

1901 CATALOGUE

SEE ALSO 1903 SUPPLEMENT.

THE LATEST AND BEST IN ANIMATED PHOTOGRAPHY.

ANIMATOGRAPH

CAMERAS  
PROJECTORS &  
ACCESSORIES

FILMS

MANUFACTURED  
BY

ROBT. W. PAUL

ANIMATO-  
GRAPH  
DEPOT:

68·HIGH HOLBORN·LONDON, W.C.



Catalogue of — Paul's  
Animatographs & Films.

COPYRIGHT.  
ENTERED  
AT STATIONERS' HALL.

ROBT. W. PAUL,

Patentee and  
Manufacturer.



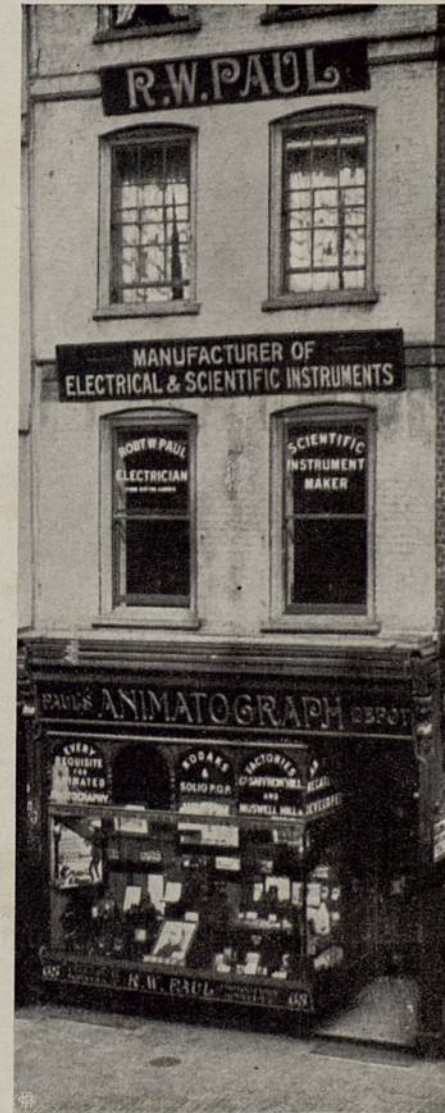
FACTORIES:  
114 & 115,  
GREAT SAFFRON HILL,  
E.C.

Studio & Film Works:  
NEWTON LABORATORIES,  
SYDNEY ROAD,  
NEW SOUTHGATE,  
N.



ESTABLISHED  
AT 44, HATTON GARDEN,  
1891.

TELEGRAMS:  
"CALIBRATE,  
LONDON."



ANIMATOGRAPH DEPOT, 68, HIGH HOLBORN, LONDON, W.C.

W.D.  
8°  
30

NEWTON LABORATORIES,  
NEW SOUTHGATE, N.



REAR VIEW OF NEW FILM WORKS,  
having a capacity for 1½ miles of finished films per day,  
with site for extension.

ERECTED 1901, BY R. W. PAUL.

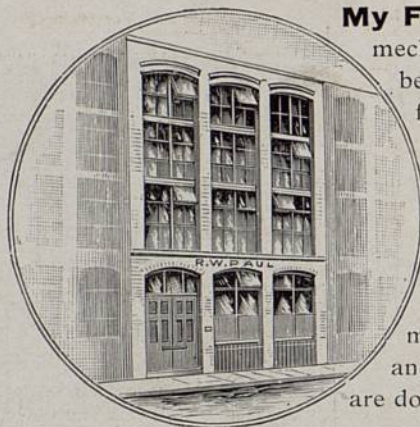
To Old Friends . .  
and  
New Customers. . .



**The Manufacture** of all apparatus and film subjects offered in this Catalogue is carried out in my own factories, with the exception of a few special lime-light fittings of other makers included for the sake of completeness.

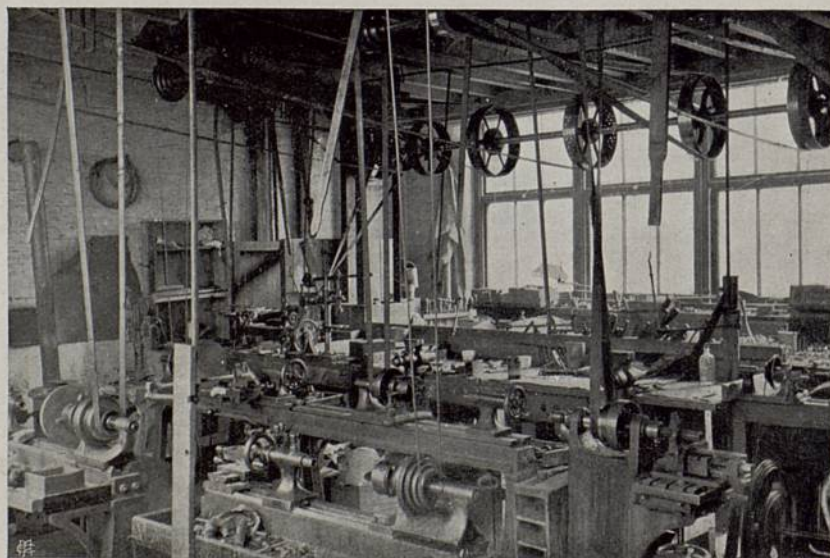
**Every Article** supplied by me is the best of its kind, being severely tested before despatch, and guaranteed as stated below. Exhibitors sending their orders direct have the advantage of the lowest possible terms consistent with the high quality of the goods, no intermediate profits having to be added.

**My Experience** in the manufacture of Animated Photograph machines and films dates from the year 1894, when the first moving picture camera and film in Europe were made in my workshops. During the time since elapsed continuous improvements have been made, in the endeavour to reach perfection in the taking, manufacture and projection of the films, and the advantage of the long experience of myself and my assistants since the early days of the industry is placed at the disposal of my clients, and has been utilised in producing the present "New Century" Animatograph described below. This highly perfected machine is gradually but surely displacing the crude and flickering apparatus which (owing to the fact of its cheap construction enabling large discounts to be given) is still extensively used.



114, Great Saffron Hill, E.C.

**My Facilities** for producing high-class mechanism and scientific instruments are believed to surpass those of any other firm in this business. My instrument factory, which is known throughout the world for the accuracy and high finish of its productions, is fitted up with the best modern machinery, including wheel-cutting, engraving, screw making and other automatic machine tools, and the construction and testing of Animatograph machines are done under my personal supervision.

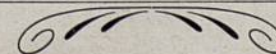


Portion of First-floor Fitting Shop,

114 & 115, Great Saffron Hill, E.C.



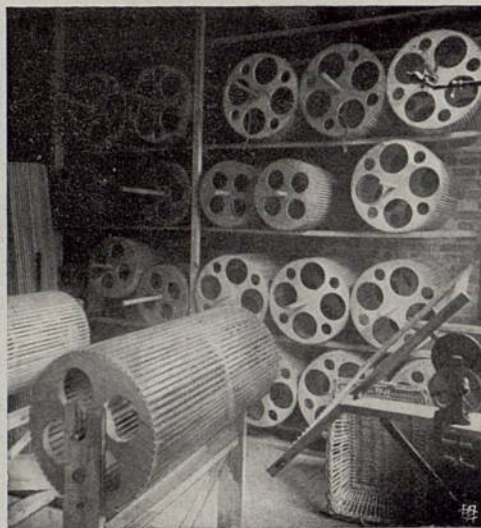
**The Large Studio**, adjoining my New Southgate works, is at the disposal of customers requiring the production of special advertising or other scenes, and is provided with paint rooms for full-sized scenery, under the supervision of a competent artist, and a stock of about fifty backgrounds ready for use. The stage-traps, bridges and wings enable any stage performance to be animatographed, as will be seen by the description of many of my new subjects below, all of which were produced here. This building, erected to my own designs, which is the only one of the kind in this country, enables the photographic effects to be perfectly controlled.



For terms for taking Special Films, see below.

(Hire of Studio for taking Special films, **21/-** each subject).

**My New Film Works** and dark rooms, recently erected at New Southgate, allow of an output of 8,000 feet, or  $1\frac{1}{2}$  miles of film being printed, developed and finished daily. They are substantially built on one floor, and arranged to give the greatest possible convenience, safety and freedom from dust and dirt. The system adopted gives absolute control over development, and allows films to be treated to give the best results procurable by my dark room operators, who have the longest and most varied experience in this direction.

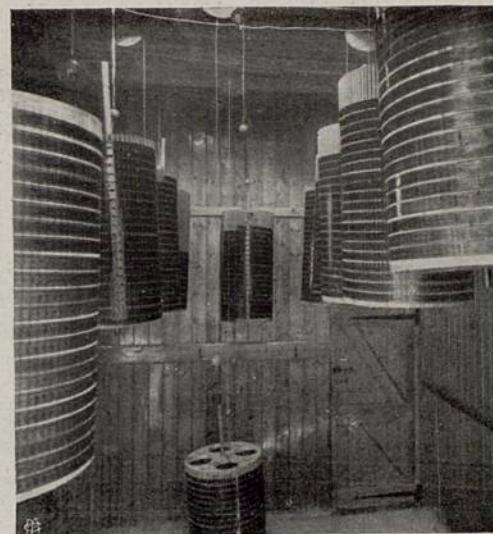


The Drum Room.

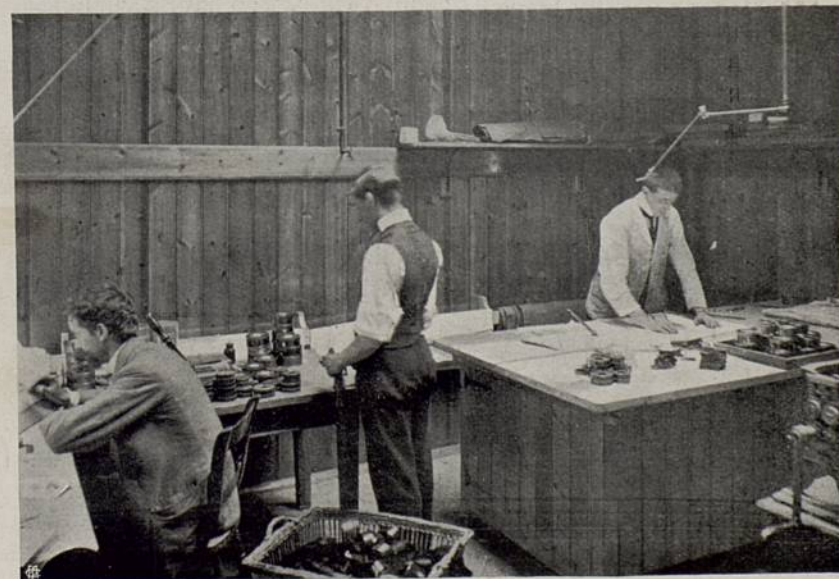


One of Three Large Dark Rooms at the New Southgate Works.

**The Drying Rooms**, being heated by steam and ventilated by electric fans, are so arranged that no dust or spots can ever come on the finished films. Before entering the drying room the air is filtered through a chamber 80 feet in length, which sufficiently accounts for the remarks often made by customers as to the cleanliness and brilliancy of the prints.



**The Examination** and finishing of the films is carried on in well-lighted rooms, and any film showing the slightest defect is rejected before being packed.

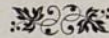


## Stock and Show Rooms.

**Nearly every Film** in this catalogue will be found always in stock at my sale room at 68, HIGH HOLBORN, W.C. An Animatograph and operator are kept at the disposal of customers, who may see the films projected on the screen before purchase, at any time. A full stock of accessories, lenses, jets, arc lamps, carbons, limes, &c., is kept ready for despatch on receipt of order.

**My prices** for all well-known brands of supplies, are the lowest in the trade, and specially favourable terms are offered for regular supplies of material. Positive and negative films of all makes are kept in stock ready for immediate delivery.

**Films may be had on approval** (post free) on receipt of a deposit to their value, and provided they are returned undamaged, carriage paid, within three days of receipt, the cash balance for any not selected will be returned in full. There is no necessity to purchase films without inspection. If you cannot call and see them on the screen write for a full selection, with deposit, and they will be forwarded by return.



## Hire and Exchange Department.

**At the request** of many of my clients, who have accumulated large numbers of films which have been already exhibited to a considerable extent in their own districts, I have decided to purchase, or take in exchange, saleable subjects of any make. Should you have such films to dispose of send them (carriage paid) to 68, High Holborn, W.C., and an offer for purchase at their market value will be made by return post. At the option of the customer I will pay cash or give an equivalent in new films for those sent. Customers wishing to purchase second-hand or used films are requested to state their requirements and selections of such will be sent on approval on the terms stated above.

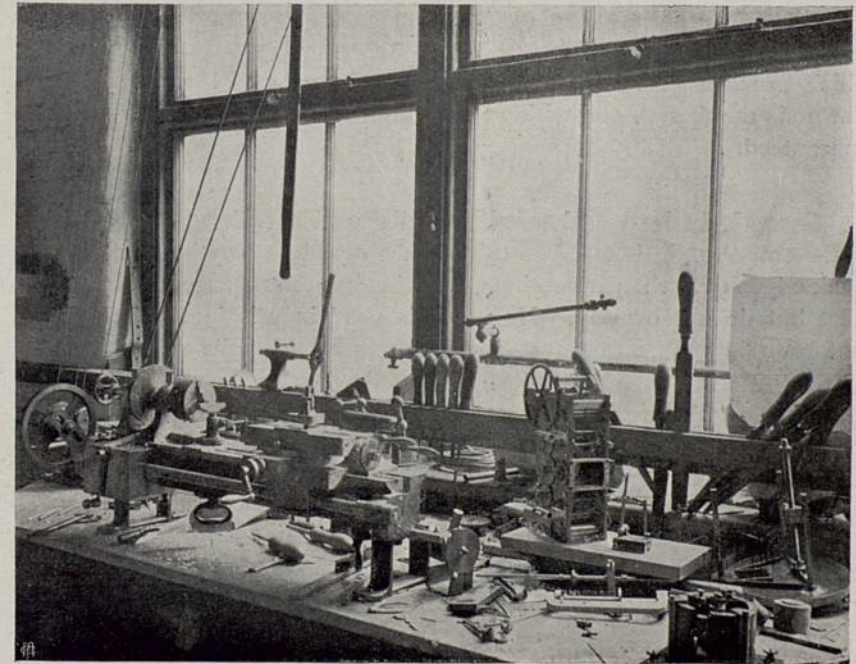
**Films may be hired** for one or more performances at low rates, and I will submit a complete programme of subjects, with quotation, to suit any class of audience, or length of exhibit.

**The complete series of "Army Life" Films**, catalogued below, may be had on hire by the week, on reasonable terms, together with lithographs, posters and bills, which are supplied at cost price.

## Experimental Department.

**My endeavour** being constantly to improve the production of animated photographic apparatus, I have devoted a special workshop to this, and shall be pleased to receive suggestions from any of my clients, whether such are patented or not, and to take up suitable inventions on favourable terms.

**I am prepared to make modifications** in my manufactures to suit special cases, and to repair machines or apparatus of any make.



## Suggestions as to Film Subjects.

**Many exhibitors** have ideas for new films which they would like to see carried out. I am prepared to pay for any such suggestions, which I may consider worth execution, at the rate of one guinea each.

**The stoutest and best seasoned** celluloid base only is used, and coated specially for my films. The perforations are guaranteed to standard gauge,  $\frac{3}{4}$  inch to a picture, within one-thousandth of an inch, and they will run well on any machine made for Edison perforation.

**My Films are Guaranteed** against stripping or peeling, in ordinary use, for three months from date of sale. Any make of stock can be printed to customer's orders, but such will not be guaranteed in this respect.

**Every Film** passed for sale as perfect is stamped at each end with the trade mark :—



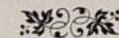
which forms a guarantee also for the correctness of length, and each film tin is numbered, and without this number and mark no film will be guaranteed.

**Special characteristics of Paul's Films.** In addition to the trade mark, it will be noticed that my films may be identified by black edges over the perforations, and the fact that consecutive pictures meet but do not overlap. No mask is used in printing, as it is found that rounding the corners of the pictures often spoils an exhibit, by showing a white patch on the screen. Any customer receiving a film which he considers to be counterfeit or copied will greatly oblige by sending it to me. All my films represent movement from end to end; there is no "padding," blank or waste included.

**Films by other makers** can be supplied to order at factory prices, but cannot be sent on approval. Your enquiries for any films you may want are solicited, and as I am acquainted with all subjects on the market the description of the film is sufficient, but no responsibility for the quality of such films will be accepted.

**Guarantee of Animatographs.**—The greatest care is taken in the selection of materials, and superintendence in constructing my machines; but I undertake that should any part prove defective within one year of purchase, otherwise than from carelessness or rough usage, such part will be replaced or put in order free of charge.

## Terms and Prices.



**My policy** is to supply exhibitors with my best and most successful subjects at the lowest remunerative prices.

**This List** does not include all my subjects, but only those that are in regular demand. Having hundreds of other negatives I can supply prints from many subjects not listed.

**In future** all novel film subjects, issued for the first time at the commencement of the Winter season, will be catalogued from September till June, at 1s. per foot, less discount, and all subjects previously produced, however unique and successful, will be issued at 9d. per foot subject.

**I do not supply two qualities** of films; all are equally good, and those exhibitors not requiring absolute novelties will find in my earlier selections an enormous variety of excellent and attractive films, at a lower price than any others on the market.

**Inland Parcels** of films are sent **post-free**, but when sent by train carriage is charged forward.

**Foreign Parcels** are sent, where possible, by Parcels Post, charged to purchaser. Foreign remittances (by money order or cheque) should include cost of postage.

**Terms.**—Special discounts are quoted for cash with order; if payment is not made on or before delivery, these discounts will not be allowed.

**Accounts** are opened only on giving two satisfactory London References. Such accounts are payable monthly, on the 15th of the month following delivery of the goods.

**Packing** is not charged for, and not returnable, except in the case of export orders, when packing is charged at cost.

**Export Orders** must be accompanied by remittance, with full shipping instructions, and directions for payment in London, against bill of lading.

*Telegrams and Cables :—*"CALIBRATE, LONDON."

(*'UNICODE'* used).

Order Films by the **Code-word**, printed in heavy type.

### TOPICAL AND CURRENT EVENTS.

Customers are requested to note that I take every event of which a picture can be made with any certainty of success.

Since animatographing the "Derby" in 1896 (which produced a greater sensation than any film since taken) there has been no home event of importance, and in demand, which I have not successfully animatographed. It is impossible to catalogue all such subjects, many of which are only of momentary interest, but customers may rely on receiving the quickest possible delivery on receipt of telegraphic order. Those who have previously placed their orders with me will require no reminder as to the certainty of receiving the promptest delivery, and of the films being of highest photographic quality possible under the circumstances.

The price of all event subjects is 9d. per foot, subject to discount. I can now deliver 100 copies of a negative of ordinary length in 24 hours after the occurrence.

### THE ILLUSTRATIONS

of films are intended to give a general idea of the subjects, and being much enlarged from the actual film (*not* reduced from larger photographs) they do not fully represent the beautiful sharpness and clearness of the originals. The illustrations of Works, etc., are taken direct from my own premises, and are not enlarged by the addition of the works of other manufacturers.

I am prepared to lend to my customers certain of the blocks in this Catalogue for illustrating programmes, free of charge, on condition that the words "Animatographed by R. W. Paul, London," appear below the pictures.

The pictures being Copyright, unauthorised reproduction will be dealt with according to law.

### ADVERTISING PLACARDS.

A handsome placard, 20 x 15 inches, suitable for placing at the doors, has been prepared at considerable expense, and copies will be sent (free of charge) to any bona-fide exhibitor using my films. Oak frames may be had at the cost price of 2/- each nett, and are strongly recommended as a most effective means of advertising an exhibition.

Special wording can be printed on to order at cost.

### ENLARGED PORTRAITS FOR EXHIBITORS.

Owing to my special facilities for producing high-class portrait enlargements at my works, I am able to offer exhibitors reproductions of their own portraits at exceptionally low prices. They are artistically finished, and form a bold and handsome advertisement when framed and placed at the doors. It is only necessary to forward your own photograph, which will be returned with enlargement.

Large size, 33 x 26 in. outside ... .. 20/-

Smaller sizes from 2/-. See separate list. A reduction is made for large quantities.

## PAUL'S

## • New Century Animatograph. •

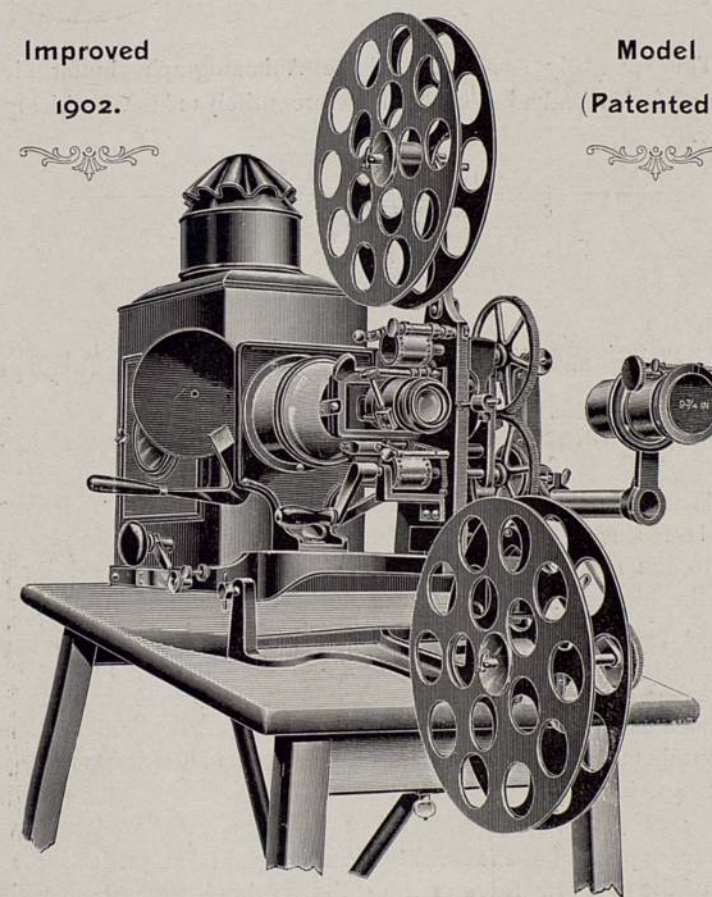
*The Latest and Best Projector for Films of any make.*

Improved

1902.

Model

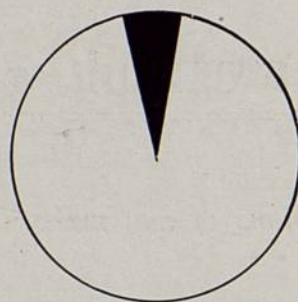
(Patented).



*"A Veritable Triumph over all systems of Animated Photography which have, up to the moment, been presented in London."*

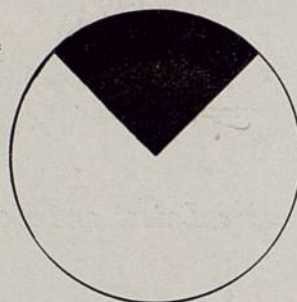
*—Observer.*

No. 1.



Diagrams showing the  
size of Shutter  
in the Animatograph  
(No. 1),  
and in the best-known  
other Machines  
(No. 2).

No. 2.



The extremely small size of the Animatograph shutter gives an absence of flicker and a brilliancy of picture entirely unknown with any other projector.



## Paul's New Century Animatograph.

Improved 1902 Pattern (Patented).

This machine, which was placed on the market for the first time during last season, has already achieved a considerable reputation. Owing to the fact that the principle of the movement is entirely novel, and is the highest advance yet made in the production of perfectly flickerless pictures, considerable difficulties had to be overcome at the out-set. Before placing large numbers of the machines on the market the inventor has put them in the hands of the best-known and most experienced exhibitors, and the 1902 pattern, now offered for the first time, contains a large number of improvements and alterations suggested by their experience.

As every portion of the machine is of original design, it follows that the use of the first few dozen sent out thoroughly tested the working of the various parts. Many of these have been greatly strengthened or stiffened to stand the hardest possible wear, and the first model has been re-designed throughout with this end in view, so that it can be placed in the hands of operators who are accustomed to machines of rough construction.

**The Movement**, or vital part of this machine, is such as to change the film so rapidly, and yet without shock or strain, that the amount of light cut off during its movement is *less than one quarter* that cut off by any other machine, being one sixteenth of a revolution only.

This results in complete absence of flicker and extreme brilliancy of the picture on the screen, without the introduction of the streaky or 'ghost' effect shown by any machine not provided with a proper shutter.

The extremely small size of the shutter astonishes every expert who examines the Century Animatograph, although this shutter covers the entire movement of the film.

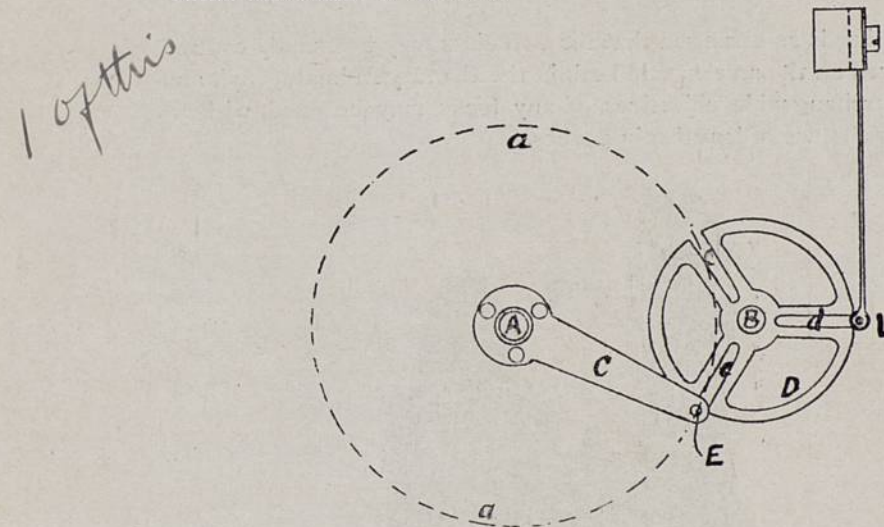


Diagram of the Movement of the Animatograph (Patent).

The intermittent sprocket is attached to shaft **B**, and the driving roller **E** enters the slots in wheel **D** at a tangent, without shock, and gives the film a gradually increasing speed without strain. This is the most rapid change-mechanism ever applied to a projector.



## What a Great Mechanician thinks of the Animatograph.

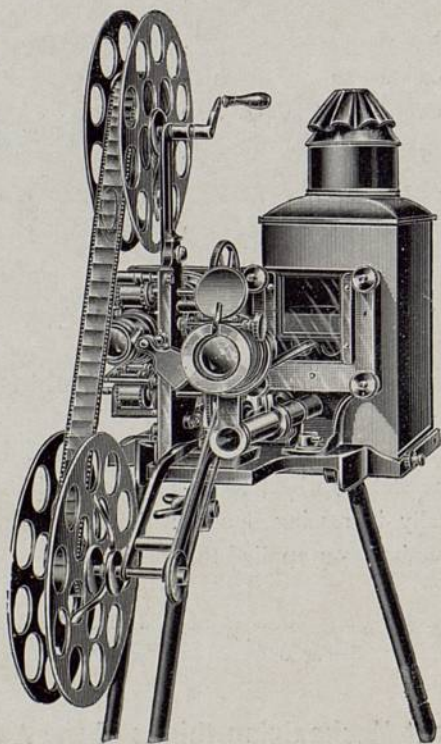
"I thoroughly tested and examined your new machine and I consider it the best on the market. It is infinitely better than the 'Flickerscopes' now in general use."

(Signed) J. N. MASKELYNE.

**The Optical Arrangements** of the Century Animatograph are scientifically correct. The make-shift of employing one condenser for a short focus film projecting lens, as well as for the longer focus lens required to show a slide, inevitably fails to give a correct and sharp image in both cases. In the combined machines and lanterns described below it will be seen that each is provided with its own proper condenser.

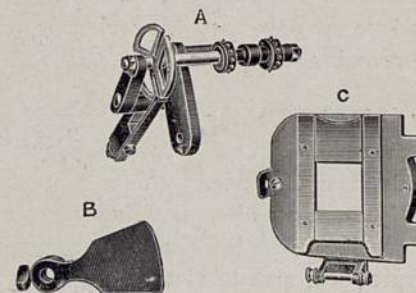
The machine with its heavy spools of film remains a fixture, and the slide lantern forms a separate apparatus which may be used for the highest class of projection work.

Everything is so arranged that the two discs may be exactly centred and registered on the screen, and both in the Century Animatograph and lantern, interchangeable objectives of any focus may be fixed, without alteration or the use of lengthening tubes.



The Lantern is shown in position for projecting slides, while the film is being rewound on the top spool by means of the crank.

## Some important features of the Animatograph.



- A** shows the Intermittent Sprocket, mounted on a shaft carrying the slotted disc. The shaft runs on adjustable dead centres (newly designed), and is supported in a frame designed to allow of easy adjustment. There are no rubbing surfaces to wear, as all the parts are in rolling contact.
- B** shows the shape of the Shutter, which is very light and accurately balanced by the clamp screw; while covering the entire movement, it is smaller than in any other machine.
- C** is an inside view of the Film-gate, showing the light flat spring plate which keeps the film in focus, and the heavy casting at back which keeps it cool.

**Wear and Tear of Films.**—In the Century Animatograph the picture surface of the film is absolutely untouched by any part of the machine. The film is fed by a revolving sprocket from the supply spool, and by a second sprocket to the winding up spool, hence any length whatever may be run through and will wind up automatically, without strain or pluck on the movement, which is always provided with slack film both above and below the film trap. The speed of the film is a **gradually** increasing and decreasing one, not a sudden pull. Any film, however incorrect in perforation may be run without damage.

**Film Gate and Heat Radiator.**—This valuable patented feature will not be found in any other machine than the Century Animatograph. The gate is so constructed that the heat from the lantern is absorbed and radiated out before reaching the machine, hence the machine itself and the light spring plate which holds the film in focus are always comparatively cool, even when the Animatograph has been running for an hour, with an arc of 80 ampères.

**The Masking Device** fitted to the Century Animatograph is also a new and patented invention. A special cam is so arranged as to instantaneously move the lens and mask together through any distance necessary to bring the picture into register, thus replacing the slow, and often awkwardly placed screw adjustment, previously employed for this purpose. The picture remains always in one position on the screen.

**Accessibility.**—In the Century Animatograph the whole of the sprockets are open at the side. The film may be placed on the machine and masked in 5 seconds, ready for use. This is a most valuable feature for exhibitors constantly running shows. Every adjustment requisite during a show is close to hand, and in the most convenient position for use, and all working parts are open to view.

**The Spools** provided with the Century Animatograph are 11 in. diameter, to take about 1,500 feet of film, which may be run through at one setting, and are instantaneously set in place by means of a catch, on their respective spindles. The upper spool is provided with a simple clutch device, and by attaching the handle of the machine to the spool stud the films may be re-wound by turning the handle, in a very few minutes and without touching the film.

**Construction.**—No animated photograph machine has ever been worked out or constructed with the same care as has been devoted to the Century Animatograph. The main frame of the machine is in one substantial brass casting, finished true and lacquered bright, the spindles are of Stubbs's steel and run in long bearings, an outside bearing being provided for the driving spindle, which therefore cannot get bent; the sprockets are made from solid fine metal and accurately cut and polished by special machinery; the movement is made from tool steel and the spindle runs on hard steel centres (improved in the 1902 Model), which are adjustable for wear and cannot become untrue, even after years of work. There are no frictional surfaces to the movement, which is a purely rolling motion, not liable to wear out.

**The Easy Running** of the Century Animatograph surprises every exhibitor who handles it. The driving handle appears small to those accustomed to a heavy running machine with the movements previously invented. **One operator can easily run an exhibition of slides and films**, without the least fatigue or exertion. On the motion-shaft of the machine is a small and truly balanced fly-wheel, which, running at a high speed, equalises the movement, and owing to the extreme smallness of the shutter, films may be run at any speed from 8 to 40 pictures per second, without flicker or vibration.

**A Safety Shutter** of an improved and simple drop form, with the handle next the driving side of the machine, obviates the necessity of an alum bath, which, however, may be fitted if required. This is far safer than any mechanical device, however delicately adjusted.

**The Condensers** are supported on strong light brass castings, direct to base-plate; they do not project into the lantern, but are fitted in sprung brass casings, so as to be instantly removable from the front for cleaning without disturbing the lantern.

**The Lantern Body** is made of Russian iron and will take any lime or electric lamp known. It has in the door a large brass bezel, fitted with special dense glass, allowing the most powerful light to be examined without discomfort. It is fitted to slide from one condenser to the other, easily and firmly. No exhibitor who has once availed himself of this sliding arrangement, would ever go back to the obsolete and incorrect method of swivelling round the machine.

**The Lantern Rails** are fitted with stop screws for optically centring the light in both lantern and machine.

**The Slide Projector** forms in reality a completely independent science lantern. Any focus lens, from 6 to 16 in. may be used on it without lengthening tubes by means of the telescopic arrangement, which is extremely firm and rigid. This is attached to the same casting as the condenser, and the whole arranged to swivel, to bring the two discs into register.

**A Brass Lever Carrier Frame** of special design is fitted to this lantern front so that the slides may be changed from the working side of the machine by means of a lever, enabling one person to work both films and slides, with great rapidity and convenience.

**The Manufacture** of the Century Animatograph is carried out under the personal supervision of the inventor, in his own factory, and every machine is personally examined and tested before being sent out and an engraved numbered label is attached to the machine, without which purchasers have no guarantee of genuineness.

**The Machine as now Offered** is the result of a series of improvements and experiments extending over six years, with a view to get the quickest possible movement of the film, without any shock on it, and this is fully accomplished by the mechanism shown in the diagram above, and which is fully patented. Infringements will be promptly dealt with, according to law.

**Purchasers are Invited** to see the machine at work at my showrooms, and to operate any other machine side by side with it for comparison. Everyone who has yet done so has been greatly struck by the superiority of the results given by the New Century Animatograph. A film may be perfectly clear, or made up of patches of black or white, but with the present machine absolutely no "ghost" or "flicker" is visible, but the picture stands out sharp, clear and steady.

**Full Instruction is given to Purchasers.**

## Prices of the New Century Animatograph.

1902 Model.

**Mechanism**, fitted with upper spool arm and clutch, and special Darlot lens with focussing mount... .. £ s. d.  
25 0 0

Code word—**Mechanism**.

Extra, for re-winding gear ... .. 1 10 0

Ditto, for spools, each ... .. 0 18 0

Ditto, travelling case for mechanism, winder and spools ... .. 0 15 0

(For other Accessories see below).

**Animatograph Projector Outfits**, for lime-light, comprising mechanism, re-winder, 2 spools, lantern with condenser, shutter and mixed jet, on metal base ... .. 32 0 0

Code word—**Projector**.

**"New Century" Animatograph and Slide Projector** (for Lime-light), including the Animatograph mechanism, complete with Spools and Re-winder, mounted on a handsome japanned metal Base, enabling the machine to be tilted and clamped in any position, fitted with sliding Russian iron Lantern with brass rails and adjustable stop screws; separate Optical Lantern system with Condenser, Automatic Slide Changer, Telescopic Lens-support to take objectives of any focus, one objective for the Animatograph and one for the slides, and high-power F.B. Jet, packed complete in travelling case ... .. 42 0 0

Code word—**Combination**.

Extra charge for No. 1 Arc Lamp in place of lime jet ... .. 3 10 0

Code word (for above, with Arc)—**Elector**.

**"New Century" Animatograph Slide and Projector Outfit** (for both Lime and Electric Light), as above, but including F.B. Jet, and No. 1 Paul Arc Lamp, 2 pairs of selected lenses of each focus, on tilting metal base, film-mender, tools, spare driving-band, etc., packed complete in strong white wood case ... .. 50 0 0

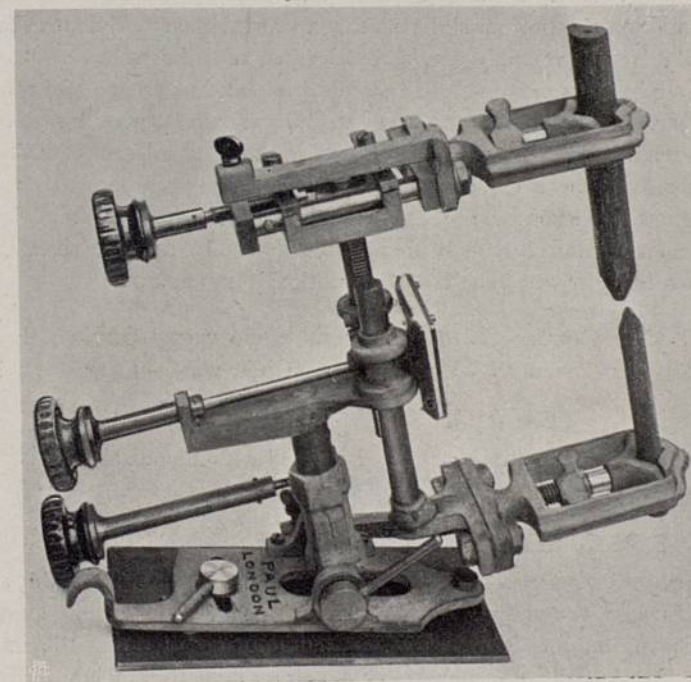
Code word—**Outfit**.

*PAUL'S ANIMATOGRAPH has been exhibited before Her Late Majesty Queen Victoria, at Windsor Castle, Their Majesties King Edward VII. and Queen Alexandra, and most of the Crowned Heads of Europe.*

## The "Paul" Arc Lamp.

FOR PROJECTORS, LANTERNS, AND STAGE LIGHTING.

1902 Pattern (Patent applied for).



A long experience of the disadvantages and weaknesses of nearly all the Arc Lamps now on the market has led to the introduction of a thoroughly substantial and workmanlike lamp, which will stand hard usage for years, as there are no weak points to give out. A defect in most lamps is the many points of connection through which current has to pass before reaching the carbons; this is entirely overcome by the special construction of the carbon holders, which, together with the terminals, are formed in one single casting, strongly ribbed. The carbon clamp is actuated by a screw from the back, so that the alignment of the carbons is always perfect, insuring a steady and correctly formed arc. There are absolutely no small screws or nuts to work

loose or break off. The steel clamp screw is provided with a three-armed boss, which gives a firm grip, and is placed well back from the heat of the arc. The to-and-fro adjustment of the top carbon holder is extremely solid and works without any trace of looseness, the steel guides, sliding in V grooves, being directly actuated by a screw centrally placed. The rack-rods are of double the usual width, accurately cut, and fitted in sockets provided with means for taking up any wear. The pinion is protected from the heat (in the larger lamp) by means of a brass and asbestos shield. A firm and solid adjustment is provided for raising and lowering the arc, and also for tilting the lamp for use with direct or alternating currents. The side-way adjustment of the arc is effected by an extremely simple and neat method, the base being pivoted on the bottom slide, so that a slow or quick adjustment may be given. The actuating knobs are made of china, of different colours to avoid confusion, and always remain clean and cool, giving a firm and comfortable grip. They are strongly squared on to their stems, and cannot work loose, or chip off, as invariably happens with the vulcanised fibre usually employed. The large pattern may be safely used for currents up to 100 ampères, there being ample strength and cross-section for its continuous use in a confined lantern.

The construction throughout is accurate and solid, and the screws, bolts and pinions being of steel, the lamp is practically unbreakable.

No. 1—For Currents 10–30 ampères.	Code word— <b>Sark</b>	£	s.	d.
No. 2—For Currents 40–100 ampères.	Code word— <b>Lark</b>	5	0	0
		6	10	0

### SMALL ARC LAMP.

For Currents up to 20 ampères. Provided with all needful adjustments, in the simplest form. Price ... .. £2 0 0

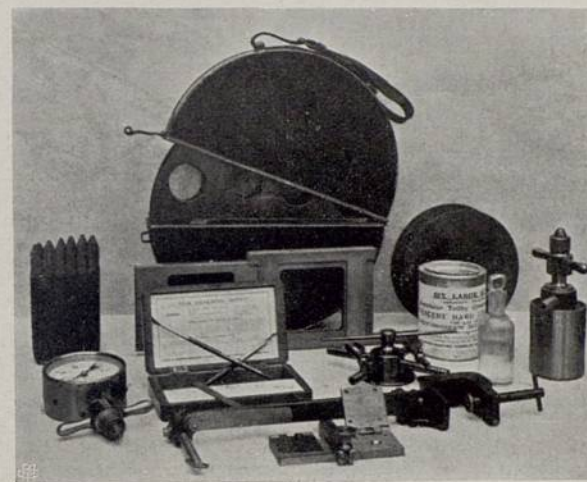
### SPECIAL HIGH QUALITY CARBONS.

For projection purposes these carbons, which are of French make, are the finest produced. When broken they present a surface of even texture, free from cracks or bubbles which are the cause of unsteady light. The smaller sizes are cut to lengths of 5 inches and the larger sizes to 6 inches. They are strongly recommended by leading experts.

The following prices are subject to an extra discount of 10 per cent. for lots of 200 carbons or over.

		Price per packet of 20.					
Ampères		Cored.		Solid.			
10	...	11 mm.	1/6	9 mm.	...	...	1/3
15	...	13 "	1/9	10 "	...	...	1/6
20	...	16 "	2/-	12 "	...	...	1/6
30	...	18 "	2/6	13 "	...	...	1/9
50	...	22 "	3/-	14 "	...	...	2/-
70	...	26 "	3/6	16 "	...	...	2/3

## Animatograph Accessories.



Brass Spools, of superior construction, bronzed and lacquered, 11 ins. diameter, taking 1500 feet	...	18/-
Strong metal weather-proof Carrying Case for spools, with strap handle and padlock, recommended for the preservation of films (see above)	...	12/6
Slide Carriers, with lifters	...	2/6
Beard's Eclipse Carrier	...	10/6
Film repairing Outfit, comprising polished mahogany pocket case with opal glass slab, gauge and clamp for repairing films, brass rule, brush for cement, 12 double-edged knife points and holder, and a small bottle of cement	...	6/-
Clamp for joining films, of substantial construction in brass	...	20/-
Acetone Film cement, per large bottle	...	1/-
Re-winding spindle to clamp to table, for winding from one spool to another	...	20/-
Stoppered Bottle for cement, with brush in stopper, in screw-capped boxwood case	...	1/6

### THE "MASKELYNE" NEW FILM CEMENT.

This has been introduced to meet the demand for a cement which will not buckle the film, or make a hard or brittle joint. It is applied in the ordinary way, the joint sets in a few moments, and is then as strong and reliable as any part of the film. The bottle must be kept stoppered.

Price, in stoppered bottle	...	1/6
Larger size do.	...	2/6

## LENSES.



**Animatograph Lenses**, of the highest quality, specially made by Darlot, of Paris, equivalent foci 2, 4, 5 and  $5\frac{1}{2}$  inches, mounted in plain barrel, to fit Jacket, any focus... 40/-

**Jacket**, with rack or pinion for focussing, to take any of the above interchangeable lenses ... 20/-

**Double Achromatic Objectives**, of ordinary pattern, 2, 3, 4 and 5 inches focus, with rack and pinion .. 35/-

**Optical Lantern Objectives**, for slide projection, with double pinion, flap shutter, and slide tinter, focus 6,  $9\frac{3}{4}$ , 12, and 16 inches, to match animatograph lenses, each ... 22/6

**Lengthening Tubes**, with double telescopic draw, length from 4 to 12 inches, per pair ... 15/-

**Condensers**, 4 inch, short focus plano-convex, in cells, for animatograph or other projectors ... 10/6

4 inch, Do. long focus, for optical lanterns ... 10/6

**Condenser Lenses**, unmounted, short or long focus, each ... 4/-

The above Lenses fit any Lantern or Projector.

Meniscus, triple and other pattern condensers are supplied to order in any size at trade prices, but are not recommended, as the above specially designed condensers give the brightest and clearest results on the screen.

## RHEOSTATS FOR ARC LAMPS.

**Wall Pattern**, with adjusting switch, and spirals wound with German-silver wire, mounted on slate base, in iron frame, complete. £ s. d.

For 20 ampères	...	...	...	...	...	3	5	0
" 30 "	...	...	...	...	...	3	10	0
" 50 "	...	...	...	...	...	4	0	0

**Special Enamel Rheostats**, for use with heavy currents. These Resistances are constructed so as to keep cool, being made with strips of metal embedded in a heat resisting enamel, the whole being enclosed in an iron plate with radiating ribs. A substantial switch enables any number of sections to be put in circuit. They are specially recommended for use in theatres and music halls, where the fire rules do not admit of an open resistance. They cannot short-circuit or burn out and are absolutely safe.

30 ampères, on 100 volt circuits	...	...	...	...	...	4	0	0
40 "	...	...	...	...	...	4	7	6
60 "	...	...	...	...	...	6	10	0

**Iron framed Resistance** without switch. In this apparatus the coils consist of iron wires stretched inside a metallic casing, and separated by porcelain insulators. They are constructed for working Arc Lamps on 100 volt circuits, or 2 may be put in series on a 200 volt circuit.

10 ampères	...	...	...	...	...	2	0	0
15 "	...	...	...	...	...	2	5	0
30 "	...	...	...	...	...	3	0	0

**Choking Coils** for 100 volt alternating circuits.

20 ampères	...	...	...	...	...	3	0	0
50 "	...	...	...	...	...	4	10	0
70 "	...	...	...	...	...	7	0	0

For prices of electrical apparatus not catalogued above, see separate catalogue; any electrical plant quoted for on application.

## ELECTRIC LIGHT SWITCH BOX.

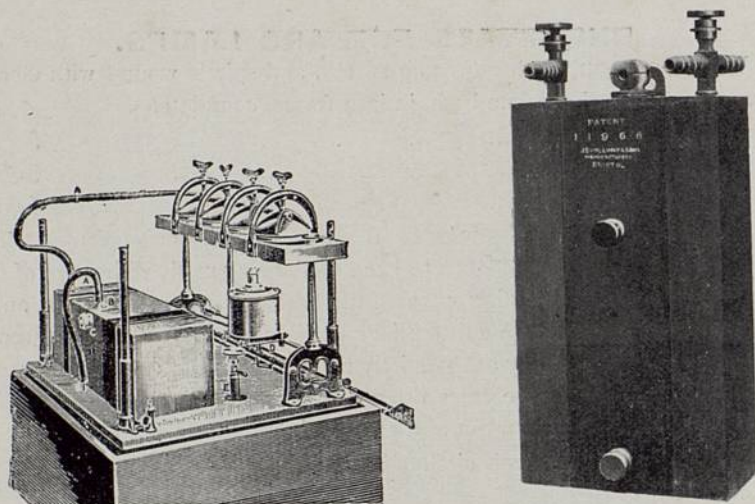
Comprising well ventilated Rheostat, switch, double pole fuses and terminals for connecting directly to the mains and the Arc Lamp.

For 100 and 200 volt circuits 30 ampères	...	...	...	...	...	7	0	0
" " " 50 "	...	...	...	...	...	11	0	0

## AMMETERS FOR MEASURING DIRECT OR ALTERNATING CURRENTS.

Wherever possible it is strongly recommended that one of these instruments should be placed within easy view of the operator, as by means of this the light may be kept absolutely steady throughout the exhibition, without affecting the eyes of the operator by constantly watching the arc.

Price for 20 ampères	...	...	...	...	...	2	15	0
" 50 "	...	...	...	...	...	3	0	0



**STEDMAN-BROWN AUTOMATIC OXYGEN  
GENERATOR.**

This apparatus generates oxygen continuously, once the lamp is lighted. It consists of 4 retorts, which are charged by inserting cakes of Chlorate of Potash. It includes a purifying tank and gas container, and with it and a saturator an exhibit may be given where coal gas is not obtainable.

Price	...	...	...	...	...	...	...	£	s.	d.
			Oxygen Cakes,	5/- per dozen.				7	10	0

## RILFORD AUTOMATIC OXYGEN GENERATOR.

Complete with two steel retorts	...	...	...	...	9	0	0
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## GAS BAGS.

Wedge-shape, for storing either gas, constructed in strong black twill of the heaviest make, and perfectly gas tight. Taps for any size, **2/6** extra.

3½	cubic feet, 30 × 24 × 17 inches	...	...	...	...	2	15	0
8	" " 36 × 32 × 24 "	...	...	...	...	4	0	0
11	" " 40 × 36 × 26 "	...	...	...	...	5	7	6

Pressure boards for the above, **13/6**, **18/-**, and **24/-**.

Double pressure boards for 2 bags, 40/-, 45/-, and 50/-.

### PENDENT SATURATOR.

This saturator is used outside of the lantern, and being charged with ether and connected with the oxygen supply—either from a cylinder or generator—saturates the oxygen with the ether-vapour, which takes the place of hydrogen, being fed through the jet in the same way. It is perfectly safe in use. Full directions are sent out with the apparatus.

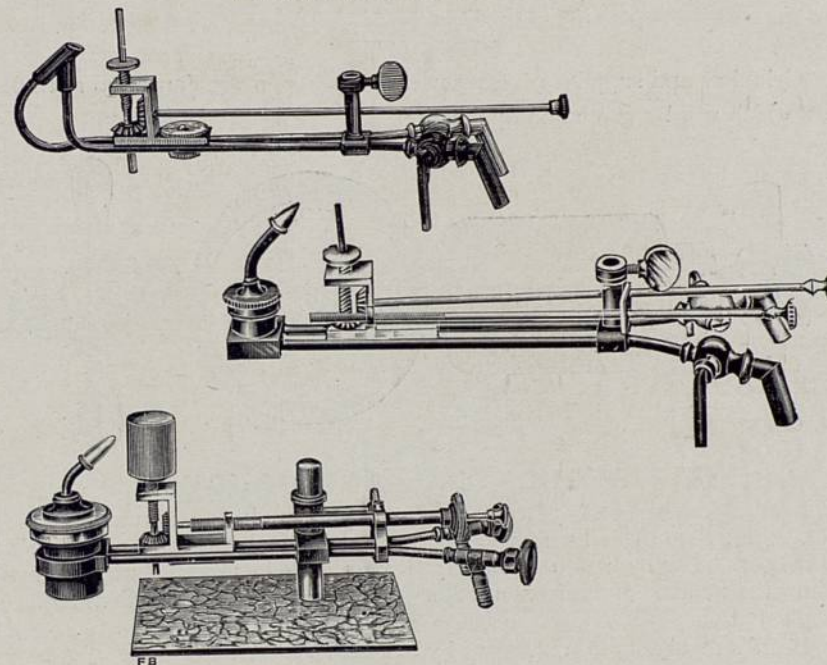
Large Size, suitable for Animatographs	...	...	...	3	0	0
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### GRID-IRON SATURATOR.

Where it is not objected to have the saturator in the body of the lantern, this apparatus gives good results and can be thoroughly relied upon.

[illegible]

## LIME-LIGHT JETS.



**The F.B. High-Power Jet.** This is the Jet recommended where brilliant results are desired, being rigid and well-made. It gives a light 1,500 to 2,000 candle power, without hissing, and is provided with screw adjustment valves, and a substantial pillar and brass tray ... **£1 15 0**

By-pass fitted to this jet, extra	...	...	...	...	17	6
<b>Mixed Gas Jet</b> of best make, with lever taps	...	...	...	...	1	1 0
Smaller do.	...	...	...	...	17	6
Blow-Through Jet	...	...	...	...	15	0
<b>Gwyer's High-power Jet</b> , complete, No. 4	...	...	...	...	3	10 0
Ditto No. 2 pattern	...	...	...	...	3	10 0
By-pass, extra	...	...	...	...	10	0

Locke's New High-power Jet, giving 2000 c.p.,  
specially recommended for large pictures ... .. 3 15 0

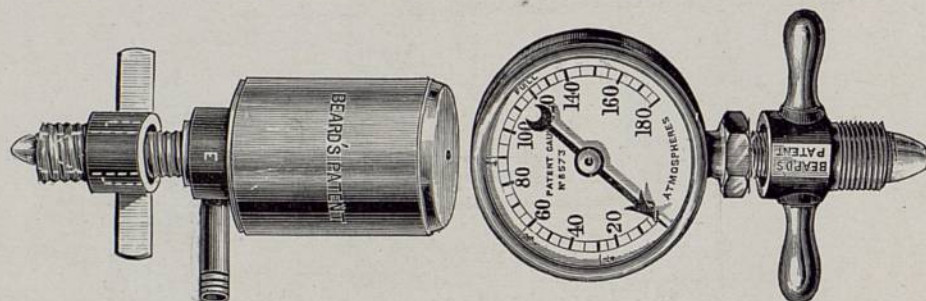
**LIMES.**

The ordinary 1-in. Cylinder, as used in lantern work, gives good results, but it is recommended with high-power jets to use the special 1½-in. limes manufactured for the purpose, as they last considerably longer.

Special Trilby Limes, 1 $\frac{1}{4}$ -in. diameter, per tin of 6	...	...	3	6
Ditto 1-in., per tin of 12	...	...	3	6

## Gas Cylinders.

Cylinders and supplies of Oxygen and Hydrogen are furnished at trade rates, which will be quoted on application.



### GAS REGULATORS AND GAUGES.

In using oxygen and hydrogen gas from cylinders it is essential that the outlet should be provided with a regulator, to reduce the pressure and give a steady light. The hydrogen cylinder, at least, should be provided with a gauge to show the number of feet contained, as that gas is usually first exhausted.

		£	s.	d.
Beard's regulators for oxygen or hydrogen	... each	1	15	0
Pressure Gauges, with connectors	... „	2	5	0
Tee-piece, for connecting both gauge and regulator to cylinder			8	6
Cylinder Key, Beard's Patent, with wrench	...		3	6

Tubing, Connectors and all sundries kept in stock.

### NEW OXYGEN GENERATOR.

A simple and efficient apparatus, safe in the hands of the most inexperienced. The price includes retort, with 1 doz. interchangeable charge-holders, purifier and gasometer, with connections.

Complete	...	6	6	0
Charges, $\frac{1}{2}$ -lb. 6d. ; Spare Holders, each 2d.				

### FOLDING STAND FOR ANIMATOGRAPH.

This stand is made to be taken apart and folded up in a few instants. It is provided with strong iron stays, which are fixed by thumb-screws, and make the whole perfectly rigid. Price ...

Do. with Cabinet under to carry the outfit	...	3	0	0
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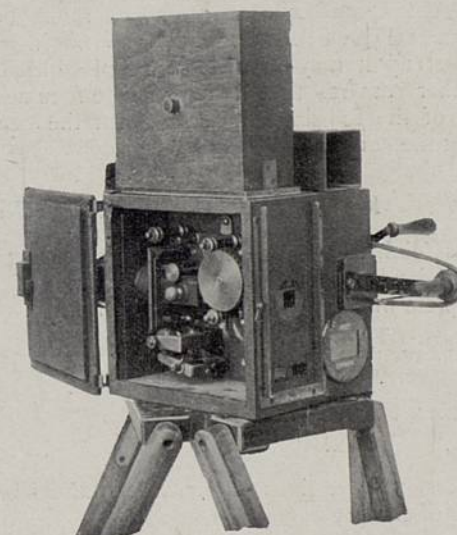
### SLIDE BOXES.

Grooved wood slide boxes to hold lantern slides for transit.

For 12 slides	...	2/-
„ 24 „	...	2/6
„ 36 „	...	3/-

## Paul's Animatograph Camera.

1902 Pattern (Patented).



The acme of simplicity, portability and convenience is reached in this camera, which has been carefully worked out to produce the finest results in any condition of weather. The outside measurement of the camera itself is only six inches each way, and dark boxes can be provided to take 350 or 700 feet of film as desired. These dark boxes are detachable and made with special light-tight fittings, and when placed in position cannot be dislodged by any accidental shock or blow. The movement used in this camera is exceedingly simple and reliable, and the film is drawn down and fed out by a continuously revolving sprocket wheel. Through a tube passing through the camera the subject may be focussed on the film, without any possibility of the film being subsequently fogged by leaving the tube open. As in the case of the Animatograph Projector all the sprockets are open at one side, enabling the film to be placed in position in an instant. The film may also be moved aside for focussing on a fresh subject without cutting it, and replaced at once. The shutter is of an improved form, and owing to the special design of the movement, pictures may be taken in a dull light when it would be impossible to photograph with a camera of ordinary construction.

A full-sized telescopic finder is provided, and gives a perfectly accurate image of the exact amount of view taken on the film. This finder is so arranged that the view may be seen whether in a glare of sunshine or in a dull light.

The lens provided is of the Ross-Zeiss Planar form; but any lens will be substituted to suit customer's requirements, without extra charge.

The counter, giving the number of feet exposed, reads in plain bold figures, in one line, and not on a dial.

The outfit includes three dark boxes, enabling two to be kept loaded and one empty. The entire outfit packs into a case no larger than an ordinary whole-plate camera, and can be set up ready for work in an instant. At the same time when set up it may be moved from place to place, with the great advantage over other cameras that a view may be focussed and taken on the instant by means of the full-sized finder, without the necessity of removing the film or opening the camera.

### ANIMATOGRAPH CAMERA OUTFIT.

	£	s.	d.
Camera, Ross-Zeiss lens, three dark boxes, finder, exposure counter, focussing lens, and folding tripod stand of rigid construction, complete in case, with straps for carrying ..	45	0	0

(NOTE.—The above Price includes all necessary apparatus for taking animated pictures.)

Extra dark boxes, 350 feet, each .. .. .	1	10	0
„ „ „ 700 „ „ .. .. .	1	15	0

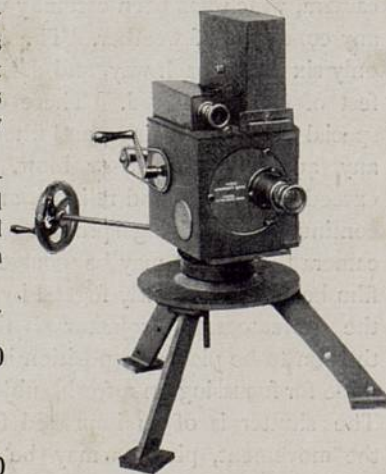
Full instructions will be given to purchasers, and a brief exposure made and developed free of charge.

### SPECIAL REVOLVING TRIPOD HEAD FOR ANIMATOGRAPH CAMERA.

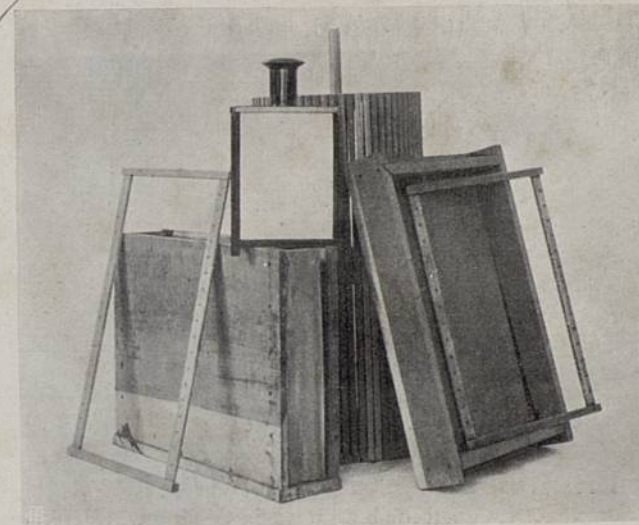
This apparatus enables a circular view to be taken from any given point by means of the tangent wheel and screw first employed by me for this purpose. This may be had separately for use with any camera and stand.

The illustration above shows it adapted to a special short metal tripod with ball and socket joint for use in confined positions, engine fronts, &c., where an ordinary tripod cannot be adjusted.

	£	s.	d.
Revolving head complete, for use on any stand .. .. .	6	0	0
Special gun metal tripod, with ball and socket head, enabling camera to be tilted to any position without moving tripod	4	10	0



### APPARATUS FOR DEVELOPING & PRINTING FILMS.



The method of development recommended is that originally employed by me, the film being wound on a flat frame and treated in development in exactly the same method as an ordinary glass plate. By this means every portion of the film can be examined during development, and any defects due to irregular exposure can be corrected. At the same time this method economises space and developer, and insures cleanliness of the film and freedom from air bubbles. It also admits of a single operator carrying through every process without assistance.

For dealing with small quantities of film the 40-ft. sizes will be found sufficient.

Film Frame .. .. .	40 feet, 14/- ; 60 feet, 16/6 ; 80 feet, 17/6
Vertical dipping tank, in waterproofed canary wood, strongly bolted together .. .. .	40 feet, 35/- ; 60 feet, 37/6 ; 80 feet, 40/-
Horizontal tank for development and fixing (two required), 40 feet, 32/6 ; 60 feet, 35/- ; 80 feet, 37/6	
Light wooden drum, for drying film, carrying 100 feet .. .. .	25/-
Large dark room lamp, with non-actinic medium for gas or electric light .. .. .	35/-

### PAUL'S COMBINED PRINTER & FILM MEASURER.

This machine is of the same construction as used in my own works, and will give perfect results, even if the negative has become shrunken by age. The machine automatically measures the length of film exposed, and the density of the negative may be seen while printing, so as to correct any irregularity.

Price .. .. .	£21 0 0
Special lantern, with condenser, funnel, non-actinic glasses and illuminant, fitted to the above, extra .. .. .	£4 0 0

## CHRISTMAS EVE REVELS.

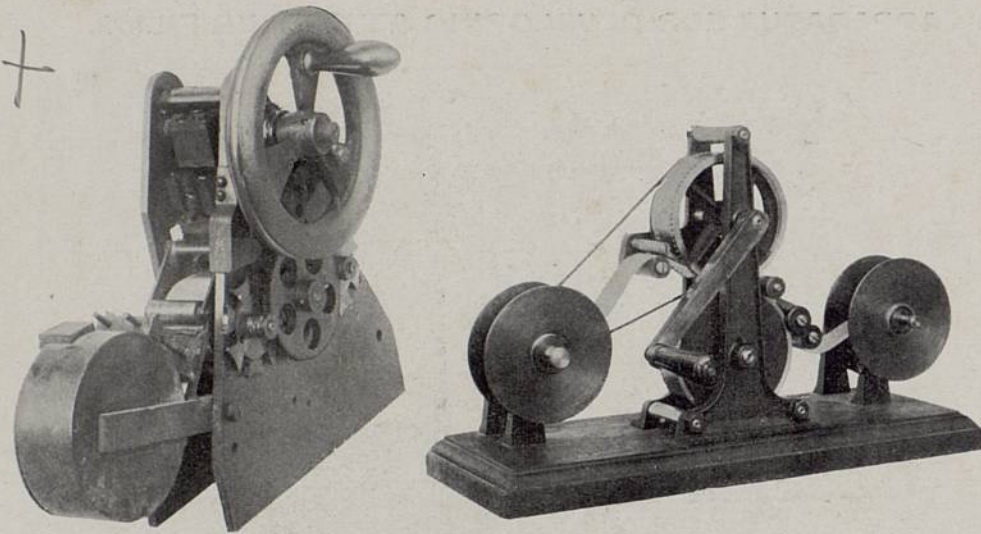


### MR. PICKWICK AT WARDLE'S.



A REAL old-fashioned Christmas gathering is here represented, with all the fun and bustle of the games of fifty years ago. The scene is the kitchen of the hospitable Mrs. Wardle, immortalised in "Pickwick Papers." It opens as the host, his guests and servants (not omitting the Fat Boy) are dancing "Sir Roger de Coverley." Wardle hangs up the mistletoe, and Mr. Pickwick entices his hostess beneath it, being promptly surrounded by all the ladies. The game of "hunt-the-slipper" is suggested by the fact that Mr. Pickwick's toe has been trodden upon, and is taken up with alacrity. Sam Weller succeeds in finding the slipper, to the accompaniment of uproarious laughter. While the merry crowd are playing "kiss-in-the-ring" the waits are heard, and, although covered with snow, are welcomed into the circle by the host. A seasonable Christmas picture, natural and full of animation, wonderfully clear and bound to be heartily received as the various characters are recognised.

Code word—**Revels.** Length 140 feet. Price 105s.



### PAUL'S PATENT PERFORATOR.

This perforator is designed for hard work in dealing with large quantities. It cuts the holes perfectly clean and free from burr, the punchings falling into a receptacle below. The tool is easily removed for sharpening, and the whole machine is practically everlasting, one of them having been in use in my own factory for upwards of four years without repair, and having punched many millions of holes during that time.

Price, as illustrated, for hand or power ... .. £30 0 0

### ROTARY FILM PERFORATOR.

This machine is of the simplest possible construction, and there is nothing to get out of order; when moderate quantities of film only are to be perforated it will be found to answer perfectly well.

Spools are provided for the supply of perforated and unperforated film, which may be rapidly perforated with perfect accuracy.

Price, complete ... .. £20 0 0

### FILM MEASURING MACHINE.

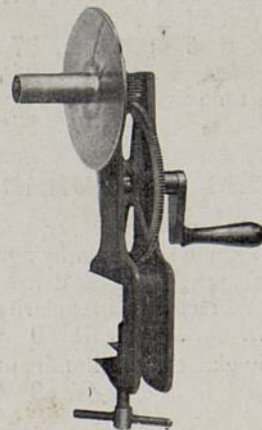
Indicates, in plain row of figures (not on a dial), the exact length of any film passed through it. May be worked at a high speed, and does not mark the film.

Price, on mahogany base ... £7 10 0

### NEW FILM WINDER.

Owing to the demand for a strong and substantial winder, capable of being clamped to the table and of winding any length of film, I have constructed a new pattern which will be found to have many advantages. It is provided with a flange for guiding the film and works at a high speed.

Price, complete with clamp ... 20/-



## THE HORRORS OF DRINK.

A SEVERE temperance lesson is taught by this picture, which shows the troubled dreams and fearful visions which break the rest of a drunkard.

Code word—**Drunkard.** Length **50** feet. Price **38s.**



## THE DRUNKARD'S CONVERSION.

In the smoke-room of a hotel a lady and gentleman are taking refreshments, when a young swell (slightly elevated) enters followed by a waitress with a bottle of whisky. His attempts at conversation with his neighbours at the table lead to their being insulted, and leaving him alone. As he goes to drink, a large snake appears from the glass, and attacks him, to his extreme horror. As he starts back from it a gnome appears, whose body is in the shape of a barrel. The gnome offers him drink from the bottle, but as the young man stretches out his hand to receive it an enormous bat appears and flutters across the picture. The gnome throws the bottle at the young man's feet, and the bottle instantly changes to one of enormous size, completely enclosing the man, who violently struggles to effect his escape. Finally he kneels, and the Spirit of Temperance appears, who striking the bottle with her sword, shivers it to atoms, releasing the man. He bows to the Spirit, showing his resolve to abstain in future. This film is especially suited to temperance entertainments, and is quite free from any vulgarity, at the same time teaching its lesson in a forcible manner.

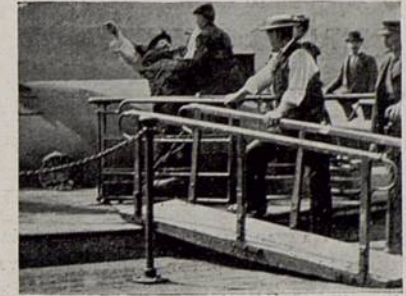
Code word—**Temperance.** Length **80** feet. Price **60s.**

## THE MUDDLED BILL-POSTER.

THE bill-poster is evidently somewhat top-heavy, as he endeavours to get up some large pictorial bills. Being interfered with by two loafers, he chases one away, while the other puts the halves of the bills together in their wrong positions, producing a most ludicrous result. The bill-poster comes back and sinking down against the wall, goes to sleep. The men seeing their opportunity stick him all over with bills, leaving only his head exposed. They then pour the pot of paste over his head and run away. The man awakening suddenly tries to get rid of the encumbrances, but as fast as he removes one bill another sticks. In his trouble, with face streaming with paste, he rushes up to the camera. An extremely comic subject suitable for any audience.

Code word—**Posters.** Length **120** feet. Price **90s.**

## Coster Song with Animated Illustrations.



## "ARRY ON THE STEAMBOAT."

(By Permission of Mr. E. J. LONNEN.)

THIS is the finest example of animated song illustration yet produced, as the song is entirely descriptive of a coster's outing, and brimful of fun and humour, the words being in the Cockney dialect. In the first verse 'Arry is seen with his donkey-cart calling for his sweetheart, and they drive off from their court with the good wishes of their pals. The scene changes to the river pier, where having taken tickets from the "bloke," they "trip down the wood gangway" and getting on board change hats.

"Then get in front right on the top, and smoke a big cigar,  
Which makes your gal with joy say, what a sailor bold you are."

Then follows a rollicking chorus during which they are seen steaming down the river, Their arrival at Greenwich is shown, and their games in the Park of skipping-rope, and kiss-in-the-ring, following "a good blow out," after which, in the last verse of the song, is depicted the homeward journey to the strains of the steamboat band, whose—

"Harp perhaps might have more strings, the blooming cornet too  
Is out of tune and full of beer, lor'lumme, so are you!"

Arriving once more at the "Old Swan" the loving couple disembark, and 'Arry says,

"If the steamboat you could hire it,  
You would like to be a pirate,  
And boss it on the Citizeness."



Code word—**Steamboat.**

Length **180** feet.

Price **135s.**

Price and particulars of Music on application.



**Patriotic Song, with  
Animated Illustrations.**

**BRITAIN'S TRIBUTE  
TO HER SONS.**

*Words by CLARENCE HUNT.*

*Music by FRANK BYNG.*

*Specially written and Composed for  
R. W. PAUL.*



THIS is a grand patriotic song with stirring music and a rousing chorus, including topical allusions to the sons of the Empire who have come to the assistance of the Mother Country in the Transvaal War.

Opening with the representatives of various Colonial regiments, it concludes with a grand patriotic tableau representing Britannia welcoming home her troops, who have fought for King and Flag.

Code word—**Tribute.** Length about **150** feet. Price **113s.**

Particulars of words and music on application.



**Sentimental Song with Animated Illustrations.**

**"ORA PRO NOBIS";**

OR,

**The Poor Orphan's Last Prayer.**

As the picture opens, the villagers are entering the porch of their picturesque old church, while a snow-storm rages and the lights of the church stream out over the snow-clad grave stones. On one of these, a young girl dressed in rags is resting. A lady, passing into the church, stops and speaks to the waif and gives her a copper. The child wearily drags herself to the church door and listens to the music, her face beaming with delight. Weakened by exposure, she totters towards a cross on one of the graves, at which she prays, and falls exhausted on the snow. An angel descends, and carries her spirit upwards. The sexton finding her dead, obtains assistance and carries her off. This scene illustrates the well-known song of the same name, and is highly suitable for use in connection with it or otherwise at church entertainments, being beautifully executed.

Code word—**Orphan.** Length **100** feet. Price **75s.**

*Music published by ORSBORN & Co., 63, Berners Street, W.*

Set of Slides for use with the Song, completing the incidents, Plain, **12s.**; Coloured, **24s.**

**Descriptive Song, with Animated Illustrations.**



**"THE WAIF AND THE WIZARD";**

OR,

**The Home made Happy.**

A WELL-KNOWN conjurer is seen performing before an audience of ragged children, one of whom he invites on the stage to assist him in his tricks. To the astonishment and delight of the boy, he is magically loaded with flowers. At the conclusion of this trick, as he is returning to his seat, he recollects his sick sister at home, and asks the wizard if he cannot repeat the trick for her. Looking at his watch, the wizard decides that he has just time. Making a pass over the boy, he changes him into an umbrella, which enlarges until it fills the entire picture. The scene then changes to the home of the boy, where his mother is seen attending the sick child. While doing so, she is interrupted by the broker's man in possession who takes an inventory of the furniture; before he has proceeded very far, the conjurer suddenly appears. He changes his umbrella once again into the boy, who explains the conjurer's appearance to his mother. The wizard first produces a spray of flowers for the little girl, and, turning to the broker's man, changes him to a waiter with a steaming hot supper. The wizard disappears as they are settling themselves to the feast. This film illustrates vividly the song of the above title, while at the same time forming, independently of the song, a striking picture.

Code word—**Wizard.** Length **90** feet. Price **68s.**

Music published by REYNOLDS & Co., 13, Berners Street, W.

**Several other Songs are in course of Illustration.**

*Particulars of a number of New Christmas, Temperance and Religious Films, now in hand, will be announced shortly.*

## Novel Trick and Effect Films.



### THE MAGIC SWORD, A MÆDAL MYSTERY.

A sumptuously produced extravaganza in three dissolving scenes, with many novel and beautiful trick effects, now introduced for the first time. The period of this dramatic mystery is in the middle ages, and the facts of the actors and costumes being Old English, together with the original nature of the plot, cannot fail to please English-speaking audiences, who have become weary of foreign pictures of this class.

#### Scene I.

On the moonlit battlement of an ancient castle, a knight is seen meeting his lady love. As they are about to embrace a ghost of the knight appears from which the lady turns in terror. The knight starts forward at the sight of the ghost, which dissolves away on his approach, while a witch suddenly appears at the lady's side and attempts to drag her away. Her lover endeavours to seize the witch, but she eludes his grasp and appears on the other side of the battlements shaking her fist at the lovers: she mounts her broom-stick and flies off across the moon.

The ghost once more appears on the scene and beckons to the knight, who follows him. As the knight is leaving, an enormous ogre no less than 15 feet high, appears in the sky and picking up the frightened lady in one hand carries her off through the darkening clouds. The knight is in despair, but a good fairy appears and gives the knight a flaming sword, bidding him go and seek the lady and pointing out the direction. As the knight leaves the scene, it gradually dissolves into

#### Scene II.—The Witch's Cave.

IN the centre of the cave a large cauldron is seen steaming on a log fire. The witch appears, dragging on the lady, threatening and evidently frightening her. Presently the witch hears sounds of the knight approaching, and, making a pass, changes her into a second witch like herself, to prevent her being discovered. The knight enters, searching for his lady love, but sees only two witches, the one endeavouring to hide the other, who constantly tries to attract the knight's attention. In order to prevent a discovery, the original witch produces from the cauldron many different examples of magic. A winged cherub flutters out of the cauldron, speaking to the knight, who listens in the hope of receiving news. A large head is then seen blowing smoke over him, he strikes at it with his magic sword, and instantly the smoking head becomes changed into a skull. As the smoke clears away the skull is seen to be composed of two ghostly forms, which separate, rise and float towards the spectator, until they fill, for the moment, the entire picture. He goes to strike the original witch with his sword, but she, by her magic power, changes herself into a beautiful girl. The second witch throws herself at his feet, evidently endeavouring to disclose her enforced disguise. As the knight proceeds to strike at her also, she changes back into



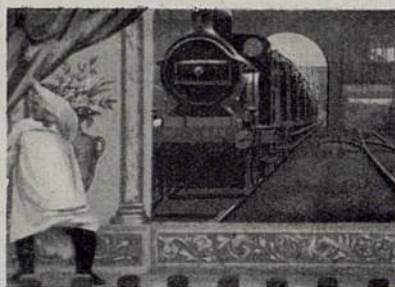
her original state, and he recognises his lost love. Dropping his sword, he goes to embrace her. This sword the original witch snatches up, and is about to kill the pair when it is struck from her hands by the good fairy. The fairy makes a pass over the witch, converting her into a roll of carpet which unrolls of itself. The fairy then invites the lovers to stand on the carpet, and on it they float upwards and out of sight. As they disappear, the whole cave is shattered and blown up by an enormous explosion, during which the picture dissolves to

#### Scene III.

Where the father and mother of the lost girl are seen banqueting with their guests in the grounds of the old castle, which is seen in the distance.

The serving men are bringing on food and drink and all is proceeding merrily, when suddenly the magic carpet drops from the clouds amongst them. The father and mother, with their guests, greet the long lost lovers, and a scene of general rejoicing ensues, finishing with a striking and artistic tableau, over which the good fairy is seen hovering.

Code word—**Magic.** Length **180** feet. Price **135s.**



### CHINESE MAGIC EXTRAORDINARY.

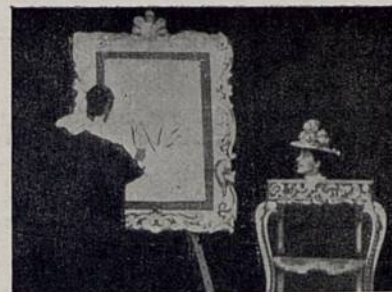
A LARGE ornamental flower-pot stands in the centre of the stage in front of a Chinese scene. From it rises a Chinese umbrella, which automatically expands and discloses a magician, who picks up the jar and throws it at the audience. It changes to a number of Chinese lanterns, which float upwards and over the spectators with a weird effect. He then picks up the umbrella and closes it, when it becomes a lamp, which remains suspended in the air as he leaves it, and grows until it becomes a life-sized girl. Taking a fan the magician fans the girl, who turns into a number of large white butterflies which flit about the stage. The climax of the weird mystery is reached when the man spreads out his arms and the long sleeves become gigantic bat's wings, while his head grows larger and larger, and his body smaller, as he flies towards the spectator.

Code word—**Chinese.** Length **100** feet. Price **75s.**

### THE COUNTRYMAN'S FIRST SIGHT OF THE ANIMATED PICTURES.

THIS amusing novelty is a representation of an animated photograph exhibition, and shows the stage, proscenium and screen. The first picture thrown on the screen is that of a dancer, and a yokel in the audience becomes so excited over this that he climbs upon the stage, and expresses his delight in pantomime as the picture proceeds. The next picture (within the picture) is that of an express train, which rushes towards the yokel at full speed, so that he becomes frightened, and runs off at the wings. The last scene produced is that of the yokel himself, making love to a dairy-maid, and he becomes so enraged at this that he tears down the screen, disclosing the machine and operator, whom he severely handles.

Code word—**Countryman.** Length **50** feet. Price **38s.**



### ARTISTIC CREATION.

ON the stage are seen an elaborate easel and a table, the space under which is perfectly open. A pierrot enters and rapidly sketches a lady's head, which comes to life on the canvas and speaks to him. He lifts it down and places it on the table, and proceeds to draw an armless bust, which similarly comes to life and is placed under the head. Two living arms are next produced in the same way and attached to the bust, the skirt is added, and the lady as a whole steps forward. The pierrot gives her a seat, and proceeds to draw a baby in long clothes, which he takes down and carries rapidly towards the audience, until the screaming infant fills the whole picture with a most ludicrous effect. This is considered the finest and smartest picture of the kind ever taken, and a perfect photograph.

Code word—**Creation.** Length **85** feet. Price **64s.**



### THE CHEESE MITES;

OR,

Liliputians in a London Restaurant.

A traveller is seated at a table in front of a restaurant window on the point of finishing his meal. The waiter brings in a mug of beer, when, to the astonishment of the traveller, a little sailor about 6 inches high appears from the foam, and climbing down, proceeds to do a sailor's horn-pipe on the man's plate. The sailor goes towards the cheese, which is of about his own height, and from the wedge shaped opening produces a lady with whom he proceeds to hold a lively conversation to the evident delight and enjoyment of the diner, as shown by his animated expression and movements. Another little man appears on the scene, and all proceeds merrily till a quarrel arises among the little people, the picture finishing in an exciting manner, and forming a unique and novel effect in animated photography which cannot fail to please everybody.

Code word—**Liliputian.** Length **70** feet. Price **53s.**



## New Comic Films.

### THE AUTOMATIC MACHINE;

OR,

Oh! What a Surprise.

SCENE on a parade at the seaside. Two or three automatic machines stand against the wall, and a placard on the wall, drawing attention to them, reads: "Place a penny in the slot, and get a surprise." A swell enters, looks round, and places a coin in the slot, when the machine at once hits out and fells him to the dust. He shouts for help, and a policeman assists him to rise and dusts his clothes. He tries to explain to the officer what has happened, but the latter is incredulous and declines to go near the machine. The pair see a washerwoman coming down the street with a basket of clothes; they stop her and ask her to have a pennyworth, but she, suspecting a practical joke, refuses at first. However, the swell gives her a coin, and, putting her basket down, she goes to the machine. Much to the surprise and annoyance of the men, she receives a glass of beer. Wishing them good health, she drinks it with evident gusto, and, seeing no reason why she should not take the glass as well, she puts it under the washing and goes off. The thirsty policeman now accepts the proposal of the swell that he shall have a drink too, and carefully looking up and down the street, he puts in his penny, but in place of the drink he receives a jet of water which nearly knocks him over. The two men now decide to pay out the practical joker. They seize the machine and pull him out and roll him in the dust. His coat is torn off in the struggle, and the picture concludes by the policeman and swell throwing the machine on top of him, and the comical expression on his face, as his head projects from under the machine, forms a climax to a laughable series of diversions. A very lively subject, well worked and thoroughly amusing.

Code word—**Automatic.** Length 100 feet. Price 75s.

### THE TRAMP AND THE TURPENTINE BOTTLE;

OR,

Greediness Punished.



As the picture opens, a tramp is seen sneaking into a kitchen. Looking round, he sees on a shelf a number of bottles—one of these evidently containing beer. He promptly drinks it, but not being satisfied with that, he goes to another bottle of the same shape which is prominently labelled "Turps" on the side he does not see. The extraordinary antics and contortions of his ugly features on getting the full taste of the turpentine produce roars of laughter from the spectators.

Code word—**Turpentine.** Length 60 feet. Price 45s.

### UNDRESSING EXTRAORDINARY;

OR,

The Troubles of a Tired  
Traveller.



THIS is an exceptionally fine edition of an already popular and entertaining subject. It represents an hotel bedroom into which enters a gentleman in evening dress. His efforts to disrobe only result in each costume successively changing into another and more extraordinary one. As he tears round the room, violently endeavouring to strip off one after another, to retire to rest, his antics are most extraordinary and varied. At last, thinking himself successful, he goes towards the bed, when a skeleton suddenly appears on the pillow. Attacking the skeleton, the latter goes through a number of marvellous changes. Eventually he gets into bed, but as soon as he is between the sheets, again finds himself in evening dress. The bed disappears suddenly, leaving him seated on the floor, and the bedclothes rain down from the ceiling until, by the bursting of a pillow, he is drowned in a shower of feathers.

Code word—**Wardrobe.** Length 200 feet. Price 150s.

NOTE—A shorter length can be printed to order.

Code word—**Change.** Length 100 feet. Price 75s.



### GARTERS *versus* BRACES;

OR,

Algy in a Fix.

A YOUNG lady is seated with a gentleman in her drawing room. Their heads are close together as they turn over the pages of an album. The girl's lover enters and is annoyed to see another man there, and on being introduced to him, treats him with cold politeness. The first man takes his leave and the lover thereupon indignantly demands from the girl an explanation. This makes her extremely cross, and she tears off her engagement ring and chain and thrusts them upon him. As their tempers rise in the dispute she gives him her belt, when suddenly a thought strikes the man, "I will have the garters too." The girl protests, but puts her leg up on a chair and removes them. The man is about to leave with the last of his presents, when the girl says, "No, now I will have *my* presents." He first has to give her his fancy necktie; but she is not satisfied with this and demands the braces she knitted for him. After an amusing pause he hesitatingly removes them, and has only just handed them over when the mother of the girl enters. Stepping forward to greet him she is bewildered at his comical appearance, as he struggles to hold up his pants and shake hands with her at the same time. The girl throws herself back in a chair laughing so heartily that she cannot answer her mother's demands for an explanation. This film, which is of extremely fine photographic quality, and perfectly acted, never fails to produce half-a-dozen hearty laughs as the exceedingly comic incidents succeed each other on the screen.

Code word—**Presents.** Length 90 feet. Price 68s.

## HAIR SOUP;

OR,

## A Disappointed Diner.



AN elderly gentleman, of liberal proportions, is seated at dinner heartily enjoying his soup, as may be seen by the pleased expression which frequently pervades his animated countenance. His enjoyment is interrupted by his swallowing a hair, which has strayed into the soup, and after sundry coughs and sneezes he finds it, expressing his disgust in a most vivid manner. A marvellous example of facial expression.

Code word—**Soup.** Length **60** feet. Price **45s.**

## THE WORRIED GERMAN.

A GERMAN workman is seated in a beer garden having his frugal meal, which he spreads out on a beer barrel, serving as his table. A mischievous urchin who has secreted himself in the barrel, squirts a jet of water in the man's face. The man hauls over the barrel and discovers the boy, whom he smacks unmercifully. While he goes off to fetch his glass of beer, the boy, in revenge, turns over the barrel and spreads the man's handkerchief and food over the open end. The German returns and after a swig of beer, puts down the mug, which falls with his dinner, into the open barrel. This is a clear and amusing film, well worked up, and showing the expressions well.

Code word—**German.** Length **90** feet. Price **90s.**



## THE TRAMP at the SPINSTERS' PICNIC.

A PEACEFUL country scene, with lake and ancient oak tree in the fore-ground. A tramp enters and hesitates as to the advisability of a much needed bath. He proceeds to partly undress, when, to his horror, he sees in the distance a party of ladies, who have evidently selected this precise spot for their spread. He climbs up the tree behind them, and they commence to lay out their repast. The hungry tramp becomes so excited over their preparations that in reaching down to snatch a dainty morsel, he over-balances himself and falls into the pie, putting the ladies to flight.

Code word—**Picnic.** Length **70** feet. Price **53s.**

## AN OVER-INCUBATED BABY.

THE picture opens in a professor's laboratory, filled with chemical implements, prominent among which is a large machine bearing a notice to this effect :—

“PROF. BAKEM'S BABY INCUBATOR.—Two Years' Growth in Two Minutes.”

The doctor's boy is cleaning the apparatus when a lady enters bearing an emaciated baby. The doctor shakes his head at the sight of the weakly child, but, assuring the lady that all will be right, he pockets his fee, and after bowing his visitor out he places the baby in the incubator, and, giving the boy some instructions, goes out for some refreshment. The boy lights the lamp under the incubator containing the baby, and carefully tests the temperature with an enormous thermometer. While endeavouring to turn down the lamp he accidentally upsets it, and the flames shoot up and burst the thermometer. The professor on his return is horror-struck at the sight, and on the lady claiming her child, the incubator is opened and found to contain a very old man, whose actions, and the expressions of his sorrow-stricken mother, are extremely humorous.

Code word—**Incubator.** Length **80** feet. Price **60s.**



## AN INTERRUPTED REHEARSAL;

OR,  
Murder Will Out.

IN a professional lodging house, an actor and his wife are rehearsing their parts. Just as they arrive at a thrilling moment the printer's man comes to the door with a proof of their poster. They open it, pin it on the wall and read it admiringly. It announces: “THEATRE ROYAL, TO-NIGHT, ‘MODERN SIN.’ MR. and MRS. DAVENTRY in the GREAT MURDER SCENE!” The printer's man gets a tip and leaves, and they proceed with their rehearsal until the actor seizes his wife by the throat, when she screams and struggles violently as his fingers clutch her in an intensely realistic struggle. A young man passing the window, is attracted by the screams and gazes in horror at what he thinks is a fearful outrage. He bawls for the police, and people come running up and endeavour, by knocking at the window, to attract the man's attention. In rushes a country policeman just as the woman is thrown to the ground, apparently dead. He turns to the actor, who vainly endeavours to explain what they are about, but the stolid policeman fails to see the point, and goes to the murdered woman. As he feels her heart to see if life is extinct, the actor breaks into a roar of laughter, and the woman sitting up suddenly, bobs her head in the policeman's face. He goes off indignant at what he thinks to be a hoax, the actor throwing his helmet after him. Realistic, exciting, and thoroughly laughable.

Code word—**Rehearsal.** Length **100** feet. Price **75s.**

### "HANDY ANDY," THE CLUMSY SERVANT.

ANDY is preparing the tea-table for his master and a guest. As the latter come in to take their seats, Andy displaces the chairs, and they suddenly find themselves seated on the floor. He apologises for the mistake and commences to pour out the tea. Finding he has forgotten the water, he takes the kettle from the hob, and looking the wrong way, accidentally burns his master with it. The master stuffs his burnt fingers in his mouth and dances about in agony, at which Andy is so sorry that he puts the kettle down on the table to go to his assistance. This little matter being put straight, he pours the water into the pot and stirs it up with the candle. His master catches sight of him doing this, and Andy hastily plucks the candle from the pot and sucks the end. Commencing to drink tea the master finds that Andy has left some flour in his cup, and he coughs this flour out all over his face. The visitor cannot refrain from laughing heartily at this fresh mishap, and picking up his handkerchief to wipe his streaming eyes, he blacks it all over with the soot left on it from the kettle. The master and guest now stand laughing at each other, neither knowing that he himself is covered with white and black respectively. Each wipes the other's face to show the explanation of his laughter, and Andy stands behind the table grinning at the comical pair. Both being now enraged with the clumsy fool, they chase him round the table. Andy dodges under the table, and, clutching the table cloth, brings down the tea-things on to the floor. The picture reaches its climax in each of the men pulling one of Andy's ears as he looks out from his retreat. A marvellously worked-up scene by some of the cleverest pantomimists of the day.

Code word—**Clumsy.** Length 100 feet. Price 75s.



### TWO TIPSY PALS AND THE TAILOR'S DUMMY.

THE scene is the street of a country town, showing the exterior of a tailor's shop with a dummy in the doorway, bearing a card, "21/-," on its breast. Two boon companions enter, one of whom is tall, and the other short and stout. As they stagger in front of the shop, the tall man is evidently struck with an idea. While his friend is kissing his hand to a girl up the street, the tall man slips the card from the dummy, hangs it on his own breast and gets behind the door. The short man having finished his incidental love-making, turns to find his friend again. Seeing only the dummy, he at first tells him to come along, but receiving no answer, gives him a hearty smack in the face, takes him by the arm, and endeavours to help along what he supposes to be his friend. Finding it unable to follow his gyrations, he throws it to the ground in a fit of temper, then picks it up and struggles along till the two fall headlong through the tailor's window, smashing the glass to pieces. The shop-keeper rushes out and calls the police, while the tall man, laughing consumedly, staggers off in the opposite direction, shaking his head in a knowing manner to disclaim any connection with the accident.

Code word—**Dummy.** Length 60 feet. Price 45s.



### THE COUNTRY WAITER;

OR,

### A Tale of a Crushed Hat.

THE scene is a cloak room in a country house, where the greengrocer's man, engaged for the evening, is behind the counter receiving the guests' hats. A gentleman enters, and removing his cloak and opera hat, gives it to the waiter, whose astonishment at seeing for the first time a hat being shut up is plainly depicted on his broad features. Delighted with the idea he picks up the flat hat, and, accidentally touching the spring, it flies in his face. He puts the hat down, and by a blow shuts it up again to his immense delight, as depicted by the idiotic grin which spreads over his face. The next guest, who comes with an ordinary silk hat, is in a great hurry, and hands it over to the attendant and hastens off. The man presses the hat on the counter, but finds that it takes more force to shut it than he expects. At last he succeeds in smashing it in by a blow, and compares it with the other side by side. As he does so, the second guest comes back for his hat, and is handed the mangled remains. He protests indignantly, but the man declares that it is his. The angry guest hits the waiter across the face with the remnant of his hat, and the waiter, in endeavouring to climb over the counter to retaliate, falls towards the camera in a struggle with the guest. The figures in this picture are half-length portraits, and the remarkable expressions on the faces of the actors are very ludicrous. This film cannot fail to please an audience of any class.

Code word—**Crushed.** Length 70 feet. Price 53s.



### BERTIE'S BIKE,

OR,

### The Merry Mad-caps.

BERTIE'S sisters and cousins have found his bicycle in the hall, and dare each other to mount it. By the help of the others, and a chair, one of them partly succeeds, but is no sooner on than off, to the great amusement of her companions, which is naturally shared by the audience, as she endeavours to cover her awkward predicament.

Code-word—**Bike.** Length 50 feet. Price 38s.

## New Sensational Scenes.



### THE BRICKLAYER AND HIS MATE; OR A Jealous Man's Crime.

A BRICKLAYER is seated waiting for his wife, who brings him his dinner. Having received this and thanked his wife, he proceeds up the scaffold. On looking down, he sees his wife talking to his mate. He makes angry gesticulations at them, and waits until his mate climbs the ladder. Just as the latter reaches the top, he creeps up and throws over the ladder with the man on it. They come crashing down on the ground towards the spectator, raising a cloud of dust.

Code word—**Ladder.** Length **50** feet. Price **38s.**

### THRILLING FIGHT ON A SCAFFOLD.



BRICKLAYERS, labourers and carpenters are seen busily engaged on different portions of the building of PAUL'S ANIMATOGRAPH WORKS. On a high scaffold, two men are carrying hods of mortar. A quarrel arises between them, and, throwing down their hods, they fight their way along the scaffold until they reach the portion nearest the spectator. The struggle goes on until one of the two throws his mate, who falls with a fearful crash, about 30 feet to the ground. As he lies helpless, his faithful dog runs towards him, and his mates hurry up from all directions, some sliding down the poles. On examination, he proves to be seriously injured, and is only able to rise slightly. His mates help him on to a stretcher and carry him off. A thoroughly exciting picture, well appreciated by country audiences.

Code word—**Scaffold.** Length **100** feet. Price **75s.**



UNDER THE PATRONAGE OF THE COMMANDER-IN-CHIEF.

NEW & MAGNIFICENT SERIES

OF

ANIMATED PICTURES

OF

# ARMY LIFE.

Forming a Grand Patriotic ENTERTAINMENT.

This series is the first successful attempt to illustrate in animated pictures the life and career of a soldier in the British Army. The undertaking was only possible by the fact of my securing the permission and patronage of the Commander-in-Chief, and the assistance of the various officers at the military depôts throughout the country. The reception of these pictures by the public and press has been extremely enthusiastic, as will be seen by the extracts from various influential journals which follow.

These pictures are now offered for sale for the first time. Given in their completeness, they form an extremely attractive and profitable entertainment, which is also suitable for Sunday evening exhibitions, with or without a lecturer. When a lecturer is not desired, title slides giving a complete explanation in plain letter-press may be had. Suitable music to accompany the pictures has been specially arranged by FRANK BYNG, Esq., of the Strand Theatre, particulars of which will be given on application.

I am prepared to hire these films on reasonable terms to responsible exhibitors. Those exhibitors who have availed themselves of this offer have found this a very profitable transaction.

*Extract from letter from J. M. GLOVER, Esq., of Drury Lane Theatre.*

To R. W. PAUL, Esq.,  
68, High Holborn, W.C.

"The Kursaal,"  
Bexhill-on-Sea.

Dear Sir,

In sending you a cheque to-day, allow me to assure you of my hearty satisfaction with the films. I have never seen a better or more satisfactory set. Is it not possible for me to arrange with you a sort of permanent hire system?

Yours sincerely,  
(Signed) J. M. GLOVER,  
Director

## A Few Opinions of the Press on Army Life.

*Extremely satisfactory. The spectator obtains an idea of Army Life that he could not get from a most extensive reading of Army Literature.—“The Times.”*

*Very clear and interesting.—“Daily Mail.”*

*A very attractive series. No branch of the Army is neglected.—“Standard.”*

*The outspoken approval of many hundreds of officers present.—“Daily News.”*

*That the views were true to life was attested by the attitudes and comments of the Duke of York's boys and the Chelsea Pensioners.—“Morning Post.”*

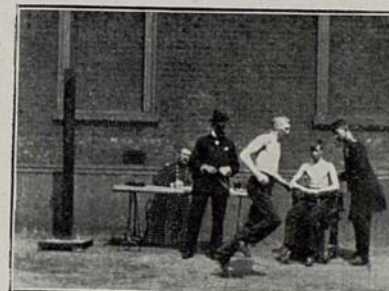
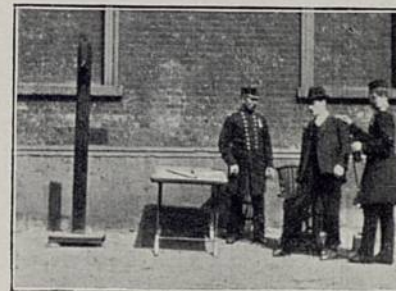
*The Pictures were really marvellous. Every one is meritorious.—“Sportsman.”*

*An admirable series. They give the complete career and routine of a soldier's life.—“Daily Express.”*

*Wonderful effects never before photographed.—“Star.”*

*Enthusiastically welcomed by a vast audience.—“Referee.”*

### Series I.—JOINING THE ARMY.



THE mode of enlistment of a recruit is clearly shown. Then follows the examination by the medical officer who feels the recruit's heart, examines his muscles and requires him to hop. A batch of recruits is then shown being sworn in before the magistrate, and moving off to the regimental depot in charge of a sergeant.

Code word—**Joining.** Length **160** feet. Price **160s.**



*Series II.—LIFE AT A REGIMENTAL DEPÔT.*



Drilling the Awkward Squad.

THREE different drills are seen. The first is executed by men who have just joined and are practising turning and saluting. The picture then changes to one illustrating the drill of soldiers of one week's standing, practising the extension exercise, while the picture concludes with some manual exercises with rifle and bayonet.

Code word—**Squad.** Length 120 feet. Price 120s.



Work and Play at the Depôt.

THE men are here seen as a "fatigue party" at their morning's work in the barracks. Twelve o'clock strikes and they rush off to the canteen, some of them getting jammed in the doorway and forming an amusing scrimmage. Another party are seen playing cards and one of them, who endeavours to cheat, meets with a lively and exciting punishment.

Code word—**Depôt.** Length 80 feet. Price 80s.



*Series III.—CAMP LIFE AT  
ALDERSHOT.*

Firing at the Ranges.

THE picture is in two sections, the first showing infantry firing volleys in the various positions. In the second part the method followed by cavalry, firing carbines, is clearly shown.

Code word—**Ranges.** Length 60 feet. Price 60s.



The Soldiers' Bathing Party.

HERE the men are depicted coming down to the water-side with towels, and eager for their cooling swim. Scores of them jump in rapid succession from the spring board, diving into the water and swimming about in different styles, with plenty of fun and splashing.

Code word—**Bathing.** Length 60 feet. Price 60s.

*Dinner in Camp.*

TOMMY's hard work makes him hungry and a soldier's appetite requires substantial satisfaction. As the picture opens, the camp kitchen, with potatoes boiling and meat roasting, is invaded by a score of orderlies, who file up and draw the rations, carrying them to the men who are already seated outside their tents. They fall to with great gusto, and the faces of those in the fore-ground are very expressive and provocative of laughter.

Code word—**Dinner.** Length 80 feet. Price 80s.

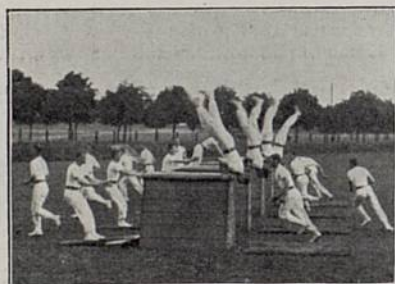
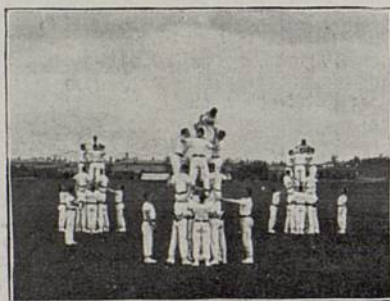
### A Lark in Camp.



WHILE the men are resting in their tents after dinner one of the soldiers runs up with a broom and teases his quieter comrades, until they become annoyed and make a rush for him. They bring out a blanket, and, throwing him into it, toss him vigorously until they are out of breath, the fun being stopped by a military policeman and sergeant, who endeavour to disperse the rioters.

Code word—**Tossing.** Length 60 feet. Price 60s.

### Series IV.—ARMY GYMNASTICS at ALDERSHOT.



#### Building Pyramids.

EVERYONE who has seen the Military Tournament at the Agricultural Hall has wondered at the marvellous smartness of our military gymnastic instructors. The same gymnasts appear in this and the following films. They form up in a line at the commencement of the picture, and then appear to almost instantaneously build up three distinct human pyramids, one man standing on the shoulders of the others, until the top-most man, who waves a Union Jack, is twenty or more feet from the ground. At the word of command the men resume their normal positions.

Code word—**Towers.** Length 100 feet. Price 100s.

#### Vaulting Horses.

THIS is one of the most striking and animated scenes it is possible to witness. The view shows several vaulting horses, behind each of which stand a number of men who run forward in rapid succession. They vault their horses in several different styles, some turning complicated somersaults, until the whole of the film is filled with movement, the men working with the precision of clockwork.

Code word—**Vaulting.** Length 80 feet. Price 80s.

### Series V.—LEAVING THE ARMY.

A PATHETIC incident is first shown in the sale of a soldier's kit by auction; lively bidding takes place on the part of the ring of soldiers, who purchase the articles for the benefit of the family. Many pensioned soldiers join the Commissionaire Corps, and the film concludes with the church parade of these servants of the public, headed by their band.

Code word—**Commissionaires.** Length 60 feet. Price 60s.



### Series VI.—“BACK TO THE ARMY AGAIN.”

A LARGE body of Reserves, called up for service in South Africa are seen on the march through Wellington Avenue, Aldershot, headed by a band. An exceptionally successful photograph which shows the pleased expression on the faces of the men at the prospect of active service once more.

Code word—**Reserve.** Length 50 feet. Price 50s.

*Series VII.*

THE TRAINING of CAVALRY at CANTERBURY.



The Recruit's First Ride.

THIS scene is by no means devoid of humour, as the recruits taking part in it are seen at their first attempts at horsemanship. About a dozen of them, having mounted with difficulty, are instructed to ride round the circle, in the centre of which is their sergeant, who whips up the horses, to the youngsters' great inconvenience. Several of them are pitched off, and their horses are seen still running round riderless. The men are subsequently seen practising mounting and dismounting. Some of them manage this easily, but others go through the most extraordinary antics in endeavouring to obtain a seat.

Code word—**Riding.** Length **80** feet. Price **80s.**



Sword Exercise and Lance Drill.

HERE the recruits have advanced a stage further in their training, and are being instructed in the use of their weapons, the mode of pursuing an enemy being shown.

Code word—**Lance.** Length **100** feet. Price **100s.**

Bare-back Riding and Charge of Lancers.

IN the two scenes, which are joined together in this film, the men who took part in the military tournament last year are seen practising their wonderful feats in bare-back horsemanship. The picture concludes with a grand charge of Lancers directly towards the camera. At its conclusion, the men are seen full size on the film.

Code word—**Bare-back.** Length **80** feet. Price **80s.**

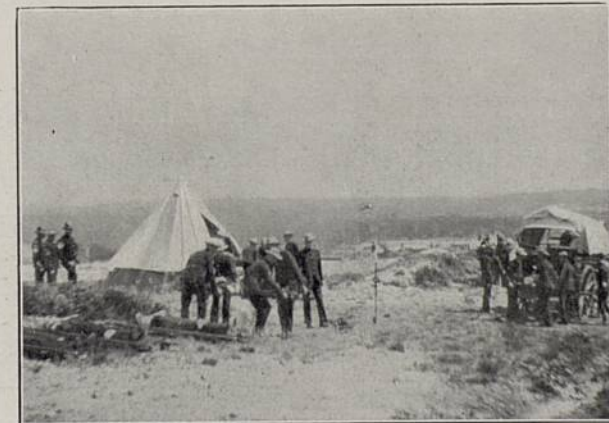


Musical Ride by the 2nd Life Guards.

THE perfection of drill and training is seen in this beautiful performance. A body of life-guards, with their plumes waving in their helmets, ride out from each side of a large courtyard and meet in the centre, where they form up into the shape of a star. The living star at once begins to revolve on its centre, the horses keeping their time and places with marvellous accuracy.

Code word—**Musical.** Length **40** feet. Price **40s.**

*Series VIII.*—ROYAL ARMY MEDICAL CORPS.



THE noble work of our soldier doctors is here illustrated in exactly the same manner as it is carried out on a battlefield. A detachment is shown starting out in search for the wounded, and they spread themselves out over the whole field. On finding the wounded men, they proceed to render first aid by binding up their wounds, and, with the help of a stretcher party, carry them to the dressing station, which consists of a number of tents flying the red cross flag. Here the wounded are brought in wagons, and carefully removed and laid out in front of the tents, waiting the inspection of the doctors. The whole film is full of life and pathos.

Code word—**Battlefield.** Length **100** feet. Price **100s.**

*Series IX.*—ROYAL HORSE ARTILLERY  
at WOOLWICH.



Recruits at Gun Drill.

DURING the preliminary drills the men are instructed in the use of the guns without horses or ammunition, and are taught to unlimber, load and sight quickly, and to go through the movements of firing, all of which are vividly shown in this film.

Code word—**Gun-Drill.** Length 60 feet. Price 60s.



Watering Horses and Hooking-In the Gun.

HERE the care with which our military horses are treated is shown, as the men lead them up to the water troughs. They then drive them to a gun which is ready to go into action, and with great speed hook in the horses to the gun carriage and drive it rapidly towards the spectator.

Code word—**Hooking.** Length 100 feet. Price 100s.

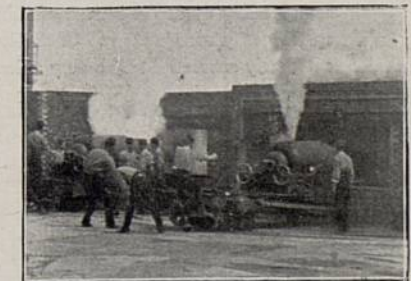
*Series X.*—ARMY SERVICE CORPS.



Soldier Bakers and Butchers.

IN this film two of the most important duties of the corps are illustrated. From the Aldershot bakery are daily despatched tens of thousands of loaves to the various camps. All of these loaves are made at the great central bakery where this picture was taken. The scene is one of great activity as cart after cart is loaded up with piles of bread and driven off. The second portion of the scene shows the work of the butchers who, having despatched an ox, cut it up ready for carrying to the various camp kitchens such as seen in the film previously described.

Code word—**Bakery.** Length 80 feet. Price 80s.



Dismounting a Service Wagon.

EVEN our blue-jackets do not surpass in smartness the men engaged in this operation. The wagons used by the corps are constructed so as to be quickly dismantled for shipment or transit by rail. The scene opens upon six men and a fully equipped wagon. At the word of command they run forward and proceed with great speed to take the entire wagon to pieces, which are laid on the ground ready for packing.

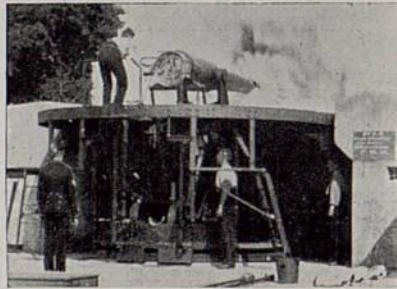
Code Word—**Wagon.** Length 80 feet. Price 80s.

## Series XI.—ROYAL GARRISON ARTILLERY.

### Firing a 9-in. Muzzle Loader.

THE old style of heavy artillery is exemplified in this scene which includes some of the largest guns used in coast defence at Shoeburyness. The charge is brought out in canisters and rammed down the muzzle of the gun by several men. The gun is then lowered down an incline and fired, when the recoil raises it back. Additional interest is lent to the picture by a discharge of smoke from the vent of one of the guns.

Code word—**Muzzle.** Length **100** feet. Price **100s.**



### Firing a 6-in. Disappearing Gun.

THESE guns are raised by hydraulic pressure from their concealed position into that for firing, and lowered again into concealment by the force of the discharge. The gun's crew are seen loading up at the breach of the gun, firing electrically, and removing the spent cartridge. A large volume of smoke is caused by the explosion. The whole picture is extremely successful and a very animated one.

Code word—**Disappearing.** Length **100** feet. Price **100s.**

### Battery of Quick-Firing Guns in Action.

THE great contrast between the old-fashioned artillery and the latest examples of engineering skill is well exemplified in this picture, which is probably the best ever taken of an artillery subject. Some half-a-dozen guns are seen on a gantry, built over the water. In the distance, a rapidly moving target is rushing through the sea. The officer in charge is watching it through his field glasses, an order is given, and the men rush out and man the guns, some feeding them with cartridges and others sighting and firing at a tremendous rate, several of the shots hit the target. This very fine film concludes with a view of the target itself which shows the shots splashing through and round it, the latter part of the picture being taken at considerable risk from a small boat.

Code word—**Battery.** Length **80** feet. Price **80s.**

## Series XII.—THE TRAINING OF INFANTRY.



### Mounted Infantry.

The mobility of one of our smartest regiments "The King's Own" may be judged from this lively view. The men are in khaki ready to leave for South Africa, and gallop rapidly towards and past the camera, horses and men straining every nerve for the highest speed.

Code word—**Chasing.** Length **40** feet. Price **40s.**

### Digging Trenches.

Here the men in khaki of the same regiment are depicted, a long line of them having been ordered to throw up a trench, as would be done in the case of an attack. They vie with each other in their work with pick and shovel, and before the conclusion of the film some of them are forced to stop and wipe the perspiration from their foreheads.

Code word—**Trenches.** Length **40** feet. Price **40s.**



### Soldier Cyclists in Action.

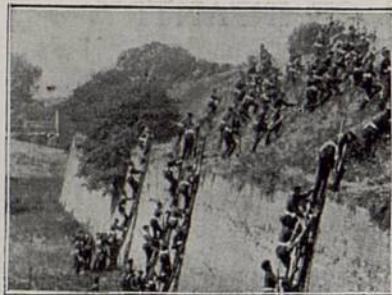
ALTHOUGH the use of the cycle in warfare has only lately been developed, nearly every regiment has a cyclist corps, but none are smarter than those here seen. They ride over the roughest ground, dismount from their cycles into the trenches, fire and retire all in the space of about a minute. The quickness of action and brilliant smoke effects make a very successful picture.

Code word—**Cyclists.** Length **70** feet. Price **70s.**

### Maxim Gun Drill.

THE usefulness and mobility of this weapon is known to many, but cannot fail to be brought home to the minds of those who see this film. The gun is handled by the men with great dexterity as they run it up from a distance and fire it from the trenches.

Code word—**Maxim.** Length **60** feet. Price **60s.**



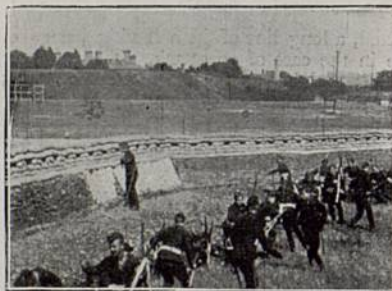
*Series XIII.—*

## THE WORK OF THE ROYAL ENGINEERS.

### Escalading and Capturing a Fort.

By the courtesy of the officer commanding a most interesting example of this method of attack is obtained, several hundreds of men taking part in attack and defence. The scaling ladders are brought up by a number of soldiers, whose advance is covered by a firing party, sent for the purpose of keeping down the hail of bullets sent from the fort. Rushing up towards the edge of the moat they lower the ladders, descend quickly, and raise them on the opposite side. They then swarm up and reach the base of the mound on which the enemy are placed. The charge is headed by their captain, and, dashing up, they take possession of the fort.

Code word—**Escalading.** Length **120** feet. Price **120s.**



### Building a Pontoon Bridge.

WHEN an army is impeded in its progress by a river of great width a bridge of boats is constructed, in the manner plainly shown in this photograph. The boats are floated up and got in position, and timbers are placed across them, until a bridge is made capable of carrying across the whole army. The picture concludes with some scores of men charging on to the partly completed bridge.

Code word—**Pontoon.** Length **100** feet. Price **100s.**

### Defending a Redoubt.

A CIRCULAR enclosure constructed of sand bags, branches, etc., is made for the protection of the men, who at the commencement of the scene are hidden below the ground in holes or case-mates, built for the purpose. At the word of command the men are seen swarming out of these like a number of ants. They line the walls of the redoubt and fire through the loop-holes; on being ordered to charge they climb over the walls, and make a dash for the enemy.

Code word—**Redoubt.** Length **60** feet. Price **60s.**



### Exploding a Land Mine.

VERY few people ever see the sight so vividly portrayed in this picture. Some hundredweight of explosive having been buried for the purpose of making an excavation, it is exploded electrically, the method of doing this being clearly shown in the commencement of the film. The view then changes to that of the open country, where suddenly the enormous mass of hundreds of tons of earth is projected into the air, the debris being scattered until the whole picture is a mass of flying earth.

Code word—**Mine.** Length **30** feet. Price **30s.**



### Exploding a Submarine Mine.

THE Royal Engineer Submarine Miners command and work their tugs, and act as sailors. The way in which large mines are prepared is shown. The picture then changes to a view of the tug carrying out the mine, which is dropped over-board and exploded from a safe distance. Its explosion throws up a large volume of water, whose fantastic shape, as it is blown about by the wind, forms a beautiful sight.

Code word—**Submarine.** Length **100** feet. Price **100s.**



### Constructing a Trestle Bridge.

THESE bridges are used for the purpose of crossing comparatively narrow rivers, and are built of rough timber and poles lashed together. The scene opens with the floating up, on barrels, of one of the trestles, so constructed that it forms a continuation of a bridge partly made. It is lowered into position, fixed, and boarded over. The bridge having been completed, the working party charge across it in order to test its strength.

Code word—**Trestles.** Length **100** feet. Price **100s.**



EXPLANATORY and picture-slides for the "Army Life" series described above are supplied, and are essential where a lecturer is not employed. The announcements are in clear letter-press, and give a quantity of useful and interesting information. The picture-slides (which are from my own negatives)

help to illustrate in a vivid manner the humour and pathos of a soldier's life, and the characteristics of the various regiments of the British Army.

They can be supplied with the titles clearly printed at the foot of the pictures at an additional charge of 1/-.

Price of explanatory or picture-slides, each, 1/6.

## NOTICE.

Intending purchasers or exhibitors of the "Army Life" series can be supplied (at cost price) with an elaborately illustrated souvenir for sale with programmes, also advertising lithographs, 12-sheet posters and press notices in great variety.



## SPORTS.



### The Derby, 1901.

THIS, the principal horse-race of the world, has now been successfully animatographed for six consecutive years. The latest is undoubtedly the best, as it shows all the principal features of the meeting, in addition to the race itself, and is an exceptionally fine film. It opens with the book-makers at work, with incidents and games behind the rails, followed by the race itself from two different positions, and concluding with the four-in-hand coaches leaving for home.

Code word—**Tattenham**. Length **100** feet. Price **75s**.

A shorter length can be supplied:

Code word—**Volio**. Length **60** feet. Price **45s**.



### Five Years' Derbies.

IN order to present a concise history of the race for the five years, 1896 to 1900, the best part of each negative has been selected, and the whole joined to form one film.

Code word—**Epsom**. Length **100** feet. Price **75s**.

### The Quorn Hunt.

THE famous Leicestershire stag-hounds are shown at the meet, forming, with the horsemen, equipages and huntsmen, a very lively scene.

Code word—**Quorn**. Length **40** feet. Price **30s**.

### The Oxford and Cambridge Boatrace, 1901.

FOR six successive years the race has been animatographed, but nothing has yet been seen to equal the above record in interest and photographic quality. Each crew is seen in turn, as they bring out their respective boats; they carry them down to the water's edge, the men coming so close to the camera that each face is portrayed. The start being made, my operator, by special favour, was taken to the finishing point on the steamer belonging to the Thames Conservancy which was entrusted with the duty of keeping clear the course. Here two cameras were at work, one giving the final struggle, and the other a near view of the actual finish of one of the most hotly contested races ever seen.

Code word—**Boatrace.** Length **80** feet. Price **60s.**

### Kempton Park Races, 1901.

THE distinctive feature of this racing subject is the fact that it gives the complete history of a race (for the "Queen's Prize") from start to finish. A wonderfully clear view is shown of the bookies in Tattersall's Ring. The horses are paraded before the judge's box, the starting machine is shown in action (for the first time in an animated picture), and finally the race is run, and the winning numbers hoisted on the telegraph board.

Code word—**Kempton.** Length **80** feet. Price **60s.**

### Woodford Cyclists' Meet.

THE annual parade of cyclists at Woodford in fancy costumes. They ride up towards the camera, a distant and a close view of each rider being recorded. A good subject for cycling entertainments.

Code word—**Cycles.** Length **50** feet. Price **38s.**

### A Switchback Railway.

A VERY effective and clear view of a switchback in operation; the cars are seen passing to and fro along its whole length, and come so close to the spectator that the faces of the riders are clearly seen.

Code word—**Switchback.** Length **40** feet. Price **30s.**

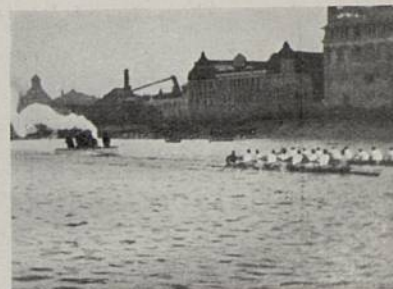
### Plaiting the May Pole.

SCORES of young girls are shown, in the act of dancing round the May pole, with streamers of flowers. They twine these in and out by their graceful movements; a pretty animated scene, reminiscent of Old English customs.

Code word—**Maypole.** Length **50** feet. Price **38s.**



BOATRACE.



BOATRACE.



KEMPTON.



KEMPTON.



CYCLES.



SWITCHBACK.

## Scenes during Regatta Week.

### Panorama of Cowes Front.

A BEAUTIFUL panorama of the principal features of the sea front at Cowes, full of animation, and including a number of boats in motion in the foreground. The clearness of detail and interest are wonderful, and this picture forms a suitable introduction to those below.

Code word—**Cowes.** Length 80 feet. Price 60s.

### Yachts in Cowes Roads.

THE harbour is shown in the panoramic style during the height of the regatta season, being crowded with yachts and craft of all descriptions, in motion and at anchor. Suitable to follow the above.

Code word—**Roads.** Length 80 feet. Price 60s.

### The Race for The Royal Yacht Squadron Cup.

THE various yachts entered for the race are coming towards the camera at full speed. The "Meteor" of H.M. the German Emperor is seen at the moment of winning.

Code word—**Racing.** Length 80 feet. Price 60s.

### H.M. The King's Yacht, "Britannia."

THE sailors are seen striking and stowing the mainsail after the above race. H.M. The King may be seen on board. As the vessel comes to her moorings, his steam barge comes alongside. He steps on board with his guests and the barge steams away.

Code word—**Ashore.** Length 80 feet. Price 60s.

### Racing at Cowes.

A LIVELY scene, showing various types of yachts, whose owners sail them straight towards the camera, forming a most interesting view.

Code word—**Yachts.** Length 80 feet. Price 60s.

### Launch of "Shamrock II."

THE challenger is seen, supported on a pontoon, ready for launching. She is launched straight towards the camera, and comes so close to it at the close of the picture that every detail is seen.

Code word—**Shamrock.** Length 50 feet. Price 38s.

### Sir Thomas Lipton.

THIS popular sportsman kindly agreed to the suggestion that he should be animatographed, and everything was arranged on board his steam-yacht to enable my operator to obtain a successful portrait. He walks along the deck, is joined by his captain, and while in conversation with him, his Cingalese servants, whose appearance is most quaint, come up and salute. No finer animated portrait can be imagined than this film, which is always enthusiastically received.

Code word—**Lipton.** Length 80 feet. Price 60s.

### The Wreck of "Shamrock II."

TAKEN immediately after the accident, while H.M. the King was on board. This picture shows the Erin, Shamrock I, and finishes with a view of Shamrock II. The men are engaged endeavouring to disentangle and cut away the mass of sails and rigging which hang over her side.

Code word—**Wreckage.** Length 40 feet. Price 30s.



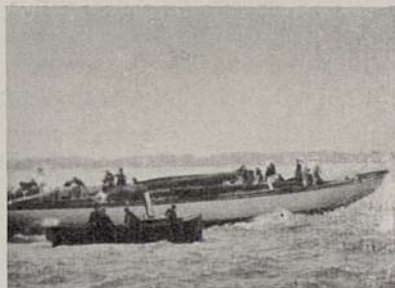
COWES.



YACHTS.



LIPTON.



WRECKAGE.



PARADING.



TETHERBALL.

## THE MUSIC-HALL SPORTS.

### Comic Costume Race.

MANY favourite performers are seen in this picture, each bearing a conspicuous number on his breast. A row of baskets containing grotesque costumes are similarly numbered. The competitors race from a distance, find the basket allotted to them, make their toilet as rapidly as possible and race back to the starting point. Very funny and a popular subject.

Code word—**Costume.** Length 40 feet. Price 30s.

### Burlesque Football.

THE picture opens with a race by the dogs of various artistes, who stand on their hind legs and endeavour to run like men. Then follows a burlesque football match by their owners, who are dressed in eccentric costumes, which add comicality to their actions.

Code word—**Burlesque.** Length 40 feet. Price 30s.

### Fancy Dress Cycling.

A "HUMAN wheel-barrow" race is first seen, then a race on cycles by music-hall artistes. Each vies with the other in grotesque dress and the decoration of their machines.

Code word—**Parading.** Length 40 feet. Price 30s.

### An Obstacle Race.

THE competitors have to scramble through barrels, bags, ropes and a tarpaulin filled with water, from which they emerge in sorry plight.

Code word—**Obstacle.** Length 60 feet. Price 45s.

### Pillow-Fight or Tournament.

TWO men sit on a boom or spar, and batter each other with pillows, each trying to upset the other. Their antics, as they try to cling on, are most funny. As soon as one is bowled over, his place is taken by a fresh competitor.

Code word—**Tournament.** Length 40 feet. Price 30s.

### Tetherball, or Do-Do.

ONE of the special games played on board a Castle Liner. The ball is hung to a pole, and four players take part at one time. Two endeavour to strike the ball with a bat, so as to cause it to wind up on the pole: the others strike it so as to prevent this. Very clear and fine photographically.

Code word—**Tetherball.** Length 40 feet. Price 30s.

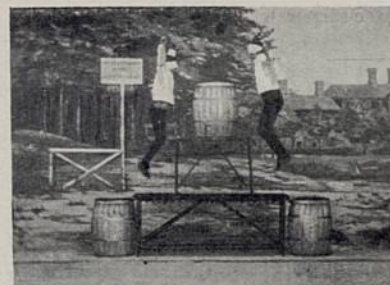
### The Football Final.

The finest football film extant, showing the Tottenham Hotspurs v. Sheffield United, playing at Bolton. Excellent play, shown at the most exciting moments, and followed by a parade giving portraits of the teams.

Code word—**Football.** Length 120 feet. Price 90s.

## Conjuring, Acrobatic and Stage Performances

by Well-known Artistes.



### THE DEONZO BROTHERS,

#### In their Wonderful Tub Jumping Act.

THESE famous acrobats use a series of tubs piled up in various ways. Having blind-folded each other they start simultaneously from opposite sides of the stage, and leap from one to another until they both jump into the topmost tub at the same time. The leaps are varied by somersaults turned in mid-air, and are marvellous for their precision. This is a very successful and animated film, and invariably pleases.

Code word—**Deonzo.** Length 120 feet. Price 90s.

### ACROBATIC PERFORMANCE,

by Sells & Young.

SKILL and comedy are blended in the somersaults, high kicks and body-bending of this very complete exhibition of training. This film is justly considered to give the finest reproduction of an acrobatic performance ever attempted in an animated picture. It is not only photographically perfect, but extremely full of life and movement, as trick succeeds trick in rapid succession. The effect is heightened by the costumes of the performers, who are well known to give the most refined and graceful act of this description ever placed before the public.

Code word—**Youngs.** Length 150 feet. Price 113s.

## FREGOLI, THE PROTEAN ARTISTE,

### In his Impersonation of Famous Composers.

FREGOLI takes the conductor's desk—the orchestra of the Alhambra Theatre forming the foreground of the picture. Stooping an instant, he rises fully made up as Rossini, and, with every trick of gesture and action peculiar to that composer, leads the orchestra through the overture of *William Tell*. He next assumes the characters of Verdi, Mascagni and others. Accompanied by the proper music (particulars of which may be had on application), the series is most entertaining to an educated audience, and quite suited to high-class concert or Sunday exhibitions.

Code word—**Fregoli**. Length **400** feet. Price **300s**.

(Shorter lengths supplied at the same rates.)



Clog-Dancing for the  
Championship of England.

SCORES of competitors entered for this event, which caused much excitement in Lancashire and the Midlands. The picture shows the four competitors in the final heat, each dancing separately, showing their different styles. They then dance together, and Mr. Burns, who wins the championship, is presented with the belt and cup. He finishes the picture (which is a brilliant and clear one) by dancing in clogs on a dinner-plate without breaking it.

Code word—**Clogs**. Length **120** feet. Price **90s**.

### Andalusian Dance.

EXECUTED by two native performers, this picture, taken in Spain, is one of the few representations of unsophisticated Spanish dancing, and fully shows the grace and beauty of the movement.

Code word—**Andalusian**. Length **40** feet. Price **30s**.

## CRONIN, American Club Manipulator.

THE dexterous way in which ordinary Indian Clubs can be made to execute apparently impossible movements is well shown. They appear to be endowed with life, and obey the will of the trained manipulator.

Code word—**Clubs**. Length **40** feet. Price **30s**.

## CHIRGWIN, The "White-Eyed Kaffir."

THE music-hall favourite is shown in his most familiar oddities. He appears in an enormous hat, and, divesting himself of this and his fantastic coat, on which the white hand appears, seats himself. He takes a tray and two tobacco pipes which he causes to execute a hornpipe, accompanying them by amusing gesticulations.

Code word—**Chirgwin**. Length **80** feet. Price **60s**.



## MEL. B. SPURR gives "The Village Blacksmith."

THIS well-known society entertainer makes a speciality of funny facial expression. He is seen acting the above song in dumb show, and when the appropriate music is played to accompany the picture the effect is very laughable.

Code word—**Spurr**. Length **60** feet. Price **45s**.

## MR. MASKELYNE (of the Egyptian Hall), Spinning Plates and Basins.

THIS little scene shows a piece of juggling by this famous master of the art. Taking a number of common plates and bowls, he starts them spinning together, and, while they rotate, marshals them like soldiers on the table. Their evolutions, under the occasional touch of his trained hand, are truly wonderful.

Code word—**Maskelyne**. Length **40** feet. Price **30s**.



DAVID DEVANT,  
THE EGYPTIAN HALL CONJURER.

### The Mysterious Rabbit.

COMING on empty-handed the conjurer produces from nowhere a rabbit, which he holds up. Blowing on it the rabbit becomes two.

Code word—**Rabbit.** Length **40** feet Price **30s.**

### Devant's Hand-Shadows.

SHADOWGRAPHY is always popular at entertainments for young and old, but few artistes have worked it up to the perfection here seen. Some of Mr. Devant's most original and popular ideas are shown in the film, which is so done as to give the same effect on the screen as if the performer himself were at work.

Code word—**Shadows.** Length **80** feet. Price **60s.**

### The Egg Laying Man.

AFTER making his bow to the audience, Mr. Devant proceeds to take an apparently unlimited numbers of eggs from his mouth and various parts of his head. At the conclusion of this amusing performance he approaches the camera till his head fills the picture.

Code word—**Eggs.** Length **50** feet. Price **38s.**

The above series may be had joined as one film, forming a complete conjuring show for evening parties.

Code word—**Devant.** Length **170** feet. Price **128s.**

## Original Trick and Effect Subjects.



### The Haunted Curiosity Shop.

AN old curio dealer, turning over the leaves of a catalogue, is startled by the sudden appearance on the page of a skull. Just as he draws back from the uncanny object, the doors of a mediaeval wardrobe fly back and a hand prods him with a sword. Turning to confront his assailant, it vanishes, and at the same instant the skull floats to the other side of the room. He is about to clutch it when it turns to half a lady suspended in space. While the old man is wondering at so strange a visitor, the lower half of the girl walks on from the other side, and going straight to the upper half, the two become one. Amorously the old fogey places his arm round the lady's waist with intent to snatch a kiss, but to his intense disgust his innamorata has changed colour, for an ebony skinned negress grins in his face. In great anger he thrusts her into the old wardrobe, but as he closes the doors, unseen by him, the negress has again become a white girl. A weird effect is here observed, for though the doors are closed and quite solid, the form of the lady is seen through the ornamented woodwork. As soon as the old man observes this he opens the doors, but again he is startled by a metamorphosis, for an Egyptian mummy confronts him. Before he can recover from the surprise this occasions, the wrappings fade away and the living Egyptian stands before him. Slowly the solid flesh melts away till only the bare skeleton remains. This endows our dealer with courage, and picking up a sword he makes a lunge at the bones. He can, however, do no harm, for his sword clashes against the breast-plate of a man in armour. Furious, he pulls at the arm, but it comes away from the body, as does every piece he touches, till only the head remains. Taking this too, he throws the lot into a large jar. As the last piece falls in, the head of a small gnome bobs above the top, and three earthmen appear one after the other. They dance together, become two, then finally one only remains. This last the dealer pushes back into the jar, the top of his head no sooner sinking beneath the rim, than a dense column of smoke arises, obscuring the whole scene. The old man flies in terror from the room as a large grotesque head forms in the smoke and slowly advances towards the spectators. Larger and larger the head grows, till it fills the entire picture and appears as though it would swallow the whole audience.

Code word—**Curiosity.** Length **140** feet. Price **105s.**

## THE FAMOUS ILLUSION OF DE KOLTA.

AN uncommon and pretty subject, taken against a dark ground. A large frame stands in the centre of the picture, into which enters Pierrot in comical clowning mood. Picking up a piece of chalk he starts to make a sketch upon the board. Hardly has he commenced to do so when the drawing appears with marvellous rapidity—in fact, with a rapidity that would put any lightning cartoonist to the blush. The sketch represents an old toper with a whisky bottle. As Pierrot stands to one side, the toper lifts the bottle to his lips, but the clown snatches it away and takes a drink himself. Finding however that it is not to his taste, he returns the bottle to its owner—on the nose. The figure at once vanishes, and Pierrot starts a second sketch. This time a silkworm is drawn resting upon a mulberry leaf. The clown flicks it with his finger, when it at once turns into a cocoon. This is lifted from the easel to a small table, and is seen to be round and solid. The cocoon bursts, and, to the clown's delight, a charming young lady, with butterfly wings, emerges and flits round the room. Pierrot attempts to make love to her, but, moth-like, she flutters away from him; so he gives her chase with a gauzy veil, and throws it over the fly. Wrapping her within its folds, he lifts her into a bowl and sets her on fire, dancing with delight as the flames reduce the moth to a heap of ashes. Filled with remorse, however, he lifts the bowl on his one hand, waving the other above it, when the spirit form of the silk moth is seen to slowly rise from the charred remains.

Code word—**Cocoon.** Length 120 feet. Price 90s.



## THE HINDOO JUGGLERS.

MANY have read of, but few have seen, the much-vaunted feats of the Hindoo Fakirs. In this film the spectator is transported to the centre of a square in India, where he sees a group of European tourists enjoying the performance of the two Eastern Magicians. While one beats the tom-tom the other places a mango seed in a small quantity of loose earth, and covers it with an empty cloth. Slowly the cloth is forced upward by some power beneath, and on reaching its full height is snatched away by the conjurer. A mango plant, some 18 in. high, is disclosed, which a Hindoo boy carries away. The two jugglers now take a large basket, and having shown it empty, place the boy within, closing the lid. To the great horror of the spectators one of the conjurers now takes a sword and stabs through and through the wicker work in every direction. Marvellous, however, to relate, though the basket is surrounded by watchers, and is raised some feet above the ground, on the lid being raised it is found perfectly empty. Taking the cloth, the juggler throws it over the basket, when the form of the boy is seen to develop beneath. The cloth is thrown off, and the apparently murdered youngster jumps down alive and well.

Code word—**Jugglers.** Length 70 feet. Price 53s.



## THE DEVIL IN THE STUDIO.

AN artist is discovered in his studio, preparing his palette for a masterpiece. As he squeezes a tube of vermilion, it bursts into smoke and flame, and he throws it to the floor, aghast. Mephisto suddenly appears from the flaming colour, and, to the bewilderment of artist and model, precipitates a large sized head of the former on to the blank canvas. The painter is astonished to see the work done without effort, and shakes his head dubiously at his own portrait filling the canvas, when Mephisto makes a second pass from model to easel and vanishes. The canvas is once more blank, and, as the artist stands between the two he perceives to his great amazement, that the model is slowly fading from her platform, and, at the same time, is gradually appearing on the canvas like a developing photograph. When the model is clearly defined, the artist, in a transport of delight at the production of a painting in a few seconds, rushes from the studio, and quickly returns with a dealer, descending to him, as they come in, on the merits of the masterpiece. Just as they turn to look at the picture, it immediately changes to a comical caricature making fun of them. The artist is about to apologise for the mishap, when the dealer changes to our old friend Mephisto, who gloats sardonically over the misfortunes of the painter, who goes on his knees in terror and begs for the return of the model. Relenting, the demon waves his hand, and the model's cloak stands erect, sways gently, and then floats to the raised platform. As soon as it reaches the spot, the girl is seen wrapped within its folds. The painter delightedly grasps her hands as she throws off the cloak, but, angry at the misfortunes that have befallen him, he rushes at the author of them all with uplifted chair. Down comes the chair on the grinning demon, who simply vanishes, and the artist goes crashing through his own canvas—wrecking his own studio.

Code word—**Precipitated.** Length 100 feet. Price 75s.

## KRUGER'S DREAM OF EMPIRE.

FRAMED in his room the wily old man has a large canvas with the inscription "On Majuba Day the British were defeated," and after rubbing his hands and chuckling over the fact, he sinks into an easy chair for his afternoon nap. He dreams that his enemy, Joseph Chamberlain, appears, and on bended knee offers him the Crown of England. With delight, he jumps up to take it, but a puff of smoke rising skyward is all that he grasps of the jewelled offering. Angry, he turns to the representative of England, who directs his attention to the board on which he now sees the words, "On Majuba Day Cronje surrendered." He rushes at his tormentor, but immediately his hands grasp Chamberlain's throat, the latter disappears. Turning round, he sees that on a pedestal formerly occupied by a bust of himself, a model of the Queen of England now reposes. He rushes at it to throw it down, but four gentlemen in khaki enter, and enveloping him in the folds of the Union Jack, lift him upon a stand, turn round, and fire a volley. The flag falls, and Kruger is found to be transformed into Britannia. The soldiers wheel round, and grouping round Britannia, form a tableau, representing "The Defence of the Empire."

Code word—**Kruger.** Length 65 feet. Price 50s.



## HIS MOTHER'S PORTRAIT;

OR,

## The Soldier's Vision.

THE Transvaal War has caused loneliness and sorrow in many a home, and in this Film a dramatic little incident connected with it is taken for illustration. A C.I.V. is tenderly parting with his aged mother in her little cottage, and, as a parting gift, she presses upon him a portrait of herself in a small gilt frame. Kissing it, he places it within his breast-pocket, and tears himself away to turn to duty for Queen and Country. The scene now changes to the open Veldt, with the tents of the British in the far distance. Wounded and alone, the soldier of our first scene staggers towards them to gain the help of his friends, but sinks exhausted on the ground. Lying there in a fainting condition, he dreams of his mother and home, and slowly the vision appears in the sky of the room in which he last saw her. He sees her reading his last letter, and then she sinks to her knees in an agony of apprehension for the safety of her boy, praying for his return. The vision fades and as if in answer to her prayer, a Red Cross nurse and army surgeon appear upon the scene. Reviving the wounded man with a draft from her bottle, as the doctor examines him, the sister quickly brings him round. The surgeon discovers the mother's picture in the man's pocket, and draws the nurse's attention to the fact that his life has been saved by his mother's portrait.

Code word—**Portrait.** Length 100 feet. Price 75s.

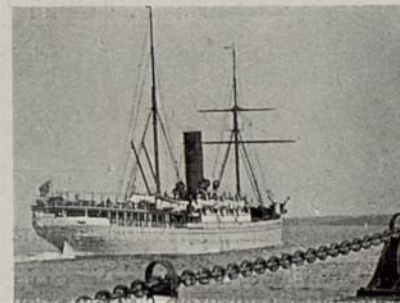
## BRITAIN'S WELCOME TO HER SONS.

A LARGE curtain covers the front of the stage, on which is inscribed the above title. Britannia steps forward, and taking the side of the curtain draws it back, disclosing the exterior of a rustic cottage, in front of which a one-armed pensioner sits reading. Looking up, he sees the manly form of his son returning from the war, and joyously greets him, while Britannia holds out to the soldier lad a Victoria Cross. As she performs this gracious action, the scene slowly dissolves to an enlarged representation of the cross, in the centre of which is depicted the heroic deed by which he won it. This fades again to the home of an officer. His wife is discovered reading a letter from her husband, while her little girl plays with her toys. The door quietly opens and the husband unobserved watches the scene. Suddenly the child sees him, flies to his arms to be kissed, while the wife clings to her returned wanderer. This happy reunion melts into a large laurel leaf of fame, and in its centre is represented the soldier leading his men to an attack. The final transformation shows Britannia in front of a large group of national flags, by the open sea, supported by her sailors. The officer and his wife enter from one side, and the private and his father from the other. The two soldiers clasp hands, and Britannia lays her hand upon the two, ratifying the bond of fellowship and the levelling of class in the common cause of King and Country.

Code word—**Home.** Length 100 feet. Price 75s.

## Railway, Shipping and Marine Subjects.

ARRIVAL & DEPARTURE OF GENERALS & TROOPS.



## Return of Sir George White and Sir Alfred Milner.

MAGNIFICENT portraits of both soldier and statesman are given in this film; it consists of two distinct views, taken at Southampton, as they respectively descend the gangways,

Code word—**Heroes.** Length 50 feet. Price 38s.

## The R.M.S. "Hawarden."

THIS vessel, well known as a transport for our troops to South Africa, passes across the screen, as her living load waves adieux to their friends on shore.

Code word—**Hawarden.** Length 40 feet. Price 30s.

## Return of the Naval Brigade which Saved Ladysmith.

H.M.S. POWERFUL is first seen steaming into Portsmouth Harbour, to the accompaniment of waving hats and handkerchiefs which fringe the picture. This film, apart from its special interest, is an unsurpassed view of one of our finest battle-ships, and will always remain a popular subject.

Code word—**Powerful.** Length 40 feet. Price 30s.

## Landing of the Naval Brigade.

TAKEN at Portsmouth Dockyard by special permission. This film gives a close view of the sailors descending the gangway from H.M.S. Powerful.

Code word—**Brigade.** Length 40 feet. Price 30s.

Departure of T.R.H. The Duke and Duchess of York  
on their Colonial Tour.

VIEW of the Portsmouth Railway Jetty, with the Royal Yachts and the "Ophir" at their moorings.

Code word—**Jetty**. Length **50** feet. Price **38s**.

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R.M.S. "Ophir" leaving Portsmouth.

AN exceptionally fine view, which includes the "Alberta," with the King and Queen on board, and the magnificent Mail Steamer as they pass out of the harbour.

Code word—**Ophir**. Length **80** feet. Price **60s**.

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Embarkation of the C.I.V. for South Africa.

A CLOSE view of the men as they go up the gangway after their exciting struggle through London crowds. Concluding with the Lord Mayor and suite going on board to bid farewell to them.

Code word—**Citizens**. Length **50** feet. Price **38s**.

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To the Paris Exhibition  
by the Newhaven-Dieppe Route.

AN excellent series of three scenes, including the arrival of the boat train at Newhaven, the bustle of the station, the passengers going on board the steamer, and a very picturesque scene at the mouth of the harbour with the vessel leaving.

Code word—**Newhaven**. Length **100** feet. Price **75s**.

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Launching a Liner.

THE Donald Currie liner, *Braemar Castle*, is here seen at the launch. On cutting away, she glides down towards the audience.

Code word—**Launch**. Length **40** feet. Price **30s**.

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Passengers Embarking for South Africa.

A PICTURE full of detail and brilliancy, the passengers being easily recognisable as they pass up the gangways, many carrying bundles and bags.

Code word—**Embarking**. Length **40** feet. Price **30s**.



A Storm in Dover Harbour.

THE great engineering works, destined to convert Dover into one of the first ports of the Kingdom, are seen while a fearful storm is raging. The waves dash against the massive masonry and are thrown up to an enormous height. The varied forms of the breaking waves lend interest to a picture of great natural beauty.

Code word—**Dover**. Length **80** feet. Price **60s**.

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A Sea Cave near Lisbon.

THIS famous film has never been equalled as a portrayal of fine wave effects. It is taken from the interior of a great cave, looking over the ocean. Big waves break into the mouth of the cave and rush towards the spectator with the finest and most enthralling effect.

Code word—**Cave**. Length **80** feet. Price **60s**.

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Nelson's Flagship, H.M.S. "Victory."

THE brave old vessel nearly fills the scene. She is saluting her new King, and fires 41 guns. The sailors man the rigging, and stand in rows on her yards. A suitable film to finish a patriotic or naval series.

Code word—**Victory**. Length **40** feet. Price **30s**.

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Panorama of Boulogne Harbour.

A VERY picturesque and pleasing scene, taken from the excursion steamer, "La Marguerite." As she steams along the quays, houses and traffic pass before the spectator in brilliant detail.

Code word—**Boulogne**. Length **50** feet. Price **38s**.

### Phantom Ride (Robin Hood's Bay).

THIS film differs from many taken on this principle in depicting some of the most beautiful coast scenery in England. The picture shows the view from the front of a train on the Scarborough-Whitby line, which is full of curves, and glimpses of the bay are seen at intervals.

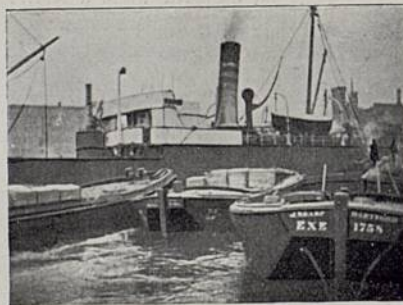
Code word—**Whitby**. Length **80** feet. Price **60s**.

Also another section. Code word—**Bay**. Length **40** feet. Price **30s**.

### A Rescue from Drowning.

A BOATING accident occurs, and the pleasure-seekers are struggling in the water, when a boat comes to the rescue; a man also dives from the bank, and after a struggle succeeds, with the help of the boatman, in bringing the unfortunate persons to the shore.

Code word—**Rescuing**. Length **80** feet. Price **60s**.



### Shipping on the Thames.

A PANORAMIC view, taken from a tug, as she steams through the upper port. All kinds of vessels are passed—the Norwegian schooners laden with timber, the modern coasting vessels and barges—on which the work of loading or unloading is busily proceeding.

Code word—**Shipping**. Length **40** feet. Price **30s**.

### The Launch of H.M.S. "Albion."

THIS memorable launch, attended with such sad loss of life, is here seen in all details. After the view of the actual launching of the vessel, the rescue of those who survived the collapse of the staging is shown. They are drawn from the water into small boats, and hurried off to be resuscitated.

Code word—**Disaster**. Length **80** feet. Price **60s**.

### The Union Jack.

AN ever popular way of concluding an animated picture exhibition is to show this film. The flag is blown out by a strong breeze, and fills the whole screen.

Code word—**Flag**. Length **40** feet. Price **30s**; or, **20** feet. **15s**. Code word—**Jack**.

Colouring this film, **9d**. extra per foot.

### Crossing the Forth Bridge.

MAGNIFICENT picture of the Forth Bridge, with an express passing within a few feet of the camera. The express is first seen in the distance, and the effect of the light shining on the engine through the girders is very fine.

Code word—**Forth**. Length **40** feet. Price **30s**.

### The London Express.

A G.N.R. EXPRESS dashing past Wood Green, the engine coming directly down upon the spectator at close range, producing a thrilling effect.

Code word—**Northern**. Length **40** feet. Price **30s**.

### The Sea-Going Car.

THE Brighton-Rottingdean Electric Marine Car coming through the sea to the pier, and passengers disembarking.

Code word—**Electric**. Length **40** feet. Price **30s**.

### Slow Trains and Fast.

AN up local train is seen leaving, when a down express dashes past, producing an amusing contrast.

Code word—**Trains**. Length **40** feet. Price **30s**.

### Swedish Electric Railway.

AN Electric trolley car coming through a Swedish pine forest. A very beautiful and clear picture.

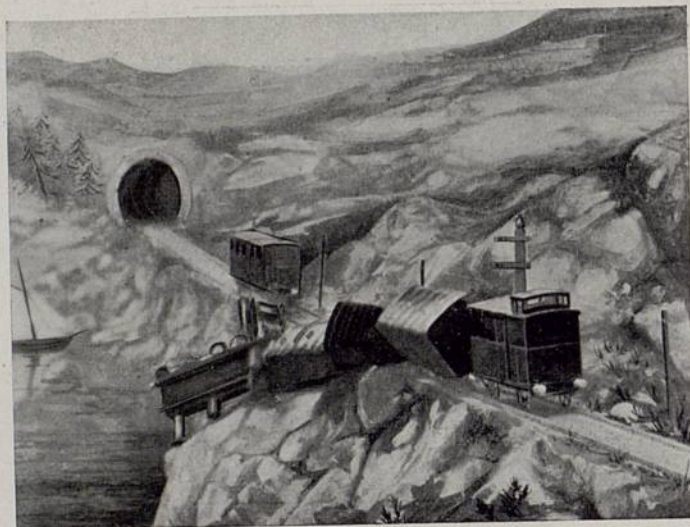
Code word—**Trolley**. Length **60** feet. Price **45s**.

### Liverpool Landing Stage.

A BUSY, animated scene, showing the departure of the Birkenhead ferries, the bustle of loading steamers, and the hurrying passengers.

Code word—**Liverpool**. Length **50** feet. Price **38s**.

## Sensational Films.



### A Railway Collision.

FEW have seen, or can even imagine, the scene revealed in this Film. A railway track is seen, along which comes a slow train, which over-runs the signal. While the driver backs his train, and before he can reach a position of safety, an express dashes out of the tunnel and smashes into the goods train, which is thrown down an embankment.

Code word—**Collision.** Length **40** feet. Price **30s.**

### Plucked from the Burning.

A VERY realistic and thrilling picture of the interior of a house on fire; a mother and child are awakened by the smoke, and the distracted parent picks up the baby and rushes to the door, only to be beaten back by flames. A fireman, climbing up to the window, carries away the child, but the mother faints and falls. The fireman returns and is unable to get the woman through the window, but hastily chopping out the sash he carries her out just as, amid clouds of smoke, the ceiling falls.

Code word—**Saved.** Length **100** feet. Price **75s.**



### Diving for Treasure.

THIS magnificent Film is a triumph in realism. The naval divers are seen going down from a boat, in which the bluejackets are manning the pumps. The scene changes to below water, where the divers, surrounded by live fishes, rescue the treasure and send it up to the surface. They come up and dress in the boat.

Code word—**Divers.** Length **120** feet. Price **90s.**

### The Last Days of Pompeii.

THIS scene is taken from "The Last Days of Pompeii." It represents the interior of a Greek house, in which Ione is seated with Nydia, the blind girl. Her lover Glaucus, enters, and presents a Greek dancer, who executes some graceful movements. While the dance is in progress, Vesuvius is seen in eruption; the slaves rush forward in alarm, and Nydia leads out her companions. The entire house is then shaken to its foundations; the volcano throws out lava, which rushes over the house, of which the pillars and walls fall in, making a complete wreck.

Code word—**Pompeii.** Length **65** feet. Price **49s.**



### The Hair-Breadth Escape of Jack Shephard.

JACK is, when the scene opens, making love to the innkeeper's daughter, but an alarm is given by the boniface, who has caught sight of the watchman coming. The girl shows a way of escape, and the scene changes to the roofs; the pair throw a plank across the street, and carefully make their way across. When the watchman and his assistant attempt to follow, Jack, lifting one end of the plank, throws them one after the other, 30 feet into the street below.

Code word—**Shephard.** Length **100** feet. Price **75s.**

## Dramatic Scenes.



### THE GAMBLER'S FATE, or THE ROAD TO RUIN.

#### Scene I.

IN the drawing-room of a fashionable gaming house, a dupe is playing nap with two sharpers. Having lost, and being pressed by an adventuress to play again, he signs an I O U, and another game is played with the same result. He detects one of the sharpers cheating, and tries to recover the paper, but is forestalled by the lady, who waves it in his face. Becoming desperate, he fires on the cheat, and, leaving him mortally wounded, escapes in the confusion.



#### Scene II.

THE murderer, having escaped to his home, is at table with his wife, who vainly offers him food. He cannot eat; and when his child is brought in to say "good-night," he is in despair. The servant runs in, followed by a sergeant and policeman bearing a warrant for his arrest. His wife begs him to tell her what it means, but he hangs his head, and will not speak. He is searched, the revolver is taken from him, and after being handcuffed he is taken from his home, bidding a touching farewell.

A most impressive film, giving a strong moral lesson.

Code word—**Ruin.** Length **200** feet. Price **150s.**

### The Arrest of a Deserter.

AN old woman is seated in a cottage reading; her soldier son enters in civilian clothes, and explains that he has deserted, and is pursued. He vainly endeavours to hide, is discovered, and a pathetic farewell ensues.

Code word—**Deserter.** Length **80** feet. Price **60s.**



### The Miser's Doom.

IN a sordid room, bare and dirty, the miser counts his gold. He fancies he hears a sound, so clutches his money and thrusts it back into a bag for fear of thieves. Going to a cupboard, he takes out a loaf of bread and a jug of water for his meagre table, returning with a bag of gold to be hidden in its place. To his great terror, an apparition confronts him pleading for help. A woman in ragged dress advances towards him from the cupboard, holding a child to her breast. The furniture of the room is seen through her spirit form as she pleads with the miser, who hugs the gold and waves her off. Pointing aloft, she evokes a judgment on the old reprobate, who is seized with the grip of death, drops his money and expires in agony upon the floor. At this retribution, the ghostly visitant slowly fades away.

Code word—**Miser.** Length **45** feet. Price **34s.**

### William Tell.

GESSLER, the Austrian tyrant, enters with his guards, who form up on the village green, his hat being placed on a halberd. The male and female peasants enter and make obeisance to it. Tell and his son pass erect, and are seized by the guards and disarmed. Gessler instructs Tell to shoot at the apple; Tell refuses and hides the arrow in his breast. Yielding to his son's entreaties, he at last consents, and shoots the arrow, splitting the apple. Tell's wife enters and embraces her husband and son. General rejoicings by the villagers, and crestfallen departure of Gessler and his body-guard.

Code word—**Tell.** Length **100** feet. Price **75s.**

## The Artist and Flower Girl.

ON a cold winter's night the struggling artist hears a noise outside the studio, and finds that a flower girl has fainted in the snow. He brings her in, covered with snow, and revives her with a cordial. Hearing some convivial friends coming, he hides her behind a screen, but they find her hat upon the floor. The artist persuades them to leave. The weary artist bows his head on his hands, and the girl, having heard the remarks of his friends, silently leaves him her stock, and wiping away a tear of gratitude, creeps off unobserved.

Code word—**Artist.** Length **80** feet. Price **60s.**



## A Gretna Green Wedding.

A BEAUTIFUL rustic scene of the olden days. A runaway wedding is the subject, and as the newly wedded pair leave the church, the father of the bride rides up and finds he is too late to stop the proceedings. Splendidly mounted and acted throughout.

Code word—**Wedding.** Length **60** feet. Price **45s.**

## Upside Down; or, The Human Flies.

A PARTY of four are practising table-turning, when a professor of spiritualism is shown into the room, and offers to explain. His umbrella stands itself upright on the floor, on it he places his hat, which he makes by a few passes to fly on to the ceiling. He then explains that he will invert the party in the same manner. Making passes over them they instantly fly upwards to the ceiling, where they hang head downwards endeavouring to reach the floor by jumping down to it, and producing the most laughable effects. Finding themselves unable to reach the floor, they commence playing games on the ceiling.

Code word—**Ceiling.** Length **80** feet. Price **60s.**

## Fire Scenes.



### Glasgow Fire Brigade.

IN this film the horses are seen being harnessed to the engines, as the latter are brought out by the firemen. The engines are driven rapidly past the camera, followed by a car full of firemen, and a crowd of excited people.

Code word—**Called.** Length **100** feet. Price **75s.**

Also **80** feet. Price **60s.** Code word—**Call.**

THE above engines and men driving rapidly to the fire, through High Street. At the end of picture a country cart blocks the road, with amusing effect.

Code word—**Engines.** Length **40** feet. Price **30s.**



### Sensational Fire Engine Collision.

SHOWING six machines, the last of which collides with the camera, producing a most astounding effect.

Code word—**Smash.** Length **55** feet. Price **42s.**

### On a Runaway Motor Car through Piccadilly Circus.

THIS film is taken from a motor cab running at full speed along Piccadilly and through the Circus, narrowly escaping collision with the various buses and cabs. It is a splendidly clear film, and contains several exciting episodes, and forms a pleasant change from the ordinary "Phantom Ride."

Code word—**Motor.** Length **80** feet. Price **60s.**



## Comic Pictures.



### His Brave Defender.

HUSBAND and wife are peacefully sleeping, when the latter is awakened by the noise made by a burglar. She bravely attacks the latter with the tongs, while her cowardly husband crawls under the bed. Being threatened with the revolver, she is tied up and has to disclose where the money is hidden. The burglar escapes through the window. Enter police and neighbours, who drag out the husband—mistaking him for the burglar—while he is putting on his trousers wrong side foremost.

Code word—**Burglary.** Length **100** feet. Price **75s.**

### A Lively Dispute.

A CITY man, reading a newspaper, collides with an old gentleman; a lively quarrel follows, in which their hats, etc., are smashed, and great damage done. Their expressions are most amusing and realistic.

Code word—**Dispute.** Length **40** feet. Price **30s.**

### Rival Bill-stickers.

A BILL-STICKER is posting at his regular station, when a man enters fly-posting, and is called to account by the other. They fight, first with their brushes, and afterwards with their paste-pots, one emptying his pot over the other's head, and producing a ludicrous effect.

Code word—**Bill-stickers.** Length **40** feet. Price **30s.**

### Quarrelsome Neighbours.

TWO suburban neighbours are seen in their gardens; one is repairing the fence, when the other begins to whitewash his side, sprinkling his neighbour. Then the carpenter daubs his side of the fence with sooty water, and spoils his neighbour's work. A battle ensues, in which the whitewasher, who is dressed in flannels, gets daubed with soot, and the other is covered with whitewash from head to foot. Their expressions are very comic.

Code word—**Whitewash.** Length **40** feet. Price **30s.**

### The Twins' Tea-party.

AN improved edition of a favourite film. Two children are taking tea at a table, when a quarrel occurs over the cake. One of them gets smacked by the other, causing her to cry vigorously, the expressions being very funny.

Code word—**Tea.** Length **40** feet. Price **30s.**

### Cupid at the Wash Tub.

A COUNTRY girl is seen at the wash tub, talking and laughing with a groom who is cleaning harness. The groom tries to steal a kiss, but gets his head ducked in the soapsuds instead. The expressions are clearly shown, and very amusing.

Code word—**Tub.** Length **40** feet. Price **30s.**



BURGLARY.



DISPUTE.



BILLSTICKERS.



TEA.



TUB.

### Snowballing Oom Paul.

A LARGE number of school children have made an effigy of Kruger in snow, and vie with each other in their efforts to knock him over by snowballing him. His head flies off at last, and, in a final onslaught, he is trampled under foot.

Code word—**Snowman.** Length **40** feet. Price **30s.**

### Come Along, Do!

OUTSIDE an exhibition building an old couple from the country take a seat, and begin a meal from their basket, to the amusement of the passers-by. Seeing the people entering the art gallery, the old couple put away their sandwiches and enter. The man catches sight of a statue of Venus, and examines it with some glee, when he is discovered by the old lady, who leads him away with a most amusing expression.

Code word—**Exhibition.** Length **80** feet. Price **60s.**

### The Captain's Birthday.

A FANCY dress ball on a liner, in which Mr. Fred Farren appears as Captain Kettle, and the fun grows fast and furious, ending with a sailor's hornpipe by the captain.

Code word—**Captain.** Length **100** feet. Price **75s.**

### The Young Rivals.

A PRETTY room in which a little girl is receiving her birthday visitors. One boy gives her a Dutch doll, but when a sailor boy brings her a ship, she throws the doll down. The boys quarrel, and begin fighting, but the girl separates them in a pretty manner.

Code word—**Rivals.** Length **40** feet. Price **30s.**

### When the Cat's Away.

SEVERAL boys are seen in a school. The master is called out of the room, and various pranks are played by the boys, including drawing comic figures on the blackboard. One lad upsets the table, disclosing a bottle and glass, when the master enters and routs the boys.

Code word—**School.** Length **60** feet. Price **45s.**

### A Study in Facial Expression.

AN elderly gentleman is reading a paper, when he comes across a naughty story; his wife seated alongside him wants to know what he is laughing at, and her struggle of emotions of assumed vexation and real amusement are most laughable. The odd old couple make it up with a kiss.

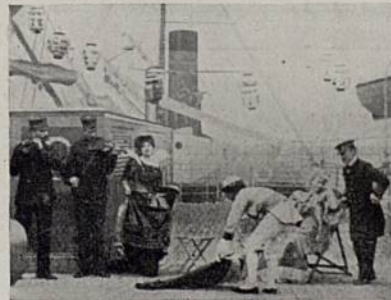
Code word—**Faces.** Length **60** feet. Price **45s.**



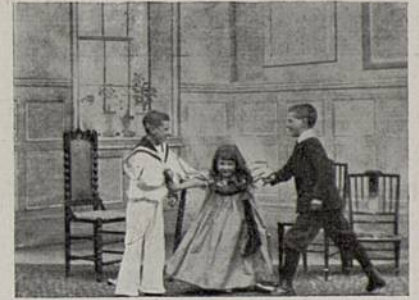
SNOWMAN.



EXHIBITION.



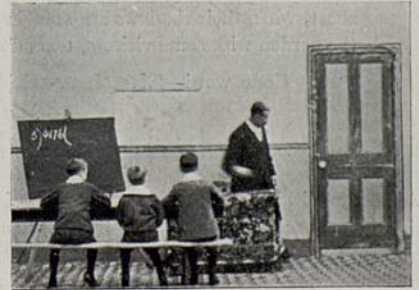
CAPTAIN.



RIVALS.



FACES.



SCHOOL.

### A Favourite Domestic Scene.

THIS is justly considered one of the most effective and natural pictures ever shown. Two boys are being put to bed by their mother, who then leaves them. A little girl enters in her nightdress and tickles their faces, and then crawls under the bed. Each boy thinks the other did it, and they commence fighting and burst their pillows. The mother enters, and parts them just as one is emptying the water jug over the other; she picks up the feathers and discovers the girl under the bed, smacks her, and sends her out of the room.

Code word—**Nursery.** Length **80** feet. Price **60s.**



### The Drenched Lover.

AN old countrywoman is seen washing outside her cottage, assisted by her daughter, whose attention is called off by a young man. The mother calls her daughter and cannot find her, she having gone off with the lover. The father is called to help in the search, but meantime the girl runs into the house and appears at the first floor window. Her lover, climbing upon the washtub to escape, is detected by the old people, who belabour him with a broom handle, and he drops into the suds. His discomfiture is completed by the old lady, who picks up the tub and empties the contents over him as he is running away towards the camera. The finish is extremely striking and funny, and cannot fail to cause laughter.

Code word—**Drenched.** Length **70** feet. Price **53s.**

### Mistress and Maid.

A SERVANT is hanging up the clothes in the garden, and entices her master behind the sheet, when their shadows are seen in the act of kissing. The mistress coming into the garden with some visitors, tears down the sheet and discloses the guilty pair.

Code word—**Shadowed.** Length **80** feet. Price **60s.**

### The Miller and Sweep.

A PRETTY girl is flirting with a sweep, who is busy at his work, but leaves it to assist her. They are observed kissing by her father, the miller, who looks through window. He kicks the sweep, who smothers him from his soot bag. The miller fetches his bag of flour, and retaliates to such effect that neither is recognisable.

Code word—**Miller.** Length **40** feet. Price **30s.**

### An Unexpected Visit; or, Our Flat.

A YOUNG couple are in process of moving their furniture, and very little is left in the room except some kitchen utensils, baths, &c. The servant announces the arrival of the husband's parents, who are kept waiting a few moments, while furniture is improvised from the various articles lying about, and an arm chair is made up by a bath covered with a cloth. The old lady, when shown in, attempts to seat herself on this, to the alarm of the young people, who manage to prevent her for a time. Eventually she flops down, upsetting the tea-tray, &c., over the old man. A very amusing finish.

Code word—**Visit.** Length **70** feet. Price **53s.**

### High Life Below Stairs.

THE servant is preparing tea for her young man in the kitchen, when the man enters and kisses her, but they are disturbed by the furious ringing of the bell, at which they make mocking gestures. Hearing her mistress coming, the servant hides the man, but he is discovered by the mistress, who sends her little girl for a policeman. He recognises the servant as an old friend, and carries her bundle for her. They go out arm-in-arm to the discomfiture of the mistress.

Code word—**Kitchen.** Length **80** feet. Price **60s.**



### The Little Breadwinner.

A YOUNG girl is being dressed as a fairy queen by her mother, in an humble garret. Her mother makes her go through her steps, but she makes a mistake and is corrected by her mother, and she then does a pretty dance. Her mother puts on her cloak, and she leaves for the pantomime. A very clear and pretty picture, naturally acted.

Code word—**Breadwinner.** Length **40** feet. Price **30s.**

### Caught Flirting.

THIS is a specially fine and clear film, and while most amusing and exciting, is perfectly natural. A young lady is seated in the garden reading a book, when a lover vaults over the fence and seats himself at her feet. Her father hearing a noise, comes out from the house, and the lover, taking fright, jumps into the water-butt to hide. When the father has returned to the house another young man comes and greets the girl. This time the father brings out a dog; the young man is captured and given a ducking in the water-butt. To the astonishment of the father the first young man's head jumps up. The father seeing the pair goes for his gun; the rivals climb out of the water-butt and commence fighting, but seeing the old man with his gun, vault over the fence and escape.

Code word—**Flirting.** Length **100** feet. Price **75s.**

### Fun on the Clothes-line.

A YOUNG woman is hanging out clothes in a garden, when two men come up and attempt to joke with her. She retaliates by throwing some wet linen at them, and one helps the other on to the clothes line; he stumbles, and tries to save himself by clutching his companion's coat tails, which rip up. Another attempt results in his falling on his friend's hat and smashing it. Eventually he succeeds, and executes some tricks on the wire to the astonishment of his friends. A very amusing picture by Mr. Harry Lamore, the famous slack-wire performer.

Code word—**Lamore.** Length **60** feet. Price **45s.**

### The Sailor's Departure and Return.

A SAILOR is at home with his wife and children, finishing their meal. They drink to a successful voyage, after which the sailor bids his family good-bye and starts, but is called back by his wife for a last farewell.

Code word—**Departure.** Length **60** feet. Price **45s.**

THE sailor's wife is engaged in domestic duties and attending to an infant which has been born during its father's absence. The sailor's son is running in and out in expectation of his father's return, meets him and comes back with a model ship, and is followed by his father carrying a cage of birds, &c. The wife takes up the infant son, who howls at seeing his father for the first time, and presents a comical appearance under his father's cap.

Code word—**Return.** Length **60** feet. Price **45s.**



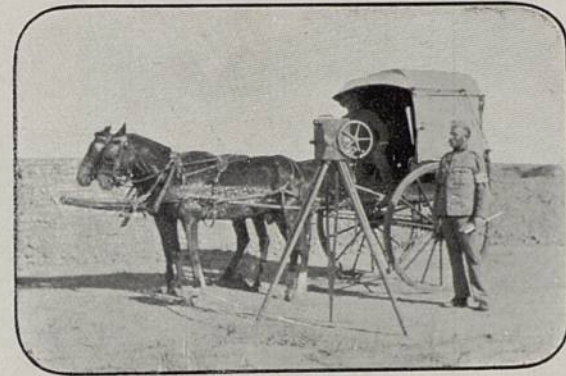
### Tommy Atkins in the Park.

THE up-to-date edition of the favourite "Soldier's Courtship," much improved in all respects. The soldier is interrupted in courting a pretty nursemaid, by an old lady crowding on to the seat, and they retaliate by throwing over the seat, which falls on her. Extremely comic, and a fine film.

Code word—**Courtship.** Length **80** feet. Price **60s.**

Or, Code word **Courted,** 40 feet, price **30s.**

## PICTURES of the TRANSVAAL WAR.



### Paul's Animatograph Camera at the Front.

#### Embarkation of the Scots' Guards.

THIS fine picture shows the Scots' Guards (one of the first to go) leaving for the front, as they are embarking on board SS. "Nubia" at Southampton. The men face the camera as they pass up the gangway, and a clear picture of each man's features is obtained.

Code word—**Scots.** Length **60** feet. Price **45s.**

(For other Embarkations and Arrivals, see under "Marine").

#### The Berkshire Yeomanry.

A clear and interesting scene, showing the review of the Berkshire Yeomanry, at Windsor Castle, February 28th, 1900, by Her late Majesty the Queen, before leaving for South Africa.

Code word—**Berks.** Length **50** feet. Price **38s.**

#### Gordon Highlanders for the War.

A detachment of the Gordon Highlanders is seen marching out of their camp, as they leave for the seat of war. The fine physique of the men is clearly seen.

Code word—**Gordons.** Length **80** feet. Price **60s.**

#### Entry of the Scots' Guards into Bloemfontein.

THIS magnificent picture shows almost the whole of the Regiment of the Scots' Guards, including the Pipers, as they marched into the Market Place, and nearly every detail of the men's battle-stained uniforms is seen. This picture was taken after a forced march, and the men, although weary, are marching sturdily to the strains of the bag-pipes. 60 or 80 feet lengths supplied.

Code word—**Bloemfontein.** Length **120** feet. Price **90s.**



### Crossing the Vaal.

THIS magnificent Film shows Lord Roberts and a Body of Guards crossing the Vaal River on a swing pontoon ferry. The ferry is shown in the distance as the picture opens, and, as it is hauled across the river, passes close to the camera, the men themselves being distinctly seen. They then land from the ferry down a wooden plank. This Film is extremely brilliant and clear, and is strongly recommended.

Code word—**Pontoon.** Length **55** feet. Price **42s.**

### Transporting Provisions to the Front.

THIS is a most successful picture, illustrating the method of transporting provisions and ammunition at the front. The wagons are seen going through a ravine, which forms a very beautiful and striking background to the picture. It is full of the movement of teams of mules and oxen, and Kaffir drivers with their long whips.

Code word—**Transport.** Length **50** feet. Price **38s.**

### Artillery Crossing a River.

A good scene on the Vaal River, showing naval guns and wagons being drawn over the rocky bed of the river by struggling teams of oxen. It includes two different aspects of a busy and a lively scene.

Code word—**Artillery.** Length **58** feet. Price **44s.**

### Dragging up the Guns.

THIS Film shows the difficulties contended with by our soldiers and sailors in transporting the big naval guns which were used with such effect. They are seen working together pulling a big naval gun up a "ramp." This part of the picture is preceded by an ammunition wagon.

Code word—**Kopje.** Length **80** feet. Price **60s.**

### Ambulance Train.

AN ambulance train is seen standing in the station and wounded soldiers are being put into the train en route for Cape Town Base Hospital. The scene is rendered additionally interesting by the nurses who are busily engaged assisting.

Code word—**Wounded.** Length **60** feet. Price **45s.**

### The Royal Engineers' Balloon.

IN a deep ravine on the road from Johannesburg to Pretoria, is seen the Balloon Section of the Royal Engineers with their wagons, coming towards the spectator. The balloon itself, which is hitched to the wagon, gives a fine effect, as it approaches the spectator until it almost fills the picture. This is entirely a novel subject in war films, and being sharp and clear is sure to be well received.

Code word—**Balloon.** Length **60** feet. Price **45s.**



### Ambulance Crossing the Modder.

THIS beautiful picture has been one of the most appreciated of the War Films, forming in itself a grand and interesting picture, even apart from the fact that it includes a large ambulance wagon drawn by 14 oxen, containing 25 Boer wounded being taken to Cape Town.

Code word—**Modder.** Length **80** feet. Price **60s.**

### Cronje's Surrender to Lord Roberts.

THIS historical Film, which is the only one of the subject taken, shows Cronje in a cart after his defeat at Paardeberg, followed by an escort of C.I.V. As the cart passes the camera, Cronje is seen to look out in astonishment at it. The picture is most successful, considering the circumstances under which it was taken in the early morning.

Code word—**Cronje.** Length **60** feet. Price **45s.**

### Mule-Wagons Crossing the Modder.

A short Film showing several mule wagons, each drawn by a team of 10 mules crossing a river. A very lively picture, the excited movements of the drivers lending life to the same.

Code word—**Mules.** Length **40** feet. Price **30s.**

### Fording a River.

A water cart driven by soldiers, and followed by lancers on horseback, is seen crossing a river.

Code word—**Fording.** Length **50** feet. Price **38s.**

## Reproductions of Incidents of the Boer War.

(Arranged under the supervision of an  
experienced military officer from the front).



### Shooting the Spy.

SCENE outside a guard room, with sentry on duty. An escort comes up with captured Boer spy, who is eventually shot.

Code word—**Spy**. Length 60 feet. Price 45s.

### Bombardment of Mafeking.

THE British soldiers are sitting round the camp fire. Several shells explode near them, causing much amusement.

Code word—**Mafeking**. Length 60 feet. Price 45s.

### A Camp Smithy.

SPLENDID scene of the camp smithy, with horses being shod, &c.

Code word—**Farrier**. Length 60 feet. Price 45s.

### Attack on a Picquet.

A BRITISH outpost is seen gathered round a camp fire, when a party of Boers steal out from an ambush, club their sentry and fire on the soldiers from all sides.

Code word—**Picquet**. Length 40 feet. Price 30s.

### Wrecking an Armoured Train.

A GRAPHIC and complete reproduction of the armoured train incident at Mafeking. The British are seen defending the train and firing on the Boers. Several are wounded, and at last the British officer hoists a white flag in token of surrender.

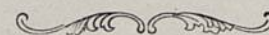
Code word—**Train**. Length 100 feet. Price 75s.

### Nurses on the Battlefield.

A MOST affecting picture, but very beautiful and natural. It depicts the battlefield with the wounded and dead scattered over it. The picture shows the stretcher party with doctor and his orderly, who, with the nurses, are tending a wounded Boer. At the same time a British soldier is carried down by his comrades to the other nurses. *Specially recommended.*

Code word—**Nurses**. Length 60 feet. Price 45s.

## ROYALTY & HISTORICAL.



## Funeral of Her Late Majesty Queen Victoria.



### The Departure from Osborne.

THIS forms a magnificent introduction to the more elaborate pageants which follow. It is unique in being the only film taken, at such close quarters, of the coffin, as it was brought down to the *Alberta* at Cowes, followed by H.M. The King, German Emperor and other Royal Mourners. The coffin is brought to a standstill in front of the camera, and the pall and jewels are very clearly shown as the Equerries remove them. The bareheaded Bluejackets then advance and lift the exposed oak casket on their shoulders, and, keeping step, carry it with reverent care down the gangway, and the Royal Mourners again group themselves behind it. A marvellously clear and interesting film.

Code word—**Alberta**. Length 120 feet. Price 90s.

### The Funeral Procession through London.

A close view of the principal parts of the procession taken in the Mall, giving life-size portraits of the chief personages. The whole film is taken from one point of view, and any part listed below may be ordered separately, and joined up as desired by the exhibitor. Every part is sharp and clear, and the figures are easily recognisable. A part of the crowd is included in the picture.

Code word—**Pageant**. Length 360 feet. Price £13 10s.

### The Coffin, Escort and Chief Mourners.

THIS film is the most interesting portion of the above, and includes Earl Roberts, The King and the German Emperor, followed by the Kings and Princes of other States.

Code word—**Regal**. Length 120 feet. Price 90s.

## Her Late Majesty Queen Victoria.

### Reviewing Troops in Phoenix Park, Dublin.

THIS magnificent Film includes all the most effective parts of a historical and striking pageant. It commences with the march past of the soldier lads of the Hibernian School, then two Companies of Marines with Maxims, the 21st Lancers and three Companies of Bluejackets from the Fleet in Dublin Bay. One of these Companies is seen breaking into a charge with their guns. The Film concludes with the finest view of H.M. the late Queen ever obtained. Preceded by the Life Guards and Out riders, her carriage is seen driving down the lines close to the camera. As Her Majesty was sitting at the side of the carriage next to the camera, and looking directly towards it, a splendid view was obtained. The picture closes with the Life Guards following the carriage. As only the best and most interesting parts of this long negative have been selected to form the 120 feet length, the result on the screen is very fine, and the entire film is full of movement, sharp and brilliant.

Code word—**Phoenix.** Length 120 feet. Price 90s.

THE last portion, showing only the passing of the late Queen with her escort, may be had separately.

Code word—**Majesty.** Length 40 feet Price 30s.

### The Funeral of the late Rt. Hon. W. E. Gladstone.

CONTAINS portraits of the members of the Houses of Lords and Commons, Lord Salisbury, H.M. The King, and many other notable persons.

Code word—**Gladstone.** Length 140 feet. Price 105s.

### The Return of the C.I.V.

THIS is the most complete view taken of the historic entry of the City Imperials into London, and gives with great clearness the various sections of the procession, including band, infantry, cyclists, the captured flags, and the invalids in brakes.

Code word—**March.** Length 120 feet. Price 90s.

### Return of the Naval Brigade.

THE visit to London of the Naval Brigade which saved Ladysmith. An extremely good view of the whole Brigade is shown as they march out from Victoria Station headed by a band, and pass towards the camera. The guns, dragged by the men in the rear, form a striking and interesting finish.

Code word—**Welcome.** Length 120 feet. Price 90s.

## Their Majesties King Edward VII. and Queen Alexandra.



### State Opening of Parliament.

THE procession passing through Whitehall; a magnificent pageant.

Code word—**Coach.** Length 80 feet. Price 60s.

THEIR Majesties entering the House of Lords.

Code word—**Parliament.** Length 80 feet. Price 60s.

### Trooping the Colour.

A splendid military spectacle, concluding with a near view of His Majesty saluting.

Code word—**Colour.**  
Length 120 ft. Price 90s.



### Their Majesties at Chelsea Hospital.

Undoubtedly the best animated portraits ever taken.

Code word—**Queen.**  
Length 40 ft. Price 30s.



### Firing a Salute on the King's Birthday.

Code word—**Salute.** Length 40 feet. Price 30s.

### Hail, Britannia!

A GOOD finish to an entertainment. Code word—**Britannia.** Length 60 ft. Price 45s.

## Egyptian, Spanish, Turkish, Scandinavian, Holy Land and other Foreign Films.



PYRAMIDS.



CAMELS.

FILMS have been taken in almost every country by my Animatograph Camera; want of space prevents a full list of subjects being included in this Catalogue. Particulars will be forwarded on application, and any film not in stock printed to order.

Most of the above are supplied in **40** feet lengths at **30s.**

## Local (British) Films.

A large number of local pictures have been taken in all parts of Great Britain, and can be printed to order.

Many of these are of use apart from local interest, but a complete list would occupy too much space here. A sample illustration from one of them is shown.



BEXHILL.



## The Glasgow Exhibition.

### Panorama of Glasgow Exhibition.

Code word—**International.**  
Length **50** feet. Price **38s.**

### Opening by the Duke and Duchess of Fife.

Code word—**Glasgow.** Length **70** feet.  
Price **53s.**

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