

Supplement No. 90 and 91, March, 1908.

## **"FRIDAY THE 13th"**

(A gloom-dispelling innovation of  
disasterous comicality.)

Length, 660 Ft. Price \$79.20

Code Word: FRITH



## **"SWASH-BUCKLER"**

(Miltons Bully Vagabond Gentleman.)

Length, 335 Ft. Price \$40.20

Order by Title

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THE SELIG POLYSCOPE CO.

### FRIDAY THE 13th.

Profusely abounding in facetious aptitude and appeasing constituency, so superlatively humorous that some portion, or the other, is sure to delight any one whomsoever, this production is truly the cream of comies; a rare sort of giggle producer, chucked full of fun.

The hero—more appropriately, the victim—encounters as hazardous a lot of mishaps as could befall any martyred individual with a degree of safety for life or possible avoidance of fatal injury.

The first section of soothing scenography affords the only interval for a long breath. A maid is busy about the dining-room of a well furnished home, is late with breakfast, everything goes wrong and she superstitiously points to the calendar which shows the date to be *Friday the 13th*. She worries over this discovery and becomes *more* confused. The mistress enters and shows decided anger because the morning meal is not served. Then hubby enters. (This is where the "big noise" begins because he is *the funny man*); he—the victim—is already late at his office, and insists on breakfast being brought forth immediately. Everything served is only half cooked and consequently tough. He frets at this, then burns his fingers on a hot dish—in fact, on several hot dishes, is also superstitious about the weird looking calendar date, becomes more annoyed and excited, tucks the table-cloth under his chin in his confused search for a napkin, gets up hurriedly, pulls the table-cover with him, upsetting all the dishes. This makes him so sore he kicks the table over, then seeks composure from a cigar which proves to be an ill weed. The maid appears, he tries to take his spite out on her, but is thoroughly antagonized in this attempt. His wife is far from sympathetic over his misbehavior and when he leaves the house she follows him. He falls in the snow just outside the door, sees his wife and "lights a rag," with his heart's idol in close pursuit.

Next the victim tries to catch a car to get down town, misses it and is next seen in conflicting unison with the snowy street. He then sees two men in a fighting argument. They ex-

change their rights a couple of times and he intervenes by shoving them apart. Both are angered at this interference and throw him in a snow-heap, head first, sufficiently hard to break his corpus callosum, but still actively intent upon getting to his office, he hires a bicycle, which turns out a failure, is bruised considerably, and throws the wheel from him with such fierce disgust that the tires come off. Succeeding this he hires an express wagon, drives it himself, frantically, runs amuck, gets out and upon seeing the wagon's number to be 13, almost prostrates. Goes further and appropriates a delivery sled, makes another reckless drive, turns a sharp corner and is thrown head over heels in a snow bank. (Mgr. Note—This was a dangerously hard fall, and an unintended one, but shows up swell.)

He finally gets to the office, so lame that he sends for a pair of crutches. But he is still able to get "mushy" with his young lady office assistant; at which point the wife arrives, catching him engaged thus blissfully, she immediately proceeds to flag him with an article of umbrella diameter. The girl is frightened to a shrivel. Boy brings crutches and the victim starts for home, enthusiastically encouraged by his heart's idol, who energetically flogs him the best part of the way, if not all. He is next seen beaten to a frazzle, and laid out, with his crutch appurtenances, on the front steps of their suburban domicile.

Upon their return a message awaits them announcing the intended visit of his mother-in-law. The wife is vigorously vindictive toward this verisimilitude, but the victimized individual experiences a velocity of vicissitude in his mental vicinity which vibrates with no vehement viscosity of venial verse or shows any vestige of approval toward this voracious visitation of his vernacular relation—only stronger.

The fair maternal ancestor soon arrives, heading a procession of bundles, baggagemen and a trunk of ancient pedigree, which brings up the rear. (She is exceptionally clever in this role.) After several narrowly successful escapes, the victim succumbs to her cordial embraces, with extreme fear and anxiety, in which lovably consolidated state of affairs we leave them.



### SWASH-BUCKLER.

*Swash-buckler*, the braggadocio of renown, was so called because of his perpetual tendency to bluster his valor and because of his redeeming feature to defend good from evil, for, as the picture shows, a good cause gave him a strong arm, and to some extent he maintained his boastful attitude. But his manner was a source of constant danger from which only friendship and timely good fortune saved him.

The finery and antiquity of the costumes and stage settings add remarkably to this production.

The first is a tavern scene where several men are at a table. *Swash-buckler* enters; his friends join him in drink.

Next scene shows where a villainous Captain of the Guard is beating a boy for some slight offense.

The boy, knowing *Swash-buckler* to be resentfully inclined, comes in and tells him. Captain and soldiers follow. *Swash-buckler* and Captain argue excitedly and a duel ensues in which *Swash-buckler* proves a master with the sword and kills his opponent. His friends disperse the soldiers, who later return and take *Swash-buckler* by surprise. With many guns leveled at him his sword is of no further avail.

The subsequent scene shows *Swash-buckler* in prison, where the boy comes to tell him he will take the bullets out of the soldiers' guns and save him from death, at the intended execution. The boy leaves and a Monk, accompanied by guards, enters the prison cell and reads the condemnation.

The following picture shows the boy out in the prison court removing the bullets and replacing the guns where he found them. The soldiers come after their rifles and then lead *Swash-buckler* out to be shot. They aim and fire at him with the blank loads, he falls as though killed. Monks carry him away on a barrier for dead. After they have arrived at their destination, *Swash-buckler*, to their intense surprise, arises and waves them out of his sight. Being greatly frightened they willingly and hurriedly comply. The finale shows *Swash-buckler* and the boy making good their escape.

**Will release Thursday, March 19th.**