



'Mid the sound of shot and steel, Soldier Boy,
If your brain begins to reel, Soldier Boy,
If you look so pale and thin,
That's no sign you will give in,
For you're there to die or win, Soldier Boy.

When they pass the medals 'round, Soldier Boy,
All the heroes won't be found, Soldier Boy,
But there's one you left behind,
When you see her you will find
You're her hero, never mind, Soldier Boy.



Chorus.

You are a soldier boy, that's all you know,
When duty calls you're always first to go,
You're not supposed to have a heart,
Let others play the lovers' part,
So brush off your sweetheart's tears and say "good-bye."
Don't let her hear your parting sigh,
When the band begins to play, fall in line
And march away, for you're only a Soldier Boy.

MAY, 1905

LUBIN'S FILMS

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COMIC SCENES

An Episode in the Park,

50 feet.

\$5.50.

A young lady meets a young man in the park, and they seat themselves under a sheltering tree for a chat. They converse on various subjects, gradually coming closer to each other all the time. Finally our hero makes bold to kiss the girl, and in her struggle to get away the bench on which they are sitting topples over, and there is a display of black bostery. This picture will get a laugh wherever shown.

Art Studies,

30 feet.

\$3.30.

Two old men appear, one apparently about 90 years of age, the other not quite so old, but both enjoying the pictures they see in a magazine, on the cover of which is seen, "Art Studies." There is nothing objectionable in this picture and it is not a duplicate of the old picture, "The Two Old Sports," being better in facial expression and definition.

Baby and Dog,

82 feet.

\$9.02.

No prettier picture than this could be imagined. A little child is seen to play with a beautiful and valuable fox terrier dog, who permits the child to feed him with bread and milk, which he evidently enjoys. The animal is a most intelligent one, having won numerous prizes at the Bench Shows for his owner. The baby is a cute little fellow, and by his antics you are moved to laughter. Very fine.

Behind the Scenes,

215 feet.

\$23.65.

Lord Algernon Fitznoodle arrives in a hansom at the stage door of a well-known theatre, and is anxious to present a bouquet to the Spanish dancing girl, with whom he has fallen desperately in love. He is lucky enough to gain admittance. We next see the lady dancer in her dressing-room preparing for her turn. Algie now arrives at her door, and with the help of one of the stage hands gets an interview with the object of his affections. He presents his bouquet, and is rewarded by a tender embrace from the lady, but in his excitement falls against her dressing-table, and pulls the lot over. This annoys the lady beyond measure, and she rushes from the room, slamming the door literally in his face as he attempts to follow. Algie, however, not to be outdone, continues the chase, but the lady by this time is on the stage doing her turn. Algie arrives at the back of the wings, and sees her through one of the openings, but in his excitement to get near his beloved he falls and pulls the whole of the scenery with him, completely ruining the act in progress. This causes a general stampede among the actors and stage hands, who very soon lay hold of Algie, the cause of all the trouble, and begin mauling him rather roughly, eventually taking him up bodily and throwing him half-dressed out of the stage door, followed by the remainder of his clothes, which were torn from him in the struggle. We leave poor Algie in a sad state in the gutter outside, no doubt wishing he had thought twice before entering into the mysteries of behind the scenes.

Buying a Baby.

191 feet.

\$21.01.

One of the prettiest films we have seen thus far. A young fellow and his sweetheart decide to go into business together. They visit the local shop where babies are on sale, but all those shown there by the attendant thus far are made of china and do not answer the purpose. Finally they are ushered into the reserve department, and they find a baby submitted for their inspection. These are alive, and as they are shown to the prospective purchasers they are held up by the attendant, and the attendant continues to do this until the particular baby is selected, when the man pays the price asked, though not without asking for a reduction, and they depart happy and contented. A most beautiful subject.

A Cheeky Traveler.

164 feet.

\$18.04.

A traveling salesman enters a train and seats himself opposite a countryman who is busily reading his paper. The cheeky traveler makes himself at once at home. He puts his satchels in the hat rack above the countryman's seat. The satchels fall down, smashing the countryman's hat. The traveler then discards his overcoat, shoes and other apparel, making himself quite at home, to the great discomfort of his fellow passenger. At last the traveler turns out the light, so that the countryman cannot read. He in turn gets up and turns the light on again, whereupon the traveler at once puts it out once more. A fight ensues, the traveler throws the countryman's pipe out of the window, whereupon the countryman takes the traveler's hat, satchels, coat, etc., and throws them also out of the window. Not satisfied with that, he takes the cheeky traveler and throws

him after his belongings. An exceedingly funny film.

DeVoy the Wire Walker.

50 feet.

\$5.50.

This picture shows the wonderful DeVoy performing on a slack wire, and the hair-breadth escapes from falling are so numerous as to keep one excited all the time he is on the stage.

DeVoy's Revolving Ladder Act.

60 feet.

\$6.60.

Everybody knows the famous DeVoy, but everyone has not seen his wonderful act, and here is the opportunity. It is nothing short of the marvelous, and you hold your breath while he is performing, as a misstep would mean instant death to him.

Discovered Through an Opera Glass.

50 feet.

\$5.50.

This is a good one. A beautiful young lady observes a crowd in the distance and, seizing her opera glasses, scans the crowd over to see if her lover is among them. Catching his eye, she beckons for him to approach, and he quickly avails himself to the opportunity to talk to his sweetheart. Forgetting that they are watched, they hug and kiss; she draws him up over the balcony on which she is resting and they both disappear from view. Ever been there?

Dogs and Rats.

50 feet.

\$5.50.

A beautiful fox terrier is seen in this picture devouring rats by the score. As fast as he disposes of one, another is fast in his jaws. Some of the rats show fight, one in particular fastening his teeth in one of the hind legs of the dog, but he quickly takes flight and meets his death like all the rest. This picture is full of animation and interesting situations.

Effects of a Trolley Collision.

75 feet.

\$8.25.

Every person who has ridden in a trolley car knows what it is to be jostled about by the standing crowd, but if you want to see the effects of a collision when everybody is standing, buy this film. It is a good one from start to finish and most laughable.

Elixir of Life.

85 feet.

\$9.35.

An old, grumpy-looking individual is seated behind a table, on which a black bottle and a tumbler is placed. From the expression on his face one would think he was suffering from a bad case of indigestion, and he frowns on everything in sight. Suddenly he picks up the bottle, and, reading the words "Elixir of Life" on the label, he determines to sample it, thinking it may do him good. He uncorks it, and, pouring a thick, black liquid into the tumbler from the bottle, proceeds to drain the glass, but with no apparent relish. He perseveres, however, and finally empties the bottle, when lo! he is changed into a young and healthy man, and by his action one can readily understand that he recommends the elixir to all who would be young and healthy.

Fun on Board of an English Trawler.

100 feet.

\$11.

The upper deck of a large fishing smack is plainly in view, and on which a number of fishermen are seen to sort the fish. Suddenly one of their number turns on the hose and they engage in a fight in order to obtain the hose, after which they sport with it until all are soaked through and through. Lots of fun.

Game of Cards.

50 feet.

\$5.50.

One of the many pleasing subjects in which facial expression forms the principal attraction.

Goose Takes a Trolley Ride.

100 feet.

\$11.

The picture opens showing the approach of a Philadelphia trolley car, known as refrigerator cars in winter. The car stops and a lady gets aboard. Just before the car starts, a farmer hops in. He carries a large goose in his hands, with its wings fluttering. The car starts and we see the interior, where a number of those horrid men are sitting reading newspapers. One of them gives a pretty girl a seat, but the homely one (as usual) is allowed to stand. She is loaded down with boxes and bundles, as though she had been shopping. She sways from side to side, but the men are apparently blind, until she steps on the foot of one of them, when he limps out of the car. She is about to sit down, when the farmer with the goose bumps into her and she loses her grip on her bundles, which fly in all directions. Rising in her wrath, she seizes one of her bundles, which contains flour, and beats the farmer unmercifully. The car stops, the conductor pitches the fighters out and they resume their fight on the sidewalk. The goose meanwhile hops away.

Greedy Child.

60 feet.

\$6.60.

Laugh and grow fat. That is not exactly what the greedy child is doing, although he is fat as butter. He is seated on a table. He cries for something to eat, and his sister at his side feeds him with some taffy, each time rubbing a small portion of it on his face, until he bursts out crying, making a very comical end to the picture.

High Diving and Reverse.

75 feet.

\$8.25.

Many pictures of diving from high places have been taken, but this one eclipses all we know of. After many of the boys have performed a number of difficult stunts they begin to come

out of the water backwards. The fellows who jump from a height of probably sixty feet, appear suddenly and shoot in the air as though fired out of a cannon. We know of no better picture for a headliner in a short subject than this.

How Old Is Ann?

118 feet.

\$12.98.

A large figure of a man seated behind a table reading a paper is first seen. On the side of the paper toward the audience, one can plainly read the words, "How old is Ann?" Turning the paper over this meets his eyes; he lays the paper down with a sarcastic smile and begins to figure with pencil and pad. After several attempts, he becomes excited and tears his hair. Scene 2 shows him in a padded cell. A large blackboard is hanging on the wall at the top of which are the words, "How old is Ann?" The inmate of the cell looks up and observes the words, and, springing to his feet and seizing a piece of chalk, he attempts to do the problem again, but fails and he tries to dash his brains out against the wall.

Hubby to the Rescue.

50 feet.

\$5.50.

A man and wife are seated in a street car talking, when the conductor asks for the fare. Hubby rises to get the change, when a hobo, who is seated nearby, slips into hubby's place, and before wifey knows what is about to take place, Mr. Tramp gives her a hearty kiss. Wifey screams, "Go away, you naughty man," which cry attracts hubby, who seizes the tramp and throws him out of the window.

Ice Cream Eater.

87 feet.

\$9.35.

This fellow is so fond of ice cream that he even swallows the glass, ice cream and all. This picture is very good and suited for any ladies' audience.

Jersey Mosquito.

90 feet.

\$9.90.

Simpkins and his wife are sitting in their library, each reading a newspaper. Suddenly a mosquito of the "Jersey" variety makes his appearance and tackles Simpkins on his bald pate, after which Mr. Mosquito pays his respects to the madam. The twain prepare for action. One seizes a broom and makes a swipe for the skeeter, who evades the blow, which is received with full force by the master of the house. In aiming a blow for the lively insect Mrs. Simpkins destroys a beautiful oil painting, the cuckoo clock and various other ornaments in the room. Finally the boss of the mansion decides to reach the "skeeter" by climbing on the table, but the table breaks from under him and he is precipitated to the ground with great force, breaking everything in his path in his descent. He captures the invader however on the floor, when he jumps on him and an explosion follows, wrecking the balance of the furniture, but Jersey is minus one large and juicy mosquito. Very funny.

THE KIDNAPPED CHILD.

(Copyrighted 1904.)

300 feet.

\$33.

Absolutely the funniest story ever reproduced in life motion; the wildest, fastest and most exciting chase picture.

Scene I—A young mother brings her baby out on the lawn, leaves it with some toys and a pup and goes back into the house.

Scene II—The youngster plays for a little while and then crawls into the dog kennel, where he falls asleep.

Scene III—A short while after the mother comes out of the house and looks for the child. It is nowhere to be seen, but on the lawn is a man putting something into a large basket. The mother, thinking him a kidnapper, rushes after him.

Scene IV—The mother chases the fleeing man and is joined in the hue and cry by some more women.

Scene V—Whoever sees the chase joins in the pursuit.

Scene VI—As the chase progresses it goes up hill and down hill, to the greatest laughter and merriment of the audience.

Scene VII—The supposed kidnapper escapes temporarily by hiding behind a tree. He is, however, soon discovered and the chase begins anew.

Scene VIII—A fence is no obstacle for the fleeing man nor for the hastily pursuing women.

Scene IX—The villain is finally caught, and although he vehemently protests his innocence, is dragged back to the house by the policeman, followed by the clamoring crowd.

Scene X—The last scene brings us back to the lawn, where the little boy is found playing before the dog kennel.

After this most exciting chase and pursuit and most ludicrous series of mix-ups, all ends well.

Little Tich.

100 feet.

\$11.

This funny individual will make you laugh until your sides ache. He is funny in all his actions, yet when he puts on his shoes you can imagine the noise he can make when he dances an ordinary clog. The shoes referred to are made of some elastic material which enables little Tich to bow almost to the floor without bending his legs, the spring in the shoes carrying him down and up again. He places his hat on the floor and, leaning over on the toes of his wonderful shoes, dips his head into the hat and comes up without having to move from the spot or to bend his legs. He is a comical-looking sight at best, being made up to suit the part, and he will make you laugh whether you want to or not.

Living Dummy.

86 feet.

\$9.46.

This picture will make you roar with laughter. Two men are enjoying themselves by throwing an apparent dummy about the room. The figure is that of a woman. No one would believe that the dummy is alive, nor will they believe it until they see this film. After she is thrown about in a manner warranted to kill any living person, she suddenly comes to life and knocks down both of her persecutors. An exceedingly good and lively picture.

Lovers' Quarrel.

50 feet.

\$5.50.

Lulu and Leander take a ride in the trolley car. Leander makes a remark to which Lulu takes exception and a quarrel ensues. Our hero pleads long and earnestly with his lady-love and she finally relents, when they, oblivious to their surroundings, caress each other. Charming.

Mary Jane's Mishap.

250 feet long.

\$27.50.

Mary Jane is a typical Hinglish girl. She is seen in her kitchen, having overslept herself, skurrying about, trying to do a number of things at one time. She blackens the Master's boots, puts the kettle on, builds the fire, etc., etc. While engaged in shoe-blackening, she scratches her nose with the blacking brush and leaves a large black mark on her face, which makes it appear that Mary Jane has a mustache. However, she goes on with her work, but the fire will not come up. Mary runs for the kerosene-oil can and proceeds to pour about a quart of the fluid on the apparently extinguished fire, after which she kneels on the floor to blow some life into the old kitchen range. She evidently succeeds for suddenly an awful explosion occurs and Mary is seen traveling heavenward.

The picture changes to an exterior view: The housetops appear. Suddenly Mary is seen to emerge from the chimney and continue her flight toward angel land. Shortly after, she descends in parts and when the last piece has fallen the scene dissolves into a scene was interred. The inscription on the tombstone is to the effect that Mary had gone to heaven by the aid of kerosene-oil. An old lady accompanied by three younger ones visits the grave but are frightened off by the ghost of the departed kitchen maid, who is seen tightly hugging the kerosene-oil can. Exceedingly fine.

Mind! Madame is Coming.

65 feet. \$7.15.

Edith, the cook, is visited by her beau just as she is preparing hot water for wash day. Tony, the porter, who is jealous of the cook, suddenly announces the arrival of the madame in the house. The beau quickly goes into the big water kettle while the madame enters. Tony, to get his revenge, pours hot water in the kettle, whereupon the beau steps out of the kettle, to the great amusement of madame. A very funny picture, full of laughter.

Monkey Bicyclist,

75 feet. \$8.25.

Here Mr. Monk is seen in an attempt to ride a wheel. His master desires him to ride around the ring and then dive under a rope stretched across the ring, but Mr. Monk refuses to do so unless urged by a little force. It is amusing to see how he mounts the wheel.

Monkey, Dog and Pony Circus,

130 feet. \$16.50.

This picture is just what its name implies and is interesting to a marked degree. It amuses one to witness the sagacious animals carrying out the orders of their master.

Now You Stop.

65 feet. \$7.15.

Here is a novelty. A child is seen sitting on the ground playing, when a number of chicks rush upon him. He urges them to go away, without effect. He is joined later by his older sister, who tries to pacify him, all to no purpose. When the Roosters and Hens approach he is scared to such an extent that his sister chases them all away. Very good.

Parisian Mode of Robbery.

155 feet. \$17.05.

A traveler is lost in the streets of Paris. Finally discovering where he is, he walks hurriedly away, but is accosted by a beggar, who has lost both feet and is crawling along the ground. Annoyed, he turns away, only to be met by another beggar similarly afflicted. Every way he turns he finds some one in his path, until he is surrounded by a bunch of hungry beggars, who, when feeling safe that the policemen are not near, rise to their feet and proceed to strip the traveler of his clothes. It is plain to be seen that the beggars are by no means cripples and that their deformity is only a sham to provoke pity of the passer-by. After robbing the man of all he had, one of the fellows places a bucket over his head and jams it down so tight that he cannot remove it, and one and all dance away, leaving our traveler alone. A number of female students pass by and are frightened by the man's antics. Finally he removes the bucket from his head, and at the same time the policemen make their appearance, but he is in such a rage that he throws them to the ground, thinking they are his persecutors. They finally land him, and he is marched to the lock-up. This is comical and exciting.

The Poachers,

215 feet. \$23.65.

The snare—a low net—is set across some bushes, and several hares and other game are struggling in it. The poachers arrive to secure their prey, and are surprised by gamekeepers; hurriedly hiding until the keepers, accompanied by police, enter the bushes in search, they make a dash directly the latter are out of sight. Keepers and police give chase—over the gate, through the bracken, across the fields. The poachers turn and fire upon their pursuers, who return the fire, and one poacher is wounded in the arm. They are off again, but hard pressed, and turning in a narrow country lane, the poachers succeed this time with two hasty shots in dropping a couple of their pursuers. Another short run, and poachers, police and keepers are mixed up in a desperate hand-to-hand struggle, in which the butt ends of their guns are freely used. They break away and make another run for it, but are headed off into a broad but shallow stream, into which one leaps in his efforts to escape. A policeman follows, and the struggle is resumed in the water. The policeman gets the worst of it, and once again the poacher gets away. His mate also gets flung into the water during a struggle on the bank. They are driven back into the water again from one side, and captured in an effort to escape from the other. Being brought close past the camera, their desperate and exhausted condition are plainly discernible.

Pugilistic Bullfrogs,

50 feet. \$5.50.

The picture opens showing an immense turtle poised in the air and trained to bow and make faces at the audience. This is very clever. In the change we observe two bullfrogs spar-

ring for points. We consider this picture a very interesting one for any exhibition.

Scenes on Every Floor,

390 feet. \$42.90.

This picture is truly what its name implies. A large apartment house interior in the ground floor is seen on the opening, when the porter is seen to receive the mail for the tenants from the postman. He ascends the stairs, meanwhile dusting the walls and balustrade, and with a vain endeavor to read some of the letters through the envelopes, but while he cannot discern the exact contents of the letters, he peeps in the keyhole of every room and discovers many interesting things that appear to occupy his mind and afford him much merriment. He finally reaches the top floor, but on looking through the keyhole of the room on that floor, he discovers the tenant thereof enveloped in flames in his mad endeavor to extinguish a fire. The porter rushes down stairs to give the alarm, but meanwhile the man on fire bursts from the room and falls in a faint. By this time the firemen have arrived and they proceed to carry the hose through the house directly to the fire on the top floor. One fireman hero seizes the burning man, while several others rescue women and children from the different rooms, now filled with smoke and about to burst into flame. The firemen haul their apparatus right into the large hallway, where they finally extinguish the fire. Very funny and very exciting.

A Shocking Accident,

50 feet. \$5.50.

The mistress of a country house is going about inspecting the work done by her servant, when she discovers dust on the railing surrounding the porch and, calling the servant, she orders the

rail cleaned, as it should have been done originally. The servant brings a ladder and, mounting same, proceeds to clean it as she is told. A city dude approaches, makes bold to ask for a kiss, and receives a slap for his pains. He is so startled that he bumps into the ladder on which the servant is working, throwing her to the ground, the ladder falling on top of her. She rises in her wrath and, seizing the bucket of water standing close by, she drenches the dude, spoiling his best Sunday clothes. Still smarting from the pain, she takes his walking stick and pounds him until he runs away. This will make you roar with laughter.

Sleep-walker's Dream.

480 feet. \$10.80.

The scene is laid in the bedroom of a pretty maiden, who is seen in her bed fast asleep. She is a somnambulist. Rising, she lights a candle and leaves her room. We follow her through the corridor out on the roof, where she walks as though in a trance. We follow her for a full block across the roofs of the houses until she arrives at the corner, when she turns and walks on the outer edge for a few feet and, missing her footing, she is violently thrown to the ground, fifty feet below. The picture changes, and the body is seen to fall through space and land on the ground, but by that time she is lifeless. An officer picks her up, but life is extinct. A man passing at the time assists the officer in carrying her to the hospital. Again the picture changes, and we see the maiden fast asleep in her room. Suddenly she rolls out on the floor, when she awakens and finds it but a dream, a hideous nightmare. Falling on her knees at her bedside, she prays fervently. Magnificent.

Too Much Mixed Ale,

45 feet. \$4.95.

Patsy Boliyar, "de toughest guy in de world," takes his best poil into a dive for a drink. After ordering two big

schooners of mixed ale, Patsy requests his companion to pay for the drinks, which she does, taking the money from her stocking. They drink to each other's health, but Mag takes exception to something Patsy says and seizing her glass, she dashes the contents in Patsy's face. There is a mix-up at once. Mag is thrown to the floor with great violence and receives a good punching, when the waiter interferes. Turning on the waiter, they both give him a drubbing, the usual reward of the peace-maker. Very lively.

Tramp's First Bath.

60 feet. \$6.60.

A lover and his sweetheart are seated in the park, and, as usual, they are oblivious to everything by which they are surrounded. The lover leaves his girl for a moment and a tramp who has been watching them takes his place. He imitates the lover until the girl discovers that he is not the "real thing," when she cries for help. The lover returns, while the girl flees, and the tramp is dumped into the stream close by. Very funny.

True Love Never Runs Smooth,

110 feet. \$12.10.

Johnson's wife finds a letter in his coat from a dame with whom he has been flirting. The letter suggests that he meet her in a nearby cafe. Mrs. Johnson doesn't do a thing to him. She confronts him with his perfidy and proceeds to throw all of his wearing apparel out of the window. Johnson is in despair, and tears his hair and raves, but all to no purpose. Finally the bell rings, and, going to the door, Mrs. J. receives a letter for hubby, which, on being opened, advises him that he has inherited a fortune. Mrs. J. finally accepts the explanation made by her hubby, and on promising to be good in the future, she causes his clothes to return as if by magic, and she catches them as they enter the window. This is good.

Window Washer,

42 feet. \$4.62.

If you want to laugh until your sides ache, buy this film. A man is seen washing the windows of his shop, when the woman tenant on the second floor shakes out a table cover filled with crumbs, almost all of which fall on the man's head, some entering his eyes. He looks up to see who did the mean trick, but there is no one there. He returns to his work and the same thing happens again. Looking up quickly, he spies

the woman deliberately shaking out another cloth, and, climbing the ladder standing nearby, he seizes the cloth and pulls it out of her hand, but she loses her balance and drops to the ground. She cries with pain, but the man is deaf to her cries. She rises, and, sneaking behind the ladder, she throws it down with the man underneath. One imagines he is killed, but the ladder rises of its own accord, with the man still clinging to it, and, seeing the woman laughing at him, he pours a bucket of water over her, drenching her to the skin. Very funny.

THE PASSION PLAY

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TRICK FILMS

Animated Cartoon.

100 feet.

\$11.

Numerous pictures have been made of lightning sketch artists and kindred pictures, but this film is entirely different from any ever attempted. An artist appears and proceeds to draw the face of a boy on the canvas. He no sooner draws the outline, than the face assumes life and makes grimaces at everybody. Our artist proceeds to draw a bottle of wine, a glass and a cigar, which he takes from the canvas and makes use of in the "good old way." The face on the canvas takes exception to the treatment received at the hands of the artist and shows his displeasure by performing somersaults on the canvas; each time he turns he presents a different face. It will puzzle you to figure out how this is done and you will be free to admit that this is the best picture of its kind you ever saw. An exceedingly funny picture.

Christmas Night.

150 feet.

\$16.50.

This film shows the roofs of a town. It snows heavily and the angels are busy putting toys in the chimney-pots. The children are asleep; they wake up and perceive an angel, who puts down two dolls and disappears afterward. The dolls become alive and execute a little pantomime. Very pretty.

Condemnation of Faust.

490 feet.

\$53.90.

Scenes:

1. The Route to the Depths of Perdition (a Dazzling, Sensational New Effect).
2. The Fantastical Ride.

3. The Gloomy Pass.
4. The Stream.
5. The Entrance to the Lower Regions.
6. The Marvelous Grottoes (tableau with six dissolving Scenes).
7. The Crystal Stalactites.
8. The Devil's Hole.
9. The Ice Cavern.
10. The Goddesses of Antiquity (a Superb Fantastical Ballet in a Snowstorm).
11. The Subterranean Cascade (a New Trick with Apparition in a Waterfall).
12. The Nymphs of the Underworld—The Seven Headed Hydra—The Demons—The Struggle of Water with Fire (a big Novelty).
13. The Descent to Satan's Domain (a clever trick now first shown).
14. The Furnace.
15. The triumph of Mephistopheles.

Decapitation in Turkey.

138 feet.

\$15.18.

In a public place in Constantinople, at the corner of a bazaar, the executioner is seated upon a stone and is resting from his deadly labors while eating a crust of bread. Suddenly there come running into the place a lot of Turkish men and women preceding some Turkish policemen, who drag along four prisoners in chains. The policemen shut up the four prisoners in the pillory. Their four heads stick up through the huge plank, which is provided with four openings. One of the policemen urges the executioner to decapitate the prisoners. He accordingly

S. LUBIN, 21 S. Eighth Street, Philadelphia

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seizes a mighty sabre and cuts off by a single stroke the four heads, which roll upon the ground. After having placed the heads in a cask, he resumes eating his meal. Immediately the four heads pop out of the cask one at a time to see what the executioner is doing, and in due order each one seeks its body. The four executed prisoners thus reunited throw themselves upon the headsman and in spite of his resistance one of them picks up the sabre lying upon the ground and cuts his body into two pieces. The four prisoners take flight. The two legs and the lower part of the body run frantically, while the bust upon the ground calls to them with gestures of despair. Finally, when the legs, in their flight, come close to the bust, it seizes them and thus the pieces of the executioner are united. Then he calls the policemen, who, followed by the crowd, enter into the pursuit of the escaping men.

Devil's Pot.

164 feet.

\$18.04.

A cook and his assistant are seen preparing dinner. While cook leaves the room he cautions his assistant to watch the pot so that it will not boil over. The assistant proceeds to pick the feathers from a chicken. Meanwhile the pot boils over and Satan appears, surrounded by a cloud of steam. He alights and creeps over to within a few feet of the bench on which the assistant is sitting. Suddenly the chicken takes life and Satan stands out in the centre of the floor. He seizes the assistant and, after wrestling with him, throws him bodily into the large pot; the chicken meanwhile hops away. Satan disappears and the cook returns. Missing his assistant, he looks into the pot and tastes the contents thereof with a large ladle. The soup not being to his taste, he digs into it with a large fork, when out comes one of the legs of his assistant. He dips in

again and repeats until the entire body, in small pieces, lies on the floor before him. Fishing for the head, he finally pulls out the head of an ass. Throwing it on the floor, the pieces come slowly together, but the head of the assistant is still missing. He returns to the kettle and finally fishes out the head, which, together with an arm that had been overlooked, he throws at his assistant, and he is again restored to his natural shape. He relates his experience to the cook, who listens with mouth wide open. In the meantime the kettle takes the shape of a huge devil head, and in their excitement to run away the bench is overturned and the cook is precipitated to the floor with great force. Extraordinarily funny.

Enchanted Box.

150 feet.

\$16.50.

A juggler summons two chairs, which come on the stage jumping and twirling around. Across the backs of these chairs the operator places a sheet of glass, on which he lays a box. He then takes a table cover with his servant's help, rolls it up, and from the centre emerges a lady. At the juggler's order she jumps in the box, in which she completely disappears. The operator, in taking the box, notices an incredulous smile among his audience; he then affirms that the lady is still inside, and to prove it he puts the box on his knees and the girl appears again in full figure. He makes her go in again, and, opening the box, he shows that the girl has vanished and that her dresses only remain at the bottom. Then he jumps into the box himself, and his servant afterward; the box rolls off the stage without any help.

The Falling Palace.

50 feet.

\$5.50.

This is a novel picture. The workmen tear away the foundation and allow the wall of the palace to fall, but

by some mysterious power it rises again of its own accord and presents itself to view precisely as it was before. This is exceedingly good.

Gulliver's Travels.

260 feet. \$28.00.

Of all the beautiful stories ever told none are more interesting than Gulliver's Travels. How Gulliver set out on a journey and was shipwrecked on an island, where he found strange people, so small that a hundred of them full size could safely repose in the hollow of his hand. How he fell asleep, was discovered by the inhabitants of the island and securely bound with thousands of feet of cord and made to promise to do everything he was told under pain of instant death. He became a favorite with the people, who finally trusted him, but his roving nature would not permit him to settle there permanently. A most interesting part of this film is in which the King and Queen arrive to look on the giant from a strange land, and as the Queen arrives and it set down, Gulliver immediately lifts her upon the table, upon which he had prepared his food, and the Queen and he hold intercourse, after which he again places her and the receptacle in which she is carried, to the ground. Immediately after a fire breaks out, and while the people try to attract their fire apparatus, Gulliver seizes a seltzer bottle and extinguishes the blaze with its contents. He leaves the island at last, and after wandering about for some months he is again shipwrecked, but this time is thrown among the giants, who look upon him, a natural-sized man, as a novelty. They pick him up like a top, and one amuses himself by blowing a cloud of smoke in Gulliver's face, the while smoking a huge clay pipe. The Princess of the giants, learning of the new arrival, dismisses her followers and interviews the

little man, who being too far away, climbs a ladder in order to reach the Princess, but she admonishes him for his presumption and in his confusion he falls to the ground. Here is a subject that will enthuse your audience, not alone the children, but the grown folks as well. It is a story complete in itself and takes one back to ancient times, when such doings were looked upon as natural. It is a wonderful picture, wonderfully produced.

He Couldn't Sleep in That Inn.

335 feet. \$36.85.

Interior of the bedroom of an inn. There enters a traveler, slightly intoxicated, accompanied by a servant, who carries his baggage. The traveler takes off his coat, his hat and his shoes. The servant places these things upon a valise in such a way that they resemble the outlines of the back of an old codger. The servant withdraws. A funny scene follows when the drunken chap tries to light his pipe from a candlestick. The candlestick rises in the air, and the flame is put out by a portrait placed in a frame on the wall. The guest lights the candle, and he tries to light his pipe again. A second time the candlestick rises up, and the personage in the picture having become animated swallows candle and candlestick. The fellow jumps backward, humps up against his valise. Taking his clothes for an intruder, he kicks at them. The boots become animated and kick him in return. The fellow, enraged, throws himself upon his valise, which he imagines to be a person, struggles with it and rolls upon the floor, entangled among all his clothes. He restores everything to its former place, but his boots begin to dance about the room. The poor fellow goes after them, but the boots ascend the wall and disappear in the ceiling. He goes to bed. Immediately the bed begins to dance wildly

about the room, then falls upon him, burying him among the covers, mattress and the pieces of the bed. He extricates himself in a rage, restores everything to order again, but just as he attempts to get into bed he finds himself suddenly thrown under it. He crawls out and spies the moon through a casement window. Believing that he has discovered an enemy, he strikes the window with a broom, and the window bursts into pieces. The moon reappears on the dial of a clock; then suddenly it assumes the face of a grinning clown. The drunken fellow starts back, he stumbles against the valise, into the air, where it assumes the form of a demon, whom the fellow tries to catch. The furniture, the washbowl, the pitcher fly into pieces. The proprietor of the hotel and all the guests, awakened by the disturbance, enter the room. Stormy explanations follow, and a battle ensues. The people follow one another, leaping through windows, pictures and mirrors. The proprietor is hit on the head by a board laden with all sorts of objects, and a large portrait falls upon his head. Finally, at the moment when the drunken fellow is on the point of being seized, he disappears through a casement window and takes refuge on the roof, to the astonishment of all.

The Hurried Moving In.

114 feet. \$12.54.

A young married couple are looking for suitable rooms. At last they find a room, but unfurnished. The young husband, who is somewhat of a magician, furnishes the room at a moment's notice. Furniture, pictures, table, dishes and everything else flies in through the windows, doors, from the ceiling and from all sides, and in less time than it takes to tell dining room, kitchen and other rooms are beautifully furnished. When the young wife arrives to see what is needed, she finds everything furnished. The young hus-

band offers her a bunch of roses and they sit down to dine. A very funny picture.

Human Fly.

135 feet. \$14.85.

This is a decided novelty. A man dressed in Cossack uniform enters and is immediately surrounded by a party of pretty damsels. He dances a few fancy steps and immediately walks up the wall, much to the astonishment of his audience. He returns to the floor, and after dancing again he mounts the wall, and even walks on the ceiling; in fact, he imitates the fly in a most successful manner. Wonderful.

In the Kingdom of Fairyland.

1040 feet. \$114.40.

Scenes:

1. The Betrothal of the Prince.
2. The Gift of the Fairies.
3. The Curse of the Jilted Damsel.
4. The Boudoir of the Princess.
5. Abduction of the Princess by the Demons—The Chariot of Fire.
6. The Top of the Tower—The Castle in Alarm.
7. Flight Through the Skies in the Chariot of Fire.
8. The Armory of the Castle.
9. The Vision in the Haunted Chamber.
10. The Genius Bestows Upon the Prince the Armor.
11. The Impenetrable Armor—The Prince Knighted.
12. Embarkation on the Royal Galley.
13. Encountering a Tempest at Sea. (New Effects.) Thunder and Lightning and Torrents of Rain. The Horizon Overcast by Angry Clouds. The Heaving Seas, Mountainous Waves and Rain produced by Real Water.
14. The Ship Wrecked on the Rocks.
15. Sinking to the Ocean Bed. (Real Fishes and Sea Monsters.)
16. The Prince Rescued by the Mermaid Queen.

17. The Submarine Caves—Encounter with a Cattle-Fish.
18. Review of the Habitués of the Deep—Father Neptune's Car.
19. The Palace of the Lobsters.
20. The Azure Grotto—The Flowers of the Sea.
21. In Neptune's Empire—Great Submarine Spectacle.
22. The Whale—The "Omnibus of the Deep."
23. On Land Once More—The Entrance to the Cave.
24. The Cavern of the Spirits—Encounter with Pre-historic Monsters and a Gigantic Boa.
25. Sleep Overcomes the Luckless Voyagers—The Mountain Torrent and Falls. (Real Water with dissolving effects.)
26. The Palace of Boots—Dance of the Boots.
27. Escape from the Cavern—On the Edge of the Precipice.
28. The Plunge of a Hundred Yards.
29. The Castle of the Devil—The Witch in League.
30. The Castle on Fire—Rescue of the Princess.
(New magnificent fire effects and sensational change of scene in full view.)
31. The Death of the Witch—Enclosed in a Cask and cast from the Cliffs into the Sea.
32. The Terrors of the Gulf.
33. The Palace of the King—The Wedding Procession.
34. The Queen of the Air in Her Domain.
35. Apotheosis—In the Kingdom of Fairyland.

Jacky Jaggers and Dummy Dum,

160 feet.

\$17.60.

These comical fellows are about to do their famous knock-about act. Jacky Jaggers is supposed to be drunk and begins to sing. Dummy Dum is driven almost frantic by the noise and

attacks his partner by punching him with his fist, caning him and finally attacking him with a Seltzer Siphon, but all to no purpose. Seizing a huge mallet, he gives his chum a terrific blow, which drives him partly into the floor, so that only his head and trunk protrudes. Jaggers will not be quiet and Dummy Dum hits him again until only his head appears, and he jumps on the head with both feet until there is nothing left. A Dummy is brought forth and Dummy bounces its head on the ground until it turns into a rubber ball. Throwing it high into the air, it descends on his head and is immediately transformed into a high hat, which he juggles for a while. He then throws it on the floor, when it again becomes a ball, and from that into the head of the dummy from which it originally was taken. A clown appears, and, throwing the arms, legs and trunk of the Dummy to Dummy Dum, he wraps them up in a table-cloth and attempts to carry them away, but it is too heavy for him, and on looking into the cloth to see what impedes his progress, he discovers that the dummy has come to life. She performs a few lively steps and falls into Dummy Dum's arms, where she breaks to pieces. Dummy Dum profoundly bows to the audience, while Jaggers reappears through the floor and hits his partner a violent blow. Exasperated beyond endurance, Dummy Dum kicks Jaggers violently and he is scattered into a thousand pieces all over the stage. Dummy Dum leaves and it will make you to look in wonderment when you see Jaggers' body, which had been scattered all over the ground, collect itself, and in course of time each part joins the other and Jaggers leaps to his feet, safe and sound, but he looks at himself with surprise, as he is dressed in the costume of a ballet dancer. He rushes off to revenge himself on his Dummy Dum.

John and James,

180 feet.

\$19.80.

A magician dressed in eccentric costume enters with his assistant. He proposes to execute some marvelous tricks. The servant, believing that he would be comfortable in an armchair, sits down in it, but finds that it conceals a bucket of water into which he falls. The juggler brings a large, empty cask and puts it upon a table, and fills it up with several pails of water. He leaps into the cask to take a bath, but he is bitten and hastily gets out. The water has disappeared, and in turning the cask upside down, some chickens come out of it very much alive. He stands the cask up again and shows with a pail that it is filled with water, just as at first. Suddenly there comes out of the cask a pretty young girl, whom the juggler places in a chair upon a table. When he has wrapped her up in a veil he aims at her an enormous pistol, fires it, and the flash resembles that of a large cannon. The veil falls, disclosing the assistant, and at the same time the young girl emerges from the cask on the other table. The juggler shuts the girl up in the cask and then tips it over and out of it emerge two pigs, one of which is changed into a poodle just as he leaps into the juggler's arms. And again the juggler shows that the cask is full of water. He curls up upon it, doubles himself up, and disappears within, only to reappear again through the floor whilst the assistant is emerging from the cask. Both now empty the water out of the cask into a bucket. Each one leaps into the latter and disappears, but suddenly come upon the scene through the cask. They make their exit after a salute, but they once more come to view within the cask wrapped in one another's embrace in a most ridiculous attitude.

Lessons in Drawing,

160 feet.

\$17.00.

In a corner of the garden we see an ornamental fountain. An old professor comes along, looking for a nice spot where he can teach his pupils. Finding the fountain to his liking he goes after his scholars. A mysterious person who has noticed the old man, by means of a balloon, a handkerchief and a coat, constructs a peculiar figure, doing a lot of tricks at the same time. The professor returns with his class and all prepare for work, when, at the sign of the juggler, the statue comes to life, makes fun of the professor and finally is transformed into a fountain throwing up streams of water. The unlucky professor loses his balance, tumbles into the water and gets a shower bath, while the pupils sketch the scene. A most laughable subject.

Dr. Lorenz Outdone,

265 feet.

\$29.15.

The funniest film made this season is that which sails under the above title. A man badly crippled calls on Dr. Lorenz No. 2, and requests the doctor to diagnose his case, which he does. The doctor discovers that his patient is suffering great pain caused by a number of articles which had mysteriously entered his body, and advises that the patient undergo an operation. They prepare accordingly by laying the victim on the operating table. Dr. L. seizes a large saw and cuts off a leg at a time, then an arm at a time, leaving nothing but the trunk. The head takes exception to all that has taken place, but is unable to do other than talk, all of which is to no purpose, however, as the doctor finally cuts that off also. Making a large incision in the trunk of the body, he removes the foreign articles, endless in number, until the seat of the trouble is reached. Having restored the interior of the man's

body to its normal condition, the head is replaced, after which the arms and legs follow, and the man is discharged, fully recovered, but prior to that the doctor, in his excitement, places a leg where the arm should be and is compelled to cut it off again and place it where it belongs. This picture is as mysterious as it is funny. Buy it; it will make good wherever shown.

Magic Book.

75 feet.

\$8.25.

When this picture opens, you see a large book mounted on an easel. An old student is seen poring over old manuscripts when he advances toward the book, and by the aid of some mysterious power he causes an old man, a clown and a pretty girl to emerge therefrom, turning the page each time and taking a different person from the page in view. Each tries to make love to the maiden, when they are immediately returned to the place from whence they came. Marvelously mystical.

Magic Hoop,

50 feet.

\$5.50.

Two pretty maidens are seen holding a large hoop. In the centre of the hoop appears a head of huge proportions. The head is that of a giant. He laughs and cries alternately. A clown, sitting close by, is attracted by the actions of the maidens, and on coming forward observes the giant head. He leaps into the hoop headlong and everything goes up in smoke.

Magic Umbrella,

170 feet.

\$18.70.

A juggler enters, dressed in promenade costume, with an overcoat hanging over his arm, a silk hat on his head and carrying a cane. Laying down his coat and cane, he uses his hat for some of his juggling feats. Throwing

the hat to the ground, it suddenly becomes a balloon, which he catches and balances on the end of the cane. The balloon turns into a piece of cloth, which in turn becomes an umbrella cover on the end of the cane. Concealing himself behind the umbrella for a moment, he suddenly comes forth clothed in the costume of a young Greek. He draws out of the umbrella a beautiful woman in Algerian costume. One after the other, he takes from the umbrella a Swiss, Spanish, Russian, Italian, Turkish, Holland, Swedish and Gypsy Maiden, and as a finish a beautiful fairy appears, the latter dropping out of a bunch of roses as they fall from the umbrella. Thus there have been produced by one umbrella, ten beautiful maidens which our juggler poses in a charming group. He causes each one to jump to the floor, but in their descent each one changes her costume to that of an up-to-date coquette. They all engage in a dance, and the scenery changes. The juggler assumes his original costume. He tears the umbrella apart and the latter again becomes a cane. He misses his hat. Perceiving the balloon in the corner, he seizes it and it again becomes a high hat, which he dons and bows himself out of the picture.

The Midgets.

137 feet.

\$15.07.

This is an illusion. A man of huge proportions is seated in a high-backed armchair and is turning over in his mind what he will do to amuse himself. Rising and placing himself behind the chair, he produces from a cloth held in his hand two figures, a man and a woman, each one a tiny dwarf, who proceed to do a cakewalk. He changes to another couple, after which he produces a counterpart of himself out of a white pasteboard box, shows how a cakewalk should be danced and disappears. Very good indeed.

Monstrosity,

182 feet.

\$20.02.

An Egyptian Prince has lost his beloved wife and has sought a dervish who dwells at the base of the Sphinx. The Prince promises him a vast fortune if the dervish will only give him the opportunity of gazing once more upon the features of his wife. The dervish accepts the offer. He brings in from a neighboring tomb the receptacle containing the remains of the Princess. He opens it and removes the skeleton, which he places upon the ground close beside him. Then, turning to the moon and raising his arms outstretched toward it, he invokes the moon to give back life to her who is no more. The skeleton begins to move about, becomes animated, and arises. The dervish puts it upon a bench and covers it with a white linen. At a second invocation the skeleton begins again to move, arises, and performs a weird dance. In performing its contortions it partly disappears in the ground. While performing its feats it increases gradually in size. The dervish throws a veil over the skeleton. Then appears the real Princess as she was when her husband possessed her. The Prince darts forward to take her into his arms to give her a last kiss, but the dervish stops him, wraps the young lady in the veil and throws her into the arms of the Prince. When he removes the veil he finds only a skeleton. The vision has disappeared. The dervish withdraws, and the Prince pursues him.

Musical Maniac,

131 feet.

\$14.41.

A singing teacher, followed by his pupils, meets in the fields some telegraph wires strung on poles. These wires, the professor thinks, would form a very effective musical staff. In order to have notes, he tears off his own head and fixes it among the wires. Thus he obtained the first note of his air. Then he fixes upon this staff several heads

corresponding in position to the first part of the tune, "My Country, 'Tis of Thee." One hears the beating of drums, the heads rearrange themselves and one sees the second line of the air. Another beating of drums, and the heads shift about until they form the third line of music. Satisfied, the professor departs, followed by his pupils. The heads, abandoned among the wires, cast a look at the crowd as it disappears. Immediately they are changed to birds and fly away. This subject, accompanied by the proper music, produces great laughter.

Mysterious Fire,

65 feet.

\$7.15.

A juggler enters upon the scene, picks up a skull, throws it into the air, catches it into his hands, where it is transformed into a handkerchief. The handkerchief, after being twirled about a wand, is changed to a napkin, and afterward to a tablecloth. Out of the tablecloth comes a servant. The servant brings a low table upon which the juggler throws some magic powder. The powder gets afire and blazes up into a large flame, in the midst of which appears a beautiful female. The flame die away, the lady descends to show that she is alive. She mounts the table again. The juggler leaves the room. The servant falls in love with the lady and proposes marriage, but she fades from view. The juggler re-enters and head over heels disappears from the top of a chair. The servant rushes toward the chair, juggler reappears, coming out from under the table, seizes the servant and, throwing him to the floor, reduces him to smoke. He disposes of the chair in like manner and dances off.

Mystic Well,

185 feet.

\$20.35.

A number of peasants arrive at a farm settlement and each one goes to

his home. An old peasant comes along leading his ass by the bridle. An old beggar woman follows him and asks alms. The peasant refuses and drives her away. The latter, who is no other than a fairy, leaves. The old peasant draws water from a well; this water immediately bursts into flames. The Devil emerges from the well and the peasant pelts him with stones. The well suddenly swells to enormous proportions until it assumes the appearance of a tower, out of which burst serpents, demons and frightful monsters. The peasant struggles with all these strange creatures, but in vain. Finally he is thrown into the well by huge frogs. He gets out all in rags and dripping with water. The people of the farm assemble and try to drive away the Devil, who pursues the peasant. The Devil is changed into a bat and flies away.

Pierrot's Mystification.

115 feet.

\$12.65.

A beautiful girl appears, followed by a clown. They plight their troth and leave together. Satan appears, and with a magic wand, proceeds to bewitch the place. The harlequin arrives and, placing himself in the path of the clown lover, annoys him by hitting him with a witch's broom, but before the clown can defend himself it rains brooms and he is almost lost in the broom storm. Finally he sees the author of his trouble, and, seizing one of the brooms, attempts to hit him, but the harlequin disappears only to appear in the rear. This is repeated several times, until he is caught in a corner against a huge tree. Bracing himself for a final effort, the clown swings the broom, but when it strikes, there is nothing but a skeleton, and he is scared almost to death. The harlequin finally throws a bag at the clown and he is at once enveloped therein and finds it impossible to extricate himself. He rolls

on the floor, and an old man, walking along, who does not see him, is thrown violently to the ground. In the excitement occasioned by the old man's fall and the cries of the clown, the pretty maid appears, but is unable to help her lover, and thus the picture ends. Exciting.

Revenge is Sweet.

200 feet.

\$22.

Two guards bring a conjuror into the palace. The King, who follows along, orders the conjuror to be chained and condemned to death for his practice of witchcraft. He begs the King to permit him just one hour of liberty, assuring the King that he will create, thanks to his power, a charming woman, worthy of becoming the King's consort. The King agrees. The conjuror asks the King to remove the guards. The King commands them to retire, but not to go far away, so as to be within easy call. The conjuror evokes a spirit. A demon emerges from the floor, and at the command of the conjuror goes and finds a trunk, which is brought in by beautiful pages. In this box, which the conjuror shows, at first, to be empty, three lovely Greek goddesses slowly appear. The King is charmed, but he remarks to the conjuror that the Greek costumes do not please him. But they are quickly transformed into rich court dresses. The lady in the middle becomes a haughty Queen, the two others are changed to ladies in waiting. The King takes the hand of the Queen and escorts her, followed by her two attendants, to a seat beside his throne. The pages remove the trunk. The King asks the conjuror to amuse the company by some of his wonderful tricks. So the magician takes a chair, which he makes waltz about the hall. Then he throws it into the air, where the chair is transformed into a clown. He ends his performance by a perilous leap and falls back to the floor in the original

form of the chair. The magician darts into the chair, makes a saucy face at the King and disappears turning somersaults. The King rushes down to the chair in astonishment. The chair disappears and at the same time the magician reappears upon the royal throne. The King in a rage summons the guards and orders them to arrest the magician. The latter throws down the guards, transforms them to demons, whom he orders to arrest and chain the King. Then, putting on the royal crown, the conjuror goes out dancing with the Queen and her attendants, while the King, because he was too credulous, remains chained to the spot—a condition in which he wished to place the magician at the beginning.

Revolving Table.

135 feet.

\$14.85.

To see the table, an ordinary one, float through the air and settle any place designated by the operator, makes one think he is attending the seance of a spiritualist. The tricks are weird and wonderful, marvelous to behold, and stamp this film as one of the mysteries of life-motion photography.

Rival Conjurors.

100 feet.

\$20.00.

We know of no better name than Rival Conjurors for this film, and the name explains in full the subject. Magicians are always interesting, but when we see two, one trying to outdo the other, then do we witness the mysteries of the art which will never grow old. As long as the world goes round, films showing the skilled magician perform his weird tricks, with nothing apparently but his magic wand to assist him, will always find their places in all first-class shows.

Sleeping Beauty.

984 feet.

\$108.24.

Grand fairy spectacle in twelve moving pictures.

A very powerful King once gave a great fete in honor of the birth of a Princess. He invited all the great dignitaries of his kingdom, as well as the fairies from round about, but unfortunately he forgot one, the most wicked of them all, the fairy Carabosse.

She was not long in appearing at the feast, and predicted that when she was fifteen years of age the girl would prick her finger at a spinning wheel and fall in a trance for a hundred years, when a Prince, a King's son, would awake her.

1. The Baptism of the Princess.
2. Fifteen Years After—The Fatal Spinning Wheel.
3. The Hundred Years' Trance.
4. The Prince is Smitten with the Princess.
5. The Three Crossroads.
6. The Haunted Inn.
7. Monkey Island.
8. Fairy Palace.
9. The Mysterious Oak.
10. The Fairy Grotto.
11. The Princess Awakes.
12. Fairyland. End.

The Spiritualist in Photography.

145 feet.

\$15.95.

A photographing spiritualist resolves to photograph a person without a camera, by the aid of his secret powers. He covers a frame with a sheet of white paper, before which he orders his subject to stand. Lighting a magic powder, one sees the subject gradually disappear and his likeness forms on the paper. The photographer shapes the paper in a large cone, in which is discovered the person who vanished. The paper meanwhile becomes entirely blank, as at first.

Too Late,

82 feet.

\$9.02.

Papa gets up in the morning and sees with terror that he is late. He has just two minutes' time to catch the train. We see his clothes flying onto him piece by piece in a most funny way. Finally he is all dressed and hurries to catch the train. He arrives just while the train is pulling out. Jumping on, he slips and falls. This picture is much funnier than the description.

Trick Magic Lantern,

308 feet.

\$33.88.

The scene represents the interior of a toyshop. Punch makes his entry dancing a characteristic step, and his friend Pierrot follows shortly after performing a step to the tune of "Bedelia." The latter holds a candlestick and he shows his friend Punch that it gives no more light while quoting some words of the familiar song. "You wish some light," says Punchinello. "I will give you some, and at the same time I will show you something most astonishing." He asks Pierrot to give him a lift. Then both bring a platform and construct section by section a huge magic lantern. Punch puts inside of it a large lamp, lights it and opens the slide, thereby throwing upon the wall a large white disc within which pictures in varying subjects begin to appear. At first a grand personage with his consort is shown, then follow two eccentric characters, and afterwards the pictures of Pierrot and Punch highly magnified. (These moving pictures dissolve one into the other upon a white background—a new feature in cinematographic work.) Punch puts out the light in the lantern and the views disappear, when suddenly the sections of the lantern fall apart and out of them come forth six dancing girls who do a four-step. And as they finish, a charming eccentric makes her appearance and does a very

pretty turn. The magic lantern, which had been shut up by Punch, again opens and out of it emerges an entire corps de ballet, and they all execute a dance together. The "premiere danseuse" comes on and mingles with the dancers; Punch and Pierrot become her suitors, they quarrel and soon engage in a hard fight, the sight of which causes the dancers to flee in terror. A body of Policemen arrive. Pierrot and Punch hide in the lantern. The policemen examine it on every side. Suddenly the lantern opens, but the occupants have vanished and have been replaced by a monster, who extends himself and contracts and at the same time executes some ludicrous contortions. The policemen at this strange sight flee in hopeless confusion; the corps de ballet returns and dances among the remains of the lantern and around the monster, who continues to contort himself in a peculiar fashion.

Wonderful Balancing.

80 feet.

\$8.80.

The performer appears, clad in knee breeches and fancily embroidered coat. He apparently tears them from his person, which leaves him in full white costume. He causes a chair to appear on which he seats himself, and by the aid of the spirits, three counterparts of himself join him on the stage. One rises slowly in the air without any aid and places himself on the outstretched hand of the one who is seated. The second does likewise, while the third balances himself on the head of the original. They remain in position as above described for a few moments and finally descend to the ground, when all disappear except the original, who seizes his clothes which he had discarded, and, throwing them in the air, they descend on his person in the proper manner, when he, with a bow, disappears from view. Very mysterious.

Miscellaneous Films

Alligator Farm,

75 feet.

\$8.25.

During the summer of 1903 at Atlantic City, N. J., the famous summer resort, there was an Alligator Farm, on which thousands of these huge monsters were bred. We succeeded in obtaining the only moving picture ever taken of a large number in captivity, and it is full of animation. The figures are large. Very interesting.

American Flag, Floating.

55 feet.

\$6.05.

America's emblem, always beautiful and always welcome, no matter where exhibited. The flag is large, and, being shown on a black background, causes it to stand out as though one could grasp it. It will enthuse any audience.

ANNIE'S LOVE STORY—**The Wages of Sin is Death.**

754 feet.

\$82.94.

This is one of the most beautiful scenes ever produced in life-moving pictures.

A wealthy young man in his motor car is impatiently waiting for the working girls to come out of a dressmaking establishment.

At last the working girls appear. The young man addresses one of them, offers her some flowers and leads her to the automobile, which quickly takes them away.

The next scene brings us to a restaurant of ill repute. We see the young man enter with his new acquaintance, dressed in the height of fashion. He introduces her to his companions. Champagne is served. First reticent, the

young girl under the influence of rippling champagne becomes more and more the willing prey of her enticer.

The next scene shows the lovers at home in their cottage. The young man gradually tires of his relations with the young woman and tries to get rid of her. The visit of his old companions affords him a good excuse to leave her. The young woman understands that this is the beginning of the end and the closing chapter of her dreams of happiness.

Deserted, she sinks lower and lower, until, almost frenzied by hunger, she comes to a suburban place of ill repute. Misery has taught her to beg. Exhausted with sufferings and dying of hunger, she falls.

The next scene brings us to the parents' home. While waiting the father's return, the mother is sewing. The postman brings a letter. The mother, recognizing her daughter's handwriting, lays her head weeping upon her arms. The father returns from work. He asks the cause of his wife's tears. At last she gives him the letter just received.

Stormy winter night. Annie's companion tries to force her to a shameful occupation, which she emphatically refuses to obey. The enraged brute draws a dagger, runs after the fleeing woman, catches her upon a high bridge and stabs her in the breast. He then throws her over the railing down in the deep, cold water. The outcry of the poor woman attracts two policemen, who rescue her.

This scene shows Annie in the hospital in a dying condition. She prays to see her parents and receive their forgiveness. The parents appear, and Annie dies in the arms of her beloved ones.

August, the Monkey,
246 feet. \$27.06.

August, the trained monkey, has company. He is sitting at a table enjoying himself with his master to the greatest delight of the audience. The picture is a most pleasing and entertaining one and full of fun.

The Automobile Race,
96 feet. \$10.56.

A most novel picture is this. One wonders how it was taken, as the machines are so rapid that before one could take a snapshot they are gone. One after the other they speed past like the wind, and it is safe to predict that were anything to break the occupants would be dashed to pieces before the machine could be brought to a halt. Lots of action.

Barnum & Bailey's Circus Street Parade,
115 feet. \$12.65.

One of the oldest yet most popular of the many old subjects is that of a Circus Street Parade. To those who have never entered a circus arena, it is doubly interesting, showing the men who tame wild beasts and also the animals as well as the funny clowns, chariots to which are harnessed twelve horses in tandem and curiosities only seen in the greatest circus aggregation in the world.

BULL FIGHT With the Matadors
Senor Don Luis Mazzantini and
Bombita,

400 feet. \$44.

This Bull Fight is far superior to any one reproduced so far. It is taken with an arena filled to its capacity. It shows all the incidents of the Bull Fight from the entrance of the picadores on horseback, setting of Banderillas, killing of about four horses, all the excit-

ing happenings which accompany a show of this kind, and at last the killing of the bull by Senor Mazzantini. It is the most beautiful and most exciting picture of this kind. Everything happens right before the camera, and the picture, therefore, is clear, sharp and distinct.

The Busy Bee,
248 feet. \$27.28.

One of the most distinct novelties in life motion pictures is that of the busy bee at work. Here we show the industry of the little fellows from the time they gather the honey from the flowers until it is ready for the market. It is a picture to interest young and old, and makes a good feature film for any show.

The Chicago Fire,
150 feet. \$16.50.

This film created a demand for itself unknown in the moving picture business. We were the only firm who made a reproduction thereof, and the supply was by no means equal to the demand for the first two weeks after the catastrophe occurred. It is a remarkable picture, full of excitement from start to finish. Of course, the picture opens with a spirited fire run, followed by one of the most thrilling life rescues ever witnessed, after which the fire ladders are seen on the roofs of adjoining buildings, throwing streams of water on the burning structure, and ends with the street scene black with smoke. A very effective picture.

Cliff Scenery at the Gobbins, Ireland,
125 feet. \$13.75.

A series of pictures illustrating the extraordinarily beautiful coast scenery at this spot, with numerous tourists passing over the bridge spanning the chasms. The rough sea lends variety to this most interesting picture.

Deer Hunting in England,
110 feet. \$12.10.

This is one of Old England's popular sports indulged in by the nobility. It is most exciting and full of animation. The hurdle jumping is particularly fine, and the picture ends by one of the spirited horses throwing one of its riders over his head.

The Devonshire Fair,
200 feet. \$22.

This is rather a complete Midway of some great exposition, and is the only film we know of that shows so many different varieties of merry-go-rounds and scenic railways, besides the thousands of persons who have congregated there to witness and take part in the sights. It is a film that will please the masses. Decidedly interesting from start to finish.

DRAMA IN THE AIR,
175 feet. \$19.25.

At the opening of the picture we see the filling of the balloon with gas. The aeronaut enters with a friend, the balloon ascends and is seen drifting away. We see the most beautiful sceneries which the balloon passes—the harbor filled with warships, the great city and the wild waves precipitating over rocks. Suddenly a storm arises. A heavy rain falls; lightning and thundering. We see the balloon helplessly driven by the fierce storm. Suddenly lightning strikes the balloon, which catches fire, and is seen descending rapidly into the deep sea. A fisherman, just passing this spot in his boat, rescues the two brave balloonists. This is a most sensational film, and at the same time one whose sceneries are most delightful. It is an entire novelty in animated photography, and we guarantee it to be a big hit with every audience.

Election of Pope Pius X,
122 feet. \$13.42.

A rare picture, and one that will interest those of all denominations. The conclave of cardinals is seen in the opening, and after the final vote is taken they disappear, and the newly elected Pope is seated on a platform and carried about on the shoulders of his guard. The picture is good in every particular, and the photography is excellent.

A Ferry in the Far East,
85 feet. \$9.35.

Here is an opportunity to witness how the people of the East are ferried across a body of water. Unlike other ferries, where huge boats are in use, the Eastern people have hung an immense raft on cables across the stream and the raft is pulled across. There is no possible danger, as should the cables part the raft would float, being made of heavy wood, held together with iron stays. This improvised ferry is loaded down with passengers, and several traders are accompanied by pack-mules laden with merchandise. Very interesting.

Fording a Stream,
74 feet. \$8.14.

A number of Arabs are seated on their thoroughbred Arabian horses and in single file are fording a stream. This is not alone a pretty picture, as far as scenery is concerned, but presents a very pleasing water effect.

THE GAMBLER'S LIFE AND END,
540 feet. \$59.40.

The interior of a saloon is first shown. A man enters and, after taking a drink, is introduced to some card players. He joins the game. Scene changes to a street with a gambling house in the background. As the vic-

tim seems to be a "good thing" in the game mentioned above, the gamblers lay in wait for him. He comes, is induced to go to the gambling house, submits, and is next seen entering the card room. He sits at one of the tables and plays a few hands. He loses all he has. The money lender appears and lends him money on his note. He still loses. After getting rid of all, he jumps madly from the table, and, tossing the cards in the air, leaves the place. Scene now changes to the money lender's office. The gambler enters. The money lender demands payment of the note and the gambler refuses to pay, saying he knew nothing of having given a note to him. At this the money lender goes to his desk to get the note and show it. The gambler, now seeing his chance to rid himself of the old money lender, picks up a knife from the table and, stepping up behind the old man, plunges it into him. He then scatters the papers all over the room in an attempt to find the note, but fails, and, before leaving, stabs the old fellow again. Next scene shows the murderer at home with his wife and child, judging from the expression on their faces, his wife is endeavoring to persuade him to give up his bad habits. Suddenly there is a knock at the door, which is answered by the child. The police arrive and arrest the murderer. A very pathetic scene is here shown as the gambler parts with his little girl. Next the court room is seen. The judge and jury are seated in their places, and the prisoner is brought before them. His wife and child appear, and he endeavors to reach them, but is held back, and they are induced to leave the room. The case proceeds, the prisoner is found guilty, and the death sentence imposed. Here he falls in a faint. Next scene shows the murderer in his prison cell. He is dreaming. A vision of his sick wife and child appears to him. He rises, gains and falls exhausted to the floor. Next is shown the death chamber. The

rope is placed around the prisoner's neck, the trap sprung and a wretched life is ended. This film depicts a very strong moral.

The Great Baltimore Fire.

350 feet. \$38.50.

Showing a true picture of that great conflagration where the entire business portion of the City of Baltimore was totally destroyed, but fortunately no lives were lost. This was the first moving picture taken of the ruins, and shows them heavily coated with ice, the fire having broken out in mid-winter on a Sunday afternoon, and continued to burn for about ten days. The National Guard of Maryland are seen patrolling the streets to keep strangers from falling into danger.

Hurdle Jumping.

75 feet. \$8.25.

A popular sport among soldiery is hurdle jumping, and this is one of the prettiest ones we have ever seen. Some of the spirited horses clear the hurdles at one bound, while others miss, and are compelled to go back and try again. A very fine picture.

An Intelligent Elephant.

150 feet. \$16.50.

Elephants are, as a rule, intelligent animals, but this one is particularly so. He picks up huge logs of wood, many of them weighing several tons each, and carries them to a certain spot, where he deposits them at the dictation of his master, seated on his back. Exceedingly good.

Horse-Shoe Curve.

150 feet. \$16.50.

Everybody has heard of the famous Horse-Shoe Curve near Altoona, Pennsylvania. This is considered one of the most beautiful of wild sceneries in the State. It is a panoramic view and shows the curve in all its beauty and

grandeur. We consider this the best panorama of railroad scenery ever made in Life-Motion Pictures.

The International Yacht Race.

95 feet. \$10.45.

This is a true picture of the last international yacht race, when the *Reliance*, the American boat, bested the *Shamrock III*, owned by Sir Thomas Lipton, the Irish merchant. The picture is full of life, and gives a most pleasing impression.

JOSEPH SOLD BY HIS BROTHERS.

623 feet. \$68.53.

This most beautiful film depicts the well-known Biblical scenes when Joseph is sold by his brothers and taken to Egypt, where he finally landed in jail. There he explains to his fellow-prisoners their dreams. The one will gain his liberty while the other will hang. His predictions come true. It was at that time that the King has some dreams which he wanted to have explained. Learning that Joseph could do this, he had him brought before him. Joseph explained his dreams and was made Governor. We also see how Joseph is tempted by Pharaoh's wife, and how he is crowned Governor.

This picture makes an exceedingly fine show for church fairs as well as for any other show.

LIFE OF AN AMERICAN FIREMAN.

420 feet. \$46.20.

This beautiful subject, so dear to the life of every American man, woman and child, will create enthusiasm unbounded and an encore will positively result from the exhibition thereof. The picture is made in 10 scenes, showing the Fireman's dream, the view of a Fire Alarm Box, the interior of sleeping quarters of the brave fire laddies, the interior of the engine house, the apparatus leaving the house, the firemen and the arrival at the fire and

the rescue of women and innocent children, etc., etc.

No more touching scene could be enacted than this, and none is more ready to do homage to the Firemen than the American who justly places the value on life above riches. Unlike any other position in the City Government's service, the firemen are considered in a class wholly by themselves. Great latitude is allowed them, and where one is seen, especially in a crowded building, no matter where, one feels that he is protected and that the danger has been reduced to a minimum.

Note the fireman dozing in his armchair in the fire house, and one sees the dream depicted on the wall over his head. He dreams that his wife and child are probably in danger, and in fancy he sees his wife placing the child in its crib for the night. Disturbed by the dream, he awakens and paces the floor nervously until an alarm is sounded and the scene changes to the sleeping quarters of the men. They jump out of their cots, hastily don some of their clothing and slide down the pole erected in the centre of the room and which leads to the main floor below. Meanwhile the horses bound out of their stalls, place themselves in front of the apparatus and are secured thereto by the men who have reached the ground. The doors are opened and out they dash at breakneck speed, threatening danger to whoever may place himself in their way.

Then note the fire run, the greatest ever yet produced. One after another they dash by with almost lightning rapidity, until the very earth trembles with vibration from the iron hoofs of the grand horses, who appear to know that they are on an errand of mercy.

They arrive at the fire, and immediately is seen the hook and ladder being placed in position, the firemen mounting the ladder, carrying the hose with which they finally extinguish the blaze, but not before they rescue sev-

eral inmates of the burning dwelling, including a number of children. No more realistic picture could be imagined or offered to the public, who, without exception, praise the heroic efforts of the fire fighters, and applaud again and again. No picture show is complete without one of these marvelous life motion headliners.

Logging in the Far West.

308 feet.

\$40.48.

We have all heard of how the huge trees in the far West are cut down and shipped to the mills, but we have never seen how the work is done. Here is the opportunity. The picture opens in a forest where two men are seen sawing an immense trunk, while another is driving a wedge after the saw, in order to hold open the part which was cut through. Suddenly the tree trembles, and finally falls with a crash, and the men proceed to cut down others in view. A change occurs, and we see where the logs are hauled into an open space, up a hill, and by their own momentum are shot down a hill and into the stream, where they are lashed together and finally towed down to the mill. In another part of the picture we see logs hauled on to a railroad siding, loaded on the cars and thus transported. It is most interesting to see a complete train made up of these huge logs, only one on a car, each weighing thousands of pounds, although handled as though they were mere toys. In our opinion, this is the greatest picture of its kind ever taken. No wilder, yet prettier, scenery could have been found. Exceptionally fine.

Marie Antoinette.

525 feet.

\$50.75.

Here is depicted in life motion the life and subsequent death of Marie Antoinette, Queen of France. The picture is divided into nine parts, as follows: F No. 1, Festival in Trinanon; F

No. 2, The Minuet; F No. 3, Lunching on the Grass; F No. 4, Blindman's Buff; F No. 5, Love, Rendezvous; F No. 6, The Revolution—Taking the Bastille; F No. 7, The Temple Prison; F No. 8, Before the Court; F No. 9, The Scaffold. The fact that the first part of this picture was made on the very spot where the events took place adds to its attractiveness. See the King, Louis XVI, and his Queen, Marie Antoinette, and their attendants lunching on the grass, playing blindman's buff, the love-rendezvous and the taking of the Bastille, the Queen in prison, her trial and condemnation, and finally the execution, so realistic that one imagines he sees the real tragedy, instead of a life-motion reproduction thereof. This film cannot be excelled; it is superb.

Mono Railway Between Listowel and Ballybunion, Ireland.

150 feet.

\$16.50.

The only railway in the world which runs on a single rail. It has a double engine of a most peculiar construction. This picture is exceedingly interesting, and will be appreciated by every audience.

Pan. of Fifth Ave., Pittsburg, Pa. From a Trolley Car.

125 feet.

\$13.75.

A very interesting picture, clear, sharp and distinct in every detail. It will be sold in fifty foot lengths if desired.

The Nest Robbers.

165 feet.

\$18.15.

This picture shows two boys as they are going to rob a robin's nest. Discovered by the policeman, they are chased through the woods, through water, over hills, but at last escape. The picture is one of the most beautiful as far as scenery and photography is concerned and certainly will please.

The New Year's Shooters in Philadelphia.

300 feet.

\$33.

Philadelphia has the distinction of being the only city in the United States having New Year's Shooters. These are societies who inaugurate the New Year through parades in the most gorgeous costumes ever designed by human mind. It is the greatest parade ever witnessed. People come from all over the country to see this unique parade, for which the city offers thousands of dollars every year as prizes. The film is a most interesting one and beautiful in photography. The film can be had in lengths of fifty feet and more. It is always complete.

PUSS IN BOOTS.

590 feet.

\$64.90.

An old miller, feeling that his end is near, assembles his three sons to divide his property among them.

He leaves his mill to the oldest, his land and property to the second, and when his youngest son enters he has nothing to give him any more but the old, purring cat. After this the old man dies.

The youngest son, despaired for having been so badly served, mourns over his sad lot, when the cat, getting suddenly taller, caresses and comforts him, telling him that she is in a position to procure him a fortune and honors. She asks him to dress her, and begs him to give her a pair of boots, hat and a wallet.

Having left her master, the cat goes in the forest, where a lot of young rabbits are frolicking. She suddenly appears in the midst of them, provided with a bag, and seizes one, which she puts in the bag, and carries it away.

The cat then runs to the King's palace, where she offers the rabbit to the King as a present of his master, Marquis of Carabas. On her return from the palace, the cat informs her master

of her visit to the King. She informs her master to go to the bank of the river, take his clothes off and throw himself in the river, pretending to be drowning, at the very moment when the King's coach is passing by, where in the King with the Princess is taking a ride. The coach stops, the King alights, followed by the Princess, and orders the servants to help the young man. The Princess, seeing the charming young man, falls in love with him. The King invites him to get into the coach, and the three ride towards the palace.

The cat, in the meantime, went to the corn fields, where country men and women are harvesting. She asks the reapers to tell the King when his coach passes by that all these fields are the property of the Marquis of Carabas. If they do not tell so they will be minced in pie-meat.

The King's coach appears; he asks whose fields these are. They belong to the Marquis of Carabas, answer the countrymen. While the King is reviewing the Marquis of Carabas' estate, the cat goes to the Ogre's Castle, asking him if it is true that he can assume any form he likes. The Ogre, to show his cleverness, changes himself immediately into a roaring lion. The cat admires this, but says she does not believe that he can make himself into one of the smallest animals, and asks him to transform himself into a rat, which the Ogre does. The cat immediately catches the rat and eats her up. The cat then goes to the dining room, where the servants are preparing a great dinner for the Ogre and tells them that they are released, and that the castle and everything in it belongs now to the Marquis of Carabas. Soon after this the King and Princess enter, followed by their court.

The young miller's son, who has been informed by the cat of the situation, does the honor of his house to his royal guests.

The King, delighted with so much wealth, grants to the Marquis of Carabas the hand of the Princess, and the picture finishes with a brilliant wedding scene.

THE STRIKE (A Social Drama).

442 feet. \$48.62.

Scene 1.—The picture starts with a scene in the superintendent's offices. The workmen's delegates come to submit their grievances and ask for arbitration. The superintendent's own son sides with the workmen and pleads their cause before his father. The speaker of the delegation extends his hand to the superintendent, which the latter refuses. Careworn leave the workmen.

Scene 2.—The strike is on. The excited workmen throng before the factory, where the soldiers guard the entrance. The workmen try to storm the place and are repulsed by the troops and fired on. Several men, women and children are killed or wounded. The superintendent steps out of the door and tries to pacify the workmen, but a woman, whose husband has just been killed by a shot from a soldier's rifle, takes up a brick and throws it at the superintendent's head and kills him.

Scene 3.—Under the roof in a garret lies the body of the dead workman, his wife surrounded by three children weeping near her dead husband. The door opens, policemen enter and try to arrest her. She fights for her children, but is overpowered and is taken away, leaving the poor children alone with their dead father.

Scene 4.—This scene brings us to the court room, where the woman, accused of murder, is being tried. She pleads not to be taken to prison. Even the superintendent's son, knowing that his father was in the wrong, speaks a good word for the accused. She is released and hurriedly leaves the court room, accompanied by her children.

Scene 5.—In one of the most beautiful pictures we see the future co-operation between Capital and Labor, while the Goddess of Justice is seen in the background, with a scale in her hand. Upon one side of the scale Capital lays its wealth, on the other side Labor its strength, the Goddess of Justice being the judge, and sees that everything is rightly weighed.

Patrick Street at Cork, Ireland.

50 feet. \$5.50.

This picture is most interesting to our Irish inhabitants, as it brings back memories of their childhood. It is an excellent picture of the well-known city.

THE PRODIGAL SON.

475 feet. \$52.25.

The father of the two sons is first shown, presenting a large quantity of jewels and money to each of his two sons. The one who is the "black sheep" of the family accepts his share very greedily and seems to be anxious to take it away and squander it. The other son carefully turns his share over to his servants and instructs them what he wishes done with it. Immediately the wealth is distributed the first son hurries away with his treasure and the second re-enters his father's house.

Here the scene changes, and shows the spendthrift at his pleasure in a wine garden. Next he is seen, after his share has been spent, wending his way back home. Outside the house he sees the pigs and, being very hungry, pushes them away from their troughs and eats their food. He is discovered by his father's servants and driven off. He returns to the stable after the servants have disappeared and, sitting down on a nearby stone, falls asleep. In his dreams he sees his anxious mother awaiting his return and his father endeavoring to comfort her. Upon waking he decides to go to the house. As he approaches

the door he is stopped by one of his father's slaves and, not being recognized, is refused admission. He induces the slave to send for his mother, and immediately she appears. She recognizes her son and they embrace each other. The glad news is sent to the father, and when he sees him there is great rejoicing. The fatted calf is killed and great is the joy of the entire household at the return of the lost one.

The Life of a London Bobby (Police-man).

200 feet. \$22.

This is a mixture of fun and pathos. When the picture first bursts into view, the exterior of an English Police Station is seen, from which the squad emerges. A change, and then one of the "finest" is seen posing before a great building, as though proud of his uniform. Again a change, and we see a table on which was placed a dark lantern. Bobby's hand reaches forth and grasps the lantern, and we follow him through the famous "White-chapel" district, of which we have heard so much. All that is seen are the rays of light from the lantern and the object at which they are pointed. We see a high board fence on which a number of advertisements appear and the rays move along until "Bobby's" best girl is seen on the top of the steps leading into the basement of the house where she is employed. In her hand she holds dainty viands, which she knows Bobby delights in, and she beckons to him to follow. In this case you can draw your own conclusions. We follow the light through all the dark passages of the district until it enters a bank building and surprises a burglar at work on a safe. Suddenly Bobby appears behind the lantern, a scuffle ensues and the burglar is captured. This is undoubtedly one of the best moving pictures ever made.

Pan. of St. Railway Building, Pittsburgh, Pa.

46 feet. \$5.06.

This is quite a novel picture, showing the men at work building a street railway line. Being a panoramic scene, one can see considerable of the work performed. Good.

The Philadelphia Speedway.

140 feet. \$15.40.

This is the first moving picture taken of the great Speedway in Philadelphia, considered the best in the country. Hundreds of fine teams are seen going at a lively gait and the scene is full of animation.

Pittsburg, Pa., Fire Department.

62 feet. \$6.82.

This picture was taken on a bright, sunny day, and is beautifully sharp. It shows six of the fire apparatus used in Pittsburg, Pa., including those that are drawn by three horses abreast, they are about to dash off the screen into the midst of the people. Very fine.

Shooting the Rapids at Killarney, Ireland.

100 feet. \$11.

A most interesting picture, showing several boats laden with passengers passing through the rapids and waving their hats to the audience. In the foreground we see the old wire bridge, well-known to every Irish-born and visited by everybody who travels through Ireland. The boats pass through this bridge. The scenery is one of the most beautiful ever seen, and the picture will make a great hit wherever shown.

The Smugglers.

300 feet. \$55.

A thrilling story of a party of rough smugglers running a contraband cargo on their rocky coast.

Scene 1.—Shows the face of the chief of the smuggler's gang.

Scene 2.—An old-fashioned village inn, in which are seated three old tars studying a chart of the coast and deciding where it would be best to attempt a "run."

Scene 3.—A boat coming through the surf laden with kegs, which are lifted on the men's shoulders immediately the boat has grounded, and conveyed across the sands to a cave, where the horses and assistants are waiting to convey them across the country.

Scene 4.—A look-out on the Coast-guard station is seen sweeping the horizon with his telescope, and suddenly becomes aware that his old enemy the smuggler is actively engaged in trying to get the better of him.

Scene 5.—Here the look-out is seen rushing to the Coastguard station to inform his superior officer what he has witnessed through his telescope. All the men are hastily summoned, and rush off to try and prevent the "run" being successful.

Scene 6.—Shows the smugglers coming through a galley between two precipitous cliffs, picking their way through the rocks, and urging their horses as fast as possible, so as to get their valuable goods into security.

Scene 7.—The Coastguardsmen, being unable to get down to the beach quickly, have recourse to a long rope ladder, and are seen coming hand over hand down this ladder to the shore, where they form up and rush in pursuit of the gang.

Scene 8.—Shows the smugglers working down amongst the rocks and trees, closely followed by the Coastguards.

Scene 9.—Here the smugglers are seen hastily removing the kegs from the backs of the animals, and entering the old smuggling haunt. At this critical moment the Coastguards rush their foes and burst into the house in hot pursuit.

Scene 10.—Shows a tremendous struggle between the smugglers and the Coastguards. The smugglers resist violently all attempts to capture, until compelled to throw up their hands and submit to being handcuffed at the muzzle of a revolver.

Scene 11.—The final scene shows the smugglers being escorted to the lock-up, handcuffed two and two, and carefully guarded on either side by the Coastguards.

Pushball Game,

100 feet.

\$11.

Another game familiar to many is that of pushball, and is faithfully portrayed in this splendid film.

Surgical Operation,

150 feet.

\$16.50.

Here is the only picture of its kind ever attempted. It actually occurred at one of our city hospitals and was performed by the foremost professor of Philadelphia, but for good and sufficient reasons the names of the professor and patient are withheld. The operation is performed on a female of advanced years for tumor and portrays every action of the doctor and his assistants, showing the removal of the tumor and everything incident thereto.

Surgical operation by Dr. Hurst, U. of P.,

250 feet.

\$27.50.

This is a marvelous film, showing the famous Surgeon operating on a patient in the hospital connected with the University of Pennsylvania. The operation is that of cancer, and the picture shows the skill with which the Doctor removes same without any apparent effort.

Ten Nights in a Bar Room,

600 feet.

\$60.

It is unnecessary to describe this picture, as the story is well known to

both old and young. We tell the story just as it was written, and temperance lecturers will do well to buy one for the moral it teaches.

Salmon Spearing in the Rivers of the Great Northwest,

166 feet.

\$18.26.

This picture created more enthusiasm than any other miscellaneous subject made during the past six months. It is entirely out of the ordinary, hence its popularity. Several men wade into the shallow water, and with large spears catch the lively salmon as they swim down with the tide, and, thrusting the spears into the fish, they are flung toward the shore, where they are gathered together and shipped to the market. This is a refreshing picture to exhibit, showing a large body of water rushing by as though it was driven by some great force. The scenery is beautiful.

"STAGE-STRUCK,"

550 feet.

\$60.50.

A most beautiful novel in nine scenes, of fine photographic quality throughout.

Scene 1.—The Innkeeper's Daughter is seen outside her father's house, when her lover, a medical student, arrives. The Innkeeper orders him off the premises and hurries his daughter indoors.

Scene 2.—The interior of the Inn bar, showing customers passing in and out, and Florence attending to the bar. An acrobat, named Marco, enters, draws her attention to advertisement bills, depicts all the attractions of a circus life, and persuades her to join him.

Scene 3.—Florence escapes out of a window, takes farewell of the old home, and goes to meet Marco.

Scene 4.—Florence hurries down the lane, awaits the arrival of the traveling show, and, on its arrival, is assisted by Marco into a wagon and they drive on.

Scene 5.—Florence soon becomes

disillusioned and resents Marco's attentions. She receives a letter from her former admirer, which Marco tries to snatch from her. She orders him away and asks the assistance of the proprietor, who forcibly ejects Marco.

Scene 6.—When everything is ready for the performance Marco makes one last appeal to Florence to cast in her lot with him. She refuses, and, vowing to be revenged, he takes a knife from the property basket and secrets it about himself.

Scene 7.—When the performance is in full swing Florence, whose turn arrives to give an exhibition of tight-rope walking, appears, and ascends to where the rope is fixed. Whilst she is balancing herself, Marco sees his opportunity, and, sliding down the guy-rope, draws his knife across the rope, thus throwing Florence to the ground. Florence is lifted up and carried away, and Marco, after an attempt to escape, is seized, overpowered, and handed over to Justice.

Scene 8.—Florence slowly recovers from the effects of her accident in a hospital. The doctor attending her is her old lover, but owing to the bandages on her head, he fails to recognize her. Florence, however, hears his voice, and in her excitement removes the bandages and calls him by name. Turning round in astonishment, the doctor is just in time to catch her as she falls back exhausted.

Scene 9.—When recovered, Florence, accompanied by her lover, returns home, and, leaving him outside, enters the old bar, where she is welcomed by her father. She tells him she owes her life to the skill of the young medical student, who is called in, and her father consents to their engagement.

A Visit to the Zoo,

365 feet.

\$49.15.

Animals are always interesting to look upon, especially those which are not seen daily. Here we show the

American Eagle, the long-necked Giraffe, the Zebra, and a number of others, including the Ostrich, all moving about, making an animated picture throughout. You will interest the little ones with this film. Short lengths will be made if desired.

Washing Sheep.

75 feet.

\$8.25.

A number of men are seen washing sheep in a large pool of water fenced in so that the sheep cannot escape. The men pick the sheep up and plunge them into the water, and by the aid of long poles with peculiar crooks at the ends they keep the sheep constantly submerged until they are thoroughly clean.

William Tell.

450 feet.

\$49.50.

An historical legend in five scenes. Who has not read of William Tell shooting the apple off the head of his little son while the tyrant Gessler looks on. Everybody has read and knows the beautiful story of the struggle for freedom, and the film will make a hit everywhere. F scenes; F No. 1 Shows Tell's heroism, F No. 2 The Plot, F No. 3 The incident of the apple, F No. 4 Death of the tyrant Gessler, F No. 5 William Tell cheered and acknowledged by his countrymen as their liberator. We recommend this as a headliner for any show.



Illustrated Song Films

No Slides are Used. We illustrate the entire Song in Moving Pictures

Our Illustrated Songs in Moving Pictures have been on exhibition among others at the Howard Athenaeum, Boston, Massachusetts, where each exhibition was received with storms of applause and the management were requested by the public of that city to repeat them. No first-class show is complete without at least one of these Headliners

THE HOLY CITY

350 feet

\$38.50

DEAR OLD STARS AND STRIPES GOODBYE

325 feet

\$35.75

Every Day Is Sunshine When the Heart Beats True

255 feet

\$28.05

ONLY A SOLDIER BOY

215 feet

\$23.65



Russian War Films



Bombardment of Port Arthur,

200 feet.

\$22.

A realistic representation of the bombardment of Port Arthur by the Japanese. The great iron clad monsters of the deep are seen to glide in and out firing at the Russians, who are inland. The water effect is grand, and the mines are seen to explode, throwing thousands of tons of water high in the air; ships are seen to burst into flame and sink from sight, leaving the crew to fight their way to shore, some of them being shot by the Russians from the fort. A most exciting picture and of timely interest.

The Fight on the Bridge for Supremacy.

50 feet.

\$5.50.

The Russians and Japanese, while scouting, meet on a bridge in the shade of a beautiful grove. The bridge spans a small body of water, at the end of which is seen a dwelling, where lives a peasant and his family. The combatants engage in a fierce fight for the right of way, and in plain view some are seen to be raised bodily and thrown into the water, while others, who have been shot and killed, are pushed off by the soldiers of the Czar with their bayonets.



... Fight Films ...



Reproduction of Corbett-McGovern Fight,

1,200 feet.

\$132.

The last fight between these little giants was fought at San Francisco, March 31, 1903. Interest was centered in this fight because of the reputation of McGovern, who was popularly known as "Terrible Teddy," and who was only defeated by Corbett once before. They met again in order to settle beyond a doubt which was the master. Corbett proved again that he was the champion. The pictures are true to life, and figures, being large, the fighters are easily discerned, and they fight from the time the gong sounds until the finish, when McGovern is

counted out. We have endeavored to make these fight films as accurate as possible and have even introduced into the pictures the dispute which arose between the fighters and their seconds prior to the fight. We will sell six of the principal rounds, containing about seven hundred feet, if desired, and in the set of six we include the first and last, or knockout, rounds, the four others being the most interesting. Code word for six best rounds is "Saccervene."

Reproduction of the Nelson-Britt Fight,

600 feet.

\$66.

The best six rounds.