**
Code *Ungehofft*. 130 Ft. $15.60

5238 **CIRCULAR PANORAMA, ELECTRIC TOWER AND POND.**
Code *Ungekannt*. 90 Ft. $10.80

5240 **TRIP AROUND PAN-AMERICAN EXPOSITION.**
Sold complete or in separate lengths, as listed below.

	Code *Ungeprueft*.	625 Ft.	$93.75
	Code *Ungewalkt*.	200 Ft.	$30.00
5240-D Do.	Code *Ungewandt*.	300 Ft.	$45.00
5240-C Do.	Code *Ungeweicht*.	400 Ft.	$60.00
5240-B Do.	Code *Ungewitter*.	500 Ft.	$75.00
5240-A Do.			

5241 **CIRCULAR PANORAMA, ESPLANADE AND FORECOURT.**
Code *Ungerade*. 50 Ft. $6.00

5242 **CIRCULAR PANORAMA, MIDWAY.**
Code *Ungern*. 95 Ft. $11.40

5286 **ESQUIMAUX VILLAGE.**
Code *Unguineux*. 50 Ft. $6.00

5287 **JAPANESE VILLAGE.**
Code *Unguinoso*. 150 Ft. $18.00

5288 **SCENE IN ESQUIMAUX VILLAGE.**
Code *Ungulado*. 75 Ft. $9.00

5289 **CIRCULAR PANORAMA, ELECTRIC TOWER.**
Code *Ungulata*. 100 Ft. $12.00

5290 **PAN-AMERICAN EXPOSITION BY NIGHT.**
Code *Unhagata*. 75 Ft. $11.25

5291 **PANORAMIC VIEW, ESPLANADE BY NIGHT.**
Code *Unhairing*. 50 Ft. $6.00

5293 **HORSE PARADE, PAN-AMERICAN EXPOSITION.**
Code *Unhallowed*. 140 Ft. $16.80

PRESIDENT McKINLEY AT THE EXPOSITION

5239 **PANORAMIC VIEW, TEMPLE OF MUSIC AND ESPLANADE, WHERE PRESIDENT McKINLEY WAS SHOT.**
Code *Ungekocht*. 65 Ft. $9.75

5259 **PRESIDENT McKINLEY REVIEWING TROOPS, PAN-AMERICAN EXPOSITION.**
Code *Ungloomed*. 80 Ft. $12.00

5259 **MOB OUTSIDE TEMPLE OF MUSIC, PAN-AMERICAN EXPOSITION.**
Code *Unglorify*. 70 Ft. $10.50

5305 **PRESIDENT'S SPEECH, PAN-AMERICAN EXPOSITION.**
Code *Unheedful*. 75 Ft. $11.25

CHARLESTON EXPOSITION

5390 **PRESIDENT ROOSEVELT REVIEWING TROOPS, CHARLESTON EXPOSITION.**
Code *Unicelous*. [illegible] Ft. $[illegible]

5391 **CHARLESTON CHAIN GANG.**
Code *Unjoins.* 45 Ft. $5.40

5392 **MIDWAY, CHARLESTON EXPOSITION.**
Code *Unjoyful.* 50 Ft. $6.00

5394 **GOLDEN CHARIOTS.**
Code *Unkemmed.* 50 Ft. $6.00

5395 **MINIATURE RAILWAY, CHARLESTON EXPOSITION.**
Code *Umkempt.* 45 Ft. $5.40

PARIS EXPOSITION

5131-A **PANORAMIC VIEW FROM THE EIFFEL TOWER, ASCENDING AND DESCENDING.**
Code *Undecide.* 200 Ft. $30.00
5131 Do. Ascending. Code *Undeaf.* 130 Ft. $19.50

5132 **PANORAMIC VIEW, MOVING SIDEWALK, PARIS EXPOSITION.**
Code *Undecaying.* 95 Ft. $11.40

5133 **SCENES IN SWISS VILLAGE, PARIS EXPOSITION.**
Code *Undefy.* 75 Ft. $9.00

5134 **SWISS VILLAGE, No. 2.**
Code *Undefying.* 100 Ft. $12.00
5134-A Do. Dance. Code *Undeluded.* 50 Ft. $6.00
5134-B Do. Girls Driving Cattle. Code *Undelved.* 50 Ft. $6.00

5135-A **PARIS EXPOSITION VIEWED FROM THE SEINE.**
Code *Undeplored.* 75 Ft. $9.00

POLITICAL

6010 **DEMOCRATIC PRESIDENTIAL CANDIDATE, JUDGE PARKER, AND MAYOR McCLELLAN, ESOPUS, N. Y.**
Code *Vanume.* 65 Ft. $9.75

6016 **JUDGE PARKER RECEIVING THE NOTIFICATION OF HIS NOMINATION FOR THE PRESIDENCY.**

During the speech the committee near the stand remain uncovered in the rain, while in the background numerous umbrellas are raised.
Code *Vaporabunt.* 165 Ft. $24.75

6017 **PRESIDENT THEODORE ROOSEVELT.**

An excellent picture of the President, specially posed for.
Code *Vaporalium.* 50 Ft. $7.50

INAUGURATIONS

5187 **PRESIDENT McKINLEY AND ESCORT GOING TO THE CAPITOL.**
Code *Unedging.* 120 Ft. $14.40

6122 **PRESIDENT ROOSEVELT'S INAUGURATION.**

Special permits and advantages enabled our photographers to obtain a most excellent and highly interesting series of pictures of this National event at Washington, D. C., March 4th, 1905. Sold complete or in separate scenes, as listed below.
Code *Varioloide* 1000 Ft. $120.00
6122-A Do. En Route to Capitol. Code *Variously.* 155 Ft. $18.60
6122-B Do. Ceremonies at Capitol. Code *Varipede.* 170 Ft. $20.40
6122-C Do. West Point Cadets. Code *Variqueux.* 90 Ft. $10.80

CATALOGUE No. 288

CONTAINING COMPLETE LIST OF

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TO JULY, 1906.

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