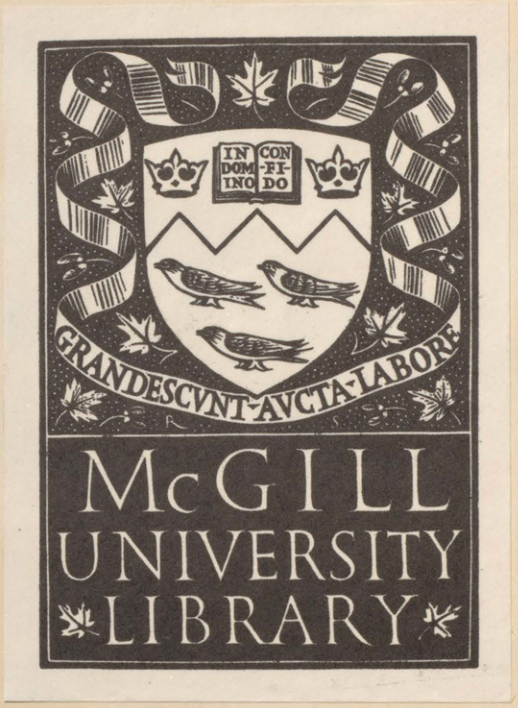
Kinemacolor

Film Catalogue 1912-1913

Colgate IX. NATURAL COLOR



Catalogue of KINEMACOLOR Film Subjects.

Animated Scenes in Their Actual Colors.

:: : ISSUED BY : ::

The NATURAL COLOR KINEMATOGRAPH CO., LTD.,

Sole Owners of KINEMACOLOR Patents,

KINEMACOLOR BUILDING, 80-82, WARDOUR STREET,

LONDON, W.

KINEMACOLOR.

(URBAN-SMITH PATENTS)

THE GLORIES OF NATURE PERMANENTLY RECORDED BY THE ACTION OF LIGHT ONLY

CATALOGUE OF FILM SUBJECTS PERPETUATING ACTUAL SCENES IN NATURAL COLORS

"Floral Friends"—Roses.

Negative 131. *Page* 37.

"A Run with the Exmoor Staghounds."

Negative 204. *Page* 81

INTRODUCTION TO CATALOGUE.

FOR a proper realization of the astounding advance made by KINEMACOLOR in the art of the camera, it must be clearly emphasized that the colors obtained are due to the agency of LIGHT only. No painting, handwork, stencil-work or similar devices are used. The colors are, as it were, lying latent in the photographic picture, and are brought into visibility at the moment of exhibition. It is true that, by the older methods, colored moving pictures could be obtained, and are still obtained, but only by mechanical processes, often taking weeks in the case of long subjects. Even by these expensive and slow methods only certain classes of subjects are capable of being dealt with.

By the KINEMACOLOR process the colors of nature are photographically recorded simultaneously with the taking of the picture; the completed picture in all its glowing richness of color can be exhibited within a few hours, and duplicates can be issued with the celerity associated with black-and-white subjects.

In working out the process, one of the most difficult problems was that of making the photographic film sufficiently sensitive to red light. As everyone is aware, the photographic film known to commerce is not sensitive to red rays, and only very slightly to yellow and green ones. For that reason a red light is used in the dark-rooms, by which the development of negatives is watched. The making of a color-sensitive film

necessitated exhaustive experiments covering a period of nearly three years, but finally a product was obtained which in ordinary sunlight is sensitive to color waves from the brightest of violets to the darkest of reds.

In further working out the invention, Messrs. Urban and Smith kept steadily in view one most important point, namely—that any process, to be really valuable, must be readily adaptable to existing conditions. As a consequence of this determination, KINEMACOLOR can be exhibited in conjunction with black-and-white pictures in any motion picture theatre in the world. The same machine, with a trifling adaptation, answers both purposes, and first one kind of picture and then another (black-and-white or color) can be exhibited as the nature of the programme demands.

A full description of the process would necessitate a scientific disquisition of a lengthy character, and would scarcely be in place in these pages, but an exposition was given by Mr. Charles Urban and Mr. G. Albert Smith to a large audience of scientists and photographic experts at the invitation of the Royal Society of Arts, London, and was fully reported in the *Journal* of that Society, December 11th, 1908, which may be consulted by those desirous of approaching the subject in its scientific aspect. For the present it is sufficient to say that when the KINEMACOLOR camera is at work a pair of carefully-selected light-filters sift the color waves of the scene and permit them to be recorded separately and in due proportions. When the film bearing these color records is subsequently run through a motion picture machine fitted with somewhat similar filters, the color waves are again set in motion, and as the proportion of colored light then served out to the observers is the same as at the outset, the original scene is reconstructed, as it were, to the eye.

It must be repeated that the *rationale* of the process is not easy to set forth in terms so simple that those unacquainted with the phenomena of light and color can immediately understand the scientific principles involved. Those who really wish to do so will readily acquaint themselves with the science of the subject by an excursion into a fascinating realm of physics.

The main point for present consideration is that for the *practical working* of KINEMACOLOR *no scientific knowledge whatever is necessary.* Any photographer who understands his business can readily *take* motion pictures in natural colors, and any man who knows enough about projecting machines to obtain his licence from city authorities can be taught in ten minutes how to exhibit KINEMACOLOR pictures in conjuction with his ordinary programme.

It has been pointed out in an American print by a critic, who, by the way, had never seen the results, that "THE MAIN PRINCIPLES OF THE URBAN-SMITH PROCESS WERE KNOWN TO THE SCIENTIFIC WORLD BEFORE EITHER MR. URBAN OR MR. SMITH TOOK UP THE MATTER!" Exactly! Messrs. Urban and Smith admit the fact and take especial pride in it,

Their invention *is* based upon the solid foundation of established scientific truths. If it were based upon some fantastic notion not in accordance with the principles of pure science, there would be little hope for its future. It is just *because* KINEMACOLOR is based upon the solid rock of scientific fact that distinguished scientists all over Europe have been enthusiastic in its praise and have predicted a brilliant future for the young art, which has been born to the world for the entertainment and instruction of the people.

The only claim of Messrs. Urban and Smith is that with the expenditure of much time and money they are the *first* to take up these sound scientific principles and materialize them into practical everyday results, and it is for this reason that the Patent Offices of every civilized country in the world have granted Letters Patent for the process.

A new era has dawned for the moving picture industry; a new power has been placed in the hands of those whose business or interest it is to make records of the world's happenings; and the enjoyment of the vast majority of mankind, who cannot attend these happenings, but who delight in seeing them pictorially reproduced, will be greatly increased by

KINEMACOLOR.

It should be clearly understood that the illustrations throughout this Catalogue are not actual KINEMACOLOR pictures, but scenes from the various films enlarged, colored by an artist, and reproduced by the three-color printing process.

THE OPTICAL DESIRABILITY OF COLOR IN MOVING PICTURES.

IT has been found that the eye, accustomed to the glare and flicker of black-and-white subjects, experiences a sense of relief whenever KINEMACOLOR pictures are interspersed. This result would naturally arise, first, from the fact that the KINEMACOLOR film is running at twice the ordinary speed (which reduces "flicker," as every operator knows), and, secondly, because the introduction of natural color is in itself restful to the eye.

In this connection we refer all interested to an address by Mr. W. W. Harmon, delivered to the Massachusetts Optical Society, and reprinted in *The Moving Picture World*, of December 25th, 1909, of which the following are extracts:—

"The time is not far off when the moving picture shows will either be obliged to discover some method of giving color to their pictures, or give up their business as conducted along the present lines.

"As it is now, the crude light vibrations are certainly productive of nervous headaches, partial paralysis of the optic nerve . . . . of every individual having the 'habit' of attending this form of entertainment.

"The whole secret of these nervous disorders lies in the fact that the rays of light producing the moving pictures are totally lacking in color.

"It is exactly on the same principle that snow blindness, dizziness and other disagreeable features are caused by travelling over a field of snow in the bright sunlight.

"We are constantly surrounded by color, and the softening shades of color as constantly modify the effects of color, which, in their crude and glaring forms without harmonious contrasts, are equally 'jarring' to the more finely organized human being.

"Normal conditions consist of a continuous chromatic glow of color effect, and by being thus continuous throughout life it becomes an actual necessity to our well-being. Consequently, any sudden transition from these kaleidoscopic effects of color into a condition where there is an entire absence of color invariably results in an abnormal action and re-action of the whole nervous system and its effort to adjust itself to those conditions.

"These color vibrations are tremendous factors in the life of every human being. We may logically conclude that color has at least one-fifth of the whole power of character forming processes without going into any further argument.

"If color vibration is thus proved to be of such importance . . . . is it not equally demonstrative that the absence of all color must of necessity act and react upon the whole instrument of sight in such a manner as to be worthy of our future investigation?

"Color the films in sections as near as possible to Nature as the subject will allow."

ADAPTABILITY of KINEMACOLOR TO EVERY CLASS OF SUBJECT.

ALL Public Functions: Pageants, Spectacles, Naval and Military Reviews; Horse, Motor and Aeroplane Races; Airship Competitions; General Sports — including Football, Cricket, Polo, Tennis Matches and Regattas — Dramas and Comedies, which are daily reproduced in monochrome (black-and-white) pictures, can, *with equal facility and promptness, be recorded in the Actual Colors of Nature by the KINEMACOLOR PROCESS.*

Additional virtue is, in fact, gained by the accelerated speed necessary for the acquisition and projection of KINEMACOLOR Pictures, lending detail, definition and marvellous stereoscopic qualities which are either absent from, or greatly restricted in, monochrome subjects secured by ordinary methods and projected by common appliances.

Only by KINEMACOLOR can full justice be done to panoramic and scenic subjects, because the system is the only one which provides the realistic qualities necessary to their full and adequate treatment. Those pictures secured by the Urban-Smith process from a railway engine platform, from an aeroplane, a torpedo boat, or any other swiftly-moving conveyance, furnish absolutely faithful reproductions of the actual scenes, and lend practically the true sense of motion.

These qualities are also unique to KINEMACOLOR in so much that they apply with equal force to Dramatic and Spectacular depiction —the portrayal of actors, of facial expressions and flesh tints, the actual colors and details of fabrics, costumes, gems, weapons, properties, scenery and general settings.

Thus presented, the brilliantly illuminated KINEMACOLOR pictures are pictures no longer, but realities which afford to the comfortably-seated audience the sensation of viewing the actual scenes through a window.

PATENTS for MOTION PICTURES IN NATURAL COLORS.

KINEMACOLOR AND ITS GHOSTLY RIVALS:

An Army of Inventors who, like the Mirage of the Desert, fade away the closer they are approached.

IT is now four years since, at the invitation of Mr. Charles Urban, Mr. G. Albert Smith gave the first exhibition of animated pictures in natural colors to the Press and Photographic Experts of the country. On that occassion Mr. Smith issued, in the following terms, a friendly challenge to competitors to come into the open and show their results.

EXTRACT from the verbatim report of the speech of Mr. G. Albert Smith, introducing Motion Pictures in Natural Colors, May 1st, 1908:—

> "Another motive which prompts me to exhibit my early results is the desire to bring to a crisis a sort of intellectual scandal. I have been actively engaged, with Mr. Urban, in the art of the Bioscope for the past twelve years, and during the greater part of that time have heard of people, and have met people who claimed to be able to 'take' pictures in natural colors. The Patent Office is presumably littered with the Specifications of inventors who are free with their theories and loud in their claims; but we have never seen their performances! We frequently meet with gentlemen who tell us of their patented ideas, but never have they come to the practical point of showing us the thing on the sheet! So well is this state of things recognised and smiled at, that I am beginning to be nervous of being placed in the same class, and am therefore willing to take you into my confidence and exhibit my experimental results, in the hope that other claimants will be sportsmanlike enough to follow my example, if they are able."

Four years have passed since these words were published to the world, during which time the public welcome of, and encouragement to, KINEMACOLOR have offered every pecuniary inducement to rivals to substantiate their claims. As we cannot suggest that these claimants are not "sportsmanlike," we can only infer that they are not "able."

Yet scarcely a week passes that a new patent is not registered at the Patent Office. More than half of these embody ideas which are laughably unsound to those who understand the principles involved; the remainder being pathetic, if dishonest, attempts to infringe upon our master patents by some clumsy adaptation of our system. The latter we can deal with

in the unlikely event of the goods ever being put upon the market; the former class—the patent which "will not work" has no interest for us, except in one respect: it causes our friends to offer sympathy to us on the ground that some one has patented an improved Natural Color Process which will drive KINEMACOLOR from the field.

These wonderful schemes are all old friends. They are mostly of the rash and ignorant type, the "inventor" being a person who knows no distinction between the admixture of colored pigments and the mixture of colored light, and who (as in one instance) cheerfully proposes to use the *primary colors, red, yellow and blue!* We can only hope that the people who evolve and support these precious schemes do not lose much capital before the awakening comes. But perhaps the knowledge gained of the *Primary Colors!* is well worth the money spent. We strongly suspect, however, that in *all cases* this procession of patents comes about without any attempt at previous experiment.

> "The three-color principal having been proved by numerous lines of demonstration to be a sound working theory, it would naturally suggest itself as being applicable to animated pictures; and, judging by the records in the Patent Office, there are plenty of people who have thought so. But it is to be feared that, in the rush to the Patent Office, the details of experiment and trial have generally been overlooked."—*Albert Smith's "Silver Medal" Paper, "Journal of the Royal Society of Arts*, December 11th, 1908.

The fact is, that none of the schemes alternative to KINEMACOLOR are sound enough to work in practice; and this is the plain and simple reason why there are no rivals in the field.

There is, however, another important reason why exhibitions of novel schemes have never been given: it is necessary to "take" Natural Color Pictures before they can be shown. This necessary operation calls for a high-speed negative film, sensitive to red as well as to all other colors. The color sensitive film of the Natural Color Kinematograph Co., is unique; no such film has been produced by any other factory in the world. It is the result of years of research and expensive experiment, and for obvious reasons the method of its manufacture has not been disclosed to the Patent Office for publication to pirates at large. The Natural Color Kinematograph Co. feels no surprise that even Mr. Thomas A. Edison confesses to being baulked in this respect:—

> "It is announced that Mr. T. A. Edison, the wizard of electricity, has succeeded in making a machine to photograph and reproduce moving pictures in their natural colors; but the great inventor, while admitting that he is experimenting in that line, and is hopeful of success, says that he is still battling with great difficulties, more especially the seeming impossibility of reproducing reds."—*Daily Telegraph*, London (Cabled from New York), May 30th, 1910.

Since the introduction of the "starch grain" or "screen plate" systems of color photography, numerous enquirers have questioned whether these systems, now adapted to glass plates, could not also be adapted to the bioscope.

The answer is, that in the present state of knowledge there is no prospect whatever of such thing, because:—

1. It is impossible to apply the starch grains or fine rulings to celluloid in lengths suitable for the bioscope.

2. Even if it were commercially possible to produce celluloid microscopically and cleanly ruled in colors, the shortest lengths only can be dealt with, and the expense is prohibitive.

3. For the kinematograph, one thirty-second of a second is the longest exposure that can be given, even if only the regulation number of sixteen pictures per second be taken. One second per picture is the very best thing that can be done in brightest sunlight with screens or line plates; therefore, kinematograph exposures cannot be made with such material.

4. It is doubtful whether a duplicate could be made from the original "negative" by the *starch grain* process. and by the *fine ruling* process it is practically certain that kinematographic prints are out of the question.

5. No light would be sufficient properly to illuminate "screen-plate" films; it is barely possible properly to illuminate a lantern slide "screen-plate" picture as it is.

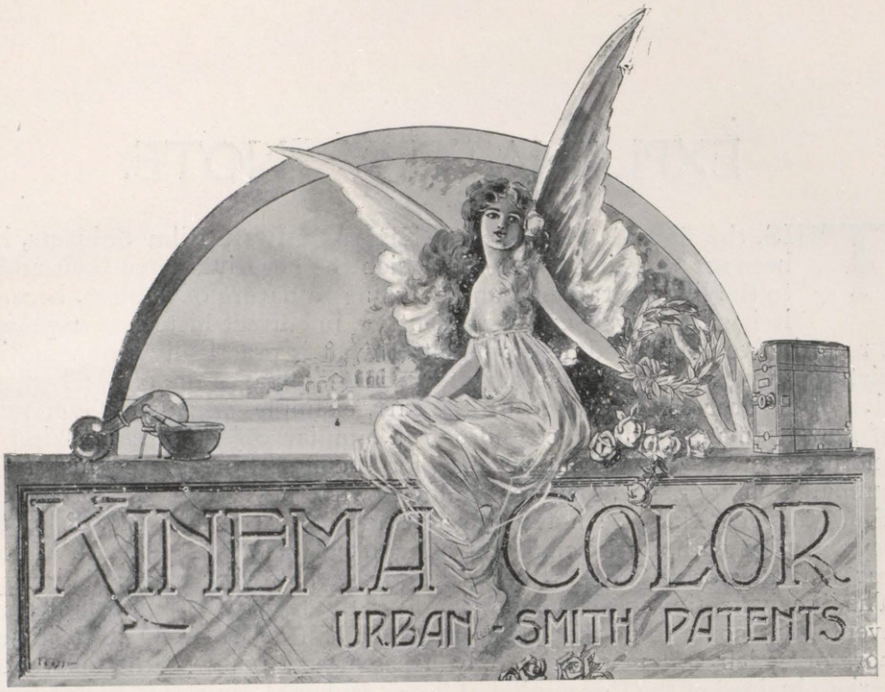
6. The film, assuming that it could be made, would never stand the wear and tear of kinematographic projection.

Our patrons and customers may rest assured that this Company, being the first in the field, keeps a watchful eye upon all possible and real improvements; and just as it is prepared to defend its rights against clumsy infringements of its patents—should any reach the practical stage of entering the market—so it has ample funds at its disposal for the purchase of any improvements or innovations which may beautify, simplify, or make more perfect the present beauties and simplicities of KINEMACOLOR. But at present there is nothing in sight, amongst all the Patent Specifications drafted, which the Company feels called upon to invest in, or which upon examination produces any other feeling than one of amusement.

Kinemacolor uses one film of the standard size and perforation.

Kinemacolor uses one lens of the ordinary kind.

Kinemacolor allows the use of one machine for both color and black-and-white projection.



Registered Trade Mark.

KINEMACOLOR PROJECTORS, CAMERAS and APPLIANCES are covered by the following Patents:—

Great Britain	No. 26,671	Portugal	... No.	8,168
„	„ 6,202	Cape Colony ...	... „	5,061
„	„ 8,548	Transvaal ...	... „	676/11
„	„ 21,789	Rhodesia	... „	808
United States of America	„ 645,477	Orange River Colony	... „	1,011/11
„ „ „	„ 941,960	Finland	... „	4,939
Canada	„ 122,302	Turkey	... „	2,078
Germany	„ 200,128	Egypt—Cairo ...	... „	92/37
Roumania	„ 2,609	Alexandria ...	... „	439/13
Luxemburg	„ 9,466	Mansurah ...	... „	27/37
France	„ 376,837	India	... „	134/12
Italy	„ 68,150	Mexico	... „	129/66
Spain	„ 44,084	Belgium	... „	210,862
„	„ 52,474	Switzerland ...	... „	43,484

Patents pending in other countries.

CAUTION.

Infringers will be prosecuted.

EXPLANATORY NOTE.

THIS, the first Catalogue of KINEMACOLOR Film Subjects, has been arranged in the order in which the negatives have been added to the library, rather than according to nature of subject, because it has the advantage of presenting, in correct historical sequence, a record of the birth and development of what is practically a new motion picture science. The curious may trace in these pages the gradual expansion of the process beginning with the early examples when simple pictures of flower, a flag, a lady's face and hair, a familiar object of some kind or another, were all wonderful because, for the first time in the history of animated photography, they were endowed with the actual colors of Nature. From this stage may be noted the advance of KINEMACOLOR in the reproduction with all the charm of actuality of beautiful scenes in various parts of the world—a department of activity that offers unbounded scope. The " revivification in all the glowing hues of majesty " of important State events, has come to be the special province of KINEMACOLOR, in support of which statement it is only necessary to point to the marvellous series obtained of the Coronation of Their Imperial Majesties King George V. and Queen Mary, and of the Coronation Durbar in India, The presentation of humorous and dramatic plays in KINEMACOLOR will also be found to have made considerable progress. Last, but not least, the usefulness of the natural color process as an aid to science has not been forgotton, and a large number of subjects of great educational value are described in these pages.

The classified alphabetical index at the end of the book will be found most convenient when particulars are desired of any particular subject Anyone desiring, for instance, a film of " Venice " has simply to look under " V " in the section " Travel and Scenic Subjects " and then turn to the page number. This will be much handier than searching through a necessarily large section of the book which would otherwise be devoted to each class of subject.

Warning.

No motion picture subjects are GENUINE NATURAL COLOR films that do not bear this signature and trade-mark:—

KINEMACOLOR
REGISTERED TRADE MARK
PATENTS

All films included in this Catalogue are supplied only to Licensees of The Natural Color Kinematograph Co., Ltd.

LIST OF

KINEMACOLOR

FILM SUBJECTS.

A Visit to the Seaside.

THIS is the first scenic picture taken in KINEMACOLOR and it includes some remarkable examples of the infinite variety of hue that the process can reproduce. It is seen at once that seascapes are exactly like Nature when photographed in KINEMACOLOR, that flesh tints and neutral colors are especially well presented, and that in every scene is an atmosphere of reality—intangible but all-pervading—attributable doubtless to the fact that each gradation of light and shade in an actual scene is duly recorded by the KINEMACOLOR camera.

Synopsis—

1. The Handsome Sea Front at Brighton

showing the principal hotels, and then the beach, on which are numerous small boats and parties of holiday-makers. The panorama is continued along the length of the piers, glistening in new coats of white paint, and the point impresses itself upon one that KINEMACOLOR reproduces whites far better than does "black-and-white" photography.

2. Pierrot Entertainers,

"The White Coons," amusing an audience assembled round their raised platform. A gentleman member of the party is evidently telling a funny story.

3. A Boating Party Disembarking.

The ladies are being helped from a boat, "The Skylark."

4. A Group of Happy Children

surrounding a vendor of ice cream. The youngsters look wonderfully natural: their clothes, the color of their hair and the flesh tints of their bare legs are all perfectly reproduced. Beyond them is a lad in a red coat with a trayful of chocolates.

5. Young People Promenading on Donkeys,

beneath the Esplanade. Some of the girls' dresses are brightly colored, but it will be noticed also that the neutral tints—the browns and greys of the donkeys' coats—are no less accurately presented. A man follows the party on a bicycle and a sailor walks by the camera. His weather-beaten face and well-worn jersey are at once observed.

6. The Cameron Highlanders' Band

on Brighton Pier. In colorless Britain one must go to the Army to find rich, glowing hues, and here we have them. But, more wonderful still, the variegated colors of the Scotch plaid are not too difficult for KINEMACOLOR to photograph. The brass instruments are also quite naturally shown and when the sunlight glints on the burnished metal it sparkles on the screen.

"FARMYARD FRIENDS."

Negative 102. *Page* 18.

SCENE FROM "BARNYARD PETS."

Negative 150. *Page* 49.

7. A Boating Party

just landing after a trip. A strong breeze is blowing and the last of the party, when being helped on shore, falls into the surf with her cavalier. A little brown dog takes a lively interest in the proceedings. Here may be observed the translucence of water when photographed by KINEMACOLOR. It is not woolly, as in monotone pictures, but limpid, sparkling and *wet!* This section shows crested rollers breaking upon a shingly beach, with fine effect.

8. Boy on the Beach.

A pretty scene, remarkable as an illustration of the accurate reproduction of flesh tints. A small boy is seated on a groyne against a background of sea and sky, munching a rosy apple.

9. Children Paddling.

Paterfamilias is helping his youngest. One of the children is carrying a big Japanese umbrella, very gaily colored. The water here is again very natural.

10. Another View of One of the Piers.

A party of bathers is shown, and then a smaller group of three. They are rolling in the water and splashing one another. A very natural touch is the slight change of color that occurs when the dry costumes are first wetted. Little details like these bring home to the mind the *naturalness* of KINEMACOLOR reproductions.

11. Three Girls Emerge from Red-Roofed Bathing Machines.

One is wearing a blue costume, another a red one and the third a yellow costume trimmed with red. They lie on the beach together, laughing and chatting, and the scene is the most natural imaginable. The way the flesh tints are reproduced can only be described as perfect. The girls' hair, too, is shown exactly as in life. The light glints on it and the wind disarranges stray tresses. Shades of complexion, the colors of their costumes, of the beach, and of the sea and sky are presented with such accurate detail as to make the picture an exact presentation of Nature herself. When watching such a realistic scene as this one can appreciate the feeling of having made a great discovery and having inaugurated a new era that must have filled the excited breasts of the early experimenters in KINEMACOLOR, as it became clear from such a picture as this, that actual scenes could really be photographed and presented IN NATURAL COLORS! They must have felt that the labours and disappointments of years had not been in vain.

12. Sea Nymphs and "Peeping Toms."

This section shows two young fellows looking through field-glasses at the girls in the previous scene. Their faces and general appearance are very natural, and so is the quick movement of one of them when the wind takes his straw hat off. The girls are then shown again, and their smiles and gestures indicate that they know they are observed.

No. 101 Code "Cayou." 1,035 feet

Farmyard Friends.

CONTAINED in this film are the first examples of familiar animals photographed in KINEMACOLOR and the process is completely successful under the severest tests, showing itself to be capable of reproducing with wonderful fidelity those neutral tints and rich, quiet colors most frequently met with in country scenes. A speckled cow is a remarkable sight when seen for the first time in a moving picture with her hide exactly true to Nature in every detail of shade and hue. The photograph of a cat is also a charmingly natural example of color-photography. The film contains some splendid pictures of children who seem to be not mere portraits, but positively to be alive.

Synopsis—

1. Luncheon on the Straw.

A lady, three girls and a boy are seated amongst some straw stacks, partaking of light refreshment. Each member of the party has been attired in brightly-colored clothes in order to show the possibilities of color reproduction on the screen. A lively little dog is jumping for bits of food thrown to him. Perhaps the most noteworthy items of this picture are (1) the natural appearance of the people's faces and (2) the accuracy with which the straw is reproduced. Herein the superiority of KINEMACOLOR to any system of coloring films artificially is exemplified. In this picture every wisp of straw stands out distinct in its natural hue; the artificial colorist could only put a splash of yellow roughly across the section, and it might go beyond the stack, with ludicrous results.

2. A Flock of Sheep

and two girls walking amongst them. The wool of the sheep is a perfect instance of accurate color photography.

3. Straw Stacks

come into view; also a reaping machine. The flowers in the grass may be quite clearly distinguished.

4. A Child Playing

with black-and-white rabbits. She is wearing a white sun-hat and the texture of the cotton material is quite realistic. Her fair hair is blowing over her face owing to the wind.

5. A Carrot for the Donkey.

An example of the reproduction of grey. Both the donkeys that come into this picture are of that hue.

6. A Trained Rooster.

A man is holding a handsome fowl with feathers of a dark red, purple and green. When he spreads its wings and the underside of the feathers is shown the change of color is duly recorded by the camera. The sheen on the feathers is also strikingly shown.

7. Cows and Calves.

This section contains another triumph of color-kinematography. It is a perfectly simple scene, yet strangely attractive because so natural. Just some cows in a

meadow, but on the spectator the effect is that of a masterpiece by Sidney Cooper. The grass and trees are like Nature herself, and as for the cows, it seems almost impossible that we are not looking on actuality, their coats are reproduced so perfectly. Some are red-brown cows, some white and one is an Alderney. Following this—greatest triumph of all—is a speckled cow and all the different splashes of color on its hide are exactly shown.

8. A Horse, a Cow and a Calf

outside a stable. The gloss on the horse's chestnut coat may be noted. A horse in a barn, eating clover, is also presented.

9. "Mary and Her Little Lamb."

A very pretty scene showing a child giving a lamb some milk through a baby's bottle. The play of light and shade on the child's face is very effective and her fair hair and bright fresh face are reproduced most charmingly. The lamb happens to afford KINEMACOLOR a remarkable opportunity of showing its powers. From a light color on its back the little creature's wool shades down to almost black at its legs and that this should be perfectly shown is surely most wonderful!

10. Our Parrot.

A green parrot on its perch in front of a red-brick wall.

11. Cat Feeding and Washing.

Here is another piece of color-reproduction that claims special mention. The cat is a handsome tabby and the slight gradations of color of her fur are quite discernible. She is seated on a polished wood and leather chair and the two shades of color are distinct in the chair. Behind all is a cream-colored curtain and yet not the slightest fringing of hue occurs as between any of these variously colored objects.

12. The Tabby is Photographed

looking through a circular hole in a screen. When she raises her head the light glints in her greenish-grey eyes—a surprisingly realistic effect.

13. Kitten and Parrot.

A section that simply "brings down the house" wherever the film is exhibited. It shows a green parrot perched on the back of a garden chair and on the seat a white kitten which makes playful dabs at the parrot with its paw. The parrot retaliates with pecks; with a few simple effects worked during projection the picture is most laughable.

No. 102 Code "Cayratie." 1,155 feet

"The pictures of rural life visualise in a striking manner the charm of farmstead and countryside."—*The Globe, London.*

"Fine examples of country scenes . . . afford an excellent idea of colors as true to nature as it would be possible to conceive."—*Pall Mall Gazette, London.*

Animal and Bird Studies.

IN this film KINEMACOLOR takes us for a visit to the London Zoological Gardens in Regents Park and shows us how the strange animals there really look, quite as well as if we paid an actual visit. The markings on the coat of a tiger or the skin of a zebra, for instance, are quite clearly and accurately distinguished and equal justice is done to those animals whom Nature has clad more soberly. A monotone picture of the Zoo would convey almost no information ; KINEMACOLOR presents us with the real thing.

Synopsis—

1. The Lynx.

An unhandsome creature glowering from behind a frame of steel.

2. Camels and Dromedaries.

Children enjoy the strange motion of a camel ride. The dust color of the camels' hides is very naturally reproduced.

3. Polar Bears Feeding

and disporting themselves in a pond. One has secured a visitor's parasol and is smashing it. Note how well the white coats of the animals are shown. KINEMACOLOR obtains a better white than black-and-white films can get.

4. The American Bison.

Mis-shapen, with shaggy coat, ruddy of hue.

5. Tigers.

A splendid picture of these fine beasts pacing their cage with stealthy tread : cruel, crafty and catlike. The markings on their coats are perfectly true to Nature and another triumph for KINEMACOLOR.

6. Graceful Swans

gliding o'er the lake, in whose surface their reflections are clearly seen.

7. Hippopotami.

Two of the unwieldy creatures decline to face the camera, whose strange clicking doubtless disturbs them. They retire and immerse themselves in a pond, a good effect being obtained of the water surging over their hides. One " hippo " remains and glares contemptuously into the lens.

8. The Zebra

—a study in shades of grey. The stripes of the zebra are, of course, an instance of protective coloring. In the bright sun as well as in the brushwood they make the animal quite invisible.

9. A Black Bear

climbing a pole and catching buns thrown to him by visitors. Most of the buns go into the bear-pit below, but the bears are sufficiently intelligent to take turn and turn about in acting as decoy.

10. Peacocks.

The brilliant plumage of these birds is admirably shown, and when one spreads its tail the picture that fills the screen is a magnificent example of color-photography.

11. Flamingoes Walking along the Edge of a Lake.

With their reflections in the still water they make a beautiful picture. The full-grown flamingo has brilliant red plumage. These birds are still young and their feathers are white.

12. Riding the Elephants.

This is one of the trips made by every visitor to the Zoo. The distinctive brownish-grey of the elephant's hide may be noted.

13. Elephants Bathing.

A very natural effect is observable as the animals turn over and over in the water.

14. Giraffes,

with their keeper, outside the necessarily very lofty stables provided for them. The giraffe enjoys the distinction of being the longest necked animal in the world. As we see, its coat is of a mottled-yellow hue. It is not a particularly graceful quadruped and does not add to its dignity when it stands up and begs. The giraffe is the only species of its genus left in the world.

15. Mackaws on Perch.

A study in vivid hues.

No. 103 Code "Cayster." 1,275 feet

Motor Boat and Yacht Races.

THIS short length film, taken at Southwick, shows the advantages of the KINEMACOLOR process over monotone photography in the presentation of seascapes. The spectator cannot fail to be amazed at the absolutely natural appearance of the water all through the subject.

Synopsis—

1. A Short Panorama of the Front at Southwick,

and the starting point. One notes here how well the color of the bunting and other decorations on vessels moored along the front is reproduced.

2. Several Motor Boats Dash Past,

leaving a trail of foam in their wake.

3. A Yacht Passes,

her sails, fully unfurled, bellying in the wind. She is followed by another yacht, the two turning together and rounding a buoy. A large steamer in the back-ground is decked with bunting and lends additional brightness to the scene.

4. Two Yachts Sailing Together.

A large decorated boat in the background. A long shaped yacht passes and rounds the buoy, followed by several yachts in line which, in turn, round the buoy. A flag on a small boat moored at the buoy will be noticed.

5. A Small Yacht

approaches, heeling over in what seems to be a dangerous manner. When it is performing evolutions before the camera, with sails almost touching the water, it seems impossible that the tiny craft can right itself again.

6. A Panorama,

continued from the last scene, takes us along another portion of the front, bringing the houses and large establishments into close view. The town is in gala attire.

7. A View of a Large Steamer

is followed by the approach of a yacht, its sails strained to their fullest extent by the wind. Nearing the camera, the yacht turns sharply about, seemingly for the benefit of the operator.

No. 104 Code "Caystrius." 460 feet

The Harvest.

GREAT masters of the brush and palette have striven to commit to canvas the golden glory of the English harvest-tide, but in the nature of things it is impossible that any of them should have come so near actuality as has KINEMACOLOR, securing as it does the precise color values and endowing every sentient object with life and motion. What artist could undertake the immense toil of drawing and coloring every straw and ear of wheat within his purview in a harvest-field? Yet KINEMACOLOR does this seemingly impossible thing, and shows the corn, too, waving in the wind. The soft radiance of the sunlight, the color of the rich brown earth as the plough turns the stubble, the purples and greys of the distant landscape, are all recorded exactly as in real life. KINEMACOLOR takes the jaded townsman back to Nature and refreshing contact with Mother Earth.

Synopsis—

1. A Stretch of Typical English Farm-land.

The color of the stubble and of the newly-turned earth to the left of the picture where a farm-hand is ploughing with two horses, are most perfectly and realistically shown. The sheen on the coats of the plough horses as they turn in front of the camera is very noticeable and the precise color of their coats is also exactly rendered. In the distance are carts around which other agricultural operations are being carried on. The blue sky in the scene is flecked with cloud, and in the distance are telegraph poles and wires marking the course of a country road.

2. Harvesting.

Two girls are gleaning near the reaping machine.

3. A Big Farm-cart,

drawn by two horses, tandem-wise, is being loaded with sheaves. A horse-rake.

4. The Harvest Home.

The last load being taken home to the barn. This building has a thatched roof and we even notice the green nettles growing round its walls.

5. Threshing.

The tractor at work. A closer view showing the mechanism of the thresher and the elevator. Two men are constructing the straw stack and another is attending to the removal of the sacks that are filled with corn.

6. Yokel Lovers.

Two young folks are sitting on a gate, their backs modestly turned to the camera-man. The straw-rake and the milking utensils are forgotten, "Love's young dream" being all-engrossing. They get down from the gate and walk, with arms entwined, towards the farm.

No. 105 Code "Caystros." 740 feet

British Soldiers.

A PICTURE full of rich color and military splendour. Of all scenes, a military parade needs to be reproduced in color, if any idea of the real thing is to be conveyed. KINEMACOLOR shows not only the red coats of the Grenadiers, but the tartans of the Highland Regiments. The film is specially interesting because it includes a close portrait, and a very natural and excellent one, of His late Majesty, King Edward VII.

Synopsis—

1. A Sentry at Aldershot.

The sunlight may be observed glinting on his arms as he parades up and down.

2. The Royal Engineers

marching to church. They are passing beneath some fine trees whose deep green contrasts well with their red tunics.

3. The Gordon Highlanders.

A crack Scottish regiment. In front is the band of pipers and drummers. A small boy pushing a perambulator is evidently anxious not to be left behind by the regiment, or omitted from the picture.

4. The 5th Lancers and the 7th Hussars.

These fine troops are leaving a church at Aldershot. The yellow of the braiding on their tunics is clearly shown.

5. The Gordon Highlanders

marching to the station. This is a very imposing and splendid picture, being taken at close quarters.

6. The Soldier's Pet.

A humorous interlude. A soldier, in undress uniform, is playing with a pet monkey which sits on his shoulder and ruffles his hair. Two distinct shades of brown are reproduced here in the color of the soldier's hair and of the monkey's coat.

7. The King's Procession.

This is a procession in Kensington when His late Majesty King Edward VII. opened a hospital. The streets were splendidly decorated and the bright colors of the garlands are well shown. Accompanied by an escort of Life Guards, the late King and the present Sovereign pass close by the camera, seated in their carriages.

8. Scene at Wellington Barracks.

This section shows a body of troops standing with piled arms, previous to the changing of the guard, and is an excellent piece of color photography.

9. The Union Jack.

Here is a severe test from which KINEMACOLOR emerges triumphantly. Although the flag is agitated by a strong breeze, the colors in the picture remain perfectly distinct and bright, and are reproduced with perfect accuracy.

No, 106 Code "Caystrum." 840 feet

Water Carnival at Villefranche.

PARTICULARLY pretty is this representation of a charming annual ceremony, held at Villefranche, in the South of France. The delightful surroundings and the reflections in the water make the scene more attractive than would be a flower carnival on land. The splendidly decorated boats, the gay attire of the holiday-makers, and the general novelty of the event lend the utmost interest to this well-photographed subject, whose general effect is extremely artistic and graceful.

Synopsis—

1. Leaving the Landing Stage;

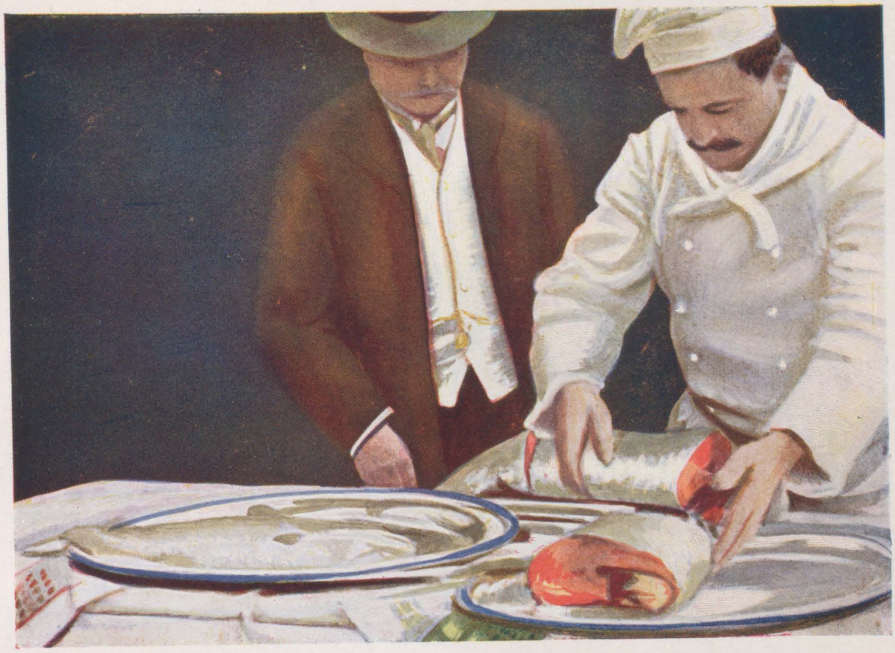
a boat passes, decorated with flowers and a long dark-red banner. In the background is the promenade of Villefranche, and the scene sparkles with animation.

2. A Novel and Curious Sight

is afforded by a boat decorated to represent an immense swan. The ruffled feathers of the long neck are cleverly imitated, and the wings are neatly formed with ferns. The occupants of the boat are evidently pleased with the reception given to their novel craft.

3. The Next Boat

having on the bow the name *Charles I.*, is also gaily decorated, every rope being intertwined with flowers. Again one notices the mirthful occupants. Passing close in front of the camera comes a boat covered entirely with palms and the dark green tint of the leaves is a fine example of color reproduction.



"THE CHEF'S PREPARATIONS."

Negative 175. *Page* 63.

"MAN'S BEST FRIEND."

Negative 355. *Page* 193

4. A Boat Representing a Huge Flower Basket

passes. At the same time one notes the American flag on a small boat close by. On other craft we see some French sailors in their neat uniforms, and note, on the jetty, some photographers busy recording the animated scene.

5. An Old Time War Galleon

—an elaborate affair—having on board men in armour. Their shields glisten in the brilliant Southern sunshine.

6. Several more Boats Pass

and the occupants, chiefly pretty French ladies, are throwing flowers in all directions. At times the water is almost covered with the blooms. The different craft sail round the harbour several times, and on the banks are seated thousands of spectators who throw flowers at the boats, the missiles being returned in kind by the ladies on board.

No. 107 Code "Cazaba." 445 feet

Review of the British Navy

At SOUTHEND and SPITHEAD.

THIS picture was taken while a large portion of the British Navy was at anchor in and around the Thames estuary. From the sight of the long line of battleships and the vessels photographed at close quarters, one obtains an idea of the immense fighting power of the British Navy. The battleships, with their grey hulls outlined solidly against the delicate blue of the sea and sky, make an impressive and beautiful scene.

Synopsis—

1. Three Large Ships of the "Dreadnought" Class

passing the camera give an effective opening to the film. Each vessel is decorated with small flags of various designs and the view is so close that one is enabled to appreciate even small details of the deck work.

2. A Splendid End-on View of a "Dreadnought."

Various small craft are noticed on either side of this battleship, and we have another close view of the flags.

3. Rows of Torpedo Boats

are to be seen in the distance and behind them we observe the coastline.

4. Several more Large Warships

pass the camera, in some cases two at a time. A small white yacht is lying close by. A fine finish to the film is provided by another end-on view of a battleship, taken at very close quarters.

No. 108 Code "Cazaderos." 335 feet

Wansee to Potsdam.

REPRODUCTION of autumn tints of foliage on the screen is here depicted with remarkable accuracy. It consists for the most part of a charming panorama taken along the banks of the River Wansee in Germany. Wansee, at which the film opens, is a favourite summer resort of Berliners and Potsdam is the site of the Imperial Palace, —the second Royal residence of the Kingdom—a fine view of which is given.

Potsdam is charmingly situated in the midst of wooded hills, seventeen miles south-west of Berlin. It is, on the whole, one of the handsomest and most regularly built towns of Germany. The Palace, which is its principal feature, was erected under the direction of Frederick the Great; the grounds are finely laid out, and contain numerous fountains and a large orangery. Potsdam was an unimportant place until the Great Elector selected it as a place of residence and built the Royal Palace in the town.

Synopsis—

1. A Party of Tourists
about to embark. The autumn tints of the trees are strikingly beautiful and the blue sky may even be noticed through the foliage.

2. A Landing Stage en route.
People waiting to join the steamer. In the background, amongst the trees, is a fine red brick mansion.

3. Yachting on the Wansee.
A splendid scene showing two fine yachts in full sail. The river here is wide and the sunlight sparkles on the surface of the water.

4. Peacock Island and the Ferry Boat
that crosses the river at this spot. In the foreground, graceful swans swim to and fro, and the color of their beaks may be clearly seen. One of the river steamers comes into view in the background.

5. On the Way to Potsdam.
A panorama taken from the steamer. An effective section shows people walking amongst the trees on the bank. A big building of unusual design by the water's edge is the Surtzer Pavilion.

6. Beautiful Riverside Gardens
now come into view and then we reach the grounds of the Imperial Palace, Potsdam, in which are numerous statues, equestrian and otherwise, of former German Emperors.

7. The Imperial Palace
is a fine structure and here an excellent stereoscopic effect is obtained in the picture.

8. A Magnolia Tree in Full Bloom,
is shown in the concluding section, and the delicate pink of the blossoms is perfectly photographed.

No. 109 Code "Cazadora." 465 feet

Views of Berlin.

GREYS and dun-colors that prevail in big modern cities are shown in this subject with the most perfect naturalness. It is a comprehensive presentation of the principal sights of the German capital and conveys an excellent idea of the architectural and other beauties of Berlin.

The older portion of Berlin lies on the right bank of the Spree, and is irregularly built. The more modern portion is regular in its plan, and the streets are lined with lofty and well-built edifices. The prevailing style of the newer buildings, both public and private, is Grecian, pure or Italianised. The literary institutions of the city are numerous and excellent.

Synopsis —

1. The Triumphal Arch, Brandenburgerthor.

On the summit is a fine figure of Victory intended to commemorate the triumph of the ruling family.

2. The Fountain Denkmal Alle.

3. The Sieges Allees.

The finest outdoor collection of statues in the world. There are represented kings, rulers, generals, statesmen; in fact everyone associated with the rise of the German Empire. The Tiergarten, of which the Sieges Allees is a part, is the gift of the Royal House to the Berliners.

4. The Friedrichstrasse.

The principal street in Berlin, and the resort of fashion. Here are situated many splendid shops.

5. The Unter den Linden

("Under the Limes"). The great boulevard running at right angles to the Friedrichstrasse. At one end is the Imperial Palace and the principal public buildings, and at the other the Brandenburg Gate, a magnificent portal. The Unter den Linden is the fashionable promenade of Berlin. It is about two-thirds of a mile in length and 160 feet wide, the centre being occupied by a double avenue of lime trees. One of the most remarkable of modern monuments is that erected in 1851 to Frederick the Great in the Unter den Linden—the *chef d'œuvre* of Rauch and his pupils. The Great Elector, Frederick William, planted the famous avenue.

6. The Corner of the Friedrichstrasse.

7. Flower Beds

in one of the Squares. A charming color study.

8. A German Infantry Regiment.

No. 110 Code "Cazallero." 495 feet

German Military.

NAVAL and military pageantry was never more prominently in the public eye than in the present era, and in its reproduction on the screen KINEMACOLOR excels. Furthermore, the process affords opportunities for every nation to see interesting and important developments in the science of war occurring in other lands, for KINEMACOLOR, of course, is world-wide in its scope, and cannot be bounded in its operations by the artificial lines that delimit the territories of nations. Here are presented some typical scenes of German military life, and points of interest, such as differences in the colors of uniforms, are conveyed by KINEMACOLOR as they could be by no other process.

Synopsis—

1. Infantry on the March.

An inspiriting spectacle.

2. Artillery

passing down one of the streets returning from morning exercise

3. On Templehofer Feld.

At one time the exercising ground for Berlin military. Officers changing horses.

4. A Uhlan Regiment

and a Dragoon Regiment leaving the Templehofer Feld.

5. An Infantry Regiment

marching to barracks. On the way they encounter a cuirassier of one of the most famous aristocratic artillery regiments in Germany. His horse stumbles, but quickly recovers. The incident is very realistic in its suddennness.

No. 111 Code "Cazarete." 545 feet

Waves and Spray.

A WONDERFUL little study of wave and spray effects, taken at Cannes in the South of France. The sandy beach there is porous, and a very striking effect is obtained as the sand quickly dries after each wave recedes. There is a marked change of shade in the sand every time when the moisture sinks through and leaves the surface dry.

Some fine wave effects are obtained when the sea dashes against a rocky promontory. The white foam on the surface is most realistically shown. At times the clouds of spray almost fill the screen.

A lady, carrying a crimson parasol, remains in the picture and lends it a touch of bright color.

No. 112 Code "Cazcalear." 275 feet

Natural Color Portraiture.

VARIOUS scenes reproduced in KINEMACOLOR, all illustrating in different ways the scope of the process. Some magnificent examples of portraiture are included, and also photographs of flowers whose colors appear on the screen perfect in every detail.

Synopsis—

1. A Flag.

The various colors are well presented.

2. A Scottish Lass.

The plaid of her dress comes out perfectly in the picture, showing that KINEMACOLOR is responsive to every variation of hue, and her hair is also very naturally represented.

3. Scandal over the Teacups.

Two ladies, apparently of "uncertain age," enjoying a gossip.

4. A Lady of Fair Complexion

and light hair, playing with a fine brown spaniel.

5. "The Duchess of Devonshire."

A lady in a Gainsborough hat posing, and smelling a rose.

6. Lady and Bootblack.

An unusual sight, peculiar to France, of a lady having her shoes polished at a public stand.

7. Two Ladies Reading a Letter.

A lovely effect is obtained in a grey silk dress.

8. Fisher Girl Mending Nets.

An effective study in browns and blues.

9. Gathering Mussels.

A picturesque seacoast scene.

10. Sweet Flowers.

A pretty girl enjoying the scent of flowers. The color of the eyes is here clearly to be seen.

11. Girl and Dog.

A girl in a beautiful jewelled Indian turban of green velvet is playing with a brown spaniel.

No. 114 Code "Cazelle" 750 feet

Scenes on the Riviera.

IN the neighbourhood of Nice, Cannes, Monte Carlo and the French Alps this series of most beautiful and artistic pictures was taken. Some of the scenes — as when we get a sea of deepest azure on whose surface the town above is reflected, and far away in the background the towering peaks of snow-white Alps — are miracles of loveliness beyond description. The Nice Carnival is the feature of the later portion of the film, which conveys an excellent idea of the wealth of artistic taste and imagination expended on this annual festival.

Synopsis—

1. Boatbuilders at Work.

2. Street Scenes in Nice.
"Under the Palms."

3. A Panorama of Cannes
from the Mediterranean. The greatest painter that ever lived could not do work like this. The picture is just Nature herself in her loveliest aspect.

4. Harbour Scenes.
The extraordinary stereoscopic depth of this section will be noticed. Boats are being navigated in the foreground; behind is the town and beyond that wooded hills arched o'er by the beautiful Southern sky.

5. A Tour of the Bay at Nice.
Many interesting scenes. A vessel flying the "Stars and Stripes," steamers, yachts, big buoys and a lighthouse.

6. A Cascade Falling from a Sheer Cliff.
The rock shaded to a thousand hues by Nature's action and the water sparkling and falling like innumerable pearls.

7. A Glimpse of the French Alps.
Their snow-clad peaks make an effective background to a beautiful scene.

8. The Procession of the Nice Carnival.
Banners of silk and satin of delicate shades with pictures painted on them, are carried by the first group in the procession, and the designs are shown in the utmost detail.

9. Decorated Motor Cars and Horse Carriages
present the appearance of moving masses of flowers.

10. Beside the Carriages, Dancers now Appear,
all clad in carnival costumes, and finally, coaches on which are allegorical figures, some gigantic, and adorned with grinning masks.

11. A View of the Procession as a Whole.
A lively and animated scene.

No. 115 Code "Caziosa." 1,095 feet

The River Thames.

FATHER THAMES has two very different aspects—a grey sombre one when passing between the busy city wharves and warehouses, and a bright, attractive one in the upper reaches. Both are presented in this film and each has its own particular charm. Artists are never tired of reproducing characteristic scenes in London Pool, but they cannot present them as faithfully as KINEMACOLOR, which records the exact tint of grey that is seen in actuality. There are many artistic sections in this part of the subject, showing tugs and sailing boats coming up the stream.

How different are the scenes at, say, Boulter's Lock! Here the water is clear, the surroundings are verdant and the river traffic consists of pleasure craft full of pleasure-seekers in gay attire. The riverside gardens whose brightness and attractiveness are all perfectly conveyed by KINEMACOLOR lend an additional charm to the scene.

Synopsis—

1. Tower of London to Embankment.

An excellent view of the Tower Bridge is obtained; then we see the Tower of London, the famous White Tower—the central portion of the ancient structure—being especially prominent. The Tower is the old citadel of London and occupies an area of twelve acres. It is still used for military purposes, and near it is the Royal Mint, where coin of the realm is made. The White Tower is the most ancient part of the structure, being erected about the year 1078 for William the Conqueror. A number of interesting relics are now exhibited there, including a fine collection of mediæval armour.

2. Westminster Bridge to Lambeth.

This section affords a magnificent view of the facade of the Houses of Parliament dominated by the great Clock Tower. The Houses of Parliament are in the Tudor-Gothic style. They cover eight acres and cost £3,000,000.

3. Island Dock and Steamer.

This section takes us to the lower river, in the neighbourhood of the great docks. A most extensive trade by sea is carried on from London, the greatest centre of commerce in the world. There is also an immense coasting trade. The docks are very extensive, comprising numerous basins and their accompanying accommodation on both sides of the river below London Bridge, and having a total water area of over 700 acres.

4. The Upper Thames.

Delightful riverside gardens full of flowers in bloom.

5. House Boats.

A panorama of the house boats at their moorings in the upper river.

6. Boulter's Lock.

A wonderful scene showing the famous lock crammed full of pleasure craft.

No. 116 Code "Cazique." 965 feet

Constantinople and the Bosphorus.

EXQUISITE Eastern cameos secured during a trip on the R.M.S. *Dunottar Castle*, of which a picture is given at the opening. The scenes to be witnessed on the banks of the Bosphorus have probably no equal in the world. Flat-roofed houses crowd one another right down to the water's edge ; there are apparently no open spaces such as Western cities possess, and who can say what depths of squalor and misery the whitened roofs cover ?

A considerable portion of the film deals with scenes in Brusa, the ancient capital of Turkey.

This, the first of many KINEMACOLOR subjects taken in the Near East, proves beyond dispute the superiority of a natural color process in photographing scenes whose interest lies in shades of color, whether of surroundings, or complexion and clothing of natives. Monotone pictures would not reconstruct, as these films do, the strange sights to be encountered in Eastern lands.

Synopsis—

1. The Golden Horn and the Shipping.

One of the most magnificent sights in the world. The Union Castle liner, *Dunottar Castle*.

2. Constantinople from the Bosphorus.

The Citadel of the Seven Towers is seen in the centre of the picture.

3. Street Scenes.

Pack ponies and narrow oxen-drawn waggons. Types of natives; porters carrying immense loads.

4. Native Customs and Occupations.

Typical Turks are seen pursuing various occupations. English tourists buying souvenirs. Hawkers selling mats and native articles. Vendors of bread. All these and the succeeding scenes are presented with wonderful naturalness as regards every detail.

5. A Turkish Lady Closely Veiled

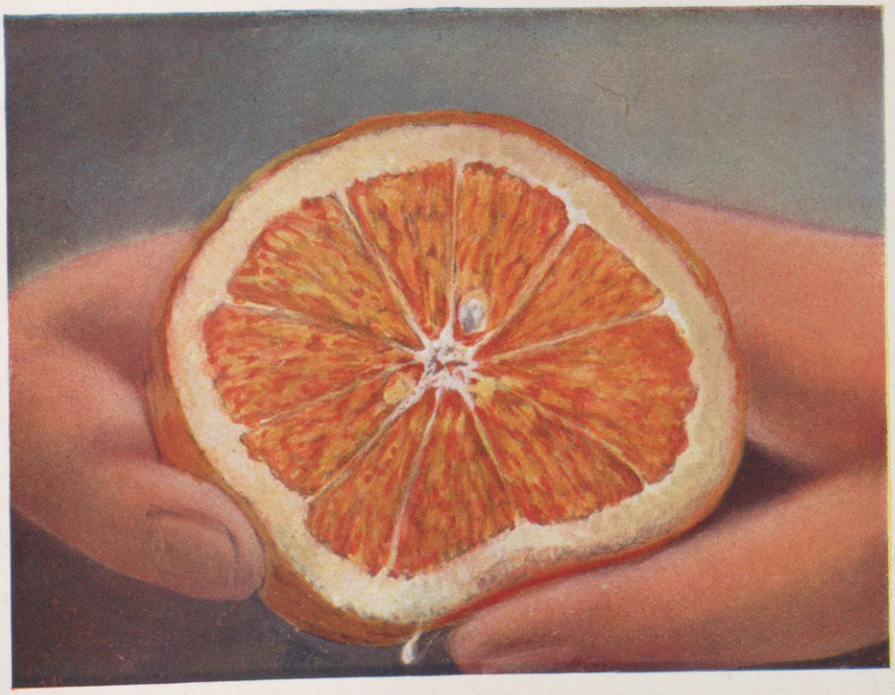
with the Yashmak. A Native Bazaar. A seller of umbrellas, parasols and other ornaments made of paper. Two young Turks with a dog. Street vendors: hawkers of sherbert and other refreshment for the thirsty. Fruit sellers with baskets of melons. A family removal, a genuine " moving picture."

6. The Galata Floating Bridge.

Galata is a suburb of Constantinople on the opposite side of the Golden Horn and the city proper. The Business Quarter. Porters moving an iron safe. The toll-collector—a man in white—levying the bridge tax on all who pass.

"BATHING AT OSTEND."

Negative 207. *Page* 84.



"REFRESHMENTS"—SQUEEZING AN ORANGE.

Negative 209. *Page* 85.

7. Brusa.

The remaining sections are devoted to scenes in Brusa, the ancient capital of the Turkish Empire. The town stands at the foot of the Mysian Olympus; it is unusually clean—channels of water run through the principal streets.

8. The City Gate and Wall.

Men on horseback carrying heavy loads. The town has many excellent bazaars, selling chiefly Manchester and other European goods.

9. Oxen Drawing Narrow Carts,

whose width is limited by that of the street. Most of the houses are built of wood, though there are some fine stone buildings.

10. Types of Turks.

Characteristic scenes: gardens of considerable beauty, baths and hot springs.

11. A Royal Procession.

The Sultan passing on his way to the Kremlich. The troops of the Imperial Army are clothed in khaki, the color adopted now by most armies. We note in passing that its nondescript hue is quite accurately reproduced on the screen. The concluding scene shows the regimental ensign.

No. 117 Code "Cazolejas." 1,135 feet

The S.S. "George Washington."

A FINE picture of the N.D. Lloyd steamship, *George Washington*, at Southampton. Some magnificent cloud effects may be noted in the opening scene which gives a complete view of the huge liner with her two orange funnels, white decks and black hull.

An end-on view shows the flag at the stern to advantage; a striking reflection of the water on the hull may be noted, and the gilt lettering of the name of the vessel is easily read.

No. 119 Code "Cazoleta." 225 feet

United States Artillery.

WEST POINT.

THE subject depicts a great military tournament in which all branches of the United States Army participated on three successive days. The famous band of Roosevelt's colored troopers who fought so gallantly and suffered so terribly in the uphill charges of the war in Cuba, executed many skilful feats of horsemanship.

Synopsis—

1. A Detachment of Artillery
gallops past. The large proportion of negroes amongst the troops may be noted. Those first seen are Roosevelt's colored troopers. The uniforms are of a "quiet" pattern, as is the case with most United States regiments. KINEMACOLOR enables us to note these little differences between the equipment of the armies of the world.

2. Gun-Fire Practice.
Smoke of the exact hue that results from explosive emissions, fills the screen. The outlines of officers and soldiers may be discerned now and then through the smoke pall.

3. The Guns are Limbered and Unlimbered
in double quick time, and the precision and promptitude of the troops is a pleasure to watch.

No 120 Code "Cazudo." 140 feet

Children Forming the U.S. Flag.

CEREMONIES during the Hudson-Fulton Celebrations at Albany Capitol are depicted in this subject, and the picture shows KINEMACOLOR to great advantage in presenting a scene which depends wholly for its effectiveness on color photography.

Thousands of children upon the steps of the State Capitol in Albany, wearing variously colored cloaks, are formed in such a way as to make in living outline the "Stars and Stripes" of the United States. They bend this way and that, in perfect unison, the effect being to give the scene the appearance of a flag fluttering in the breeze. The dark blue is unmistakable, and all the details of the flag, including the stars, are shown.

A most charming and picturesque subject.

No. 121 Code "Cazuelas." 140 feet

Cart Horse Parade.

REGENT'S PARK, WHIT MONDAY, 1909.

IN a delightful setting of trees in Spring garb, in London's famous park, the Society for the Prevention of Cruelty to Animals hold their annual parade on Whit Mondays, when magnificently kept horses compete for prizes. Many well-known Firms, Corporations and Railway Companies are represented. The important point from a film point of view is the exactness with which the colors of the horses' well-groomed coats are reproduced.

No. 122 Code "Cazula." 345 feet

A Visit to Mount Vernon.

The HOME and SHRINE of GEORGE WASHINGTON.

MOUNT VERNON is a charmingly situated place in Virginia, on the right bank of the historic Potomac River, and only fifteen miles from the capital which bears the name of the founder of the American nation. Washington's mansion, which is now kept as a national show place, is in almost the same condition as when it was occupied by its illustrious owner. Many of the articles of furniture in the house were those used by Washington.

Synopsis—

1. A Party of Tourists
visiting Mount Vernon by river. One may go by either train or steamer and many prefer the latter means, as the two hours' trip down the river is most enjoyable. The United States flag will be noticed on the tourists' boat.

2. A Number of Large Vessels
are passed. Vessels of considerable draught use the Potomac.

3. Panorama
of the wooded banks of the river.

4. A View of the House of George Washington,
showing the colonnades.

No. 126 Code "Cazzata." 215 feet

The Great Falls of the Potomac.

RAINBOW effects—the first reproduced in KINEMACOLOR—are to be seen in this beautiful and interesting subject. It was shown at the famous demonstration at Madison Square Gardens, New York, as a convincing piece of evidence of the achievements possible to KINEMACOLOR.

Synopsis—

1. Tourists Ascending
to an observation point, from which they will view the Falls.

2. Cascades over Red-Colored Rocks.
A close view fills the screen. The delicate spray is admirably reproduced.

3. General Panorama of the Falls.
Visitors crossing a ladder-bridge.

4. A View from Above.
Here occurs the picture of the rainbow, whose span lights up with tints of red to violet the spray-laden abysses of the magnificent Falls.

5. A Distant View of the Falls.

No. 127 Code "Cazzavate." 265 feet

Scenes in Algeria.

PICTURESQUE scenes in Algeria are here presented "to the life." Glimpses are given of the important orange industry of the country, and the sections showing various types of natives are full of interest. Algeria is the one spot in all the world where East meets West, and mingles. It is a French colony; the two principal native races being Arabs and Berbers. The former are mostly nomads, dwelling in tents and wandering from place to place. The Berbers, called in Algeria Kabyles, are the original inhabitants. There are upwards of half-a-million European colonists in Algeria. In ancient times, and until comparatively recent years, the country had a bad reputation as the headquarters of bands of pirates whose depredations were a continual source of irritation to European commerce until, in 1830, Algeria was subjugated by the French.

Synopsis—

1. Moorish Mansion and Grounds.

This is the residence of the Governor-General, in Algiers. The garden of the National Museum. The museum is a little house of Moorish design, covered with the purple Turkish flower, bouganvilea.

2. "My Friend, the Porter."

This functionary is photographed parading outside the Grand Hotel, Algiers. The terrace promenade of the building is also shown.

3. Arab Market at Maison Carree.

Here are seen typical groups of Arabs, both men and women.

4. Orange Harvest at Boufarik.

The natives are seen at work gathering in the harvest; some pick the fruit from the lower branches; others stand on ladders and work higher up. Every variety of orange may be noticed from the Mandarin to the Jaffa.

5. Stemming and Sorting the Oranges.

Packing fruit for shipment. This requires considerable care.

6. Moors at Market.

An Arab labourer. Arab women and child.

7. An Algerian and his Poodle,

and a Bedouin lady in very elaborate and brilliant holiday attire.

8. A Moorish Merchant and his Wares.

A brightly colored assortment of beads, gauzes, and other fancy articles.

9. Algerian Zouaves and Horses.

Formerly the Zouaves were mercenaries belonging to a Kabyle tribe, and when Algeria became a French possession they were incorporated with the French Army there, preserving their Arab dress. Ultimately the native element was eliminated, and the Zouaves became merely French soldiers in the picturesque Arab costume. They are mostly natives of the South of France and are considered the finest cavalry regiment of that country.

No. 130 Code "Cazzuola." 1,140 feet

Floral Friends.

IN the reproduction of the beautiful colors of flowers, KINEMACOLOR here proves itself supreme. After seeing this picture on the screen one realizes that there are practically no limits to the scope of the process. We see not only the different colors of the flowers, but the infinite degress of shades. Scarlets, crimsons, madders; purples, violets, blues; greens of every shade, yellows and browns in endless variety; pure whites that stand out like the living plants; not the dull flat tones of ordinary painting, but stereoscopic images of reality; in fact, the living prototypes of the very flowers themselves.

Synopsis—

1. The Nasturtium.

The rich colors of the Nasturtium provide an excellent illustration of the possibilities of KINEMACOLOR. The flowers and seeds are often used as condiments, on account of the oil of mustard that they contain.

2. Heath, or Heather,

is the beautiful wild plant that grows upon the moors in the North of Britian. The possession of the white variety is supposed to bring luck to the wearer. The root of the French heath is used for making briar wood pipes, the word briar being a corruption of *bruyere*, the French name for heath.

3. The Scarlet Wind Flower, or Anemone,

This flower shows us the brilliant reds, which, as every photographer knows, defy the ordinary camera, on account of their non-sensitiveness. Only by KINEMACOLOR can they be reproduced.

4. The Fuchsia

is a beautiful flower familiar to all. Many varieties are known, the process of cultivation causing remarkable variations of color.

5. The Dahlia.

In this flower we see a wonderful variation in shades of brown. It came originally from Mexico. There are countless varieties, produced from one, or perhaps two original types. By artificial selection and hybridising many forms of the double flower are obtained.

6. The Cornflower

shows us a remarkably vivid blue. Just as red is difficult to obtain in the camera on account of its non-actinic rays, so is blue for the reverse reason, that is, the hyper-sensitiveness of the rays. It is a great feat to have captured this beautiful color and one possible only by the KINEMACOLOR process. This flower is found amongst the corn, where it forms a brilliant contrast to the vivid red of the poppies, which also abound there.

7. The Pansy

is another familiar flower, with its peculiar monkey-like face. It is really a variety of the ordinary violet. It is seen in nearly every hue, one being entirely purple.

8. The Mimosa

is a tropical flower, grown extensively in America and South Africa. The very vivid yellow is here well exhibited by the dark background. It is also known as Golden Rod and is the American national flower.

9. The Familiar Chrysanthemum
as we known it, is a foreign growth, though now popular all over England. It is the emblematic flower of Japan. The tones are delicate, the hues numerous.

10. The Beautiful Red Poppy
is a familiar inhabitant of the cornfield. From the juice of the capsules of one variety we obtain opium, while the plant is of value for medicinal purposes.

11. The Tiger Lily
is a gorgeous flower, resplendent in its glory. It is a native of China; another variety comes from Japan. Here we see a rich orange color dotted with black spots, which are for the purpose of attracting bees and other insects, who disseminate the pollen that clings to their legs and wings. A remarkable example of color reproduction in minute details.

12. The Tulip,
in its various shades, is familiar to all. In Holland the cultivation of these bulbs has always been an extensive industry.

13. The Carnation,
though its name signifies "flesh-colored," occurs in many other hues. The clove-pink and the Malmaison are well-known varieties.

14. The Lily of the Valley
is a modest little flower of an almost pure white. The elegance and purity of the blossom and its delicate perfume make it a general favourite. Though grown extensively in this country, the supply does not satisfy the demand, and large quantities are imported from the Continent.

15. The Rose,
representative flower of England, is everywhere pre-eminent among flowers. The numerous varieties are for the most part the outcome of patient cultivation, the original Rose of Britian having doubtless been the single or dog rose. India and Persia produce this beautiful bloom in profusion. It occurs in white and every shade of yellow and red.

No. 131 Code "Ceades" 1,070 feet

Choosing the Wallpaper.

A Very Severe Test of Color Photography.

REMARKABLE as showing the power of KINEMACOLOR to reproduce accurately the smallest details of color in any object. The film shows a lady choosing wallpaper; she is holding a piece of rose satin paper which she wishes to match. The hand of the shopkeeper, as he turns over the patterns, is very perfectly reproduced.

The patterns appear on the screen with striking accuracy. Even the silvery glaze on several of the papers is shown; the colors of a peacock in one pattern, and of a rose in another, are most realistic.

No. 132 Code "Ceadrag." 215 feet

Kinemacolor Puzzle.

A PICTURE of two colored discs which revolve in kaleidoscopic fashion on the screen, in a very effective way. It is a little KINEMACOLOR puzzle film that is in considerable request. In spite of the rapid movement the colors of the discs are perfectly distinct.

No. 133 Code "Ceadwalla." 195 feet

Dans du Ventre.

SOME picturesque Arabian dances are here presented. The graceful movements of the dancers add great charm to this picture, which is one of perfect clarity as regards photography.

Synopsis—

1. A Kabyle Girl,

considered to be a beauty, performs the scarf dance. Two maidens in the background, keep time with their hands and sound a weird melody. The dancing girl's performance is very graceful. The Kabyles are the aboriginal inhabitants of Algeria and belong to the Berber race.

2. The Dans du Ventre

performed by the girl—a curious exercise in which the muscles of the abdomen are brought into use. In deference to Western ideas, the performer is draped, though in Arabia the dance is performed in the nude.

3. The Three Girls Sing Together.

Their dark skins are well shown on the screen and they make a charmingly effective group.

No. 135 Code "Ceanoto." 400 feet

M. de Lara Painting from an Arab Model.

THIS subject shows the famous Spanish painter and his model—a pretty Kabyle girl. The transference of the various paints from the palette to the canvas is a remarkable and very realistic piece of color photography. The slight difference in complexion between the Spanish gentleman and the rather more swarthy model may be observed on the screen, so sensitive is KINEMACOLOR to the slightest variation of hue.

No. 136 Code "Ceaseless." 110 feet

Paris, the Gay City.

A VERY complete survey of the principal sights of the French Capital, presenting every possible variety of tint and tone, and a striking tribute to the gradations possible to KINEMACOLOR. An epitome of the charm and sparkle of Paris, and full of movement and interest from first to last.

Synopsis—

1. The Seine at Bercy.
The wine shippers district of Paris. The Halle aux Vins. Cellars on the Seine Embankment, and men at work moving barrels from and into them.

2. River Trips.
Public Steamboats passing.

3. The Alexander III. Bridge.
This bridge, which crosses the Seine in a single span, was built for the Paris Exhibition in 1900. Other River Scenes.

4. The City.
The Arc de Triomphe du Carrousel, formerly the principal entrance to the Tuileries.

5. Palais du Trocadero
and its gardens and fountains. Below the balcony of the building, a cascade descends to a huge basin.

6. Arc de Triomphe de l'Etoile
and Avenue des Champs Elysees. Here are fashionable crowds going and coming from the Bois de Boulogne.

7. The Hotel de Ville
(Municipal Buildings). A splendid pile. Close view of the Clock Face set in delicately colored mosaics.

8. Rue de Rivoli.
"*Rus in Urbe*": a wagon laden with hay in city streets.

9. Place de la Concorde and the Church of the Madeleine.
The Place is the most beautiful and extensive square in Paris, with fountains playing to a considerable height.

10. The River again.
There are many charming vistas, and the bordering trees, bare of leaves, are suggestive of paintings by the late Mr. McWhirter, R.A.

11. The Eiffel Tower and the Statue de la Liberté.

12. The Garden of the Tuileries.
A splendid concluding picture.

13. A Rainbow on the Screen.
The sun, shining on a spray from a fountain, produces a rainbow which, elusive though it be, cannot escape KINEMACOLOR, and is duly recorded.

No. 138 Code "Ceawlin." 1,145 feet

VENICE, AND THE GRAND CANAL.

Negative 147. *Page* 46.

AEROPLANES AND BIRDMEN.

Negative 325. *Page* 183.

STATE CEREMONIES AT THE DEATH OF KING EDWARD VII.

Proclamation of King George V. at Windsor.

May 11th, 1910.

IN this and the succeding several films is preserved an historic record, in perfect actuality, of the sad and memorable scenes in the early summer of 1910 when the mortal remains of Edward the Peacemaker were laid to rest. Preceding the last rites came the Proclamation of King George V., in obedience to the well-known maxim, "The King never dies."

Synopsis—

1. The Nation Mourns.

Wreathing the portrait of His late Majesty, King Edward VII.

2. In the City.

The Union Jack at half-mast on the Royal Exchange. There is a blue sky in this scene and the color of the flags is exceedingly well presented. The view from this elevation is a novel one.

3. Life Guards Leaving the City

after the Royal Proclamation, May 9th.

4. The Proclamation at Windsor.

The Mayor and Corporation of the Royal Borough in their robes of office are here grouped round Queen Victoria's statue at the foot of Castle Hill, and the noble castle itself is a fitting background. Incidentally, it cannot fail to be observed how well the stone of Windsor Castle is reproduced in its actual tints upon the screen.

5. The Procession.

Members of the Territorial Force keeping the line of route. The Life Guards march by at close quarters.

No. 139 Code "Cebabais." 345 feet

The Lying-in-State Procession, Westminster.

May 17th, 1910.

EXTREMELY dull weather prevailed when this film was obtained, and ordinary black-and-white photographers were despairing of their results. So sensitive are KINEMACOLOR films that this picture was secured though the exposure was only one-hundredth of a second through a red screen. The recording of color of any sort on that occasion is to be regarded as a remarkable achievement.

Synopsis—

1. A Specially Designed Title

opens the film. It introduces the traditional figure of Britannia and a portrait of King Edward VII., while beneath are strewn wreaths, inscribed with the names of the different countries of the Empire—India, New Zealand Canada, South Africa, Australia, etc.

2. The Solemn Procession

is in progress, and is seen passing through Parliament Square. First come the massed bands of the Guards, then the gun-carriage bearing the casket upon which rest the symbols of regal authority. There is an escort of distinguished officers and following are the present King, the German Emperor and most of the crowned heads of Europe. Last comes the carriage of the Queen-Mother and Queen Mary. A momentary pause in the procession enables excellent portraits of King George and the Kaiser to be obtained.

3. Saluting the Drooping Colors at Whitehall

No. 140 Code "Cebadazo." 472 feet

King Edward's Funeral, Westminster.

May 20th, 1910.

UTTERLY different were the weather conditions on the day of the Funeral and KINEMACOLOR is able therefore to present in their full magnificence the scenes that accompanied the laying to rest of the earthly remains of the great King.

Synopsis—

1. Incidents in Parliament Square.

Blue-jackets and military line the streets, which are filled with dense crowds.

2. The King's Company, Grenadier Guards,

forming the guard of honour at Westminster Hall.

3. The Empty Gun-Carriage

on its way to receive the Royal remains, followed by King Edward's Charger and his favourite terrier "Cæsar."

No. 141 Code "Cebadille." 760 feet

Royal Funeral at Cambridge Terrace and Hyde Park Corner.

THE first portion of this film shows the procession leaving the corner of Cambridge Terrace. This is a scene to which color representation only could do justice. Gorgeous and resplendent uniforms of British and foreign detachments representing various regiments and countries precede the gun-carriage, with its distinguished following of Rulers, superbly mounted. The State coaches and liveries glow with gorgeous colors, and the scenes are of great brilliance.

The second section depicts the waiting crowds in Hyde Park and the troops lining the route. This picture of a vast and reverent concourse is beautifully set with a background of trees in the full glory of summer verdure.

No. 142 Code "Cebadizos." 377 feet

The Funeral, High Street, Windsor.

ABSENCE of horses from this procession lends another note of interest. Glittering orders, decorations, uniforms, and standards are reproduced, as aides-de-camps to His late Majesty pass by. Next come the deputations from foreign navies and armies, massed bands and high officers of State. Then follow the gun-carriage and its escort.

The Royal mourners are also afoot, led by H.M. the King, H.I.M. the German Emperor and H.R.H. the Duke of Connaught. The Queen-Mother's carriage is followed by glittering suites of Royal representatives present for the occasion.

No. 143 Code "Cebaduras." 390 feet

The Royal Funeral, Windsor Castle.

ARRIVAL AT CHAPEL.

Photographed from the Cloisters of St. George's Chapel.

HERE, from a position in close proximity to the procession, is presented the entry to St. George's Chapel for the funeral service. The scene is most majestic and withal touching and pathetic. The Archbishops, Bishops, Deans and other Clergy are stationed at the west entrance, while nobles and statesmen line the wreath-bordered steps leading from the Cloister to the door. The casket is reverently lifted from its carriage which drives away.

King Edward is borne to his last rest followed by his grief-stricken Consort who is tenderly led up the steps by the King, her son.

No. 144 Code "Cebando." 515 feet

Lake Garda, Italy.

A SUPERB panorama of the largest and most eastern of the great lakes of Northern Italy, enclosed by Alpine ridges on both sides, and dividing the Austrian Tyrol from the old Italian provinces of Venetia and Lombardy.

These pictures, secured from the deck of a steamer from Riva, reproduce the soft delicate, brilliant and gorgeous tones of color, as they are actually seen by the traveller; the very atmosphere is almost appreciable, while the scintillating and translucent water, the snow-capped mountain, glacier, and cloud effects are indescribable in their beauty and sublimity.

Lake Garda is remarkable for the luxuriance of the vegetation on its banks and islands, and on the promontory of Sirmione; for the romantic ruins of Castle Arco, the villa built by Catullus, and the picturesque towns and villages.

The lemon groves of Gargagno nestle beneath rugged sheltering walls of solid rock rising sheer to a great height; the straits of St. Felice present scenes of fascination unrivalled; the lovely island of Garda charms by its variety of trees and wealth of foliage, and the native orchestra, each member correctly garbed in the many-hued costume of the district, performs from a boat, presumably for the delectation of KINEMACOLOR audiences.

The stereoscopic quality of this series is truly remarkable, and the whole is presented with a faithfulness impossible by any other means than by KINEMACOLOR.

No. 145 Code "Cebathe." 1,040 feet

Italian Lake Scenes.

MANY beautiful panoramas along the shores of one of the Italian lakes and charming glimpses of the life of the people who live in the towns that nestle amongst the neighbouring hills, are given in this excellent scenic subject.

The film possesses stereoscopic qualities in a marked degree, and throughout reproduces the richness of coloring typical of Italy.

Synopsis—

1. Mountain and Lake.

In the opening section we have a magnificent stretch of blue water, its surface ruffled by a strong breeze that is blowing, surrounded by lofty ranges of the Swiss Alps, whose peaks are wrapped in the eternal snows.

2. Boat Traffic.

Picturesque gondolas pass the camera, propelled by Italian boatmen.

3. The Lake Towns.

Crowds of people attending a market. Baskets full of oranges provide a touch of bright color. Women and children drawing water from a street fountain.

4. A Steamer Trip.

We are now on a steamer flying the Italian flag. The scene that meets our gaze is wondrously beautiful; the lake at this point is enclosed by lofty mountain ranges, whose topmost peaks are wrapped in fleecy clouds.

5. Passing a Town.

Most beautiful panoramas are afforded as we pass the towns and villages that border the lake.

6. Women Washing Clothes

at the water's edge. In a closer view of this scene there is a remarkable example of the powers of KINEMACOLOR, as applied to the reproduction of the translucence and limpidity of water. Near the edge of the lake the stones that form the beach are quite clearly visible through the water that dashes over them. The appearance of the water itself is exactly as in reality.

7. An Italian Serenader.

A lady is standing at a balcony and a man with a guitar is singing and playing to her. The flesh tints of both, and the lady's fair hair are admirably shown, and also the play of the sunlight.

8. Continuing the Journey

we pass groves of cypress trees, and encounter one or two picturesque sailing boats. An island in the lake gives a marked stereoscopic effect.

9. A Lake-side Town.

The water here is still, and a lovely reflection of the buildings of the town may be observed. In the distance is a range of mountains. We pass women on a raft moored to the edge of the lake, washing clothes. How much more picturesque is this operation in Italy than in some countries that could be mentioned!

10. A Hotel-Pension.

A clear reflection in the waters of the lake of the light yellow stone of the building is obtained, and owing to earth in suspension two or three shades of color may be noted in the water at this point.

11. A Church Tower.

An example of the distinctive style of architecture of religious edifices in this part of Italy. The villas dotted amongst the vineyards and lemon groves on the hillsides provide a charming background.

No. 146 Code "Cebellina." 1,110 feet

Venice and the Grand Canal.

EXCEEDINGLY fine are the scenes here presented, both as regards arrangement and the wonderful range of colors reproduced. Opening with a striking panorama of the city of Venice and its environs, the film proceeds to give glimpses of the water highways of the beautiful city, and of the important buildings, including the Dogen Palace and St. Mark's. Many sections of the film are of outstanding merit from an artistic point of view.

Venice has had a long and chequered history; it was at the height of its power and importance at the time of the Crusades to the Holy Land, which greatly increased the wealth of the Venetians by giving employment to their shipping. At the close of the fifteenth century, Venice was the centre of the entire commerce of Europe.

Synopsis—

1. Panorama of Venice

and the lagoons surrounding the city. Looking towards the Adriatic, we obtain glimpses of the shipping. The blue of the water of the sea and of the lagoons, reflected from the deep azure of an Italian sky, is perfectly shown on the screen. In the distance is the viaduct, two-and-a-half miles long, which brings the railway over the lagoons into Venice.

2. Firing a Salute

from an Italian warship.

3. St. Mark's Tower and the Dogen Palace.

A distant view of these imposing edifices.

4. Fishing Boats on the Lagoons

with their brightly colored sails and multi-colored surroundings.

5. Panorama of the Canals.

with the Venetian lighters at the quays. Canal "street" scenes. Houses lofty, children numerous, and posing in costumes of every conceivable hue. There is a picturesque background of shipping, bridges and fishing boats, and the reflections of the houses and masts in the water of the canals are very effective.

6. The Church of St. George,

with dome and pinnacle. A view of an Italian warship in the foreground.

7. The Grand Canal.

In this very fine section we are taken for a trip along the most famous canal in Venice. As we glide swiftly over the water, we pass gondolas skilfully and rapidly propelled by picturesque steersmen; from time to time handsome churches come into view, and the vistas obtained as we look down the lanes of houses connected by high-backed bridges are full of a distinctive beauty and picturesqueness, peculiar to the city well called "The Queen of the Adriatic."

8 The Ponte Rialto

and other water streets of Venice, with the Government offices and the Dogen Palace, in which so many important episodes in Venetian history have been enacted.

9. Venetian Streets Flag-Bedecked.

One of the public holidays numerous in Roman Catholic countries is in progress. The Square of St. Mark's is effectively shown as seen from the Dogen Palace.

10. Front and Interior of the Dogen Palace,

a building in the Venetian-Gothic style, reconstructed by Marino Falieri in 1354. It contains a number of beautiful halls, some with ceilings and walls painted by Tintoretto and other masters. The famous Bridge of Sighs connects the palace with the public prisons on the opposite side of a narrow canal.

11. In St. Mark's Square,

the pigeons are busy picking up a living under the very feet of the passers-by. The beautiful mosaic over the entrance arch is photographed and forms a striking example of color-reproduction; all the details of the design are exactly shown in the tints of the original.

12. The National Flags

in the Square are portrayed; the actual colors and designs are of course presented.

No. 147 Code "Cebipara." 1,035 feet

Italian Flower and Bead Vendors.

ITALY is the land of color; her people and the everyday objects in her streets are more picturesque than in colder Northern climes. A picture such as this, which presents sights familiar in any Italian town, is of interest beyond the borders of Italy herself because it strikes an unfamiliar note.

The opening sections shows two street vendors, one in charge of an onion stall and the other selling a variety of brightly colored beads. A feature of native life in Italy is, of course, its publicity. Here we see a baby learning to walk, supported by a kind of upturned, bottomless basket. Its affairs attract little attention from its parents who are busy making up beads into cheap and gaudy-looking necklaces.

The dark swarthy skins of some of these street vendors, admirably shown by KINEMACOLOR, is evidence of their exposure during long hours each day to the rays of a sub-tropical sun. An effective concluding section of the film gives a close view of the piles of beads on the stalls, and the various colors are distinctly and correctly shown.

No. 148 Code "Cebollino." 220 feet

Our Gem of a Cook.

ONE can enter into and sympathise with the delight of the KINEMACOLOR artist on realising that the magic process he controls can reproduce as they are in actuality ordinary objects of every-day use. The pleasure must be akin to that of a child when it gets its first insight into the mysteries of perspective and discovers it can draw objects not as plane surfaces, but as solids, and make them appear as they do in reality. It must be admitted to be a subject for unceasing wonderment, that, as this picture shows, KINEMACOLOR will present any color equally well; for example, the golden yellow of the inside of a dried haddock, or the silver-grey of its scales.

The film, which shows a cook assembling and preparing various articles of food, is a delightful and even an appetising subject—the different objects have such tangibility and definition on the screen.

Synopsis—

1. Uncooked Meat.

A study in reds and whites. The exact color and texture of raw fat and lean and suet is reproduced with almost startling realism.

2. A Dried Haddock,

glistening mackerel, and the ruddy lobster and salmon.

3. The Domestic Cat

on mischief bent. The color of its fur is well shown.

4. Vegetables.

Onions, tomatoes, potatoes, turnips and radishes, all exactly as nature made them.

5. Another basketful of Produce.

Cucumber, mushrooms, cauliflower and rhubarb. The different vegetables arranged in groups.

6. Some Delicacies.

Iced cake adorned with flags of many nations. Only in KINEMACOLOR, by the way, could the fact that the flags are those of more than one nation be made apparent. A slice of the cake is cut out, revealing the dark, rich confection within.

7. Blancmange and Jellies.

A dish of rosy apples. We may note the accuracy with which the hues of the skins of the fruit are shown.

No. 149 Code "Cebollon. 800 feet

FORDING THE RIVER.

Negative 162. *Page* 55.

SCENE FROM "BY ORDER OF NAPOLEON."

Negative 192. *Page* 93.

Barnyard Pets.

AN excursion into a field in which KINEMACOLOR excels, namely, portraiture of human beings and animals and the reproduction of rural scenes. This film shows KINEMACOLOR to especial advantage in the recording of various shades of yellow, and it contains many charming scenes that in actual colors have an attraction quite their own.

Synopsis—

1. Fowls in the Farmyard.

The hens are picking up a living round a tumbril cart, from which, doubtless some corn has been dropped. A quantity of straw on the ground provides a color contrast. The sheen on the plumage of a black cock is well shown. The farmer's wife comes to feed the fowls.

2. Chickens Round a Saucer.

In the corner of the picture is a barrow wheel. This close view is most effective ; the chickens are still young and resemble balls of yellow fluff. Even their little red beaks are shown. A closer view of some of the chickens.

3. A Horse, Mare and Foal.

The farmer gives his little son a ride. A closer view of the pretty child on the mare's back.

4. Young Ducks and Budding "Drakes."

Youthful navigators sailing toy boats in a tub, in which are also some ducklings. One of the boys has fair hair and a fresh complexion, and the other is dark. They look wonderfully natural at their play, little recking that their actions will be seen in due course in every country of the globe.

5. Ducklings on the Grass.

Taking to the water. An excellent close view.

6. Chickens Held in the Hands.

This gives an opportunity for a closer view of the little creatures. It is really surprising how natural they look ; when they open their beaks to squeak one can almost imagine one hears them.

No. 150 Code "Ceboludo." 680 feet

"The veritable hues of Nature are reproduced with astonishing accuracy, and with a delicacy and crispness which no amount of hand-tinting by the elementary process of brush coloring, could have accomplished."—*Aberdeen Free Press.*

"The results are indeed marvellous. Whatever the scene, there was good old Nature true to her colors all the time."—*Referee, London.*

"The pictures are astonishingly beautiful."—*Vanity Fair, London.*

Mr. Roosevelt's Casket.

A MEMENTO of an historic occasion. It reproduces the casket which contained an address presented to Mr. Roosevelt, ex-President of the United States, during a visit to the City of London. The picture was taken by the courtesy of the Goldsmiths and Silversmiths Company. The casket is of gold workmanship and on the surface are a number of enamel plaques, bearing various emblematic devices, among them the arms of the City Corporation. It was on the occasion of the presentation of this casket that Mr. Roosevelt made his famous reference to British rule in Egypt, which so nearly led to international complications.

The subject is a very successful example of color reproduction of the lustre of metals; the glint of the gold is very clearly shown.

No. 151 Code "Cebones." 245 feet

Strawberry Harvest.

RURAL scenes in Southern England are depicted in this subject which contains some exceedingly effective examples of color reproduction, and many charming panoramas of a verdant countryside. The methods of gathering the valuable strawberry crop are shown in detail, and some close views of individual workers afford surprisingly realistic glimpses of the luscious red berries they are so diligently and rapidly gathering and adding to the contents of their baskets.

Synopsis—

1. A Strawberry Crop.

A view is given of a field of considerable acreage which is planted entirely with strawberry plants. A large crowd of girls and children are working between the rows, picking the fruit. The accurate representation on the screen of the green which is the prevailing hue of the landscape is worthy of note.

2. A Crowd of Workers

with their baskets. So quickly do they work, that they fill these large receptacles in a remarkably short space of time.

3. Close Views of Pickers.

Here are given excellent pictures of the berries on the plants, contrasting effectively with the dark green of the foliage. There is evidently a high average crop. The glint of the light on the leaves and also on the surface of the berries is one of those realistic touches which one constantly encounters with KINEMACOLOR and which is one of the principal ingredients—so to speak—in its attractiveness and success.

4. Typical Women Workers.

The women are wearing red blouses and aprons of a green shade.

5 Baskets Ready for Market.

The strawberry harvest of this country is sent principally to London and Manchester, where jam factories take a large proportion of the output. This section shows the baskets ready for transport, after they have been poured from the baskets in which individual workers collect them, into larger ones.

6. A Van Removes the Baskets

to the railway trains. A panorama of the baskets of fruit which are standing in piles, is very effective at this point.

No. 154 Code "Cebrenis." 425 feet

American Passengers per S.S. "Cedric"

ARRIVING AT HOLYHEAD, July 3rd, 1911.

MAGNIFICENT views are given in this film of an ocean greyhound just arrived at English shores, after its long journey across the Atlantic. That some trouble was taken to get a good subject may be gathered from the fact that the camera man went to meet the liner in a tug, in order to get a picture of the huge vessel travelling at full speed towards its journey's end. One view, in particular, of gulls wheeling around the stern of the "Cedric" after the anchor has been dropped, is most artistic and admirably photographed.

Synopsis—

1. Panorama of South Stack,

a lofty hill that dominates Holyhead. A fine picture showing in the distance the Welsh hills.

2. The "Cedric" about Five Miles Out

steaming at full speed. A photograph secured from a tug. The result is certainly worth the trouble taken to obtain it. The wave at the prow of the liner is a very natural touch.

3. On Deck;

the "Cedric" at anchor. Animated scenes on board as the passengers prepare for departure.

4. The Tender Leaving the Ship.

A magnificent view of the stern of the ship is obtained here, showing the seagulls circling around the vessel.

5. Arrival at Holyhead.

6. The L. N. W. Rly. Boat Train

leaving for London. Passengers passing the Customs with their luggage.

No. 156 Code "Cebriones." 840 feet

Scenes in Cornwall.

VIEWS of one of the most attractive of the Southern counties of England are here presented, and natural color photography greatly adds to the beauty of the scenes that are reproduced in the film. Pictures taken at the coast and also inland are included, and the subject contains plenty of variety and interest.

Synopsis—

1. A Lady Artist.

The natural beauties of Cornwall make it a favourite resort of artists. The scene the artist is transferring to canvas is a picturesque one, but it may be doubted whether she will obtain as satisfactory a presentation of actuality as does KINEMACOLOR.

2. A Child and Dog.

These two good friends make a pretty pair.

3. Cornish Fishermen.

Sorting the day's catch and repairing the nets. The dark-brown color of the nets is well shown.

4. A Great Western Train.

A link with the great world outside which seems so remote when one is in this out-of-the-way corner of England, many parts of which are still miles from a railway station.

5. Coast Scenes.

The in-coming tide—a realistic picture. The powers of KINEMACOLOR in the presentation of seascapes are here once more illustrated. A child is playing on a sand-castle, and a fisherman is taking his ease sitting on the end of a boat. The grey color of the sea in this scene is very noticeable.

6. Bathing Machines

being pulled out to deeper water by a horse. The gulls and other birds at the water's edge are an attractive touch in this section.

7. A Rocky Coast-line.

A fine picture of the waves dashing over the rocks. So perfect is the reproduction of the exact appearance of the surf, that with appropriate sound effects the picture may be made most realistic.

8. A Lady Painting

a picture of a ship. In the distance are a number of sailing vessels.

9. The Fishing Industry.

Views are here given of the fishing smacks returning with their hauls to the General Steam Navigation Company's wharf, which presents the appearance of a forest of masts and gives some idea of the number of vessels engaged in the fishing industry in a single port.

10. Boy Cleaning Fish.

He has the doubtful assistance of a cat, whose light sandy fur is in strong contrast to the color of the red tablecloth.

No. 157 Code "Cebrunos." 820 feet

Children's Empire Day Procession.

ST. IVES, CORNWALL.

ORGANISERS of the Empire Day celebrations on the occasion depicted in the film showed considerable taste and originality in the methods adopted to promote a sense of loyalty and a realisation of the responsibilities of Empire in their young charges. The procession which was the most important feature of the ceremonies was emblematic of the extent and diversity of the component parts of the British Empire, and the various devices employed are duly presented on the screen by KINEMACOLOR, in all their colors, thus showing in a way impossible by any other means the precise significance of each costume and banner.

In the procession a party of Boy Scouts leads the way, and is followed by a number of girls carrying banners adorned with the Cross of St. Andrew. Others are wearing the high crowned hats, typical of Wales. Next come girls dressed in the national costume of Ireland and then boys in kilts.

More distant parts of the British Empire are indicated by children in Indian dresses, girls with Zulu head-dresses, and a group of children representing the Colonies. A number of children march by carrying Union Jacks, and a final view shows the youngsters at tea—not the least important part of the celebrations in their eyes, we may be sure.

No. 158 Code "Cebrus." 245 feet

A Country Fair.

A COUNTRY fair in England is a curious and interesting survival of mediæval times; in the places in which they are held they are, in the estimation of a large section of the populace, the principal event in the year, though in larger centres they would probably be looked upon disdainfully as a very antiquated form of amusement. The setting of a country fair contains more than a hint of gaudiness, and KINEMACOLOR, which is nothing if not truthful, duly reproduces this aspect of the scene. Gilding and bright colors predominate.

Sound effects greatly aid the presentation of this subject, which affords the effects worker plenty of scope.

Synopsis—

1. The Fair Ground.

A pleasant panorama of the countryside is given here. In the foreground are the usual paraphernalia of a fair—the swings, booths and roundabouts.

2. A Hand-Propelled Roundabout.

The bright decoration of the wooden horses is admirably shown.

3. Steam Roundabouts.

This familiar, but surely extraordinary contrivance is seen to gather speed in its circular course.

4. The Game of Hoop-la.

A girl manipulates the rings.

5. A Motor Car Switchback.

A prominent notice informs us that the price of this thrilling amusement is one penny (two cents.)

6. The Fair in Full Operation.

This is a more distant view showing the various contrivances at the fair, revolving, swinging or otherwise performing whatever may be their appointed function.

7. Girl Selling Colored Balloons.

Not only are the actual colors reproduced, but also the white lines of the wording on the balloons.

8. Dancing Girls

outside a booth. The decorated figures on the front of the booth may be noted. The girls dancing.

No. 160 Code "Cebyura." 700 feet

Queen-Mother's Flag over Buckingham Palace.

UNFURLING the Queen-Mother's flag over Buckingham Palace, an incident during the obsequies of the late King Edward VII. The sky is overcast and dull, nevertheless the colors and blazonry of the Royal emblem are clearly reproduced. The silhouetted outlines of the upper storeys of Buckingham Palace, and the tops of the railings of the Green Park, which just come into the picture, make a most effective setting.

The film forms part of the series dealing with incidents during the obsequies of His late Majesty, which have been described some pages earlier.

No. 161 Code "Cecearian." 55 feet

Fording the River.

THE ability of KINEMACOLOR to rival and even excel the work of the academicians is demonstrated in this picture, which, containing nothing more than views of horses drawing tumbril carts across a stream, achieves a veritable artistic triumph. If an artist could get these colors, the limpidity and translucence of the water, and the atmosphere of reality that pervades the picture, he would be hailed as the greatest master of his craft. Besides doing all this KINEMACOLOR gives us the scene in movement, the splashing and rippling of the water, the ordinary, nondescript, everyday colors of earth-stained farm carts and shaggy, ungroomed horses. It is indeed an Academy picture with life and movement.

A second portion of the film gives the same scene at evening. The reflection of the blue sky has gone from the water, the shadows have lengthened and the shades of night are falling. The softness and peace of a midsummer evening—qualities elusive yet familiar to all—are here preserved and may be recalled at will to gladden the spirit in winter's gloom.

No. 162 Code "Ceceaste." 330 feet

Rough Sea at Santa Lucia, Bay of Naples.

IN this film, an excellent example of KINEMACOLOR as applied to the reproduction of wave effects, we see in a very striking fashion how perfectly the process reconstructs Nature herself. The subject opens with a view of the Castella Nuovo in the Bay of Santa Lucia and affords near views of the rugged formation of the coast line.

A heavy sea is photographed as it breaks over the sea-wall. In this particular storm, the waves did a great deal of damage. Sections of the broken wall may be noticed.

No 163. Code "Ceceosa." 330 feet

The Tarantella Dance.

Photographed at Sorrento, Italy.

ONE of the most graceful of the dances performed by the natives of the Italian Campagnia. The bright costumes of the dancers, in which the prevailing hue is yellow, add greatly to the picturesqueness of the scene. In this dance, scarves, tambourines and castenets are used—a detail that should be borne in mind when arranging the effects and music.

No. 164 Code "Ceceosos." 330 feet

Big Waves at Brighton.

WAVES of unusual height are photographed with fine effect. The camera man has got close to the sea and the pictures of breakers just as they turn and pour themselves upon the beach are really magnificent. The grey color of the water is strikingly reproduced.

No. 165 Code "Ceceprete." 320 feet

Sorrento and Capri, Italy.

EXQUISITE KINEMACOLOR scenes in which the noble amphitheatre of Naples, from the Castle of St. Elmo, which crowns the whole, to the water's edge, is spread gradually before the eyes, until a comprehensive picture of the most densely populated city in Europe is thrown upon the screen.

Capri presents scenery of unusual beauty, even in a country so marvellously favoured in this respect. The sea caves are unrivalled in the splendour of the color reflected upon the rocks. The Blue Grotto, with intense effects wonderfully reproduced, shows through the arched openings on to the blue waters of the Bay outside.

Synopsis—

1. The Harbour,

giving excellent views of the shipping and the water-side life.

2. Sorrento.

This is a summer watering place in the Bay of Naples. The coast scenery is most picturesque, varied as it is by architectural structures of great beauty charmingly situated on the cliffs and downs of the slopes to the edge of the Bay.

3. A Neapolitan Recitation.

It is the practice for natives to come to hotel dining rooms at dinner time, and sing songs or give recitations.

4. Capri.

Famous for its Blue Grotto. Nature is here to be seen in her most brilliant dress; the sea, basking in the bright sunlight, is of the deepest azure, and the rocks and cliffs are of every conceiveable variety of hue.

5. Boats Carrying Visitors

to and from the Blue Grotto. A fine effect is obtained as a boat is towed after a ship, owing to the high speed at which the vessel is travelling.

No. 166 Code "Cecidisti." 610 feet

"PARIS, THE GAY CITY": FOUNTAIN IN TUILERIES GARDENS.

Negative 138. *Page* 40.

"CHILDREN'S BEACH DRILL AT HASTINGS."

Negative 352. *Page* 191.

Ruins of Pompeii.

VESUVIUS IN THE BACKGROUND.

POMPEII is of course world famous as an exhumed city of the ancient Romans, the remains of their civilisation being in many cases in a surprisingly good state of preservation. The site is about twelve miles distant from Naples, on the shores of the Bay bearing that name. Until A.D. 63 Pompeii was the residence of wealthy Romans, but in that year a fearful earthquake occurred which destroyed a great part of the town. The work of rebuilding was soon commenced, and the new town had a population of 30,000 when it was overturned by another catastrophe on August 24th, 79 A.D. This visitation consisted of an eruption from Mount Vesuvius, which suddenly belched forth tremendous showers of ashes, red-hot pumice stone, etc. The city for a considerable depth was entirely lost to view. Pompeii seems to have sunk into oblivion during the Middle Ages, but from 1748 to 1755 excavations were prosecuted, and the Amphitheatre and several other parts of the city were cleared. Under the Bourbons the excavations were carried out on a very unsatisfactory plan; statues and articles of value alone were extracted whilst buildings were suffered to fall into decay. To the short reign of Murat, 1808-15, we are indebted for the excavations of the Forum, the town walls, the street of tombs, and many private houses. The Government of Victor Emmanuel assigned £2,500 annually for the prosecution of the excavations, and a regular plan has been adopted according to which the ruins are systematically explored and carefully preserved. Thus relics of the greatest historic and antiquarian value are placed at the disposal of students and travellers from all parts of the world.

The town is built in the form of an irregular oval. There are eight gates and the streets are straight and are paved with blocks of lava. The chief public buildings, which are shown in the film, are the so-called Temples of Jupiter, Mercury and Venus, the Basilica, the Curia and Pantheon, or Temple of Augustus and the house of Marcus Lucretius. The excellent state of preservation of many of the buildings and the air of dignity and splendour still possessed by many of them are well shown by the film. Large parties of tourists are seen in several of the sections walking through the streets of the ancient city and examining the interesting relics that are to be found on every hand.

Some striking examples are given of the mural decorations of the town, and the peculiar color of the stonework is well reproduced. Most of the scenes are dominated by the smoking crater of Vesuvius, the age-long enemy of Pompeii, and the visitor must often wonder whether another visitation is imminent. The principal damage the town would suffer now, however, would be the effect upon its thriving trade with tourists who come from far and near to see this marvellous reconstruction of life of a much earlier day and generation.

No. 167 Code "Ceciliade." 520 feet

Bullfight at Plaza de Toros, Algiers.

FRENCH by possession, Algiers contains a large Spanish population and in consequence the questionable national sport of Spain, bull-fighting, is permitted. Algiers is the only place under French control where this is the case. Every Sunday during the season there is a bull-fight at Algiers, and the procedure is on the lines of that at similar functions in Spanish towns.

First of all, there is a parade of the participants around the arena, and then the bull is brought in, pursued and tormented by men with red cloaks, and finally killed by the matador.

No. 168 Code "Cecinimus." 460 feet

Battle of Flowers, Algiers.

1910.

THIS is a replica of the Nice Carnival, and is held at the height of the fashionable season in Algiers. It is a pretty and effective subject, and contains some admirable examples of color reproduction.

No. 169 Code "Cecografo." 440 feet

Constantine, Algiers.

CONSTANTINE was a famous city in the times of the Romans, and both within the town and the vicinity, Roman remains abound. The city was built by the Emperor whose name it bears, on the site of Cirta, the capital of the Numidian kings. It has probably the strongest natural situation of any city in the world, being built on a rocky peninsula, 1,900 feet above sea level.

The film opens with a panorama of the city, admirably showing its impregnable situation. The bridge over the Rhummel Gorge, which is illustrated in the picture, is the only means of communication between the city and the outside world.

The Palace of the Bey, which is also shown, is the only edifice of any importance or pretensions within the city; it is now the residence of the French Governor.

No. 170 Code "Cecracte." 160 feet

Scenes on the Mediterranean.

A VERY interesting travel subject, giving some splendid general panoramas of some of the chief towns on the Mediterranean coast.

Synopsis—

1. Marseilles Harbour.

Dock scenes full of animation. Great steamers passing in and out. The water here has a natural appearance which is possible of reproduction on the screen only by KINEMACOLOR. Towering mountains in the distance make an effective background.

2. Palermo.

Some general street scenes. The hard appearance of the dead-white buildings is relieved by gigantic green palms.

3. Athens.

A number of goats are being driven along the road in the opening part of this section. A general panorama shows some of the beautiful and historic buildings of this famous city.

4. Gibraltar.

Bales of goods are being shipped at the docks.

5. Harbour and City of Algiers.

The section opens with a panorama of the town taken from the sea, hills and mountains glistening in the distance. Most of the buildings are white and reflect the sun's rays with a vividness that is faithfully reproduced by KINEMACOLOR.

6. Views of Algiers:

a dusty day on the Rue Islay—great clouds of dust envelop pedestrians on the road, and the general outlook is much obscured. The Summer Palace of the Governor, which is seen in this section, is a white building almost hidden behind immense palms.

7. The Boulevard de France and the Grand Mosque.

This shows some busy street scenes in the well-known wide thoroughfare. The Grand Mosque is a great white stone building, with several domes.

8. Band of Zouaves in the Place du Gouvernement.

Great crowds gather here to listen to the music of the military band.

9. Tunis Natives.

Dusky of visage, white of dress. The effect of sunshine seems everywhere, making the buildings glisten and the hides of the natives' horses look more glossy than ever. The native girls and women keep their faces carefully veiled. The section concludes with a number of men leading donkeys through the market.

10. Tangiers.

At the docks some bullocks are being hauled out of boats that are low in the water. Ropes are fastened to their horns and a crane lifts the animals high into the air, and lands them on the shore, natives turning the wheel that winds in the ropes.

No. 171 Code "Cecropes." 1,180 feet

Biskra and Sahara, Algiers.

BISKRA is the first oasis in the Sahara, and apart from passing travellers its only denizens are a wild nomadic tribe of Arabs. The desolation of the desert, and the yellow color of the surroundings are faithfully recorded by KINEMACOLOR.

Synopsis—

1. "The Garden of Allah."

The opening scene is the spot made famous by Hichen's novel, "The Garden of Allah," and shows tourists being photographed.

2. A Camel Caravan

of a hundred camels, with merchandise, crossing the desert near Sidi Okba.

3. Nomads of the Desert.

These people inhabit rudely constructed huts in the desert; they refuse to live in towns.

4. Scavengers.

A woman with a donkey and a camel laden with the bones of camels which have died in the desert. These bones are taken into the towns and sold for conversion into bone meal.

5. Negro Musicians

playing their weird instruments.

6. Biskra Streets.

A camel bearing on its back a bride who is seated in an elaborate howdah.

7. The Kaid and his Camels.

We may note the elaborate shelters on the camels used by women.

8. "Rebecca at the Well."

This pretty scene shows two girls drawing water at a well, and then a close portrait of one of them.

9. Algerian Water-Carriers.

These are girls carrying water. The water supply of most Arab towns is usually derived from one source, and has to be carried considerable distances.

No. 172 Code "Cectoria." 965 feet

"Then, on the stage, there is Egypt. Here are the gorgeous reds and greens, the whites and greys as they are painted by the sun. The air quivers with the heat of it. This KINEMACOLOR is marvellous."—*Daily Express, London.*

"The pictures are nothing short of perfect, and are much less tiring to look at, than are black-and-white pictures."—*Evening News, London.*

Scenes at English Race Meetings.

AN interesting series depicting incidents at a number of important race meetings in England. Some of the pictures were taken during the period of mourning for the late King Edward, and the contrast in the aspect of the crowds on that occasion and on later ones when the period of Court mourning had expired, is very marked, and a tribute to the realism of KINEMACOLOR, which shows us details like these in a way that would be impossible to any other process.

The film conveys an excellent idea of the animated and picturesque scenes that are to be witnessed at these typically English functions.

Synopsis—

BLACK ASCOT, 1910.

1. In the Enclosure.

This was the year of mourning for King Edward VII. A panorama of the enclosure shows that there are no colors in the attire of the fashionable folk assembled. Straw hats have black bands, and at most a shade of grey is observable here and there in the dress of some of the ladies.

2. Bandsmen in Military Uniforms,

arriving to play selections, afford a welcome touch of color, and a tub of geraniums and a bank of rhododendrons are most effective examples of color photography. A closer view of the rhododendrons shows how well KINEMACOLOR reproduces the smooth dark-green of the foliage.

3. In the Paddock.

The splendid horses are about to take up their positions for a race. The gloss on their well groomed coats is very noticeable. In the background, the grandstand may be observed. A group of trainers.

4. The Race for the Gold Cup.

The jockeys' silk and satin jackets are well shown, and a good view is given of the spectators. The horses lining up for the start.

5. The Start.

Views are also given during the course of the race, and then of the scenes after the contest.

ROYAL ASCOT, 1909.

6. Royal Arrivals.

This section is very effective by comparison as regards color reproduction. It is also interesting as giving a picture of the late King Edward coming to the race in his carriage with outriders. His late Majesty is accompanied by Queen Alexandra and the present King and Queen. Other members of the Royal Family follow in their carriages.

7. The Crowds.

What a contrast is here! The fashionable onlookers are attired in the brighest of costumes, and the races, one of which is shown in this section, pass off, as it seems, with a sparkle and animation lacking in the scenes contained in the first part of the film.

8. Epsom Downs on Derby Day.

This is a most interesting and bustling scene. Along the road leading to the downs, horse carriages, the almost extinct "growler" (a four-wheeled cab), motor omnibuses, private cars, taxicabs and char-a-bancs race along as though everything depended on their occupants being first at the Derby. It is a very natural and animated scene and one that may be heightened in effect by the use of the "sound-box."

9. Tattenham Corner.

The flag of the S.E. & C. Rly., Company, tossing in the breeze.

10. The Railway Station

and the crowds leaving it. A grey donkey is somewhat prominent. The carriages drawn up in line. The Grand Stand, crowded with spectators.

11. A Race.

Amongst the jockeys is one with a green silk jacket of which the fine texture is very apparent on the screen. The perfection with which the clouds in the sky are reproduced is wonderful.

12. General Scenes

at the conclusion. The movement of the crowds, the operations of the betting fraternity, and a multitude of natural and interesting views are given.

No. 173 Code "Cecubo." 720 feet

Minden Day at Tidworth.

REVIEW OF THE 2nd LANCASHIRE FUSILIERS,

August 1st, 1910.

THE picture illustrates a ceremonial day of the 2nd Lancashire Fusiliers and includes the ceremony of saluting the colors. The opening section shows a dark colored flag, bearing in white letters the inscription, "X 2 X." Nestling amongst the rolling downs of Salisbury Plain are the red-brick barracks of Tidworth—buildings notoriously lacking in any architectural pretensions—and at the far side of the parade ground enclosed by the barracks the troops drawn up in line may be discerned.

A panorama of the scene shows the spectators and a refreshment marquee. The regiment, headed by the band, before whom the drum-major manipulates his staff with a skill that is fascinating to watch, now approaches to salute the colors. These are displayed near the camera and their design may be clearly seen.

An advance in line by companies is very effective, especially as the order "left wheel" is given and the troops commence the circuit of the parade ground.

In its picturesque setting, and its fullness of admirable color reproduction, the film is a most attractive military subject.

No. 174 Code "Cedaceria." 495 feet

The Chef's Preparations.

By courtesy of L. Azario, The Florence Restaurant, London.

CHARMING examples of KINEMACOLOR are here again to be seen in the reproduction of everyday objects. To obtain the exact hues of every imaginable article of food is a severe test, but KINEMACOLOR comes out of it triumphantly. The bloom on a peach, the sheen of the scales of a fish, the reds and whites of uncooked meat are all faithfully presented.

Subjects of this class are especially to be recommended for presentation to an audience which is seeing KINEMACOLOR for the first time. Their realism is so surprising that they win applause that the most thrilling drama often fails to elicit.

Synopsis—

1. Fish.

Lobsters cooked and uncooked. The difference of hue under the two conditions is, of course, very marked.

2. Decorated Dishes.

Here are meat pies of various kinds and the garnishings upon them introduce some good color contrasts.

3. Laying the Tables.

The artistic effect of a well laid table is admirably reproduced; incidentally the metallic lustre of the table-ware may be noted.

4. Uncooked Meat.

The fat and lean, bones and suet of a sirloin of beef are most realistically shown. Following is a fore-quarter of lamb and a York ham which are also admirable.

5. Vegetables and Fruit.

Asparagus, apples, cucumbers, cherries, pineapples, black grapes and strawberries are shown in succession. The appearance of the grapes is especially good.

6. Cakes and Pies.

A wedding cake is shown here and the contrast between the icing outside and the deep colored fruity cake within, is exactly like the real thing.

7. Peaches.

These are being taken from a box just arrived from Covent Garden Market, and arranged on dishes. A particularly successful result is obtained in this section, the shading of color and the bloom on the peaches being perfectly shown. A close view of a single peach is even more striking.

No. 175 Code "Cedacero." 1,090 feet

The Dinner Party.

WITH the subject, "A Chef's Preparations," described on the preceding page this short-length film may be suitably included. It shows a party of three ladies and three gentlemen sitting round a dinner table, partaking of dessert. The flesh tints and the ladies' hair are well reproduced, and also the color of the fruit they are eating.

No. 176 Code "Cedacillo." 170 feet

The Smallest Barque in the World.

QUITE a novelty is this film, which introduces us to the owner of the smallest fully-rigged barque in the world, navigating his interesting craft for the benefit of the camera. The boat is just large enough to carry its owner, and yet it carries every sail and spar proper to a well-equipped merchantman. As it tacks and turns before the camera, the vessel makes a very pretty picture. It will be noticed also how perfectly natural the water looks in the film.

No. 177 Code "Cedalion." 255 feet

From Bud to Blossom.

THE ACTUAL GROWTH OF FLOWERS SHOWN BY SPEED MAGNIFICATION. . .

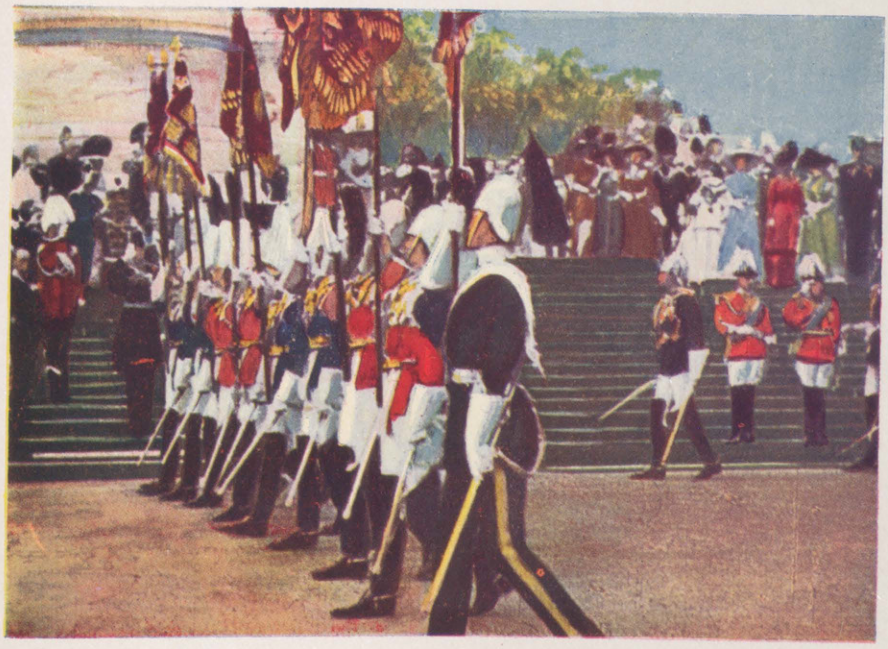
THIS film admirably illustrates the possibilities of kinematography, and especially of natural color kinematography, when applied to a specific scientific purpose. It is, undoubtedly, one of the most remarkable subjects ever presented on the moving picture screen, and it has done more than any other film to bring home to the minds of educated people the fact that the kinematograph is not merely a device for providing entertainment but an instrument of immense scientific value. Few moving picture films have had as much attention from the newspaper press of the globe as has this one, and we give a few examples culled from many sources.

The film shows various familiar blooms (all presented in their natural colors) opening and reaching their full development in a few moments before our eyes. This novel and very wonderful effect is obtained by an ingenious, but comparatively simple device. Single photographs are recorded on the film at brief intervals during the period of the opening of a bud, and these, when projected upon the screen at the usual speed, show in a few moments all the changes that have taken place in the developing flower for several hours past. Nature's processes are

NIAGARA FALLS.

Negative 336.

Page 278.



THE MARCH PAST AT THE QUEEN VICTORIA MEMORIAL CEREMONY.

Negative 271.

Page 150.

fundamentally the same and this picture enables us to realise in a degree that would be impossible by any other means that growth in both the plant and animal worlds follows the same general principles, although this cannot always be detected by the unaided human vision. One of the queerest things one notices in the film is the effort that the plant appears to be making as it opens its buds. Leaves and stem move in sympathy and it seems as though the plant was making a mighty effort to realise the principal aim of its existence.

Not the least striking feature of the film is the perfect reproduction of the varied colors of the different blooms included in the series.

Synopsis—

1. Yellow Iris.

This flower is commonly known as "yellow flag," and is a familiar ornament of river banks. The white iris is the original Fleur de Lys, or Fleur de Louis, the shield of Louis VII. of France.

2. Sweet Sultan.

This bloom is related to the ox eyed daisy and the corn marigold, both natives of Great Britain. The unfolding of each petal in unison with the others cannot fail to impress the spectator who sees it for the first time.

3. Single Carnation.

This charming flower is fairly common in England, where it has been a native for about 200 years. The movement of the leaves in sympathy with the opening buds is very noticeable in the case of this flower.

4. Pink Gipsy Glass,

or evening primrose. In this flower we notice a peculiar opening and shutting of the petals. In actuality this movement occurs only once every two or three hours; its cause is obscure. A close view is given of a single specimen.

5. Gladiolus.

These are found principally in Eastern Europe and Africa. Some hybrid forms with very showy flowers are found in gardens, where they are called sword-lilies; the name in fact signifies "little sword," from the sheath-like formation of the flowers, which have the appearance of the blade of a sword. The rich red color of the blooms is well shown on the screen, and the centres of the flowers are reproduced in perfect detail.

6. Pelargoniums.

The pelargonium differs from the geranium, with which it was formerly classed, in having irregular flowers instead of the regular ones of the latter, and four to seven fertile stamens in place of ten. Three views are given in the film of these blooms.

7. Nasturtiums.

Here is reproduced the rich characteristic color of the nasturtium. The nasturtium belongs to the same order as the ordinary water cress. The swaying up and down of the flower before opening, is probably due to the varying intensity of the light, to which they are very sensitive. It may be noticed that the foliage

shown in the picture is not that of the nasturtium; the reason was that the large round leaves interfered so much with the taking of the photographs that they were removed and smaller ones substituted. The first picture enables the centres of the flowers to be seen, and it will be noticed how perfectly the yellow centres are shown. A single flower follows and then a bloom of which the petals are pink with red markings. This slight difference of shade is duly recorded.

8. Roses.

The rose is of course everywhere pre-eminent amongst flowers. The numerous varieties are for the most part due to careful cultivation, the original rose of Britain being the single, or dog rose. In India and Persia this flower is cultivated in great profusion for the sake of its beautiful perfume. It is said that it takes many tons of rose petals to obtain a single drop of attar of roses. The opening of this flower is very effective on the screen. The petals issue from the bud with a combined movement that is very striking. The bright smooth green of the leaves is perfectly shown.

9. Butterfly Flowers.

Here again we notice a peculiar convulsive opening and shutting of the flowers and also a waving to and fro. This is not due to the wind, though it looks so much like it. A moment's consideration will show this; an interval of some little time actually occurs between each movement. In the first flower shown a distinct resemblance to a face may be distinguished; like that of a French clown. The second as it opens assumes the shape of a little Japanese doll, and the last is just like the golliwog.

10. Japanese Tiger Lily.

This is a magnificent example of color photography. The black spots that are dotted in the rich orange centres are exactly reproduced, and the enlarged picture of a single bloom which concludes shows this in an even more striking fashion. The gorgeous Japanese tiger lily is also a native of China. A peculiarity of this flower is that once it opens it never closes. The movements as the petals are curved back are very similar to those of an athlete setting his shoulders and expanding his chest.

No. 178 Code "Cedazos." 1,025 feet

SOME PRESS NOTICES OF "FROM BUD TO BLOSSOM."

The following are a few of hundreds of references in the Press to the film "FROM BUD TO BLOSSOM":—

"Nothing else is quite so remarkable as the series showing the development of flowers. By a clever process of speed magnification you see flowers growing and buds opening into blossoms in the space of a few seconds. The effect is remarkable, and though it seems rather an impertinence to pry thus into the secrets of growth, the pictures are exceedingly fascinating." —*Truth, London.*

"We see condensed in time Nature's five hours work, and thus we can get by this truly wonderful process a mental impression which does not appear to be obtainable in any other way. The botanical student will not be slow to recognise that this method of observation and record places in his hands an exceedingly valuable means of studying many of the problems of movement in plant life."—*Daily Telegraph.*

"The surprising invention which contracts Nature's operations of weeks into the space of a few seconds and shows us the evolution from bud to blossom by means of speed magnification offers to the nature-lover an experience as wonderful as it is engrossing. This series of pictures is surely the greatest triumph of the joint inventors of KINEMACOLOR."—*Globe.*

"The Birth of Flowers for sheer beauty stands alone. It gave a fresh interest to floriculture, and helped one to realise something of the marvellous power of Nature's vast treasury. These pictures of bud and blossom are deeply impressive."—*Belfast Evening Telegraph.*

"These scenes may fairly be said to lay bare one of the most elevating mysteries of Nature."—*Manchester Courier.*

"Roses, lilies, pansies, dahlias, nasturtiums, gladioli and other flowers were not only seen in all the brilliant beauty of fresh bloom, but actually as opening their blossoms before one's eyes, from the tightly closed bud to the full panoply of the most gorgeous dahlia or Chinese lily. Truly when one had thus, as it were, assisted at the birth of a flower a feeling of genuine awe came over one and the thought, too, that a child who should see these wonderful things must not only have his soul awakened to beauty but to the knowledge that science brings us close to the divine."—"*Spectator*" *in the* "*New York Outlook.*"

"A tiny bud with its streakings of delicate pink gently nodded at the end of its green-leaved stem. Slowly, gracefully, mysteriously, the bud expanded petal by petal in a silent growth until a full-grown American beauty rose, with all its richness of deep red and green was presented to the admiring gaze of a Shubert theatre crowd."—*Kansas City Star.*

"If you did not believe that flowers have souls you would have been convinced to-night at the meeting of the New York Electrical Society. There, on the moving picture screen, were shown flowers opening up from bud to maturity and opening up their vari-colored leaves to the sun. In colors too. A feeling almost uncanny was produced by the unusual pictures. The audience saw in the space of a few minutes what Nature takes hours to do and does so slowly that the unaided eye cannot follow it. There was a trembling of the leaves, an apparent gathering of energy by the plant, as a runner stiffens before the signal to start is given, and then the leaves slowly swung apart like portals pushed by an unseen hand, and the fully-opened flower stood out enlarged on the screen."—*Detroit Free Press.*

From the point of view of sheer beauty the gem of the programme was a series showing the bursting of the buds of favourite flowers into blossom. Art and science were here working hand in hand."—*Melbourne Age.*

Liqueurs and Cigars.

ONE of those very interesting films which arouse surprise and delight in any who have not seen before what the KINEMACOLOR process is capable of accomplishing. It is certainly a most effective example, for it is made clearly apparent in the film that the process records every detail and shade of color, however trifling.

The labels on bottles of liqueurs, the gold lettering on some of them, colored trade-marks, the various hues of the contents when poured out, and incidentally, the exact reproduction of the sparkling, translucent appearance of a wine glass, are all recorded with the most perfect verisimilitude.

Boxes of cigars and cigarettes are unpacked before our eyes and the same degree of detail is observable. There is even the glint of a diamond on the hand that unpacks them, and when a cigar is lit the ruddy flames of the match and the blue smoke of the fragrant weed are so realistic that one forgets one is looking at a picture screen.

No. 179 Code "Cedenten." 510 feet

Change of Guard at St. James's Palace, LONDON.

THE daily change of guard at St. James's Palace, London, is one of the most picturesque sights that the British metropolis affords, though its inhabitants leave it as a rule for visitors. The average Londoner notoriously knows nothing of the sights of his own city. The day on which this film was taken was a bright one, and full justice is therefore done to the brilliant colors of the soldiers' uniforms.

At the commencement we see a group of officers strolling up and down, and then the arrival of the band, which draws up in a circle and discourses lively music. Some historic buildings of St. James's Palace come into the picture here and the ivy on their walls is perfectly shown. The soldiers who are to relieve the guard are now shown; they approach at a slow pace; their marching is known as the goose step. At a word of command, however, this is changed to "quick march." This is shown on the screen, and is not, as some unversed in military affairs might suppose, the result of a difference in the speed at which the film was taken. Indeed so great a difference of speed could not occur without detracting from the quality of the photography, which is superb.

The ceremony is now over and the crowded traffic, which has been held up for this quaint piece of mediævalism, surges past in the wake of the soldiers. It contains a large proportion of motor vehicles. On the particular day that the KINEMACOLOR picture was taken a company of Life Guards passed on the way to a railway station to meet a member of the Royal Family, and their strikingly handsome uniforms add considerably to the effect of the picture.

No. 180 Code "Cedentium." 485 feet

Sports on the River Thames.

IT cannot fail to be noticed how well the peculiar charm of the Thames scenery is reproduced in this subject, which presents many sporting events occurring on the upper and lower river. The differences in the atmospheric conditions on the various occasions on which the scenes that make up the picture were secured, are easily distinguishable in the film. Several interesting panoramas of the country through which the Thames passes are included.

Synopsis—

1. The Upper River.

Here are given views of the Thames in the Henley neighbourhood. A number of pleasure-seekers are seated in punts, as the flat-bottomed boats are called, and the scene is a very picturesque one. A houseboat passes. On these convenient craft many people in fashionable circles in London spend a portion of every summer.

2. Scene at a Lock.

Small craft are to be seen in large numbers. There is a board on which announcements of the winners of various contests are exhibited. A church spire may be noticed in the background.

3. Upper River Scenery.

This section affords lovely panoramas of the finely wooded banks of the Upper Thames. Pleasure boats are drawn up at the edge in order to leave the water-way clear for a race.

4. Eight-Oar Races.

The coxswain is just calling, "Are you ready? Paddle!" the form of command which precedes action by the crew. Other eight-oared boats. "Funnies" or "whiffs." (These are light narrow boats propelled by a single oarsman who is alone in the craft.)

5. Nearer London.

A scene at the Houses of Parliament. Going under Westminster Bridge. Lambeth Palace.

6. The Oxford and Cambridge Boat-Race.

Scenes at the start. The Oxford crew bringing out its boat. The crowd watching them take their places.

7. In Mid-Stream.

Removing wraps preparatory to starting. An excellent close view of the crew.

8. The Spectators.

Some idea of the number of people who attend the annual race between crews representative of the two principal Universities of Oxford and Cambridge, may be gathered from this section. It gives a panorama of the riverside showing the huge crowds assembled, and also of the craft on the river. The section concludes with a race in actual progress.

No. 181 Code "Cederas." 1,100 feet

Submarine and Torpedo Destroyers.

A MAGNIFICENT naval subject illustrating a torpedo attack on H.M.S. *Dreadnought*. In the opening sections the picture shows a number of torpedo destroyers passing across the bows of the *Dreadnought*. Suddenly one fires and then we are given a closer view of the torpedo, caught in the protective nets that surround the huge vessel. The torpedo is emitting a considerable quantity of white smoke.

A party of bluejackets in a row-boat render the torpedo harmless. A clever piece of photography affords the spectator a still closer view of the torpedo which is rolling in the water like a great porpoise, its red identification marks coming into view every now and then.

Another section enables the torpedo nets to be clearly seen. Some surprisingly natural effects are obtained when waves are photographed. The picture is also remarkable for splendid sky effects.

No. 182 Code "Cederbast." 630 feet

Scheveningen, Holland.

SCHEVENINGEN is the summer resort of Holland and the film gives a series of views of its principal attractions. The pier and beach are first seen; they are thronged with holiday-makers, enjoying themselves in the fashion characteristic of a seaside vacation in all countries. A man in cowboy attire is distributing advertising matter; the basket chairs that are a prominent feature are peculiar to Holland. Flags on the pier afford a touch of color, and children paddling are photographed with the most perfect naturalness.

In the next section the sea is coming in in fine style and the bathing machines are taken out. A small boy on a sand castle, waving a flag, is a picturesque figure. He is probably uttering the Dutch equivalent of "I am the king of the castle," but the sea is surrounding him and he will soon be king no longer. The last section of this excellent film gives a view of bathers enjoying a swim in the sea, and is a particularly successful example of reproduction of water by KINEMACOLOR.

No. 183 Code "Cederboom." 405 feet

A London Fire Call.

PRESERVED in this subject is all the thrill of the real thing, and every city dweller knows how exciting is the wild rush of the fire brigade in its mission of protecting life and property. Someone dashes up to the familiar red door and pulls the bell violently. The doors swing back and out come the beautiful grey horses drawing the red painted fire appliances, of which a cavalcade is soon proceeding down the street to the scene of action. At times some of the vehicles skid in the tram-lines, giving us breathless moments. It was a good thing the film was secured before the London County Council went over entirely to motor-power, for there can be no doubt the horsed fire-engine is more picturesque, though perhaps not so effective, as its mechanical substitute. The picture provides plenty of scope for "effects" and reproduces well the greys of the London atmosphere.

No. 184 Code "Cederhas." 265 feet

Choice Bouquets.

THIS film is somewhat similar to "Floral Friends" (Negative No. 131), except that the flowers comprised in the bouquets are of a more homely character, without being any less effective on that account. The different groups of flowers are arranged in pots and vases and revolved before the camera, the reproduction of the petals and foliage being exceedingly natural.

Amongst the floweres included are pinks, jessamine, daisies, sunflowers, marigolds, poppies, roses, etc.

No. 185 Code "Cederhout." 685 feet

Happy Days on the Seashore.

VIEWS here presented of children playing at the seaside gain greatly by natural color photography, which admirably shows the children's happy sunburnt faces and the grey seas that surround the English coast. It is a very pretty and effective subject.

Synopsis—

1. The Ice-Cream Man.

A group of youngsters enjoying the delicacy known in their parlance as "hokey-pokey." In the background, tea is being prepared in the open. The exact appearance of flames is shown with almost startling realism. The metallic appearance of the tea urns is also perfectly reproduced.

2. Children Paddling.

The happy young people are having a good time. The naturalness of the scene is most striking. Under the embankment are a number of bathing machines.

3. Portrait Groups.

Charming pictures are presented of a fair-haired child and a dark one, smiling. The flesh tints and the color of the hair are shown on the screen exactly as in nature, and the scene is an effective tribute to the possibilities of natural color photography. A larger group of children is seen at tea.

4. Man and Donkey.

A man is holding the heads of two donkeys; their coats are grey.

5. The Scarecrow.

A black dog sniffing at a scarecrow in a field; the curious object evidently mystifies him somewhat.

6. A Seascape.

Fine cloud effects are observable here and a panorama of the coast line is included.

7. Children Being Photographed.

The background here is very fine. The sea is being driven by a strong breeze and the waves are tipped with foam, which occasionally is lifted right off the water by the wind.

8. A Pier.

The sea is dashing over the structure; the dark color of the water during a storm is well shown, and the contrast of the white crests is marked.

9. A Wave Photographed.

This is a very striking picture. The breakers are photographed just as they curl over and pour themselves upon the beach. The underside of the green water as the wave turns over is one of those remarkable pieces of realism we are constantly meeting in KINEMACOLOR, and which somehow serve to prevent that familiarity which proverbially breeds contempt, keeping us continually reminded of the unique and beautiful powers of this wonderful process.

No. 186 Code "Cederian." 390 feet

Scenes at Ventnor, Isle of Wight.

(By courtesy of the Isle of Wight Rly. Co.)

DELIGHTFUL series of artistic scenes secured at Ventnor, the principal town in the Isle of Wight, one of England's most noted beauty spots. The picturesque charms of Ventnor are well presented and a novel feature is a circus procession which concludes the subject and gives an opportunity for some very striking color photography.

Synopsis—

1. Panorama of the Front.

A fine sweep of coastline is here observable, and a number of small sailing boats in the offing give an artistic touch to the picture. The panorama is continued along the beach, dotted here and there with red shelters for the use of visitors, who are to be seen in hundreds.

2. A Steep Pathway

leading down the cliffs whose rocky face is covered with vegetation. A cascade which issues from the cliff at one point is shown and the sparkling water looks wonderfully natural. The cascade falls into a pool overshadowed by the cliffs.

3. A Rock Garden.

The flowers here are perfectly shown. A trap drawn by a mule passes. A cascade spanned by a rustic bridge.

4. A Seascape.

Visitors departing for a sail. The wave effects are exceedingly natural and a steamer in the offing adds an impressive touch.

5. Bathers.

The bathing machines are being taken out and a number of swimmers are already enjoying the delights of the water.

6. Looking Landwards

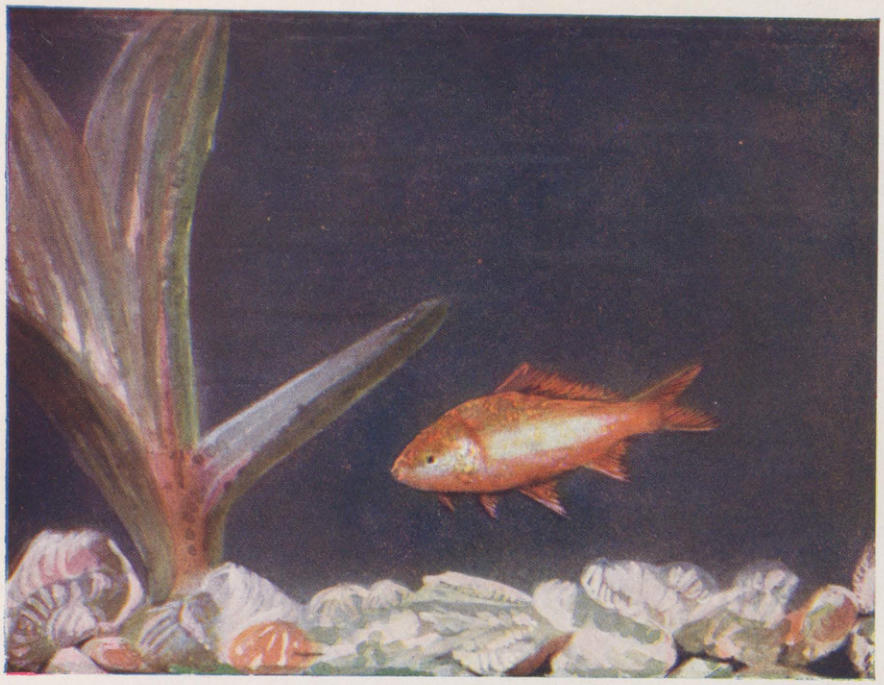
we get a charming view of the villas, each with its verandah, that line the front. A Punch and Judy show and an audience of children is seen, and a man on a grey horse towing out a bathing machine passes the camera. The sand on the man's bare feet gives a sense of realism.

7. Beneath the Pier.

This is quite an artistic scene showing children paddling beneath the pier. The reflections in the puddles left by the receding tide and the shadows of the pillars supporting the pier convey a wonderful impression of actuality.

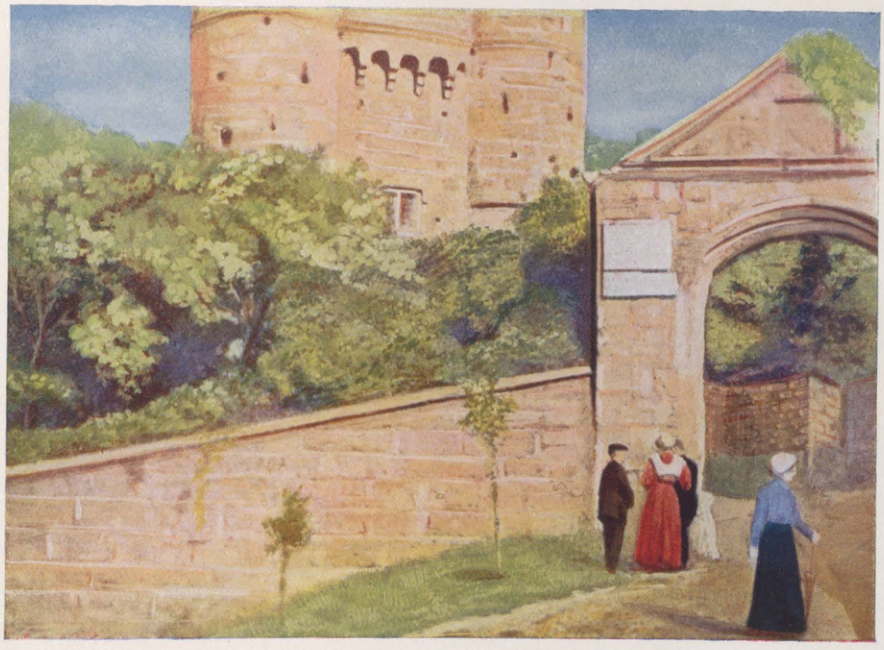
8. Chance Encounters.

Children climbing over a rocky stretch of coastline. A photographer taking a group. A motor boat coming to land and a party of trippers leaving.



"THE FRESHWATER AQUARIUM."

Negative 347. *Page* 189.



"SCENES AT THE ISLE OF WIGHT": CARISBROOKE CASTLE.

Negative 190 *Page* 74.

9. Children at Play.

The youngsters are sliding down a slippery incline leading from the embanked front to the beach. Fortunately it is holiday time or they will get into trouble when they get home for damaging their clothes.

10. A Circus Procession

through a village near Ventnor. The picture has been taken at a pretty corner with a house covered with flowers as a background. All the items of a circus procession are here; the men in armour, the circus ladies representing for the nonce the queens of England, the matadors and the clown.

11. The Coaches.

There is a huge conveyance drawn by four horses and a symbolic car—though what exactly it symbolises it would be difficult to say. When a close view of this is given, the gilding and decorative work on the vehicle comes out on the screen with marvellous accuracy.

No. 188 Code "Cederont." 1,040 feet

Portsmouth to Ryde, Isle of Wight.

SOME views of naval manœuvres in Portsmouth Harbour are included in this interesting subject, and it is in every respect a notable marine study.

Synopsis—

1. The "Duchess of Fife,"

a well-known Portsmouth pleasure steamer, leaving the jetty. The water beaten into foam by the paddles is admirably shown.

2. Passing the "Bournemouth Queen."

A fine view as the two large steamers cross one another's course at close quarters.

3. Nearing Land.

A panorama of the beach and the quays, showing also a number of old-fashioned houses.

4. The Isle of Wight.

The *Lorna Doone*. The flag of the boat from which the picture is being taken introduces a splash of color.

5. Ryde Pier.

A train of the Isle of Wight Railway Company. The engine is painted a rich red, and the smallness of the coaches will strike the visitor more accustomed to the somewhat larger coaches of the railways of the mainland. Scenes during the disembarkation of passengers. Luggage being removed by crane.

6. The "Duchess of Albany"

leaving Ryde, and going out stern foremost. She passes a magnificent vessel, the Union Castle liner, *Balmoral Castle*.

7. Divers, Submarines and Torpedoes.

These pictures were taken by special permission of the Admiralty and give the landsman an excellent idea of the instruments of war of which, in the ordinary way, he sees very little.

8. A Diver Being Dressed

ready to enter the water. Fully equipped, he walks with difficult steps to the side of the barge from which he descends to the watery depths below. As he steps off, his huge weighted boots will be noticed. An adjustment is made to his helmet before he disappears from view. A number of naval launches pass.

9. Torpedoes.

A row of these death-dealing instruments is shown. Sailors lower one of them into the water. When discharged, the course of the torpedo is clearly discernible by the track it leaves along the surface of the sea, although the missile itself is not seen as it proceeds on its course. A close view of one shows it to be emitting red smoke.

10. Torpedo Nets.

The method of rendering a torpedo ineffective is here seen. Nets are hung round the vessel which enmesh the pointed nose of the projectile. Sailors are seen removing from the water a torpedo that has become so entangled.

No. 189 Code "Cederwoud." 620 feet

Scenes in the Isle of Wight.

AMPLE justice is done to the many beautiful scenes in the Isle of Wight by this KINEMACOLOR subject, which contains several exceedingly fine examples of natural color reproduction.

Synopsis—

1. Bonchurch.

The old church of the village is first shown and it forms a very attractive picture, being overshadowed by elms and covered by creepers and roses, whose smallest details and shades of color are reproduced. The church is a Norman building, said to date from the Conquest. It is no longer used as a place of worship.

2. Bonchurch Pond.

Another point of interest and a beauty spot on the island. By the side of the pond runs an old country road, and the water is overhung with willows, firs, fuchsias and other trees and shrubs, forming a harmonious picture in still waters. Graceful swans add a picturesque note to the surroundings. Boys are throwing stones to the swans.

3. Shanklin.

The old village, with its thatched roofs and clean white fronts, presents a delightfully rural picture. Shanklin is a popular resort in the island, now becoming rapidly modernised and over-run by excursionists.

4. Shanklin Pier.

This erection is sufficiently long to provide a proper depth for steamers to land passengers at all states of the tide.

5. Carisbrooke Station.

A delightful panorama of the hilly countryside is obtained from this station. It seems hardly large enough to accommodate the thousands of visitors who throng there daily during the season.

6. Carisbrooke Castle.

The Castle stands on a wooded hill, 150 feet high. Although of very ancient origin, the Castle hardly figures in history until the time of Charles I. He was imprisoned there for a year previous to being beheaded. The details of the Castle architecture are shown in the film. The outer gateway bears the initials "E.R.," standing for Elizabeth Regina and the date 1598.

7. The Gatehouse.

The Gatehouse has imposing round towers and a loop-holed parapet. The roof and towers were restored a few years ago as a memorial to the late Prince Henry of Battenburg, who for some time was Governor of the Isle of Wight.

8. The Ramparts.

The stone steps leading to the ramparts and keep are shown. These walls were fortified by Queen Elizabeth at the time of the coming of the Spanish Armada. The Keep itself stands on an artificial mound sixty feet high. The parapet commands a magnificent view of the island. The surrounding trees, whose foliage is perfectly reproduced in the film, are very old, especially the yew trees.

9. Steephill Cove.

This is just a picturesque cluster of fishermen's cottages, now also paying the price of its popularity in its rapid modernisation due to its proximity to Ventnor.

10. The Needles.

The needles are a famous group of rocks situated near Alum Bay. They owe their name to a tall slender pinnacle of rock which was demolished in a storm nearly 150 years ago. All that remains is the group of stunted rocks shown in the picture. They would be a source of great danger to mariners but for the adjoining lighthouse. A lovely seascape is here reproduced.

11. The Yacht "White Heather II."

A beautiful picture of this magnificent yacht in full sail.

No. 190 Code "Cedeva." 940 feet

Carnarvon to Conway.

By courtesy of the London & North-Western Railway.

THE especial charm of North Wales is exceedingly well conveyed by this subject, which contains many scenes of great beauty and artistic effect. Chief amongst these are the Castle at Carnarvon and the bridges crossing the Menai Straits. There are also some wonderfully fine cloud effects.

Synopsis—

1. Carnarvon Castle.

A distant view of the ancient walls of the castle and of the harbour which it overlooks. A closer view of the Castle is also given, showing details of its construction and the extent of the historic edifice.

2. In the Bay.

An overcast sky is photographed here with fine effect, and the reflection of the clouds in the sea is very striking.

3. A Sailing Boat

and a woman and child watching its course. This scene might be chosen by a great artist for his masterpiece, so perfect is the setting and grouping.

4. The Menai Straits.

Photographed from below, the immense bridges crossing the Straits look most imposing. The suspension and the tubular bridges are both shown.

5. Cloud Effects.

From behind a storm cloud the rays of the sun are streaming as they do when wet weather is imminent. A panorama of the coast taken in the half light that prevails is very artistic.

6. The Swallow Falls.

This well-known beauty spot furnishes a very attractive section. Several views of the famous waterfall are given. The pines that grow at the top of the falls are reproduced in precisely the natural shade of green. The clouds of spray afford a realistic touch.

7. Conway.

A distant panorama, showing the town and the castle, opens this section. A train passes and gives the sense of movement. The exact appearance of the smoke emitted by the engine is well shown.

8. Scenes in Conway Town.

A coach filled with excursionists passes through an archway which provides an excellent setting to a pretty scene. The creeper on a house is an example of good color reproduction. The picture concludes with a view of the railway and the castle.

No. 193 Code "Cedierais." 850 feet

Picturesque North Wales.

With kind assistance from the London & North-Western Railway.

SCENES obtained for the most part in Llandudno are presented in this subject. Beautiful panoramas of typical North Wales scenery are given and the perfect reproduction of the hues of Nature, whether in distant hills or in a scene close at hand, is a feature of the subject, which is full of animation and interest from first to last.

Synopsis —

1. Llandudno.

A panorama of the bay showing the extensive reaches of dry sand that make the town a favourite one with holiday-seekers. A steamboat entering the harbour. The pier.

2. A Concert Party.

This section gives a bird's eye view of the pier and of a concert party entertaining the visitors.

3. A Coaching Trip.

A pretty village *en route;* some of the houses are covered with creeper and fine views are obtained of the hills in the distance. A coach filled with visitors passing along a road. The trees are in their autumn tints.

4. A Country Scene.

A very attractive rural picture is here given; the cows grazing on the hillside, the magnificent trees, a pond and a rustic bridge, form a charming study.

5. Passing Through Villages.

Other views of the coach on its journey are given. A railway coach belonging to the L. & N.W. R. passes.

6. Hill and Valley.

A fine panorama of a beautiful valley through which a river and a coach road passes. The haze that envelops the distant hills is faithfully reproduced by KINEMACOLOR.

7. A Lake Amid Trees.

The calm water provides lovely reflections. A more rocky part of the stream is also shown and there the water is broken into foam.

8. A Cascade.

Several views of this are given and the reproduction of the water is extremely good.

9. At Nightfall.

On the edge of a lake some people are sailing a toy boat. It is eventide, and the gleam of the setting sun on the dark waters makes a most beautiful picture.

No. 194 Code "Cedimento." 950 feet

The Art City of Munich.

MUNICH, whose principal buildings and streets are here presented, is the capital of Bavaria and is one of the finest towns of Germany. The old town has a quaint and irregular character, but the new town, which has sprung up chiefly to the north and west, has a regular and imposing appearance.

The Royal Palace, shown in the film, forms an extensive series of buildings in the Italian style, and contains rich artistic treasures. The university, academy of science, academy of arts and a cathedral are among the features of Munich, but that which gives it its name of "the art city" is its fine galleries of sculpture and painting. Munich is rich also in monuments which adorn the squares, gardens and public promenades.

The splendidly proportioned buildings and the brightness and cleanliness of the streets are excellently shown by KINEMACOLOR, which does ample justice to the charms of this fine city.

No. 195 Code "Ceding." 1,050 feet

A Village Festival in Upper Bavaria.

A HEAVY fall of snow on the ground gives this short length film an unusual and picturesque setting. It shows a number of decorated vehicles and people in quaint festival attire passing along the snow-covered roads to take part in a local celebration.

Some excellent examples of color photography may be observed in the film, especially in the reproduction of flesh tints.

No. 196 Code "Cedions." 175 feet

Launch of the S.S. "Olympic."

BUILT in Messrs. Harland and Wolff's shipbuilding yards at Belfast, this historic vessel at the time of its launching was the biggest liner in the world. The launch of the huge vessel was a triumph of engineering, the slight displacement of water being remarkable, though from a pictorial point of view this may perhaps be somewhat regretted.

Several views of the liner as it enters the water are given. First we are shown the slips down which the great hull will soon proceed to the sea. This is decorated with bunting and the vicinity is crowded with sightseers. The hull of the liner, specially painted red and white by the shipbuilders in order that a good KINEMACOLOR result might be

obtained, now travels down the slips, gliding smoothly by the camera. A second view shows the vessel approaching the camera, and a third gives an excellent impression of its immense length as the portholes pass rapidly by the lens.

The liner enters stern foremost; when its prow reaches the water it sinks slightly and there is a small displacement. The liner is also shown in the offing and the workmen are seen collecting the grease that has been carried into the water from the slips. Finally the crowd is seen leaving the docks.

No. 197 Code "Cedolone." 550 feet

Glories of the Upper Thames.

THE upper reaches of the Thames are famous for scenic charm, and the beauties of its verdant banks, here bordered by delightful gardens, and there by woods in all the glory of summer dress, are admirably presented in this exceedingly attractive and artistic KINEMACOLOR subject, which was taken during delightful weather.

Synopsis—

1. Richmond Bridge.

The exact color of the stonework of this handsome structure is reproduced on the screen, and the reflection of its outline in the water will be noticed. We pass a paddle steamer and then some gardens bordering the river, belonging to the Duke of Buccleuch.

2. A Famous Hostelry.

In a few moments may be observed at this point of the journey the famous Star and Garter Hotel at Richmond.

3. Teddington.

Some views of Teddington follow, and then we pass Eel Pie Island near which punting (or poling) is in progress. The private motor-boats, which are to be seen in great numbers in this vicinity, cost as much as £400 each.

4. Riverside Residences.

Many of the big houses now passed are in Surbiton. We next arrive at Hampton, where is the famous Hampton Court, built by the great Cardinal Wolsey and presented by him to Henry VIII.

5. Tagg's Island

is the next well-known point, and appropriately enough, at charming tea gardens on the island our tour concludes. The flowers in the gardens are perfectly shown.

No. 200 Code "Cedreleon." 790 feet

Antwerp, the Great Seaport of Belgium.

ANTWERP, a strongly fortified city on the Scheldt, about fifty miles from the open sea, is a port of considerable importance. The film shows all its principal features, including the public buildings, the docks and the parks, and especially a splendid view of the cathedral. This has a spire 400 feet high and is one of the largest and most beautiful specimens of Gothic architecture in Belgium. It contains several of Rubens' masterpieces. Among the other edifices of note in Antwerp are the exchange, the town hall, the palace, theatre, academy of fine arts, picture and sculpture galleries, etc.

Views are given in the film of these buildings and some pretty scenes in one of the public parks are included. These show children riding in little carriages drawn by goats. A row of small children makes a very attractive picture and is an excellent example of natural color photography.

A bird's-eye view of the docks conveys an idea of the extensive harbour accommodation and shows some of the new docks and quays built within recent years.

No. 201 Code "Cedrinos" 365 feet

Brussels, Belgium.

BRUSSELS, in the opinion of many travellers, is the most beautiful city in Europe and the film gives an excellent impression of its many attractive features. While the old town retains much of its ancient appearance, the newer portions are laid out in magnificent boulevards. The whole town is rich in monuments and works of art. The film opens with a number of street scenes and then shows the Jardin Botanique. During the Middle Ages Brussels did not attain great importance. It has been a walled city since 1044; it was bombarded and burned by the French in 1695. From 1815 to 1830 Brussels was one of the capitals of the Kingdom of the Netherlands and in 1830 was the chief centre of the revolt which separated Belgium from Holland. The language spoken by the upper classes is French and by the lower classes Flemish, but German, Dutch and English are also a good deal spoken.

A number of pretty views are included here. Other scenes include the Hotel de Ville, an imposing Gothic structure, the square in front being the most pictorial of all the public places in Brussels. The cathedral of St. Gudule is the finest of many fine churches, richly adorned with sculptures and paintings. The Place de la Bourse is shown at a busy hour of the day, and the picture concludes with a section showing a company of military marching.

No. 202 Code "Cedrinum." 480 feet

"STRANGE MOUNTS."

Negative 191.

Page 194.

DANDY DICK OF BISHOPSGATE.

Negative 398.

Page 243.

Brussels Exhibition.

A NUMBER of scenes at the famous Brussels Exhibition are presented in this film which shows the splendid fashion in which the grounds were laid out and the handsomely proportioned buildings.

A part of the film shows the effects of the great fire which devastated the Exhibition. The still smoking embers are a mass of twisted steel work--all that was left of the fine pavilions in which priceless objects of vertu were housed.

No 203 Code "Cedriorum." 740 feet

A Run with the Exmoor Staghounds.

IN this marvellous KINEMACOLOR subject every scene presented is a stereoscopic reproduction of actuality in which every color and shade is revivified with entrancing effect, giving the impression of the whole hunt from the meet to the return to the kennels, as though it was viewed from an open window or a number of points of vantage at various places *en route*. Horses, hounds, riders, spectators, costumes, verdure, bracken, thatch, creepers, misty hill and purple vale—all are actual, real and true to Nature.

The pursuit of the stag is a West of England sport, unique in hunting annals. On beautiful, desolate moorland, the home of the deer, roam hundreds of hinds and stags. Tame and timid—no! These animals are bold and fearless, fine and powerful; the stag, or full grown deer, is equipped with heavy, wide-spreading antlers, and is large in body, and almost double the weight of the familiar park deer.

Synopsis—

1. On the Way to the Meet.

In this section we see in the actual colors of nature, a sight characteristic of English country life. Red-coated riders are proceeding over a wild stretch of moorland, the sheen of their horses' coats and their brightly colored hunting costumes being shown just as in actuality.

2. The Meet,

in a Somerset village. This is a pretty rural scene, a number of the followers of the hounds having assembled.

3. Hounds and Riders

passing through Dunster, which is *en fête* for the greatest sporting event of the year. The narrow street of the little country town is crowded with motor cars and carriages, assembled from the surrounding district. The quaint, old-time village, set amid glorious scenery of hill and dale, is a charming frame to a picture in every sense of the word, animated.

4. A Hunting Morning.
Huntsmen and hounds on the way to Exmoor.

5. Kennelling the Pack.
Old, wily hounds—called tufters—are first released and laid on the track of the stag. Once found, the tufters are stopped and the Master gallops back to release the pack—the main body of hounds left kennelled.

6. Going into the Woods
to "try" for a stag. The real business of the day now begins; the hounds, followed by the main body of riders, join in the rush. The pack is laid on to the line and up hill and down dale they go; treacherous riding for those following the chase, for the bottoms of the valleys are soft from recent rains.

7. A Monarch of the Moor
and his hinds. This is a fine view of a stag and his hinds, just before being disturbed by the hounds. The stag makes a double and leaves the hinds.

8. Stags and Hinds.
This section presents other views of stags and hinds feeding in a park-like tract of land.

9. In Full Cry.
The stag breaks through the hounds and makes for the hill-top and afterwards for the wooded valleys. This means miles of hard going for the riders. Some magnificent views are given here showing the riders advancing through lovely valleys and crossing the hills. In one section, no fewer than five separate fields may be counted and the stereoscopic quality of the picture is most remarkable.

10. A Noble Quarry.
After a most exhilarating run, the stag is killed and carted home for venison. The men in charge of the cart are typical examples of the English keeper and farm hand.

11. Return of the Huntsmen
and hounds. They are passing over a spot seen earlier, but a decided difference may be observed now in the bearing of both dogs and horses—before so jaunty and now so thoroughly wearied.

12. A Mother and Her Litter.
This is a perfectly natural picture and one that makes a delightful ending to a wonderful film. Both the older dog and her pups seem to live upon the screen, so perfect is every detail of color reproduction.

No. 204 Code "Cedrirete." 1,000 feet

"'A Run with the Exmoor Staghounds' is a magnificent medium for displaying the manifold advantages of this marvellous invention. So realistic does the stereoscopic quality and perfect natural coloring make the film, that one can fancy one hears the bay of the hounds, smell the odour of the bracken crushed by the galloping huntsmen, and feel the fresh moorland breezes blowing from the Quantock Hills."—*Bournemouth Echo.*

"As we follow the hounds over heath and bracken, we find ourselves travelling over some of the most beautiful parts of Exmoor. Not Exmoor in cold black-and-white, but Exmoor in all the life and animation of her own natural color. To see the familiar browns of the hounds relieved against the carpet of green, to watch the silver Exe winding its way peacefully along, and in the distance to see the famous hills in their coats of green, all bring home to one the great triumph achieved by this wonderful invention known as KINEMACOLOR."—*Bournemouth Graphic.*

Shakespeare Land.

A WORLD-FAMOUS corner of the British Isles is here presented—the shrine of one of the earth's greatest men. In this instance KINEMACOLOR takes the place, for the vast majority of admirers of Shakespeare, of a long journey. All the "show-places" in Stratford are included and many other interesting and picturesque scenes.

Synopsis—

1. Holy Trinity Church.

This is considered a remarkably fine example of a collegiate church. It is mostly Early English, though parts are Norman. The spire, eighty-three feet high, was built in 1764 to replace a wooden one about half the height. Here is to be seen the tombstone with the famous four line inscription said to have been written by Shakespeare himself, but probably the work of an admirer.

2. Henley Street.

Here is the birthplace of Shakespeare, where the great poet was born on April 23rd, 1564. The house contains a museum, library, the birth-room, record room, etc.

3. Grammar School.

This is where Shakespeare is supposed to have been educated. In the Rood Hall companies of actors occasionally appeared. There is also a muniment room, a council chamber and a school library.

4. The Five Gables

is an old timber mansion with five picturesque gables facing the street. Until lately it was covered with plaster.

5. Shakespeare Hotel

is next to the school; all the rooms are named after Shakespeare's plays.

6. Anne Hathaway's Cottage.

A famous shrine for lovers of Shakespeare. It is still in occupation, its present tenant being an alleged descendant of the family. It was in the Hathaway family for generations before the marriage of Anne with William Shakespeare. The famous courting chair has long been purchased and removed. The cottage was purchased in 1892 by the Trustees of Shakespeare's birthplace for £3,000.

7. The American Memorial Fountain.

This was the gift of George W. Childs, of Philadelphia, in 1887, the Jubilee of the late Queen Victoria. It was unveiled by Sir Henry Irving in the same year.

8. Mason's Croft.

A Georgian mansion with oak staircase and panelled rooms, the residence of Miss Marie Corelli, the novelist who is noted for her interest in Shakespeare's town.

9. The Shakespeare Monument.

This structure was designed and presented by Lord Ronald Sutherland Gower. It represents the poet and four characters from his plays, namely, Falstaff, Prince Henry, Hamlet and Lady Macbeth. Twelve years were spent on its design.

10. The Memorial Theatre.

This is part of the Shakespeare Memorial. The annual festival takes place here and the theatre opens occasionally for other purposes. It is modelled after the plan of the original Globe Theatre in Southwark, of which the act drop is a representation, including also a State procession of Queen Elizabeth. The foundation stone was laid on Shakespeare's birthday in 1877, and exactly two years afterwards the theatre was opened with a performance of "Much Ado about Nothing."

No. 205 Code "Cedron." 505 feet

On the River Avon, Stratford.

WE are taken in this film for a steamer trip up the River Avon, and the subject is remarkable for a most perfect reproduction of the exact hue of the verdure and trees that border the stream. A high wind which tosses the branches of the trees greatly adds to the sense of realism, as do the cows feeding in the meadows and the boats passed on the way.

The charming scenery of this part of England is well known and the picture does it no less than justice.

No. 206 Code "Cedrosie." 650 feet

Bathing at Ostend, Belgium.

THE charm of the KINEMACOLOR process could not be better conveyed than in these views of mixed bathing in sunny Ostend. The waves dashing upon the beach and sparkling in the sunlight, the pranks of the light-hearted holiday-makers in bathing costumes of every conceivable hue, combine to produce a sense of exhilaration and enjoyment scarcely less than that of the actual participants in the scene.

The subject opens with a view of the Kursaal, a handsome building from which are floating the Belgian flag and other banners. A panorama of the sandy beach follows and it is worth noting how well KINEMACOLOR reproduces the precise hue of the sand. Numbers of children are playing on the beach and the curious basketwork chairs peculiar to this part of Europe may be seen.

Next we see the bathers, standing on the foreshore, whose wet surface reflects the passers-by. A gay young lady clambers about on a bathing machine and is later seen with others in the water, riding "pick-a-back" and playing "ring-a-roses." A still-life photographer is paddling in the water evidently anxious to get some postcard views. Some general scenes of the coast, showing the incoming tide, conclude.

No. 207 Code "Cedrostis." 555 feet

England to France,

Via NEWHAVEN and DIEPPE.

(By courtesy of the London, Brighton & South Coast Railway.)

WELL-TAKEN and interesting marine views depicting incidents during the Channel crossing by this very favourite route.

The opening section shows the travellers about to enter the Channel steamer. They are passing the restaurant at the landing-stage. A scene on deck and a picture of the steamer just leaving the land follows, and then we get an effective panorama of the white cliffs of Old England.

The approach to Dieppe is an excellent section. A panorama of the front affords a glimpse of the characteristic style of the French houses, queer high built structures. The various edifices on the shore at Dieppe are photographed, including the pavilions and shelters for the use of visitors. The French tricolor flying from one of the buildings will be noted.

No. 208 Code "Cedulaje." 645 feet

Refreshments.

ONE of those extremely attractive films showing the powers of KINEMACOLOR in the perfectly correct and realistic representation of objects of every-day use. The film includes some of the most remarkable examples of color photography recorded even by this wonderful natural color process.

Synopsis—

1. Claret in Water.

If any needed to be convinced that KINEMACOLOR is *not* a system of artificial coloring of the film itself, this section would surely suffice. It shows a gentleman in evening dress—his white shirt front makes an effective background for what follows—pouring out a tumbler of water from a carafe, and very natural and translucent the water looks. The gentleman then adds to the contents of the tumbler some claret, pouring in a few drops at a time. As the claret diffuses itself in the water, the liquid gradually assumes a deeper hue. The actual process of diffusion and the change in color of the contents of the tumbler are depicted exactly as if the real thing was happening before our eyes, and as an example of color photography the section is one of the most remarkable ever secured.

2. Peeling an Apple.

The gentleman is next seen peeling an apple. As he removes the skin, the markings of the flesh and the different shades of the skin itself are all perfectly shown.

3. Baskets of Strawberries.

A considerable quantity of fruit is here exposed to view, and the bright red color of the ripe strawberries is well shown.

4. Fruit and Vegetables.

Included in the array are: asparagus, tomatoes, cucumber, pineapple, grapes, apples and strawberries. Each is reproduced exactly as in nature.

5. A Squeezed Orange.

This is a marvellously realistic section. A man in a colored flannel shirt cuts an orange in half and holds the two portions up to the camera, so as to show the interior. The audience never fails to laugh as he tucks the knife into his waistband. Then a very close view is given as he squeezes one portion. Drops of moisture appear and trickle down his fingers. A severed pip emerges and the flood of juice increases. It is *exactly* the color of orange juice and is so like the actual thing that one's mouth positively waters as one watches the picture. This particular scene so impressed a distinguished London journalist, Mr. James Douglas, that he wrote of it as follows; "Some of these pictures make reason totter on its throne. Take for example the picture of an orange in the act of being squeezed. It is a dreadful sight. It is like a planet in liquidation, a star in deliquescence. The orange looks as large as the earth, and as it pours forth Niagaras of juice, you feel you are with Lord Rosebery watching the end of all things."

6. Girl Eating a Banana.

The shading of the rind of the banana is well shown and a nosegay of flowers on the girl's blouse and a gold bangle on her wrist, all appear on the screen with wonderful realism.

7. A Box of Peaches.

The peaches are taken from the box (which bears a well-known Covent Garden name) and placed on a dish. The markings on the fruit are perfectly reproduced. A single peach is revolved on a leaf close to the camera and is an even more beautiful example of color photography.

8. Boxes of Cigars.

A number are opened before the camera and all the labels and pictures on the lids of the boxes are depicted.

9. Monkey Eating a Banana.

The monkey's coat shades off from a brown on its back to grey on arms and legs and white on the breast, and all this is beautifully recorded by KINEMACOLOR.

No. 209 Code "Cedulas." 480 feet

Polarised Light.

A REPRODUCTION of a curious scientific phenomenon by means of KINEMACOLOR, whose ability to reproduce the most vivid prismatic hues affords some exceedingly spectacular results.

Certain substances, of which Iceland Spa is a well-known example, have the curious property of making objects viewed through them appear double. In other words they split up a beam of light passing through them into two beams, which, although to the unaided eye appear similar, really differ from each other and also from the original beam of which they are portions. The beam thus split up is said to be polarised.

Light, of course, is produced by minute vibrations of the ether which pervades all space, an ordinary beam containing vibrations in both vertical and horizontal planes. A polarising prism, made by cutting a crystal of Iceland Spa in a certain manner, will cut off one set of vibrations and transmit the other. If a polaring prism is placed in such a position as to cut off the vertical vibration, and in front of it a similar prism is placed so as to cut off the horizontal vibrations it is clear that these two prisms will together cut off the whole of the light, and absolute darkness will be produced. If we now introduce between the two prisms an object which deflects the angle of the vibrations, a portion of the light which has passed the first prism will be twisted sufficiently to enable it to pass the second prism; and as light waves of some colors are deflected more than others the resulting image will be variously colored according to the thickness or density of the various parts of the object. By causing either of the prisms to revolve these colors may be made to change with most remarkable and brilliant effects.

The film shows the remarkable results produced by the introduction of various objects as described above and contains some surprisingly beautiful color effects.

No. 210 Code "Ceduntwi." 675 feet

Picturesque Devonshire, England.

RENOWNED beauty spots in one of England's most charming counties are here presented, the subject covering an area of many square miles.

Synopsis—

1. A Great Western Train

between Torquay and Exeter. The railway in this part of Devon follows the coast for several miles, affording one of the most picturesque railway rides it is possible to imagine.

2. Teignmouth,

pronounced "Tinmouth," is a favourite seaside resort of the smaller kind. Children are photographed posing on the beach. A girl is reading a colored illustrated paper and even the illustrations are reproduced on the screen. The picture is an excellent portrait study.

3. The Coast.

This is a particularly rocky section of the coast-line.

4. Cockington.

This is a show village just outside Torquay, which prides itself on retaining many old-world features. Chief of these is an old forge, which is shown in the picture. Indeed it is such a well-known object that no picture of Devonshire would be complete without it. The thatched roofs greatly add to the attractiveness of Cockington.

5. Torquay.

The main street. The harbour, showing various craft sailing. A panorama of the cliffs showing Hesketh Crescent, a well-known Torquay landmark.

6. The Rock Gardens.

The rich color of a parasol carried by a girl is strikingly reproduced. So genial is the climate of Torquay, even in winter, that sub-tropical trees and shrubs grow in the open, and several varieties are shown in the film.

7. Dartsmeet.

This is a famous spot some miles inland, where the two narrow streams that form the Dart meet at a wild spot in the moors.

8. Totnes.

A quaint old market town lower down the Dart. The boats of the River Dart Steam Navigation Company come as far as the bridge shown in the picture. The level stretch of meadow next passed contains the rifle range. The cows on the bank afford a pretty rural touch.

9. A Steamer Trip

down the Dart. In this beautiful section a panorama is obtained of the characteristic rounded hills of Devonshire, criss-crossed to the summits by the hedges dividing the fields. An idea is also given of the delightful river scenery of the Dart, where at many points the stream is enclosed by hills covered with woods reaching down to the water's edge.

10. Back to the Coast.

More children at play are to be observed in this section. A wreck half submerged is also photographed.

11. Dartmouth Harbour.

The *Britannia*, used as a naval training ship, is shown in the course of a panorama of the harbour, one of the most magnificent and commodious in the world.

No. 211 Code "Ceduous." 990 feet

British Coast Towns.

(By courtesy of the London, Brighton & South Coast Railway.)

FASCINATING views illustrating a trip through some of the most beautiful seaside resorts of England, principally of the South coast, the whole constituting an epic in color and movement.

Synopsis—

1. Brighton.

The eye and mind of the spectator are first attuned to sympathetic appreciation of the character of the beautiful aud animated scenes that are to follow by the representation of a dignified cameo of Britannia, with trident, seated by the seething waves.

2. Hastings.

We are first shown the beach and promenade of historic Hastings, the beautifully tinted rocks forming a rich foil to the gay, picturesque and animated scenes on the thronged beach and promenade.

3. Bognor.

Next we are in bracing Bognor, perhaps less animated, but none the less interesting. The richness and fidelity of color reproduction is most striking.

4. Steyning and Bramble.

As variety is the spice of life, it is also a condiment to amusement, and the film next transports us to the rural villages of Steyning and Bramble. The scenes here present a contrast of refreshing beauty, not less engaging than those that have previously absorbed attention. The rich hues of the luxuriant vegetation and the ancient thatched and lichen-covered buildings of quaint design, and all the familiar objects associated with a pastoral and secluded world, delight the fancy and charm the eye.

5. Southend.

Southend *en fête* next passes before us and presents a scene of rare sparkle and gaiety. The flutter of the multi-colored bunting, perfectly reproduced, is especially effective.

6. Worthing.

Worthing is next on the itinerary and so natural and realistic are the scenes presented that one may feel oneself among the crowd of happy holidaymakers, enjoying air and sun and the whole tomes of Nature's portfolio of color.

7. Eastbourne.

The gaiety and splendour of these South-coast scenes culminate in a superb panorama of the front of the great beach at Eastbourne. The natural color effects of the flowers and multi-colored dresses of the throng under a blazing sun, while vivid, are most restrained and beautiful.

No. 212 Code "Cefalea." 790 feet

Following Mother's Footsteps.

CONTRIVED especially to please the children, this film depicts a pretty child tending her dolly, and, with the advantage of a beautiful setting and a wide range of color, makes a really admirable subject.

Synopsis—

1. Monday.

Monday is washing day and the little maid is busy in the garden of a red brick house, washing her dolly's clothes in the wash-tub. The scene is a very pretty and natural one.

2. Tuesday.

This is drying day, and accordingly the clothes which we have just seen washed are put out to dry.

3. Wednesday.

Mangling and ironing has now to be done and our little maid is very busy indeed.

4. Thursday.

Thursday is devoted to house cleaning and the broom and pail are very much in evidence.

5. Friday.

This is shopping day and the little housewife puts her dolly in a chair and sets forth with basket and shawl.

6. Saturday.

On Saturday dolly is washed, and this procedure is remarkable in showing how well KINEMACOLOR reproduces such little details as the china face of the doll in the actual colors of the original.

7. Sunday.

On Sunday dolly is taken for a ride in the pram, dressed in her best clothes. As she wheels the pram from the house, the child passes through a pretty garden, which forms an effective conclusion to the film.

No. 213 Code "Cefaleos." 1,110 feet

"I fancy KINEMACOLOR will prove a very deadly rival to all other forms of living photographs."—*Truth, London.*

"The veritable hues of Nature are reproduced with astonishing accuracy."—*Aberdeen Free Press.*

"Such real sincerity of tone and color that the film makes an instant appeal to the spectator."—*Encore, London.*

"That the scope of natural color kinematography is practically illimitable was amply proved."—*Manchester Courier.*

"Reproductions really marvellous in their lifelike tints and movement."—*Sunday Observer, London.*

KINEMACOLOR DRAMA.

PRESENTATION of dramatic and humorous plays in motion pictures has been for long an important branch of the kinematograph industry, but it will be readily imagined that a far greater sense of realism will be created if the actors and the surroundings of the plays can be reproduced not as monotone photographs in motion, but endued with every shade and nuance of actual color. No matter how good the acting, moving picture drama must lose a great deal while it suffers under the disability of being only a photograph, with none of the color reliefs amongst which human beings ordinarily live and move.

Accordingly, when applied to drama KINEMACOLOR finds a wide and important field, and one in which it is able to strike out a distinctive line for itself. In black-and-white dramatic and comedy films the settings of indoor scenes, for example, are of comparatively small consequence, but in KINEMACOLOR delightful and most effective additions to the interest of the subject can be obtained from such details as the pictures on the walls, a blazing fire in the grate, or a vista through an open door. In costume plays KINEMACOLOR is supreme ; all the beautiful colors of the apparel of earlier centuries are faithfully reproduced, and stories thus presented have an educational as well as an entertaining usefulness. More important than all, those taking part in the story appear on the screen as real people : flesh tints, the color of the hair and every detail being reproduced exactly as in life.

Mention should also be made of the advantages which the powers of KINEMACOLOR in the reproduction of the beauties of Nature in all their actual colors afford the process in connection with dramatic subjects. Pictures can be staged amongst the most charming surroundings obtainable, and, as a matter of fact, the greater number of KINEMACOLOR dramatic and comedy subjects have been enacted and photographed at Nice, France. Others have been produced at Brighton, England, where light and scenic conditions are exceptionally favourable as compared with other parts of these Islands.

From Factory Girl to Prima Donna.

THIS, the first essay of KINEMACOLOR into the field of dramatic representation, is staged successively amongst scenes of humble domesticity and of theatre-land, the contrast between the two spheres being shown with a degree of realism that cannot fail to impress and interest the spectator.

The story deals with the experiences of a girl brought up in humble circumstances whose voice obtains her an entry to the operatic stage, but who soon finds that, whatever may have been the limitations of her former

position her new one has far greater difficulties and temptations. She therefore carries out a resolve to return to her village home and to the simple lover with whom she feels she is more likely to find true happiness.

Synopsis—

1. A Family Concert Overhead.

A girl and her mother are in the living room of their cottage. We may notice how realistically every detail of the simple furniture is shown, and also the flesh tints of the people in the room and the color of their hair and clothing. The girl's lover enters; he is dressed as an under-gamekeeper, in a tweed suit and leather leggings. The little party "have some music," and while the girl is singing, a theatrical manager on a holiday passes and stays awhile to listen to the girl's rich voice.

2. At the Theatre.

We are now shown the dressing rooms at a theatre. The great operatic star is preparing for a rehearsal, when she is taken ill. The manager is at his wits' end to know how to fill her place, when the country lass whose singing so impressed him, comes into his mind. He resolves to secure her for the opera in place of the prima donna. The appointments at the theatre and the theatrical costumes hung over the chairs all help, by their natural appearance, to make this scene convincing.

3. The Lovers' Meeting.

This is a very natural scene. The girl works at a small manufactory and her sweetheart meets her when working hours are over. The two lovers proceed homewards. A special messenger from the theatre brings a note for the girl, offering her an engagement at the theatre. Flattered by contemplation of the alluring prospects thus opened up, the girl decides to accept the invitation, although her lover is considerably upset at the thought of her departure.

4. Taking up New Duties.

Amid the "props" behind the scenes at the theatre, the stage aspirant has her first practice. In the office shortly afterwards she signs her contract.

5. The New Prima Donna.

This is a fine portrait of the heroine at her first stage appearance. She has a handsome bouquet, the gift of an admirer.

6. The News at Her Old Home.

A letter is received at home, telling of the country maid's conquests in the great city, and proud though they are of her, her mother and sweetheart fear that she is lost to them. Nevertheless, the young man resolves to visit the theatre and see if the young prima donna still retains a place in her heart for him.

7. The Stage Door.

The young man takes up his position at the stage door, hoping to get a word with the great singer. The girl arrives in a motor car and runs to her lover with outstretched arms. To the evident disapproval of the manager, who has just appeared on the scene, the lovers embrace. In spite of the manager's protests the girl invites the young man inside the theatre. This is too much for the manager, who has fallen a victim to the charms of his new prima donna. He protests against the girl "throwing herself away" on a country lad.

8. Love's Decision.

The girl is indignant at the manager's interference. She declares that if theatrical life means that she must be false to her old friends, she will have none of it. She breaks off her agreement and returns home with her lover.

9. After Three Years.

Now happily married, the lovers rejoice in their chubby baby boy and are seen in the garden of their pretty cottage, while the mother hovers round happy in their happiness.

No. 187 Code "Cederolie." 1,090 feet

By Order of Napoleon.

AN incident during one of the campaigns of the Emperor Napoleon. The story is set amid most attractive surroundings and the reproduction of Nature's colors in every scene is most strking. An exceedingly good presentation of Napoleon is given; even to the abrupt gestures and quick movements usually attributed to the Emperor.

Synopsis—

1. Arrival at the Chateau.

Theopening scene is a very beautiful one. Two officers of Napoleon's army, in resplendent uniforms, arrive on horseback at a charming house covered with creeper just changing into Autumn tints.

2. Officers Quartered in Luxury.

The scene shows the handsome interior and very fine rosewood furniture. Three ladies are sitting there when the French officers enter. The shining breastplates of the soldiers are strikingly reproduced, as also are the fine materials of the ladies' dresses. The ladies withdraw and the soldiers make themselves very much at home.

3. Napoleon and His Staff.

In a farm house Napoleon is looking over maps of the country and discussing the plan of campaign with his officers. A major arrives and reports. Napoleon, disturbed at the news related by the newcomer, discusses it with his officers and orders a captain to proceed at once to an important point and blow up a bridge in

order to check the advance of the enemy. A notable item in this section is the ruddy glow of the fire, over which an iron pot is boiling. A close view of Napoleon standing over the maps, is also very effective from the point of view of the reproduction of detail.

4. The Captain's Departure

on his mission. He goes to the stable, brings out his horse and mounts.

5. An Ambush.

Two of the advance guard of the opposing force are hiding behind a stone wall and fire at the captain as he passes. The officer is only slightly wounded and we get a very effective picture as he stands in a field of stubble, binding an abrasion caused by a glancing shot.

6. At the Bridge.

The captain arrives at the bridge, and as he dismounts we get a very fine panorama of the countryside, showing a fine Gothic building in the far distance. Descending beneath the supports of the bridge, he places the explosive in position and sets the time fuse. A great burst of smoke denotes that the explosion has occurred.

7. The Lovers' Digression.

The captain, who was one of those quartered at the Chateau seen in the opening picture, has fallen in love with one of the ladies resident there, and on his way back to Napoleon's headquarters he calls at the house to acquaint his lady-love of his safe return. He is having a pleasant tête-à-tête when he is observed by the sentries at Napoleon's headquarters, who report his return to the Commander-in-Chief.

8. Through the Field Glasses.

This section shows effectively in a bordered picture, what Napoleon sees through the field glasses. The lady at the house is tenderly binding up her wounded lover's head. Suspecting disobedience, Napoleon orders the two to be brought before him. In this scene a remarkably good reproduction of the exact appearance of a straw stack cannot fail to strike the spectator.

9. An Officer

is seen to mount his horse and shortly afterwards to arrive at the house where he orders the lovers to attend before Napoleon. He returns with them to the camp.

10. The Captains Reports Success.

Asked for an explanation of his conduct, the captain in a few simple words reports that he has fulfilled his mission and Napoleon's anger dies away. He smiles at the lovers, joins their hands and gives them his blessing.

No. 192 Code "Cediamo." 1,240 feet

"The difference between this and any black-and-white film is almost indescribable. We did not feel that we were looking upon a piece of animated photography; we forgot to look for good photography or bad. The effect was of reality . . . . The whole of these scenes are wonderfully real, flesh tints, the color of the lady's auburn hair—everything is as natural as life and the impression we have is that of gazing through a window upon an actual scene."—*Kinematograph Weekly.*

The Costers' Wedding.

CURIOUS aspects of English life are depicted in this lively little comedy. The London costermonger is an uncommon type of humanity and his exuberant ways are well illustrated in this subject.

Synopsis—

1. Coster Lovers.

Two costers are seen with a donkey. They help a woman to mount the animal, but she falls off. This leads to a display of ill-temper and the man and woman have a sparring bout. They are next seen on a garden seat still quarrelling, although they indulge in lovemaking at intervals.

2. "Two's Company."

A lady of uncertain age comes and sits between the quarrelling lovers, who soon make it so unpleasant that she has to leave.

3. Outside a Public-House.

The costermonger and his donah perform the Apache dance.

4. Courtship.

In a quiet spot, the costermonger and the woman are plighting their troth; the man puts the ring on her finger.

5. In the Vestry.

This scene shows the lovers in the vestry after the wedding service. As is the custom of their class, they are exceedingly exuberant on such an occasion as this, and all the principal parties embrace, even bestowing their affectionate demonstrations upon the curate who has performed the service, much to that dignitary's disgust.

6. The Wedding "Tour."

The whole party depart in donkey carts, the traditional vehicle of the costermongers.

7. The Wedding Breakfast.

This takes place in a field where a table has been spread, and the film concludes with the whole party drinking the health of the bride and bridegroom.

No. 198 Code "Cedratier." 905 feet

"The colors were impressive in their magnificence and unerring fidelity."—*Morning Advertiser, London.*

"All the natural shades of color are beautifully reproduced."—*News of the World.*

"KINEMACOLOR stands for the thing as it is in Nature."—*Westminster Gazette.*

The Bully.

A STORY of every-day life amid ordinary surroundings whose details are well presented by KINEMACOLOR. Humorous, pathetic and thrilling.

Synopsis—

1. Tramcar Interior.

There is one vacant seat, occupied by flowers belonging to a hawker (the Bully), who is requested by a fellow-passenger to remove them for the accommodation of himself and child. The Bully refuses, but afterwards obeys the conductor.

2. The Bully is Spiteful,

obnoxious and threatening. His victim, patient and polite, does not retaliate. The Bully is removed from the car, which his victim leaves voluntarily.

3. Street Scene.

The victim buys a toy for his little girl; the Bully purchases two for his son and sends him to annoy the peaceful victim.

4. Meadow Scene.

The little girl is enjoying a holiday. The father (the Bully's victim) reads the paper. The Bully instructs his son to follow and tease the child, while he does the same to the father.

5. Culmination.

The Bully upsets the peaceful citizen, who is at last roused. A fight ensues in which the Bully gets his deserts and is left to recover.

6. Public-house Exterior.

The Bully enters to recuperate, sending his son to play during his absence.

7. A Thrilling Incident.

The Bully's son, unconscious of an approaching motor, plays in the road. In an exciting scene, he is snatched from under the wheels by the Bully's late victim, who is badly hurt.

8. Arrival of the Bully,

He is in a state of intoxication and gloats over his enemy's injuries, until he learns their cause.

9. Sobered by the Shock,

the Bully apologies to the injured man, and assists in his removal.

10. The Wounded Hero,

convalescent, receives the Bully, now brought to a better frame of mind, and forgives him, accepting a floral offering in token of peace.

No. 199 Code "Cedrelace." 755 feet

FLAMINGOES: "ANIMAL AND BIRD STUDIES."

Negative 103.

Page 20.

SCENE FROM "LADY BEAULAY'S NECKLACE."

Negative 214.

Page 97.

Lady Beaulay's Necklace.

IN this dramatic story of the theft and recovery of a valuable necklace through the efforts of a clever detective, every detail of a sportsman's home is carefully copied, and the appointments are perfect. Lord Beaulay, his household, his hunting costume, his servants and their rich liveries of blue and scarlet plush, are presented in perfect verisimilitude. Such touches of realism strike the spectator as the reproduction of a bright fire in the exact hue of flame.

Synopsis—

1. The Burglars and their Accomplice.

Burglars are paying their unwelcome attentions to Lord Beaulay's establishment and they have as a confederate a flunkey, who hands out to them articles of value and opens a safe, taking therefrom a valuable necklace belonging to Lady Beaulay. A short section shows the manservant getting into bed and blowing out the candle, apparently very well satisfied with his night's work.

2. The Loss Discovered.

The next morning Lord Beaulay, who is wearing a red sporting coat, has occasion to go to the safe, misses the necklace, and after eliciting from his wife that she has not moved it, rings up the police on the telephone. An inspector is seen taking the message at the police station.

3. The Police at Work.

The official police make investigations, but Lord Beaulay is annoyed that their efforts have no result and calls in the famous Detective Slater.

4. Slater Called In.

When Slater arrives, the flunkey is so obviously upset that the detective immediately becomes suspicious.

5. The Detective on the Track.

Slater is seen in his own room disguising himself as a pedlar. In this attire he waits outside Lord Beaulay's house and sees the manservant leave stealthily. Slater follows him to a low public house.

6. A Receiver of Stolen Property.

Slater follows the manservant inside and there sees the two men who committed the burglary in the first scene. The landlord is a receiver of stolen property, and just before Slater comes in they hand him the necklace. Slater, in his guise of an itinerant vendor, amuses the company with a few sleight of hand tricks, and his skill in this art is such, that he manages to get the necklace without the landlord knowing it.

7. The Thieves Outwitted.

Slater immediately departs and the thieves then discover their loss. There is an exciting chase. The thieves stop a cyclist, and one of them climbs on to the bicycle in the hope of overtaking Slater, who, however upsets his assailant and gets away.

8. The Necklace Restored.

The police report their failure to discover the perpetrators of the burglary, and just at that moment Slater arrives at the mansion. The flunkey who is concerned in the crime treats him with some disdain and denies him entrance, whereupon Slater picks up the servant and carries him indoors. There he presents Lady Beaulay with her necklace, denounces the flunkey as being concerned in the crime, and is warmly thanked by Lord and Lady Beaulay for his skilful assistance.

9. A Close Portrait

of Detective Slater concludes. This is an excellent example of KINEMACOLOR portraiture.

No. 214 Code "Cefalico." 1,240 feet

A Tragedy of the Olden Times.

EARLY Victorian settings help to make this picture a production of real artistic merit. Apart from the delicacy of color which makes each scene enthralling, the attention of the spectator is held by a story at once vivid, tragic and original.

It is a tale of the lawless days when highway robbery was frequent, and the traveller went in danger of sudden and mysterious death. The tragic incidents of the story are enacted at a little wayside inn—an excellent reproduction in every detail of staging of the smaller hostelries of the period.

Synopsis—

1. A Novel Introduction.

An old farmer tending the flowers in his garden, relates to two visitors a thrilling episode of his early days.

2. The Farmer's Story.

The story he tells is enacted. The narrator, a young farmer, leaves his wife and child and sets off on a long business journey, taking with him a considerable supply of money.

3. Attacked by a Highwayman.

He is attacked by a highwayman, but repulses him. The adventurer however, is the son of a dishonest innkeeper, at whose house the traveller soon alights, seeking a night's lodging and relating his experience.

4. At the Inn.

The innkeeper and his wife form a plan to poison the stranger and rob him. A cup of poisoned wine is placed in the intended victim's room, but something in the innkeeper's manner arouses his suspicion, and he does not drink the wine. Before retiring to rest, he places his money beneath the pillow.

5. At Dead of Night

a noise awakens him, and he creeps beneath the bed. It is the outlawed son, who climbs through the window to his bed room, ignorant of the presence of another in the room, and prepares to sleep. He sees the wine, drinks it, and falls dead by the bedside.

6. The Innkeeper's Mistake.

The innkeeper and his wife enter. Supposing the dead man to be the traveller they pay no regard to him, but remove the money.

7. A Return from the Dead.

The traveller now understands the meaning of these strange events. He goes downstairs and demands his money. He is allowed to take it, the frightened couple thinking him to be a ghost.

8. The Terrible Truth.

When he has gone they hasten upstairs, and unconcerned though they were at taking the life of a stranger, the two are moved to tragic grief (such are the contradictions of frail human nature) at the calamity their wickedness has brought upon them. They pour forth lamentations over the unresponsive form of their son.

No. 215 Code "Cefalina." 1,175 feet

The Lost Ring

OR, JOHNSON'S HONEYMOON.

A BEAUTIFUL example of everyday scenes presented in living actuality by KINEMACOLOR. Johnson's honeymoon trip to the seaside provides many bright and charming settings in which kinematography in the hues of Nature appears to great advantage.

Synopsis—

1. Buying the Ring.

Johnson buys the ring which is to encircle the finger of the lady of his choice and proceeds to the ceremony.

2. At the Seaside

the somewhat demonstrative expression of affection between "the happy pair" cause a good deal of amusement amongst other holiday-makers.

3. Going for a Row.

Tired of searching for a quiet spot, and longing to get "far from the madding crowd," which is following them in large numbers, Johnson and his bride hire a boat, intending to go for a row. Johnson proposes also to do a little fishing.

4. The Ring is Lost.

As she is dabbling her fingers in the water, the lady's ring slips off and is lost. At this misadventure her tears flow freely; nothing will pacify her, not even the sight of a great fish which her husband has just hooked, and which, as a keen angler, he thinks more important even than the loss of a wedding ring.

5. On Returning to Land

the fish is measured and displayed for general admiration. Ultimately husband and wife—the latter still dissolved in tears—sit down and dine upon the fish.

6. The Ring is Found.

To her great surprise and delight the lady finds her ring in a mouthful of the fish which she has taken. The cloud of gloom is removed and smiles shine through the tears.

No. 216 Code "Cefalitis." 930 feet

The Old Hat.

DELIGHTFUL comedy, amusing, pulsating with life, and introducing in all the hues of Nature the vivacious scenes at an English race meeting on a bright Spring day.

Synopsis—

1. An Invitation to the Races.

Domesticity has begun to pall a little on Tompkins, and he therefore hails with joy the advent of a friend who invites him to attend the races.

2. The Racecourse.

Tompkins and his friend are soon at the race meeting. The blue sky is flecked with clouds, the sun is shining, and the gay scene is full of animation.

3. The Start.

Tompkins, entering into the spirit of the thing, backs a horse. The jockeys canter their beautiful chargers—whose well groomed coats glisten in the sunlight—to the starting point. The signal is given, "They're off."

4. Backing a Winner.

Tompkins' horse is a winner; he and his friend indulge in a war dance of jubilation.

5. The Hiding Place.

Returning home, Tompkins hides his winnings for safety in the lining of an old hat.

6. The Hat is Sold.

Fate plays him a mean trick. A peripatetic dealer bargains with Mrs. Tompkins for old clothing, and the hat is included in the sale.

7. Tompkins Receives a Shock.

Tompkins comes in and misses the hat. Frantically he turns out every drawer. Then, learning what has happened, he dashes off hoping to reclaim the priceless headgear before it is too late.

8. In Pursuit.

He overtakes the old clothes dealer and learns that the hat has already been resold. Feverishly he removes the hat of every man he meets, examines and replaces it, his hurried search being fruitless.

9. Passers-by Annoyed.

This unusual conduct meets with remonstrance, and a large crowd is soon in pursuit.

10. The Hat is Found.

At last recognising his hat on someone's head, Tompkins neatly eludes his pursuers, and finding the notes intact is glad to share the spoil with the lucky wearer.

No. 217 Code "Cefiro." 865 feet

The Highlander.

CONTAINS in precisely the right proportions the elements that go to make a successful motion picture. The story is of humble folk and the various scenes—a newsagent's shop with posters of the latest editions, love-making in a public park, the march of a Highland regiment, and glimpses of the daily work of a railway engine-driver—with the immense added advantage of color, have a wonderful degree of naturalness.

Synopsis—

1. A Newsagent's Shop

in a London suburb is the scene of the opening of the romance. A handsome young fellow in the full uniform of a Highland regiment is conversing with the girl in charge.

2. Her Mother Enters

from the little room behind the shop, reproaches the girl, and tells the soldier to be off. The reason for this is apparent when an engine driver calls. The prudent mother evidently favours his suit, but the daughter has succumbed to the attractions of war's pageantry, and favours the suit of the soldier above that of the man engaged in an often no less heroic civilian occupation.

3. The Good-Byes.

Accordingly, when her Highlander has to sail with his regiment to India, there is a tearful leave-taking between the two young people in a public park, haunted with the memory of much pleasant intercourse. It is the height of summer, and the flowers are in full bloom.

4. The Parting.

The time has come when he must go, and the young Highlander (acting his part with much feeling) at last tears himself away.

5. Off to India.

A fine scene, with a magnificent depth of color, shows the Highlander marching with his company from the barracks, and embarking.

6. The Mother's Scheme.

At home the mother uses all her influence to bring about a wedding between her daughter and the engine driver. In response to her appeals, made in the end from a bed of sickness, the girl consents.

7. On the Locomotive.

An effective scene is interposed, showing the young man in charge of his locomotive. The hue of a London, Brighton & South Coast Railway engine is exactly reproduced.

8. The Soldier's Return.

A year or two passes and the even tenor of the life of the young couple is broken. The skirl of the bagpipes brings back a flood of recollection to the girl, and in a few minutes her Highland lover stands before her with reproachful gaze.

9. True to Her Vows.

The young woman, however, has come to love her husband deeply, and the sacred rite of motherhood has sealed the compact. Simply she tells the soldier this, and the two men, at first disposed to regard one another as enemies, shake hands and are friends.

No. 218 Code "Cegaria." 1,205 feet

The Amorous Doctor.

SMART comedy, racy and amusing. The story relates how the tables are turned on a doctor guilty of unprofessional conduct. The indoor scenes are staged in the most lavish fashion.

Synopsis—

1. Taking Advantage.

A lady attends at the doctor's house for advice, and while she is seated under examination, the doctor steals a kiss. The patient is highly indignant and relates the incident to her husband who wants to go out at once and thrash the impudent fellow.

2. Turning the Tables.

His wife suggests a more artful plan of bringing about the doctor's discomfiture. With her husband's connivance, she invites him to her house, pretends to receive him with pleasure, then affects to hear her husband coming, and hustles her admirer into a huge box like a wardrobe which has been placed in the room.

3. "Handle with Care."

The box is nailed down and addressed to the doctor's wife, and four strong fellows set out to deliver it.

4. Clumsy Porters.

They sit down with the box by the side of a river and indulge in a game of cards. Through clumsiness the box is precipitated into the stream. A boating party rescue it, and as the men in charge have disappeared, the police take possession of the box. It is dragged along the ground behind a wagonette to the police station.

5. The Doctor's Wife Sent For.

The police find the address of the doctor's wife on the box and ring her up on the telephone. She attends, the box is opened, and on discovering that her luckless spouse is the cause of her being sent for, the lady vents her feelings upon him with considerable vigour.

No. 219 Code "Cegarrita." 1,000 feet

The King of Indigo.

LIVELY comedy, the point of which, turning as it does on the contrast in complexion between men of different race, can only be made clear in KINEMACOLOR. The scenes that require it are staged with the lavishness characteristic of KINEMACOLOR productions, and the humor is well sustained from start to finish.

Synopsis—

1. The Freedom of the City.

The King of "Indigo" and his Vizier are motoring to a certain town to receive the freedom and a gold cup, when their car breaks down by the roadside.

2. Misplaced Confidence.

The dusky travellers enlist the services of two tramps to bring them refreshment from the nearest hotel, and the idea strikes the rascals, who are aware of the day's ceremony, to drug the King and his party and take their place.

3. Drugging the Royal Party.

The wine brought is drugged and the scheme works like a charm. The whole party, including the chauffeur, are soon oblivious of everything.

4. In Changed Attire.

The rascals purloin the luggage, make up in a style similar to that of the King and his Vizier, hire a motor-car and drive to the Town Hall.

5. Received by the Mayor.

They are received by a brilliant assemblage and soon depart laden with honour and the gold cup.

6. The Truth is Discovered.

Soon afterwards the real King arrives: there are explanations and a pursuit of the rascals is organised. They however are sitting in sublime content in an out-of-the-way inn, laughing over their adventure and examining the plunder.

No. 221 Code "Cegatosa." 700 feet

The Great Storm at Teneriffe.

CANARY ISLANDS.

SUPERB examples of marine photography and remarkable illustrations of the translucent quality of water when presented on the screen through the medium of KINEMACOLOR, are the features of this subject. The storm, which did immense damage to the towns along the coast-line of the Canary Islands, was photographed in its full fury—surely a triumph of motion picture art. The hills of the island are shrouded in mists of driving rain, the sea pours upon the beach in long rollers which break in clouds of spray, and over all is a leaden sky, ominous and lowering.

When the storm has abated the film shows how much damage has been done. The sun is shining again but the sea is still rough. Great devastation has occurred along the coast; breakwaters are demolished, a tramway ripped up and everywhere is evidence of the fury of the waves. Looking out to sea we observe beneath a rocky cliff the half-submerged hull of a vessel, the S.S. *Tillus*, driven ashore in the storm. The survivors have erected a rude shelter of tarpaulins. We continue our journey; the sea still dashes against the cliffs, but the sky is blue and the sunlight is sparkling on the clouds of spray that rise continually. Nature smiles once more and looks as though nothing was more impossible than that she should have exhibited the rage and fury of a few hours before.

No. 220 Code "Cegata." 740 feet

Scenes in Santa Cruz, Teneriffe.

(By courtesy of the Union-Castle Steamship Company.)

PRESENTING charming sea and landscapes, picturesque street scenes, numerous examples of the scope of color-kinematography, and last but by no means least a perfect rainbow o'er arching the bay from shore to shore, this film certainly contains an unusual amount of variety and beauty.

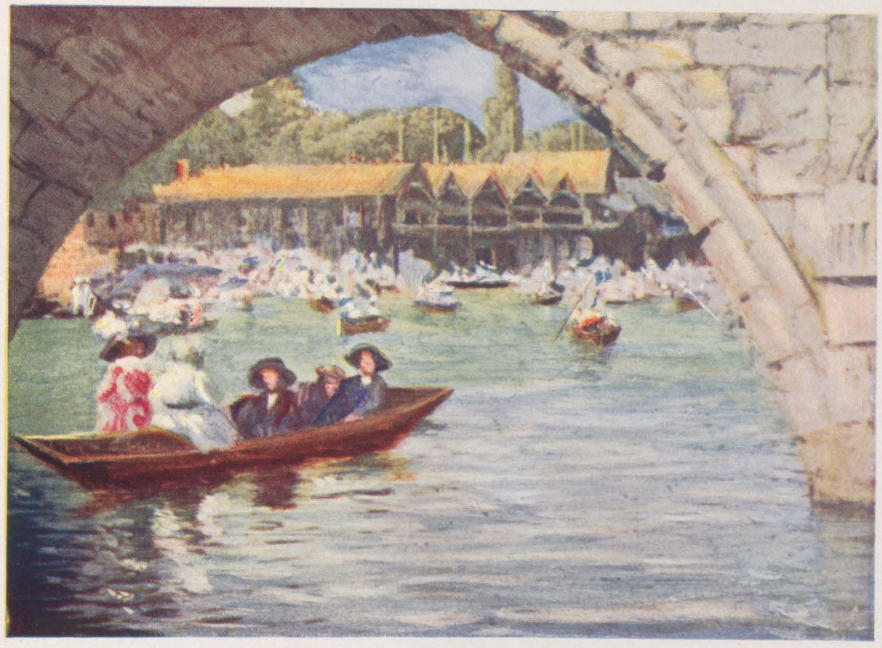
Synopsis—

1. Teneriffe.

A panorama of the bay is first given and there are some wonderful color contrasts. Arising from the deep azure of the sea are ranges of hills, evidently of volcanic origin, bare and yellowish-brown in hue.

SCENE FROM "ŒDIPUS REX."

Negative 485. *Page* 269.



A DAY AT HENLEY.

Negative 316. *Page* 182

2. The Union-Castle Steamship

shows prominently against the background consisting of a steep cliff, light brown in color.

3. A Pinnace.

A close view of this is given and the reproduction of the sea around the vessel is most natural.

4. Taking Observations.

A number of ship's officers are seen taking observations on the quarter deck of the steamer. A closer view enables the spectator to note the details of their uniforms and the accuracy with which the gold braid on their wrist-bands is reproduced by KINEMACOLOR.

5. A Small Boat

is tossing in a rough sea and from it a number of boys are diving for pennies, thrown by passengers on the steamer from whose eminence the picture is secured.

6. General Views.

A panorama shows the town and harbour in which are numerous sailing boats and mountains in the far background—a smiling scene beneath a superb sky, making a delightfully artistic composition.

7. A Rowing Boat

fully manned crossing the harbour. It is followed by a steam launch.

8. Santa Cruz: Scenes on the Quay.

Dock labourers are unloading bales from vessels. The scene is a very animated one.

9. Boys Paddling

in shallow water for shrimps.

10. A Rainbow.

This is a magnificent sight. The rainbow stretches right across the bay and every gradation of color is perfectly reproduced. Beneath are numbers of small boats and in the distance the steamer is to be seen.

11 Street Scenes

Soldiers are seen moving a gun along a thoroughfare, and following this a company of soldiers passes by.

No. 222 Code "Cegatosos.' 850 feet

"By the KINEMACOLOR method one obtains not only the most delicate gradations of color, but the proper color contrasts, and the texture and sheen of the real thing."—*Morning Post, London.*

"There is no limit to the picturesque possibilities of KINEMACOLOR."—*Daily Telegraph, London.*

"KINEMACOLOR presents all the gracious and gorgeous tints of Nature."—*Globe, London.*

San Andre and Oratava, Teneriffe.

(By courtesy of the Union-Castle Steamship Company)

TENERIFFE is the largest, though not the most important, of the Canary Islands. It is of volcanic formation, composed principally of enormous masses and cones of trachyte, lava and basalt, which culminate in the Peak of Teneriffe, 12,182 feet high. The film gives several excellent views of this eminence.

Synopsis—

1. San Andre.

The spot at which the picture is taken is embanked, and the sea is a mass of white foam owing to the rocky nature of the beach. A panorama of the bay is given and the waves are rolling in rapidly. A close view of the water which follows, is most effective.

2. A General Panorama.

This was evidently taken on another day. The sky is very clear and the sea is accordingly a deeper blue.

3. The Town.

The Peak of Teneriffe may be observed in the background; its summit is covered with snow.

4. A Curious Structure.

A curious dome like structure is next photographed. This is perched on a hill and is reached by a winding staircase. Beneath the dome is a cross.

5. Inland Scenes.

This scene gives an excellent idea of the luxuriant vegetation of the valleys.

6. A Group of Natives.

A garden handsomely laid out. A lake on which are two swans. Girls being carried on a sort of hammock along the roadway.

7. A Palm Bordered Road.

Heavily laden mules are proceeding along the thoroughfare.

8. A Rainbow.

This is high in the sky and the Peak of Teneriffe is visible through it, the effect being magnificent. The town of Oratava may be seen in the foreground.

No. 223 Code "Ceginus." 710 feet

Cave Dwellers of Atalaya,

GRAND CANARY.

ANY mention of cave dwellers carries one's thoughts back to prehistoric times. Such primitive shelter seems only appropriate to primitive man and we class troglodytes with antediluvian creatures long extinct. Nevertheless such a race still exists in no more remote a corner of the globe than the Island of Grand Canary. The Gaunches, the aborigines of the island, from the earliest times lived in holes and burrows in the mountain side, but they were far removed from savagery and offered an organised and stubborn resistance to the Spanish invader.

The Atalayans are remotely descended from the Gaunches. Who the Gaunches were is debatable, but it is highly probable that they were a branch of the great white Berber race that inhabited the whole of Northern Africa. It has, however, been suggested that they were a remnant of the inhabitants of the sunken continent of Atlantis.

Viewed from a distance Atalaya reminds one strongly of the terraced vineyards of the Rhine Valley. The dwellings vary from simple burrows in the hillside to comparatively ambitious structures. The roads or paths wind in and out and up and down in the most eccentric manner, passing over one house and under another, like a maze set on end.

The prefix "Grand" Canary was given to the island, or rather to the islanders, by the Spanish conquerors, as acknowledgment of the stiff and stubborn resistance which the Gaunches offered to the Spanish power.

One has only to go right into the centre of the island, amid its mountain fastnesses, to realise that the people who inhabited that mountain land must have been warriors by nature. The stern beauties of the drifting cloud amongst the mountains, the rush of the torrents down her wild ravines, provide all the elements that Nature gives to nurse a race of fighters and heroes.

In Atalaya the descendants of the original island stock are to be found in quite a large colony, numbering perhaps 2,000, living in the same primitive way as did their forbears. The film shows their dwellings in holes cleft in the rock, many quite open and without any frontage, others adorned by rude doorways, or protected by heaps of withered brushwood. The people till the soil, grow fruit and vegetables. They are hardy, courteous, fearless, a primitive people, swarthy almost as gipsies.

The Atalayans make, from a red-brown clay which is abundant, pottery in many quaint and fascinating forms, and without the aid of a potter's wheel, the surfaces being rubbed into shape by round, waterworn, smooth stones which they take from the ravines. Some examples of these are perfectly presented by KINEMACOLOR.

The people fire the pottery but do not glaze it, so it does not long remain impervious to water and thus the fires of their baking furnaces are pretty regularly kept going making new supplies. The curling smoke from them and the dull, red glow seem to picture to one, in a miniature way, the wild, tumultuous furnaces of Nature in the ages past whose craters, long extinct, are studded thickly round about in the fastnesses of Atalaya.

No. 224 Code "Ceglusa." 700 feet

On a Banana Plantation.

EXCEEDINGLY interesting is this series, showing the cultivation of the banana—a fruit now so extensively eaten—at Gran Canaria in the Canary Islands.

Synopsis—

1. A Plantation of Young Palms.

These die down after fruition and are succeeded by fresh shoots with the new crop. For centuries the banana has been the staple food of millions of people, although it is only in recent years that it has become popular in Europe—where thirty years ago it was practically unknown.

2. The Bunches of Young Fruit

with the flowers still attached; very much after the familiar style of the vegetable marrow.

3. Bunches Ready for Cutting.

Here are the bunches of green fruit ready for cutting; the banana ripens very rapidly, and it is necessary to pack the fruit in the green state, or it would be unfit for food before it reached its destination.

4. Large Bunch of Bananas.

The banana is very prolific—each palm will bear in a season over a hundredweight of fruit—a given area will produce per acre 44 times more food than the potato, and 131 times more than wheat.

5. Packing the Fruit.

The green bunches are rolled in mats, previous to being loaded on mules and conveyed to the wharves. This packing is necessary to prevent bruising in transit. The material used consists of the dried leaves of the banana; the leaves when green are very large and thick, and are utilised by the natives to preserve their food from the heat. When dried they are used for thatching purposes; the stalks and stems are used for making into ropes.

6. Women Workers.

In this section women are seen hard at work making crates, in which to pack the bunches. A man, also very hard at work (!) is shown; he is handing wood to them. The bunches are rolled in calico or cotton wool, then in newspapers, and finally in straw at the packing warehouses. The banana ripens more by the action of light than heat, this must therefore be excluded as much as possible, or the fruit would be spoiled by the end of the voyage.

7. Packing the Bunches.

A man is doing a little work at last, packing bunches in crates. A good example of the reproduction of flesh tints will be noted here.

8. A Crate of Fruit

ready for transport. Messrs. Lyffe are the largest shippers of bananas in the Canary Islands.

9. A Van Loaded

with the crates of the green fruit. The Canary banana is said by connoisseurs to be vastly superior to the Jamaica variety in flavour, if not in size. The van will now convey the crates to the wharves for shipment. It is a pretty heavy load for three mules.

10. The Employees

going out for their dinner hour.

11. Loading the Steamers.

The crates are now being loaded on to the vessels for shipment. Great care must be used in handling them; the slightest jar would bruise the fruit, and it would be spoiled before reaching its destination. All sorts of strange passengers come over in these cargoes. It is not uncommon to find tarantulas, lizards, snakes and other reptiles inside the crates, concealed in the bunches where they have crept unobserved.

12. Two Youthful Natives,

enthusiastic followers of vegetarianism, enjoying a meal of bananas.

13. Monkey Eating a Banana.

This is the Spider Monkey of the tropics, the most docile and gentle of all monkeys. An excellent piece of color reproduction.

No. 225 Code "Cegonha." 915 feet

A Tram Ride through Las Palmas.

A JOURNEY through the picturesque town and district of Las Palmas is depicted in this subject. It opens with a panorama of the characteristic volcanic hills of the island of Grand Canary and shows in the valleys the signs of an abundant fertility.

The film next takes us through Las Palmas itself, the picture being taken from the back of a tram-car. The curious buildings and vehicles passed are full of interest.

No 226. Code "Ceguidade." 280 feet

Scenes at Las Palmas, Grand Canary.

INTERESTING presentations of the chief sights of importance in Las Palmas. Several sections of the film are exceedingly beautiful and very interesting.

Synopsis—

1. Arrival at Grand Canary.

This section comprises scenes in the harbour. A tug passes, towing a barge. Boys are seen diving for coins, a common sight on the arrival of a steamship.

2. Deep Sea Divers.

An interesting section showing the descent of divers into the sea. The appearance of the water is very naturally shown.

3. Panorama of Las Palmas

from Monte Rosa. The flat roofed houses give quite an Eastern appearance, and the sky and vegetation are perfectly reproduced. The stereoscopic quality of the picture is remarkable.

4. Street Scenes.

The Cathedral of San Antoni and the Plaza San Bernardo are here shown. Following is the Statue of Columbus.

5. Local Types.

A plant with russet leaves is well reproduced, and a group of typical inhabitants is shown.

6. Spanish Soldiers

hauling a big gun. They are moving it on a special track constructed for the purpose.

7. Boat-Building.

The naturalness with which the planks of the boats are reproduced is very striking. Portrait of a workman.

8. Merchants and their Wares.

A number of vendors hold examples of handsome embroidery in velvet and gold to the camera, which perfectly records blues, greens and crimsons. A close view is particularly good.

9. Ploughing by Oxen.

This is a picturesque rural scene, the appearance of the newly turned earth being exceedingly natural.

10. Beach Scenes.

A lovely blue sea with white rollers is here shown. In the foreground people are loading a donkey with panniers full of sand. Women are breaking stones on the beach for use in road-making. It is one of the indications of the backwardness of civilisation in the Canary Islands that women still do much of the heaviest manual labour.

No. 227 Code "Ceiceiro." 1,060 feet

Carnival at Nice, 1911.

CARNIVALS, the feasts of rejoicing before Lent, are observed in Roman Catholic countries with much revelry and merriment, and the one held at Nice is an event famous throughout the world. It is a remarkable spectacle; a great procession winding slowly through the picturesque streets of this Southern beauty-spot between the gaily decorated buildings. All the participants are in fancy dress of fantastic design and of the brightest colors, and the results upon the screen comprise excellent examples of KINEMACOLOR reproduction.

A feature of the procession is the various tableaux representing historical and other scenes, and even well-known advertisements. Great figures seated on cars tower far above the heads of the populace and the excellent workmanship exhibited in their manufacture will be noted. All the participants in the carnival seem to be dancing a gay interminable dance. It is a pageant of great interest and picturesqueness.

No. 232 Code "Ceilinged." 815 feet

The Battle of Flowers, Nice, 1911.

THE Battle of Flowers is an important item of the Carnival rejoicings. The inhabitants vie with one another to provide the best decorated carriages, and prizes are offered for competition. The film shows the various beautifully decorated vehicles passing before the judges. Such designs are noticed as a fan of flowers on a motor-car and a phæton supporting a huge butterfly made out of flowers.

The blue sky and the palm-bordered streets form a wondrously beautiful setting. From the decorated carriages ladies throw flowers at the onlookers.

No. 240 Code "Cejaba." 685 feet

Lord Kitchener Reviewing Egyptian Troops
AT KHARTOUM.

ONE of the most striking of many successes of the KINEMACOLOR process as applied to pageantry. The review takes place in a dusty desert beneath the glare of an Egyptian sun, and there is something strange and thrilling about it. We get a glimpse of one of the outposts of the Empire, and it arouses strongly the patriotism inherent in every Britisher. Lord Kitchener is sitting on a magnificent charger, while the fine Egyptian troops pour past. A flag flutters in the

breeze and its cooling shadow falls on Lord Kitchener and his aide-de-camp. We get the real atmosphere of the thing—the heat, glaring sunshine and dust, just as if we were actually there. It is probably one of the most wonderful pieces of realism ever seen on the moving-picture screen. The prevailing tint is khaki, which is just as faithfully reproduced by KINEMACOLOR as are the more brilliant hues of British uniforms. The cavalry, mounted on camels instead of horses, makes a scene that will appeal to the man in the street.

No. 241 Code "Cejadero." 685 feet

A Modern Hero.

BEAUTIFUL representations of characteristically English scenes. A feature of the picture is the tasteful staging of the indoor episodes, and the exactness with which outdoor ones reproduce the distinctive charm of a pleasant English country town.

Synopsis—

1. The Physician's House,

a handsome red brick edifice set amid trees. The physician's wife sets out to do a morning's shopping.

2. A Theft.

While the lady is looking in a shop window, a little urchin picks her pocket and steals her purse.

3. Run Over.

As he is running across the road a few minutes later, a passing motor car knocks him down. The purse falls from the boy's pocket, the motorist picks it up and takes the lad to the nearest doctor, who happens to be the husband of the lady who has been robbed.

4. In the House

the motorist explains what has happened and produces the purse. The lady immediately recognises it, and enquires how the motorist came into possession of the purse.

5. Shielding Another.

Not wishing to incriminate the boy whom he perceives must have been the thief the motorist declines any explanation, and the doctor, imagining him to be the thief, shows him the door.

6. The Boy's Confession.

The boy, recovering consciousness, sees the purse and confesses to the theft. The doctor's wife calls on the motorist and apologises.

7 Adopting the Lad.

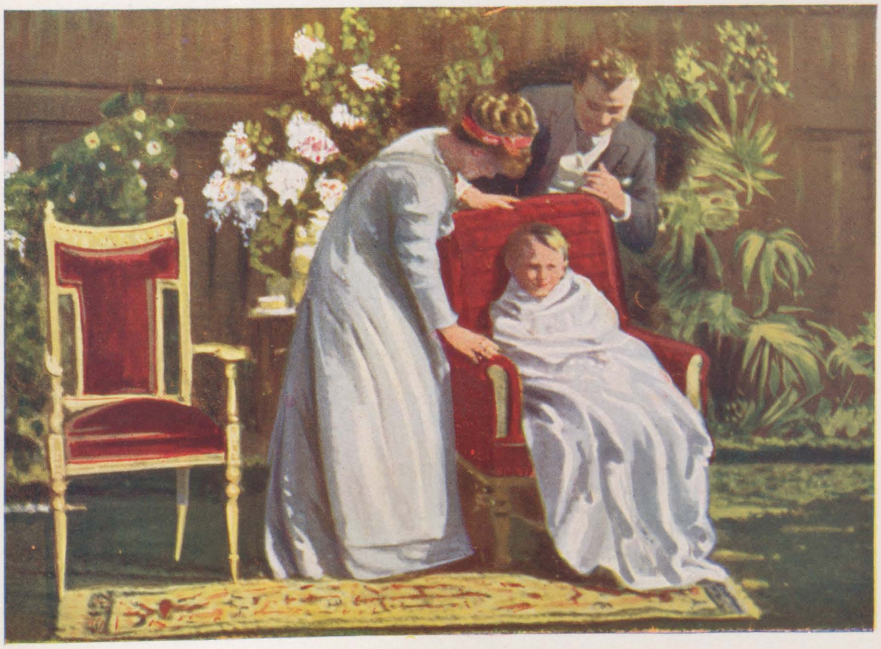
The car owner and his wife, feeling drawn towards the pretty golden haired boy, adopt him, and in a final scene, staged in a beautiful garden, they are seen tending him in convalescence.

No. 228 Code "Ceifado." 860 feet

"Lord Kitchener Reviewing Egyptian Troops at Khartoum."

Negative 241.

Page 111



Scene from "A Modern Hero."

Negative 228.

Page 112.

The Two Chorus Girls.

EPISODES of life in the theatrical world are admirably presented by KINEMACOLOR in this very interesting dramatic subject.

Synopsis—

1. The Two Sisters.

Two girls, both engaged on the stage, are at home with their mother. The lover of the elder girl calls to see her and they all go out together.

2. At the Theatre.

The girls are next seen entering the theatre at the stage door. An admirer from the stalls tries to convey to the younger girl a note which contains an invitation to supper. He is not able however to give the note to the girl as she passes and he sends it to her in the dressing rooms.

3. The Dressing Rooms.

The girl reads the note and accidentally drops it. When all the girls leave the theatre, the elder sister misses the younger girl and goes back to find her. She sees the note on the floor, and on reading its contents is very much upset. She hastens to the place named in the letter to which her sister has been invited to supper.

4. At the Restaurant.

The younger girl is just sitting down to her supper with her admirer when her sister arrives, and the man hustles his guest into a private room. The elder girl refuses to listen to the man's explanations and also goes into the private room, where she finds her sister.

5. A Sister's Sacrifice.

At this moment the elder girl hears the voice of her lover who has followed her to the restaurant. Anxious to save her sister's reputation, even at the expense of her own, she sends the younger girl into the private room again and herself faces her lover, who naturally jumps to wrong conclusions on seeing her in such surroundings. The two lovers part estranged.

6. The Lovers Re-united.

The younger girl, greatly upset at the results of her folly, visits her sister's admirer and tells him the whole story. He hastens to the house and misunderstandings are soon explained and the lovers re-united.

No. 229 Code "Ceignant." 845 feet

"Every color and neutral tint is reproduced and the characters move easily and naturally."—*The Lady, London.*

"The process is a true color photography. The reproductions are extraordinarily successful."—*Times, London.*

"Seen at once to be a huge practical success.—*Sunday Observer, London.*

Love Conquers.

CHARMING rural settings give this subject a special interest. A garden full of flowers, a cornfield at harvest-time and other country scenes look very attractive when Nature is presented in her true colors.

Synopsis—

1. The Introduction.

A young widow and her little daughter are picking flowers in a beautiful garden. Next door a widower has his abode and is trying to attract his neighbour's attention. A visit to the lady by a mutual friend affords the gentleman an opportunity for an introduction. He throws his tennis ball over the wall; this is noticed, the two men recognise one another and the introduction takes place.

2. A Love Affair.

There is evidently a mutual attraction and a love affair is soon in progress. The widow's little daughter, however, left more than usual to her own devices, wanders away one day feeling very lonely now that another has a place in her mother's affections.

3. The Child is Missed.

Having lost sight of her child for some hours the mother goes in search and finds the little one, a pathetic little figure, seated in a cornfield. A few questions soon elicit the cause of the child's grief; she implores her mother not to share her affections with another.

4. Breaking Off the Engagement.

Returning home the widow writes to her admirer breaking off any further intercourse. The receipt of this letter brings the widower in haste to the widow's drawing room.

5. Love Conquers.

The child, entering the room, sees the evident grief of her mother and her admirer, and filled with sympathy, begs her mother to marry him after all.

No. 230 Code "Ceigniez." 1,040 feet

His Conscience.

MILITARY drama, magnificently staged, each scene resplendent in perfectly natural colors. The brilliant uniforms are reproduced with an attractiveness and faithfulness to detail only possible in KINEMACOLOR.

Synopsis—

1. A Military Reception.

In the colonel's drawing room a number of officers are assembled. Two of them are admirers of the colonel's daughter.

2. The Accepted Lover.
The girl gives her hand to the younger man and the other is filled with jealousy and plots to bring about his rival's downfall.

3. The Plot.
He marks a pack of cards, and that night when the successful lover is playing with his brother officers, accuses him of cheating. The marks pointed out on the cards lend color to the accusation.

4. Remorse.
The young officer is under a cloud of disgrace. His enemy, stung by conscience, conjures up a vision of the victim of his trick being deprived of his sword and the agony of the girl whom both men love.

5. The Confession.
He sends a note of confession to the colonel who receives it as he is walking with his daughter in a beautiful garden.

6. Reconciliation.
The girl runs to tell her lover that the stigma resting upon him is removed, and he forgives his brother officer for the wrong done.

No. 231 Code "Ceignons." 1,265 feet

The Passions of an Egyptian Princess.

RICH and beautiful coloring is a feature of this KINEMACOLOR subject, relating an Oriental story of considerable dramatic power.

Synopsis—

1. Cleopatra's Palace.
The film opens with a graceful dance performed by Cleopatra's vestal maidens before their Imperial Princess. The hieroglyphics on the walls of the palace and the rich coloring of Oriental dresses are perfectly reproduced.

2. The Palace Garden.
Cleopatra's favourite slave meets her lover, a gladiator, at a rustic bridge in the beautiful garden that encloses the palace.

3. A Gladiatorial Combat.
Cleopatra summons two of her gladiators, one of whom is the man seen in the previous section, and instructs them to engage in mortal combat. This order evidently causes the beautiful slave considerable apprehension. Cleopatra adjourns to the arena. The contest is seen in progress and the slave's lover has an easy victory.

4. The Victor's Triumph.
The winning gladiator is received at the palace with acclamation. The vestal maidens throw garlands to him and when at length they have retired Cleopatra receives him privately and proffers him her love.

5. The Gladiator's Constancy.
Mindful of his love for the slave girl, the gladiator scorns Cleopatra's advances.

6. Cleopatra's Jealousy
is aroused and she orders the slave girl—the gladiator's lover—to administer a dose of poison to the gladiator. The slave implores Cleopatra to release her from the cruel task, but the Princess is adamant.

7. The Princess Relents.
At the crucial moment Cleopatra relents and dashes the cup of poison to the ground. The slave and her lover embrace and the film closes with a portrait of Cleopatra, which is a splendid piece of color reproduction.

No. 233 Code "Ceindras." 945 feet

Cæsar's Prisoners.

EXCELLENT reproduction of ancient history, presenting an incident of the time of the Emperor Julius Cæsar. Some magnificent stagings in the vicinity of a battlemented castle by the sea are introduced, and the colors are remarkably fine.

Synopsis—

1. The Captain's Fascination.
A captain of Cæsar's bodyguard conceives an admiration for the wife of a ruler of one of the nations conquered by the Romans. The two have been captured and brought to Rome.

2. Attacked.
Whilst the prisoners are walking by the sea, the captain tries to carry off the barbaric queen. A hermit intervenes and prevents the captain from carrying out his design.

3. The Tribe's Defence.
The captain sends some of his soldiers to the encampment of the prisoners, whom it was the custom to allow a considerable measure of freedom. The soldiers instructions are to secure the queen at all costs, but her defenders repulse the attack and wound one of the Roman soldiers.

4. Summoned Before the Emperor.
On this account the prisoners are summoned before Cæsar, a stalwart bodyguard of soldiers being despatched to compel their attendance.

5. A Woman's Denunciation.
The queen denounces the captain and defends the action of her supporters in repulsing the attack.

6. A Just Punishment.
Turning upon the captain who is in attendance, the queen delivers a lightning blow, and the captain falls dead before her. Cæsar having heard the story of the captain's perfidy approves this sudden retribution.

No. 234 Code "Ceindrons." 1,240 feet

Trilby and Svengali.

DU MAURIER'S famous story of Trilby is here re-told, every detail being staged in accordance with the highest canons of dramatic art. Costumes and make-up are particularly good.

Synopsis—

1. Billy and Trilby.

The opening scene shows the interior of an artist's studio in the Latin quarter of the French capital. Trilby, in an old soldier's coat, is posing for Sandy when Billy enters, and the state of his feelings towards Trilby is soon manifest.

2. A Declaration of Love.

Billy on his knees before Trilby. She accepts him. His friends come into the room and congratulate him heartily and without a trace of jealousy, although they, too, love Trilby.

3. Svengali, the Hypnotist.

Svengali is a musician, lodging in an adjoining flat, who has struck up an acquaintance with the artists. He is endowed with hypnotic powers and has found in Trilby, who is of a very sympathetic nature, a ready subject for the exercise of his will. He cures her of a headache and gradually obtains increasing power over her. Under his influence she sings divinely, though ordinarily she cannot sing at all.

4. Breaking Off Old Friendships.

Arrangements are made for Trilby and Billy to be married in Paris, but in the midst of the feasting Billy's parents, an English country clergyman and his wife, arrive on the scene. They appeal to Trilby not to drag their name through the dust by allowing their son to marry an artist's model. Broken-hearted by their harsh words, she decides to go away.

5. Svengali's Opportunity.

All the while Svengali has been planning to upset the marriage arrangements, for he knows that when Trilby becomes Billy's wife his power over her is gone forever. On the eve of the marriage, just after Trilby's interview with the clergyman, his plans are completed and he gets her alone and exerts his hypnotic influence over her. He causes her to write a letter announcing her decision to leave Paris with him. Billy and his friends are forced to the conclusion that the thought of becoming under Svengali's influence a great and rich singer has been too much for her love for the young artist.

6. Six Years Later

the artist friends are again in Paris and they see a poster announcing " Madame Svengali " as the principal singer at the opera on a certain date, and they decide to go.

7. The Theatre Vestibule.

Trilby and Svengali pass on their way to the stage, Trilby being evidently under Svengali's hypnotic influence. A little later Billy and his friends arrive and take up their seats in one of the boxes.

8. The Performance.

On seeing Trilby, Billy leaves the box very much agitated and waits for her and her companion to pass by. When they go, Billy tries to attract Trilby's attention but Svengali's influence is strong upon her. Finding his efforts of no avail and well knowing the cause, his rage breaks loose and he springs towards Svengali. But the strain of exercising the hypnotic power over his victim has gradually sapped the powers of the musician, and before Billy reaches him he falls backwards, dead!

9. Svengali's Portrait.

In this scene Trilby is just recovering from the ordeal through which she has lately passed, and Billy is with her. The marriage interrupted in such tragic fashion six years ago is about to take place. Presents are already arriving, and amongst them comes a large package which, when opened, reveals a framed picture covered with a curtain.

10. Unveiling the Portrait.

Trilby is lying upon a couch and Billy prepares to raise the curtain with some ceremony. No sooner has he done so than Trilby rises from the couch and with a heartrending cry advances towards the picture. There, glaring with those compelling eyes from the canvas, is the face of Svengali. All the old-time dread returns to Trilby, the memory of those six years of fear and hatred floods upon her recollection, and with another wild cry she falls to the ground and dies with Billy's arms around her.

11. A Close Portrait

of Trilby concludes the film.

No. 235 Code "Ceintrage." 1,195 feet

The Rebel's Daughter.

KINEMACOLOR drama full of the rich color of Southern climes. The period is the Peninsular War between France and Spain, and the vivid costumes of the peasantry of those times is admirably shown. A skilled child actor lends a special attractiveness to the story.

Synopsis —

1. Joining the Army.

A Spaniard living in the hills takes leave of wife and child to go and join the forces engaged in the defence of his country. This is a very picturesque indoor scene.

2. An Ambush.

He falls into an ambush of French soldiers who take him back to his own cottage, incarcerating their prisoner in his own cellar.

3. The Soldiers' Negligence.

The soldiers call for refreshment, and imbibing too freely of the contents of a cask are soon oblivious of everything.

4. At Liberty.

The daughter of the house seizes the opportunity to set her father at liberty and then hastens to the Spaniards' camp with the information that an easy capture of the enemy is open to them. Her journey is made through some charming scenery.

5. Turning the Tables.

A party follow the child's directions; the tables are turned on the Frenchmen and the Spaniards make much of the little girl for her share in bringing about the downfall of the enemy.

No. 236 Code "Ceintrer." 1,110 feet

Love's Strategy.

STAGINGS in this comedy subject are exceedingly good, some very pretty scenery being introduced. The hero has a housekeeper who has designs upon his affections, and, in order to win him, plays a trick upon him which results in his engagement to another girl being broken off. In the end he is content to marry the housekeeper.

Synopsis—

1. Brown and the Housekeeper.

Brown is in bed and his housekeeper comes to his room with his morning cup of tea. He gets out to drink it and the housekeeper looks coy, observing which Brown induges in various uncomplimentary gestures evidently directed against her.

2. At Breakfast.

Brown finds on the table a note which evidently pleases him immensely. Not so the housekeeper when a little later she also reads the communication, which has come from Brown's intended, inviting him to see her in order to get her father's consent to her marriage.

3. The Housekeeper's Ruse.

The housekeeper decides that immediate action is necessary if Brown is not to be lost to her forever. She takes his coat, which he has left on a chair, and inserts in the pocket a piece of cheese which, from her expression as she handles it, evidently has a very pungent odour.

4. Brown's Preparations.

The hero is next seen in his dressing room arranging his toilet in the very best style for the occasion, and he then sets forth to go to the house of his ladylove.

5. Adventures by the Way.

In the street he stops a friend to get a light for his cigarette and the odour that emanates from his clothes evidently occasions the friend considerable discomfort. He buys flowers from a flower-girl who also finds his presence an annoyance, and when he tries to hire a cab the cabby refuses point blank to accept the fare.

6. By the Sea.

This is a very fine scene giving a beautiful panorama of the coast which is perfectly reproduced in Nature's colors. Brown meets the young lady, who nearly faints in consequence of the unpleasant odour that pervades the atmosphere.

7. Meeting the Girl's Father.

The interview with the father of his intended is equally awkward. The gentleman in question shows an evident anxiety to place as great a distance as possible between himself and his visitor and in the end refuses to consent to the marriage, and turns the suitor out of the house.

8. Brown Finds Consolation.

Returning to his own house Brown decides that he can content himself with the love of his housekeeper and the film concludes by showing him seated on that person's capacious lap.

No. 237 Code "Ceinture." 985 feet

The Clown's Sacrifice.

LOVELY settings are to be found in this subject which is enacted for the most part at a fine baronial castle, intermingled with which are many scenes of circus life.

Synopsis—

1. The Servant Dismissed.

The Marquis has occasion to dismiss one of his gardeners on account of inattention to his duties.

2. The Servant's Revenge.

The gardener schemes to kidnap his master's little daughter and catching her up at the gate of the castle, envelopes her in a cloak, thereupon disappearing from the neighbourhood. Though the Marquis and Marchioness do everything to try and trace the whereabouts of the little one, they find no clue. Years pass by and still nothing is heard of her.

3. With Strolling Players.

The child meanwhile grows up with a company of strolling players and clowns with whom the ex-servant has thrown in his lot. In due course she marries an acrobat.

4. The Truth Confessed.

On his deathbed, the man whom the girl supposes to be her father sends for the Marquis and confesses that he kidnapped the child, giving such directions as he can to enable the Marquis to find her.

5. The Wanderer Found.

The father and mother, overjoyed, seek out their daughter, whom they find in a circus tent, living in dire poverty. The parents do not wish to recognize their daughter's husband and at this the young woman refuses to leave her present station in life. Her father and mother then sorrowfully withdraw.

6. The Clown's Sacrifice.

The acrobat, when he returns home and learns what has occurred, decides upon a great sacrifice. Realising that he is a bar to his wife's enjoyment of the good fortune that has come to her, he disappears.

7. The Girl at Home.

The clown's wife thereupon goes to her parents, though the life of comfort there does not console her for the loss of her husband.

8. The Meeting.

One day quite by accident, when passing a fair ground with her beautiful white haired mother, the younger woman recognizes the booth in which so many happy hours were spent in her early married life. The two women go inside in hopes of finding the clown. They do so, though the man is on a sickbed.

9. Caste Forgotten.

The Marquis is brought to accept his son-in-law, caste is forgotten and the clown is welcomed to the castle in a charming concluding scene.

No. 239 Code "Ceitil." 1,160 feet

His Last Burglary.

HUMOUR and tragedy are closely related in everyday life and this subject well illustrates the fact. The burglar, though at one moment he is struggling for his life, is able immediately afterwards to appreciate the humorous side of the fate in store for him.

Synopsis—

1. The Burglar's Den.

This scene introduces us to a party of ruffians plotting a robbery.

2. The Bride-Elect.

Here we see a burglar with his intended wife on the eve of their wedding. She is begging him to reform and he promises he will after he has carried out the burglary arranged in the previous scene. The girl however, thinks to gain her point by hiding his burglar's outfit and this she does.

3. The Burglary.

The entry into the house which the burglar intends to rifle is next shown. Springing lightly from wall to wall he secures entrance at the French windows. Opening the safe, he proceeds to remove all the valuable articles, but he finds his movements have disturbed the occupants of the house and he hides in the safe he is rifling. The housekeeper enters and finding the safe open, shuts the door.

4. The Burglar's Dilemma.

The burglar is soon aware that the supply of air in the safe is considerably restricted and he looks for his tools, which he is surprised to find are not in his possession. He is soon enduring the agonies of suffocation and at last beats the door with his fists in the hope of attracting assistance. The safe however is of such massive construction that no sounds penetrate.

5. The Wedding Morning.

This scene gives us an idea of the consternation amongst the principals of the burglar's domestic circle when he fails to appear for the wedding ceremony.

6. The Rescuer.

The housekeeper is in reality a treacherous servant to her employer and she connives at the visit of another burglar who opens the safe and is very much surprised to find that the house has already been entered.

7. Dividing the Spoil.

The newcomer rescues his friend and thereafter takes command of the nefarious proceedings that are in progress. He divides the spoil with the first comer, but takes care to give him a most insignificant share.

8. Marriage.

This scene shows the burglar and his wife now happily married, and the burglar bestowing a silver spoon—one of the proceeds of the burglary—upon his infant as a christening gift.

No. 244 Code "Cejasen." 1,000 feet

A French Duel.

PRESENTS the humorous side of the French custom of duelling on the slightest provocation. Some charming scenic backgrounds are introduced.

Synopsis—

1. A Cafe Scene.

The hero is seated in an open-air café; he buys a newspaper in which he reads something that evidently causes him some satisfaction. His friends notice that he departs soon afterwards. They examine the newspaper and find a notice to the effect that a widow desires to meet a gentleman, with a view to marriage, at a certain place, the signal of his willingness to accept her invitation being that he will wear a red rose and a white handkerchief.

2. A Rival.

One of the party at the café decides to follow the hero, and he sets forth amid the acclamation of his friends.

3. The Flower Girl.

A girl is standing by the edge of a cliff which commands an excellent view. She receives a visit from the hero and also from the second man who has set out in search of the lady; both buy red flowers.

4. The Meeting.

The second man to start is the first to arrive at the appointed place; the lady and he flutter their handkerchiefs coyly and sit down together. When the hero arrives he proceeds to attack his rival with his fists. The lady escapes in a carriage but the rivals cling behind until they pass the café from which they set forth. Their friends decide that they must fight a duel.

5. The Preparations.

The seconds arrive at the appointed place and load the weapons with flour and soot. When the combatants arrive—both very nervous—they fire at one another and promptly fall down. Soon they discover that neither is injured and they embrace affectionately, presenting a ridiculous spectacle, their faces being covered with flour and soot.

No. 245 Code "Cejonius." 925 feet

For the Crown.

BEAUTIFUL coloring is a feature of this subject, which deals with an army intrigue during a period of war in the distressful country of the Balkan States. The wife of the general commanding one of two opposing forces plots with the enemy to effect a surprise. Her stepson intervenes in the hope of saving his country, but a woman's machinations are too subtle and the story has a tragic ending.

Synopsis—

1. The General and His Wife.

The first scene is staged at a military camp. The general in command is disconsolate owing to the fortunes of war having gone against his army. His wife endeavours to encourage him.

2. The Son in Love with the Maid.

The general's son is in love with his stepmother's maid and in this scene they have a brief meeting unknown to the parents.

3. The Traitress.

The general's wife, who is a very ambitious woman, thinks of a scheme for securing the aggrandisement of her husband and herself, and to that end she decides to visit the enemy's lines and see if she can make dishonourable terms with them.

4. In the Enemy's Lines.

Her departure is seen by the maid. When challenged by the sentry the general's wife shows herself and the sentry allows her to pass.

5. The Bargain.

Meeting the general in command of the opposing force, the woman obtains from him a promise that if her husband allows them to attack his army by surprise they will make him a vassal king and her a queen. It is decided that the chief of the enemy's army shall go to the general's tent and discuss these terms. To facilitate his entrance into the camp the general's wife lets him have her cloak and returns without it.

6. Arranging the Scheme.

The maid overhears the discussion between the two commanders in which the general accepts the proposed terms. She informs her lover, the general's son, of the plot and also relates the information she has heard that the lighting of a wood pile on a cliff is to be the signal for the attack. On receiving this information, the young man decides that the honour of his country is in his hands and takes steps to intervene and upset the treacherous designs of his father and stepmother.

7. Lighting the Beacon.

In this scene the general and his wife are standing by the beacon, about to light the signal. The son advances up the cliff and in trying to prevent his father from lighting the beacon, accidentally causes him to fall over the cliff.

8. A False Accusation.

The young man's wicked stepmother, realising that her treacherous scheme is foiled, endeavours to save herself by accusing her stepson of treachery and patricide.

9. Under Arrest.

The young man is placed under arrest and held up to the maledictions of the populace for his supposed treachery.

10. The Young Man's Death.

To save him further suffering, the young man's sweetheart goes to the place where he is under guard and stabs him to the heart. She herself then falls upon the dagger, over the prostrate form of her unfortunate lover, and dies with him.

No. 247 Code "Cejunta." 1,395 feet

Kitty, the Dressmaker.

SIMPLE annals of humble life are here told expressively and well. The subject contains some beautifully staged scenes, the haunt of wealth and fashion, in contrast to the simpler settings of unassuming poverty.

Synopsis—

1. The Work Room.

Kitty is at work with the other girls at the dressmaker's establishment when she is called into the shop to help fit a lady who has just called with her husband to buy a new robe. The husband is obviously attracted by the dressmaker's assistant.

2. After the Day's Work

Kitty goes home with her lover, who calls for her. She is instructed to deliver the coat ordered during the day at the house at which the customers reside.

3. Infatuation.

The husband of the lady who has bought the coat has the girl shown into his room and immediately declares his feelings towards her. When interrupted by the entrance of his wife he desists but writes a note and puts it into the girl's glove without her seeing it. Kitty rejoins her lover and proceeds homeward. This is a pretty scene, the two walking along a beautiful cliff beyond which is the blue sea.

4. Kitty at Home.

The girl enters her humble abode, rakes the fire into activity, and on taking off her gloves finds the note, which reads "Why should you work when I am ready to give you everything you want. I love you." Greatly surprised the girl sits by her bed considering the proposal. She falls into a doze, in the course of which she dreams.

5. The Dream.

In her dream Kitty sees herself with her new admirer passing between rows of flunkeys and entering a motor-car. She is richly dressed and is wearing furs. She is having lunch at a fashionable restaurant and afterwards her lover makes advances. This brings Kitty to a realisation of her position and she vigorously repulses him. This is her dream.

6. Reality. Missing from Work.

Kitty's seat is unoccupied at the work room and we see the manager's attention drawn to the fact. Her lover gets to know of it and goes to Kitty's home to find out what is the matter. He cannot obtain entry so he breaks through the window where he finds that the fire is filling the room with smoke and that Kitty is in danger of suffocation. He rushes to her and she recovers consciousness, thankful that her recent experiences have only been a dream.

No. 248 Code "Cejuntos." 1,060 feet

The Flower Girl of Florence.

MEDIÆVAL days are portrayed in this story, which deals with the period very convincingly and is notable for excellent stagings and costumes selected with artistic judgment.

Synopsis—

1. The Duke of Medicis

forsakes his love; she curses him. A strongly acted scene, showing the parting of the Duke from the mother and her child.

2. The Flower Girl.

Fifteen years later the child of the Duke is selling flowers in the streets of Florence. Many passers-by stop to buy flowers or indulge in badinage with the pretty flower girl. One of her customers is an artist who is attracted by the girl's appearance and engages her as a model. The perfect reproduction of the pattern and colors of the artist's handsome dress, cannot fail to strike the observer.

3. The Artist and His Model.

In this well-staged scene the artist is painting the girl's portrait, and incidentally, as is plain to see, falling in love with her.

4. The Witch-Mother.

The unhappy mother of the girl, from living apart from the common haunts of men, has acquired a reputation as a witch. To her the artist repairs to gain her consent to the betrothal. The witch, a shrewd judge of character, approves of her daughter's lover and permits her to be betrothed.

5. A Face from the Past.

The Duke of Medicis, hearing of the growing reputation of the young painter, visits his studio, accompanied by a large and distinguished retinue. Something about one of the pictures—a portrait of the flower girl—stirs old memories in the Duke's mind and arouses his passions. He purchases the portrait and resolves to trace the original.

6. Kidnapped.

The Duke has not much difficulty in identifying the original of the painting. The face of the pretty flower girl is familiar in Florence. The Duke then hires soldiers of fortune to kidnap the prize on which he has set his heart. These picturesque ruffians soon do their work.

7. The Artist to the Rescue.

The artist encounters the rogues as they are going to the Duke's mansion with their capture. He valiantly attacks them, though they are five to one; he is however, overcome, bound and left there helpless. The artist soon afterwards gets free of his bonds and hastening to the witch tells her the story of her daughter's capture.

8. A Love Potion.

The Duke, having received his prize at the hands of his emissaries, visits the witch to obtain a love potion. He has found that his personal charms are

insufficient to win the love of the flower girl, whose heart is already won by another. Neither the Duke nor the witch recognise one another when they meet. The witch tells the Duke that her spells will have no effect unless administered by herself to the girl.

9. The Recognition.

Accordingly the Duke brings the girl to the witch. At the same time the artist is consulting the witch and telling of his non-success in tracing the girl. Recognition between the parties is mutual, and the Duke, ashamed to find that he has fallen in love with and kidnapped his own daughter, retires crestfallen, leaving the lovers in one another's arms.

No. 249 Code "Celabo." 1,260 feet

The Fall of Babylon.

AN adaptation of the Scriptural story of the Prophet Daniel and King Belshazzar, son of the famous Nebuchadnezzar. For the purposes of a cohesive narrative, the Apocryphal story of Susanna and the Elders is prefaced; the climax is reached in the capture of Babylon by Cyrus, King of Persia, and the death of Belshazzar.

Synopsis—

1. Portraits.

The film opens with portraits of the principal participants in the story.

2. A Woman's Honour.

In the first scene we see Susanna, wife of Joachim, a rich man of Babylon, in whose house are lodged two Elders, judges of the people. They are much attracted by the beauty of the wife of their host. Susanna is repelling their unwelcome attentions. The intervention of Daniel and the appearance of Joachim completes their discomfiture and they depart with vows of vengeance.

3. The Conspiracy.

Morality in those days seems to have been no better than in the present, and we next find the Elders seeking revenge by the simple expedient of making a false accusation. Accordingly Susanna is seized, brought before her judges and charged with an imaginary offence. The Elders, however, have concocted an infamous plot, and her plea of innocence is unavailing. Though no other evidence than their word is offered she is found guilty and condemned to death.

4. Daniel's Intervention.

However, there is one present who is convinced of Susanna's innocence—none other than the Prophet Daniel who, by a subtle cross-examination, worthy of Solomon himself, easily refutes the testimony of the Elders, and Susanna is saved.

5. King Belshazzar

bestows royal favours on Daniel for his wisdom. Belshazzar has taken a great interest in the trial of Susanna and bestows a cloak and a gold chain on Daniel as a signal mark of honour.

6. A Festival.

King Belshazzar is seen making a great feast to many of his lords. For the purpose of display he calls for the vessels of gold and silver which his father had taken from the Temple at Jerusalem, greatly to the displeasure of Daniel, who foresees in this desecration nothing but disaster. This is further presaged by the sudden apparition of a man's hand, and the appearance of a mysterious writing on the wall. The merriment is checked and festivity gives way to fear; the omen is such that none can understand, yet it is clearly a portent. The wise men are called in, but in spite of the offer of sumptuous rewards none is able to read the cipher. At length Daniel is remembered, and on being summoned at once interprets the fatal words thus:—"God hath numbered thy Kingdom and finished it. Thou art weighed in the balance and found wanting. Thy Kingdom is divided and given to the Medes and Persians."

7. The Prophecy Comes True

and the King's worst fears are realised. Almost immediately the city is invaded by the Medes and Persians under Cyrus and the King is slain. Thus passed the Kingdom of Babylon.

No. 250 Code "Celadores." 1,190 feet

Love in a Cottage.

MYSTERY and mediævalism are naturally and charmingly combined in this excellent KINEMACOLOR subject. It is a village story of the days when legendary lore was implicitly believed by the peasantry and it is remarkable for artistic and beautiful settings.

Synopsis—

1. Christmas Eve.

A number of visitors are in the living room of a cottage and are about to set off together to attend a religious service on Christmas Eve. They depart, leaving a mother and her baby and an old woman of the village together in the cottage.

2. The Old Woman's Story.

The old woman tells the young mother a legend associated with the neighbourhood that if a certain rock is tapped just before midnight on Christmas Eve, it will open and reveal great treasure. This must be secured, however, before midnight for then the rock closes. Having told the story the old woman departs.

3. The Mother's Dream.

The mother falls asleep and in a dream sees herself donning a cloak and taking her baby with her to the rock mentioned by the old woman. She taps the face of the rock and an explosion occurs, after which a fairy is disclosed. The being invites her to enter the cave where a large number of fairies are assembled. They show her a bag containing £1,000 and the woman tries to carry it away. She is unable to move it and lets a dwarf who is standing by take her baby to assist her.

"THE YARMOUTH HERRING INDUSTRY."

Negative 407. *Page* 229.

SCENE FROM "LOVE IN A COTTAGE."

Negative 251. *Page* 128.

4. Forgetting All For Gold.

She struggles out with the gold but when she remembers her baby and attempts to return, she finds that the rock is closed. Her struggles to gain readmission are ineffectual. She returns home and her friends are very pleased when she shows them the bag of money. Her husband however, soon asks her "Where is the baby?" and when she confesses with tears that it is left in the cave, the man attacks her with an axe. Those standing by prevent him from doing her an injury. In spite of her entreaties she is turned out of the house.

5. The Awakening.

Awakening from her dream the woman is thankful to find that her terrible experience is only imaginary, and when her husband returns she welcomes him affectionately, telling him as a lesson to both of them of the dream she has had.

6. A Close View

of the family, including the dog, affords an effective conclusion.

No. 251 Code "Celæneus." 1,225 feet

Johnson at the Wedding.

COMEDY, turning on a mistake of the tailor in sending home the wrong suit of clothes, is presented with great sprightliness and humour.

Synopsis—

1. The Wedding Invitation.

Johnson receives an invitation at very short notice to go to a wedding, and this causes him to observe that his wardrobe is not in a very good state of repair. He therefore resolves to have a new suit for the occasion.

2. An Urgent Order.

At the tailor's he gives an order that the suit must be ready the same evening. He is measured standing next to a very tall man, Johnson being a man of comparatively meagre proportions.

3. The Wrong Suit.

When the suit arrives it is obvious that a mistake has been made and Johnson has received the suit evidently intended for his tall neighbour. The tailor's attention is drawn to this and he promises to alter the suit in the morning in time for the ceremony.

4. Willing Helpers.

During the night, however, Johnson's wife shows herself equal to the emergency. Intending to give her husband a pleasant surprise she creeps out of bed at night and, stealthily taking the suit, measures off the excess length in the sleeves of the coat and the legs of the trousers and cuts off the cloth.

5. Similar Aid from the Daughter.

Johnson's daughter—a dutiful girl—has the same idea as her mother. She creeps into the room a little later, half asleep and yawning tremendously, and cuts off a similar length from the suit, failing to observe that a portion has already gone.

6. The Maid is Equally Obliging.

She also comes in and removes a section from the garments.

7. On the Eve of the Wedding

Johnson puts up at an hotel with his wife, and a thief enters and steals his ordinary suit of clothes.

8. The Wedding Morning.

Johnson fails to notice that the sleeves of his coat only reach to his elbows and that his trousers scarcely cover his knees, and he sets off to the wedding perfectly satisfied with himself.

9. His Arrival.

On reaching the church, however, he has a crowd in train and the guests are so annoyed with him for attending in such a condition that they give him a severe thrashing.

No. 252 Code "Celagem." 1,140 feet

The Little Daughter's Letter.

ESPECIALLY suited to children, this picture has pathetic interest that will appeal also to older folks. The various scenes are very naturally and appropriately staged.

Synopsis—

1. An Accident.

A builder's foreman at a house in course of construction is seen having his lunch. On resuming work he falls as he is ascending a ladder and comes heavily to the ground. An excellent scene follows in which treatment is being administered by a doctor and a policeman is taking notes of the accident. This is admirably staged and very convincing.

2. The Injured Man's Household.

An effective domestic scene; the man's wife is ironing and her little daughter is helping her. A fire burning in the open hearth is perfectly reproduced by KINEMACOLOR. A man enters and breaks the news to the wife that there has been an accident.

3. A Sad Arrival.

The injured man is brought in and his wife and child after the first tearful embrace are seen doing what they can for him.

4. The Child's Letter.

The little child creeps away from her bedroom and prays for her father's recovery. She conceives the idea of writing to the Lord in Heaven about their sad case. This letter she throws out of the window and expects it to go straight to heaven. It however falls down and the doctor as he leaves the house picks it up.

5. The Employer and the News.

The employer of the injured man is informed that there has been an accident and at the same time the doctor, hoping to enlist his sympathy in the sad case of his workman, shows his wife the letter.

6. The Employer and his Wife

decide to go to the cottage and do what they can to relieve the necessities of the family. On arrival they slip a note containing banknotes into the child's hands and then leave. On opening the envelope, the child finds the money and a note to the effect that the Lord always answers prayer.

7. A Portrait

of the child thanking Providence for its kindness, is the concluding section.

No. 253 Code "Celaje." 1,070 feet

Brown's German Liver Cure.

UPROARIOUS comedy and a lively skit on the manners of the Englishman abroad. Brown has been over-indulging himself in the good things of this life and is recommended to take the cure at Marienbad. He goes, but his behaviour towards the "foreigners" is insufferable and through insulting German officers he is imprisoned for three months. The salutary prison régime, however, proves an excellent cure for liver.

Synopsis—

1. Brown at the Doctor's.

Brown is seen at the doctor's consulting room under examination and the medical man comes to the conclusion that whatever ill-health his patient is suffering from is due to overfeeding.

2. At Meals.

This is very apparent when Brown is seen at meal-time in his house. His manners at the table are very objectionable and he is consuming an immense amount of food. As he is taken worse his wife goes to the doctor. The medical man orders Brown to take the German cure.

3. Off to Germany.

At the railway refreshment room Brown is still eating, and incidentally in this section we notice how well the bottles on the shelves containing various beverages are reproduced by KINEMACOLOR. When the time has come to start Brown has to dragged away from the bar by a porter before he will leave the good things he is enjoying.

4. In a German Hotel.

In this scene Brown is dining at a German hotel and a number of German officers are in the room. They toast the Kaiser's health, but Brown refuses to join in and instead lets off a syphon of soda-water over the officers.

5. Arrested

for insulting the German uniform. Brown is dragged off to prison, and one cannot help noticing the beautiful scenery through which he and the crowd following pass. He is sentenced to three months' detention, with bread and water.

6. In the Cells.

Brown is now seen in the cells eating bread and water with relish and he leaves the prison at the end of his term quite cured of any dyspeptic tendencies, thanks to the simple living he has perforce been having.

7. Home Again.

In the last scene Brown arrives home and his family are very pleased to find that his temper is greatly improved and that he no longer thinks of nothing but eating.

No. 254 Code "Celajeria." 895 feet

Swank and the Remedy.

FRENCH soldiers are the chief characters in this KINEMACOLOR comedy, and it is interesting to note how well the colors of the exceedingly ugly uniforms of the French soldiers are presented. The trousers are a terra-cotta red and the precise hue comes out exactly on the screen.

Synopsis—

1. In the Barrack Room.

Jean, a French soldier, annoys his comrades by his superior attitude towards them and they are looking out for an opportunity of turning the tables on him. A letter comes for Jean, and when he has read it he dresses himself rather more smartly than usual and goes out.

2. At a Restaurant.

Jean arrives at a restaurant and tries to attract the attention of a lady there. She, however, takes no notice of him and gives all her attention to the gentleman who is sitting next to her. Two of Jean's pals watch this little scene and it gives them an idea for teaching their comrade a lesson.

3. The Plot.

The two soldiers go to visit some friends of theirs—servants at a big house—waiting first for the master and mistress to go out. The assistance of these friends is enlisted in the scheme for bringing Jean to a more amenable state of mind. One of the soldiers dresses as a woman, goes back to the restaurant and soon succeeds in entangling Jean.

4. Playing Tricks on the Lover.

The supposed woman takes Jean to the house where the soldiers' friends are employed, but his attempts to make love to the "lady" are constantly interrupted by false alarms of the return of the master and mistress In consequence, Jean is made to suffer various indignities and is finally hidden up the chimney, whence he emerges covered with soot. His sweetheart then discloses "her" identity and Jean departs much chagrined.

No. 255 Code "Celandine." 1,125 feet

The Burglar as Father Christmas.

YULETIDE sentiments here find expression. The story is a pathetic one, well told, admirably staged and beautifully portrayed.

Synopsis—

1. A Poverty Stricken Home.

A widow listens sorrowfully to the request of her child that she will buy a Christmas tree. The poor woman is in dire poverty.

2. Selling Christmas Trees.

A number of well-to-do people are seen buying Christmas trees as the woman and her child pass. On reaching home, the widow puts her child to bed and goes out. The child falls asleep.

3. A Visitor.

A burglar, who has evidently mistaken the appearance of the dwelling, enters through the window; he is about to go, realising that he has not come to a house from which he can expect to make a good haul, when the child wakes and in its innocence says, "Are you Father Christmas? Do please give me a Christmas tree." The burglar is so affected that he promises the child that he will do what she wishes.

4. Fulfilling His Promise.

He next visits a rich man's house. The head of the household is sitting in the study when he hears sounds and hides. The burglar then enters, and seeing a Christmas tree carries it out bodily. The owner of the house, puzzled by this conduct on the part of his nocturnal visitor, follows.

5. The Child Receives Her Christmas Tree.

The burglar enters the poor child's house and the little one is delighted on receiving the Christmas tree. A few minutes later the owner of the tree and a policeman enter, but on eliciting the circumstances the former declines to prosecute and withdraws.

6. A Close Portrait

of the child and the burglar concludes.

No. 256 Code "Celaster." 935 feet

In the Reign of Terror.

REVOLUTIONARY times in France are vividly brought to mind by this excellent subject, the realistic effect of reproduction in natural color being heightened by the accuracy to the period of the costumes employed.

Synopsis—

1. The Count and His Daughter.

The Count de Bligny and his daughter receive a visit from a friend who asks the hand of the lady in marriage. Feeling that she cannot leave her father, who is in delicate health, the young lady declines, though not without inward regrets.

2. The Approach of Revolution.

Meanwhile affairs of state reach a critical stage. Marat, Danton and Robespierre issue a warrant for the arrest of Count de Bligny.

3. A Friend's Sacrifice.

The lover of the earlier scene, anxious to save his friends, intercepts the soldiers of the Republic, states that he is the Count de Bligny, and is arrested in his stead and sentenced to death by guillotine.

4. The Count Intervenes.

When he learns the course of events, the Count refuses to let his young friend sacrifice himself and with his daughter attends before the dread tribunal, resigned to the fate which he knows awaits him.

5. Pardoned!

A woman's tears are her strongest weapons, and the revolutionaries are softened by the daughter's appeals. The Count is pardoned and given a pardon for his friend.

6. The Guillotine Cheated

of a victim. The two hasten to the guillotine and for once the horrible instrument is deprived of its prey.

No. 257 Code "Celastro." 1,165 feet

Samson and Delilah.

PRODUCED in a Southern clime, this KINEMACOLOR reproduction of a familiar Biblical story is wonderfully beautiful and essentially Eastern in atmosphere. The costumes are remarkably well selected and the coloring of every scene superb.

Synopsis—

1. Samson Slays the Philistines.

In the opening scene, full of rich color, Samson is seen attacking a party of Philistines, and with the traditional jawbone of an ass quelling their resistance.

2. Samson Fascinated by Delilah.

A beautiful scene opens this section. Delilah is standing by a fountain with one of her maid-servants and the shimmer of her beautiful dress is perfectly reproduced. The grouping of the scene is very artistic. The two women leave the fountain and wander through groves of palms to Delilah's house. Samson encounters them and is immediately fascinated by Delilah's beauty. The Philistines watch this meeting from a distance.

3. Samson's Parents Reject Delilah.

Samson introduces Delilah to his parents who will have nothing to do with her.

4. The Philistines Plot

with Delilah to find out the secret of Samson's strength. Ultimately, after much persuasion and when partially intoxicated, Samson tells Delilah the truth. Taking advantage of his unconscious position Delilah cuts off his flowing locks. The Philistines then come and awaken him and Samson strikes out expecting to overcome them easily.

5. Samson Defeated.

The Philistines easily overpower him, however. They bind him, put his eyes out and lead him into captivity.

6. In the Heathen Temple.

On the day of a great festival Samson is brought into the Temple of the Philistines to make sport for the people. He asks to be placed between two pillars and when there he prays for strength. This is given him; he exerts his old vigour, breaks down the pillars and brings down the temple in ruins, dying triumphant, having slain more of his enemies at death than in the whole of his lifetime.

No. 258 Code "Celation." 1,005 feet

Two can Play at the Same Game.

FULL of charming color and brightness is this comedy which introduces some beautiful settings. The story is essentially French in style.

Synopsis—

1. The Admirer.

Mr. Bell takes leave of his wife, who is not very sorry to see the back of him, for it soon appears that she has an admirer who comes directly Mr. Bell is fairly out of sight.

2. In Love with a Typist.

Bell arrives at his office, falls in love with one of the typists and sends a note home to say that he is visiting a sick aunt.

3. Going Out to Dinner.

On receipt of this message Mrs. Bell and her admirer are very cheerful and decide to go out to dine together.

4. An Unexpected Meeting.

Curiously enough, Bell decides to take the typist girl to the very same restaurant. Mrs. Bell and her companion arrive first and are seated on one side of a screen when Mr. Bell's voice is heard on the other. Simultaneously Mr. Bell recognizes his wife's voice; he gets up and begins to peer over the screen. His wife, also filled with curiosity, is doing the same thing on the other side of the screen. Their faces meet and they scream.

5. Lively Scenes.

Bell, however, is the first to recover himself and he lets off a soda water syphon over his rival. To prevent a disturbance the waiters interfere and Mr. and Mrs. Bell are sent out of the restaurant. The typist and the admirer of Mrs. Bell are left alone; they make advances and are soon the best of friends.

6. Reconciliation.

Mr. and Mrs. Bell decide that both of them have been in the wrong and that they had better make a fresh start. In the concluding scene they come to a mutual understanding.

No. 259 Code "Celator." 970 feet

Detective Henri and the Paris Apaches.

DETECTIVE stories on the screen are always popular; this one is exceptionally interesting as it deals with the Apaches of Paris and introduces the famous Danse des Apaches, which is exceedingly well executed.

Synopsis—

1. The Plot to Trap the Detective.

In this scene we see a number of Apaches at their headquarters. They are plotting to secure Detective Henri, who has been carrying on an active campaign against the Apaches for some time past. One of their number goes to prepare the deadly well; this has a number of spikes placed erect at the bottom and anyone thrown down it is unlikely to escape without serious injury.

2. A Note to the Detective.

One of the Apaches brings a note to the famous detective telling him that if he comes to a certain place in a low quarter of Paris he will learn information of value in a case in which he is engaged. We are then shown the Apaches' den, as in the previous scene, and two of the people are performing an Apache dance.

3. The Capture.

The detective enters, lights a cigarette and orders a drink. The Apaches immediately attack him, bind his hands, and take him to the deadly well.

4. The Deadly Well.

The detective is flung into the well, but fortunately alights at the bottom without sustaining any very severe injuries. He cuts his bonds on the sides of the spikes, and clambers out of the well.

5. Turning the Tables.

Returning to the Apaches' den, he holds up the whole party, telling the ringleaders to remain, but the others to go, which they speedily do. Two remain and they attack the detective, and secure possession of his gun. When they turn it upon him, however, it proves to be a toy weapon which will not shoot. The detective promptly produces another weapon from his pocket and regains the mastery.

6. A Thief to Catch a Thief.

The detective compels one of the rogues to bind the other one and then to go. He then lets the remaining rascal see that the gun he now has is only a toy weapon—in reality a fan.

No. 260 Code "Celature." 955 feet

Negative 261.

SCENE FROM "TELEMACHUS."

Page 137.

Negative 236

SCENE FROM "THE REBEL'S DAUGHTER."

Page 118.

Telemachus.

A MYTHOLOGICAL PLAY.

STUDIES of the classics may be greatly assisted, as this beautiful subject shows, by the presentation on the motion picture screen of versions of the ancient stories included in the curriculum of the schoolboy. The adventures of Telemachus and Ulysses, as related in Homer's Odyssey, are the theme of this remarkable KINEMACOLOR film. The staging of the palace scenes, and the costumes, are exceedingly fine, while the outdoor episodes are set in the most beautiful surroundings. Especially is this so in the presentation of the island where Ulysses remained for seven years with the nymph, Calypso. The whole subject is a magnificent example of the powers of KINEMACOLOR in the reproduction of scenes of beauty.

Synopsis—

1. Queen Penelope,

while awaiting the return of her husband Ulysses, is annoyed by suitors who waste the substance of their absent king. Telemachus, her son, comes to the aid of Penelope. The palace scene is very finely staged, having Eastern carving on the walls and exceedingly handsome garnishings.

2. Mentor.

The goddess, Minerva, by the mystic presence of Mentor, directs Telemachus to go in search of his father, and this he does, accompanied by Mentor. The appearance of Mentor is a striking incident.

3. At Calypso.

The two arrive at Calypso, where Ulysses is held under spell. A magnificent scene shows the arrival of the travellers by boat. The sea is of a superb blue and on the rocky cliff maidens are waiting to welcome Telemachus. On his landing the sirens charm Telemachus, but he is brought to his senses, and a remembrance of his mission, by Mentor. They rescue Ulysses and leave the island.

4. The Return Home.

Visiting the island of the king of winds, Telemachus falls in love with Nausica. The meeting affords KINEMACOLOR an opportunity in the reproduction of flesh tints which is very striking, as also is a scene in which a close view is given of the lovers.

5. King Ulysses

welcomes his son and unites him to Nausica. A fitting conclusion is provided by a scene in which thanks are returned to Minerva for her kindly interference.

No. 261 Code "Celaurite." 1,035 feet

A Noble Heart.

MANY vividly contrasting scenes and a wealth of beautiful coloring are splendidly portrayed in this exceedingly interesting colonial story.

Synopsis—

1. The Orphaned Children.

The widowed mother of two little children is dying. The doctor is in attendance, and when the mother passes away a kindly neighbour and her daughter take the children and decide to adopt them.

2. The Elder Brother.

Jack, the elder brother of the orphans, who is gold-mining in the West, receives news of his mother's death, and a request for assistance. He is himself on a sick-bed, and his friend, Jim, undertakes to secure some money, as Jack's funds are very low. He takes a collection amongst his friends in the mining camp. The sick man dictates a letter to his relatives which Jim posts. Jack then dies, and Jim returns to find that his friend is no more.

3. Jim's Good Fortune.

Jim discovers rich ore which he exhibits to his fellow-miners in the camp meeting-place. A Mexican tries to secure some of the ore but Jim drives him away at the point of a pistol. About this time Jim receives a letter, addressed to his dead friend, asking that Jack will send his photograph.

4. The Miner's Decision.

Being now a rich man, Jim generously decides to assists his friend's relatives and sends his own photograph instead of the dead man's. A scene is interposed showing the receipt of portrait by the little orphans, and also some money that Jim encloses.

5. Jim Returns

to the Old Country. We see his departure from the mining camp, armed with a kit-bag. The next scene shows him leaving the train in England and meeting Jack's little sister, who has come to the station to welcome him.

6. Jim Adopts the Family

and falls in love with the daughter of the neighbour who has taken care of the children. The older woman, failing to recognise Jack in the new arrival, expresses her doubts, whereupon Jim confesses that he is not the brother of the children, but says that nevertheless he is willing to take care of them.

No 262 Code "Celdillas." 1,245 feet

"This triumph in photographic invention, which is known as KINEMACOLOR, produces results realistic in the last degree, and eminently capable of presenting in every detail the scene which is sought to be illustrated."—*Cork Constitution.*

"KINEMACOLOR pictures are as much in advance of the ordinary animated pictures as animated pictures are in advance of the magic lantern."—*Isle of Man Weekly Times.*

"Beautiful, instructive and entertaining."—*Edinburgh Scotsman.*

The Blackmailer.

REALLY exceptional staging is a feature of this excellent KINEMACOLOR drama, the characters being very ably portrayed throughout.

Synopsis—

1. The Count and His Fiancee.

The count is engaged to be married, and in a fine scene, affording a beautiful panorama of the surrounding country, we see him walking with his sweetheart and her parents. Parting from the older people he walks with his fiancée to the gate, and there takes leave of her.

2. Blackmail.

Suzanne, a former sweetheart, threatens to send the count's letters to the lady to whom he is engaged, unless she receives a large sum of money. The count receives this letter as he is leaving the handsome entrance to his residence, and on reading it, is considerably perturbed.

3. Friendly Advice.

A friend who encounters him, rallies him on his downcast looks, and the count then shows the letter. The friend advises him to consult a detective, accompanying him to the office of Detective Ferri, who undertakes to recover the count's letters.

4. The Scheme.

The detective accompanies the count to a low public-house, and endeavours to persuade a man there to undertake to break into the house of the count's former sweetheart, and secure possession of the letters. The man refuses and soon afterwards withdraws.

5. An Emissary.

The next man to enter the place is persuaded to undertake the commission, and at the detective's office he assumes evening dress, thus effecting a great improvement in his appearance. Describing himself as a baron, he presents himself at the stage-door of a theatre where Suzanne is appearing.

6. Presented to Suzanne.

The bogus baron sends a note to Suzanne asking her to accept a ring (with which he has been provided by the Count). No sooner has the caller entered the room than he is followed by the man who in the public-house refused to undertake to secure the letters. He now takes them but the "baron" turns upon him, overcomes him and takes the letters. He then presents the ring to Suzanne, who has just entered, and shortly afterwards takes his departure.

7. Suzanne Discovers the Trick.

Suzanne soon afterwards finds that her letters have gone. The "baron" meanwhile returns to the detective's office and the detective takes the letters to the count, who is naturally very pleased to regain possession of them.

8. The Wedding Morning.

The concluding scene shows the count with his bride on the wedding morning, the ceremony having just taken place.

No. 263 Code "Celebrado." 1,305 feet

A Devoted Friend.

HOLLAND is the venue of this novel and beautifully produced drama. The days of old, when every man's hand was constantly at the sword hilt, and the most peacefully disposed were obliged to go armed and be prepared on occasion to defend their lives, are reproduced on the screen with amazing fidelity. The film is a wonderful example of the value of KINEMACOLOR as an aid to the revivification of history.

Synopsis—

1. The Young Artist.

The blacksmith's son shows some considerable skill as a painter, and he is exhibiting to his sister some examples of his work when a famous painter and his party pull up at the blacksmith's forge. This scene is a realistic example of a mediæval assembly, the costumes being perfectly correct to the period.

2. A Patron.

Jan Berk, one of the artists in the party, sees the work of the blacksmith's son, and is so struck by it that he introduces him to Van Eyck, the famous painter, who decides to adopt the young man as a pupil. The blacksmith reluctantly consents to let the lad go with his new friends.

3. At the Studios.

Piet, as the son of the blacksmith is called, falls in love with one of the models in attendance at the studio. He accompanies her for a walk, but the model, who has other strings to her bow, sends him away when she sees another of her lovers approaching. Piet, however, sees their meeting and is filled with grief. These scenes are staged in the most beautiful surroundings.

4. A Duel.

Piet tells his friend, Jan Berk, of what has happened, and he arranges a meeting, in the course of which a duel occurs between Piet and his rival. The latter is killed. The local watch receive information of the affair and pursue Piet, in order to bring him to justice.

4. The Model's Infatuation

with a Spanish officer. Piet's love affair still progresses very unfavourably, for the model has fallen in love with a Spanish officer. When Piet comes upon them, a struggle takes place, in the course of which the Spaniard wounds Piet's friend, Jan Berk.

5. The Capture.

Piet takes his wounded friend to his father's home and there the soldiers, who have come to enquire into the circumstances of the first duel, find them. Jan Berk says that he killed the dead man in order to shield his friend and then dies of the injuries he has just received.

No. 264 Code "Celebreis." 1,335 feet

"Fate."

SCENES in the Old Country and in the Wild West are delightfully contrasted in this thrilling drama. The coloring is splendid; the spectator realises probably for the first time in his experience of moving pictures that the cowboys' costumes are not only picturesque but full of color.

Synopsis—

1. The Lovers Estranged.

Ethel writes Tom declining his offer of marriage. In this scene a girl is seated at a writing table, and a handsome, gilt-framed, hanging mirror provides a realistic touch in the perfect reflection it gives of the pattern of the handsome carpet.

2. The Lovers' Decision.

Here we see the hero coming down the steps from his house; a page hands him the letter we have just seen written. At first, when he recognizes the handwriting, his expression is one of pleasure, but on reading its contents he is evidently very much upset. Feeling that England has no longer any attractions for him he emigrates to the West.

3. Ethel in Texas.

Ethel has friends in Texas—an uncle and his sons. The girl goes to live with them, and one day, they having business away from the ranch, she is left in charge. We see her assuring her uncle that she is not afraid of being left alone and exhibiting her knowledge of firearms.

4. An Indian Raid.

While the girl is combing her beautiful auburn hair the faces of two Indians appear at the window: they enter, and pointing their guns at the girl, proceed to rifle the cupboard where the "firewater" is kept.

5. An Unexpected Meeting.

Ethel's lover has become the head of the band of Indians and, to her great surprise, she recognizes one of her assailants as her former lover. At the same moment he recognizes her and immediately intervenes when his followers, at that moment, seem about to molest the girl.

6. His Followers Disbanded.

Their leader attacks them vigorously, drives them forth from the cabin and shoots them after an exciting encounter.

7. Wounded.

On his re-entering the cabin the girl sees that he is wounded in the wrist and proceeds to bind up the injury. But the sight of the girl he loved arouses the old passions, and the man, thrusting his pistol into the girl's hand, cries "Marry me or shoot me." Greatly distressed, the girl ultimately chooses the less bloodthirsty alternative.

8. Married, but Repentant.

The two are now married, but nothing the husband can do, or the presents he heaps upon her, are sufficient to win the girl's love.

9. A Lucky Claim.

The hero finds a valuable vein of gold and sells his claim for a million dollars. Even this good fortune does not reconcile the wife to married life and she implores her husband to let her return home. Sorrowfully, he consents.

10. Back in Old England.

This is a beautiful garden scene and the girl is sitting there with her mother.

11. "Absence Makes the Heart Grow Fonder."

Her husband arrives immaculately attired, and the girl, whose affections have changed during the period of separation, embraces him affectionately.

No. 242 Code "Cejaramos." 1,220 feet

The Crusader.

DEALING with the period of the Crusades to the Holy Land this subject is notable for its exquisite setting. The principal scenes are enacted at a fine mediæval castle and all the details of costume and staging are accurate and on the most lavish scale. The story deals with the sufferings of a fair lady at the hands of an unfaithful steward during the absence of the knight of the castle at the Holy Wars. Through the efforts of the page, the machinations of the steward and a false friar are defeated and virtue triumphs.

Synopsis—

1. The Departure of the Knight.

The knight entrusts the care of his wife and child to his steward who swears to be faithful, and the knight then pays farewell to his lady and we see him and his retainers depart. This is a very fine scene, the tapestry and emblems on the walls being magnificently reproduced.

2. The Steward's Passion.

The steward has fallen in love with his master's wife, and while she is out walking in the vicinity of the castle he declares his passion. She repulses him, whereupon he threatens her. The lady's faithful page comes to her assistance.

3. The False Friar.

The steward plots with a false friar to announce the death of his master in the Holy Land. This announcement is made by the steward and the pilgrim bears him out in every detail. The page, who is listening, declares his disbelief of the whole story, whereupon he and the lady are seized.

4. Deliverance.

One of the castle maidens secures a rope by means of which she assists the page to escape and he sets forth in search of his master, whom he finds by the roadside.

5. The Knight's Return.

The knight enters his castle unrecognized and unannounced. The steward is holding high revels, and his master, simulating the part of a wandering minstrel, plays one of his own favourite tunes. The steward roughly tells him not to play that tune and the knight then discloses his identity.

6. The Death of the Steward.

The knight draws his sword, but before he can strike, the steward plunges a dagger into his own breast, and husband and wife are soon in one another's arms.

No. 243 Code "Cejaron." 1,320 feet

The Birth of Spring Flowers.

THE interesting results obtained by speed magnification are illustrated in this subject, which is similar to the film "FROM BUD TO BLOSSOM," Negative No. 178, which has been fully described on pp. 64, 65 and 66 of this volume. In this case spring flowers are depicted and the results are no less beautiful.

Synopsis—

1. Crocus.

The spiky green foliage is first seen; there is a slight movement and the buds slowly rise from the plant, opening gradually meanwhile. A close view is then given of a pink bloom and then of two blooms, one of which opens in advance of the other. The yellow centres of the flowers are perfectly shown. A view from above of a single bloom is very effective; the flower entirely fills the screen. Four or five buds in a red flower pot are very beautifully photographed.

2. Snowdrops.

The drooping buds of this plant are very graceful; as they open they show yellow centres, and the pure white of the petals is perfectly reproduced.

3. Daffodils.

The various examples of this flower all open rapidly.

4. Hyacinths,

on the other hand, open very slowly. There is a gentle waving movement of the leaves of the plant which move in sympathy as the buds open. A pink specimen opens with a steady movement and when the flower is fully expanded the screen is filled with a mass of delicate pink.

5. Single Anemones.

The first specimen is of a brilliant red hue; the next plum-color and the next a lighter shade.

6. Double Anemones.

The opening of these flowers is a beautiful sight owing to the large number of petals contained in each sheath. A specimen which entirely fills the screen is very effective. Every one of the numerous petals is in movement.

7. Early Tulips.

A single specimen in a vase is shown opening and as the petals move the light may be noticed glinting on them. The smooth polished appearance of the tulip petals is well-shown and the centre, when the flower is fully opened, is very natural. Varieties of several shades are photographed, in some cases they are so highly magnified that they fill the screen.

8. Turban Ranunculus.

Two specimens of these buds, which are of a globular shape, are first seen. The opening movement is prolonged. A close view shows the gradual unfolding of the petals. The green centres of the flowers are in marked contrast to the petals and the latter are of different shades of red in the various examples shown.

9. Azalea.

The long stamens of this flower are noticeable and the movement in opening is rapid.

No. 266 Code "Celebriez." 1,140 feet

Seville at Carnival Time.

SEVILLE is one of the most ancient cities of Spain, and it was a place of some importance as long ago as the times of the Romans. It is now an Archiepiscopal See and is principally built in the Moorish style with narrow ill-paved streets, the old Moorish houses having signs of interior courtyards with a fountain in the middle. The city possesses a large and handsome Gothic cathedral dating from the 15th century. This building has a Moorish tower—part of a mosque which gave place to the present cathedral. The town contains very fine squares and in one of these—the Plaza San Fernando—most of the scenes depicted in the film take place.

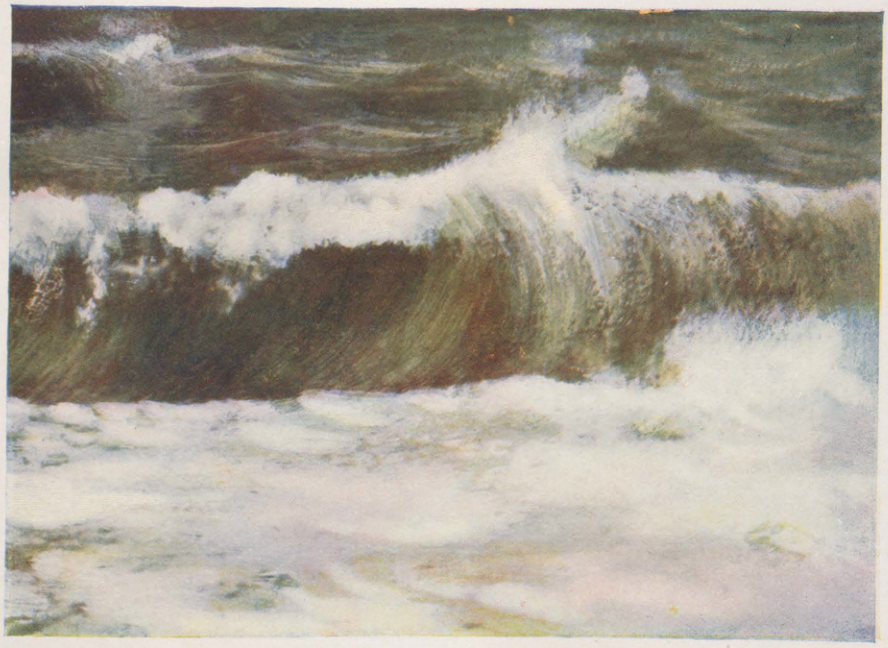
The square is gaily decorated with flags, and crowds of people are assembling in readiness for the carnival—an annual event of some importance. This picture was taken from a lofty position and gives an excellent idea of the animated scene. Another view from the street level shows a number of riders in festival costume, white mules drawing carriages, and decorated vehicles which proceed through an avenue lined with crowds of people. Some of the decorated coaches are quite novel. On one is an immense oven at which a chef is working. Another is apparently an advertisement of someone's tooth paste. The atmosphere and wealth of color of the sunny south is well preserved in this attractive KINEMACOLOR subject.

No. 269 Code "Celedates." 460 feet

By the Side of the Zuyder Zee.

Negative 380.

Page 218.



Big Waves at Brighton.

Negative 165.

Page 56.

Beads of the World.

BEADS in great variety, both ancient and modern, assembled from all parts of the world, are arranged in groups and reproduced, making a most effective and pretty film. KINEMACOLOR, of course, is the only means by which such a subject could be presented on the motion picture screen. To photograph colored beads in monotone would be a dull and futile proceeding, but in natural colors the film is most attractive.

Many of the beads have markings in different colors, and these are most clearly depicted. The facets of others reflect the rays of light and the sparkle gives a most realistic effect. Some of the beads are of shades of grey, and these difficult colors are perfectly obtained. The most striking section is that presenting Venetian beads, which contain markings of of every conceivable hue. The beads are photographed at close range, so that every detail appears. It is certainly an interesting and remarkable picture.

Synopsis—

1. Necklaces of Beads.
Their selection and admiration by a fair wearer. A necklace of red coral is especially effective.

2. West Indian Seed Beads,
piled up on a revolving dish, exhibit deep scarlet hues.

3. Shell Beads from Fiji.
Delicate greenish-grey pointed shells—an admirable piece of color work.

4. West African Seed Beads
which grow already perforated. These specimens are globular in shape and grey in color.

5. Turkish Coral-and-Brass Armlet,
showing the beauties of Near-Eastern workmanship.

6. Garnets,
reflecting the light with beautiful effect.

7. Egyptian Mummy Beads
of the period 2500 B.C.—quaint, cylindrical, threaded objects.

8. Phœnician Beads,
300 B.C.; close views of large beads, flashing in the sun.

9. Red Coral,
—a realistic example, the exact hue being perfectly reproduced. This is an excellent section.

10. Japanese Beads;
green and brown and almost egg-shaped.

11. Venetian Beads;
large and round, and with wonderful markings of different colors. Several single specimens are included, and these are lovely examples of color photography.

No. 285 Code "Celetrum." 775 feet

THE CORONATION YEAR,
1911.

THE brilliant and historic events of Coronation year, 1911, were the means of bringing KINEMACOLOR, at one stroke, into the very forefront of public regard, and of establishing the process on an entirely different plane from any other system of motion pictures in existence. The great masses of the people in every civilised country had it suddenly brought home to them that advancing science had placed a new instrument at their disposal, and that it was now possible for all the citizens of a country, instead of a leisured few in the capital city, to take part in those memorable and inspiring ceremonies by which a nation's entity is expressed. For KINEMACOLOR showed the events of the Coronation as they really were—not as a succession of black-and-white shadows, but glowing with all the magnificence and wealth of color that is a feature of public ceremonial in these modern times. It is not surprising that such a marvel as this took the public by storm, and that, in spite of an exceptionally hot summer, every theatre at which the KINEMACOLOR Coronation Series was exhibited was crowded to the doors. This was not the case in the British Isles or the British Dominions only. Thanks probably to the genius displayed in arranging public ceremonies in this country, the people of other nations found these scenes as interesting as did those of British blood, and for months KINEMACOLOR was the leading attraction of the entertainment world of five continents. The principal films of the Coronation Series were seen by every member of the British Royal House, and by several Continental Sovereigns.

All the important State events in London, Scotland, Ireland and Wales during the summer of 1911 were reproduced by KINEMACOLOR, and the films comprise a series of great beauty and historic value. Some of the ceremonies depicted, as for example the Investiture of the Prince of Wales with the Order of the Garter at Windsor, had not been performed for many centuries, and in KINEMACOLOR is preserved an historic record which will be of the deepest interest to generations yet unborn. The various films comprising this series each have their special features. In many ways the gem of them all is the Unveiling of the Queen Victoria Memorial, a complete record of the whole ceremony, containing many close views of Royal personages and a magnificent military review. The Investiture of the Prince of Wales at Carnarvon is another very complete subject, and presents Royalty less from the public than from the personal aspect. There are many human touches in the course of this memorable day in the life of the young Prince. The Naval Review forms a remarkable exhibition of Britain's sea power. KINEMACOLOR followed the Court to Ireland and Scotland, and there again many incidents of much interest and picturesqueness are reproduced. Each of these various films is a perfect presentation, as natural as life itself, of the ceremony with which it deals, and thus is secured, for the delight and instruction of future generations, a complete record of events that must ever be memorable in British annals.

Children's Empire Day Review by Lord Roberts.

HOW much has been done by the Boy Scout movement to give British youth a comprehension of the responsibilities of Empire and a smart, well set-up bearing, may be gathered from this film which shows a parade of many thousands of Boy Scouts, including some girls who have taken up the ambulance side of the movement.

There are several parades of the youngsters, and a Scottish corps in full Highland dress affords a touch of color in contrast to the prevailing khaki.

More than one close portrait of Lord Roberts may be seen towards the close of the film, as he proceeds on a round of inspection.

No. 265 Code "Celebrer." 885 feet

H.M. the King of Spain

REVIEWING RECRUITS AND REGULARS AT MADRID, April 30th, 1911.

KINEMACOLOR here shows us some of the finest of the handsomely uniformed troops of the Spanish Army assembled for inspection by H.M. the King of Spain at Madrid. The troops are seen taking up their positions for the review, and at the opening of the film some cavalry regiments, photographed at close quarters, make a very effective section. A regimental band takes up its position, and then we are shown the royal pavilion from which the Queen of Spain and members of Her Majesty's suite are watching the proceedings.

The King of Spain leaves the pavilion on a magnificent charger, attended by the staff officers. The Cardinal of Madrid reads the oath of allegiance which the recruits are to take, and following this, in the presence of the King, they kiss their respective regimental flags. The ceremony has a dignity quite its own as the soldiers pass by one by one with bared heads.

A march-past of the troops follows and this scene gives an excellent idea of the great number of men assembled. The stereoscopic quality of the picture is remarkable —the lines of soldiers seem to stretch away into the background as far as the eye can reach. A large flag in the foreground —the national emblem of Spain—is very realistically reproduced. There is a fine sky and the parade ground is bordered by handsome trees. The troops are for the most part infantry, but a company of artillery is very effective. Trumpeters sound a fanfare at the conclusion of the review, and then we see the departure of Their Majesties, and the breaking-up of the large crowds assembled for the event.

No. 267 Code "Celebrity." 880 feet

Prince Arthur of Connaught at Rome.

April 12th, 1911.

CENTRAL STATION, ROME, is gaily decorated in honour of the city's English visitor, Prince Arthur of Connaught, who has come as a special envoy to Rome to convey to the King of Italy and his people the congratulations of Britain on the occasion of the fiftieth anniversary of United Italy. The arrival at the station of the King of Italy to receive the Prince is shown. His Royal Highness enters the King's carriage, and they drive to the Palace amid the cheers of the thousands of people lining the streets.

No. 268 Code "Celebrons." 170 feet

Unveiling of the Queen Victoria Memorial.

May 16th, 1911.

MERE words are inadequate to convey a realisation of the peculiar and especial beauties of the three subjects which together form a complete record of the ceremony of Unveiling the Memorial to the late Queen Victoria at Buckingham Palace, London, by her grandson, King George V., in the presence of another grandson, the German Emperor, in May, 1911. Every circumstance contributed to make this a perfect picture. To begin with, the whole ceremony took place in the open air and at one spot; the atmospheric conditions were perfect—there was ample light without glare—and the time occupied by the ceremony was not much longer than the three films take to project on the screen. Furthermore, by the courtesy of the Comptroller of the King's Household, the KINEMACOLOR cameras were permitted to stand in front of the Memorial during the whole time the ceremony was in progress—a concession only shared with the German Emperor's photographer.

The spectator gets from the picture exactly the same impressions that he would if he occupied the best possible seat at the actual ceremony. He sees the soldiers taking up their positions, the distinguished guests arriving, the various preparations for the ceremony, then the arrival of the Royal party from the Palace, a few score yards away, the dedication ceremony and the unveiling, the guns firing the salute, the march past of picked troops—every uniform resplendent—and finally the return to the Palace of Their Majesties and suite; a company of Beefeaters—quaint survivals of mediævalism—bringing up the rear. With suitable music and effects the film is the most perfect resuscitation of an actual occurrence that it is possible to conceive.

It is not too much to say that the KINEMACOLOR record of this ceremony sets a new standard in motion photography. No one henceforth can regard monotone pictures of the glories of pageantry as anything but obsolete and unsatisfying—mere shadows of the real thing.

Synopsis—

1. The Memorial

before the unveiling. It is draped in white coverings and in the background is Buckingham Palace.

2. Military Arrivals.

A party of Yeomen of the Guard, commonly called the Beefeaters, take up their position. The rich red of their handsome uniform is perfectly shown. British and German staff officers exchange greetings before the Monument. Marching in splendid order, the 9th and 16th Lancers and the 4th and 18th Hussars pass by the camera. Some ladies, evidently belated, arouse a smile as they hurry across the path of the soldiers in order to get to their seats in time.

3. The Lord Mayor and Sheriffs

in their gilded coaches drive up, and at the same time a company of the Royal Horse Guards (the Blues) passes, also two officers of the Honorable Corps of Gentlemen at Arms (the King's Bodyguard). Other guests arriving. The 2nd Dragoon Guards (the Queen's Bays).

4. The Choirs.

The combined choirs of Westminster Abbey, St. Paul's Cathedral, the Chapels Royal of the Savoy and St. George's, Windsor, pass up the steps of the Monument. They will presently sing the Anthem, under the direction of Sir Walter Parratt, Master of the Music.

5. The Duke of Connaught,

Sir Joseph Ward (Premier of New Zealand) with Lady Ward. The Royal Horse Guards with their colors.

6. Distinguished Onlookers.

Here are some of the occupants of the first row of seats placed for those privileged to witness the ceremony. The KINEMACOLOR cameras, however, are between them and the Memorial, so that KINEMACOLOR audiences have an even better view. One of the Mayors of the London Metropolitan Boroughs will be noticed, and the manifest excitement of a girl in a white frock is very natural.

7. The Royal Procession

from Buckingham Palace. The procession approaches in the following order; First the Yeoman of the Guard; next, Lord Hamilton of Dalzell (Acting Lord Chamberlain); The Earl of Chesterfield (Lord Steward); The Earl of Granard (Master of the Horse).

H.M. The KING and H.I.M. The GERMAN EMPEROR
(Each in the uniform of a British Field-Marshal);
H.I.M. The GERMAN EMPRESS; H.M. The QUEEN;
H.R.H. Princess Louise; T.R.H. The Prince of Wales, Princess Mary
and little Prince George;
T.R.H. Princess Christian; The Duke of Connaught;
The Princess Royal; Princess Henry of Battenberg;
Prince Arthur of Connaught; The Duchess of Argyll;
and other Members of the Royal Family.

8. The German Emperor's Wreath.

Officers and members of the Imperial suite bring up the rear; amongst them is an officer of Queen Victoria's German Dragoon Regiment, carrying a wreath from the Kaiser.

9. Closer View of the Procession.

It is not often that Royalty is seen at such close quarters as in this section. The features of each member of the procession may be clearly distinguished. They proceed up the steps of the Memorial and take up their appointed stations. A party of the Yeomen of the Guard, in their picturesque uniform of the time of Henry VII., takes up a position at the base of the Memorial.

10. The Dedication Service.

This is conducted by His Grace the Archbishop of Canterbury. The Master of the Music may be seen striking up the hymn, "O God, our Help in Ages Past," and if one verse of this is played or sung, the effectiveness of the film is increased.

11. The Unveiling.

The King is now about to press the electric button releasing the veiling. He advances, the veil collapses, revealing the Statue of the great Queen, and simultaneously the first boom of the guns should be heard and the choir should sing "God Save the King."

12. In St. James's Park.

The film next gives a very realistic view of the guns firing the salute in St. James' Park, and then returns to the Memorial, around which the group of Royalty is still standing with upturned faces. The firing of the guns should be continued up to this point, there being not sufficient time for the full salute of 21 guns.

13. Reception of Members of the Executive.

The last of these figures is that of Sir Thomas Brock, the designer of the Memorial, now about to receive the honour of knighthood.

No. 270 Code "Celedones." 1,145 feet

Review of the Troops before the King and Kaiser.

A MAGNIFICENT military spectacle; the splendid troops — all picked men—are photographed at such close quarters that every detail of their brilliant uniforms is reproduced, even to the glint of the light on burnished breast-plates. The film has been taken so perfectly that the men march across the screen at exactly the speed they would in real life—a result not always secured in moving pictures by the most careful photographers.

The film is one of the most thrilling of the kind ever taken; it arouses the patriotic instincts of the spectator as strongly as would the actual scene itself. The King and Kaiser stand at the foot of the steps of the Memorial and the troops pass before them in perfect order and line.

The following is the order of the review:—
The Bluejackets; Officers Commanding Divisions;
The Royal Marine Artillery; The Royal Marine Light Infantry;
Colors in Line;
The 1st Life Guards; The 2nd Life Guards;
The Royal Horse Guards (the Blues);
The 2nd Dragoon Guards; The 4th Hussars; The 9th Lancers;
The 16th Lancers;
Standards in Line;
The Grenadier Guards; The West Surrey Regiment;
The 93rd Argyle and Sutherland Highlanders;
The Queen's Own Cameron Highlanders; The Royal Irish Fusiliers.

No. 271 Code "Celemine." 505 feet

The King and Kaiser Returning to Buckingham Palace.

THE Review over, the King and Kaiser ascend the steps of the Memorial and the Royal Procession then re-forms and returns to the Palace in the order in which the approach to the Memorial was made. A party of Beefeaters brings up the rear, and the film closes.

No. 272 Code "Celenus." 220 feet

It is specially recommended that Negatives Nos. 270, 271 and 272 comprising the whole Ceremony of the Unveiling of the Memorial be shown in conjunction. . . . .

SOME PRESS NOTICES OF THE KINEMACOLOR REPRODUCTION OF "THE UNVEILING OF THE QUEEN VICTORIA MEMORIAL." . . . .

"A wonderful presentment of the Unveiling of the Queen Victoria Memorial. The gradations of color, especially notable in the varying reds of the uniforms are absolutely faithful, while even the atmospheric conditions of the day are shown by the twinkling of the sun on the soldiers' breast-plates and bayonets. One sees the pageantry of the ceremony in a way in which no black-and-white process could make one see it."—*Morning Post, London.*

"A most wonderful series. The masses of movement and color depicting the Royal party, the distinguished visitors, and the review of Britain's tars and troops by the King and Kaiser baffle description. These pictures must be seen to be believed, and then they will seem incredible."—*Referee, London.*

"The pictures, which are shown in their natural colors, form probably the most complete record of the ceremony in existence. Their advantage over the ordinary pictures is patent, for the black-and-white effects of the latter cannot convey the sense of pomp and pageantry which rely for their very success upon a blaze of color."—*The Times, London.*

"A really beautiful, artistic and extraordinarily distinct film of the Unveiling Ceremony. In its details, from the stately procession from the Palace to the actual firing of the guns in salute, it is a triumph of kinematography. The progress of this process is astounding, and one begins to wonder where it will end."—*Evening Standard, London.*

"HISTORY IN COLOR AND MOVEMENT.—King and Emperor, Royal Consorts and attendant Princes and Princesses, with their brilliant train of followers, lived and moved and had their being in all the glorious coloring and splendid movement of a pageant."—*The Lady, London.*

"I was amazed by the realism of the KINEMACOLOR pictures of the Unveiling of the Victoria Memorial. There was never anything of this kind so miraculous as these pictures. I saw the whole ritual more vividly than any of the spectators."—Mr. James Douglas in *London Opinion.*

"The gorgeous coloring was perfect, and the movement life-like."—*Sunday Times, London.*

"We have no hesitation in saying that the Queen Victoria Memorial Unveiling in KINEMACOLOR is the greatest piece of kinematograph work ever accomplished in the history of the industry. As an absolutely life-like representation of an actual scene it is simply superb. The March Past is such a splendid reproduction of the actual thing that it 'gets home' every time. The sun flashes on the burnished breast-plates, every color is true, and the whole thing is without blemish—magnificent, beautiful and inspiring. KINEMACOLOR is justified; for such a scene as this color is the only thing possible."—*Kinematograph Weekly.*

"Every color is brought out. It is possible even to distinguish the texture of the gowns worn by the Empress and Queen. The diplomats and soldiers also are presented in their brilliant uniforms, making a striking and dramatic picture. When the review of the troops in full dress trappings is thrown on the screen the eye is delighted by the varied and rich coloring."—*New York Press.*

"In creating what one may justly term pictorial chronicles of such historical events as these KINEMACOLOR is the only adequate medium. However good a black-and-white picture may be it stands to reason that such gorgeous ceremonies as these require color to give absolute realism. The Queen Victoria Memorial Unveiling is a splendid subject reproduced in exact fidelity as to both movement and color."—*Bournemouth Guardian.*

"Another vivid example of the magic power of KINEMACOLOR was the picture of the Unveiling of the Queen Victoria Memorial. This was a triumph for the new kinematographic art. All the color and life of the brilliant ceremony was reproduced before one's eyes. The audience probably got a better idea of the scene than many who were actually present, for they were able to see what happened at far closer quarters than thousands of the onlookers. It was this picture which made one realise in a flash the revolution that must be wrought in the world of animated pictures by the new process. A splendid pageant of color."—*Brighton Herald.*

"The Unveiling of the Queen Victoria Memorial was one big spectacular production, perfect and comprehensive, detailed and yet including the whole event from start to finish." *Dublin Daily Express.*

"The brilliant assembly at the Unveiling of the Queen Victoria Memorial in London was depicted in a manner which made it almost impossible for one to believe that the actual ceremony was not taking place before one. The colors are beautifully represented."—*Newcastle Journal.*

"It was a magnificent spectacle and as presented by KINEMACOLOR sent the audience into raptures."—*North Mail, Newcastle.*

"It is hardly possible to describe in words this latest wonderful invention, the effects of nature and the distinct details of uniforms, accoutrements and decorations being absolutely perfect."—*Vanity Fair, London.*

The Trooping of the Color.

EXCEPTIONALLY interesting and brilliant was the ceremony of the Trooping of the Color on the Horse Guards' Parade on the occasion of the King's birthday. Not only was King George's color being trooped for the first time, but three years had passed since the ceremony was last performed. The King, the Duke of Connaught and several Royal Princes were in the position of honour on the parade. The Queen, Prince of Wales, Princess Mary and Prince George, with other members of the Royal Family, occupied seats in the Levée Room at the Horse Guards, and watched the scene from the windows above the central archway. The Dominion Premiers and other oversea visitors occupied a stand to the north of the central block of Horse Guards. The framework of the picture was completed by a great assemblage of the general public, which could be seen stretching far into the leafy distance of St. James's Park.

The troops, of whom there were more than 2,000 on parade, formed in a hollow square facing east. In front of the saluting point were companies of the 2nd Scots Guards which furnished the escort for the color, and of the 1st and 3rd Grenadier Guards. On the north side of the square were companies of the 3rd Grenadier Guards and of the 3rd Coldstream Guards, and opposite them were detachments of the Life Guards and Horse Guards, and the massed bands of the Brigade of Guards. The color, under the charge of a sergeant with double sentries, occupied its usual position on the north side of the parade.

The Queen, dressed in pale mauve, arrived first at the Horse Guards and was received with the royal salute. The King's procession, which had been formed in front of Buckingham Palace, arrived *via* the Mall. The King and the Duke of Connaught rode together, and both wore the uniform of the Grenadier Guards, with the Order of the Garter. Accompanying them were Prince of Connaught, Prince Christian, and Colonel the Maharaja of Bikaner in gorgeous costume. In attendance were Field-Marshal Lord Roberts and other distinguished officers and members of the Household. Detachments of the 1st Life Guards were at the head and rear of the procession, which made its way to the saluting point, where His Majesty received the Royal Salute, the massed bands playing the National Anthem meanwhile.

The actual ceremony of the Trooping of the Color was preceded by an inspection of the line. The color was received by the junior subaltern of the guard, and it was borne back to the right of the line to the strains of "The Grenadiers' March" and "The Coburg March." This piece of military ritual, as presented with marvellous realism by KINEMACOLOR, will make an irresistible appeal to the soldier and civilian alike. Next came the march past, first in slow and then in quick time, the King moving slightly forward to take the salute. At the close of the march past the line was reformed and the ceremony ended with the Royal Salute.

No. 273 Code "Celerabis." 455 feet

The Royal Drive to the Crystal Palace for the Festival of Empire.

A PICTURE secured on the occasion of Their Majesties' visit to the Crystal Palace to open the Festival of Empire. The opening section shows the crowds awaiting the arrival of the King and Queen, and the scene is a novel and picturesque one owing to the presence amongst the throng of a number of those about to take part in an historical pageant. They are attired in the costumes of several periods of English history.

At the coming of Their Majesties a close picture is secured of the King, who is seated with the Queen in the carriage in which they have made the journey through South London from Buckingham Palace. Their Majesties receive an Address from the Local Mayor, Aldermen and Burgesses; this is presented outside the entrance to the Crystal Palace. Their Majesties proceed to enter the grounds and their return to the carriage is shown in the concluding sections of the film.

No. 274 Code "Celerandi." 450 feet

The Coronation Derby, 1911.

BRILLIANT scenes on Derby Day at Epsom are here presented. A large and excited crowd spreads itself over the Downs, and many characteristic occurences at an important race meeting have been photographed by the KIMEMACOLOR camera men.

Synopsis—

1. The Road to Epsom.

A typical English country highway, carrying on this particular day unfamiliar traffic in the form of motor omnibuses—which look more in their element in the neighbourhood of the Strand—char-a-bancs, donkey-carts, etc. The road is bordered by fine trees.

2. The S.E.&C.R. Flag.

The red and blue flag exhibited by the South Eastern Railway Company at Tattenham Corner is realistically shown.

3. Scenes at the Station.

The crowd is just leaving the station for the course, and is streaming out over the Downs. A photograph of a grey donkey in light brown harness is an excellent piece of color reproduction.

4. The Grand Stand.

This large edifice is shown, followed by a panorama giving an idea of the size of the crowd. Carriages and motor cars are drawn up in long lines, and until they are wanted for the return journey their occupants find them useful as coigns of vantage. The sunlight glinting on the brasswork of the cars has a striking effect.

5. Clearing the Course

for a race. This is one of the smaller contests before the Derby. As soon as the horses have passed, the crowds close in over the course.

6. Side Shows.

A balloon in the shape of a man passes over the heads of the crowd, and a boy on very high stilts is photographed.

7. Jockeys and Horses

going out to the starting point. The shimmer of the silk and satin of the jockeys' coats is well shown. Another race is now seen.

8. The Course.

A long distance view of the course is next given, and some fine sky and cloud effects will be noticed. The horses are seen galloping down the course.

9. The Derby.

The great race of the day is about to take place. The horses and their riders proceed to the starting point, and at the signal gallop down the course.

10. Tattenham Corner.

The race at this point was photographed by courtesy of the South Eastern and Chatham Railway Company. The horses come round the famous corner in a bunch. Interspersed is a view of two young ladies silhouetted against the sky line as they stand on the seats of their car watching the progress of the race through field glasses.

11. The Finish.

"Sunstar" the winner. Near the winning post "Sunstar" may be seen well ahead of the other horses. On the way to the paddock the horse is beset by enthusiastic followers of the turf and has to be protected by a guard of mounted policemen.

No. 275 Code "Celerarem." 1,165 feet

Mr. Walter Winans' Entries for the Richmond Royal Horse Show.

THIS picturesque subject shows the trotting horses bred by Mr. Walter Winans being put through various evolutions in Richmond Park. The highly bred and handsome animals are driven past the camera, and the speed at which they trot is surprising. In some cases the drivers are Russians, and the vehicles to which the horses are attached are droskies, a kind of carriage peculiar to Russia.

The pleasant surroundings of the park are perfectly reproduced, and form a charming setting to an attractive picture.

No. 276 Code "Celeratos." 430 feet

Normal London.

VIEWS are here given showing London in its normal aspect, a few weeks before the Coronation, and the subject forms an interesting travel film illustrative of the British capital. It is excellently photographed, and full of diversity and animation.

Synopsis—

1. London Pool.

The Customs House, and distant views of the Tower of London and the Tower Bridge. A closer view of the Tower, particularly of the White Tower. Passing under the Tower Bridge.

2. The Tower Bridge.

Traffic passing over the Bridge. A char-a-banc laden with sightseers. A curiously shaped van used to convey brewers' grains.

3. Thames Embankment and St. Pauls.

This is a magnificent panorama of the "finest river frontage in the world." First may be seen the narrow spire of St. Bride's Church, Fleet Street, and then St. Paul's Cathedral comes into view.

4. The "Heart of London":

The Royal Exchange. This is the Mansion House corner, and it presents the usual medley of street traffic, in which 'buses largely predominate.

5. The West End.

Charing Cross Road and Regent Street. The first is the centre, it may be interesting to note, of the moving picture business in London. This very film was developed and printed not many yards away. The view in Regent Street is taken at the northern end, above the quadrant, looking up towards Oxford Circus.

6. Trafalgar Square.

The base of the Nelson Column and the Lions. This view is taken looking towards the Strand. The façade of the Grand Hotel will be observed. The Trafalgar Square Fountains are in full play, and the natural appearance of the rippling water is very noticeable.

7. The London Shoeblack.

Two of them in their red coats are photographed hard at work. The bootblacks provide one of the few bits of color in grey London. A view of the Haymarket.

8. Two Great Hotels.

The Embankment, showing the Hotel Cecil and the Savoy, and the trams and taxicabs proceeding along the roadway.

9. Marble Arch.

The camera man has selected the two most artistic points.

10. The Houses of Parliament

and Westminster Bridge. A panorama of the terrace, where members entertain their lady friends to tea, is followed by a view of Westminster Bridge and the trams crossing.

11. St. James's Park.
Boys "fishing" in the lake. It is the summer holiday season, and boys and some girls are crowding at the edge of the lake, trying to net "sticklebacks." A very natural and picturesque group.

12. The Memorial
of Her late Majesty Queen Victoria—just unveiled at the time the film was taken. A fine view of the Memorial, photographed from the lake; also a view of part of Buckingham Palace.

13. London Flower "Girls."
A most effective picture of the women who sell flowers at certain crowded points, and of their wares, which form masses of bright color in contrast to prevailing greys.

No. 277 Code "Celeratum." 1,385 feet

Disguising London:

THREE WEEKS BEFORE THE CORONATION.

SPECIAL interest attaches to this film as preserving a record of London as it appeared under unfamiliar conditions during the early summer of 1911. The process of "disguising" London is seen to be very complete; its most intimate friends would hardly recognise it in its wooden coverings. The principal buildings look very queer surrounded by a mass of scaffolding.

Synopsis—

1. Charing Cross.
A huge stand is being erected in the station yard, the famous Eleanor's Cross being entirely cased in. The picture was taken at a time when street traffic was at its height.

2. The Strand.
St. Clement's Church, Strand, which stands in the centre of the thoroughfare has a wooden erection round its walls. The Law Courts may be observed on the left.

3. Trafalgar Square.
A structure of wood runs along the entire frontage of the National Gallery. The fountains in the Square are playing. The trees in front of St. Martin's Church are encased in deal, and the Church itself has a balcony along the front and side.

4. Admiralty Arch
and the Mall. A good view is obtained here of the new arch, the central gate of which was opened for the first time as Their Majesties passed through on their way to the Coronation ceremony at Westminster. A huge stand runs the entire length of the Mall, the trees that border the handsome thoroughfare being cased in wood.

5. Whitehall.

A picture is shown of the Avenue of Victory, still in course of construction. The pillars on either side of the street will be noticed. The Nelson Column will be seen in the distance.

6. Parliament Square

and Westminster Abbey, as seen from the London and North Western Railway offices at the corner of Bridge Street, Westminster. A bird's eye view of the stands and trees is very effective. The familiar squares of grass are completely blotted out and the different statues of famous statesmen are boxed in so that they look like auctioneers in their rostrums, engaged perhaps in knocking down the seats to the highest bidder. A close view is given of the statue of Lord Beaconsfield.

7. The Abbey Annexe.

The concluding section shows the special annexe built at the Abbey.

No. 278 Code "Celerers." 700 feet

The Royal Horse Show.

RICHMOND, June, 1911.

KINEMACOLOR, in this and the next two films, affords the spectator all the enjoyment of an actual visit to this popular society function. The animated scenes during the arrival of visitors by coach, motor car and on foot are reproduced in life and color with the lovely Old Deer Park and its fine trees as a splendid setting. Intimate views are obtained of Royalty and other distinguished persons.

Synopsis—

1. Preliminary Scenes.

An excellent piece of color reproduction shows the cups and shields, principally of silver workmanship, arranged on a table and being guarded by a policeman. A military band passes and takes up its position on a stand. Motor cars are drawn up in long lines and people are sitting on them to get a view of what is going on.

2. H.S.H. the Late Duke of Teck,

Chairman of the Society. An excellent portrait.

3. The Contests.

Many superb hunters are next shown as they are ridden past the judges. The prizes for hackneys are next awarded.

4. Hunters' Hurdle Jumping.

Here are to be seen some splendid feats of horsemanship. Owing to the height of the hurdles the jump is one of considerable difficulty and several of the horses fail to make it.

5. Tandems.
Mr. Vanderbilt is to be seen in charge of one of these magnificent turnouts. He will be easily recognised.

6. Military Officers
jumping competition. This takes place over a wall of dummy bricks, and most of the horses bring away a portion of the wall with them. The uniforms of the riders are well shown.

7. The Water Jump.
Some of the horses refuse this altogether and one throws his rider. A dummy hedge has to be surmounted before the water is crossed, and this makes the performance a difficult one.

8. The Prize-Giving.
The distribution of the prizes won on the first day is shown.

No. 279 Code "Celeriac." 1,100 feet

High Jumping

AT THE ROYAL HORSE SHOW, RICHMOND.

IN the jumping contest there is no little excitement in watching the well-groomed, high-spirited horses leaping high into the air, or occasionally refusing the jump and even throwing their riders. The film is a splendid example of the applicability of KINEMACOLOR to the presentation of outdoor sports.

As the contests proceed the pole is gradually raised, the final height of the jump being 6 feet 1 inch. To surmount the pole at this height a long gallop at great speed is necessary.

No. 279a Code "Celeriacto." 575 feet

Marathon and Coaching Meets and Competitions

AT THE ROYAL HORSE SHOW, RICHMOND.

NOT the least picturesque feature of the Horse Show at Richmond is the four-in-hand meets, in which coaches that are relics, as regards appearance, of the stage coaches of a bye-gone generation participate. These are maintained and driven by leaders of society and fashion. The film shows the arrival of the superbly upholstered vehicles, each drawn by four horses, and then the judging. King Manuel of Portugal awards the prizes, the first going to Judge Moore, of New York.

No. 279b Code "Celerzum." 575 feet

The Investiture of the Prince of Wales with the Order of the Garter.

June 10th, 1911.

THIS beautiful film preserves for all time the representation of an infrequent Royal ceremony. A procession of the Knights of the Garter, amid the solemn and dignified surroundings of Windsor Castle, on the occasion of the Investiture of H.R.H. The Prince of Wales with the Order of the Garter is presented with all semblance of reality. The grey stone walls of the Castle, the deep purple robes of the Knights of the Garter, relieved by the nodding plumes on their hats, and the splendid uniforms of the Guards combine to make a wonderfully impressive and beautiful scene. During the last half-century only two formal investitures have taken place—that of King Haakon of Norway in 1906, and of King Manuel of Portugal in 1909—while hardly in the memory of living man has the supreme ceremony been carried out. The Prince will be easily recognised by the fact that he is walking alone; also by his plume of uncurled ostrich feathers.

Synopsis—

1. Windsor Castle.

The film opens with a panorama of Windsor Castle, the color of whose ancient walls are faithfully reproduced. On the lawns are to be seen a number of privileged spectators. The route of the procession is indicated by the lines of guards drawn up facing one another.

2. The Procession.

At the head of the procession are the Duke of Argyll, Chief Constable and Governor of Windsor Castle, and Lord Esher, the Deputy Constable and Lieutenant Governor.

3. At the Entrance to St. George's Chapel.

First are seen the military Knights of Windsor; next the Officers of Arms in white and gold uniforms and white wigs, and then the four heralds—York, Richmond, Windsor and Somerset. The Knights Companions, comprising nine Dukes, five Marquesses and nine Earls. The Royal Knights; these are King Manuel, the Duke of Connaught, Prince Christian, and Prince Arthur of Connaught.

4. The Prince of Wales.

The young Prince is unaccompanied and he looks a very dignified figure in his handsome robe and tall plumes.

5. Other Officials.

Following come the Private Secretary, Col. Knowlson; The Register; Black Rod, and Garter King at Arms; the Prelate and Chancellor (the Bishops of Oxford and Winchester).

SCENE FROM "A COUNTRY FAIR."

Negative 160. *Page* 53.

THE FIVE GABLES, STRATFORD-ON-AVON.

Negative 205. *Page* 83.

6. Their Majesties, King George and Queen Mary

are attended by pages carrying their robes. The Duchess of Devonshire, Mistress of the Robes, and Captain Cust, Naval Equerry to the King, bring up the rear.

7. Return of the Procession.

While the ceremony is going on a view is given of the exterior of the Chapel, and on its return the procession is again photographed passing down the chapel steps and recrossing the lawns.

No. 280 Code "Celerior." 1,125 feet

Coronation Drill at Reedham Orphanage.

REPRODUCES an annual event at the Reedham Orphanage, Purley, Surrey, when the boys and girls give an elaborate display before a distinguished assembly. A picturesque setting is afforded to the picture by the Surrey Hills, dotted with handsome villas, amongst which the Orphanage is situated.

We are indebted to the directors of the Orphanage and the headmaster, Mr. H. E. Clarke, for assistance in taking this subject.

Synopsis—

1. The Orphanage Buildings,

gaily decorated with bunting in honour of the festive occasion. The colors of the decorations are well shown.

2. Arrival of Visitors.

The boys march past the entrance to the Orphanage. A preliminary service is held at the church.

3. The Drill Ground,

showing the Surrey Hills in the background, dotted with villas.

4. The Drills.

The boys perform the most complicated evolutions with unerring accuracy, forming stars, Maltese crosses, concentric circles, etc. etc. Their rhythmic movements are very effective and most interesting to watch.

5. A Loyal Device.

The boys form themselves into the letters "G.R." surmounted by the outline of the Crown, also in living lines. This forms the concluding item of the display.

No. 281 Code "Celery." 715 feet

All-British Fashions Exhibition

AT KENSINGTON GORE.

REMARKABLE as showing the styles of costume fashionable in the year of grace, 1911, and also as proving that the skill of British designers is not so far behind that of our French cousins as is sometimes supposed. The film was secured in co-operation with Messrs. Liberty and Co., and consists of photographs of "manequins" parading in gowns and costumes of the latest, and sometimes ultra, fashionable design. The harem skirt, the fashion sensation of the year, finds a place in the array.

No. 282 Code "Celeste." 410 feet

Wedding of Capt. Betren and Mme. Denisoff

AT THE RUSSIAN CHURCH, WELBECK ST, LONDON.

LARGE crowds were attracted by this wedding which was carried out in the Russian style. The guests are seen arriving in droskies, the traditional hackney carriage of St. Petersburg and other Russian cities. Most of the gentlemen guests are Russian officers, and they attend in their uniforms, permission to wear them in this country having no doubt been specially obtained. The departure of the bride and bridegroom to the church is seen, and the film is undoubtedly a novel and interesting one.

No. 283 Code "Celestify." 310 feet

Scenes in the Indian Camp at Hampton Court.

June 18th, 1911.

PECULIAR interest attaches to this film in the light of subsequent events. It gave the first inkling of the wonderful results that were to be obtained six months later when KINEMACOLOR reproduced in all their gorgeous colors the ceremonies, processions and pageants in Bombay, Delhi and Calcutta, during Their Majesties' visit to India for the Coronation Durbar. From a color point of view this subject is the most remarkable of the KINEMACOLOR Coronation Series. No other scene in all that wonderful blaze of pageantry contained such a wealth of magnificent color as this one. Hampton Court for the time being was an Oriental palace. Many close views of the gorgeous costumes of native rulers have been obtained and not a few of the figures in the various

groups presented are native rulers in their own country. There is a striking contrast in a section showing Europeans and Indians mingling when the latter are off duty, and the most remarkable scenes are those giving portrait groups of various native warriors, whose swarthy skins are perfectly reproduced by KINEMACOLOR. It may be noted, too, that there are considerable differences in the shades of complexion of our Eastern visitors. Some are many degrees lighter in hue that others and all these variations are duly recorded on the screen. The sections of the film show: Warriors donning their finery. One man holds the end of a brilliant yellow sash while his comrade, spinning like a teetotum, winds himself in it. Portrait groups. The Indian troops lined up for inspection. Off duty; Europeans and Indians mingling. Close views of the wonderful robes and head-dresses. A group of men each having displayed at his breast five medals.

No. 284 Code "Celestino." 955 feet

Inspection of Horses of the City of London Corporation.

SOME of the faithful servants of the public, now being rapidly superseded by mechanical power, are here presented in a reproduction of an inspection of the horses employed by the City of London Corporation in a variety of useful services. Many of the animals, which pass with slow and stately tread before the camera, are shire horses of blood and winners of many prizes. The sheen on their well-groomed coats is perfectly shown, and the condition of the horses is a tribute to those who have the care of them.

No. 287 Code "Celeusme." 565 feet

Arrival of the Canadian Troops

AT LIVERPOOL, June, 1911.

THE Canadian-Pacific Steamer, the *Empress of Ireland*, has conveyed the Canadian troops to England to take part in the Coronation, and they are here seen disembarking from the liner. As they march down the gangway the spectator cannot fail to be struck with the Herculean proportions of quite a large number of the men. There is an inspection by Lord Methuen before the troops entrain for London.

No. 288 Code "Celiaco." 320 feet

"Although the actual events of the Coronation are over, the brilliant scenes connected with the ceremony remain with us. This modern miracle—for such it can almost be described—has been accomplished by means of the KINEMACOLOR system."—*Evening News, London.*

Preparing Camps for the Arrival of Troops

AT KENSINGTON AND HYDE PARK.

HYDE PARK and Kensington Gardens are here seen under canvas. Owing to the enormous influx of troops into London for the Coronation, room could not be found for all of them in barracks, and many thousands bivouacked in the Royal and public parks. Here are afforded glimpses of the white tents embowered amid the fine trees of London's chief park. The sight is so unfamiliar as to be worth preserving in this way.

No. 289 Code "Celiasti." 150 feet

Canadian Troops in London.

THE CANADIAN NORTH-WEST MOUNTED POLICE IN CAMP.

AMONGST the numerous bodies of troops encamped in Hyde Park were the Canadian North-West Mounted Police. In the film they are seen cleaning and combing their horses preparatory to an inspection by Earl Roberts. When these operations have been satisfactorily concluded the animals are fed and saddled. A review of the detachment and an inspection of the camp made by Earl Roberts is depicted, and excellent photographs of the veteran general are given.

No. 290 Code "Celiatore." 235 feet

The Leviathan of the Deep.

THE S.S. "OLYMPIC" AT SOUTHAMPTON, June 11th, 1911.

THE gigantic liner *Olympic*, sister-ship to the ill-fated *Titanic*, is here seen at Southampton prior to her departure on her maiden trip. Several views of the huge vessel are given, and one taken from the water's level, looking towards the stern, gives an excellent idea of the enormous size and height of the liner. A group of the ship's officers, with Captain Smith, who went down with the *Titanic*, to which ship he was appointed in 1912, is of especial interest. A bird's-eye view showing a diminutive tug which has the vessel in tow is very effective. Various scenes on board follow. The cranes are seen rapidly loading goods into the hold; portions of the deck, showing the great width of the vessel, are photographed, and men are busily engaged painting the funnels, being suspended from swinging platforms, or cradles. The color of the paint used is perfectly reproduced. Incidentally the blue sky is realistically shown. Distant views of the vessel conclude.

No 291 Code "Celibacy." 425 feet

Foreign Officers' Jumping Practice

AT OLYMPIA FOR THE INTERNATIONAL HORSE SHOW, 1911.

CLEVER feats of horsemanship are performed by the military riders here seen at practice. Inadequate lighting at Olympia would make it impossible to secure a picture of the competitions held under its roof, but this subject affords an idea of what goes on there, and it will appeal especially to lovers of horses.

No. 292 Code "Celibate." 280 feet

London One Day Before the Coronation.

June 21st 1911.

PREPARATIONS which have occupied many weeks are now complete and the streets forming the Coronation route are transformed so that those most familiar with them will scarcely recognise well-known landmarks. The first view is obtained at the corner of Whitehall and Palace Yard, the London and North-Western Railway offices being now completely enveloped in handsome decorations. The offices of the Board of Education are next shown, the panorama being continued across the stands in Parliament Square, which are covered with red baize. Whitehall is seen as a beautifully decorated avenue and the final touches are being put to the stand in the yard of Charing Cross Station. A view of the New Zealand Arch—one of the most striking of the specially erected structures designed for the Coronation—concludes.

No. 293 Code "Celibatist." 325 feet

The Regalia Procession

IN DEAN'S YARD, WESTMINSTER.

IN readiness for the Coronation ceremony, the various insignia with which the King is to be invested are carried with some state from the Jerusalem Chamber, where Henry IV. died, and where the last revision of the Bible was made, into the Abbey. Sir Frederick Bridge and his choristers head the precession, and to the accompaniment of a solemn chant the Golden Spur, Sceptre, Ivory Rod, Orb, Chalice, Paten, Bible and Crowns of the King and Queen are borne across Dean's Yard to the Abbey. It is a solemn and dignified ceremony conveying a reminder of the of the religious aspect of the great events about to take place.

No. 294 Code "Celibatos." 245 feet

Nobility Leaving Chelsea for Westminster.

THE hour draws near when the excitements, speculations and preparations of many months are to reach their climax. The thoughts of all London are centred on Westminster Abbey or the processional route, and by every available means of locomotion thousands are arriving to take their part in the proceedings of the great day. A scene rarely to be witnessed, even in London where uncommon sights are frequent, is the embarkation of a number of peers and peeresses, who intend to reach the Abbey by the river, availing themselves of what was formerly a London County Council steamboat, the *Marlowe*, for the purpose. Of this curious scene a record has been secured by KINEMACOLOR.

The morning is cold and gusty, and some of the distinguished wayfarers crossing unsheltered landing stages seem not a little uncomfortable, and have considerable difficulty in managing their splendid robes in the wind. One unfortuate nobleman has mislaid his ticket. It seems a little incongruous that these magnificent folk, so proudly caparisoned, and important participants, many of them, in an historic ceremony, should on this occasion be labelled and ticketed like the common ruck of humanity in the twentieth century—verily an age of pasteboard and regulations. The camera cruelly records the peer's agitated fumblings and searchings in the unaccustomed recesses of his ermine robe for the missing ticket. He finds it at last in the lining of his coronet. It is not often that such intimate views as these are obtained of the flower of British nobility.

No. 295 Code "Celibites." 390 feet

. . THE . .
CORONATION PROCESSION from BUCKINGHAM PALACE to WESTMINSTER ABBEY. . .
As Seen from the Mall.

HIS MAJESTY, KING GEORGE V., is on the way to his crowning, and the first part of the procession, representative of the majesty and pomp of Empire, appears resplendent before our eyes as it passes down that Royal avenue, the Mall. Lining the route are the soldiers, and behind them the public who, unlike KINEMACOLOR audiences, have been waiting for many long hours for the opportunity of seeing what the latter behold so clearly, and without undergoing a preliminary penance.

What an array of grandeur it is! Splendid coaches, magnificently horsed; the flower of the British and Indian armies; a glittering cavalcade of foreign representatives, and, at length, to the accompaniment of the booming of guns, the State coach, drawn by the famous cream ponies. The King and Queen may be easily distinguished, sitting beneath their gilded canopy. As they approach a movement takes place amongst the troops as they come, in sections, to the "present." In the distance, too, may be seen a billowy wave of handkerchiefs and hats above the heads of the spectators on the stands. This marks the point at the moment reached by the Royal carriage, and it comes nearer and nearer as the King and Queen advance.

No. 296 Code "Celicola." 715 feet

In Parliament Square.

AS SEEN FROM THE LONDON & NORTH-WESTERN RAILWAY BUILDING.

WE next pass to the neighbourhood of the Abbey, getting what all sightseers like, a second view, but without the trouble of struggling through the crowd and hastening down the by-ways. Glancing round our new surroundings we note the crowded stands, the lining up of the foot and mounted soldiers, and the general buzz of expectancy. There is a sudden shower, and in the twinkling of an eye ten thousand umbrellas are opened—a most realistic touch. Fortunately the shower passes as quickly as it came, and the Royal Procession is now in sight. A glad peal of bells is ringing, rising to crescendo as the State coach passes.

No. 298 Code "Celierete" 585 feet

Trafalgar Square on Coronation Day.

AS SEEN FROM THE CANADIAN-PACIFIC RAILWAY BUILDING.

INTERMINGLING crowds of people give the Square the appearance of a huge ant-hill, and all around, rising tier above tier, are thousands more waiting patiently for the coming of the King.

At last the Procession reaches the Square; ornate and luxurious carriages, drawn by magnificently caparisoned horses, follow one another in quick succession, until finally, preceded by a troop of Life Guards—their uniforms and accoutrements a blaze of color—and accompanied by a tossing torrent of cheers, ever sustained by the constantly varying crowds that line the route, comes the Royal coach, flanked on either side by Yeomen of the Guard. An impressive sight, only a small detail of that wonderful day's proceedings, yet all that many thousands saw of the crowning of the King.

No. 299 Code "Celima." 425 feet

The Coronation Ceremony.

MOST of those who read this account of the KINEMACOLOR Coronation Series will be aware that, for a variety of reasons, no record in motion photography of the scenes within Westminster Abbey was obtained. This may be regretted; nevertheless the feeling that a religious ceremony should be regarded as in a different category from other State ceremonies cannot fail to gain respect. It will greatly aid the realistic presentation of the present series of films, however, if some indication is given of the form of the Coronation service. It may be of value to describe how this was done at the KINEMACOLOR Theatre in London (THE SCALA, Charlotte Street, W.).

After a fanfare the choir sang "I was Glad" (Parry); then came another fanfare and the choir loudly cried "Vivat Rex Georgius" and "Vivat Regina Maria."

Then were recited the words of the Archbishop, by a single voice:

"Sirs, I here present unto you King George the undoubted King of this realm, wherefore all you who are come this day to do your homage and service, are you willing to do the same?"

and the choir cried:

"God Save King George!"

Then came the words of the Archbishop:

"Sir, is your Majesty willing to take the oath?"

and the reply:

"I am willing."

Immediately shouts of "God Save the King" arose (repeated three times) and this was followed by booming of guns and a scale of bells.

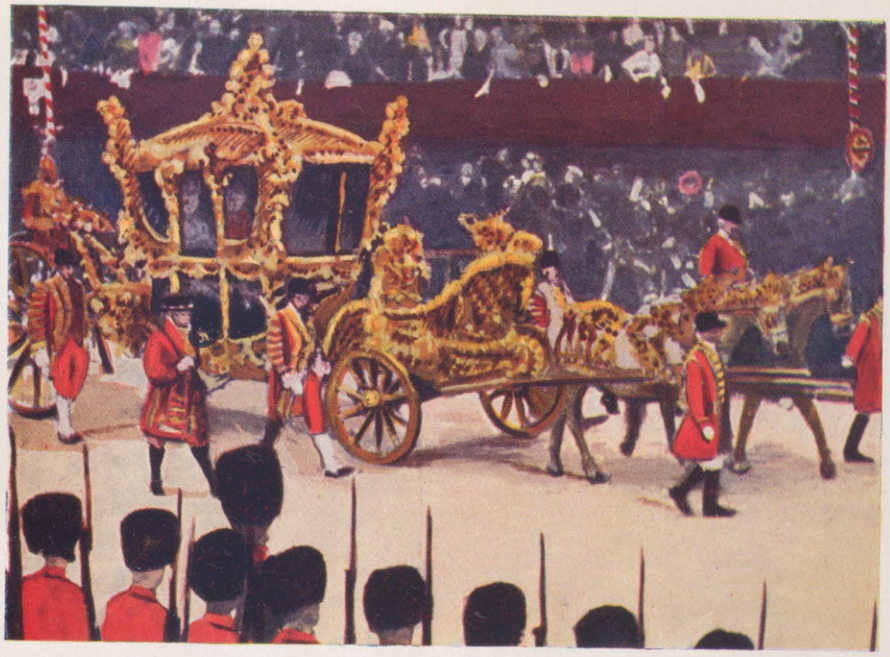
Returning After the Crowning.

AS SEEN FROM THE CANNING STATUE.

THEIR MAJESTIES now pass again on their way from the Abbey and the clear view that is obtained of their faces enables the spectator to detect an expression of solemnity, the natural outcome of the impressive ceremony which has just taken place, on the countenances of both the King and Queen. Their Majesties are now wearing their crowns. Following the State coach are troops, British and Indian, the coach containing the Royal children and the carriages of the nobility, the Yeomen of the Guard, etc., etc.

No. 297 Code "Celidonia." 585 feet

"They bring to the audience the splendour and reality of the gorgeous ceremonies in a manner that no other pictures can."—*The Star, London.*



THE CORONATION PROCESSION.

Negative 296. *Page* 166.

H.M. KING GEORGE V. RECEIVING THE CITY SWORD AT TEMPLE BAR, 1911.

Negative 304. *Page* 170.

London City Coronation Illuminations.

June 22nd, 1911.

NOT the least spectacular feature of the Coronation festivities was the illuminations, and KINEMACOLOR, which is susceptible to light of every kind, though it prefers daylight, has actually preserved a memento of some of the most splendid illuminations that made the grim streets of the metropolis for a few nights a veritable fairyland. The film was taken more or less as an experiment, but it was quite successful and marks an unexpected development of the KINEMACOLOR process. The colors of the illuminations are vivid and distinct, and the different hues of the lamps forming the various loyal devices are quite clearly brought out. The illuminations reproduced in the film comprise those at the Mansion House, the Bank of England, Royal Exchange, Charing Cross, the London and North-Western Railway Building in Parliament Street, and elsewhere.

No. 300 Code "Celinotte." 215 feet

THE ROYAL PROGRESS.

June 23rd, 1911.

THE second part of the Coronation programme was carried out by Their Majesties passing in procession through the streets of their capital, accompanied by the Premiers of the Imperial Dominions and distinguished Indian Princes, and escorted by contingents of troops from all parts of the British Empire. KINEMACOLOR shows the entire procession—in the opinion of many a more interesting one from a spectacular point of view than the Coronation procession itself—passing the National Gallery and St. Martin's Church, and also the more important parts of the pageant at other points along the route. It may certainly be claimed in respect of this ceremony that KINEMACOLOR affords the spectator a better view of what occurred than he could possibly have obtained by means of his own vision.

From St. Martin's Church.

RARELY has there been seen in the streets of London such a brilliant and impressive military procession as that which accompanied the King and Queen on June 23rd, 1911. For the most part the troops are mounted, and the Lancers and Indian contingent are probably the gayest. The latter afford a splash of color which makes even the Guards seem soberly uniformed in comparison. Following the troops are carriages in which are riding many world-famous men. Sir Joseph Ward's

carriage is held up right in front of the camera by a brief halt of the procession. General Botha is another figure who will be noticed. The naval section, drawing their guns, are sure of a cheer from the audience watching the passage of the procession across the screen. Mr. Winston Churchill, at that time Home Secretary, in a carriage, but not in the procession, is noticed dashing along to get ahead of the vanguard.

The Royal carriage, an open one this time, affords admirable views of Their Majesties. Its handsome furnishings are clearly shown. The Duke of Norfolk, premier peer of England, is a prominent figure near the Royal carriage. He may be identified by his bushy black beard.

Another cascade of troops, and the procession has passed. The crowd breaks through the lines of troops and mingles in its wake.

No. 301 Code "Celivure." 2,010 feet

The King Receiving the City Sword

AT TEMPLE BAR.

(Photographed from Child's Bank.)

HERE is reproduced the only ceremony during the passing of the procession on June 23rd. It is one of the immemorial privileges of the City of London that its Lord Mayor for the time being shall receive the Sovereign with certain ceremonial at Temple Bar —or rather Temple Bar Memorial, since the Bar itself, the gate separating the Freedom of the City of London from the Liberty of Westminster, has been removed since 1878. The Lord Mayor hands the Sovereign, as a mark of loyalty, the sword which represents the special and exclusive privileges that belong to the ancient city. The Sovereign hands the sword back again, thus signifying that the aforesaid rights and privileges already are in safe keeping. As reproduced at close quarters the scene during the observance of this ceremony is singularly attractive and picturesque.

Synopsis—

1. At Temple Bar.

A view is given of the highly decorative gateway which forms part of the Coronation decorations on this spot. The route is lined with soldiers behind whom are the public, closely packed on the narrow pavements.

2. The Lord Mayor

and Sheriffs await the arrival of the procession. In the carriages that arrive first after the escort may be seen Sir Wilfred Laurier, General Botha and Sir Joseph Ward.

3. The Royal Carriage

then appears and comes to a standstill, affording a close view of their Majesties. The Arms on the carriage door and the handsome red upholstery will be noticed.

4. The City Sword

is handed to the King, who touches it and allows the Lord Mayor to resume possession.

5. Sir Vesey Strong,

the Lord Mayor in 1911, makes gallant attempts to mount his restive steed. He is an excellent horseman, but his ermine robe inconveniences him. He emerges victorious, to the obvious relief of everybody, including his Majesty.

6. The Procession

then resumes its progress towards the South side of the river.

No. 304 Code "Cellarage." 380 feet

In Parliament Square.

FROM cramped and crowded Fleet Street a sudden flight takes us to the spacious Parliament Square, where we find preparations still in active progress for the cavalcade whose passing we have already witnessed at earlier points of the route. Soldiers are marching to take up position, and the stands are filling with onlookers.

As it passes through Parliament Square the Royal Progress gains considerably in spectacular effect from the fact that two or three portions of the procession are seen in the picture at the same time, as the troops follow the curves of the road near the Houses of Parliament. When the Lancers pass, the screen seems to be filled with a torrent of fluttering color.

No. 303 Code "Cellamare." 760 feet

In Hyde Park.

AGAINST the verdure of the Park the procession wears quite a new aspect. The more important parts of the cortêge are photographed again and such is its varied appearance and unfailing interest that the spectator is quite willing to enjoy another view.

No. 302 Code "Cellaio." 360 feet

"It is no exaggeration to say that Mr. Urban has eclipsed all his previous achievements in color motion-photography. From start to finish the 300,000 pictures are wonderful, and it seems inevitable that for some weeks to come hundreds of people will find, as hundreds found last night, that it is impossible to get a seat at the Scala for love or money."—*Evening Standard, London.*

"All the brilliance of the Coronation ceremonies is shown with remarkable effect."—*Daily Chronicle, London.*

Canadian North-Western Mounted Police, MONTREAL.

THESE Sons of the Empire are a magnificent body of men, employed along the North-West frontier of Canada, by Alaska and Klondyke. They also maintain order in the great North-West. A parade and inspection of a detachment of the men prior to their embarkation for England to take part in the Coronation is shown.

No. 305 Code "Cellarers." 255 feet

Rule Britannia.

USEFUL as a concluding item of a programme selected from the KINEMACOLOR Coronation Series, this film presents a living figure of Britannia, with shield composed of the Union Jack, pointing with a trident to a scroll bearing the King's message to his people "WAKE UP, ENGLAND." The scene is arranged, appropriately, by the sea shore, and is not only very effective from a showman's point of view, but an excellent piece of color reproduction.

No. 306 Code "Cellarman." 165 feet

Watchdogs of the World.

CORONATION WEEK concluded with a review of nearly 200 warships off Spithead. Here is seen the fleet of Great Britain, and warships representing practically every other nation of the world anchored in British waters as a compliment to the nation at this important juncture of its affairs. The film was taken on a steamer that travelled between the lines of battleships, and it affords a most impressive view of a wonderful exhibition of the world's naval forces. The steel lattice-work masts of the battleships of the United States Navy are conspicuous, and the bright color of the hulls of the Chilian warships makes them prominent. Some marvellously beautiful cloud effects are perfectly shown by KINEMACOLOR, and the sea itself looks natural to a degree almost startling.

No. 307 Code "Cellarous." 1,170 feet

"At one brilliant stroke the KINEMACOLOR has now secured the prominent place which the marvellous new invention deserves."—*Evening News, London.*

"It is a brilliant and striking series."—*Morning Post, London.*

"Pictures of extraordinary reality and magnificence."—*Lloyd's Weekly News, London.*

The Royal Naval Review.

SPITHEAD, June 24th, 1911.

ON June 24th Their Majesties the King and Queen on the Royal Yacht inspected the most powerful gathering of British warships ever assembled. The first unit was the *Neptune*, 20,000 tons, the flagship of Admiral Sir Francis Bridgeman. This was the first review in which no vessels fitted with sail power took part, and also the first to include vessels fitted with turbine engines.

The Royal Yacht is seen traversing the lines, and cloud and sea effects are superb. Effective scenes are interspersed showing occurrences on board the ship from which the picture is taken. The film concludes with a view outside Portsmouth Harbour, and a picture of Nelson's flagship the *Victory*. The subject is a magnificent and realistic reproduction of naval pageantry.

No. 308 Code "Cellendis." 1,160 feet

Their Majesties' Visit to the City.

June 29th, 1911.

FOR the most part, Coronation scenes thus far reproduced in KINEMACOLOR have taken place West of Temple Bar. From this subject it is apparent that loyalty was no less manifest within the borders of the ancient City of London. In the opening section a view is given of the decorations in Fleet Street and Ludgate Hill. The Isle of Man offices and the railway viaduct are gaily adorned ; a well-known hostelry bears the message "King Lud welcomes King George and Queen Mary," and several other buildings add their quota to the brightness of the scene. At Temple Bar the ceremony of presenting the City Sword, described already in connection with the Royal Progress, is re-enacted. Various incidents at St. Paul's Cathedral are next presented. A company of infantry takes up its position, and the Lord Mayor and his resplendent livery servants arrive. A number of Indian visitors, whose costumes strike an unfamiliar note in city streets, will be noticed, and a portrait view of Mr. Winston Churchill is obtained. The Royal carriage passes at very close quarters, and His Majesty bows in the direction of the camera as he passes.

No. 356 Code "Cemdobrar." 750 feet

"By the series of beautiful pictures which flash upon the screen, absolutely flickerless and indeed, by virtue of their natural color reproduction, restful to the eye, the Coronation of King George V. and the attendant rejoicings will live long after the happenings of the past few weeks have been relegated to history."—*Kinematograph Weekly, London.*

Their Majesties' Visit to the City Guildhall.

June 29th, 1911.

CLOSE views are obtained in this subject of the arrival of Their Majesties and a number of other distinguished visitors at the City Guildhall. A handsome porch and vestibule, magnificently decorated, has been added to the Guildhall for the occasion. The first to arrive is the Lord Mayor, and following him many figures well known in City circles may be seen descending from their carriages. Their Majesties the King and Queen and T.R.H. the Prince of Wales and Princess Mary descend from their carriage, and are later seen to re-enter after the entertainment provided by the Lord Mayor and City Corporation. The heralds in their splendid cloth of gold contribute in no small degree to the picturesqueness of the occasion.

No. 357 Code "Cementava." 775 feet

The King's Reception at Slough Station.

July 1st, 1911.

HIS MAJESTY, accompanied by Her Majesty the Queen and T.R.H. the Prince of Wales and Princess Mary, travelled from London to Windsor by the Royal train, and at Slough alighted to receive an address presented by the Mayor and Council of the town. The ceremony took place in a pavilion which had been erected outside the railway station and very tastefully decorated. His Majesty inspected the guard of honour, and in the course of this proceeding some very close portraits of the Sovereign are obtained, and also of the Prince of Wales. An interesting sight is the stand containing thousands of local school children who are cheering lustily and waving flags.

No. 321 Code "Cellulose." 305 feet

The King Receiving an Address and Knighting the Mayor of Windsor.

BENEATH Queen Victoria's statue at Windsor a dais has been placed, and here the Mayor and Corporation of the Royal borough await what may be called the homecoming of Their Majesties after the great events of the last few days. The Royal carriage draws up, and the King and Queen, the Prince of Wales and Princess Mary alight. The Mayor reads an address and the King makes his reply, speaking evidently with considerable warmth of feeling. An interesting ceremony in conclusion is the knighting of the Mayor.

No. 322 Code "Celluzza." 295 feet

Review of the Army Officers' Training Corps

IN WINDSOR GREAT PARK BY THEIR MAJESTIES THE KING AND QUEEN, July 3rd, 1911. . . .

THE beautiful grounds of Windsor Great Park form a delightful setting for a military review. Under perfect climatic conditions in this historic park, the Army Officers' Training Corps were reviewed by the King and Queen on July 3rd.

The Royal carriage, preceded by a guard of honour consisting of a company of Life Guards is seen on the way to the review ground where several thousands of future officers in khaki await the arrival of the Royal party.

A number of military evolutions are performed, His Majesty being on horseback surrounded by his staff. The carriage containing the Queen, the Prince of Wales and Princess Mary, takes up a position on the left of the picture directly before the spectator, and its Royal occupants evidently take a keen interest in the proceedings.

No. 315 Code "Celloria." 830 feet

Boy Scouts at Windsor.

INSPECTION BY THEIR MAJESTIES THE KING AND QUEEN, July 4th, 1911.

OWING to the great heat of the summer of 1911, the grass of Windsor Great Park and the khaki dress of the Boy Scouts are almost of the same color, a detail duly brought out by KINEMACOLOR. Their green flags afford an effective color contrast. A panorama of the different companies as the boys are resting on the grass prior to the inspection gives an idea of the large number taking part in the review. His Majesty attends on horseback, accompanied by Lieut.-General Baden-Powell, and other distinguished officers. Her Majesty and T.R.H. the Prince of Wales and Princess Mary are in the Royal carriage, drawn by handsome greys. An inspection of the lines is made, and the King and Lieut-General Baden-Powell will be noticed riding together. The boys give three cheers for Their Majesties, waving their hats vigorously on their staves. A very close and excellent portrait of the King is obtained. A charge by the Boy Scouts is photographed, and a group of Indian guests is to be seen. In the final section is a portrait of Lieut.-General Baden-Powell on his horse.

No. 311 Code "Celletta." 600 feet

"The pictures owe nothing to dyes and paints, but, thanks to the KINEMACOLOR process, reproduce the tints of nature with a fidelity which the artist's brush cannot equal."—*Daily News, London.*

The Royal Visit to Ireland.

July 8th—11th, 1911.

A VISIT to Ireland early in July was included in Their Majesties' Coronation Tour of the British Isles. The Royal Party included Her Majesty the Queen, the Prince of Wales and Princess Mary. The principal events during the tour were the reception at Kingstown and the Royal visits to Maynooth College and Leopardstown Races, all of which are well reproduced in a film of exceptionally good photographic quality.

Synopsis—

1. Their Majesties' Arrival

at Kingstown Harbour. A panorama of the port shows the numerous craft gaily decorated for the occasion. The day was fine and the sea of the deepest blue.

2. The Royal Pinnace,

proceeding from the Royal yacht to the shore, manned by sailors who raise their oars above their heads in answer to a salute. An excellent view of the Royal Party is obtained as the boat passes.

3. Street Scenes.

Kingstown is in holiday mood. The streets and buildings are hung with bunting and decorative arches, and flags of all kinds are to be seen everywhere. The road is lined with crowds of expectant sightseers.

4. The Royal Carriage

passes between the rows of cheering people, preceded by a company of Dragoons. Every house-top has been temporarily converted into a grand stand, and the scene is most brilliant.

5. The Journey to Dublin

was broken at Blackrock, where the Reception Committee presented an address of welcome to Their Majesties. The Royal carriages pull up exactly in front of the spectator and a splendid view of the ceremony is obtained.

6. Bouquets are Presented

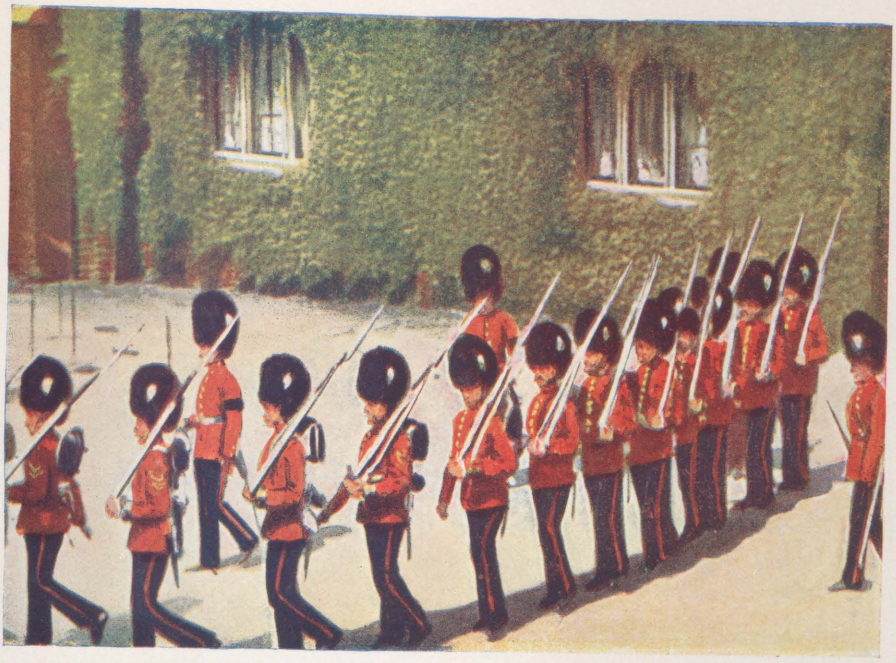
to the Queen and Princess Mary, and after His Majesty's reply to the address the journey to Dublin is resumed.

7. Visit to Maynooth College.

The section opens with a view of the fine old ivy-covered buildings of the college, and then the Royal Party is seen leaving the Chapel and crossing the quadrangle accompanied by the college officials, and a number of High Church dignitaries, including Archbishop Magee.

8. Leopardstown Races.

A general view of the racecourse is first given, showing the crowds arriving. Bright dresses and parasols of every shade are very much in evidence.



CHANGING THE GUARD, ST. JAMES'S PALACE.

Negative 189. *Page* 68.

INVESTITURE OF THE PRINCE OF WALES AT CARNARVON.

Negative 313. *Page* 178.

9. Arrival of the King and Queen.

The arrival of Their Majesties is heralded with acclamation by the waiting crowds. The Royal carriage draws up and the King and Queen ascend the steps of the pavilion. A moment later they appear on the balcony and are bowing acknowledgments to the lusty cheers of the people.

10. A View of the Races

concludes the film. The start is shown, and is followed by two pictures of the actual races taken from different points of the course.

No 314 Code "Cellolina." 1,065 feet

The King Reviewing Troops at Phœnix Park

DURING HIS VISIT TO IRELAND.

PHŒNIX PARK, a name that recalls one of the most tragic events in the history of Ireland, is the scene of an impressive review of that portion of the British Army which is located in the Emerald Isle. In the first section is seen the arrival of the Royal carriage, accompanied by a staff of mounted officers. The Royal Standard is shown flying at the saluting base and is a perfect example of color reproduction.

A large number of regiments take part in the review, including Bluejackets, Royal Horse Artillery, Cavalry and Infantry.

The Royal Horse Artillery and Cavalry execute a series of charges which form a very exciting finish to the film. No sooner has one company passed by, leaving in its wake a cloud of dust, than another appears, emerging like a shadow from the dust clouds, passing in full view of the spectator, and then becoming swallowed up like its predecessor.

No. 312 Code "Cellicole." 680 feet

Molesey Regatta.

ROWING at the Molesey Regatta, which takes place amidst some of the most attractive river scenery, is here presented. The sun shineing on the surface of the water, and the gay summer attire of the ladies, both admirably reproduced by KINEMACOLOR, make the subject an attractive one. The film opens with a series of excellent views of eight-oared races, the finishes being remarkably close. These are followed by skiff races, the light boats skimming over the surface with wonderful celerity, guided by the oarsmen by directions shouted from the bank. The photographers have been careful to select the most interesting parts of the keen competitions.

No. 317 Code "Cellulair." 230 feet

AN HISTORIC CEREMONY.

Investiture of H.R.H. the Prince of Wales at Carnarvon.

July 13th, 1911.

CARNARVON'S ancient and beautiful castle was probably never, even in the Middle Ages when it was at the height of its glory, the venue of such a gorgeous scene as was enacted there on July 13th, 1911, on the occasion of the Investiture of the Prince of Wales, who is the nineteenth English Ruler and the seventh bearing the historic name of Edward. The ceremony took place in the presence of an immense representative gathering of the Welsh people and in brilliant weather. Every detail of the memorable proceedings of the day is reproduced by KINEMACOLOR so vividly that the spectator gets a wonderfully strong impression, as the film is projected, of witnessing the actual scene itself. Perhaps the most interesting feature of the series is the number of personal glimpses of Royalty that it affords—for example, the nervousness of the boy Prince, and the depth of feeling manifested by the King and Queen on this important day in the career of the Heir-Apparent. Portrait views of eminent men in the political world are obtained at various points during the proceedings. The subject is remarkable for brilliance of color, variety of interest and picturesqueness.

Synopsis—

1. Carnarvon Castle.

The ancient castle of Carnarvon, the national stronghold of Wales. The fine outer walls were built six-and-a-half centuries ago by Edward I, father of the first Prince of Wales, who was born in the Castle. This section affords a magnificent panorama of the Castle, one of the most beautiful in the British Isles. The ships in the harbour are decorated in honour of the occasion.

2. The Water Gate

in the Eagle Tower, through which the Royal entrance was afterwards made. Preparations are in progress for the ceremony.

3. The Royal Standard

floating at the top of the Eagle Tower. This is a fine piece of color reproduction and the natural appearance of the sky will also be noticed.

4. Bluejackets Signalling

the approach of the Royal party. The devices on the walls of the tower represent the titles and Lordships of the Prince of Wales,—Wales, Rothesay, Chester, Carrick, Cornwall and Renfrew. The designs are quite clearly distinguishable.

5. A Grassy Slope

within the Castle, covered with green baize, and transformed into an amphitheatre.

6. Entry of the Welsh Choir

in their picturesque national costumes. These are composed of steeple crowned hats and red hooded cloaks. In this section is to be seen the dais at which the Investiture will take place.

7. Sir Schomberg McDonnell,

of H.M. Board of Works, under whose directions the Castle arrangements were carried out.

8. "Men of Harlech."

Mr. Williams conducting the "Gwyr Harlech," sung by the Investiture Choir and the populace.

9. Arrival of the Mayor

and Corporation of Carnarvon in Castle Square. The municipal dignitaries are preceded by a remarkable procession of Druids in robes of green or white, and followed by the Mayors of the Welsh Boroughs in their brilliant red robes. The Lord Mayor of Cardiff, walking unaccompanied, is a notable figure. A party of Beefeaters, seldom seen so far from the metropolis, brings up the rear.

10. Arrival of the Prince of Wales,

in an open carriage drawn by four greys, and preceded by an escort of Denbighshire Yeomanry. In the carriage with the Prince of Wales are Lieut-Col. Sir William Carrington, Captain Godfrey Faussett and Mr. Hansell, the Prince's tutor. The Prince is in his midshipman's uniform.

11. Presentation of an Address.

The Prince dismounts from the carriage and the Recorder of Carnarvon reads an address of welcome. The nervousness of the Prince during these proceedings is apparent in the way he twitches the handle of his sword. He is soon at his ease, however, when, having read his reply, he is being introduced to those present and is making new friends in the Principality. Three cheers are given by the onlookers as the Prince re-enters the carriage.

12. At the Castle.

The arrival of the Prince of Wales at the Castle. Trumpeters sounding a fanfare on the Castle wall. Unfurling the Prince's banner; the Union Jack is hauled down and the Prince's banner run up in its stead.

13. Received by the Constable of the Tower,

the Rt. Hon. D. Lloyd George, M.P. A procession is formed, led by the Arch Druid, the Rev. E. Rees, and the Chairman of the Eisteddfodd, Sir E. Marchant Williams. Following come the Mayor of Chester, (who in spite of opposition was able to maintain his prerogative of taking part), and the Mayors of the boroughs of Wales, the Lord Mayor of Cardiff, the Welsh members of Parliament, the Chester and Windsor Heralds, Lord Kenyon and the Earl of Plymouth.

14. The Prince of Wales,

who is at the rear of the procession, enters the Chamberlain's Tower, guided by Sir Herbert Williams Wynne and Sir M. Lloyd, bearing the standards of Welsh Dragon and White Wolfhound.

15. Arrival of Their Majesties,

preceded by a company of Life Guards. The Royal carriage drives into Castle Square and draws up at the dais at which the Prince made a pause some little time before. Their Majesties leave the carriage and receive an address. Mr. Winston Churchill, the minister in attendance, will be noticed to the right, in a court suit. The King confers the honour of Knighthood on the Mayor and Sheriff of Carnarvon (now Sir. J. T. and Sir T. E. Roberts, respectively.)

16. The Royal Procession

to the Castle. This is in the same order as that of the entry into Castle Square. The streets are lined with spectators and a wave of fluttering handkerchiefs follows the Royal progress. In the background may be seen a number of people running to get a second view of the procession.

17. The Procession to the Amphitheatre.

All the seats provided for those who are privileged to watch the ceremony are filling. Their Majesties, on arriving to take up their positions on the dais, pass quite close to the camera. The texture of the Queen's beautiful dress may be quite clearly seen.

18. The Ceremony.

The Mayors proceed to their places and members of the Government, in Court suits, range themselves about the steps of the dais. Mr. Asquith, Mr. Lloyd George and Mr. John Burns will be recognised. The Duke of Norfolk is another well-known figure. Their Majesties, accompanied by the Princess Mary, take their seats on the dais.

19. The Entrance of the Prince.

Preceded by officials bearing the insignia of investiture, the Prince enters the amphitheatre. He is dressed in a special costume, consisting of a handsome short surcoat and white breeches. Mr. Winston Churchill reads the Letters Patent.

20. The Investiture.

The Prince is invested by the King in the insignia and a procession is then formed. Led by the King, and accompanied by the Queen, the Prince passes through the thousands of cheering spectators to Queen Elinor's Tower.

21. The Presentation to the People.

Here the Prince is presented to the people, who are assembled many thousands strong beneath the walls of the Castle. The picture shows the Royal group standing in the archway of the Tower. They remain there for some moments acknowledging the salute of the people, who are singing, as only the Welsh people can sing, the national hymn, "Land of our Fathers."

22. The Procession Returns

as it came and two views of this are given. In the first are some magnificent examples of color photography in the reproduction of the gorgeous coats of the Heralds. The second gives a very close view of the King, Queen and Prince. Finally is given a picture of Carnarvon Castle with the Prince's banner floating from the Eagle Tower.

No. 313 Code "Cellist." 2,950 feet

Edinburgh during the Visit of the King and Queen.

July, 1911.

SCOTLAND'S beautiful capital is in festival garb for the visit of the King and Queen. The various shades of grey that are a feature of every vista in Edinburgh are perfectly brought out by KINEMACOLOR. Several interesting episodes during the Royal visit are presented.

Synopsis—

1. Edinburgh Castle,
as seen from Princes Street. The decorations in the famous thoroughfare and the crowds of sightseers.

2. Their Majesties,
with their escort, pass by. The King and Queen are driving in an open carriage.

3. Visit to St. Giles' Cathedral,
previous to the consecration of the new chapel of the Order of the Thistle.

4. A Panorama
of the huge crowds assembled on Arthur's Seat and every other place of vantage.

5. Laying the Corner Stone
of the Usher Hall. This ceremony is performed by Their Majesties. The arrival of the Lord Provost and Bailies in their red robes provides a touch of color. His Majesty lays the corner stone, and Her Majesty taps the foundation stone. The Lord Provost and Bailies are then presented to Their Majesties.

6. Visit to Holyrood.
The Royal progress to this historic spot is shown, and the section includes pictures of some Scottish regiments marching—including the 2nd Batt. Argyle and Sutherland Highlanders; the 2nd Batt. Royal Scots (the oldest regiment in the United Kingdom); the pipers of the Argyle and Sutherland Highlanders and the band of the 2nd Batt. Royal Scots. The reproduction of the picturesque Highland uniforms is extremely good.

No. 323 Code "Celmisie." 745 feet

Eton Day on the Thames, Windsor.

June, 1911.

LOVELY panoramas of Windsor and the Castle are contained in this subject which depicts scenes during "Eton Day" at the famous public school. Parents of the boys — the ladies in very fashionable attire — watch the various sports on the lawns, and the boys themselves are very much in evidence in their top hats and Eton jackets. A number of river scenes conclude. In one of these a big pleasure steamer passes, having on board a military band playing on the upper deck.

No. 310 Code "Celleraia." 680 feet

A Day at Henley, 1911.

RIVER scenery is delightfully reproduced in this subject which shows us the upper Thames during Henley Regatta. The most striking feature of the film, perhaps, is the absolutely natural reproduction of the appearance of the water, its surface rippled by scores of passing boats and reflecting the verdant green of the trees bordering the river. Numerous pleasure parties are seen in punts, rowboats and canoes, the craft either travelling leisurely down stream, or moored to the banks while their occupants rest from the noonday heat. Many of the sections are perfect from an artistic point of view, and there is plenty of scope for color reproduction in the gay dresses of the ladies. One or two racing contests are seen and an interesting item is the passing of a Maori war canoe manned by Arawa Maoris, who in 1911 were on a visit to the White City Exhibition, at Shepherds Bush, London. In the concluding sections of the film, portraits are given of individual members of the Maori band, and a number of them perform a war dance. It will be noticed that their women are quite civilised in appearance, and even good-looking.

Synopsis—

1. General Scenes.

Pleasure parties travelling along the stream or sheltering from the sun beneath the trees that border the river.

2. Competitors

taking their places in the " eights " at a boathouse.

3. Sellers of Mascots

driving their trade from a barge. Their wares meet with a ready demand.

4. The "Straight"

Races in progress; an exhilarating scene.

5. Unusual Visitors.

Maoris from the White City. Brightly dressed aborigines of New Zealand enjoying the notice and attention they receive.

6. Some Typical Groups.

An ancient chief who fought with the British in a native rising in New Zealand in 1873.

7. A War Dance.

Maoris dancing and canoeing. A native " beauty " making grimaces.

No. 316 Code "Cellulage." 1,060 feet

"The place of honour, in regard to pictures, must of course be given to KINEMACOLOR. The display was really superb. It is more than an education to see such views as the wonderful KINEMACOLOR presents; it is an actual realisation."—*Isle of Man Times.*

" These color pictures are altogether amazing in the wealth of detail which is introduced."—*Cork Constitution.*

Scenes at the Prowse-Jones Garden Party, PINNER, MIDDLESEX.

AN attractive subject, showing a fashionable English garden party. The band which is entertaining the guests is playing the popular tune of 1911—"In the Shadows," by Hermann Finck. A number of girls give an exhibition of Morris dances, which they perform with much grace and skill.

No. 319 Code "Celluleux." 485 feet

Feeding Poultry on the Prowse-Jones Farm.

THIS is a pretty rural scene. A girl throws corn to the fowls which gather round and peck it up voraciously. The feathers of the birds and the colors of their plumage are perfectly reproduced.

No. 318 Code "Cellule." 190 feet

Athletic Meeting at Queen's Club.

VARIOUS athletic contests at the well-known West London ground are well depicted in this subject. Flat racing, throwing the hammer and high jumping are included, and the competitions are full of interest and extremely well photographed.

No. 320 Code "Cellulite." 450 feet

Aeroplanes and Birdmen.

BROOKLANDS AERODROME is astir with life, for it is the morning of the great Aerial Derby for the *Daily Mail* prize of £10,000. The final preparations are being made, the machines are in position, and the mechanics are making a last inspection of the engines previous to the flight. Mr. Grahame White is seen attending to his machine, a very good view of which is given.

A panorama of the aerodrome shows the large number of aeroplanes entered for the competition. Machines are dotted about at intervals all over the wide area from which they are to leave the ground. They vary in size and shape, but in all the spectator will first notice the great steel propeller which revolves at a tremendous pace when the aeroplane is in flight.

Now the start is made. The driver climbs into the seat of a machine directly before the onlooker. Two mechanics stand behind. At the word of command they swing the propeller round, the aeroplane glides forward, running on its small wheels along the grass, then slowly and gracefully rises, higher and higher, until it is nothing but a speck on the sky-line. Several views of the starts are given, and a sky-picture shows an aeroplane outlined against a beautiful background of blue.

A number of close views of the framework of the machines give some idea of their mechanism.

The gaily colored dresses of the ladies, the green turf and the glorious sunshine all contribute to make this a KINEMACOLOR subject of outstanding merit.

No. 325 Code "Celoce." 635 feet

Festival Fete of the Royal Seamen's Orphanage

AT THE BOTANICAL GARDENS, REGENT'S PARK, July, 22nd, 1911.

DRILLS by girls and marches by boys are the feature of the festival fête of this Orphanage, and the beautiful grounds of Regent's Park form an attractive setting. The verdure and the fine trees are reproduced in the exact hues of Nature. A number of distinguished people, including the Duchess of Albany, may be seen amongst the visitors.

No. 326 Code "Celocis." 575 feet

Varieties of Sweet Peas.

DELICATE tones and shades of color are beautifully reproduced in these examples of highly cultivated sweet peas. The sweet pea was first exploited by a Sicilian monk named Cupani, towards the end of the seventeenth century. He sent seeds to Dr. Uvedale in England, where they received the euphonious name of Lathyrus distoplatyphyllus odoratus. From these original seeds most of the present varieties have developed. There are three principal groups of sweet peas. The original was a biocolor flower, with, as a rule, two blooms on each stem. The standards were erect and flat, and the keels closed. Other varieties differed in color, and in the shape of the standards.

The natural appearance of the bunches of sweet peas in the various sections, and the exactness with which the most unusual shades of color are reproduced, are remarkable.

Synopsis—

1. Arrival of Specimens

by post. These are generally packed in flat hampers or card or wooden boxes, about five inches deep, holding just one layer of blooms. In hot and dry weather they are lined with waxed paper, which prevents evaporation and keeps the flowers in good condition. In damp weather, tissue paper is used; this absorbs any excess of moisture.

2. Parts of the Blossom.

A diagram showing the different parts of the flower—the standard, the wings and the keel. It is principally in the variations of the standard that the differences in the groups occur.

3. Bunches of Flowers.

Various assorted bunches of flowers are shown, and many beautiful colors are to be seen, including purples, crimsons, pinks, etc. The bunches are arranged with a view to the most effective grouping and contrasting of the colors.

4. Spencers.

The Spencer group was discovered about ten years ago by Silas Cole, gardener to Lord Spencer at Althorpe Park, Northampton, and named after the Countess Spencer. This was the first to break away from the normal, the standards and wings being elegantly waved. The flowers became instantly popular.

5. Mrs. Hugh Dickson,

a cream pink, and Helen Pierce, a marbled inwaved variety. Some of these darker tones are exceedingly difficult to obtain. The sweet pea occurs in nearly every shade, except pure blue and pure yellow, which so far have not been satisfactorily developed.

6. Nora Unwin.

The Nora Unwin belongs to the third, the Unwin group, discovered about the same time as the Spencer group. It differs from the latter in that, although the flowers are waved, the keels are closed, as in the original group. The Gladys Unwin is the typical variety.

7. Sybil Eckford.

The name of Eckford is familiar to all sweet pea lovers. Henry Eckford of Sandywell, Gloucester, from 1870 practically devoted his life to the cultivation of the flower. A stereoscopic effect is very noticeable in this picture.

8. Dora Breadmore.

These are exceedingly beautiful examples.

9. Mefisto and La Scala.

This provides an amusing finish to the film. These specimens are artificial and the colors are likely to cause consternation amongst the ranks of sweet pea growers. It is perhaps unnecessary to add that these flowers are absolutely unique, and quite unknown to the seedsman's catalogue.

No. 327 Code "Celocula." 850 feet

Cowes during Regatta Week.

SEASCAPES of wonderful beauty are a feature of this and the next subject, which together form a complete record of the Cowes Regatta of 1911. The superb gracefulness of the yachts is strikingly reproduced on the screen.

Synopsis —

1. A Seascape.
The sea is of a deep blue, and in the centre of the picture is a large liner. The contrast of its black hull and white upper-decks with the surrounding blue is most effective.

2. Panorama of the Bay.
In the foreground are pretty red-brick cottages, almost hidden by trees; beyond is the sea, dotted with white yachts. On the horizon a cloud of black smoke marks the passing of an ocean liner, whose outline may be faintly discerned.

3. The Sands.
Children playing and paddling in the sea. A group round a sweetmeat stall. On the right of the picture a passenger steamer has just arrived and the people are disembarking.

4. The Promenade
is densely crowded with holiday-makers. A Punch and Judy show is passed, with the usual crowd of delighted children and amused grown-ups before it.

5. Minstrels on the Sands
and a ventriloquist are doing their share of business.

6. Firing a Salute.
A long row of small cannon ready to fire a salute on the arrival of the Royal yacht.

7. The Yachts
sailing in the bay. They are beautiful vessels, so graceful in outline, so clean in appearance. The cloud-flecked sky will be noticed in this section.

8. A Series of Close Views
of the yachts concludes the film. They seem to be carrying every inch of canvas possible and the sails are bellying in the breeze.

No. 328 Code "Celoculis." 770 feet

Royal Regatta at Cowes.

ANOTHER of those splendid marine subjects in which KINEMACOLOR excels. A more realistic reproduction of the delights of yacht racing it would be difficult to imagine. Sky and sea appear so naturally on the screen that the margins of the picture appear to be the sashes of the window through which the spectator is gazing upon an actual scene.

A close view of the Royal yacht is given in the film. His Majesty is on board, and the Royal Standard and Union Jack are flying at the masthead. H.M.S. *Hindustan* on which the Prince of Wales spent a portion of his early naval career is also shown.

What will surprise a landsman most is the extraordinarily large proportion of sail compared with the hulls which the yachts carry. The dismasting of a cutter, the *Niada*, while rounding the *Warner* lightship, has been caught by the camera, and one cannot but be impressed by the agility of the seamen in handling the craft under difficulties.

Several yachts of foreign sovereigns took part in the regatta, including the German Emperor's yacht *Meteor*.

No. 329 Code "Celonaio." 1,250 feet

Miss Lily Smith's Swim in the Solent

FROM PORTSMOUTH TO RYDE, August 15th, 1911.

THIS is the class of subject in which KINEMACOLOR appears to great advantage. Several opportunities are given for close view portaits and for the reproduction of wave effects, and of these the utmost use is made. At the opening is given a portrait of Miss Lily Smith, an accomplished lady swimmer, and then of some of her friends. These are very natural and beautiful examples of the reproduction of flesh tints on the screen.

Miss Smith is seen preparing to enter the water ; she is accompanied by assistants in a boat. At one time a man-o'-war is seen in the distance. Later Miss Smith takes refreshments in mid-ocean, and a steamer full of interested spectators passes. The natural appearance of the water in this section is very striking. Finally a view of the arrival at Ryde is given.

No. 340 Code "Celtarum." 610 feet

Trollhattan Fall on the River Gota,

ELFSBORG, SWEDEN.

A DELIGHTFUL softness and charm pervades this picture—an excellent example of the powers of KINEMACOLOR in the perfect reproduction of water in rapid motion, here translucent, and there a mass of foam. The rapids are shown from many points of view, the quaint little village of Elfsborg making a good background. The browns of the rocky banks of the stream and the blue of the sky are in effective contrast and are shown with perfect realism.

No. 341 Code "Celtiber." 320 feet

Scenes Along the Jersey Coast.

RUGGED scenery; a rocky coast-line upon which the incoming tide beats itself into a seething mass of foam; for the most part no vegetation visible, only bare reddish brown cliffs, rising sheer from the water's edge, crowned, perhaps, by a lighthouse, painted a brilliant white. This is the Jersey coast.

A landscape, however, soon proves that this type of scenery is true only of the coast. A peep behind those gaunt, bare cliffs discloses a beautiful stretch of verdant countryside. The sub-division of the country into small fields reminds one of a chess board; on every hand dense woods may be seen, making a very pretty picture, in sharp contrast with the sombre beauty of the coast.

Synopsis—

1. A Trip Round the Coast.
First a panorama of sea, cliffs and rocks, then we enter a harbour in which a steamer is embarking passengers. Another boat crosses the bar and steams up to the quay.

2. Seascapes.
The surf beating upon the rocks and the spray dashing high into the air make a very fine scene.

3. A Lighthouse.
Built on the top of the cliff, it is a landmark from sea and land. A precipitous pathway leads down from it and a number of visitors are carefully picking their way among the rocks.

4. A Lady Climber
has a difficult task before her; she is slowly ascending the cliff.

5. A Row Boat
is seen passing under the shadow of the great rocks. The sea is sometimes so still that the smallest boat can negotiate these dangerous waters safely.

6. A View from the Sea
shows an old-world township dominated by a castle built upon its eminence.

7. The Castle.
A close view is given of the castle, which is in a partly ruinous condition; the inhabited parts are nevertheless very well preserved.

8. A Portrait
of a typical native, a very pretty girl wearing a picturesque French bonnet and dressed in bright colors.

9. Jersey Cows.
A group of these famous animals in a meadow; the hide of one is of a delicate shade of brown, well reproduced by KINEMACOLOR.

10. The S.S. "Roebuck,"
a passenger steamer, which ran on the rocks in a fog. A series of most interesting views of this vessel concludes the film. The water is shown pouring out of a great rent in its side, and a large number of sightseers are congregated round the steamer, which at low tide is perched high and dry on the rocks.

No. 342 Code "Celticas." 705 feet

Gems and Jewels.

WONDERFUL examples of color photography are here presented. Mere coloring of black-and-white films could never get the result obtained in this film. All the varying colors that occur in precious stones with every change of lighting are perfectly reproduced, and even the glinting of the facets of the stones when the sun's rays fall upon them is quite clearly seen.

Synopsis—

1. Insects Used as Jewellery.

This section includes tortoise beetles of a vivid green hue and a scarab.

2. The Wing Cases of Beetles

in a revolving dish. Some very fine color effects are obtained here.

3. The Brazilian Diamond Beetle.

The beetle is a very brilliant insect and portions of its wings, highly magnified, are full of sparkling green phosphorescent spots.

4. The North Indian Beetle.

Here may be noted the play of light on the wings.

5. Wings of Butterflies

used as jewels. Portions highly magnified. The scales of butterflies' wings highly magnified—some quite extraordinary color effects are obtained here.

6. Precious Stones.

This section includes the amethyst, ruby and emerald. Of pearls some fine specimens are given, also of pink topaz and of the finest French paste.

No. 344 Code "Celtiorum." 960 feet

The Freshwater Aquarium.

SOME interesting pictures of the lesser known inhabitants of the Aquarium at Freshwater. As some of the specimens are shown in their "Spring dress," when fishes are often more highly colored than at other seasons of the year, the film would have small value if taken in black-and-white; by means of KINEMACOLOR, however, the minutest details of coloring on the bodies of the fishes are accurately reproduced.

Synopsis—

1. The Mexican Devil-Fish (Axolotyl).

This curious reptile is the only known creature that breeds at the tadpole stage. It may be described as a freak of Nature.

2. Sticklebacks in Spring Dress.

The scales of these little fish are very shiny and assume a greenish tinge in Spring.

3. The Common Newt.
in Spring dress. The underside is distinctly pink, and the back is covered with black spots.

4. Alpine Newts.
These have black backs, and are red underneath.

5. Golden Carp.
Handsome fish, golden red in color. They are swimming about in a glass bowl, and make a pretty picture.

6. The Freshwater Crab
devouring weed voraciously. Its curious methods of feeding are clearly shown.

7. Eating a Worm.
The crab takes its capture in its claws and swallows it bit by bit, carefully removing all unclean matter.

No. 347 Code "Celtomane." 785 feet

Scenes at the London Zoo.

TYPICAL scenes at the Zoological Gardens, Regent's Park, London, are assembled in this film, which is full of variety and will appeal strongly to the younger members of the audience. It will be noted how perfectly KINEMACOLOR records every shade and hue of the coats of the various animals, showing them exactly as they are in real life. Such a subject admirably takes the place of an actual visit to the Zoo.

Synopsis—

1. A Camel
passing through one of the avenues. The children are all eager for the curious sensation of a ride on a camel.

2. Polar Bears.
One of them has secured possession of a lady's parasol and is smashing it to pieces. It may be noted how perfectly the white of the bears' fur is reproduced.

3. Bengal Tigers.
These also afford an excellent example of color photography. The light and dark markings of the tawny hides are all shown.

4. The Russian Bear,
standing against a background of trees.

5. An Elephant
carrying a howdah. A ride through the gardens in this is a popular amusement.

6. Flamingoes.
A wonderful reflection in the surface of the lake.

7. The American Bison,
Cumbrous, misshapen and ugly. Its curious nondescript color is well reproduced.

8. The Hippopotamus
swimming in the lake.

9. The Zebra.

A close view showing the details of markings with which Nature provides the zebra for protective purposes. In its native habitat—the brushwood—these stripes make the animal quite invisible.

10. Elephants Bathing.

The different shade caused by water on the hides of the animals is strikingly realistic.

11. African Macaw.

A study in vivid hues.

No. 348 Code "Celuino." 1,205 feet

Saturday Afternoon at Hurlingham Club.

FEATS of horsemanship are here presented, in a subject of great photographic merit. In the opening section Indian horsemen are seen taking part in tent-pegging contests. Horsemen then remove articles from a basket when riding at a gallop; this is evidently a feat of some considerable difficulty. A pretty section shows horses being ridden amongst a number of upturned plant pots; the intelligent care of the horses not to knock over a pot and the neat fashion in which they pick their way amongst the pots are very effective. The prizes—a fine collection of gold cups—are photographed in the last section.

No. 351 Code "Celulosos." 370 feet

Beach Drill at Hastings.

THIS very picturesque scene was secured at Hastings. The children of the town, under the leadership of Mr. Thompson, the clerk to the Municipal Corporation, perform various evolutions dressed only in bathing suits. The affair was organised by the *Daily Mirror*.

The opening scene shows the children running in single file to take up their positions, and their subsequent proceedings are watched by large crowds of spectators. Various exercises in calisthenics are performed by all the children, and by separate groups. The youngsters look so strong and happy that they do credit to the healthy town in which they are brought up. Not a few of them are distinctly pretty, and excellent types of the British race.

No. 352 Code "Celured." 670 feet

"This latest and most extraordinary development of the kinematograph, reproducing with wonderful accuracy every tint and shade of natural coloring, was a source of mingled astonishment and delight to all who witnessed the exhibitions."—*Freeman's Journal, Dublin.*

Scenes at the Royal Agricultural Show,

NORWICH, 1911.

NORWICH, the principal city of East Anglia, was the venue in 1911 of the Royal Agricultural Show, the principal event of the kind in the country, and an illustration of the important part that agriculture still plays in the organisation of this industrial nation.

A panorama of the show-ground opens and agricultural machinery of all kinds is seen in motion. The arrival of His Majesty the King is next seen, in a carriage drawn by handsome greys.

Some prize-winners in the cattle section give the KINEMACOLOR cameras an opportunity for some very effective work. A milking competition is of interest, and the measuring of the pails of milk is shown. Finally we see a prize ox—a triumph of the breeder's art—so tremendously big that it can hardly walk.

No. 353 Code "Celyphe." 470 feet

Pageantry Episodes of English History,

ENACTED BY CHILDREN AT WINDSOR.

WINDSOR in 1911 resolved to show something of her history in pageant form, and a very interesting and effective historical pageant was arranged, under Royal patronage, by the Rev. J. H. Ellison, the Vicar of Windsor, the Rev. Bernard Everett, Minor Canon of St. George's Chapel, the Rev. J. M. C. Crum, and others. The pageant was performed entirely by children drawn chiefly from the Royal Free Schools and the preparations extended over two years. Special care had been taken in regard to the historical accuracy of the dresses and other accessories of the pageant, which was arranged to present sidelights on English history from the earliest times.

Synopsis—

1. Primitive Man.

The Twenty-four Hours (children dressed in white robes) make a hut for, and introduce Primitive Man, a personage dressed in skins, to the audience.

2. His Descendants.

The wife of the Primitive Man, and his family next appear and indulge in a meal of reindeer.

3. An Historical Array.

Next takes place a procession of all the participants in the scenes to follow; this provides a rapid survey of the principal personages of English history.

4. King Richard I.

leaves for the Crusades and on the eve of his departure hands to the Abbot of Waltham a deed of gift of the Church of St. John the Baptist at New Windsor.

ETON DAY ON THE THAMES.

Negative 310.

Page 181.

SCENE FROM "THE FLOWER GIRL OF FLORENCE."

Negative 249.

Page 126.

5. King Edward III.

and Queen Phillipa are welcomed to Windsor by the burgesses, on their arrival at the Castle after their marriage.

6. St. George and the Dragon.

The festivities include a performance of the mumming play, "St. George and the Dragon."

7. Queen Elizabeth

witnesses a scene from Shakespeare's "Merry Wives of Windsor" and a pavane is danced by court ladies and gentlemen.

8. Charles I.

and Queen Henrietta Maria visit Windsor Fair and witness the revels and Morris dances. The festivities include bear baiting and a Punch and Judy show.

9. Finale.

All the players appear in a Grand Finale which makes a very pretty and effective scene.

No. 354 Code "Cembolone." 890 feet

Man's Best Friend.

VALUABLE prize dogs of many breeds and several countries are here shown with wonderful naturalness. The series includes St. Bernards and Pekinese, Collies and Yorkshire Terriers, dogs from as far north as Lapland, and as far south as Asia Minor. In the presentation of subjects such as these KINEMACOLOR shows itself to be unsurpassed.

Synopsis—

1. The Yorkshire Terrier.

A little creature whose value is in inverse ratio to its weight. Its silky coat, light-brown in color, is perfectly presented.

2. The St. Bernard,

which perhaps deserves the title "Friend of Man" more than any other dog, since it has earned its reputation for philanthropy by prowess in saving human life in the snows of the Alps, for which purpose it is trained by the Monks of St. Bernard.

3. Boar Hounds or Great Danes.

The various markings on the coats of these animals are well shown.

4. A Prize Collie.

A very fine specimen. Its golden coat and white ruff are marks of great beauty. The instinct of the collie in retrieving sheep almost amounts to reason. Its reputation for treachery is nothing less than distinct libel.

5. The Yiourouk

is a famous sporting dog bred by the peasants of Smyrna, and used in hunting the wild boar. The dogs are born hunters, and will pursue any quarry. Their coats are of a pure white, the hair being long. Some younger dogs of the same breed, who will shortly commence their education to enable them to earn an honourable living.

6. Five Little Toy Terriers,

at present on their best behaviour; meal time is approaching. On the right is a little Pekinese—a typical Chinaman. He is very greedy. When his own breakfast has disappeared, he likes to annex that of his neighbour. Thanks to the Chinaman, number two doesn't get much of a look in. This is what he calls the "Yellow Peril."

7. "Oliver Twist"

asking for more. One of the dogs is shown by itself—a very natural picture. It is licking its lips in anticipation of another saucerful; its mouth is all of a twist with excitement. The dark portions of the muzzle are perfectly shown. These dogs were at one time the exclusive property of the Empress of China. During the Chinese Wars of the 'sixties, five of their ancestors were left behind at the Imperial Palace in Pekin by the Court in flight, and promptly annexed by the British Army and brought to this country. Since then several other varieties have found their way over from the Celestial Empire.

8. Samoyedes.

Here is a peculiar species of dog bred by the Samoyedes, a people of Northern Russia, allied to the Laplanders and the Finns. These are the dogs that are used for drawing the sleighs; they are practically the same as the sleigh dogs of Alaska, known familiarly as huskies (a corruption possibly of Eskimo). No doubt they are closely allied to the wolf, to which they are markedly similar. These splendid specimens were bred by Mrs. Kilburn Scott at Bromley, Kent.

9. Children Playing with the Dogs.

Two children are shown riding in a sleigh which the dogs are drawing. The "grown-up" with them is not a genuine Laplander, though the costume is quite correct; it is no doubt assumed to give a little local color to the scene.

"Champion Fang,"

the winner of several prizes, which are grouped around him in the picture. It is a pretty scene, and a good finish to an excellent film.

No. 355 Code "Cembra." 1,080 feet

Strange Mounts.

QUITE unique is this subject, photographed by courtesy of A. H. Wingfield, Esq., of Ampthill, Bedfordshire. Mr. Wingfield pursues the unusual hobby of breaking to the saddle all sorts of unfamiliar creatures—llamas, yaks, ostriches, zebras, pigs, etc.—and KINEMACOLOR has been permitted to show to the world at large the curious scenes that occur daily on this beautiful Bedfordshire estate.

The parade through a part of Mr. Wingfield's charming Ampthill estate of the fauna of many lands is so remarkable as to be of great interest in itself. In addition, however, the markings of every creature are shown "to the life," and the film is at once a severe test and vindication of the power of the KINEMACOLOR process to present every shade and gradation of tint.

Synopsis—

1. Camels and Dromedaries.
After a panorama of the charming gardens near the house—the surroundings so typically English—it strikes an unexpected note to see, coming by the ivy covered mansion, camels and dromedaries being ridden by grooms.

2. Llamas and Yaks
are next shown, saddled and mounted and evidently quite content with their unaccustomed rôle.

3. Dromedaries Galloping.
Along a gravel path, a church tower in the background, come dromedaries, rolling and lurching as they are put to the gallop.

4. Refractory Llamas.
A number of llamas next pass; one is at first refractory, but is soon got under control.

5. Sacred Cattle.
These, though sacred in their native country, are ridden like their fellows.

6. Zebras.
The stripes of the zebra are well-shown in this section; this animal makes quite a good steed.

7. Shetland Ponies.
The grooms look rather absurd on these tiny creatures for their legs reach the ground from the saddle. The ponies are stronger than they look or they would never be able to carry the load.

8. Wrestling Donkeys.
Two lively little donkeys engage in a friendly bout.

9. Emus.
These are seen in a plantation.

10. Ostriches.
Men are feeding the great creatures and next are seen riding them. They are wonderfully amenable and proceed with considerable rapidity.

11. Yaks, Reindeer, Sheep
and a wild Rocky Mountain goat. The slope of the back of the last named creature makes it difficult to maintain a firm seat.

12. Pigs.
In a very pretty part of the estate pigs are being ridden. They are slow moving steeds and not a little awkward owing to the shortness of their legs.

No. 360 Code "Cemetery." 1,585 feet

KINEMACOLOR TRAVEL.

ONLY by means of KINEMACOLOR can the great majority, who are unable to taste the joys of travel, realise the pleasures and reap the advantages that are to be derived from visits to foreign countries and contact with nations whose habits and customs are so widely different from those of the visitor. Edward Bellamy in "Looking Backward"—a book that had a tremendous vogue thirty years ago—prophesied a time when it would be possible to see and hear what was going on in any part of the world by merely performing some simple action such as pressing a button. The electrophone and telephone have fulfilled one part of the prophecy; KINEMACOLOR fulfils the other.

In the following films KINEMACOLOR takes the spectator to Southern Europe, visiting Rome, Naples and Pompeii: to Holland, Spain and Asia Minor, and furthermore gives him the immense advantages of a comprehensive tour in Egypt. Those who have visited that wonderful and mysterious land will be amazed at the absolutely perfect reproduction that KINEMACOLOR gives of the characteristic coloring and atmosphere of the Nile Valley. As they watch these pictures they will experience in no small degree the pleasures of a return visit, while those who contemplate an Egyptian tour will gain that preliminary acquaintance with the country without which half the pleasure and profit of foreign travel is lost.

Thanks to the expert advice unstintingly given by the representatives of Messrs. Thomas Cook & Son, the famous tourist agents, the KINEMACOLOR Egyptian series forms a complete tour, in correct geographical sequence, and therefore of more definite educational value, from Cairo to Khartoum, visiting *en route* the Tombs of the Kings, Luxor, Karnak, Assiut, Assouan, the Island of Philæ, Kom Ombo, etc., etc. With some delightful glimpses of picturesque spots on the Nile, the spectator is taken back towards Cairo to visit Memphis, the Pyramids and the Sphinx. The series includes a veritable triumph of color photography—the reproduction of the marvellous beauty of Egyptian sunsets.

From Egypt to Canada is a far cry, but KINEMACOLOR is ubiquitous, and there is included in a later section of the catalogue a trip through Canada arranged in co-operation with the Canadian Pacific Railway whose magnificent system has been such an immensely important factor in the development of the vast Canadian territory. The principal cities—Ottawa, Toronto, Montreal and Winnipeg—are visited, and in the course of a journey from the Atlantic to the Pacific, the Niagara Falls are shown in all their beauty by natural color photography, and many superb vistas in the heart of the Rocky Mountains are afforded. KINEMACOLOR shows in a most impressive fashion the extent and importance of the Dominion of Canada.

THE EGYPTIAN SERIES.

In connection with the subjects in the succeeding pages, presenting scenes in Egypt, we gratefully acknowledge invaluable assistance rendered by Messrs. Thomas Cook & Son and their representatives in Egypt and this country.

Trip from Suez to Naples.

BY A NORD-DEUTSCHE LLOYD LINER.

MAGNIFICENT panoramas of the Mediterranean are given in this subject which depicts a journey from Suez and Port Said, on the African coast, to Naples on the European side. Scenes of great interest and variety are to be seen on both coasts and *en route* many beautiful scenic effects are obtained.

Synopsis—

1. Suez.

Suez possesses unique interest as a city of the desert and as marking the spot where the great crossing place has existed from time immemorial from East to West. The picture opens with a general panorama of the entrance to the canal.

2. Street Scenes in Suez.

The visitor finds much to interest him in the narrow alleys of Old Suez. The ornamental lattices are a feature of the house architecture. From behind them women look on the gay world unveiled but unseen. Several of the principal streets are shown and also typical scenes at an Arab café.

3. The Canal.

As soon as the ship on which we are travelling begins to move past the town she is virtually in the canal. The offices of the canal company are among the last of the buildings. In 1875 England purchased for £4,000,000 nearly 200,000 shares in the canal. They are now worth over £30,000,000 sterling. About 70 per cent of the ships that pass through the canal are British.

4. Travelling Down the Canal.

The film gives a very effective view of the Suez Canal taken from the front of the steamer as it proceeds down the narrow waterway. It will be seen how straight is the course of the channel.

5. Passing a Dredger.

From the nature of the loose sandy soil through which the canal passes, it has to be constantly dredged.

6. The Captain Taking Observations.

Passing a station of the Canal Company. The traffic of the canal is worked from the three offices at Port Said, Ismailia and Suez. When a ship passes the office its place is marked on a model canal and as news comes that the ship has passed a certain fixed point a corresponding change is made on the model.

7. The "Prince Henry."

A fine view of the Nord-Deutsche Lloyd Steamer, *Prince Henry*.

8. Port Said.
The town was named after Said Pasha, Viceroy of Egypt, who died in 1863. Most of the natives are employed as navvies and coal heavers, Port Said being chiefly known as a coaling station for the vast amount of traffic passing through the canal. The huge stacks of coal form in themselves a marvellous sight. In the film we see a large vessel coaling.

9. Monument of Frederick de Lesseps,
the constructor of the canal. This statue was set up in 1899 and is a prominent object in the harbour of Port Said.

10. Alexandria.
Passengers boarding the steamer; grain and flour bags being taken on board a ship.

11. Sunset on the Mediterranean.
This is a magnificent piece of color photography and a most artistic picture from the beautiful combination of sea and sky.

12. The Straits of Messina.
The wealth of historical associations which crowds upon us at this point is too great to receive justice here, the more so as it competes with the artistic beauty of almost unrivalled scenery and also with geological features of an unusual character. Every inch of the coasts in the neighbourhood of these Straits is redolent of historical associations going back to the earliest times. Messina, Reggia and Calabria are to be seen as we pass the coast, and there are marvellous sea and sky effects throughout the section.

13. Capri
and the Cape of Salerno. Capri is an island not far from Naples which of late years has become a favourite English winter resort. There are Roman remains everywhere and ruins are pointed out in various parts of the island as having been palaces of the Emperor Tiberius, who is said to have had twelve palaces here. The lovely blue sea in these waters is perfectly reproduced.

14. Approaching Naples.
The view now is dominated by Vesuvius, which rises a few inches more than 4,250 feet above the Bay. A smoke cloud hovers over the mountain. Our ship pauses to take the pilot on board.

15. The Quarantine Boat.
This may be identified by the yellow flag at the bow.

16. Panorama of the Bay.
In the foreground is a huge liner. Large numbers of singers and musicians in boats crowd round the ships in the harbour.

No. 361 Code "Cemiterio." 1,240 feet

Naples and the Neapolitan.

NAPLES and its Bay are world-famous for scenic beauty, and this KINEMACOLOR subject sets them off to great advantage. The town is notable as being the centre of the most thickly populated district in Europe and it is rich in historical and architectural relics.

This picture was taken on the day of the visit of Prince Arthur of Connaught on the occasion of the celebration of the fiftieth anniversary of United Italy. The flags that may be observed in some of the streets are displayed by British merchants at their offices.

Synopsis—

1. General Panorama

showing the city, with Vesuvius in the background, and the Bay of Naples. A very effective picture.

2. Principal Streets and Buildings.

In this section are to be seen the Municipal Square, the Castle San Elmo, the San Carlo Opera House and the Galleria Umberto.

3. A Typical Neapolitan Street.

This is narrow, not very beautiful, and densely crowded with people.

4. A Neapolitan Courtyard.

A large crowd of children is playing on the steps and all these live in one house. It is the custom in Naples for twenty or thirty families to share one tenement.

5. Basin a Marina.

In the background Vesuvius will be noticed, wreathed in smoke.

6. Street Scenes.

A woman at a stall objects to being photographed and she leaves her stall. Meanwhile a herd of goats comes by and one of the animals takes something from the stall; the woman rushes back in a great rage, gesticulating and pouring maledictions on the head of the camera man.

7. The Porta Capuana.

A funeral passes. Continuing, we come upon a Punch and Judy show. This entertainment originated in Italy.

8. Neapolitans Making Tiles

for roofs. A party is photographed in a courtyard; the street is seen in the distance through an archway and the whole scene is very artistic. The bright colors favoured by Italians in their attire make every street scene resemble a beautiful mosaic.

9. Boys Eating Macaroni.

A group of youngsters is here seen and they are evidently enjoying their repast. People outside a lottery; these institutions have Government sanction and support in many European countries. Neapolitan fishermen drying their nets; this is an excellent piece of color photography.

10. A General View of Naples

concludes an interesting and picturesque subject.

No. 362 Code "Cenachos." 1,230 feet

A Pilgrimage in Pompeii.

POMPEII is of immense interest to all who see it, and repeated visits only add to the wonder and awe of the first impression. Here we see a city of the dead—dead these eighteen hundred years; and yet the Pompeiians seem strangely real and alive as we cross the crowded streets. The marks of the chariot wheels are there; the oil jars are in the shops; the drinking fountain is there, with the soft stone worn by hands that were living nearly 2,000 years ago; in the museum attached to the ruins may be seen casts taken of human figures clasped in one another's arms, as they were when the last awful moment came.

A feature of Pompeii is the exquisite beauty of its surroundings; Vesuvius sends its pillar of smoke into the blue sky on one side, and on the other is the Bay of Naples, with Castellamare and Sorrento sparkling like jewels on its shore. The exact colors of the stone of the ruins are perfectly reproduced; an actual visit to Pompeii could hardly be more realistic.

Synopsis—

1. General Panorama

with Vesuvius in the background. The Casa Gladitoria, the Forum and the Temple of Mercurio.

2. Via Stabia.

The Strada della Fortuna. The ruddy color of the stonework is well brought out here.

3. The Basilica.

A crowd of sightseers is to be observed leaving this well-known spot. The Scuola di Verna. These are the remains of a Pompeiian school. Another view of the Forum.

4. The Arco de Gioba.

To the left are the Temple of Apollo, the Temple of Jupiter and the Arch of Nero.

5. A Bust

of a banker famous in the palmy days of Pompeii. The Casa Amorine.

6. Paintings on Walls:

these have been uncovered by excavators. One of those which appear in the picture represents a maiden holding a lamp from a castle by the sea in order to direct the course of her lover who is swimming on his way to see her.

7. The Arco de Mironi.

This is a large archway. The Temple of Apollo.

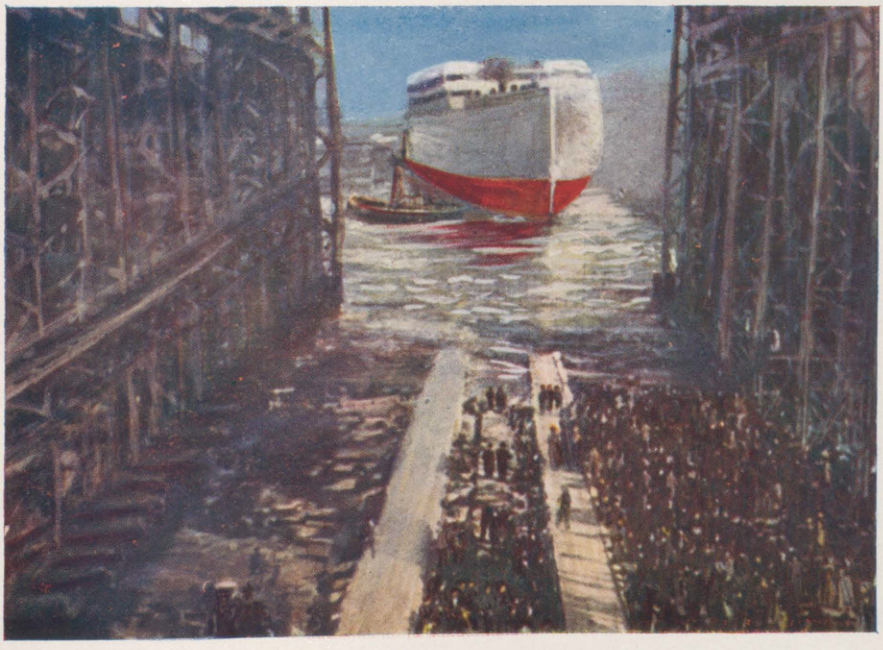
8. The Casa del Fourno

with a small figure, of which a close view is given. The Casa de Marco Lucrezio, one of the best preserved relics in Pompeii.

No. 363 Code "Cenacolo." 910 feet

POMPEII.

Negative 363. *Page 200.*



LAUNCH OF THE S.S. "OLYMPIC."

Negative 197. *Page 78.*

Modern Rome: St. Peter's and the Vatican.

ROME is dealt with in its modern and ancient aspects in two separate KINEMACOLOR films. As the capital of Italy, and formerly of the Roman Empire, republic and kingdom, and long the religious centre of Western Christendom, Rome is, of course, one of the most ancient and interesting cities of the world. It stands on both sides of the Tiber, about fifteen miles from the sea. The modern portions have been made much more healthy and sanitary since the city became the capital of Italy.

This picture was taken on the day of the arrival of the Prince of Connaught, on the occasion of the fiftieth anniversary of the Freedom of Italy, and many of the streets are decorated.

Synopsis—

1. General Panorama
taken from Monte Gianiacono. The Piazza del Popolo and Monte de Pincio. The latter is one of the open spaces of Rome; it is a fashionable drive towards evening, when it presents a gay and animated appearance.

2. An Egyptian Obelisk.
This Egyptian obelisk dates from the fourteenth century B.C.; it was brought to Rome by the Emperor Augustus. The obelisk stands in the Porta del Popolo, on the north side of the city.

3. The Via Nationale.
One of the principal business streets; the houses marked with the British flag are the offices of English firms. The Piazza Navona and the Church San Agnes.

4. The Castle San Angelo.
This was built by the Emperor Hadrian as a mausoleum.

5. Street Scenes.
An English clergyman with his wife descends from a tramcar in the Piazza Venetia, a busy thoroughfare. The Via del Campidoglio.

6. Fontana di Trevi
constructed by Pope Clement XII in 1735, after the design of Salvi.

7. A Group of Roman Boys
playing, then quarrelling and fighting. This is a very natural touch and so perfect is the color reproduction that the scene is most realistic.

8. The Market.
Near here is the Church Casa Nuova, with colored posters on the wall and an ice-cream stall in the foreground.

9. The Porto San Paulo,
one of the gates of the city. A heavy motor vehicle is shown passing by.

10. St. Peter's,
and the Vatican as seen from the Tiber. In the background is the castle San Angelo. The Piazza St. Peter.

No. 364 Code "Cenaculos." 1,100 feet

Ancient Rome: the Forum, Colosseum and Tivoli Falls.

ANCIENT Rome lay mostly to the East and South-East of the large alluvial plain on which the modern city stands, and occupied a series of eminences of small elevation known as the Seven Hills of Rome. Ancient Rome had eight or nine bridges across the Tiber, of which several still stand; it has also a great number of open spaces. It was of course adorned with a vast number of splendid buildings, including temples, palaces, public halls, theatres, amphitheatres, baths, porticos, monuments, etc., of many of which only a very imperfect idea can now be formed. The film shows the principal remains, but it need scarcely be said that it makes no pretence of being a comprehensive survey of a site so rich in historical remains.

Synopsis—

1. The Paladino.

The panorama at this point includes a high building which is of modern construction.

2. The Forum.

One of the most historic spots in Rome. The Temples of Saturn, Rostra and Severus. The Arch of Setioni. The Arch of Titus.

3. The Via Nuova.

Here is afforded another view of the Forum, showing the Arch of Titus as seen from the Paladino.

4. The Temple of Venus.

This is an almost flat-roofed structure, supported by a number of pillars in close proximity to one another.

5. The Forum Trianion.

The Colosseum from the Paladino. The most magnificent of the amphitheatres of Rome and built by Titus about A.D. 80. Although only one third of the gigantic structure remains, the ruins are still stupendous.

6. The Tivoli Falls.

This is one of the natural beauties of Rome, and its picturesqueness is admirably presented by KINEMACOLOR.

No. 365 Code "Cenangion." 690 feet

Cairo, Egypt.

WE come now to the KINEMACOLOR Egyptian Series, which comprises some of the most wonderful examples of natural color kinematography it is possible to conceive. The exact appearance of that interesting and mysterious land is so perfectly reproduced on the screen that an actual visit would hardly convey a more realistic and lasting impression. The natural beauties of the country, including its sunsets, its modern features and peculiar character-

istics, are all shown, and a number of films are devoted to a panoramic trip down the Nile, near whose banks most of the wonders of Egypt are to be found. The spectator cannot but be animated with feelings of respect and veneration for that wonderful people of whom it may well be said:

In your path through the world ye left a tract of greatness;
. . . . . in vast noble ruins,
Where far the sand heaps high the desert plain,
Even there rise the wondrous forms ye have made
From out the past.

The first film of the series presents a very complete survey of Cairo.

Synopsis—

1. A Panoramic View

showing Cairo from Mount Mokkattam, on the south-east side of the city. In the foreground is the Citadel where the British Army of Occupation is stationed.

2. The Mosque of Mohammed Ali,

sometimes called the Alabaster Mosque. This is the most famous Mosque in Egypt – a gorgeous building in a magnificent situation, erected to the memory of Ali Pasha, who died in 1840. In the distance are the pyramids, ten miles away. The rock which comes into the picture at this point is part of Mount Mokkattam, from which the section was taken.

3. The Place de l'Opera,

in which is the equestrian statue of Ibrahim Pasha. The Grand Hotel Continental.

4. The Charieh Camel,

named after Camel Pasha, the famous Egyptian statesman, killed some years ago. A wonderful medley of street scenes, men with monkeys, beggars and cripples. There are natives of all sects, European and American sightseers, Circassians, Nubians, Ethiopians—a wonderful cosmopolitan mixture. A western and rather incongruous touch is seen in a vendor of children's toy balloons.

5. Shepheard's Hotel

is perhaps the last word in hotel luxury, and is extensively patronised by Americans and Europeans. The front of the hotel is in Charieh Camel. The verandah of the hotel and the gardens are shown.

6. The Ghezireh Palace Hotel

is under the same management as Shepheard's, and is situated outside the town on an island in the Nile on the west side of the city. This hotel was originally the Vice-Regal Chateau and was purchased by the present Company in 1893 and converted into this luxurious caravanserai.

7. The Ataba el Khadra,

the chief tramway centre of Cairo, on the south-eastern side of Esbekeih Gardens, leading to the Mousky or native quarter. A famous mosque once stood on this site. The gardens were laid out in 1870 and contain many beautiful plants.

8. An Arab Café.

The Arabs are great coffee drinkers, and these street cafés are of frequent occurrence.

9. Itinerant Vendors of Carpets.

These street vendors are keen hands at a bargain, and make a practice of asking considerably more than they expect to receive.

10. The Mousky

—the native quarter—which is of great extent and contains so many mosques that it is said there is one for every day in the year. A busy street scene, and many trams passing. The advertisements on the hoardings will be noticed. Itinerant vendors of sherbert and other cooling drinks. Other natives selling fruit, cakes, etc. A youthful native eating a cake to oblige the camera-man.

11. A Native Street,

recently constructed on the site of a very ill-built district. This is an improvement due to the British occupation.

12. Tombs of the Kalifs,

with Mount Mokkattam in the background. The stone from which the tombs were built came from the mountain.

13. Market at Ghizeh.

This is of considerable extent and includes a camel market. The scene is an animated one and very picturesque from the bright colors of the natives' costumes.

14. The Kasr-el-Nil

Revolving Bridge. A beautiful view, showing dahabeahs sailing through the opening as the bridge revolves to let them pass. The bridge is then shown closing so that road traffic may cross. The crowds are seen waiting. One starts before the flag falls and has to be turned back. When at length the officials allow the crowds to proceed they dash across the bridge at top speed to make up for lost time.

15. Contrasts in Locomotion.

In this section is presented a remarkable contrast in the various means of locomotion in common use in Cairo. Camels pass along the electric tramway track and mules and horses are to be seen in large numbers. The Kasr el Nil bridge leads directly to the great road to the Pyramids, built by the spendthrift Ismail Pasha in an incredibly short space of time by forced labour. The work was carried out in honour of the visit of the Ex-Empress Eugenie.

16. Royal Artillery

of the British Army of Occupation proceeding down an avenue—the Charieh Kasr el Nil—which leads directly from the fort to the centre of the town. This is an exceptionally well photographed and interesting section.

17. Sunset from Old Cairo.

A magnificent picture. A dark sky is broken near the horizon, and against the ruddy light the towers and minarets of Cairo are dimly visible. As we watch, the setting sun partially breaks through the mass of cloud, which lightens gradually and with a beautiful effect.

No. 366 Code "Cenasti." 1,335 feet

Alexandria: the Port of Egypt.

ALEXANDRIA is situated at the north-west angle of the Nile Delta. Founded by Alexander the Great, in B.C. 332, it was long a great and splendid city. Under Roman rule it was the second city of the Empire, but it has since fallen away from greatness, its ruin being finally completed by the discovery of the passage to India by the Cape of Good Hope, which opened up a new route for the Asiatic trade. It owes the origin of its more recent awakening of prosperity to Mohammed Ali. In 1882 the Insurrection of Arabi Pasha and the massacre of Europeans led to British intervention, since when the city has been under the surveillance of Britain.

Synopsis—

1. General Panorama

of the town, taken from the Observatory.

2. Place de l'Opera.

The funeral procession of a British soldier is passing.

3. Shopping and Native Quarters.

A cosmopolitan crowd including types of Arabs, Syrians, Greeks, Italians, Macedonians and Bedouins.

4. Street Sellers of Carpets.

We may note the accuracy with which the details of the designs are reproduced.

5. Snake Charmer

placing a snake round the neck of his little boy. A pool connected with the numerous waterways in the outskirts of the city. Water carriers.

6. A Sunset on the Mediterranean,

taken from the town. This is a beautiful picture full of translucent color which changes as we watch. The reflection on the sea is perfectly shown.

No. 367 Code "Cenatical." 650 feet

Assouan, Egypt: the First Nile Cataract.

THE Assouan Dam was erected to equalize, as far as possible, the supply of water to the fields near the Nile during the dry season. When the Nile rises, the Dam gets gradually fuller; when it falls, the water is gradually let out of the Dam, and by percolation supplies the fields with much needed moisture. It is interesting to note that the Dam is constructed of the same kind of stone as that used by the ancient Egyptians for their most lasting monuments.

Synopsis—

1. The Island of Philæ
called the Pearl of Egypt. The clarity of the photography in this section is truly remarkable. Owing to the holding up of the waters of the Nile by the great Dam, the island has latterly become partially submerged. The level to which the water sometimes reaches can be seen from the marks on the masonry of the temple.

2. The Nile Steamer,
the "*Prince Abbas*." The color of the Nile is here well seen.

3. Interior of the Temple of Philæ.
Dragoman explaining the hieroglyphs on the walls to tourists.

4. Cartouche of Horez,
the Hawkheaded, surmounted by the symbol of Ra, the Sun God.

5. The Assouan Dam.
The Dam was built by the late Sir John Aird at a cost of two million sterling. This expenditure will be repaid over and over again as years go by, owing to the increased fertility of the soil. Formerly much of the rich sediment of the Nile was carried down to the sea and lost. It is now conserved and is the means of ensuring two or three crops in one year.

6. Workers on the Dam.
Work is taking place on the Dam. The red granite which forms the material of the vast structure is the most lasting stone to be found in Egypt and many of the oldest temples and monuments are built of it.

7. Panorama of Assouan.
A Cook's steamer arriving. The curious small craft on the river are feluccas which carry goods and produce. The river front, showing the Grand Hotel, from which a flag is flying. The Savoy Hotel.

8. Loading Grain.
The native quarter. Cattle pumping water by means of a curious and clumsy contrivance. Market scenes.

9. Tourists' Sports.
Donkey, horse and camel races are seen in progress. These are arranged by Messrs. Cook & Son for the entertainment of tourists. Close view of a camel with a decorated bridle.

No. 368 Code "Cenatorem." 820 feet

Visit to Memphis, the Pyramids and Sphinx.

MEMPHIS is the site of the most famous monuments of Egypt; to wit, the Pyramids and the Sphinx. The first impressions of the traveller on approaching these impressive memorials of the past are never forgotten. The Pyramids are situated on a rocky bluff and the bleakness of their position adds to their dignity. The film perfectly shows this, and all who have visited the actual spot will agree that a more convincing representation of actuality would be impossible. It is now generally agreed by authorities that each pyramid was a sepulchre, and that in most cases a king, a queen, or other royal personage was thus entombed

and commemorated. The people of those remote times worshipped their king as a visible and incarnate deity. A long period elapsed before the pyramids were brought to the perfection of those of Gizeh, and among the forty or fifty ruinous heaps in the vicinity that once were pyramids we have abundant evidence that the art of building for eternity was not learned in a day. The beauty of construction and great size of the principal pyramid are alike remarkable. The stones of the entrance passage, and the enormous black granite slabs, of which the principal interior chamber is built, are so closely jointed that even a penknife cannot be inserted between. The sides of the pyramid are carefully faced to the four cardinal points of the compass. The whole mass covers thirteen acres and is 460 feet high. The second pyramid rises at a steeper angle than the first.

Next in interest is the Sphinx, a colossal statue of a sitting lion with a human head, carved out of the solid rock of the hillside. The photographs of camel caravans in this subject are highly artistic, and a remarkable section shows a sandstorm in the desert.

Synopsis—

1. On the Way to Memphis.

Scenes on the main road from Cairo. Travellers mounted on donkeys and camels; the native women are closely veiled. On a white mule is an Egyptian policeman. Camels pass carrying panniers, filled with earth removed from excavation works.

2. Egyptian Exploration.

Excavations are being made amongst the ruins under the supervision of Professor Flinders Petrie. A large archway recently dug out. The height of the structure can be judged by the comparative insignificance of the passing tourists.

3. The Temple of Ptie.

A group of tourists leaving the temple. They prepare to mount their donkeys and return to the Nile. Some of them prefer the more dignified means of conveyance of the carrying chair. A young lady mounting a camel; rather an uncomfortable experience until the camel is on its feet.

4. A Sand Cart

with broad iron tyres to the wheels to prevent them sinking into the sand.

5. A Camel Caravan

crossing the desert. These are Bedouin Arabs making for an oasis. One can hardly imagine this is a picture of twentieth century life; nothing more truly Eastern could be conceived.

6 The Pyramids.

A distant view of the Pyramids of Gizeh; the wonderful cloud effects will be noticed. The larger of the Pyramids is that of Cheops, or Kofu.

7. Tourists Being Photographed.

The photographer drives a successful business in photographing tourists on the steps of the pyramids.

8. The Sphinx.

A back view of the Sphinx, the inscrutable being who gazes from an all-comprehensive past into an unknown future with the vision of one who has solved the secrets of infinity. Nobody knows who built the Sphinx; it is said to have been once strangely beautiful but it is now mutilated and defaced.

9. A Sandstorm

in the desert, through which the outlines of the Pyramids may be dimly seen. Tourists are hurrying to escape the terrific whirlwind of sand and stones.

No. 369 Code "Cenaturum." 645 feet

Upper Egypt: Luxor to Karnak.

WITH this subject our journey up the Nile commences. The scenes that meet our gaze on either bank have no equal in the world; temples and monuments dating back to remote antiquity are to be seen on either hand, and the daily life of the modern native provides an ever-varying interest. The Nile is one of the most wonderful rivers in the world. It is the longest in Africa, being about 3,400 miles in length. The annual rise and overflow of the river takes place with the greatest regularity in time and equality in amount. It leaves over the country a layer of rich fertilising slime on which depends Egypt's agricultural prosperity. Owing to the great evaporation among the burning sand wastes of Nubia, the Nile grows smaller and smaller as it approaches the sea.

The day when the Nile reaches the proper level for cutting the dykes which separate it from the irrigation canals, is a day of rejoicing for all the riverside population. In former times a young maiden was on this occasion borne with great pomp and cast into the seething waters. Now her place is taken by a dressed-up doll, which is still offered by the public executioner, a curious reminiscence of former human sacrifices.

Of Luxor—our first place of call—it is said that half the population is engaged in traffic in antiquities—few of them genuine. Karnak is especially rich in historical remains; it has been called a "pageant in stone."

Synopsis—

1. Tourists Crossing the Nile.

The panorama at this point affords a view of a typical expanse of Nile scenery. We note the adobe houses of the fellaheen and the very tall sails of the gyassas, or feluccas. These are so constructed as to catch the wind above the sheltering banks of the river.

2. The Ptolemaic Pylon

at Karnak. This is an object familiar to all Nile tourists. It is the archway of Ptolemy Euergetes, and consists of a massive double pillar in front of the temple.

SUNSET IN EGYPT.

Negative 378. *Page 216.*

THE REVOLVING BRIDGE AT GIZEH, CAIRO.

Negative 366. *Page 202.*

3. The Avenue of Sphinxes.

In former times the Egyptians took their dead down the Avenue of Sphinxes to the sacred boat, and buried them at Thebes, on the western side of the Nile. Thus the dead were taken from Karnak, the city of the living to Thebes, the city of the dead, the Nile being regarded as the symbol of the River of Life.

4. Ruins of Karnak.

Karnak took about three thousand years to build. Near the first temple shown are the Papyrus Bud columns, which are more numerous than the Lotus Bud columns, which are also to be seen.

5. Tourists

mounting their donkeys on their way to visit the Tombs of the Kings through the Valley of Death.

6. The Mountain

of Deir-el-Bahari. The scene here is most impressive. No sign of vegetation is to be seen; all is barren and desolate. Cook's rest house on the mountain side.

7. The Ramaseum

or Temple of Rameses the Great. In the foreground are colossal statues. This Temple was dedicated to the god Amen Ra.

8. The Tombs of the Kings.

These are built in the living rock and form some of the most important monuments to be found in the whole of Egypt.

9. The Temple of Queen Hatasu.

This is represented by the small red line in the centre of the picture. It is really an important building, but it is still some miles away. A wonderful vista is to be seen here along the desolate mountain path. The picture is remarkably stereoscopic.

10. Returning to Luxor.

A native dahabeah coming into Luxor.

No. 370 Code "Cencerreo." 820 feet

A Trip on the Nile: Cairo to Luxor.

ON one of Messrs. Cook and Son's Nile steamers, the *Egypt*, we make this trip from Cairo to Luxor, through a district rich in historical relics. This is one of the boats used exclusively for tourists. Scenes of native life are principally depicted in the film, which is an example of perfect photography.

Synopsis—

1. The Steamer "Egypt."

2. The Revolving Bridge

at Gizeh. Cook's dahabeah below the bridge.

3. Tourists Going Ashore

to visit Memphis. The steamer landing passengers. The scene here is full of color from the fact that in the foreground is a crowd of natives in robes of every hue.

4. A Native Felucca

with its very tall sails. These boats are characteristic of every Nile scene.

5. Donkeys Meeting Tourists

coming on shore to pay a visit to Memphis and the Pyramids.

6. Tourists Mounting Donkeys.

The donkey is by far the best means of locomotion in Egypt as it can go anywhere and is independent of the dusty carriage roads. The Egyptian donkeys are much swifter and more spirited than the European variety.

7. A Native Village.

This scene is typical of hundreds to be found all over Egypt. The village mosque is the principal building.

8. The Village Pond.

" Rosinante " waiting by the stream. A caravan of camels loaded with village produce.

9. The Libyan Hills.

These form the background of the picture. The sheer sides of the hills are very striking and give them the appearance of sea cliffs. The narrow strip of cultivated land in between practically forms Egypt. The houses of the natives are of bricks formed of mud dried by the sun. Date palms are the principal trees ; the stunted variety are known as dome palms.

10. In the Fields.

The land here is very well tilled. A native ploughman, with a wooden plough which he guides with one hand.

11. A Square Building

used as a pigeon-cote. Pigeons are much esteemed in Egypt and occur in large quantities. They are generally o the ordinary grey, and attain considerable size. A carriage passing along the roadway.

12. A Nile Boat;

on the top is the Reiss or native steersman.

13. The Barrage of Assiut.

This consists of a succession of arches and was built to regulate the irrigation of the district.

14. The Post-Boat Saluting,

with a flag at the stern. The stir of the water as the boat passes rapidly is very effective. Here is one of the locks ; the land is divided into basins and when the Nile is in flood these are filled for about a month or six weeks the water being conserved and used in time of drought.

15. The Winter Palace Hotel,
Luxor. A large hotel built in 1907 overlooking the Nile.

16. The Temple of Luxor,
built principally by the Pharoahs, Ahmenotep III., and Rameses II., (now generally identified as the Pharaoh of the Oppression). The great colonnade —its principal feature—was intended for a vast structure, but after the death of Ahmenotep III. it remained unfinished, seven pairs of pillars only having been erected. Modern Luxor occupies the site of ancient Thebes, the most important of ancient Egyptian towns.

17. Sailing Dahabeahs
proceeding along the Nile, their white sails reflected in its surface.

No. 371 Code "Cencerril." 830 feet

Up the Nile on a Cook's Steamer,

LUXOR TO THE ROCK TEMPLES OF ABU-SIMBEL.

KINEMACOLOR perfectly presents the characteristic tones and tints of nature in Egypt. A writer, in describing the country, has said, "The bright green of the fields, the reddish-brown of the great river (dull green when in flood), the tender tints of the bare yellow rocks, the intense blue of the sky, all go to make series of beautiful views, which vary little in form, though to some extent in color." This is just the color-impression one gets from the KINEMACOLOR series of trips up the Nile.

Many important temples are included in this subject.

Synopsis—

1. Native Servants
on one of Messrs. Cook & Son's steamers, preparing food for the passengers. The waters of the Nile form the edge of the picture.

2. An Express Boat.
Arabs leaving the vessel. These boats put in at villages at which the tourists' boats do not call. Europeans are carried on the upper deck, and natives on the lower deck. The steamer "*Rameses the Great.*"

3. Esneh.
A native weaver. Natives selling straw baskets which they weave in straws of different colors. This is quite a considerable local industry.

4. The Temple of Wadi-Sabou,
probably built by Ptolemy Euergetes.

5. The Temple of Kom Ombo.

The peculiar feature of this temple is that every part is built in duplicate. The right-hand side is dedicated to the Crocodile God, Sebek, and the left-hand side to Horus, the Hawk-headed. Many of the pillars of the temple are destroyed and the roof has fallen in.

6. A Sugar Plantation

and factory, belonging to Sir Ernest Cassel. The factory chimney is to be seen smoking in the background of the picture.

7. Tourists Returning

to the steamer. We get an interesting panorama at this point.

8. The Rocky Gorge

of Selsileh, through which the steamer passes on the way to Assouan.

9. The Temple of Abu-Simbel.

Here are carvings in the living rock. The feature of the great rock temple is the four colossal statues of Rameses the Great, who, by the way, was the father of at least 105 children. These colossi were hewn out of the cliff against which their backs are placed. Although over sixty-five feet high the workmanship and proportions are excellent. The heads of one of the colossi has fallen off. The temple itself is now lit by electricity. A very remarkable reflection in the waters of the Nile is to be seen at this point.

No. 372 Code "Cencerros." 885 feet

Nubia, Wadi Halfa and the Second Cataract.

NUBIA, which has the character of a vast steppe, crossed by mountain ranges, is thinly peopled by a mixed race of Arab-Negroes. Their dark skins are in marked contrast with the fairer complexions of the Egyptians. The film includes a number of interesting native types.

Synopsis—

1. The Steamer "Prince Abbas."

Passengers landing to visit this interesting district. The clear reflection of the steamer in the Nile will be noticed.

2. Wadi Halfa.

Cattle being driven along a plank into a vessel. Others are slung, and one gives the labourers some trouble.

3. Native Dances.

These are not very graceful, neither are the musical instruments well-fashioned. The peculiar color of the skin of the natives—a sort of slaty-grey—will be noticed.

4. A Group of Nubians.

It will be noticed that on the eyes of the children there are actually flies, such as are seen on the eyes of animals in this country. Travellers observe that the inhabitants make no effort to remove the flies, and it is said that children of European parentage born in Egypt also show a tendency to allow the flies to gather round their eyes. No wonder ophthalmia is one of the most prevalent diseases in this part of the world.

5. "Jack Johnson"

when young. A small boy in a state of nature. A queer little figure who always draws a smile.

6. The Second Cataract.

The course of the Nile is here broken as it passes over a rocky bed.

7. The Korosko.

This is the Promontory of the Korosko, made famous by Sir Arthur Conan Doyle's novel "The Tragedy of the Korosko."

8. Tourists and Guides

returning across the Nubian desert, and embarking in a sailing felucca.

9. Natives Towing

boats along the Nile. This is a very pretty and artistic scene. Incidentally the marks on the banks caused by the waters of the Nile when the river is at different levels, will be noticed, also the reflections of the men in the water.

No. 373 Code "Cenchet." 780 feet

Khartoum and its Natives.

SCENES in the Soudan, many thousands of miles from Cairo, are presented in this subject. It is interesting to notice that KINEMACOLOR reproduces the neutral tints of the desert and the bright greens of the palms with equal fidelity. The film opens with a picture of an express train running across the open plain. Then are given street scenes and close views of native types which make interesting examples of color portraiture.

Synopsis—

1. The Express Train

from Wadi Halfa to Khartoum on the Sudanese Government Railway. A group of natives watching the train. Scenes in the railway station at Khartoum.

2. Khartoum,

of course, is principally remembered in connection with the murder of General Gordon by the Mahdi Mohammed Ahmed. Market scenes in Khartoum. A woman in a robe of jet black material.

3. Native Types.

The Sudanese, as a whole, are very much of the Negro type.

4. The Sudanese Camel Corps.

Three members of this corps with their fleet white camels. One of the beasts tries to bite its rider.

5. Natives Raising Water

from a well. The women do most of the work in these countries.

6. A Native Girl

expressing very emphatically her opinion of the KINEMACOLOR camera man.

7. The Statue of General Gordon.

This was originally erected in Trafalgar Square and was moved to Khartoum.

8. A Camel

loaded with flags which are to mark out a review ground.

9. Various Types

of the Egyptian Army. The smart soldierly bearing of these men does credit to the British forces in Egypt.

10. Leaving Khartoum.

Unloading goods from a steamer. A stern wheeled boat, very shallowly built to suit the river.

No. 374 Code "Cenchramo." 630 feet

Natives of Egypt.

THEIR CUSTOMS AND OCCUPATIONS.

EGYPTIAN fellaheen, and natives of the Soudan, Bedouins, Arabs, Copts, Circassians and representatives of many other Eastern races are met with in this interesting film which is undoubtedly worthy of the attention of the anthropologist. Native markets, street barbers and many quaint scenes entirely characteristic of the country are included, and an incident of everyday life in Egypt finds a place. This is the raising of water from the Nile by various primitive devices. That "Egypt is the gift of the Nile" is a well-worn tag, but, as Mrs. Henry Fawcett has pointed out, the receipt of this gift is conditional on incessant, uninterrupted labour. Where the Nile water does not go not a single blade of any green thing will grow; all is stone and sand. The fields and gardens are partitioned out into little squares divided by the irrigation channels and those are filled with water as often as is necessary for the nutrition of the crop; that is to say, the water is lifted from the river either pailful by pailful by hand labour, or else jarful by jarful on a primitive water wheel, which is generally worked by an ox. Every few yards along the thousand

miles of the Nile Valley the sakkia and the shadoof may be seen and heard constantly at work, before daylight in the morning till late into the night. The characteristic plaintive screech of the sakkia is considered cheerful by the natives. Newcomers generally find it the reverse. During the expedition to Dongola, the English officers found the continual screech so disturbing that they had every sakkia within a radius of a mile from their camp oiled, and thus reduced to silence. The natives thought the quietude most depressing. This is a thoroughly Egyptian characteristic; noise goes with cheerfulness, and quietude is synonymous with gloom. Very picturesque, or statuesque rather, does the fellah look at his work, which must test the strength of a strong man in the prime of life. Let no one call the Egyptian fellaheen "lazy."

No. 375 Code "Cenchreum." 1,135 feet

Picturesque Spots on the Nile.

SCENES of rare beauty at various points of the Nile are presented in this subject which is remarkable for extreme clarity of photography and positive genius in the selection and arrangement of the several views. At times we are travelling close to the banks of the river, the strong Egyptian sunshine throwing the outline of the steamer funnels on the mud houses that we pass; at others we are looking over an expanse of water on which are floating sailing dahabeahs. The air is so still that there is not a ripple on the surface of the water and the reflections of the boats are as clearly outlined as are the boats themselves. In another very effective section a dahabeah is partially shrouded in the smoke of a passing steamer and the picture is a very striking one. The final section is a view which looks like nothing so much as an illustration of Palestine from an old family Bible. The only difference is that the colors on the screen are so much richer. With suitable music this film is a most successful one, winning enthusiastic expressions of admiration from every audience on account of the ravishing beauty of so many of its scenes. It has certainly been arranged so as to have a cumulative effect. At the KINEMACOLOR Theatre, London (The Scala, W.), the Egyptian Ballet, II. and III., was used as an accompaniment with much success.

No. 376 Code "Cenchroma." 1,160 feet

Glimpses of Egypt.

WONDERFUL little cameos of Egyptian life and scenery are to be found in this subject which comprises various interesting scenes not capable of precise classification. The photography is good and the attractiveness of the subject never falls off from first to last. The film has the merit of presenting a wonderful variety of scenes typical of Egypt in very small compass.

No. 379 Code "Cencrita." 640 feet

In the Land of Mohammed.

EASTERN scenes of the most picturesque and unusual character and of great variety are assembled in this most interesting and beautiful subject. The first scene shows a native funeral, the mourners being followed by the donkeys which are afterwards to take their owners back from the burying ground. The funeral of a native policeman is the next scene—a funeral is one of the most picturesque sights that the streets of Egyptian towns affords. The coffin in this case is borne by native constables.

The arrival of pilgrims on their way to Mecca is an interesting item and an unexpected touch is a Turk playing the Scotch bagpipes in the street. An Egyptian wedding procession provides a splash of brilliant color. All the guests ride on gaily caparisoned camels and the bride is conveyed in a kind of large sedan chair borne by two camels. The head of the rear camel is tied down right beneath the conveyance, apparently a cruel device.

A procession in celebration of the birthday festival of Mahomet is undoubtedly the most wonderful section of the film. There is an extraordinary variety of color owing to the large number of beautifully decorated flags—in reality sacred carpets—carried by the processionists. They proceed rapidly down the main thoroughfare, and when, as occurs at intervals, the banners almost fill the screen the cumulative effect is very fine indeed. Many thousands of natives take part. On an open space the banners are clustered while a religious ceremony in connection with the festival takes place.

No. 377 Code "Cenciosi." 1,140 feet

Sunsets in Egypt.

ONE of KINEMACOLOR'S great achievements is the film reproducing sunset skies in different parts of Egypt during three months of travel through the country. It was more or less in the nature of an experiment that the various sections were taken, and of course special speed conditions prevailed. The results obtained amaze all who have seen an Egyptian sunset from their naturalness and wondrous beauty. In most cases the camera was placed directly against the setting sun and the arrangement of the various examples shows a keen artistic perception on the part of the photographer.

In the earlier sections the sun is still high in the sky and some remarkable cloud effects are shown. Perhaps the most beautiful view is the one in which the Pyramids are reflected in a lake, while to the left, native women are washing clothes, causing gentle ripples on the surface of the water, and beyond two mules are walking by the edge of the lake. The

animals themselves are not visible, but their reflections in the water indicate their presence. A keen eye will discern a bird hovering over the water towards the end of this section. The red glow of the setting sun and the changing colors in the sky are perfectly shown.

The succeeding portions of the film are taken near the Nile. In the foreground, shadowy outlines of camels pass, and beyond are vessels on the river, while above the after-glow of the setting sun fills the sky with the richest and most glorious colors imaginable. There is a beauty about these scenes that is almost overwhelming.

No. 378 Code "Cenciume." 485 feet

N.B.—When this subject is being shown, we strongly advise that the Barcarolle from "Tales of Hoffman" should be played as an accompaniment. The dreamy haunting melody exactly suits the picture, and if the words are sung the effect is still more striking. At the KINEMACOLOR (Scala) Theatre, Charlotte Street, London, W., the film thus presented was enthusiastically received for many weeks, being replaced in the programme time after time. :: :: ::

PRESS NOTICES OF THE KINEMACOLOR EGYPTIAN SERIES AND "SUNSETS." : : : :

"For sheer beauty of coloring the Egyptian sunsets beat everything. The camera seems to have stared out the setting sun from the time when it began to tinge river and sand with its ruddy glow until it gradually hid itself behind evening clouds, leaving the Nile and Pyramids and the toiling camels in the soft light of a beautiful after-glow."—*The Globe, London.*

"To see the magnificent views of Egypt, a dreamland if ever there was one, a symphony without music is something which dwells in the mind as a thing of unforgetable beauty."—*Sunday Times, London.*

"How can I describe the magic capture on the screen of all the glories of Egyptian sunsets, the shifting lights on the waters of the Nile, and the wonders of cloud effects? They have to be seen to be believed."—*The Lady, London.*

"A truly sumptuous series entitled 'Egypt and the Nile,' taking the sightseer from Cairo to Khartoum, with alternating sights of the Nile in all its beauty. And most wonderful of all is the striking representation of a terrific sandstorm in the desert."—*Weekly Times & Echo, London.*

"From the photographic point of view the effects of sunsets on the Nile are most marvellous; some make the most exquisite compositions, the foregrounds all in shadow, in which the faint moving forms of camels and human beings pass to and fro, seen more clearly by their reflections in the still waters."—*The Queen, London.*

"A wonderful series portraying the beauty of Egyptian sunsets. These pictures were taken with the sun facing the camera, and the reproduction of the delicate shades of color is a perfect revelation."—*Belfast Newsletter.*

"A most charming item is entitled 'Sunsets in Egypt,' a series of twilight studies on the Nile and in the desert, portraying with singular beauty glowing skys, grey shadows, and silhouetted palms and pyramids."—*Yorkshire Observer.*

"The rich, red glow of the Egyptian sun bathing with its warm light the greatest monuments of ancient Egypt, is shown in 'Sunsets in Egypt.'"—*Cork Constitution.*

"A more fascinating picture than 'Sunsets in Egypt' has seldom been shown. Here soft twilight effects on the Nile and in the desert make a beautiful study."—*Bradford Argus.*

"A series of magnificent views of sunset effects on the Nile. These pictures are of great natural beauty."—*Edinburgh Evening News.*

"An educative Egyptian series depicting life in Cairo, and views on the Nile, sunsets over which were reproduced with charming effects."—*Scotsman.*

"In a journey on the Nile from Cairo to Luxor, one is given a vivid insight into the life and manners of the natives. The romantic charm of the country is conveyed admirably in the pictures of the rising sandhills and the grey river dotted with feluccas and dahabeahs with white, spreading sails."—*Brighton Herald.*

"The series includes some strikingly impressive sunset views in Egypt. KINEMACOLOR must be seen to be appreciated. It is undoubtedly one of the greatest inventions of the age." —*Glasgow Record.*

"A splendid example of what KINEMACOLOR can do is furnished by a film depicting sunsets in Egypt. The pale blue of the sunset sky merging gently through various shades of mauve into a vivid crimson is reproduced with fascinating exactness. The dazzling oranges and yellows surrounding the sinking sun itself, the delicate glow suffusing the swaying palms, and the ruddy tints reflected in the still waters of a lake are depicted with absolute accuracy. Through the golden mist produced by the dazzling brilliance of the sun, one can distinguish the picturesque forms of Arabs leading camels, or the dim outline of a passing dahabeah sailing down the river."—*Brighton Herald.*

Holland:

BY THE SIDE OF THE ZUYDER ZEE.

RED is the prevailing color in Holland. The houses have red roofs, the people wear red jerseys and caps, and red is the color in which objects of everyday use are painted. Holland is also a favourite resort of artists, who find there ample scope for charming paintings of the quaint peasantry and picturesque canals. There are some lovely examples of reflection of various scenes on the surface of the canals in this KINEMACOLOR study.

Synopsis—

1. The Zuyder Zee.
A sea-scape picture. A Dutch fishing yawl.

2. A Tourist Boat
at the Island of Marken. Another fishing yawl. These yawls come as far as the lower Thames laden with eels for the London market.

3. In the Harbour of Volendam.

4. Tarring a Ship.
We note the reflection of the water on the hull of the vessel. Painting sails with red lead.

5. The Dutch Flag.

6. Volendam,
showing the principal street along the front. Here may be noted many red roofs.

7. Edam.
The canal. Some charming still water reflections. Sailing barges.

8. An Artist Painting
at Volendam. A barge containing flowers. A drawbridge. Children at play in a swinging boat.

9. The Town Decorated
in honour of a Bishop's visit.

10. Some Dutch Types.

Note the head dresses of the women and the wide trousers of the men. Children coming out of school. Some remarkable reflections on the surface of a canal.

11. A Basket of Fruit;

a splendid example of color photography.

12. American Tourists

in a barge. A railway train. A tourist steamer on the canal to Edam.

No. 380 Code "Cencro." 1,150 feet

Picturesque Holland:

AMSTERDAM AND THE HAGUE.

ANOTHER interesting trip into Holland—the land of windmills—presenting some charming examples of Dutch types. The principal sights of Amsterdam are included and many quaint and characteristic scenes on the canals.

Synopsis—

1. Amsterdam.

street scenes; the tramway system.

2. On a Dutch Canal.

The slow-moving barges and the reflections of the trees in the still water afford many pretty scenes.

3. A Park.

This is very well laid out. The clearness with which the flowers are shown is a tribute to the powers of KINEMACOLOR.

4. Hay Barges

at the Island of Marken, a centre of the agricultural industry.

5. Trip on a Hay Barge

along a picturesque canal. The village of Marken.

6. Dutch Types.

Quaint head dresses and brightly colored costumes. A close portrait of a pretty child.

No. 381 Code "Cendrille." 1,180 feet

"These pictures are to the ordinary black-and-white pictures as the sun is to the stars. The minutest detail in color was brought out perfectly."—*Freeman's Journal.*

"Animated pictures which have all the color as well as the stereoscopic effect of nature, as have these pictures made by the Urban-Smith process, place a new power in the hands not only of the entertainer but of the serious recorder of historical events. They are a remarkable achievement of science. Certainly it is that by this process we get life, color and perspective."—*Liverpool Courier.*

Peasant Life in Asia Minor.

RURAL scenes are here beautifully reproduced. There is a softness and beauty of coloring about the picture that is an actual characteristic of the country itself, and is duly recorded in the exact hues of nature by KINEMACOLOR.

Synopsis—

1. Oxen at a Primitive Plough.

The rich red color of the freshly turned soil is very noticeable.

2. Reaping.

For this a modern machine is used, but the labourers do not go about their work in the methodical way of the Western farmer; they seem to trample down more than they cut.

3. Among the Peasants.

The picturesque costumes of the people add to the charm of the scene.

4. The Return of the Labourers.

This is a very realistic picture showing a crowd of workmen crossing a stream, with the farmyard animals.

5. A Day with the Threshers.

A steam thresher drawn to the spot by oxen. Workers wielding the sickle in order to clear up after the reaping.

6. A Group of Peasants Smoking.

The flesh tints are well reproduced. A shepherd and his flock. Children with lambs. A number of horses in a meadow.

7. The Serbet Man

who professes to cure snake bites.

8. Anatolian Peasantry

and their dogs. One of the dogs has captured a wild boar; close view of the boar's head.

No. 382 Code "Cendrure." 1,025 feet

Scenes in Smyrna, Asia Minor.

A VERY interesting subject showing the chief native industries of the picturesque country of Asia Minor. The beautiful patterns of the Turkey carpets, upon which girls are working, and the different shades of complexion of the natives are perfectly reproduced. The subject is most picturesque and admirably photographed.

Synopsis—

1. Spinning Thread.

This material will probably be made into carpets and rugs later on.

2. The Tinker.

A wonderfully bright and picturesque scene. The tinker is very quick at his work and is kept busy by the numerous pots and pans brought to him.

3. Making Mats;

lengths of straw are intertwined and bound together until a mat is completed in an incredibly short space of time.

4. Making Turkey Carpets

in Smyrna; many girls are employed in this industry, and there is no doubt that continual practice has made them adept at their work. Notice the intermingling colors of the carpets.

5. Girls Showing Examples

of their work. The details are well brought out and the girls' faces are very natural on the screen.

6. Anatolian Girl

in gala dress. This is undoubtedly the origin of the Harem skirt. A little mite dances merrily, enjoying to the full the freedom of her attire.

No 383 Code "Ceneangia." 490 feet

Views of Old Toledo, Spain.

TOLEDO is the capital of a province, and the former capital of Spain. It is the seat of the Primate of Spain, and possesses a noble Gothic cathedral. The feature of the city is the ruins of the Cid's Castle. There are also many remains of Moorish occupation. The manufacture of sword blades, for which Toledo was famous as far back as Roman times, is still carried on in a Government establishment just outside the city.

Synopsis—

1. The River Tagus.

This view taken below the city shows the river greatly discolored from its passage through the town, whose sanitary arrangements, like those of most Spanish cities leave much to be desired. On the dark wooded hill shown in the background, the town is built.

2. A View Above the Town.

Here the river is noticeably clearer. The building so prominent was formerly a palace of one of the Spanish kings.

3. Water Mills.

In the foreground are the ruins of mills built by the Saracens. The picture here is very stereoscopic.

4. A Fortress

of the Moors, on the hill-top.

5. The Entrance to the Fort.

A view of the town taken looking through one of the turret-windows of the Fort.

6. The Bridge of Cantara.
This bridge is supposed to be the finest one-arch span in Spain. A close view of the water mills seen earlier.

7. Water-Carriers.
Toledo is very badly supplied with water; there are only one or two springs in the town from which it is safe to drink, and many of the townspeople have to carry water great distances.

8. One of the Five Gates
at which the city is entered. A pony water-carrier.

9. The Market Square.
A donkey carrying water. Three large water bottles are hung on each side of the donkey and a man rides on top.

10. The Porta del Soa.
A fine example of Moorish architecture. The Moorish Arch is prominent.

11. Another Gate
into the city. School for cadets of the Spanish army.

12. The Camera-Man's Guide
lighting a cigarette by means of tinder.

No. 385 Code "Cenerario." 1,035 feet

Sunny Spain.

SEVILLE, GRANADA AND ALHAMBRA.

SUCH a film as this, resplendent in nature's colors, enables one to realise the vast difference between drab, colorless London, and the warm south—the land of joy and sunshine. Yet if this subject were photographed in black-and-white, Spain would be done the injustice of being recorded as a grey sunless country.

The really magnificent scenery around the Alhambra is photographed in all the variegated hues and tints of nature; we see the hillsides and mountains in the distance, set in a purple mist; the trees, in the full glory of their summer beauty, swaying in the wind near at hand, and right in the foreground the famous stately old pile of the Alhambra stands out prominently.

The impression given by this splendid picture is one of actuality—impossible to obtain by any other means than KINEMACOLOR.

Synopsis—

1. Seville.
Some charming river views. A boat is being rowed from one side of the river to the other, passing under a bridge in its journey. The exact hue of brown on the side of the boat is faithfully presented, whilst the water has an appearance of naturalness that Nature herself alone can equal.

2. Street Scenes

Curious buildings and quaint old-fashioned courtyards mingle in a pleasing manner. In one scene some Spanish soldiers are playing with children. The peculiar vans that are employed for cartage are noticeable in this section. They are long and narrow, a great contrast to the heavy vehicles of England.

3. Granada and the Alhambra.

Some splendid scenic views are obtained in this section; the rich color of the red-brick buildings is reproduced as perfectly as the light blue of the cloud-flecked sky, and far away we see the white hills glistening in the sunlight, narrow roads (that look like ribbons) circling round their base.

4. Rural Scenes.

Here we get some beautiful woodland scenes, the charming freshness of the green trees contrasting with the dusty pathways. Some natives are driving their donkeys in the cool shade, and the greys and browns of the hides of the animals are admirably reproduced.

5. A Spanish Beauty.

Clad in a light, fleecy shawl and leaning against a brick building, a young Spanish girl makes a pretty picture.

6. Town Scenes.

The effect of sunshine seems all-pervading in the streets, in the castle grounds, and even in the grim stone courtyards. In one scene is a lake in front of a building, and the limpid water sparkling in the light looks very cool and refreshing.

7. A Fountain.

A fine old fountain, throwing a glittering jet of water into the air. The effect of the sun shining through the stream is very beautiful, for all the colors of the rainbow seem to dance in the sparkling liquid.

8. General Panorama

of the town taken from the castle.

No. 399 Code "Cenitares." 1,225 feet

Spanish Bull Fight at Madrid.

TERRIBLY realistic is this representation by KINEMACOLOR of what is undoubtedly one of the cruellest "sports" in the world. While unsuited for exhibition before at any rate a highly cultured audience containing women and children, it is of great value as throwing light on the characteristics and point of view of a nation whose sentiments are so entirely distinct from those of most of their immediate neighbours.

Synopsis—

1. The Plaza de Toros.

A view of the building in which the bull fights take place every Sunday.

2. Spanish Soldiery.

The crowds assembling for the forthcoming contests. Itinerant vendors,

3. An Open Carriage
draws up before the camera, affording the KINEMACOLOR artist an excellent opportunity for a good group. It may be remarked that women are enthusiastic followers of bull-fighting.

4. The Arena.
There is a great deal of ceremony about the preliminaries. First of all the participants—the matadors, toreadors, and the teams which drag out of the fray wounded or slaughtered animals—parade round the arena, to the strains of lively music.

5. Entrance of the Bull.
The arena is cleared and the bull is admitted through a grating leading to a stall in the immediate vicinity. Unused to its surroundings the animal rushes madly round the arena, and English observers have strongly condemned bull fights on the ground that no attack is made on the bull until it is thoroughly winded and its first freshness has vanished.

6. Many Terrible Scenes
follow. Horses are gored by the bull and dragged ruthlessly from the scene by the men in charge of the teams for the purpose. Men cruelly whip the injured animals and one cannot help coming to the conclusion that regard for the brute creation finds no place in the Spanish code of ethics.

7. Towards the End of the Fray
the bull is further infuriated by the burying of spear heads in its neck and shoulders. The spears are so numerous that the unfortunate animal appears to be wearing a kind of ruff.

8. Killing the Bull.
Now comes the time for the matador to play his part. The bull is almost dead with exhaustion when that functionary steps forwards and drives his sword through its skull. The bull falls upon its knees dead, and is hauled out of the arena by a team of horses.

9. The Next Victim.
In real life another bull is immediately introduced into the arena and the same repulsive proceedings are enacted; although "knowledge is power" and we feel it is well we should know what is the point of view of other nations in regard to such matters as sport, we cannot help feeling relieved that KINEMACOLOR draws a veil at this stage.

No. 384 Code "Cenegild." 1,015 feet

"The latest and most perfect phase of kinematography. KINEMACOLOR had the effect of making the audience seem to live in the atmosphere of the place which was being shown."—*Irish Independent.*

"All the pictures are shown in the actual colors of nature and present scenes of animation which call forth the utmost enthusiasm. They are marvellously distinct and steady, and are exceedingly beautiful, every detail being brought out with remarkable clearness."—*Liverpool Courier.*

"In the flower films the zenith of photographic perfection seems to have been reached. Every little shadow of coloring in all the degrees of intensity as are found in the natural flower, is shown in perfect reproduction of the reality. The perfection of photography outdid, if such were possible, the beauty of the subject. Not a shade in the coloring is missed and each little shadow was distinctly outlined and struck the eye just as the real object would send its colors to the retina."—*Billboard, New York.*

"Floral Friends"—Tiger Lily.

Negative 131

Page 37.

The Swallow Falls. "Picturesque North Wales."

Negative 194.

Page 77.

An Otter Hunt Without a Kill.

THE CULMSTOCK OTTER HOUNDS.

MANY attractive rural scenes are presented in this beautifully photographed subject which takes us through woods and meadows, across streams and rustic bridges, past quaint farmhouses and picturesque villages — in fact through some of the prettiest country in England. Though the hunt is unsuccessful from a sportsman's point of view the spectator who, by means of KINEMACOLOR, follows the huntsmen and hounds will feel that he has spent his time to advantage and that his artistic sense has been fully gratified. The film is a wonderfully perfect and beautiful example of the reproduction of the exact hues of Nature, and it has an interest and attractiveness that a picture in monotone of the same scenes would not possess.

No. 386 Code "Cenerella." 580 feet

On an English Goat Farm.

DELIGHTFUL scenery is a feature of this interesting KINEMACOLOR subject, which illustrates the methods employed on an English goat farm. The various operations of feeding and milking the goats, and preparing and distributing the milk are clearly shown, and many attractive rural scenes are included.

Synopsis—

1. Close Views

of several goats. The different shades of color of their coats are well shown. Two of the animals have a little disagreement and are butting one another and entangling their horns.

2. Goats Feeding

from the hands of two small children. This is a very pretty scene.

3. Milking the Goats;

a task of some difficulty, as the animals are constantly on the alert for an opportunity of getting free from the milker.

4. Straining, Bottling

and sterilising the milk. These operations are clearly shown in the film, a large quantity of milk being dealt with.

5. A Goat-drawn Cart

is an appropriate delivery van. The little daughter of the proprietor is also seen riding in a small carriage drawn by a goat.

No. 387 Code "Cenerino." 600 feet

Lake Como.

THE PEARL OF THE ITALIAN LAKES.

CERTAINLY a most artistic addition to the KINEMACOLOR series of the Italian Lakes. Lake Como is extolled by Virgil, and is, in the estimation of many, the most beautiful lake in Northern Italy. Its shape is long and narrow, and at the southern end there are two branches, of which one is called Lake Lecco. Numerous villages, and the gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along the banks of the lake. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive. The variegated hues of the oleanders are also striking, and all these various color effects are well shown by KINEMACOLOR. The industrious inhabitants of the banks of the lake are much occupied in the production and manufacture of silk.

In the course of the trip we pass the villages of Bellagio, Menaggio and Bellanio, arriving finally at Monte Legnome. This forms a magnificent finish to the picture, affording as it does glimpses of the Italian Alps reflected on the surface of the lake. This section of the film contains scenes which are indescribably beautiful.

No. 388 Code "Cenerone." 1,225 feet

British Motor-Boat Racing.

LOWESTOFT AND BURNHAM-ON-CROUCH, SUFFOLK

PROBABLY one of the most remarkable pictures of the kind that has ever been secured in animated photography. Apart from the perfectly natural appearance of the scene and the exact reproduction of sea and sky—only possible to KINEMACOLOR—the film contains some wonderful and unique views of motor-boats travelling at high speeds.

Synopsis—

1. Panorama

of the coast line—a clear and excellent picture.

2. Smaller Motor-Boats

competing. At times three or four are in the picture at once. The sea is a mass of foam thrown from the bows of the rapidly-moving craft.

3. Tilting the Bucket.

A very amusing section. The competitors pass in motor-boats beneath a board which has a pail filled with water fixed to it. They have to insert a pole through a hole in the board without upsetting the pail of water. Only about one manages to do it; the others get a good wetting. In one case a competitor narrowly escapes a blow from the pail as it is lowered for a fresh supply of water.

4. A 700-h.p. Motor-Boat.
One of the motor-boats taking part in the proceedings was of this tremendous power. The boats we have already seen appear to move rapidly but they are left at a standstill by this monster.

5. Photographed from a Motor-Boat,
itself travelling at a high speed, a remarkable picture of the 700-h.p. craft is obtained. It overtakes the boat on which the camera man is operating and sweeps by magnificently. Three or four such views are given. The perfectly natural appearance of the water, churned to foam by the rapid passage of the boats, and the degree to which the sensation of great speed is reproduced, makes the scene a most realistic and thrilling one.

No. 389 Code "Ceneroso." 1,020 feet

The Eruption of Mount Etna.

AS VIEWED FROM CATANIA, SICILY, Sept., 1911.

VIEWS of the eruption of Mount Etna in the summer of 1911, obtained with considerable difficulty. In order to operate the KINEMACOLOR apparatus the camera man was obliged to stand upon lava so hot that the soles of his boots were burnt through, while his clothes were scorched by the heat from the volcano.

Synopsis—

1. Panoramic View of Catania,
the finest city in Sicily, sometimes called the granary of Sicily on account of its exports of corn, oil and wine. It is situated on a beautiful plain at the base of Mount Etna. Mount Etna, or Monte Gibello, may be seen in the distance, somewhat obscured on account of the ashes and dust in the air that have been emitted from the crater.

2. The Harbour
and the Harbour wall. A fisherman mending his nets on the wall. The streets of Catania paved with lava, the most convenient material, since a supply is always at hand. The town contains the famous Church of San Nicolo and a cathedral that was founded over a thousand years ago. "Etna" was taken from a Phœnician word meaning "furnace." The mountain itself is an isolated cone, 10,840 feet high, with a circumference at the base of ninety miles.

3. Views Near the Volcano.
The black streak that will be observed is part of a stream of lava ten miles long, which rolls down the sides of the volcano, cutting its way through the vegetation and destroying orchards and vineyards and the fertile countryside. Lava, by the way, does not flow in a liquid state like tar, as is popularly supposed, although when it oozes through the crevasses in the volcano it is in a molten, incandescent state. It soon congeals, cracking up on the quickly-cooled surface into great boulders such as are to be seen in this section. These have the appearance of masses of molten iron. Every now and then the red glow of the incandescent lava may be noticed.

4. A Bridge
that is almost entirely choked up with this mass of petrified matter which has rolled down the side of the mountain like an avalanche, destroying everything in its path.

5. In the Course of the Lava Stream.
The Sicilians take the periodical eruptions of Mount Etna very calmly. When a lava stream approaches a house the owner merely removes the woodwork—the windows and doors—to a place of safety. When the danger is over, he returns and replaces them. Wood is very valuable in this part of the world and its destruction entails serious loss. Here we see a house, the owner of which had removed all the woodwork on the approach of a lava stream, only to find that the flow stopped within three yards of his gate.

6. A Panorama
showing other views of the lava stream, concludes.

No. 390 Code "Cenerume." 545 feet

Incidents of the £400 Golf Tournament
AT WALTON HEATH.

GOLF is the universal game, and in this subject its attractiveness and interest are admirably presented. Several redoubtable champions are seen making characteristic shots, and the progress of the game may be easily followed on the screen. It will be noticed how well the neutral tints of golfing costumes are reproduced by KINEMACOLOR, and also the color of the heather and gorse which grow on some parts of the golf course.

No. 400 Code "Cenizales." 615 feet

Launch of H.M.S. "King George V."

DEPICTS the launch of a battleship at the time of the Coronation of King George V., the vessel being named after the sovereign. The first section shows the docks gaily decorated with bunting, and then the launch of the great hull. It leaves stern foremost, amid the plaudits of the spectators.

A bouquet on the bow will be noticed. In a second and very effective view taken from the stern, the huge mass fills the screen, gives a half turn, and then enters the water with gradually accelerating speed. There appears to be only just room for the vessel to pass through the way provided, and the onlookers may be seen to fall back to avoid the wave caused by the ship in entering the water. A distant view of the warship in the offing is given, and the anchor is seen being lowered. Men row out to gather up the grease carried out by the boat in its passage down the slips, and scenes at the dockyard afterwards conclude.

No. 405 Code "Cenobion." 435 feet

Improved Methods of Agriculture.

AGRICULTURAL operations by means of the Ivel Motor are illustrated in this subject. The film shows in striking fashion the great progress since the invention of the petrol motor in the improvement of agricultural methods and machinery. The setting of the picture is most picturesque and beautiful, amidst typical English rural scenery. A small motor-traction engine is used in numerous ways, and proves itself quite equal to agricultural conditions, travelling over ploughed fields and country roads with the greatest facility, and at a very remarkable speed.

The engine is first seen drawing a plough and KINEMACOLOR reproduces with wonderful reality the brown tints of the freshly turned earth. The tractor is equally successful in towing a harrow and hauling loads of several tons over the roughest of farm roads. The final picture shows the engine attached to a threshing machine. The subject is of great industrial interest, and at the same time highly attractive from an entertainment standpoint.

No. 406 Code "Cenobitic." 630 feet

The Yarmouth Herring Industry.

CAPITAL INVOLVED, TWENTY-FOUR MILLIONS STERLING.

TOWARDS the end of the fifth century A.D., people came to the East Coast annually in the autumn for the herring fishing, and when the fishing season was over struck their tents on the sandbank and returned to their homes. Finding the district more and more suitable as a place of residence and business, houses were built, and Yarmouth gradually grew into the town of to-day, with the greatest herring fishery in the world. The herrings spend their lives in slowly swimming round the British Isles, and each autumn are regularly found off the East Coast. Besides the local fisher-folk, thousands of Scotch fishermen and "kipper-girls" come from Northern ports to assist in reaping the harvest of the sea.

One thousand boats fish from the port of Yarmouth. Every boat carries about fifty great oblong nets attached to a warp, which when roped and joined together form a long straight wall about eight or nine feet below the surface of the water, being supported at intervals by large bladders. The herrings hang by their gills in the nets, having entangled their heads in the meshes in trying to swim through the invisible wall. They are shaken out into the hold of the boat, which, if the catch is a good one, at once races for home, for the first in often makes the best prices. A good

haul is anything near 120 crans—a cran being about 2,500 herrings, worth from 18s. to 31s. The practice which existed up till a few years ago of counting the individual herrings is no longer followed. As each boat carries from eight to ten men, about 10,000 men are employed on the boats. Then there are from 7,000 to 8,000 women and girls engaged in gutting the fish, and some 2,000 men on the fish wharf and in the curing houses, etc.

The millions of herrings are cured in various ways to suit every taste, and are then strung by their gills upon sticks or rods, each rod holding about twenty herrings; these are hung in tiers from floor to roof in the fish-curing houses, on the floors of which are gently smouldering heaps of oak and beech sawdust, which gives that tasty flavour to the fish. Besides these "cured" herrings, Yarmouth does an enormous Continental trade in salted herrings, which are pickled and packed in barrels. The latter portion of the film shows a panorama of these barrels ready for export and gives an idea of the vast number of them.

Synopsis—

1. Panorama of the Fleet.
Included in this view is a considerable part of the coast-line at Yarmouth.

2. Making Nets.
Women making and mending nets on the beach. Barrels of salt from Germany.

3. A Trawler
—one of the thousand vessels engaged in the Yarmouth herring industry. Each is worth from £2,000 to £3,000.

4. The Fisheries.
Bringing in the nets with fish entangled in them. These nets are a mile-and-a-quarter long, and it often takes over four hours to draw them in.

5. Entering Harbour
on the return. A steam trawler full of fish coming in.

6. Unloading.
Samples of the catch for the auction room. Close views of the fish lying in the baskets. The appearance of their scales is well shown.

7. The Cleaning Houses.
The baskets of fish are placed on trucks and conveyed to the cleansing houses. Pouring the fish into the cleansing vats. Scotch girls cleaning the fish.

8. The Salting Sheds.
Packing the herrings in barrels between layers of salt.

9. Panorama of the Quay,
with the fish barrels ready for shipment. They are sent to many ports—to Hamburg, the Mediterranean and Black Seas, and even so far away as Palestine. The Germans are large consumers of salt herring. In this section the barrels reach as far as the eye can see.

10. Types of Fishermen.
A typical skipper of a smack. An old salt. A Scotch fisher-girl.

No. 407 Code "Cenoby." 1,170 feet

Badger Hunting at Cublington, BUCKINGHAMSHIRE.

RURAL scenes and the coloring characteristic of an English countryside are beautifully reproduced in this artistic and well photographed KINEMACOLOR study. A number of sportsmen are seen digging for badgers, the colors of the earth when turned by the spade, and hues of Nature in the surroundings are perfectly depicted on the screen. Dogs are sent down the hole after a sufficient quantity of earth has been removed. They drive the badgers out, and ultimately a capture is made.

No. 425 Code "Censuero." 795 feet

The Mop Fair at Stratford-on-Avon.

ONE of the picturesque survivals of the Middle Ages is the Mop Fair held annually at Stratford-on-Avon. It includes features not to be found at ordinary country fairs; for instance there is a mart at which servants and workpeople are hired out for the year to new employers. On the last day of the fair there is a sort of "mopping up" of all those who have not found employment—hence the name of the fair.

The film opens with a general view of the fair ground, showing the round-abouts and other amusements in operation. The various side-shows are also photographed, and at one of these are two pretty dancing girls who make a charming group. A conjurer gives an exhibition of his "magic," and other scenes of interest will be noticed.

Another of the special scenes at this fair is the roasting of a whole ox. The picture of this is very realistic, especially in the reproduction of the exact appearance of the flames and the color of the cooked and partially cooked meat. The film is an attractive and unique record of a picturesque phase of English country life.

No. 428 Code "Censurar." 470 feet

Scenes in Beautiful Sweden.

WITHOUT doubt a very charming scenic subject. The virgin whiteness of snow is most realistically reproduced by KINEMACOLOR, and contrasts strikingly with the dark overhanging fir-trees on the hillsides. The passengers in the bobsleighs with their bright red jerseys add life and color to the scene. The sight of the sledges rushing down the narrow tracks at breakneck speed is positively thrilling, and the onlooker realises the excitement and exhilaration of the sport. By way of variation some beautiful landscapes are presented. Clear and artistic pictures are included of the famous Tannforsen Falls, which, though not remarkably high, are in the midst of most picturesque and rugged scenery. These scenes form a striking finish to the film.

No. 462 Code "Centriche." 1,060 feet

Gerald's Butterfly.

VERY laughable is this subject, showing how a boy plays upon the susceptibilities of an old naturalist. The innocent old gentleman's wild hunt for a supposedly rare specimen gives rise to many amusing incidents.

Synopsis—

1. Gerald is Busy

painting a butterfly. This he does very well, as may be seen from the KINEMACOLOR reproduction. Having performed the operation to his satisfaction, he carefully cuts the butterfly out with a pair of scissors.

2. A Ruse.

He ties the painted butterfly to a long piece of thread and dangles it over a hedge from a long pole.

3. A Keen Old Naturalist

is walking by, and espying, as he thinks, a rare specimen hovering in the air, endeavours to catch it in his net.

4. That Elusive Specimen !

His efforts are futile, and ludicrous in the extreme, and the butterfly leads him a merry dance. Gerald causes it to rest on the foot of a gouty man, and the naturalist in his attempts to secure the prize, rouses the sufferer's anger.

5. A Fair Gardener.

A girl is kneeling on the ground busily gardening; the butterfly rests on her head and consequently she is "netted" by the enthusiatic naturalist.

6. In a Greenhouse

the old man effects a good deal of damage, smashing plants, pots and glass. The gardener enters and destroys the net, but the naturalist tries to catch the butterfly with his hat, with still more disastrous results.

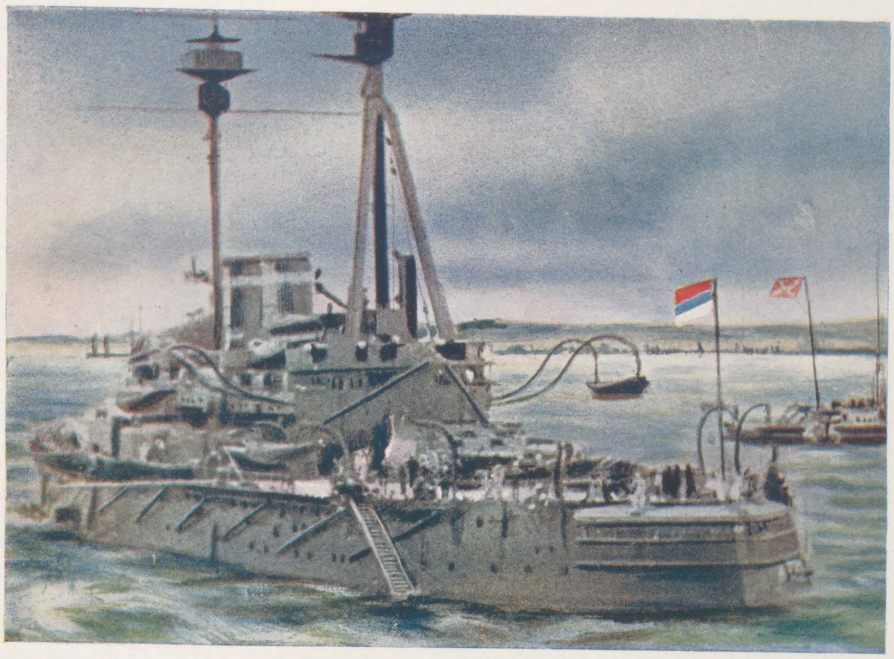
7. His Ardour Cooled.

Finally the people he has inconvenienced pursue the naturalist, and throw him in a pond; when he learns the cause of his trouble he is very irate, and chases the boy, who however, escapes him.

No. 408 Code "Cenodoxia." 570 feet

"Remarkable for the richness and blending of the colors. Brown is a color hard to reproduce in photography, but this process transfers all shades of brown to the screen without difficulty."—*The Melbourne Argus.*

"Pictures which reproduce not only the motions of Nature, but her true tints and colors in all the glory of their unparalleled beauty. The rose, the lily, and the tulip stood forth as though fresh plucked from the stem, and the pictures of the country-side were so realistic that it was almost possible to fancy that one could smell the new mown hay. It is quite impossible to give an adequate idea of the beauty of the pictures; this can be realised only by seeing them."—*Southern Times, Weymouth.*



"WATCHDOGS OF THE WORLD."

Negative 307. *Page* 172.

THE PYRAMIDS OF GIZEH.

Negative 369. *Page* 206.

Boys will be Boys.

REMARKABLE for pretty settings and clear photography is this attractive subject, which makes a ready appeal to youthful members of an audience. The color reproduction is extremely natural.

Synopsis—

1. A Boyish Freak.

A boy, dressed in early Victorian costume, is seated on a fence. Another lad comes to him with a lot of old clothes. They go home and dress themselves up as Red Indians.

2. Upsetting Their Elders.

Going through a park, they knock an old man's hat off with a bow and arrow, and then going indoors again, with a rope lasso they pull down ornaments.

3. On a Second Mission,

they encounter a man standing near a haystack, and lasso him, prod him with spears, and drag him along the ground.

4. Lovers Disturbed.

Next they drop the loop of the rope around a courting couple. By this time their tricks bring them retribution, and two of their elders throw them into a pond of water, from which they emerge with their high spirits somewhat subdued.

No. 409 Code "Cenologo." 855 feet

The Modern Pygmalion and Galatea.

GREEK Mythology forms the basis of this remarkable KINEMACOLOR subject. Pygmalion was a king of Cyprus, who having made an ivory image of a maiden, fell in love with his own work and entreated Venus to endow it with life.

We see an artist standing before an easel and drawing a girl's head. He stands back and gazes at his work, and then stretches his hands out towards it. The figure on the canvas becomes endowed with life in his hands, and he places the head upon the table, from whence it watches and smiles at him.

The artist then draws a bust of a woman which becomes life-like in a similar manner, and is joined to the head on the table. Arms and feet are added likewise and the lady is complete and walks about the studio.

On the canvas the artist next draws a baby in long clothes, and taking it from the easel as before, would place it in the lady's arms, but she refuses to touch it. The man goes back to the easel, however, and sketches another child, older than the first, and dressed in a long cloak. When this child has become alive the artist takes her across the room to the lady, and the three stand together in a group as the film concludes.

No. 410 Code "Cenomyce." 670 feet

Mystic Manipulations.

QUITE a novel subject, showing sleight-of-hand manipulations on the screen in natural colors. First some examples of "palming" are given. The conjurer then cuts an orange in half, and closes it with the pulp undisturbed. He then causes a duster to enter the orange, cutting the fruit open and showing that all the pulp has gone and there is nothing there excepting the duster.

A number of tricks with colored balls follow, and a very effective section shows milk poured into a bowl from a glass, and claret added from another. Then comes the surprise; the claret suddenly leaves the milk with which it has been mingled, and then the milk follows, each liquid going back into the glass in which it was at first. This is, of course, a simple trick, but it is made particularly striking because of the different colors of the liquids. Except in KINEMACOLOR, there would be nothing in this performance as the sudden loss by the milk of its red ingredients would not be visible in black-and-white photography. The subject is a highly interesting one of the "trick" class.

No. 412 Code "Cenotico." 990 feet

Little Lady Lafayette.

IN this novel KINEMACOLOR subject, a series of startling illusions is presented by a little girl. The effects obtained by the sudden appearance and disappearance of various personages are surprising and amusing. The subject is an excellent example of color photography and very prettily staged.

Synopsis—

1. A Pink Parasol

comes dancing into a room, apparently without human aid.

2. A Little Girl

appears with magical suddenness, holding the parasol, which she uses as her "fairy wand."

3. Two Flunkeys

are called forward, and she hands one of them a bouquet of flowers, produced from nowhere!

4. The Bouquet Suddenly Changes

into a birdcage, the birdcage into a basket of flowers, and the basket of flowers into a bright little fox-terrier that jumps out of the flunkey's arms.

5. A Little Boy

dressed as Mephistopheles appears on a stool, and stepping off, sits on a bicycle and rides round the room.

6. The Flunkeys Bring in a Bath,

and after demonstrating that it is empty, pour several pailfuls of water into it.

7. They Cover the Bath

with a cloth, and suddenly whisking it off, disclose several geese that come flapping out.

8. A Little Boy Appears

having a bath, and after covering himself up with a cloth, he takes it off again and is instantly fully dressed.

9. The Boy Pulls a Box

into the room, and covers the little girl up, on which she changes into the small Mephistopheles seen in an earlier section.

10. On Opening the Box,

the girl steps out, followed by a boy scout, and he covers her with a cloak, when she immediately disappears, leaving the cloak in the hands of the boy scout. To our astonishment however, the boy scout is none other than the little girl herself.

11. A Company of Scouts

are made to appear simply by the waving of the parasol.

12. The Little Mephistopheles

walks in with a tray, and the girl lies down on it. She bursts into flames, and is apparently consumed, but a moment afterwards two boys appear dressed in picturesque costumes, and hold up "Little Lady Lafayette."

No. 413 Code "Cenotique." 975 feet

Mischievous Puck.

THIS is a very amusing trick subject, in which the doings of a sprightly little creature mystify a large number of people.

Synopsis—

1. A Labourer in the Hayfields

leaves his pitchfork stuck in the ground, and hangs his coat on it.

2. Puck Appears

from the hay and hides the coat; when the labourer returns he is infuriated and attempts to seize his tormentor.

3. Not Easily Caught.

Puck evades him, however, and runs to the side of a tree; the man tries to fasten him to the tree with his fork, but Puck slides up the tree and sits on a branch, while the fork goes quivering into the trunk.

4. A Sudden Disappearance.
When the man attempts to grasp Puck's legs, the little fellow jumps on to his shoulders, and defies all efforts to unseat him. Tiring of this sport, Puck suddenly disappears, much to his victim's mystification.

5. An Amateur Gardener.
Next we see a lady filling some flowerpots with soil in her greenhouse, and when she goes out Puck appears and pours water into the flower-pots.

6. Puck is Satisfied
when large eels slowly emerge from the pots, and he joyfully departs.

7. He Finds a Motor Car
standing by the roadside and makes dozens of oil-cans appear from every direction. Then climbing into the motor car he causes the cans of oil to burst with a tremendous explosion, damaging everything in the vicinity except himself.

8. A Destructive Sprite.
An old man is carefully tending some plants in a conservatory when Puck dashes many of them to the ground, thereby incurring the owner's anger. When the old man attempts to lay hold of the little fellow, however, he disappears.

9. The Victim Hunts
everywhere for him and in his searches enters an outhouse in which Puck promptly locks him up, and goes into the garden where the old man's daughter is mending some of her father's clothes.

10. An Astonishing Feat.
Puck makes her bury the clothes, much to her dismay, and then he makes a tremendous tulip rise from the spot where the clothes are. Slowly an arm appears then a leg, and then a face, and so on, until the tulip changes into the old man clad in the clothes the girl had been mending.

No. 414 Code "Cenrada." 845 feet

The Hypnotist and the Convict.

MOST astonishing are the transformation scenes that occur in this trick subject, and being so perplexing they cannot fail to leave the spectator considerably mystified.

Synopsis—

1. An Escaped Convict
enters a hypnotist's study and asks for a change of clothes in order to aid him in eluding his pursuers.

2. The Hypnotist
is about to refuse the change of raiment, when the idea occurs to him to avail himself of this opportunity to exercise his mysterious powers.

3. Hypnotising the Convict,
he causes his own and the outlaw's clothes to change instantaneously.

4. Policemen Enter
and give chase to the hypnotist, mistaking him for the convict, as he is wearing prison garb.

5. The Pursued Hypnotist
meets a girl and causes her clothes to change with his by the same supernatural agency.

6. A Clergyman
is the next victim; he is greatly horrified at finding himself arrayed in female attire, and on the arrival of the officers of the law he gladly joins in the chase.

7. The Mesmerist
is run to earth in a barber's shop, where the clergyman recognises him.

8. A Final Transformation.
The hypnotist stands up on his chair, and suddenly becomes clad in the costume of Mephistopheles, his strange appearance instantly subduing his pursuers.

No. 415 Code "Censable." 580 feet

The Wizard and the Brigands.

KINEMACOLOR magic of a very entertaining kind. An encounter between a magician and a band of brigands affords the wizard many opportunities for exercising his supernatural powers, which he does with surprising effect.

Synopsis—

1. A Spanish Inn.
A girl in picturesque southern costume is giving a traveller refreshments in the open air outside a Spanish hostelry. This is a very pretty scene, full of brilliant color.

2. A Wizard Appears
and the traveller lends him his hat, in which the wizard puts all the crockery within reach.

3. The Two Onlookers
attempt to stop him, but he vanishes, and they find they are only holding a wooden chair.

4. Two Brigands
attack the wizard and knock him down. They pick up his hat and find the crockery in it that he took from the inn table.

5. The Wizard's Revenge.
The brigands are about to enjoy an alfresco meal when the wizard reappears and makes the bread fly about in the most mysterious manner.

6. One of the Brigands
shoots the loaf with his rifle and brings it to earth.

7. The Brigands,
under the magic spell, are then projected skywards, coming to earth again in a cucumber frame.

No. 416 Code "Censebit." 820 feet

Simpkins' Dream of a Holiday.

A VERY clever trick subject and one which will be certain to amuse every audience. Simpkins' trials while he is seeking a quiet holiday are most laughable.

Synopsis—

1. Simpkins is a Clerk

who is suffering very much from overwork. One day he is dictating to a typist in the office when he falls asleep and dreams that his employer comes to him and tells him that he is to take a long holiday, at the same time presenting him with a cheque to pay the expenses.

2. His House Bewitched.

We next see Simpkins in holiday attire approaching the home of his parents in the country. Since he was last at home however, the premises have come under some magic influence, and he is considerably disconcerted, when he essays to sit on a chair, to find that article of furniture disappear, leaving him sprawling on the ground.

3. Mysterious Happenings.

A garden chair behaves in a similar unaccountable fashion, so in despair he lies on the ground near some rose bushes to secure a little rest. He is rudely awakened by being sprinkled with the contents of a watering-can which is being emptied over the roses.

4. He is Equally Unfortunate

when he seeks the shelter of a haycock, for he is disturbed by the prongs of a hayfork in his leg. The labourers are just collecting the materials for a haystack.

5. A Last Resource.

After several adventures of this description, the unhappy holiday seeker makes up his mind to go to bed, but still the fates are unkind. As fast as he divests himself of one suit he finds himself enveloped in another.

6. Disconcerting Magic.

Alternately he is wearing a tennis suit, soldier's uniform, and many other varieties of clothing. At length he gives up the attempt to remove his clothes, and dives into bed, only to find that he is fully attired as a policeman, even to the helmet. Finding that it is impossible to rest like this, he gets up in despair and rushes from the room.

7. A Rude Awakening.

This sudden movement awakens him, and he finds that his experiences were all a dream, and that he is back in the office, confronted not by an urbane and kind master, but by an indignant dismissal from his employment for sleeping at the office.

No 417 Code "Censed." 845 feet

Uncle's Picnic.

UNEXPECTED and amusing events delay Uncle's arrival at a picnic to which he has been invited; the misfortunes which he meets on the way are legion and go to make an excellent "trick" subject.

Synopsis—

1. The Invitation.

Uncle is taking a rest in his garden when the maid brings him a letter of invitation to a picnic party. He decides to accept it and starts forthwith.

2. His First Surprise.

He finds a cycle leaning against a fence, where it has just been left by a young lady. It being a very hot day he thinks it would be easier to ride, so borrows the cycle. He has just sprung into the saddle when - "hey, presto!"—the machine is gone and Uncle is sitting on the ground.

3. A Motor Car

draws up at an hotel, and Uncle persuades the driver to give him a lift. But misfortune dogs his footsteps still, the car disappears in the same mysterious fashion as the cycle.

4. A Chapter of Accidents.

In vain Uncle attempts to obtain a ride. A trap lets him down in the middle of the road, a train leaves him helpless between the rails, and a wheelbarrow is equally useless.

5. An Aeroplane

is his last resource and in this Uncle really does seem as if likely to reach his journey's end. But when in mid-air the machine suddenly vanishes and Uncle drops down through space. He reaches the goal, however, for he drops into the midst of the picnic party who revive him with the contents of a syphon.

No. 418 Code "Censimus." 785 feet

The Cap of Invisibility.

A BOY falls asleep, and in his dreams a magician appears and supplies him with the "cap of invisibility." Whatever he places the cap upon instantly disappears from view. The boy experiments on a child, left for a moment by a nursemaid who is deep in conversation with a soldier. The child disappears, but returns to view once more when the invisible cap is removed.

The boy gets possession of a motor car, and when interfered with by two policemen, causes them to disappear from one another's sight. The motor car finally catches fire, and is totally destroyed.

No. 419 Code "Censendos." 645 feet

Music Hath Charms.

THIS lively KINEMACOLOR comedy subject shows how impossible it is nowadays for the business man to obtain rest and quiet. Tomkins's efforts in that direction are doomed to disappointment.

Synopsis—

1. Tomkins Has a Nervous Breakdown ;
his doctor orders him to take a complete rest and he is determined to seek it.

2. A Musical Family.
He goes home and finds his wife and daughter at their usual occupation of playing the piano. Whilst remonstrating with them his son enters playing a mouth-organ. Distracted by the noise, Tomkins rushes away to endeavour to seek peace elsewhere.

3. He Tries to Sleep
but some street musicians are performing right under his bedroom window. Infuriated at the disturbance Tomkins hurls missiles at the offenders thereby arousing their anger.

4. Policemen Enter
and are about to arrest poor Tomkins when he volubly explains the circumstances to them and they relent.

5. Going Into the Garden
he discovers that his neighbour is listening to a gramophone on the other side of the hedge. Tomkins smashes the instrument by throwing stones at it.

6. In the Park
Tomkins is unable to obtain rest because on the seat he happens to choose, a woman brings a crying baby.

7. On the Beach.
Tomkins goes to lie down on the beach, but just when he has made himself comfortable nigger minstrels interrupt his repose.

8. Tomkins Tries a Yacht.
He thinks a little blow on the ocean would do him good, and he embarks on a yacht that is about to sail.

9. The Nigger Minstrels
follow him however, and he is quite unable to secure at sea the peace and quiet he is seeking.

10. On Land Again,
Tomkins is annoyed by more street musicians, and seeing a man with a hose in his hand, Tomkins seizes it and turns it on his tormentors.

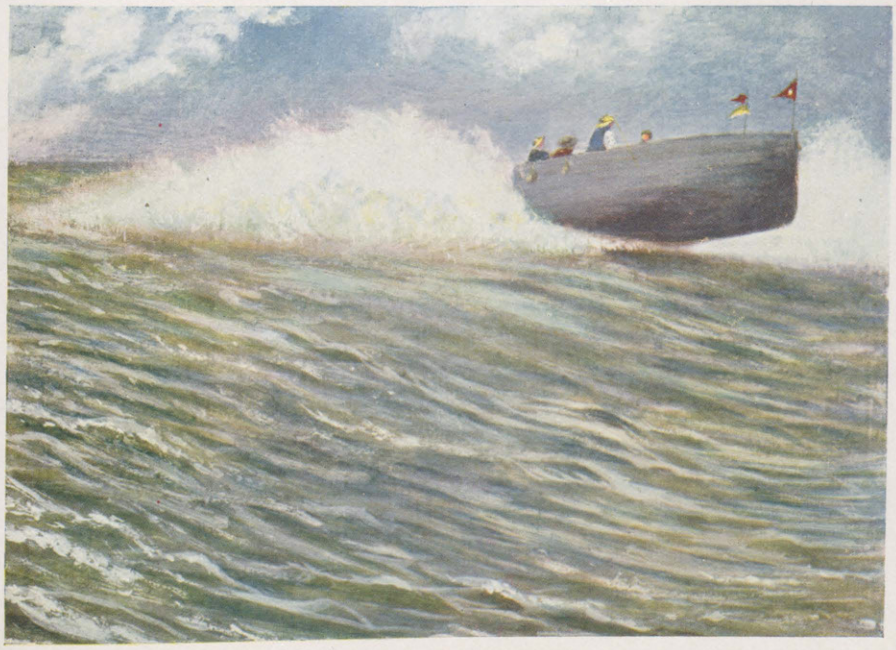
11. Retaliation.
They retaliate by wrenching the hose out of Tomkins' hands and turn the jet of water on him, very quickly drenching their victim.

12. Under Arrest.
Others arrive on the scene and when a policeman learns the part Tomkins has played in the affair, he lays hold of him and marches him off. It is to be hoped that in prison he will find the rest and quiet he seeks.

No. 421 Code "Censor." 935 feet

SCENE FROM "A VISIT TO THE SEASIDE."

Negative 101. *Page* 18.



MOTOR BOAT RACING AT LOWESTOFT. A 700-H.P. CRAFT AT FULL SPEED.

Negative 389. *Page* 226.

The Millionaire's Nephew.

IN this amusing subject KINEMACOLOR shows that "the best laid plans gang aft agley." A nephew's ruse to obtain a loan of £10,000 from his uncle is accidentally defeated by the old gentleman himself.

Synopsis—

1. Asking for an Advance.
A young man writes to his rich uncle, asking for an advance of £10,000 which his relative not unnaturally refuses.

2. The Moneylender.
Moses, the moneylender, to whom the nephew owes a considerable amount, advises him to approach the uncle on the matter again.

3. A Condition Imposed.
The old man promises his nephew the required amount if he succeeds in attaining to some social position.

4. Moses' Ruse;
he secures the nephew a position as valet to a rich family. Soon after the engagement is made, the family goes to the seaside. Moses bribes the butler to pretend that the estate is the nephew's for one day.

5. Deceiving the Uncle.
The nephew announces his sudden elevation in the social world to his uncle over the telephone, and the uncle comes to the mansion and signs a cheque for £10,000, in favour of his young relative. A celebration follows, and the old man, losing his head, begins to throw the table crockery out of the window.

6. Return of the Family.
The unexpected return of the family brings matters to a head; they see the china falling from the windows and frantically rush upstairs. The intruders are hustled from the place, and so the nephew's duplicity is defeated.

No. 422 Code "Censorio." 1,060 feet

The Peasants and the Fairy.

DISCONTENTED peasants in this subject are granted wealth and power by a fairy. Their days of affluence are short, however, for by disobeying one of the fairy's commands they are suddenly plunged back into their former state.

Synopsis—

1. The Beggar Rebuffed.
An interior of a peasant's cottage. The head of the house is roughly ordering a beggar from the door. A grand dame enters and the peasants bow humbly before her. After she has gone they indulge in discontented grumblings and wish for wealth and power.

2. The Fairy.

The beggar woman returns and promises them their desires. Suddenly she changes into a fairy arrayed completely in white, and conducts them into the grounds, which have come under her magic spell. Here the peasants' clothes change into costumes of a rich and costly fashion.

3. The Palace.

The fairy takes the peasants back to the cottage which is transformed into a wonderful palace, staffed by obsequious menials.

4. The Magic Vase.

The peasants are warned by the fairy not to peer into a large golden vase which she gives them. If they open this, they will have to return at once to their former position in life. They promise to obey the fairy's instruction.

5. The Feast.

Out of a flame of fire, at the fairy's command, rises up a table laden with good things, and the peasants sit down to the feast. Afterwards, the fairy withdraws and leaves them in possession of their new home.

6. The Broken Vow.

Curiosity overcomes the peasants' discretion and they open the vase. Instantly, the fairy appears in a cloud of smoke, and although the peasants beg to be allowed to retain their position, she is obdurate. Their gay clothes disappear, and they find themselves back again in their old surroundings, and there decide to make the best of their position.

No. 423 Code "Censualis." 1,065 feet

The General's Only Son.

STRONG KINEMACOLOR drama, well-staged and well acted, illustrating the power of paternal affection even after years of estrangement. The film contains many beatiful and artistic scenes.

Synopsis—

1. The General

is pleased to find that his son is engaged to his niece, and readily gives his consent to the match.

2. Young Hearts are Fickle,

however, for the son falls in love with a farmer's daughter. This scene has a very picturesque setting.

3. Decisive Measures.

The General seeing his son with the girl, flies into a rage, and ultimately orders him from the house, in spite of the niece's pleadings on behalf of her faithless sweetheart.

4. Hard Times.

The son, married to the farmer's daughter, falls dangerously ill. Bad health and unemployment going hand in hand, the family is soon brought to the verge of starvation.

5. A Friend in Need.

The niece, without the knowledge of the General, assists the poverty-stricken home. She is here seen approaching the cottage occupied by her former lover.

6. The General Still Adamant.

The General's niece takes the son's little daughter to him, with the plea "This is your son's child." The General repulses her, being unable to conquer his pride.

7. The Son's Death.

The farmer, whose daughter the young man has married, breaks the sad news to the General, who bursts into tears.

8. Reconciliation.

The son's widow and daughter, accompanied by the niece, go into the room where the General is sleeping. The child wakes him, and unable to resist the fascinations of his little grand-daughter, he kisses her passionately.

No. 394 Code "Ceniglo." 1,350 feet

Dandy Dick of Bishopsgate.

A DRAMATISATION of a well-known incident of London history, splendidly staged, and in every way a life-like reproduction of scenes familiar in the eighteenth century.

Synopsis—

1. Dandy Dick

falls in love with Lady Chatty's friend. To gain her favour he persuades an acquaintance to make a feigned attack upon her escort, while Dick rescues the lady.

2. The Attack

takes place in a fog, and Dick comes to the rescue as arranged. This scene is carried out with much animation and realism.

3. An Introduction.

Dick seeks an invitation through Lady Chatty, and is recognized as the rescuer.

4. His Suit

proceeds favourably and a marriage is to take place.

5. The Betrothal Ceremony.

The lady is taken ill and dies suddenly in the midst of the rejoicings, and consternation prevails amongst the guests.

6. Dick is so Terribly Upset

by the catastrophe that he loses his reason. This scene is acted with tremendous realism.

7. Dick Gives Orders

that the room is not to be entered, and himself locks the door.

8. After Forty Years

he again seeks the apartment in which the betrothal festivities that ended so untimely, took place. Everything is just as it was on the fateful night, except for the ravages of time.

9. Dick Sees a Vision

in which the whole scene is reconstructed. This sends him into a paroxysm of grief from which he dies, on the spot where his betrothed met her end forty years before.

No. 398 Code "Cenitabo." 1,285 feet

Checkmated.

AN EPISODE IN THE LIFE OF NAPOLEON.

SUPERB staging is the feature of this KINEMACOLOR historical play. The character of Napoleon is especially well presented, and in the indoor scenes are some beautiful examples of color photography.

Synopsis—

1. The Abbot's Nephew,

who is in love with his cousin, has deserted from the French Army. The young fellow is seen at the Abbot's house, to which he has come to seek shelter from the soldiers who have been sent to capture him.

2. The Boy is Hidden

in a greenhouse, and when the soldiers arrive they do not find him. However, while he is seeking another hiding place, he is observed, and the soldiers are quickly in pursuit. In the end, an arrest is made at the edge of a wood.

3. The Emperor Napoleon

at this time passes through the village of which the Abbot is the Cure. A magnificent scene is presented as Napoleon and his staff are received by the village dignitaries.

4. The Abbot and his Niece

are playing chess when the Emperor, who has heard of the desertion of one of his soldiers, comes to enquire into the matter at the Abbot's house.

5. Napoleon Orders
the deserter to be shot, but in response to the pleading of the young man's sweetheart, and observing the chess-board on the table, the idea occurs to him to play a game with the Abbot, with the young man's life as a stake.

6. After Several Moves
Napoleon is checkmated. He pardons the deserter's offence, and gives the two young people his blessing. An excellent close view presentment of Napoleon concludes.

No. 424 Code "Censuario." 1,215 feet

Galileo.

WHO DISCOVERED THE WORLD WAS ROUND.

MEDIÆVAL times are faithfully reproduced in a subject of much artistic merit. It relates a story which has become a classic in the world's literature. From this KINEMACOLOR representation it receives new life and interest.

Synopsis—

1. Galileo's Daughter,
who is in love with Mario, rejects the Cardinal's nephew.

2. In Revenge
the rejected suitor causes his uncle, the Cardinal, to have Galileo arrested for his scientific teaching, which is alleged to be anti-religious.

3. Whilst in Prison
Galileo is offered his freedom, provided he gives his daughter's hand in marriage to the Cardinal's nephew. The old man refuses to purchase liberty at such a price.

4. At His Trial
before the Ecclesiastical Court, Galileo upholds his discoveries. When sentence of death is proclaimed, his wife dies of grief.

5. Galileo's Resolution Fails.
Galileo learns that Mario's parents forbid him to marry an "atheist's" daughter, and so he resolves to renounce his ideas.

6. He Burns His Books
before the court, but even after having done so he cannot help exclaiming "Still it Moves!"

No. 426 Code "Censuisti." 1,145 feet

"There is no comparison between KINEMACOLOR and the best black-and-white kinematography. KINEMACOLOR adds great realism to the picture and stands out with marked superiority over all tinted and colored films. A KINEMACOLOR subject might well be taken for a chromo of a masterly painting. There is a fine variety of subjects."—*New Zealand Herald.*

"KINEMACOLOR, or natural color motion photography, has 'made good' in cities where it has been introduced. Scenes when reproduced appear exactly as in life"—*Lyttleton Times, New Zealand.*

Esther: A Biblical Episode.

THE story of Esther is familiar to all, and undoubtedly it makes a good subject for presentation on the screen. In the KINEMACOLOR version a large number of artistes have been engaged, and the requisite Eastern atmosphere is very faithfully conveyed. It is beyond dispute a film of outstanding merit.

Synopsis—

1. The King's Order.

The command is given by King Ahasuerus that all maidens are to assemble outside the city wall in order that the Queen may be chosen from amongst them.

2. Mordecai Implores Esther

if chosen, to be true to the Jewish faith. This is a finely staged scene, such details as Eastern carvings on the walls being easily observed.

3. The Assembling of the Maidens.

The next is a wonderful scene. A large number of maidens is assembled along the embankment at the foot of a hill, and the King and his retinue passes by. Esther is chosen.

4. Haman, the King's Prime Minister,

forbids Mordecai to worship the God of Israel. There are some fine costumes in this scene and one is especially noticeable.

5. Mordecai's Refusal.

Haman is passing up the steps of the temple when he observes that Mordecai is amongst the crowd, and does not bow the knee to him.

6. An Attack on the King.

Mordecai saves the King's life, but refuses to betray his identity. This scene takes place outside a wood, where rogues have assembled to make an attempt upon the King's life.

7. The Edict.

Haman persuades the King to issue an edict ordering the massacre of all the Jews. This is a magnificently staged court scene.

8. The Heralds

are about to read the edict when Esther takes the document from them, resolved to do all she can to prevent the massacre of her co-religionists.

9. The King Withdraws the Edict

on learning that the Queen's cousin has saved his life. Discomfiture of Haman.

10. Portrait Views

of the principal participants form a fitting conclusion to the film.

No. 429 Code "Censurato." 1,300 feet

Nell Gwynn, the Orange Girl.

AN INCIDENT OF CHARLES II.'s REIGN.

RESTORATION days provide many episodes capable of dramatic representation, and none affords more scope than the famous story of Nell Gwynn, orange girl and actress, whose beauty attracted the attention of King Charles.

Synopsis—

1. Nell is Rebuked
by her mother for vanity and idleness. This scene takes place in a pretty cottage interior.

2. Jack Oldcastle,
Nell's sweetheart, calls to say "good-bye" before leaving for India.

3. Nell, with Her Basket
of wares, goes to sell them outside Drury Lane Theatre.

4. King Charles
and the orange girl. Passing into the theatre the roystering king notices the orange girl and stops to speak to her.

5. At the Play.
Seated in the Royal box, the King sends messengers to Nell. They find her at her stand, and she consents to go with them, travelling in a sedan chair.

6. Nell and Her Royal Lover.
The meeting takes place in a handsome apartment at Court.

7. A Year Later.
The sailor's return to the old home. He is greatly upset at finding what has happened to Nell.

8. At Court.
The scene is transferred to Court where Nell is flirting with Sir Richard Newham. Her mother comes in to tell her of Jack's return.

9. The Sailor's Return.
Jack Oldcastle enters in a great rage and attacks Sir Richard.

10. The King Enters,
and Jack speaks to him with more freedom than is usual between ordinary folk and Royalty. He is arrested by soldiers who are within call.

11. Nell Pleads for Pardon.
In response to Nell's pleading, the King pardons Jack, and the story ends with Nell and the King embracing one another.

12. Portrait Views
of Jack Oldcastle and King Charles conclude. The details of costume are very clearly brought out.

No. 430 Code "Censurava." 1,280 feet

The Magic Ring.

PROFESSOR ANTIKO, the famous archæologist, in the story related by this lively KINEMACOLOR comedy, is staying with his wife and family at an Egyptian hotel, and a native vendor sells him what is described as "Cleopatra's ring"—said to make all who wear it fall madly in love. The professor's wife is the first victim; when she wears the ring she embraces her daughter's sweetheart, much to the young man's discomfiture. However, he puts on the ring and soon reciprocates her sudden affections, thereby arousing the resentment of his young lady. The whole party are soon all kissing one another, and the professor, in a great state of agitation, sends for the native who has sold him the ring. Ibrahim, for a large reward, consents to remove the spell, and peace is once more restored among the party. The professor is at any rate content with the knowledge that his purchase had the qualities ascribed to it.

No. 432 Code "Centarque." 1,030 feet

The Priest's Burden.

OR, THE SECRETS OF THE CONFESSIONAL.

A STRONGLY dramatic situation arising from the well-known rule of the Roman Catholic Church that the secrets of the confessional, whatever their nature, are inviolate, is worked out in this subject with remarkable vividness and force. A Count who murders his rival for the hand of a lady confesses to the priest, who is a brother of the murdered man, and who is powerless because of his vows to prevent the lady from marrying a man whom he knows to be a murderer. The villain, however, boasts of his crime to the priest when walking with him, and this mention of the crime outside the confessional unseals the priest's lips. He denounces the murderer who reaps his just deserts.

Synopsis—

1. The Priest and His Brother

Jacques takes leave of his mother and brother, a priest, to visit his sweetheart Joan. He is seen riding through a country lane amid very pretty scenery.

2. The Two Lovers.

Joan at a garden party is listening to the declaration of love of Count d'Orsay. She rejects his suit. The setting of this scene is very fine, the flower-beds and trees being delightfully reproduced.

3. Arrival of Jacques.

The Count retires annoyed. Jacques is accepted by the girl. This episode is very naturally presented.

4. Going to the House

the parents are informed and the father gives his consent to the betrothal. Jacques departs amid general congratulations, his disappointed rival being the only exception.

5. Full of Hate,

the Count intercepts Jacques on his way home, and delivers him a murderous blow. The victim falls from his horse and lies dead on the ground.

6. The Riderless Horse

returns to the cottage seen in the first scene of the film. The priest mounts it to try and discover what has happened to his brother. Ultimately he finds the body and sorrowfully bears it homeward.

7. The Confessional,

A few days afterwards the murderer goes to confessional and relates the story of his crime to the priest, who happens to be the brother of the victim. This is a powerful and strongly acted scene.

8. The Villain's Courtship.

Later on Count d'Orsay, unashamed, is again paying attentions to the sweetheart of the man he has murdered. The priest coming upon him upbraids him and separates the two, telling the girl the man is unworthy of her.

9. The Two Men Leave

in company, and passing over a desolate spot the Count boasts "This is the very place where I killed your brother!"

10. The Criminal's Undoing.

This statement is the criminal's undoing. Having confessed his crime in public, not under the protection of the confessional, the priest's vow of secrecy does not operate. He denounces the villain to the authorities.

11. The Count on His Trial.

This is an elaborately staged court scene. The priest is giving his version of the case, when the Count falls dead in the dock, thus passing before a higher tribunal than the one before whom he is already arraigned.

12. A Close View Portrait

of the priest making a sign of the cross is the concluding section.

No. 433 Code "Centaurine." 1,120 feet

"It is marvellous what exactness of color reproduction is attained in face of the mechanical and other difficulties which the inventors have had to cope with. The colors are brilliant in the extreme and by comparison the hand-tinted films which are being shown elsewhere appear decidedly pale."—*Auckland Star.*

"KINEMACOLOR reproduces all the colors of the spectrum, with their delicate shades, soft tones, and rich tints, in pictures harmoniously blended by Nature herself and not artificially produced on the ordinary black-and-white film by mechanical means.—*Adelaide Advertiser.*

A Lucky Escape.

A STORY OF THE FRENCH REVOLUTION.

REMARKABLE as an example of the realism that can be obtained in pictorial plays through the agency of KINEMACOLOR. The costumes of a century ago, and scenic backgrounds of great beauty are reproduced with such fidelity as to make the various scenes appear to be episodes in real life. The plot is well conceived, and holds the interest from start to finish.

Synopsis—

1. A Garden Party

is in progress on the terrace of the house of the Marquis de Louvain. A number of people attired in costumes of the period are amusing themselves. A background of palms and the blue sky flecked with clouds is an effective setting.

2. A Game of "Blind Man's Buff"

is being played on another part of the terrace, but the spectator can scarcely watch it for the interest of the view that he beholds. A town lies below, and beyond it rises a magnificent range of tree-covered hills.

3. The Marquis is Arrested

on a political charge. A party of soldiers arrive, and call the Marquis aside. There is a tearful leave-taking, and the soldiers march away with their prisoner.

4. The Marquis is Imprisoned,

but friends have assisted his escape. With the aid of a rope he is descending the prison wall, and on reaching the ground runs quickly away.

5. Hunger and Weakness

make him despair of getting back to his friends. The passers-by take no notice of his distress, but at length a passing wagoner takes pity of him and gives him a lift.

6. A Party of Soldiers

are on duty to examine every wayfarer, but the wagoner manages to get through the lines without the presence of the Marquis (who is hiding in the straw at the bottom of the cart) being discovered.

7. Danger is Not Over,

however; a man sees the Marquis descending from the cart, and recognising him, goes back to the soldiers and gives the alarm.

8. The Soldiers Pursue.

Meanwhile the Marquis goes to the cottage of a tenant who has given shelter to the Marquise and her child. The loving greetings of the re-united family are scarcely over before the soldiers are seen through the window, coming towards the house.

9. Saved by a Woman's Resource.

Quick as thought, the Marquise covers up the window, the Marquis gets into bed, and the child follows. A bandage is tied round the little one's head, and when the soldiers arrive, the mother's story of her child's illness allays their suspicions, and they depart.

10. There is Great Rejoicing

at the fortunate escape, and the Marquis and his family are next seen seeking safety in another land. The picture shows their departure in a rowing boat towards a ship which is to take them away. The seascape is beautifully reproduced, and forms an effective finish.

No. 434 Code "Centavos." 1,000 feet

La Tosca.

WELL-KNOWN as is the famous story of La Tosca, it derives a re-invigorated interest and attractiveness from reproduction in natural colors. The tragic episodes in the story are most powerfully presented and every scene is staged amid beautiful surroundings. The photographic quality is exceptionally good, and the acting convincing and skilful.

Synopsis—Part I.

1. The Actress's Jealousy.

La Tosca, the famous actress, is jealous of the model of her lover, the painter Mario. In this opening scene the painter is seen at work in his studio, his model, a young girl, standing near. La Tosca enters, and is evidently jealous of the model.

2. The Escaped Prisoner.

A political refugee comes into the studio and implores Mario to find him a hiding place. The kind-hearted painter consents, but the interview is seen by an old servant.

3. Baron Scarpia,

governor of the prison, comes in pursuit. The Baron has long known and been jealous of the love between La Tosca and the painter. He nurses a secret passion for La Tosca himself, and seeing a fan on the table belonging to her, he scribbles on it a note to La Tosca suggesting that her lover is unfaithful.

4. Suspicions Aroused.

La Tosca on receiving the message, follows her lover into the garden, where he has just hidden the escaped prisoner in a well and is lowering down provisions to him, but to convince her that her fears are unfounded Mario lets her into the secret. This serves to allay La Tosca's newly aroused suspicious.

5. The Lovers

are taking refreshment outside the painter's house when Scarpia arrives with his bodyguard of soldiers who are dressed in the magnificent uniforms of the period.

Part II.

6. The Servant Betrays Mario.

The servant tells Scarpia that Mario has hidden the runaway. Mario is arrested in spite of La Tosca's entreaties.

7. Mario Refuses to Disclose

the prisoner's hiding place, and in the Baron's private room he is tortured to make him confess. La Tosca is forced to be a witness of the scene, which is enacted with terrible realism.

8. The Torture

is by means of a metal band with steel spikes which is pressed into the victim's skull. La Tosca is unable to see her lover tortured, and herself reveals the secret.

9. Soldiers are Sent

to the well, and the prisoner is captured.

10. Scarpia's Promise.

Scarpia promises La Tosca that if she will give up Mario for himself, only blank cartridge shall be fired on the day fixed for Mario's execution. She feigns consent.

11. The Baron and La Tosca at Supper.

A woman's revenge. She stabs Scarpia to the heart after he has apparently given a message about the firing of blank cartridge.

12. La Tosca

then places candles on either side of the dead man's head, and a crucifix on his breast.

13. At Daybreak

next morning, she learns that Scarpia has betrayed her. The firing party discharge their rifles at Mario. The guns are loaded, and the prisoner falls dead. La Tosca is left agonising over the corpse of her lover.

No 435 Code "Centelle." 2,000 feet

A Love Story of Charles II.

DAYS of chivalry are vividly brought to mind in this magnificently staged historical play. One of the love-passages of the gallant King Charles II. forms the theme, and the interest is well sustained throughout.

Synopsis—

1. The King at a Masked Ball

is attracted by Catherine's beauty. This is a fine staged scene showing palms, old oak panelling, and all the details of the furniture of the period. The costumes are most varied and handsome.

2. The King Watches Catherine,

and sends a bouquet to her by a page. A portrait study of the page, whose golden hair is admirably reproduced, is a pretty section.

3. Catherine Receives the Present

from the King, which bears the message "Please accept these flowers from one who adores you." Fairfax, her lover, is considerably perturbed to find that his Royal master has noticed Catherine.

4. The King Sends Two Retainers

to discover Catherine's address. They follow her and Fairfax home from the ball, and even enter Catherine's house, from which Fairfax drives them at the point of the sword.

5. Fairfax Overhears the King's Designs

upon Catherine, and to thwart them, decides to marry Catherine at once. A monk performs the wedding ceremony.

6. The King's Plans Mature.

A party of his retainers bind Fairfax near Catherine's house, and the King then finds his way to her apartment. He ardently declares his feelings towards Catherine, and meantime Fairfax, who has been released by Catherine's maid, comes in. On hearing that they are married, the King abandons his intentions and blesses their union.

7. Close Portrait of King Charles.

An excellent example of color photography; the detail of the costume is well reproduced, especially a leathern gauntlet which his Majesty is wearing.

No. 437 Code "Centenilla." 1,345 feet

The Two Christmas Hampers.

JONES, a mean old fellow, sets out to buy his Christmas fare, telling his wife that he will at the same time send a small turkey to "that poor beggar of a brother of mine." At the shop he buys a great number of good things for himself and family, and these are packed in one hamper; he also buys a small turkey for his brother, which is put in a small package. The packer's boy in revenge for the small tip that the customer has given, changes the labels on the hampers and there is a scene when the small package is delivered at the rich man's house. Guessing what has happened, he goes to his brother intending to claim the package which he is right in supposing has been delivered there. On seeing the happiness of the family, who are in the midst of enjoying the good things in the hamper, the visitor cannot for very shame pursue his original intention, but instead takes part in their innocent festivities. The theme is a wholesome one, and the picture will find great acceptance at the Christmas season.

No. 438 Code "Centenos." 1,375 feet

The Two Rivals.

THIS splendid story of the sea introduces a magnificent shipwreck scene, upon which much care and attention has been spent. The cabin scene in particular is wonderfully realistic, and when, later on, we see the great boat lying half submerged on the rocks, we feel quite convinced that we have really witnessed the sinking of the vessel. The ocean scenes, thanks to KINEMACOLOR, are indeed entrancing.

Synopsis—

1. An Old Skipper
is in his cottage with a friend, while Nell, the skipper's daughter, is busying herself with the housework. The skipper and his friend leave the cottage.

2. Nell's Sailor Lover
Tom pays her a visit, but they are interrupted by the arrival of Jack, another sailor who is a rival for Nell's hand. Jack brings with him a ring which he offers to the girl, and for the time being he takes first place. Tom leaves the cottage in despair, and Nell, with the perversity of women, also sends Jack away.

3. On Shipboard.
Nell goes on board the ship to her father. The two rivals openly show their jealousy. This scene takes place on a real vessel and is a most convincing one.

4. The Girl Over-Persuaded.
In a pretty garden scene Nell, yielding to the persuassion of her father, gives her hand to Jack, although Tom is her favourite.

5. After the Wedding
Nell and Jack, on their return from the church, receive the congratulations of the assembled guests, and are nearly smothered with confetti.

6. A Year Later
the girl meets Tom, her rejected lover, at her father's cottage. She now realises that she married the man she did not love, and her husband, returning in time to witness the scene, is jealous and ill-treats his wife.

7. The Skipper's Boat,
now at sea, encounters rough weather. Jack and Tom are eating in the cabin with other members of the crew, and the cabin is swaying from side to side from the fury of the storm.

8. The Rivals' Passions
break loose, and they fly at one another. The encounter is interrupted by a message from deck that the boat has sprung a leak. The fight proceeds while the cabin rocks about, loose articles are flung to the floor, and finally water rushes down in torrents and floods the apartment.

9. The Wreck.
The boat, by this time, is a total wreck, lying on the rocks with the waves dashing high over it.

10. Fate Decides.
Tom, a powerful swimmer, endeavours to save his rival's life, and drags him to the shore. It is too late; fate has decided between the two rivals.

No. 441 Code "Centiarea." 955 feet

A Seaside Comedy.

KINEMACOLOR comedy introducing some pretty seascapes. Longfirm, while performing the three-card trick upon some country yokels, outside an inn, is watched by the potman, who, his suspicions being aroused, beckons a constable. Longfirm is arrested, but he takes a snuff-box from his pocket and renders the arm of the law helpless by throwing some snuff in his face. The rascal escapes, making his way to the beach, where a clergyman is having his morning dip. Longfirm changes his clothes for those of the bather, and in that disguise coolly strolls about the beach. He thinks, however, that he looks too conspicuous in clerical attire, and he again changes, this time with a lady bather. The fair victim is greatly astonished at the disappearance of her clothes, and is forced to don the clergyman's suit. Meanwhile, the clergyman has been arrested as Longfirm, for he has put on the thief's clothes. Finally Longfirm is discovered, and meets with his deserts.

No. 443 Code "Centifolio." 1,045 feet

The Little Wooden Soldier.

SET in the time of the early nineteenth century, this powerful KINEMACOLOR play in two reels maintains a strong dramatic interest throughout. The stage appointments are of oak, and the dresses are exactly reproduced from the period. The costumes, in particular, demand special attention, reminding one of many of Charles Dickens' famous characters.

Synopsis—Part I.

1. Richard Thackeray,

a benevolent old gentleman, brings a toy soldier to his little grandson, his sole heir. The child, whom we see playing on a rocking horse, is the idol of his grandfather. The little boy's governess takes a sympathetic interest in the proceedings.

2. The Child Falls Seriously Ill,

but before his death he asks for the little wooden soldier, his favourite plaything. After his grandson's death, Richard Thackeray can find no consolation.

3. Grasping Relatives.

In a large lofty and panelled room, Richard Thackeray is visited by grasping relatives, who now hope to have a place in his will. This is an excellent piece of characterisation.

4. He Makes a New Will

and asks that his grandson's little wooden soldier should be brought to him. He secretes the will in the back of the toy, and during this very act he falls dead to the ground.

Part II.

5. The Search for the Will.

The family solicitor and relatives search for the will. The house is ransacked, but without avail.

6. The Little Wooden Soldier,

during the course of the search, is flung to the ground, but the child's governess is just in time to save it from destruction.

7. She Takes the Toy

to her own home and gives it to her little sister to play with. The child soon discovers the hidden document, and it is found that Richard Thackeray has left half of his fortune to the governess "for her devoted services," and the other half to the child who finds the will.

8. Avarice Disappointed.

The governess pays a hurried visit to the solicitor and hands him the will. She receives his congratulations, and the avaricious relatives are forced to leave, intensely disappointed.

No. 444 Code "Centigyne." 1,935 feet

The Fisherman's Daughter.

PRETTY seascapes are introduced into this story of smugglers' days. Many remarkable examples of natural color photography will be noticed. The plot is full of action and interest, and the film is an excellent presentation of a period rich in romantic incident.

Synopsis—

1. The Fisherman's Daughter

Mary, is in love with Jack, the Customs' officer.

2. The Father Dubious.

Mary's father, doubting the honesty of the officer, introduces another suitor to the girl. Mary, however, will have nothing to do with him.

3. The Disappointed Suitor

proves to be leader of a gang of smugglers, and whilst on the beach with his men he threatens Mary and forcibly kisses her.

4. The Smugglers Pursued.

Jack, seeing them from a distance, interferes, and on the arrival of the revenue officers the smugglers are pursued.

5. In the Ensuing Conflict

Jack is wounded, and for some time afterwards has to be nursed back to health.

SCENE FROM "FATE." A DRAMATIC EPISODE.

Negative 242. *Page 141.*

SCENE FROM "OLIVER CROMWELL."

Negative 446. *Page 257.*

6. On his Recovery

he again asks for Mary's hand, but her father requires definite proof of his honesty. The old man and Jack are together on the beach when a suspected vessel comes in sight. The old man says "That vessel contains smuggled goods; allow it to land, and you have my daughter.

7. Honesty Rewarded.

The young officer, conscious of his duty, is about to arrest the oarsman in the boat, when Mary jumps out. The father's ruse is then apparent; satisfied that Jack would have performed his duty, he readily gives his consent to the betrothal.

No. 445 Code "Centilitre." 1,180 feet

Oliver Cromwell.

OLIVER CROMWELL was a figure in English history round whose memory much romance has gathered. The principal incident of this story forms the subject of a well-known painting. The stern Oliver is shown to have been susceptible to tender emotions in spite of his warlike reputation.

Synopsis—

1. Marston Moor.

Scenes after the battle of Marston Moor form the opening section of the film. It is a scene of desolation; here and there horses are standing by the side of their dead masters.

2. Captain Weldon

of the Royalist forces is wounded, but on seeing Cromwell and his men approaching on the battlefield, he feigns death.

3. His Enemy Gone,

Captain Weldon arises with difficulty, struggles to his horse, and mounting it, escapes. He is seen, however, and the Ironsides pursue him hotly.

4. The Royalist

reaches home and his family hide him in a secret cupboard. This is a pretty scene; the Captain's children are dressed in the picturesque costumes of the period.

5. The Roundheads Arrive.

Cromwell enters and questions the Captain's little boy as to his father's whereabouts, but the plucky little fellow firmly refuses to tell. The staging of this scene is very effective.

6. Trying to Obtain the Truth.

Cromwell, losing patience, orders the boy to be whipped. The order is just being carried out when Captain Weldon, to save his son from further ill-treatment, steps out of the cupboard.

7. Cromwell's Iron Will

is softened by the boy's tenacity, and he allows Captain Weldon to remain free as a token of his admiration of the lad's plucky conduct.

No. 446 Code "Centimano." 1,230 feet

The Old Guitar.

DRAMA of high life in KINEMACOLOR, showing the part played by a guitar in bringing together an estranged husband and wife. Some very happy scenes are introduced, particularly one in which a little child dances to the accompaniment of her mother's guitar. The color of the old-time dresses is perfectly represented, and the air of magnificence about the whole play makes it worthy of KINEMACOLOR.

Synopsis—

1. In the Green Room.
The Marquis de Langre is introduced to the leading actress of the Theatre Molière. He is smitten with her charms.

2. At the Stage Door.
The Marquis after the play waits for the famous actress. Her lover, however, is also there, and in their jealousy the two men draw their rapiers. The actress leaves with her lover and the Marquis is left despairing.

3. The Marquis
visits the actress at her home and pleads for her hand in marriage. She finally consents.

4. A Close Portrait
of the famous actress and the Marquis. This is a most magnificent piece of KINEMACOLOR portraiture. The picture is admirably set; there is a large gilt framed mirror at the back, and some palms. The actress's jewellery sparkles, and the flesh tints are absolutely correct. All the details combine to make this a life-like portrait study, deserving of the highest praise.

5. Anger of the Marquis's Family.
The Marquis and the actress are married, and the Marquis introduces his wife to his mother, the Marchioness. She is angered at her son for marrying an actress and disowns him. The two leave in disgrace.

6. Fallen on Evil Days.
Some years elapse. The Marquis and his wife have fallen on evil days. Being in great poverty, they decide to take their child to the Marchioness, hoping to gain her sympathy.

7. A Welcome Home.
The Marchioness at first refuses to acknowledge her son, but at the sight of the infant child her heart is softened, and she welcomes home her son and his wife, who are restored to affluence.

8. Spoiled by Good Fortune.
A period of four years elapses. The Marquis gradually becomes neglectful of his wife. She is awaiting his return from the club. Their little girl, to pass the time away, dances while her mother plays the guitar.

9. At the Club.
The Marquis at his club is enjoying himself to the full, while his wife and child are waiting at home for him.

10. Unfaithful.

The Marquis is seen by his wife in the street with another woman. Broken-hearted by her husband's unfaithfulness, the Marquise decides to return to the stage, and leaves her child to the care of the Marchioness.

11. Illness of the Child.

The little one is taken seriously ill, and the doctor despairs of her recovery. The Marquis at the bedside is distracted with grief. The child asks for her mother to play the guitar, and a servant, producing the name of the theatre where the Marquise may be found, is hurriedly despatched with a message.

12. The Mother's Return.

The Marquise, on hearing of her child's illness, refuses to perform, and hastens to the bedside. There she plays the guitar to her child, and calmed by the music and her mother's presence, the little one safely passes through a critical point in her illness, her recovery being now assured.

13. The Marquis Repents

of his unworthy conduct, and the pair are again united. Thus an old guitar is the means of bringing happiness to a disunited home.

No. 448 Code "Centinode." 1,380 feet

The Minstrel King.

PHOTOGRAPHY of perfect quality is very noticeable in this costume play, giving splendid scope for color and stage setting. The story is of Louis XIV. of France, a monarch whose eccentricities have passed into history, and the period is about 1670.

Synopsis—

1. King Louis,

disguised as a wandering minstrel, enters a wine shop, where he observes Captain Hubert, son of the Marquis de Fleury, courting a servant.

2. The Young Captain

follows the girl into her own home, and under the pretext of having his sword repaired, makes the acquaintance of the girl's father, an armourer.

3. The Captain Wagers

that he will marry the girl that day, and invites the minstrel to the ceremony.

4. A Hasty Marriage.

With his friends, the Captain visits the armourer to ask his consent to an immediate marriage. The armourer is greatly surprised that such an important person should want to marry his daughter so quickly, but he nevertheless consents.

5. A Mock Ceremony.

Leaving the armourer's shop, the Captain approaches the minstrel and asks him to find someone who will pose as a monk and perform a mock ceremony.

6. The King Interferes.
The minstrel visits a monk to whom he discloses his identity. He orders the monk to wed the couple legally.

7. The Ceremony.
The monk carries out his instructions and duly weds the couple.

8. The King's Orders.
After the supposed mock marriage, the King orders the Marquis de Fleury to immediately proceed to the wine shop to acknowledge his son's wife.

9. Consternation of the Captain.
Meanwhile, during the course of the wedding feast at the wine shop, the Captain proposes to stay at the inn with his bride, but the King returning intervenes, "I am Louis XIV., and your wedding is legal; your bride's proper place is at your father's castle; I wish you luck and happiness." The consternation of the Captain may be readily imagined.

No. 449 Code "Centipede." 1,385 feet

The Inventor's Son.

ORIGINAL and enthralling is the story unfolded in this effective KINEMACOLOR subject. A young man meets with an accident while making scientific investigations in his laboratory, and is rendered totally blind. His sweetheart is at first persuaded to give him up on this account, but later relents, as she pictures him suffering and alone.

Synopsis—

1. An Old Inventor
is endeavouring to perfect a method of making diamonds, and his son Jack is initiated into the mysteries of the laboratory. In this scene a remarkable example of color photography is presented by the reproduction of a glowing furnace.

2. Carrying on the Work.
The old man is suddenly taken ill whilst at work, but before he dies he expresses a wish that his son shall continue his scientific investigations, and this Jack is quite ready to do for the sake of his sweetheart Lily.

3. A Victim of Science.
While experimenting in the laboratory, the young man makes some mistake in regulating the furnace, and a terrible explosion takes place—the representation of this is very realistic and effective. Jack is blinded in the accident, and the doctor despairs of his ever regaining his sight.

4. Lily's Mother,
on hearing the surgeon's verdict, persuades Lily that she cannot now marry Jack, and writes a letter to this effect to Jack's sister. Meanwhile, a rival has appeared, and Lily consents to go to a ball with him.

5. The Vision.
Whilst sitting by herself after the ball, Lily has a vision of Jack in his suffering. She determines to return to her sweetheart, and her mother, seeing that her mind is made up, does not raise any opposition, and the last scene shows the happy pair re-united.

No. 451 Code "Centoculo." 1,355 feet

A Gambler's Villainy.

STRONG KINEMACOLOR drama cleverly conceived and well acted. The story shows how gambling is indeed the first step along the road to ruin. Captain Fox, being unable to obtain money from his wealthy uncle with which to indulge his gambling habits, plots with an accomplice to poison his relative and so secure the money to which he is the appointed heir. The scheme is frustrated by the quick-wittedness of the old man's nurse, and an affection having grown up between them the two agree to marry. Thus Captain Fox loses, through his villainy, the fortune that would have been his eventually.

Synopsis—

1. The Price of Folly.

Captain Fox and his friend, a doctor, lose their fortunes at a gaming-table. In this well-staged scene we see a fashionable gambling party intent on their game.

2. The Captain

asks his invalid uncle to advance him some money, but the old man refuses. The uncle is in an easy chair in the garden, and the hues of the summer flowers and the green of the grass are well reproduced.

3. In Difficulties.

The Captain informs his friend of the result of his interview, and they both try to think of a plan whereby they can discharge their "debts of honour."

4. A Last Resource.

They resolve to poison the uncle, the nephew being his sole heir.

5. The Plot Frustrated.

The nephew introduces his friend the doctor, who he says will be able to cure the patient. The doctor is about to inject the poison by means of a hypodermic syringe, when the invalid's nurse interferes.

6. The Two Gamblers

declare that the fluid is harmless, whereat the nurse tells them if that is the case to inject it into her arm.

7. An Unprincipled Doctor.

The doctor is about to do so in order to lend color to his story when Captain Fox, unwilling to see a woman harmed, makes him drop the syringe and takes him out of the room.

8. The Uncle,

grateful for the nurse's intervention, asks her to marry him, and she consents.

No. 453 Code "Centolla." 795 feet

The Tide of Fortune.

STRONG, pathetic KINEMACOLOR drama; some of the scenes are laid in the open air, amidst most picturesque surroundings. The story is of quite unusual character, telling of the loss of a child and her subsequent discovery, under peculiar circumstances, by her father after twenty years have elapsed.

Synopsis—

1. Searching for Work.

A cottager, fallen upon evil times, decides to go in search of work and leaves his wife and little child behind in the cottage.

2. Shelter from the Storm.

Soon after the man has departed, a party of strangers, caught in a terrible storm, seek shelter in the cottage, and there they witness the wife's death. The travellers decide to take the child with them when they proceed on their journey.

3. A Surprise.

A few days later the tramp returns and is astonished to find his cottage empty and desolate. He learns from neighbours what has occurred, and determines to go in search of his child.

4. Twenty Years Later.

In this section we see the adopted girl living happily with her supposed parents. She is leaving for her morning ride.

5. A Friend in Need.

While dismounting from her horse some distance from home, she is attacked by a thief. She is rescued by a passing tramp, to whom gives a gold coin in token of her gratitude.

6. The Tramp Arrested.

At the public-house the tramp tenders the gold coin in payment, and thus arouses the suspicions of the potman, who gives him in charge, and he is taken to the local police station.

7. The Explanation.

There the tramp explains how he obtained the gold. The officer sends to the castle for corroboration, and the young lady and her foster parents are successful in proving his honesty.

8. Revelations.

The tramp being discharged, his helpers invite him to tell the story of his life. Their amazement can be imagined when it becomes clear that he is the father of their adopted daughter.

9. Re-united.

So after twenty long years, father and daughter are re-united and thanks to the generosity of the girl's foster-parents they are enabled to live still under the castle roof.

No. 454 Code "Centomani." 1,365 feet

An Elizabethan Romance.

HERE is presented a familiar and romantic episode in the life of Queen Elizabeth, namely, her interest in and affection for the Earl of Essex. The film is well-staged and acted, and the costumes are correct in every detail.

It will be remembered how Queen Elizabeth gives Lord Essex a ring, telling him that whatever may have been the circumstances, if he sends it to her she will aid him. Having fallen out of favour with the Court, and having been condemned to execution, Essex sends the ring to the Queen, but the Countess of Nottingham who has loved the Earl and is jealous of the Queen's interest in him, intercepts the ring and Essex goes to his death. The Queen's famous denunciation of the Countess forms the powerful concluding scene.

Synopsis—

1. Queen Elizabeth

sends for Lord Essex. She presents him with a ring, saying as she does so, "If danger should come to you, send back this ring and I will aid you."

2. Essex Annoys the Queen

by his insolence at the Council. He interrupts an aged councillor who is addressing the assembly and so arouses the anger of the Queen.

3. He is Banned

from the presence of the Queen, and some time afterwards he is condemned to death for causing a riot in London.

4. The Queen's Ring.

Essex thinks of the ring that the Queen gave him and he sends a messenger with it to his Royal mistress.

5. A Woman's Perfidy.

The ring falls into the hands of the Countess of Nottingham, who cherishes a secret animosity against the Queen's favourite, and does not allow the ring to reach Elizabeth.

6. Lord Essex is Executed

while the Queen is only waiting for the ring in order to release him from prison and grant him a free pardon. As she does not receive the token, she concludes that Essex imagines she is still angry with him and will not appeal to her because of his pride.

7. The Countess's Confession.

Some years later the Countess of Nottingham is lying on her deathbed. She asks that she may see the Queen and her request is granted. The dying Countess now confesses her action in keeping the ring and Elizabeth makes her famous reply, "May God forgive you, for I never can."

No. 456 Code "Centonism." 1,130 feet

Love or Riches.

SURROUNDINGS of wealth and poverty are cleverly contrasted in the story of a fisher-girl who relinquishes a life of wealth and ease that opens up before her, for the love of one in her own station in life. The fisher-girl is adopted by wealthy folk, who would arrange for her a marriage with their nephew, but she comes to the decision that love is better than riches and gives her hand to the sweetheart of her village days.

Synopsis—

1. A Wealthy Couple,

who have no children, take a fancy to Nell, a fisherman's daughter. This is a very pretty scene. Nell is on the beach when two old people pass by; they are evidently attracted by the girl.

2. A Rosy Future.

They decide to ask the girl's parents to allow her to stay at their castle in the hills for a time. Meanwhile Nell is happy with her lover Jack, on the beach.

3. The Old Fisherman

and his wife are greatly pleased at the attention bestowed on their daughter by the rich couple, and readily give their consent to the proposed visit. Jack, however, is well-nigh broken-hearted at the news.

4. Six Months Later,

Nell, now a fine lady, is pressed by her host's nephew to marry him. She remains true to her old love, however, and refuses the offer of marriage. At the same time she decides to return home, and we see her set out after she has again donned the clothes in which she came to her rich friends.

5. She Returns Home

and is welcomed boisterously by all her old acquaintances. She asks "Where is Jack?" and on being informed that he is at his work, she runs off to the beach.

6. The Meeting.

Jack welcomes her affectionately and the two walk back to the cottage. Her wealthy friends follow and entreat her to come back to them. She declines, saying that she prefers to be happy even if happiness is accompanied by poverty.

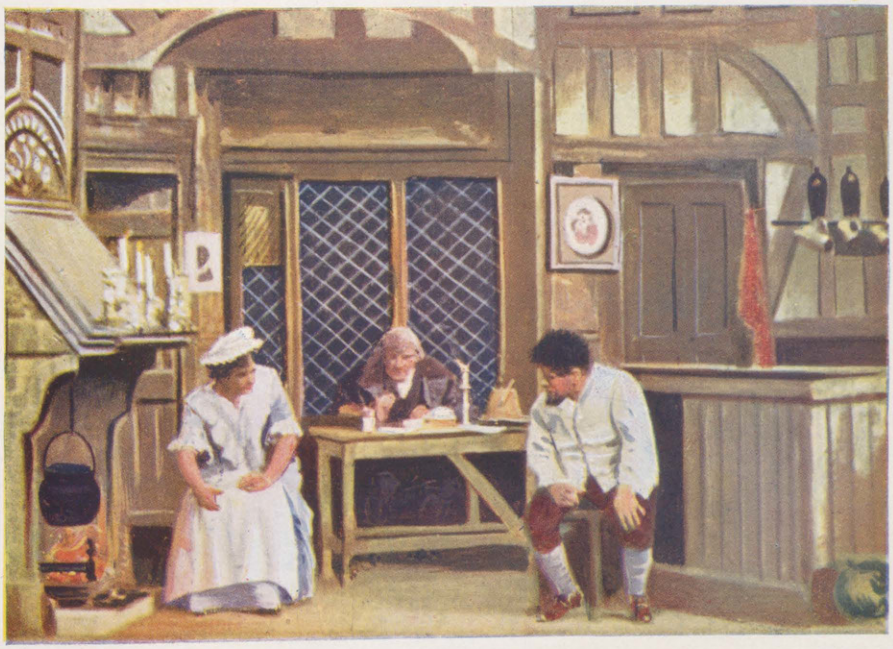
No. 460 Code "Centrally." 1,295 feet

"With this magic lantern of KINEMACOLOR, which renders the wonderful lamp of Aladdin painfully impotent, all the beauty and glory of Nature can be revealed without study or travel; the various world discloses itself; natural history is taught without the school; the things that walk or fly, every animate or inanimate object, troops before the delighted eye to minister to æsthetic pleasure; to deepen the love of what is pure and beautiful in the world."
—*Montreal Tribune.*

A Wedding Procession: "In the Land of Mahommed."

Negative 377.

Page 216.



Scene from "A Tragedy of the Olden Times."

Negative 215.

Page 98.

The Silken Thread.

KINEMACOLOR drama founded on a well-known historical incident. The story is well staged, and the costumes are true to the period. Many remarkable examples of color photography are to be found in the subject, which is an excellent example of mediæval history taught by KINEMACOLOR.

Synopsis—

1. Robbed by Highwaymen.

Sir Richard Combré and his lady are robbed by highwaymen. The attack is vigorously prosecuted and makes an effective opening.

2. The Victims Seek Shelter

at the Castle of Baron Faber. The Baron is carousing somewhat freely with some boon companions when the news that Sir Richard and his lady are asking his hospitality is brought to him.

3. The Visitors are Admitted,

and the Baron cannot help noticing the charms of her ladyship. His manner is somewhat insulting and Sir Richard remonstrates.

4. The Baron's Requital.

His host imprisons Sir Richard in the tower and Lady Combré is ejected from the castle. As she is going out Lady Combré is stopped by an old woman who suggests a way in which her husband could be liberated.

5. The Silken Thread.

The woman unfolds to her ladyship an ingenious scheme and immediately begins to carry it out. A beetle is secured and a silken thread attached to it; Sir Richard's attention is attracted and the plan explained to him by means of signs.

6. The Beetle Ascends

the tower carrying the silken thread. When it reaches him, Sir Richard secures the thread and draws it up; those below attach a long piece of string to the other end of the thread and afterwards a still thicker length.

7. A Strong Rope

is thus conveyed to Sir Richard, who attaches one end to the buttress and safely climbs down the rope to the ground.

8. United Once More,

Sir Richard and his lady are happy, and tender their gratitude to the old woman by whose means the prisoner was liberated.

No. 463 Code "Centricos." 940 feet

A Citizeness of Paris.

STIRRING drama dealing with the troublous times of the French Revolution; it tells the story of a young girl, who, deserted by her lover—a Count—joins the forces of the Revolutionists, thereby getting the Count into her power and obtaining her revenge.

Synopsis—

1. Marie's Strange Manner

arouses her mother's anxiety. In this scene Marie and her mother are seated at a meal in their cottage. Marie is obviously ill at ease and eventually bursts into tears and leaves the cottage.

2. The Meeting in the Wood.

On leaving the cottage, Marie enters a wood and there meets her lover, Count Lambeau, who persuades her to elope with him. They both return to the cottage and Marie leaves a note on the table for her mother while the Count watches by the door.

3. The Mother Returns,

reads the note left on the table, and is greatly agitated to find that her daughter has adopted such a highly imprudent course.

4. The Count's Double Life.

The Count's treachery is now made evident. We see him with his wife and child in residence at an imposing suite of rooms in Paris. A manservant is summoned and his master prepares to leave the house, in spite of the entreaties of his wife, with whom he is apparently not on the best of terms.

5. Marie Deserted.

Count Lambeau on leaving his wife goes to the house in which he has installed Marie. She runs to meet him joyfully but he spurns her advances. He has grown tired of her and offers her money to leave him. This she throws back in his face, ordering him out of the house. Left without friends or home Marie joins the revolutionists and becomes one of their leading spirits.

6. News of the Revolution

is brought to the Count and his wife and child by a servant, and even at that moment the cries of the multitude can be heard without the gates. The Count hastens the departure of his family from the house by a back door.

7. The Coming of the Rebels.

No sooner have they left than the window of the room is broken and a crowd of the revolutionists enter armed with swords, revolvers, hatchets and the various more or less primitive weapons they had perforce to be content with. At the head of the rebels is Marie, who is determined to wreck her vengeance upon her betrayer.

8. The Count and His Family

quite unknowingly seek shelter in the house of Marie's mother, and thither they are pursued by Marie and her band of revolutionaries. The two parties meet in the cottage and a struggle ensues. The unexpected meeting of Marie and her mother breaks down the girl's intention of killing the Count and she listens to the wife's entreaties to spare him. The revolutionaries are persuaded by their leader to leave the house and the mother and daughter are reconciled.

No. 465 Code "Centrope." 1,175 feet

The Vicissitudes of a "Top Hat."

BRIGHT KINEMACOLOR comedy, full of incident and animation. It describes the fate of a silk hat bought for attendance at a wedding and accidentally damaged, with the result that its subsequent career is full of adventure.

Each scene is so amusingly presented, and the color reproduction is so perfect, that the subject is most realistic and attractive. The theme, though simple, is very well worked out and acted with much verve and humour.

Synopsis—

1. The New Hat.

A gentleman, about to be married, decides to buy a new top hat for the auspicious occasion. With this end in view he enters a shop and after some trouble in finding just what he requires, selects a hat.

2. At the Wedding

the new and immaculate headgear meets with misfortune. During the general congratulations following the ceremony, the best man sits on the hat, thereby arousing the owner's wrath.

3. The Hat Discarded.

When at home the bridegroom surveys the dilapidated "topper" with much dismay. Thinking that it cannot possibly be of any futher use to him he throws it out of the window.

4. "It's an Ill Wind ——!"

A tramp, passing by a moment later, dons the discarded silk hat and swaggers o with much pride. Slinging a large placard bearing the legend "Deaf and Hungry" over his shoulder, the tramp sets off to see what he can get by means of begging

5. A Charitable Lady.

A lady gives him a pair of boots, somewhat the worse for wear, and, after using them for some time, the tramp decides that they require soling.

6. New Use for Silk Hats.

He quickly sets to work and with the aid of a knife and a little ingenuity contrives to make new soles for his footgear out of the one-time shiny "topper."

7. Quite Happy.

He departs feeling happy with the world in general and himself in particular, first executing a "pas seul" in the roadway to indicate how comfortable are his boots with their improvised soles.

No. 469 Code "Centrumvir." 1,085 feet

The Adopted Child.

SPLENDID drama, introducing some very pretty scenes. The story is well acted, and the staging is carried out on an elaborate scale. Modern in its theme, this story has a strong dramatic appeal and teaches a sound moral lesson.

Synopsis—

1. The Reprobate's Home.

In a poverty-stricken cottage a child lies dying on a bed. A curate endeavours to comfort the mother, and when he learns that her husband is a drunkard he goes to the public house to bring him back.

2. A Family Upheaval.

The man is terribly upset at the news of his child's death. The curate offers a good home for the other child—a girl—and the drunkard signifies his willingness to part with her.

3. Adopted.

A military officer and his wife adopt the child and the curate is pleased at the impression she makes on the couple.

4. Fourteen Years Later

the girl is seen happy amongst her beautiful surroundings and an artistic picture is included showing her picking and admiring roses.

5. The Father's Demand.

Meanwhile the drunkard has not mended his ways, and he goes to the house where his daughter is living, demanding money from the foster parents.

6. The Girl's Future.

They give him what he asks, but still unsatisfied, he yields to the persuasions of his friends and insists that his child shall be restored to him.

7. The Girl is Terror-Stricken

at the thought of leaving the rich friends who have been so kind to her and they, on their part, are no less reluctant to part with her.

8. The Reprobate is Softened

by the pleadings of his daughter and promises to reform. He is set up by the friends of his daughter as a blacksmith and prospers. His daughter is no longer afraid of him, but runs to him gladly, and he receives her with open arms.

No. 473 Code "Century." 1,375 feet

"The Lumière process require from sixty to a hundred times longer exposure than the ordinary photographic plate, and instantaneous work was out of the question. And here a process that produces color motion pictures in one-half the time required for the taking of the ordinary instantaneous motion picture, with practically absolute fidelity to the real coloration of rapidly moving objects. The Lumière process was wonderful; the KINEMACOLOR process is marvellous."—*New York Outlook.*

Œdipus Rex.

A MYTHOLOGICAL PLAY, AFTER THE GREEK, BY SOPHOCLES.

ŒDIPUS REX, one of the most wonderful and enthralling tragedies of the Greek dramatist, is beautifully presented by KINEMACOLOR in a series remarkable for breadth and sympathy of treatment, refined acting, and correct setting allied to perfect color reproduction.

The story is familiar. To King Laius of Thebes is born a son, for whom the oracle foretells a dreadful fate. He will become his father's murderer. To avoid the hand of Fate the King decides to have his child slain but his purpose is thwarted and the prophecy comes true after many years have elepsed. Œdipus, horrified at the fate that has befallen him, flings away all earthly dignities and departs to "the place where no human voice is heard."

Synopsis—Part I.

1. King Laius and His Infant Son.

In the courtyard of the ancient palace of Thebes, surrounded by a worshipping crowd of admirers, we see the infant son wrapped in a royal purple shawl, lying on a cushion. Over him bend his young and beautiful mother and elderly father. All is eager excitement, for the king has bidden the chief priest attend and read the child's horoscope.

2. An Innocent Criminal.

With respect and reverence the throng makes way for the priest, as he advances clad in white robes. He hesitates, as if fearing some evil omen, then picks up the tiny hand and studies the palm. An expression of dismay comes into his face, and he informs the king that he must consult the oracle before telling him the future of the child.

3. The Oracle.

Beside a strange-looking altar in a small and secret chamber of the temple stands a dark-skinned figure in barbaric dress keeping guard. The priest enters and bids his servant depart; then standing before the oracle he listens intently for the answer to his question.

4. The Prophecy.

Aghast at the confirmation of his own fears, the priest listens to the fate foretold, which is that the child will become a patricide and murder his own father.

5. A Castaway.

Reaching the group gathered around the little prince, the priest tells what he has seen and heard. The king and his beautiful young wife are sorely grieved, but the father decides at once to trick the fates if possible by killing the infant.

6. A Faithful Manservant

is chosen to carry out the deed. Passionately the young mother holds the tiny child to her breast and then hands it over to the servant.

7. An Unwilling Instrument.

Wending his way to a lonely lake deep in the heart of a forest, the servant, holding the babe still wrapped in his purple shawl, stumbles along, stopping now and again in agony of mind at the dread work before him.

8. On the Hillside.

Reaching the summit of a steep, bare crag, the sky above, rocks and trees beneath, the two figures stand out clearly and alone. Twice he lays the child down and picks him up again, finally descending the dangerous slopes towards the lake.

9. The Daughter of the King

of Corinth is passing at the time. Reaching the glade where the lake shows blue in the background the servant sees a group of women approaching through the trees. Hastily he discards one of his sheep-skin coverings and laying the baby on it hides behind some trees.

10. A Rescue.

Gaily these delicately robed Grecian women wend they way among the trees, until the Princess discovers the babe lying asleep beside a large stone. She decides to keep it for her own and calls him Œdipus. The faithful servant comes forward and is asked to take care of the child.

Part II.

(Twenty-five years later)

11. A Sign of Ill-Omen.

Œdipus with his faithful attendant goes to the temple. Two priestesses are tending the altar when suddenly the incense stops burning. Œdipus enquires the cause and after some hesitation the priestess tells him what the priest had predicted twenty-five years before.

12. The Flight.

Filled with dismay and horror at the bare idea, Œdipus decides to fly to another country where there will be no chance of such a thing happening. Taking his servant, now an old man, they wander through wild and deserted tracts of country in a direction unknown to either, but which leads them into the domain of King Laius.

13. Œdipus Meets His Father.

Tired and weary, Œdipus sits by the roadside. His fine manly figure, handsome clothing and polished armour are beautifully reproduced by KINEMACOLOR. Down the road comes the king borne on a litter carried by four serving-men. He sees the stranger and resents his intrusion into his territory.

14. The Fight.

Descending from his litter, King Laius provokes Œdipus; in self-defence he draws his sword, and being the more alert of the two combatants, he slays his father, not knowing the crime he is committing.

15. Iocasta, Wife of Laius.

One of the servants escapes and carries the news to Iocasta. Though many years younger than her husband she is grieved at his death, all the court mourning with her.

16. Œdipus Kills the Sphinx.

Continuing his way, he comes to a band of soldiers standing near the entrance to a cavern. From this smoke and flames emerge at intervals, filling the soldiers with fear and dread. Boldly Œdipus enters the cave and kills the awful creature within. When he returns the soldiers take him to the city and proclaim him a mighty victor for he has killed the Sphinx.

Part III.

17. Œdipus Proclaimed King.

Hardly has the Queen recovered from the news of her husband's death, than the people bring the handsome young warrior to the palace. Iocasta compliments him on his prowess, and when the people desire that he shall be crowned king, she gladly gives her consent. Eventually they are married and for seventeen years all is well.

18. Seventeen Years Later.

A pretty picture is shown of Iocasta and her daughter Antigone; a beautiful dark-haired girl, the only child of the marriage.

19. Thebes Sricken with Plague.

A pitiful scene is given of the streets and roads lined and scattered over with dead and dying plague-stricken people. The sunshine seems to mock, and the brilliant sky to look down without pity as a few silent figures move slowly to and fro like ghosts among the dead.

20. The Cause of the Plague.

Fearing the plague is due to the displeasure of the gods, Œdipus commands the priest to consult the oracle and if possible discover what has offended them, so that expiation may be made.

21. The Sacred Oracle.

The same priest, now a white-haired old man, enters the Temple and seeks advice from the oracle. To his utter dismay he hears a fulfilment of the prophecy given forty-four years ago. Œdipus is the murderer; the prediction has been fulfilled.

22. Œdipus Blinds Himself.

Horror-stricken with the news he has to tell, the old priest goes back to the court. The King and Queen are in the midst of their loyal and devoted people, waiting for the sacred command. The whole story is told. Iocasta recollects the baby's horoscope, and Œdipus, overcome at the thought of his awful crime, takes away his eyesight so that he may not look upon his people's sorrows.

23. Fleeing the Haunts of Men.

Iocasta dies and Antigone, the faithful daughter, follows her father out into the desolate world beyond the reach of human voice or sound. Sadly they wander hand in hand, outcast and forlorn.

24. Engulfed in the Earth.

As they stumble over a rocky waste, the earth opens and both are engulfed. Thus is the dire fate of Œdipus fulfilled.

No. 485 Code "Cepan." 3,705 feet

The Vandal Outlaws.

POWERFUL both in theme and acting is this wonderful KINEMACOLOR drama. The scenery introduced and the color reproduction are extremely good, especially in an episode where a great fire occurs. During the Baron's absence on a boar-hunting expedition the Vandals invade his estate and ill-treat the womenkind. To the wife of the Baron the chief of the Brigands declares "When an hour is past, thou shalt be mine." Meanwhile the Baron's child goes in search of her father, finds him, and warns him of what has occurred. The tables are turned on the outlaws and their chief is branded on the forehead—death being considered too easy a punishment for such a villain.

Synopsis—Part I

1. A Baronial Feast.

The picture is that of a fine baronial hall of the early Middle Ages. An archway in the background opens into a stone terrace. Inside the hall the Baron, his wife and her ladies, together with the band of fierce but handsome retainers, drink out of golden goblets, making merry before their departure on a boar-hunting expedition.

2. The Farewell Cup.

At last the farewell cup is drunk, all standing. The servants bring each warrior his bow and arrow. The massing of rich colors, the gleam of armour and the massive strength of the men is admirably contrasted with the equally fine though more delicate figures of the women, the golden-haired Baroness standing out distinct from all.

3. A Brief Good-bye.

Leaving the castle hall they pass down the terrace and through the garden. Behind rise high dark hills giving an idea of gloom, but the foreground is bright with sunlight, in the midst of which each man bids farewell to his lady, the Baron taking his wife in his arms and promising a speedy return.

4. The Vandals Arrive by Sea.

Scarcely have the women returned to the safety of the castle when the scene changes. Climbing over steep rocks, with the blue sea tossing at the base, a band of outlaws are seen invading the Baron's territory. Fierce and warlike in their wild attire, they clamber up and over the natural fortress of rocky hillside.

5. The Frightened Peasants.

Hearing of the advance of this fearsome band, the peasants in the valley pick up their children and run to the castle for protection, knowing that their homes will be wrecked and burnt.

6. Burning the Village.

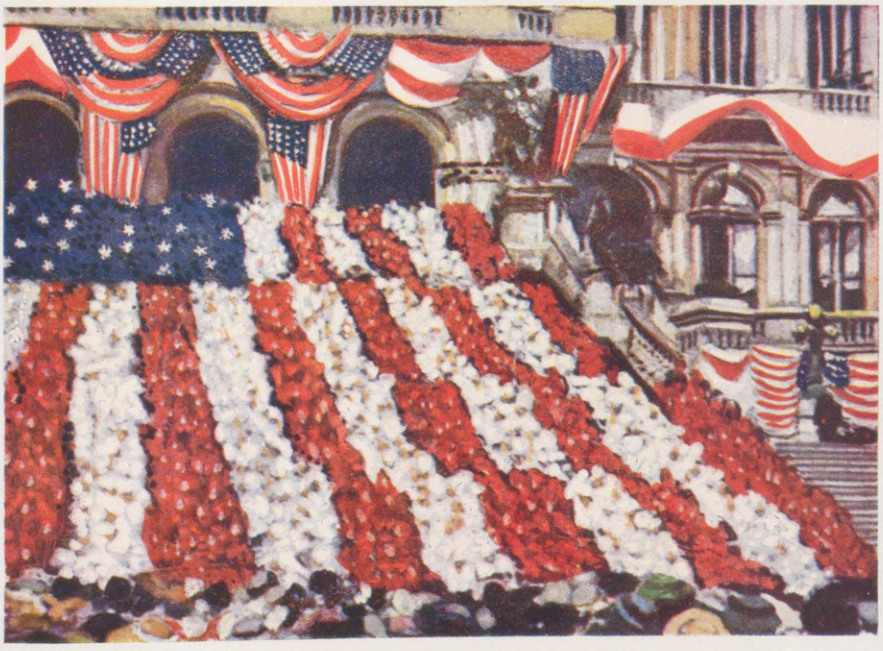
This is exactly what happens, and a wonderful picture shows the village in flames, whilst in the background the Vandal Chief has secured a beautiful peasant girl who struggles for life and liberty. She is surrounded by the ruffians and falls exhausted with her efforts to get released.

7. The Warning.

From the castle walls three watchmen espy the people running for protection. Hastily they admit them and go to tell the Baroness of the danger approaching. In the midst of her retainers and people she stands erect and fearless, bidding all the men guard the castle while the women hide in the inner chamber.

SCENE FROM "THE VANDAL OUTLAWS."

Negative 490. *Page* 272.



CHILDREN FORMING UNITED STATES FLAG AT ALBANY CAPITOL.

Negative 121. *Page* 34.

Part II.

8. The Vandals Attack the Castle.
Overcoming the defenders the Vandal chief and his followers enter the castle. They make their way to the banqueting hall and feast on the wine and food left there.

9. The Ravaging Invaders.
His followers having satisfied their thirst, the chief gives orders that the women shall be found. Shrinking and full of terror they are brought from their hiding place, and the chief at once determines to make the Baroness his own.

10. The Hour-Glass.
He declares, " In one hour thou shalt be mine ! " To measure the time he brings an ancient hour-glass and sets it where they can both watch the sands running slowly through, measuring the moments as they pass.

11. The Baron's Daughter.
The Baron's only child, a girl of twelve years old, watches her chance to steal away unnoticed and tries to discover her father. The following four scenes give a marvellous description of the child's search through wild but beautiful country, until she sees the hunting party in the distance.

12. A Glade in Autumn.
A more exquisite blending of Nature's colors cannot be conceived than are shown in this section. Trees and undergrowth shading from green to browns and reds in all the glorious variety of a perfect autumn ; in the midst of this move a small band of men whose many-hued garments add to the feast of color. The child runs to her father and tells him of what has befallen at the castle.

13. The Invaders Attacked.
Enraged at the news, the party hasten back to the castle. From her high place the wife scans the country to see if her husband is coming to her relief. The sand in the glass runs low, and the Vandal chief gloats over her approaching fate. At last she sees the little band making for the castle gate, and in a few minutes her husband has claimed his own.

14. The Carousal.
In the banqueting hall the Vandals are still drinking. Having secured the chief the Baron and his men enter the hall and soon make an end of their half-drunken foes.

15. Branding the Villain.
A graphic picture of the method of punishment in the early ages closes the story. The Vandal chief is secured and forced to kneel in front of the Baron. Soldiers bring a stand containing hot coals, in which a branding iron is heated. Vainly the chief begs for mercy ; his enemy tells him death is too merciful, therefore he shall be branded for life. Taking the red-hot iron he burns the mark into his forehead aad then allows the villain to stagger away.

16. Afterwards.
Their enemies vanquished, the Baron takes his wife in his arms. Short and terrible has been the separation, and, but for the valour of his little daughter, all would have been lost. The last picture of this vivid and powerful drama is worthy of the beautiful setting of the whole.

No 490 Code "Cepellon." 2,410 feet

CANADA.

Nova Scotia to British Columbia.

(With Assistance from the Canadian Pacific Railway.)

IN four reels the visitor to the KINEMACOLOR Theatre is taken for a comprehensive tour through Canada from the Atlantic to the Pacific coast, visiting Nova Scotia, New Brunswick, Quebec, Montreal, Ottawa, Toronto, Lake Superior, Winnipeg, Banff, and the lakes and mountains of the Rockies. In a separate reel is a marvellous and beautiful picture of Niagara Falls, presenting the world-famous splendours of this magnificent spectacle with a realism truly astounding. The series in its completeness conveys a never-to-be-forgotten impression of the extent and importance of the vast Dominion of Canada.

In the photographing of this series of KINEMACOLOR films we have pleasure in acknowledging invaluable assistance from the Canadian Pacific Railway Company, which operates over 11,000 miles of railway throughout Canada. This system is the longest continuous railway under one management in the world.

Synopsis—Part I.

1. Scenes in Nova Scotia.

The section opens with a panorama of Annapolis Royal, the oldest settlement in Canada. Arrival of the C.P.R. Steamer *Prince Rupert*. Approaching the landing stage.

2. Panorama of Digby, N.S.

An interesting view of the town is obtained in this section. A young fisherman —a small boy in a fishing boat. The reflection in the water is strikingly good.

3. Fishing Smack

at the Quayside at Digby. Unloading and handling the fish. Weighing and taking the fish to curing rooms.

4. At St. John, New Brunswick.

Owing to its cheap coal and proximity to the markets of the world, New Brunswick is expected to develop as a manufacturing country. St. John has one of the finest harbours in the North Atlantic. This town is the terminus of the Canadian Pacific Railway.

5. King's Square, St. John.

A handsome open space adorned with statues and other memorials.

6. On the St. John River.

A stern wheeler. Tugs and timber transport. The Reversible Falls. Panorama from "Snapshotters' Corner."

7. The C.P.R. Bridge

and the Suspension Bridge. This is one of the finest suspension bridges in the Dominion.

8. Motor Boats

and other craft on the river at St. John. At one time four motor boats are racing and being driven abreast of one another.

9. Quebec.

The section opens with a panorama of this fine city. Following are views of several of the principal buildings. Quebec is of course associated with the French occupancy of Canada, and the Gallic influence may be noticed in the architecture of the city.

10. Montreal,

the largest city and the commercial capital of the Dominion, has a population of half-a-million. Behind the town rises the Mount Royal (Mont Real) from which it derives its name, and which is reserved as a public park. There are three miles of wharfage at Montreal accessible to steamers of the deepest draught. The city is divided into English and French quarters. The Grand Trunk Railway which connects the railways of Canada with those of the United States crosses the St. Lawrence at Montreal by the Great Victoria Bridge, 9,184 feet in length, which was constructed in 1854-1859.

11. General Views

of the handsome city are given and following are some splendid views of the great Suspension Bridge and the trains crossing. A lively incident in one of the main streets is the passing of a company of Highlanders who are attending church parade and passing through the famous Champ de Mars.

12. Canadian Firemen

and their work. Thrilling scenes are presented in this section. In order to get a good picture the city authorities permitted a building to be burnt down and totally destroyed.

13. Appliances Leaving the Fire Station

in Town Square. The dash to the fire through the principal streets. Arrival at the fire.

14. The Fire.

This is a very realistic scene. The building is entirely enveloped in flames, whose color is perfectly reproduced by KINEMACOLOR. The firemen play upon the fire with their hose and various rescue scenes are enacted.

Part II.

1. Ottawa,

the Canadian capital and seat of the Dominion Government. A view from the river. At this point the stream has broken into foam as it passes over a rapid. Sappers Bridge--a view from the front of an engine. Street scenes. The City Archives and the Royal Mint.

2. The Late Queen Victoria.

An imposing statue on Parliament Hill, with the Parliament Building as its background.

3. Ottawa School Children

in the playground and entering school. Fire appliances leaving Ottawa Central Fire Station.

4. Toronto,

the capital of Ontario. The town is regularly built and the streets cross one another at right angles. There are many handsome buildings, most of which are constructed of brick of a pleasing light color. This is well brought out in the film. A steamer approaching the quayside. The *Primrose*, a vessel of the Toronto Ferry Company. A number of big steamers are being laden and unladen; the River St. Lawrence is of course navigable for a great distance.

5. Sports in Toronto.

Here we see a party of cricketers and later on a number of yachts on the river.

6. The University.

This is situated in beautiful grounds and is one of the few buildings in Canada of a pure Norman style of architecture. It has been rebuilt since its almost total destruction by fire in 1890.

7. Gymkhana at Bois Franc, Cartierville.

The section is devoted to a Canadian society function. First are shown the flags flying on the sports ground and the Jockey Club vane, representing a horse and its rider. A horse race is shown and also the judges' stand and paddock. A number of ladies' and children's races are seen and these are followed by the Hunt Cup Race in which the riders wear hunting costumes. An effective panorama shows the whole progress of this race, and the finish down the "straight."

8. The Twin Cities of Lake Superior.

These cities are situated on the banks of Lake Superior, which is the largest expanse of fresh water in the world, and the most westerly and most elevated of the North American chain of lakes. Its greatest length is 420 miles and its greatest breadth 160 miles, its area being about the same as that of Ireland; it is 630 feet above sea level. As will be seen in the following pictures this vast expanse of water has more resemblance to an inland sea than to a lake, and wavelets wash its shores just as they do on the sea coast in fine weather.

9. Panorama of the Twin Cities

from a neighbouring hill. The lake entrance to Port Arthur and view from the landing-stage. Draught oxen eating clover.

10. Current River.

A sluice outlet. This is a very effective picture of the rushing waters issuing from the sluice and pouring beneath the bridge which crosses the river at this point.

Part III.

1. Ceremonial Rites

amongst the Iroquois Indians. This picture was taken in one of the Indian reservations and shows the members of the tribe dressed in war-paint and feathers just as their forefathers were when the white man first penetrated the American Continent. The picture snows the ceremony of initiating a young Indian as a Brave.

2. Winnipeg,

the Prairie City. In 1870 this city was only a village, its sudden expansion being due in a great measure to its central position on the Canadian Pacific Railway. A general panorama in the opening section conveys an excellent idea of the extent of the city.

3. The Town Hall,

Winnipeg. A number of cannon are a feature of the park here. Tramway construction. A concrete mixer is in use here. Children's races. A ladies' race.

4. North-West Mounted Police

mounting their horses in perfect unison and afterwards taking part in a parade and inspection. Following this there is a charge by the whole of the troops.

5. Banff, the Summer Resort

of the Rockies. The Canadian Pacific depôt. Arrival of a train and scenes outside the station.

6. The Cascade Mountains

and the Bow River Falls. The Banff Springs Hotel and Mount Rundle.

7. The Basin

and sulphur hot springs. Bathers having a good time. Bears in the Banff Zoo. These are yellow, brown and black Rocky Mountain bears, and they are being fed by their keeper, rearing upon their hind legs to secure the morsels held out to them.

Part IV.

1. Lakes and Peaks

of the Rocky Mountains. The first lake shown is that known as Emerald, which contains the greenest water in the world. This curious phenomenom is caused by fact that ice-cold glacial water enters the lake, whose mountainous slopes are covered by vast pine forests.

2. A Typical Canadian Roadway.

A pony party leaving for Emerald Lake. The trail through the woods, affording many beautiful vistas amongst the pine trees. A first glimpse of the lake.

3. Reflections of Mountains

in the waters of Emerald Lake. At the bridge, Emerald Lake. A Western boatman.

4. The Peaks of the Rocky Mountains.

In this section are included all the most famous peaks in the Canadian Rockies, viz., Emerald Peak, Mount Wapta, Mount Burgess, Mount Lefroy, Castle Crags, Mount Aberdeen, Mount Beehive and Mount Victoria. Many beautiful examples of scenic photography are to be seen here.

5. A Summer Camp

at the foot of the Rockies. "The Faithful Friend." A log fire at camp. The exact hue of the flames is perfectly reproduced.

6. Kicking Horse River.

In this section are shown Mount Stephen, the Whirlpool and the Natural Arch where the rocks form a natural bridge from which it is possible to step from one side of the river to the other. Close views of the Natural Arch and the tumbling waters are very effective.

7. Lake Louise,

the gem of the Rockies. This lake is 4,500 feet above sea level. A view of the Canadian Pacific Railway chateau is given in the opening section. This is a magnificent structure provided for the accommodation of the numerous tourists who spend some months every year amid the beautiful scenery of the Rockies. Of the lake itself a number of views are given showing the reflections of Mount Victoria and the forests of pines.

No. 605 Code "Cerebrote." 5,125 feet

Niagara Falls.

(Photographed with assistance from the Canadian Pacific Railway.)

WORLD-FAMOUS are the glories of Niagara, and the locality is one of the meccas of the globe-trotter. Difficult as it is to convey an idea of this wonderful sight by representations within the limits of a moving-picture screen, KINEMACOLOR is marvellously successful in this endeavour, thanks to the number of view-points given and the perfect color reproduction obtained. So realistic are the scenes that with the aid of a good "effects man" the spectator often forgets where he is, and thinks he is really looking at the magnificent Falls before him.

Niagara is a section of the St. Lawrence river in North America, extending between Lakes Erie and Ontario, having a descent of 326 feet throughout its course of thirty-six miles. The Falls, preceded and succeeded by rapids, are the largest in the world. The Canadian or Horseshoe Fall is 6,240 feet wide, with a descent of 158 feet, and the American Fall is one-third of the width of the Canadian, with a descent of over 162 feet.

Some wonderful effects are obtained in some extraordinarily beautiful views of the clouds of spray and of the sun shining through, giving rainbow effects. All the well-known Falls are included in the film, as will be seen from the detailed particulars which follow.

Synopsis—

1. Clifton House Hotel.
This is an establishment on the Canadian side, familiar to tourists visiting Niagara.

2. The Canadian-American Bridge
and the famous steamer *Maid of the Mist* going towards the base of the Falls, just above the Cave of Winds.

3. Below the American Fall
A rising panorama secured at this point gives a very effective view.

4. From Goat Island.
From this point of vantage a good general view of the Falls is to be obtained. A rainbow effect is clearly discernible in the picture here.

5. The Horseshoe Fall
and the American Fall. Close views. The American Fall from below—a stupendous spectacle.

6. Crossing the Rapids
by the bridge at Sister Island. A marvellous view is obtained here of the tumbling mass of waters.

7. Horseshoe Fall,
as seen from above, showing admirably the curve of the Fall. Look-out Point, from which visitors observe this Fall.

8. The American Fall.
In this view the two Falls are shown from the Suspension Bridge. The American Fall is the nearer of the two, that beyond being the Horseshoe.

9. The Canadian Fall.
A view taken at the foot of the Fall.

10. The American Fall
as seen from the Canadian shore. This view gives an excellent idea of the breadth of the Niagara Falls—the distance across is nearly one mile.

11. The "Maid of the Mist"
proceeding towards the Fall and returning.

No. 336 Code "Celsioris." 1,100 feet

"How can we paint the superb Falls of Niagara, dazzling in their greatness and in the natural colors in which they fling themselves down headlong, proud, irresistible, raising from the abyss those clouds of spray in which are seen all the colored lights of the rainbow? KINEMACOLOR will be here—as it is already in Europe and America—the great event of the season."—*Jornal do Commercio, Rio de Janeiro.*

"A series of views of Niagara Falls were much admired and the grandeur of the scene must have impressed all present. One almost seemed to hear the roar of the water as it dashed over the Falls, sending up blinding clouds of spray, through which a delicately-colored rainbow was discernible."—*Belfast News Letter.*

"In an excellent series descriptive of the Niagara Falls a splendid idea is conveyed of the grandeur of this world wonder."—*Weekly Scotsman.*

THE ROYAL VISIT TO INDIA,

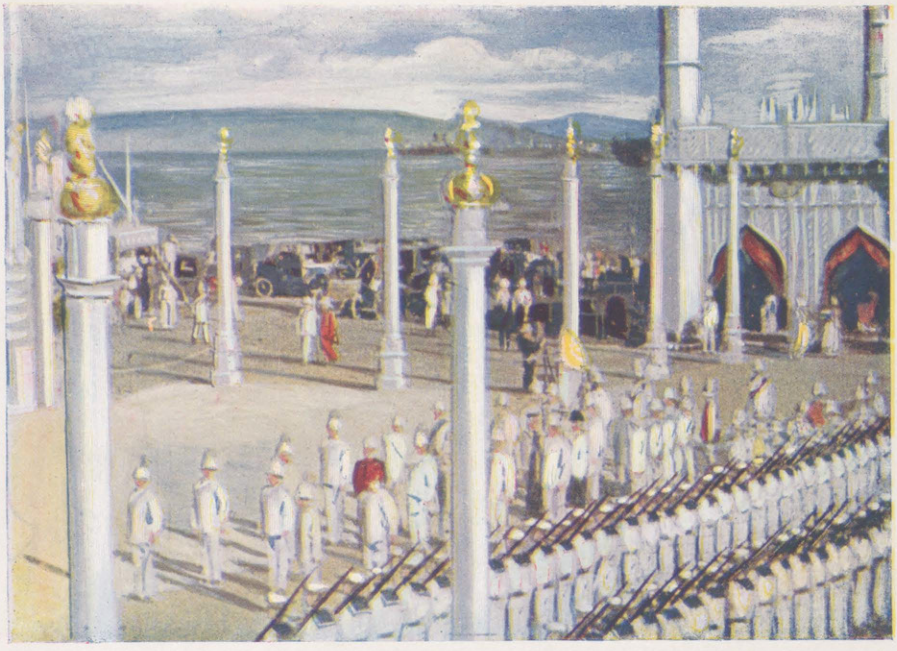
1911—1912.

The KINEMACOLOR Reproduction in all their Gorgeous Colors of the Ceremonies, Processions and Pageants in Bombay, Delhi and Calcutta during Their Imperial Majesties' Visit to India for the Coronation Durbar.

WITH the reproduction in all their gorgeous colors of scenes during the tour through their Indian Empire in 1911-1912 of Their Imperial Majesties King George V. and Queen Mary, KINEMACOLOR, by universal consent, attained the highest pinnacle of achievement yet approached even by this wonderful system of kinematography in natural colors. KINEMACOLOR, it may fairly be claimed, has now become an institution of indispensable public utility. Whenever events of importance occur in any part of the world everyone may be sure of seeing exactly what happened without the inconvenience of long waiting in crowds, or perhaps a journey—for the majority impossible—to a distant land.

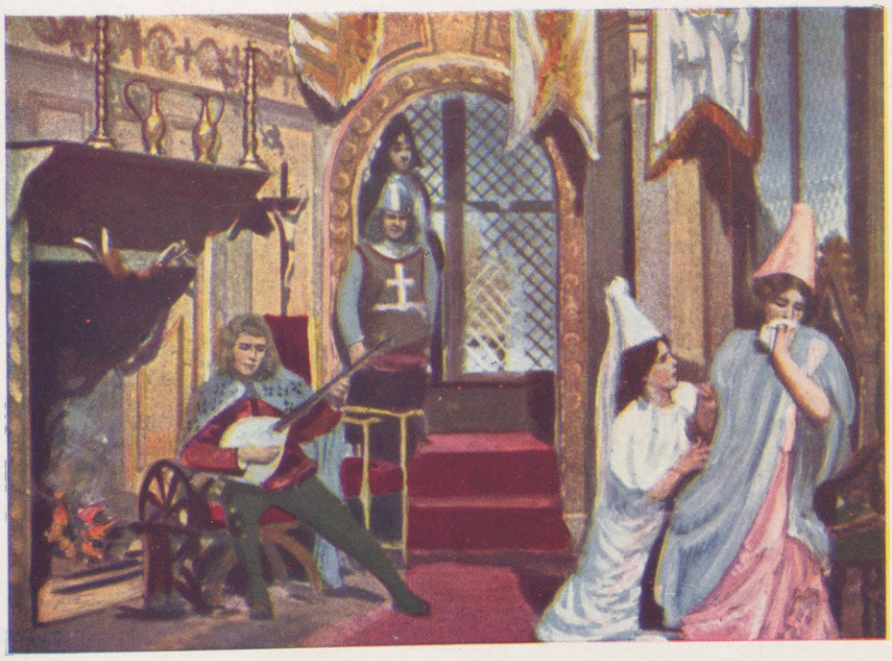
When, amid the splendours of an Oriental setting, His Gracious Majesty was acclaimed Emperor of India, the attendant ceremonies eclipsed in magnificence anything conceivable in the more sombre West. The public at home read the eloquent attempts of newspaper correspondents to convey in print an idea of the amazingly beautiful color effects that made the Durbar an unforgettable experience to those who saw it. But mere words, as the writers confessed, failed utterly; the magnificence of Indian ceremonial must be seen to be believed, and thanks to the advance of science as exemplified by KINEMACOLOR these splendours can be seen—not for a fleeting moment only, as the gay cavalcades pass across an Indian plain—but seen time after time by audiences all over the world, as KINEMACOLOR reconstructs at command each smallest detail of movement and color. The thoughtful spectator may well inquire what greater marvel the future has in store for the race.

The series of films described in this section of the KINEMACOLOR Catalogue present the principal occurrences during three weeks' pageantry in Bombay, Delhi and Calcutta, from the moment of the arrival of Their Imperial Majesties at the Apollo Bunder, Bombay, and include the State Entry into Delhi, the Coronation Durbar and a variety of interesting ceremonies during Their Majesties' stay at King's Camp, Delhi. Of a number of episodes at Calcutta the most amazing is the Elephant Procession—a magnificent example of color reproduction. By virtue of his appointment by His Most Gracious Majesty the King-Emperor, Mr. Charles Urban and his KINEMACOLOR staff were the guests of the Indian Goverment and received special facilities which only made the results herein described possible of attainment.



ARRIVAL OF THEIR IMPERIAL MAJESTIES AT BOMBAY, 1912.

Negative 495. *Page* 281.



SCENE FROM "THE CRUSADER."

Negative 243 *Page* 142.

The Royal Visit to Bombay.

December 2—4, 1911.

IN this subject, the first of the KINEMACOLOR Indian series, the arrival of Their Imperial Majesties on Indian soil, and their enthusiastic welcome by the population of Bombay are shown. In the bright Indian sunshine every detail is distinct and clear.

A probably unique picture of His Majesty the King is included. King George is about to step into a motor car; he pauses on the step, and the camera man, making the most of the opportunity, secures a most human picture of the King in ordinary dress and looking the unaffected English gentleman that he is.

A children's festival, attended by many thousands of children, mostly native, and therefore in bright colors, provides another excellent section. The enthusiasm of the youngsters positively radiates from the screen to the spectator and the scene is simply a blaze of color.

Synopsis—

1. The Crowds Waiting
for the arrival of the Royal party at the Apollo Bunder, the principal landing stage of Bombay. On the left are the Yacht Club headquarters. This great day in the history of Bombay coincided with the Mahometan festival of Bakrid, or Day of Goats, and the Mahometans in the streets were consequently attired in new clothes of the gayest hues.

2. A very Striking Picture
taken through the special pavilion erected for the reception of Their Majesties, and showing the Royal P. and O. Liner, S.S. *Medina*, and one of the cruisers accompanying it, in the offing, just after having rounded Colaba Point.

3. The Taj Mahal Palace Hotel in the Background.
The bluejackets from the *Medina* marching to take up their position.

4. The Governor-General, Lord Hardinge,
and Bombay officials coming to the landing stage, preparatory to meeting Their Imperial Majesties on the *Medina*.

5. The Landing of the Royal Party.
at the Apollo Bunder. First come on land the Governor-General and his party.

6. The Royal Launch
is then seen approaching the landing stage. Its burnished brass work and new paint instantly attract notice.

7. The King and Queen
walk up the red baize-covered gangway. The King-Emperor is in the plain white undress uniform of an Admiral of the Fleet, with the ribbon of the Star of India, the Orders of the Garter and the Star of the Indian Empire. The Queen-Empress is wearing the ribbon of the Garter across the front of her dress. All these details are quite clearly recorded on the screen.

8. The Snow-White Pavilion
—a replica of a mosque, with golden decorations and surmounted by a large dome—erected for the reception of Their Imperial Majesties, who were received by the Governor-General, the Governor of Bombay (Sir George Clarke), Rear-Admiral Slade, the General Officer commanding 6th (Poona) Brigade, the Bishop of Bombay, the Roman Catholic Archbishop, the Chief Justice, etc.

9. The Procession
advancing along a carpeted colonnade of Saracenic pillars. Behind them are carried red and gold umbrellas, and an Oriental fan known as a "surajmukh," or "golden fan," these being symbols of the most exalted authority.

10. Their Majesties Seated on Thrones.
and receiving an address from the Municipality. The President of the Bombay Municipal Council is Sir P. M. Mehta. On the right of the King-Emperor is Lord Hardinge, behind him the Marquis of Crewe and the Earl of Durham; beside the Queen-Empress is Sir George Clarke, Governor of Bombay, very conspicuous in a black-and-gold uniform. Behind Sir George Clarke are Lord and Lady Shaftesbury, the Duchess of Devonshire and the remainder of the suite.

11. Royal Procession through Bombay.
First come the 7th Dragoon Guards, then the 26th Indian (King's Own) Native Light Cavalry, the Bombay Light Horse, and the "V" Battery of the R.H.A.

12. Their Majesties' Carriage.
The "surajmukh" is held over the King and Queen, and over the Governor-General (who occupies the second carriage with Lord Crewe) is held a plain red silk umbrella denoting his exalted position. In the third carriage is Sir George and Lady Clarke, and here also may be observed a red umbrella. Other carriages contain members of Their Majesties' suite.

13. A Mounted Escort
of Indian Light Cavalry brings up the rear. The procession passes at a trot and the uniforms of the native troops supply a brilliant splash of color.

14. The Second Day.
Landing of Their Imperial Majesties at the Apollo Bunder. The King and Queen are seen coming on shore again from the S.S. *Medina*, to which they returned at night. An equerry opens Her Majesty's parasol. The King is in mufti and the Queen is wearing a white silk flowered robe, with a white feathered hat. The band of gold satin on the skirt of the Queen's dress is quite distinct in the picture.

15. Ascending the Gangway
Their Majesties enter a motor car. An exceedingly good view is obtained of this incident. The King pauses before entering, in order to make a remark to Major-General Sir Stuart Beatson, and thus the KINEMACOLOR man is afforded an excellent opportunity for recording a scene that will be specially interesting to the King's subjects.

16. The Children's Festival.
This took place in the grounds of an exhibition called "Old Bombay," 25,000 children taking part. The native element predominated. Each child was given a flag to wave and all did so energetically, the effect being that of a tossing sea of parti-colored waves. At the same time the National Anthem was sung in four languages.

17. Highland Pipers.

Some surprise and interest was caused by the appearance of four pipers of the Cameron Highlanders, marching up and down in kilt and plaid, playing their pipes, to the delight of the children and other spectators.

18. Their Majesties' Carriage

and its escort of the 7th Dragoon Guards and the 26th Cavalry proceeding down the lines of children, who are enthusiastically waving their flags. At one point the carriage passes quite close to the camera.

19. The Elevated Dais,

provided for the accommodation of Their Majesties', below which was a Guard of Honour of Cadets of the Bombay Volunteer Rifles.

20. Two Hundred and Thirty Parsee Girls

then dance a "Gurbi," a rhythmical dance with song, moving in rhythmic evolutions and concentric circles, and chanting in a minor key to the accompaniment of tinkling bracelets and clashing anklets.

No. 495 Code "Cephalops." 1,280 feet

Scenes in Delhi, the New Capital of India.

WE now arrive at Delhi and are shown many quaint and interesting scenes of native life. The numerous memorials of the Mutiny of 1857 are included and a magnificent view given of the Jamma Masjid, the most famous mosque in the world.

Synopsis—

1. On the Grand Trunk Road, Delhi.

Native types. Army transport waggons carrying the baggage of troops. Natives carrying baskets and water jars on their heads.

2. The Kashmir Gate,

showing bullet and cannon marks. Here Nicholson led the assault at the storming of Delhi, in 1857. The bullet marks on the face of the structure are clearly visible.

3. A Camel Carriage.

Carts carrying wood for stands. Byle-garries, or bullock-carts, a barouche, and a native on a bicycle. Tongas for visitors' transport. Three hundred of these curious looking vehicles were brought down from the hills for use at the Delhi Camp.

4. English Church of St. James'

in Delhi. Outside it, on the ground, is a cross on a globe. These were knocked down by cannon shot during the Mutiny of 1857. Duplicates have since been placed on the dome.

5. The Memorial Tower

to the Mutiny Martyrs, erected over the grave of the victims. The John Nicholson Statue.

6. The Jamma Masjid.

A magnificent view. This is one of the three famous Moghul mosques of India, the two others being at Futtehpore Sikri (built by Akbar) and at Agra (built by Shah Jehan). The famous Jamma Masjid is one of the few mosques, either in India or elsewhere, that is designed to produce a pleasing effect externally. With the exception of the three great domes and the numerous turrets which are all of white marble, the mosque is of red color. It has been restored recently under Government supervision. Though not the largest mosque in the world, it is certainly one of the most imposing. The proportions are colossal, though artists complain of its lack of balance. Its three great portals are unequalled by any mosque in the world.

7. Natives Praying

in front of the Mosque. A typically Oriental scene. A group of natives—all squatting. Orientals never seem to have anything demanding their immediate attention.

8. Natives Oiling the Road.

The most elaborate methods were adopted to deal with the "dust problem" in the Durbar Camp. The road surfaces were made of crushed brick, bound together by the application of oil or tar.

9. Queer Native Carts.

Women breaking stone. As is well known, in Eastern countries women do a great deal of the most laborious work. A native carpenter at work. He is known in the vernacular as a "Mistre."

10. A Native Stone-Worker

drilling a design in stone. The drill is revolved by means of an apparatus not unlike a violin bow.

11. Chandni Chowk,

"The richest street in the world." In little eight feet by six feet shops the visitor is shown rare and priceless diamonds. To understand what native life in India is the tourist must spend an hour or two without any fixed goal in the Chandni Chowk, usually called Silver Street. This is the Mooski of Delhi, though, unlike that famous Cairene highway, the Chandni Chowk is a fairly wide avenue. The picturesqueness is not so much in the buildings, which lack the artistic outlines of those in the Mooski, as in the natives themselves. A striking feature of the street life is the extraordinary variety of color. This living mosaic has at first a bewildering effect on the spectator, but after a while the kaleidoscopic crowd can be resolved into separate units, each unit being an independent blend of orange and magenta, green and violet, or silver and scerlet.

12. Natives Smoking Hookahs.

A Persian rug shop in Chandni Chowk. The genuine native shops, as opposed to those which concern themselves chiefly with tourists, are feasts of color, the goods as often as not being spread out on the ground, the proprietor and his assistants squatting among the wares and occasionally calling out their merits.

What will impress the artistic visitor is the natural love of picturesque effect, and the correct taste in color possessed by the Hindus. In spite of the extraordinary variety of colors to be seen in the streets, one seldom sees any "color discords."

13. Buffaloes.
The whole Delhi Camp was supplied from a Government dairy with buffalo milk. There were 1,000 buffalo cows at the camp. "Ekkas," or native carts, and horses of ruling chiefs being led along the street.

14. An Electric Tram Passes.
The bizarre contrasts between the Oriental atmosphere of the city of the Moghuls and the latest development of civilisation afforded by the electric trams cannot fail to strike the traveller.

15. The Durbar Light Railway.
All the Press and camera men at the camp had free passes to travel on this railway, but having regard to the crowded condition of the coaches it is not surprising that the passes were never used by any of them.

No. 496 Code "Cephalus." 1,095 feet

Arrival of the Ruling Chiefs at Kingsway Station, Delhi.

FOR days before the ceremonies, native princes were coming into Delhi from all parts of India. The film shows the arrival of several of the most important chiefs.

Synopsis—

1. A Train Draws Up
at a red baize-covered platform. The apparently large size of the coaches of the train is explained by the fact that each has a false roof in order to secure a layer of air between the ceiling of the coach and the roof on which beats the blazing Indian sun. Each tent in camp was double—a tent within a tent—for the same reason.

2. Arrival of the Maharajah of Kashmir.
The Begum of Bhopal—the only woman ruler in India—leaves the train. The Maharanee of Chatterpore as she descends is covered by her waiting women with a scarf, and enters her palanquin or sedan chair.

3. The Nizam of Hyderabad
arrives in his special train. He is the principal ruling chief of India and has with him an escort of about three hundred retainers, including a military band. The number of retainers in attendance on any Chief or Prince varies according to his importance.

4. The Nizam's Retainers
—a fine body—and the band going to the Delhi Camp. Scene at the famous ridge. The Nizam's followers and the escorts of other Princes are marching into camp.

No. 497 Code "Cepheidos." 430 feet

Preparing for the Durbar in the Chiefs' Camps.

ON the great plain outside Delhi, eighty square miles in area—two-thirds the size of the administrative county of London—preparations for the Coronation Durbar are proceeding apace. Many of the wonderful edifices that made the Durbar Camp more like a scene from the "Arabian Nights" than a twentieth century encampment, are shown in course of construction, and the spectator gets some idea of the immense pains and artistic effort that were expended to make the Durbar of 1911 eclipse all others in magnificence.

Synopsis—

1. Carts of all Kinds,
and crowds of natives in bright costumes passing along Princes' Road. Many of the poorer natives walking through the camp seeing the sights.

2. Some Native Veterans
of the frontier wars in Afghanistan, the Punjab Frontier, Burmah and Tirah. A splendid group of old warriors; some of them have medals dating from 1878.

3. Workers in Marble and Stone.
A remarkable picture showing a native high up on a ladder, painting one of the grotesque lions at the entrance to the Burmah Camp.

4. Natives Sawing Logs
with saws shaped like scimitars and having a handle at each end. Native gilding a wooden lion. The bright lustre of the gilding is perfectly reproduced on the screen.

5. A Triumphal Archway Being Built
over Coronation Road. Men at work on the bamboo scaffolding. One of the finest Indian pavilions in the camp. A clear and excellent view of the splendid edifice. A handsome structure which was used as a post office. Soldiers going along Coronation Road.

6. Princes' Road, Durbar Camp.
The construction of ornamental terraces and flower beds. Natives working differently-colored stones into various designs. Ornamental tigers of striking appearance at the Rewah Camp. Gilding the "guardians" of the ornamental entrance.

7. Carving a Pediment.
Ornamental flowerbeds being laid out, some with colored stones and shells and some with plants.

8. The Gateway to Kashmir Camp
—a remarkably beautiful piece of work—all carved out of walnutwood. The camp was enclosed by a wall of similar workmanship, each panel having a different design, as may be observed on the screen. An offer of £70,000 was received from a wealthy American for the whole edifice as it stood, but the proposal was not entertained, and the unique piece of workmanship was ultimately presented to the King-Emperor.

9. Scenes in the Press Camp.

Delhi. A group of servants, native policemen, street sweepers, etc. The different classes of workman may be distinguished by the colors of their turbans.

10. Some of the Motor Cars

supplied by the Government for the use of the Press. Amongst the occupants of the cars are many well-known London pressmen and photographers. Some members of the staff of KINEMACOLOR are also in evidence.

11. C. B. Bayley, Esq.,

the able and courteous officer in charge of the Press Camp. A portrait. Incidentally, Mr. Charles Urban is introduced on the scene.

12. A Delhi Problem.

A group of pressmen: Mr. Percival Landon, *The Daily Telegraph;* Mr. E. J. Buck, *Reuter's;* and Mr. Lovat Fraser, *The Times.* The names are in correct order reading from left to right on the screen, after Mr. Landon has joined the group.

No. 498 Code "Cephenus." 1,100 feet

The Royal Horse Artillery Firing a Salute.

AT ceremonials such as the Durbar a great number of Royal salutes are fired, so that no record of the proceedings would be complete that did not include something of these incidents. This film shows artillery operations in a very realistic fashion. The battery is one three engaged in firing a salute of 101 guns, signalling the arrival of Their Imperial Majesties at Delhi. On each occasion when a Royal Salute was fired, two batteries fired thirty-four shot each and one thirty-three, making a total of 101.

The color of the burnished metal of the guns is clearly reproduced by KINEMACOLOR.

Synopsis—

1. Artillery Sections Gallop Past.

They are taking up their positions preparatory to firing the salute.

2. The Artillerymen Unlimber

and get to work with their guns. This section gives an idea of the heavy work entailed by the firing of the various salutes.

3. After the Firing of Thirty-four Guns

the members of the battery limber-up and leave their station.

No. 499 Code "Cepheos." 300 feet

Arrival of Their Imperial Majesties at Selimgarh Station.

Received by Their Excellencies the Governor-General and Lady Hardinge. Delhi, December 7th, 1911

THE Selimgarh bastion, at which a special station for the reception of Their Imperial Majesties was built, is a completely detached portion of Delhi Fort, to the North, and was built by Jehanger, father of the more famous builder of the Fort itself. From this point Their Imperial Majesties entered Delhi.

Synopsis—

1. Preparations for the Arrival

of Their Majesties. Principal officials in readiness to receive the King and Queen. The most conspicuous figures are the Governor-General and Lady Hardinge, the Commander-in-Chief and Lady Creagh and the Governors of Bombay and Madras. The Governors and Chief Commissioners of various provinces are also in attendance, and Sir John Hewitt, the master and organiser of the Durbar may be noticed.

2. The Walls of the Fort

were manned by Mutiny veterans. A handful were given places of honour at Selimgarh. As the train drew up, the National Anthem was played and a salute of 101 guns was fired.

3. Sir John Hewitt,

Sir Henry MacMahon, the Chief Justice of Bengal, and the Maharana of Udaipur presented to Their Majesties.

4. The King-Emperor

inspects the Guard of Honour of the Berkshire Regiment. His Majesty is wearing the full uniform of a Field-Marshal, with the light blue riband of the Order of the Star of India. The Empress is in a gown of soft white satin with a hand-worked floral design; she has a white hat with shaded blue feathers.

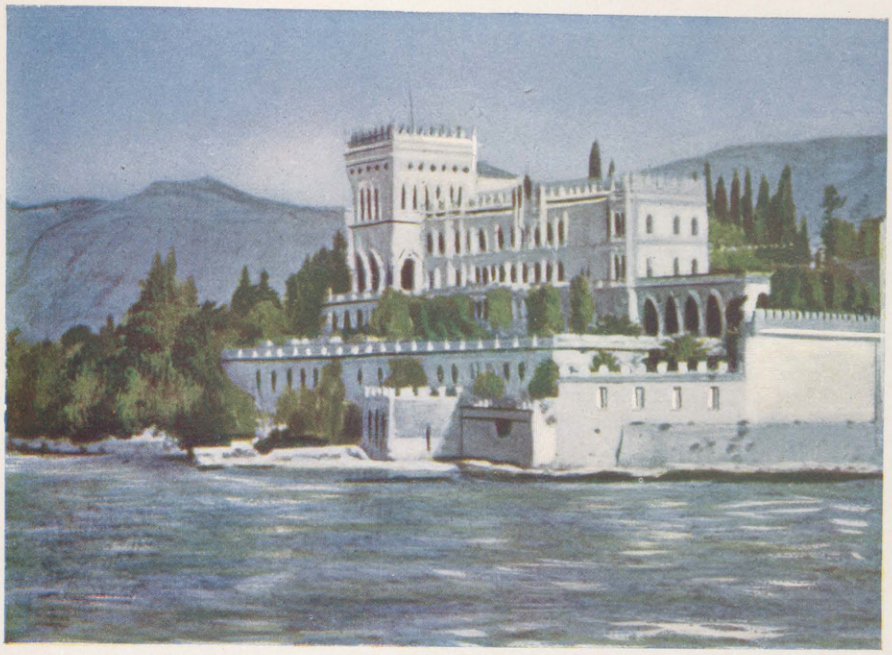
5. The Queen-Empress

is seen walking with Lady Hardinge in the direction of the reception tent.

No. 500 Code "Cepheum." 270 feet

"Thanks to the remarkable invention of KINEMACOLOR, the millions of Americans who could not attend the Durbar have had it brought to them in all its spirited action and glowing color effects. New Yorkers are crowding the New York theatre to see the Durbar in KINEMACOLOR.

"It is a wonderful thing to be able to step from the rush and whirl of American life and be transported, as if by the touch of Aladdin's lamp, to the marvellously different environment of India during the Durbar. In a perfect riot of color, as could be seen nowhere else but 'on India's coral strand,' the KINEMACOLOR invention presents a succession of gorgeous pageants."—*Buffalo News.*



LAKE GARDA, NORTHERN ITALY.

Negative 145. *Page* 44.

THE STATE ENTRY INTO DELHI.

Negative 502 *Page* 289.

Arrival at the Reception Tent, Delhi Fort.

December 7th, 1911.

THE reception tent, to which Their Majesties are now proceeding, was erected in place of the Bawalpur Shamiana burnt down a few days before the Durbar. It was constructed of canvas borrowed from the various chiefs, and so was even more strikingly handsome in appearance than the one it replaced.

Synopsis—

1. Arrival of the Governor-General.

The King's Charger being rubbed down previous to taking its share in the State Entry.

2. His Majesty Inspects

the Indian Guard of Honour.

3. Forming Up for the State Entry.

The distance to the Elephant Gate is about three-fourths of a mile. The chiefs and their retainers are inside the Fort and they will presently emerge with thier retinues.

4. The Troops on the Move.

No. 501 Code "Cephisio." 390 feet

N.B.—It is suggested that the foregoing Three Subjects be exhibited as One Subject, as together they form a complete record of one event. : : : :

The State Entry into Delhi.

December 7th, 1911.

FROM break of dawn on December 7th, the pleasant bustle of preparation was heard in Delhi, as regiments of horse and regiments of foot—Briton and Gurkha, Sikh and Pathan—mustered in their thousands and tens of thousands, until from the Delhi Gate of the Fort to the far end of the ridge, where it dipped to meet the Royal camp, stretched in serried ranks a double line of armed men.

The great procession emerged from the Elephant Gate (so called because of the great elephants in black marble that are placed on either side of it) and for three hours it was as though a tempestuous flood of color and magnificence was issuing from the Fort. The Elephant Gate on that day was a veritable gate of surprises—each troop as it emerged seemed more magnificent than the last. This Gate is only used by Emperors, Chiefs and other distinguished personages. On ordinary occasions the Lahore Gate is used.

Two KINEMACOLOR cameras were employed in recording this procession, one taking the close views which show in perfect detail the gorgeous equipages of the ruling chiefs, their gold and silver decorated carriages and splendidly uniformed retainers.

Perhaps the most abiding memory the visitor to India for the Durbar carried away was that of the cavernous gateway guarded by two colossal black marble elephants. A broad, smooth road lined by men in scarlet curved towards it, and out of it came an endless stream of native rulers and their household troops. There were five miles of them. They reclined grandly in their fantastic carriages, with dark little imps in flaring turbans perched behind to wave away the flies, and round them clattered incredible horsemen with chased harness and scimitars. In the carriage of each potentate, in the five blazing miles of them, sat the resident British Commissioner, sombre and odd in his black suit, as a constable who had strayed into the "Arabian Nights."

Synopsis—Part I.

1. Procession of High Officials.

In the van is a procession of high officials, comprising: A Deputy Inspector-General of Police, Punjab, the Chief Commissioner of the Central Provinces, the Lieut.-Governor of the United Provinces, the Lieut.-Governor of Eastern Bengal and Assam, the Lieut.-Governor of Burma, the Lieut.-Governor of Bengal, and the Lieut.-Governor of the Punjab with their several escorts, and the Governors of Madras and Bombay with their staffs and bodyguards.

2. The Royal Procession

is next seen. The King on a magnificent black charger is riding in the centre of a group of horsemen, among whom Lord Hardinge, the Governor-General, the Marquis of Crewe (Secretary of State for India) and Sir O'Moore Creagh, Commander-in-Chief of India, are conspicuous figures. The King-Emperor's staff and household includes H.H. Prince George of Battenberg, Brigadier-General R. E. Grimston, Lieut.-General Sir Horace Smith-Dorrien, Sir Henry McMahon, the Lord Annaly, the Lord Stamfordham, His Highness the Maharaja of Bikaner, His Highness the Maharaja of Gwalior, the Commander-in-Chief, H.H. the Duke of Teck, the Marquis of Crewe, H.E. the Governor-General. The Queen-Empress follows in a carriage attended by the Duchess of Devonshire and the Earl of Durham.

3. Carriages Following Contained:

Second Carriage—Her Excellency Lady Hardinge with the Earl of Shaftesbury and A.D.C. in waiting.

Third Carriage—The Countess of Shaftesbury, the Hon. Venetia Baring, Mr. J. H. Du Boulay.

Fourth Carriage—Mr. F. H. Lucas, Sir James Dunlop-Smith, Rear-Admiral Sir Colin Keppel.

Fifth Carriage—Lieut.-Colonel Bird, the Hon. J. Fortescue, Sir R. Havelock Charles, Indian Cavalry Regiment of the Escort.

No. 502a Code "Cephissi A." 1,270 feet

Part II.

4. The Procession of Ruling Chiefs.

From this point onwards the State Entry was a feast of gorgeous color and magnificence. We see magnificent war horses, superbly draped; wonderful state carriages of gold and silver, and palanquins and litters of immense value. Here are Rulers and Chiefs from every quarter of the Indian Empire, including the Maharajahs of Mysore, Kashmir and Jhaipur, and many others; all with their Political Officers and Escorts.

No. 502b Code "Cephissi B." 1,245 feet

Part III.

5. Famous Figures.

In this reel we see the Begum of Bhopal in her lacework Rubandar; and later on the Jam Sahib of Nawanagar, more familiarly known as Prince Ranjitsinghi, the famous cricketer, in his solid silver carriage with the crocodile bar underneath; Patiala, another cricketer, in a similar carriage; and finally the camels of Bikaner and Bawalpur, and the quaint and barbaric retinue of the Maharajah of Sumpthar; the whole scene epitomising the gorgeous wealth and lavish extravagance of the East.

No. 502c Code "Cephissi C." 1,285 feet

STATE ENTRY.

N.B.—The State Entry into Delhi (entire length 3,800 feet comprising the three reels above specified—Nos. 502a, b and c) may be obtained in separate parts under the numbers and codes indicated, or as a whole by quoting

No. 502 Code "Cephissi." Total (3 reels) 3,800 feet

The Royal Procession passing from the Ridge to the King's Camp.

Delhi, December 7th, 1911.

IN this film the Royal Procession and its immediate escort are seen again passing between two covered ways from the top of which the picture was taken. This temporary structure was erected to shelter Their Imperial Majesties while they were presented with an address by the Municipality of Delhi. A pretty effect is observed as the cortège issues from beneath a bower of trees at this point, and incidentally a splendid panorama of the nearest sections of the Camp is obtained.

No. 503 Code "Cephren." 225 feet

King Edward Memorial Ceremony.

Delhi, December 8th, 1911.

ONE of His Majesty's first acts on arrival at Delhi was to place in position the tablet upon a memorial in course of construction there to His late Majesty King Edward VII. The form of the memorial is that of a bronze equestrian statue of heroic size, and it is situated on the Maidan, near the Delhi gate of the Fort. The pedestal and platforms are of red Agra sandstone, and the designer of the memorial is Sir Thomas Brock, the designer of the Queen Victoria Memorial opposite Buckingham Palace, London. The fund for the undertaking was inaugurated by the Earl of Minto, and contributions were received from both rich and poor throughout India.

Synopsis—

1. Building the Foundation of the Memorial.

The workmen are here seen at work on the red sandstone base. The marble tablet being conveyed to the site by bullock teams.

2. The Arrival of Their Majesties.

The King and Queen drove to the cremony in an open carriage, attended by their English and Indian suites. They were received by the Governor-General, who presented the members of the Executive Committee of the Memorial.

3. The Procession to the Shamiana

at the base of the Memorial. His Imperial Majesty ascending the steps at the Memorial base, accompanied by Lord Hardinge.

4. The King Places the Tablet

in position. At the conclusion of the simple but effective ritual the massed bands present played the National Anthem and a salute of 101 guns was fired from the Fort. Panorama of the scene after the ceremony, showing the departure of Their Majesties.

5. A View of Delhi Fort

is seen in the background, partially shrouded in the morning mist, which is of frequent occurence in this part of India.

6. The Mallet Used by the King

in placing the tablet in position is held up to the KINEMACOLOR camera. The mallet is of black ivory and is in a satin-lined case. A silver replica of the equestrian statue as it will be when completed, may be noted on the left.

7. As the Royal Party

and the native princes in attendance leave the scene, many examples of gorgeous costumes are to be seen, and decorations and handsome robes are vividly reproduced in every detail and color.

No. 504 Code "Cepicium." 700 feet

Presentation of Colors.

December 11th, 1911.

ON the day before the Coronation Durbar there was a picturesque scene on the polo ground when the King presented colors to seven British and three Indian regiments. The British regiments receiving colors were the 1st Northumberland Fusiliers, the 1st Durham Light Infantry, the 2nd Royal Highlanders, the 1st Seaforths, the 2nd Gordons, the 1st Highland Light Infantry and the 1st Connaught Light Rangers; the Indian regiments: the 18th Infantry, the 90th Punjabis and the 102nd Grenadiers.

During the proceedings three Services were held: one Church of England, one Presbyterian and one Roman Catholic.

Synopsis—

1. A View of the Scene

taken from the top of the Royal Pavilion and showing the unfurling of the Royal Standard, signalling the arrival of the King and Queen.

2. His Imperial Majesty Mounted

on his fine charger, "Dehli," the escort being furnished by the 13th Hussars and the 36th Jacob's Horse.

3. The Governor-General's Escort

was furnished by the 1st King's Dragoon Guards and the 11th Lancers, and the Guards of Honour on the field consisted of the 4th Battalion Worcestershire Regiment and the 23rd Sikhs Pioneers.

4. Her Imperial Majesty

the Queen descends from her carriage and advances to the Royal Pavilion amid much cheering and the greetings of her subjects.

5. The Dedication Services.

6. The Troops Giving Three Cheers

for the King after the ceremony. They wave their helmets aloft on the muzzles of their rifles—a splendid and inspiring scene.

7. His Majesty Leaves the Field.

Departure of the Royal party and the troops.

No. 505 Code "Cepillar." 730 feet

"As to the Durbar in KINEMACOLOR, which in a single exhition became the chief attraction of the American metropolis, it was agreed that the newspaper cables printed here rightly described the great Imperial ceremony as 'unexampled in magnificence and historical significance.'"—*New York Correspondent of the London Daily Telegraph.*

The Delhi Polo Tournament.

December 7th to 11th, 1911.

TAKING part in polo, or watching the games, was one of the principal and most fashionable diversions of those attending the Durbar. Matches were held from November 27th to December 11th, but the films shows incidents during the finals between December 7th and 11th. The victors were the Inniskillings. The following teams took part: the 10th Hussars, the 17th Lancers, the Inniskillings, the King's Dragoon Guards, the 17th Cavalry, the Scouts, the Imperial Cadet Corps, the Governor-General's Staff, the 13th Hussars, the 9th Hodson's Horse and the Golkonda, Kishangarh, Palanpur and Bhopal Regiments.

Splendid views are given of some of the matches and several scores are shown. A final section shows the polo ponies being rubbed down after their tremendous exertions.

To secure connected views of a game played over such a large area is by no means easy, but the KINEMACOLOR staff have succeeded admirably and a most attractive sporting subject is the result.

No. 506 Code "Cepina." 260 feet

"After KINEMACOLOR there scarcely seems to be much more left for development in moving pictures. We have had, of course, color photography before this, but the films were abominably crude – an offence instead of a delight to the eye. It was not merely as in the pictures, sketches and impressions that one has seen a suggestion of the glories of the Durbar, but the real thing itself, a mass of glowing shifting color that left one gasping for breath. As film after film unrolls one knows why the special correspondents' vocabulary gave out early in the tour, and most of them were forced to take refuge to conventional rhetoric."—*Northern Whig.*

"No words could do justice to the glorious harmonies of color that distinguish the KINEMACOLOR series. Those who have not yet seen the pictures now on view at the Opera House can have no conception of their truth and splendour. Even amongst those who actually witnessed the great Indian Durbar there could have been few who saw it so completely or at such an advantage as is portrayed by means of this superb series of KINEMACOLOR pictures. None of the details are lacking, and no one can fail to be impressed by the pomp and magnificence of the ceremony and the incidents associated with it."—*Belfast Newsletter.*

"If anyone had suggested two years ago that New York would pay to see motion pictures on Broadway the prediction would have raised a laugh. Yet this prediction has come true and now all New York is flocking to a leading playhouse to see the Durbar pictures, and is cheerfully paying the Broadway scale of prices to do so."—*Buffalo Express.*

"The KINEMACOLOR pictures of the Durbar are the last word in beauty and realism. For two hours they spread before the eyes a gorgeous panorama covering all the principal events of the Durbar. Not only do the scenes move but they are reproduced in all the glowing beauties of natural colors."—*New York American.*

"There is no need to seek the fabled East in the distant Orient. It may be found in Broadway at the New York Theatre where KINEMACOLOR is showing all the glorious color and movement of life in India in a series of pictures of the Durbar. They were not merely moving pictures—they pulsated with life, color and emotion."—*New York Telegraph.*

·· THE ··
CORONATION DURBAR
AT DELHI.

December 12th, 1911.

NOW is reached the climax of the great series of military spectacles and magnificent ceremonials of which Delhi had been the centre for more than a week. At noon on December 12th, Their Imperial Majesties held the great Proclamation Durbar, at which, amid scenes of unrivalled splendour, the momentous announcement was made that the Capital of India would be henceforth, not Calcutta, but Delhi with its age-long history. The amphitheatre in which the ceremony took place was at least a mile across. It was semi-circular in shape, and was enclosed on the far side by enormous mounds, or tiers of seats, said to be capable of accommodating between 60,000 and 70,000. In the KINEMACOLOR series, thanks to the wonderful clarity of the photography, these crowded stands may be easily distinguished, and they add in no small measure to the impressiveness of the scene. As reproduced by KINEMACOLOR the mound occupied by spectators resembles a Dutch tulip garden, owing to the great variety of colors of the turbans of the natives. Opposite these tiers was a large pavilion, also semi-circular, capable of seating 12,000 spectators. Ten or twenty yards in front was the Shamiana connected by a raised platform with the Royal Pavilion, which was situated in the centre of the Amphitheatre. The whole of the vast space between was filled with soldiery representing not merely every arm of the service, but every corps in India, whether regular or volunteer. More than 30,000 men were massed in the tremendous arena. The massed bands alone numbered 2,000 performers. So great was the military force assembled that (says an observer) when the officers shouted out the words of command it sounded as though a mob had somehow got into the enclosure and were rending the air with their cries. This force, however, was only a part of the soldiery participating in the day's ceremonials. The entire length of the route (some three miles) between the King-Emperor's camp and the Amphitheatre was lined by troops on both sides. Truly the Coronation Durbar afforded an impressive demonstration of the pomp and power of the British Empire, and one the equal of which has probably never before been witnessed in the history of the world.

Synopsis—Part I.

1. Scenes During the Arrival of Troops.

Bluejackets from the S.S. *Medina*, and guests arriving for the Durbar. The bluejackets march by at close quarters. Here we are able to observe the distribution of the troops. They are arranged in regular geometrical figures, a solid mass of men in khaki being fringed by men in red tunics, thus affording an effective contrast. It is easier also, because of this arrangement, to get an idea of the immense number of troops on the field.

2. The Canopy of the Shamiana.

This is a magnificent example of color photography showing with a clearness that would be impossible by any other means the gorgeous decoration of the Shamiana. The crimson velvet hangings are fringed with gold, and heavy golden decorations may be seen, in spite of being in the shadow, on the ceiling of the pavilion.

3. Arrival of the Mutiny Veterans.

Here is a sight that must make the blood of every patriotic citizen run faster in his veins. A crowd of venerable men, some in uniform and some in everyday clothes, and all wearing medals, advance slowly towards the camera. They are veterans of the Mutiny of 1857. As they come nearer it is seen that whites and Indians are equally intermingled. It is a profoundly thrilling scene, and one that makes a powerful appeal to the imagination. The depth and stereoscopic quality of the picture greatly helps the sense of actuality as this splendid procession slowly passes. The strains of "The Old Brigade" were played meanwhile.

4. The Black Watch—Guard of Honour—

taking their position at the Royal Pavilion. A fine picture of troops in movement. The Scottish Regiment, led by a band of pipers, advances towards the camera and another company of Highlanders, preceded by a "wee Scot," ascends a dais in the background. The perfect marching order cannot fail to strike the onlooker.

5. Their Excellencies the Governor-General and Lady Hardinge

leaving King's Camp. Arrival at the Durbar. Lord and Lady Hardinge are seen in their carriage with an escort of one regiment of British Cavalry and one regiment of Indian Cavalry. In following their arrival the camera gives an effective panorama of the scene. Their Excellencies take up their positions on the Shamiana.

6. Their Imperial Majesties Leaving King's Camp.

Three Household Cavalry N.C.O.'s lead the way and then the Royal carriage appears and draws up. Their Majesties enter, and as they are driven away a good portrait view is obtained. The gorgeous gold-embroidered State umbrella is in evidence. This is the first view obtained of Their Imperial Majesties wearing their crowns and robes.

7. In Addition to Two Equerries on Horseback,

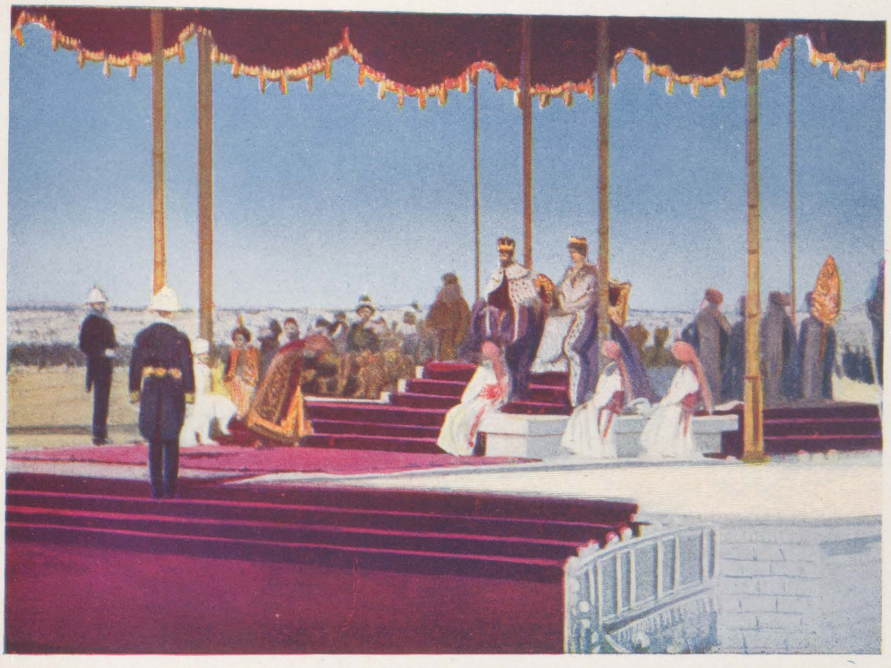
Their Majesties are attended by an escort composed of the "N" Battery, R.H.A., the 10th Hussars, the Governor-General's bodyguard in scarlet and gold, the Imperial Cadet Corps, resplendent in blue white and gold, and the 18th Indian Lancers (King George's Own).

8. Artillery Firing Salutes.

A view is interspersed at this point showing the artillery firing salutes on the departure of Their Majesties. The surroundings are of a sandy nature, against which the puffs of white smoke from the cannon are in effective contrast.

9. The Royal Procession Entering the Amphitheatre.

Following the sweep of the camera over the lines of troops, we see in the distance the Royal cortege approaching The Governor-General's Bodyguard lead the way, then come the three representatives of the Household Cavalry and the Royal carriage, drawn by four horses, and following it the Imperial Cadet Corps.



THE DURBAR CEREMONY, DELHI, 1912.

Negative 507. *Page* 295.

SCENE FROM "TRILBY AND SVENGALI."

Negative 235. *Page* 117.

10. The Royal Standard Unfurled.

A magnificent picture showing the golden folds of the Royal Standard being flung to the breeze against a background of blue sky flecked with feathery clouds. All the details of the flag are perfectly reproduced and it is easy to see that its texture is of silk.

11. The Royal Carriage

crossing the roadway before drawing up at the Shamiana.

Part II.

12. Their Imperial Majesties, the King and Queen Entering the Arena.

Here we have an opportunity of seeing the King and Queen more clearly. The King is wearing a robe of Imperial ermine and a surcoat of purple, white satin breeches and silk stockings, with the collars of the Orders of the Garter and the Star of India and the Star of the latter Order. The Imperial Crown consists of a band of diamonds, studded with large emeralds and sapphires, with rubies in the centre, and a cap of purple velvet turned up with ermine.

13. The Queen's Dress.

The Queen is wearing a white satin dress of gold roses, thistles and shamrocks, with a border of lotus flowers. The Star of India is embroidered on the front of the dress. Her Majesty's robe is of purple velvet trimmed with ermine and a border of gold braid, and she wears the Orders of the Garter and the Crown of India.

14. The Royal Salute

with the color, by the Guard of Honour of the Black Watch and all the troops present.

15. Preparations for the Reception

of Their Majesties. Arrival of the Imperial Procession at the Shamiana. First the Governor-General's Bodyguard, every man of which is over six feet in height. The three representatives of the Household Cavalry, who will guard the approaches to the Imperial thrones. The Foot Guards also are represented by a serjeant of the King's Company, the 1st Battalion of the Grenadiers, who may be seen on the steps of the Royal Pavilion. At exactly twelve o'clock the Imperial carriage reins in at the Shamiana. The Governor-General, with Lady Hardinge, staff and suite, receives Their Majesties at the foot of the crimson-carpeted stairway.

16. The High Officials and Ruling Chiefs

doing homage. This portion of the ceremony, which lasted for over an hour, is presented in considerable detail, although much condensed from considerations of time. First the Governor-General and his Executive Council ascend the steps of the Shamiana, bow to Their Majesties and retreat backwards. Following them is a wonderful sequence of Oriental figures, all magnificent, though some, to Western eyes, perhaps a little incongruous in appearance.

17. The Homage Ceremony.

The following details with regard to this ceremony will be of interest. The first to ascend the steps is the Governor-General, who is the only one privileged to kiss the hand of the Sovereign. Then come the seven members of his Executive

Council, led by the Commander-in-Chief. Following is the homage by the Ruling Chiefs, including the Maharajahs of Kashmir and Jhaipur; the Maharajah of Udaipur, coming from and returning to his place behind the throne as specially appointed Chief-in-waiting to His Majesty. Each lays his sword before the Imperial throne; Rulers from ever quarter of the Indian Empire, including the Begum of Bhopal and the interesting personalities of Sikkim and Bhutan; Ruling Chiefs from Central India, Beluchistan, the Punjab, Assam and Burmah, and from every distant Province and Centre, all attend in their proper order of precedence.

18. Leaving the Shamiana

Their Imperial Majesties rise from their thrones beneath the Shamiana and pass to the Royal Pavilion; their trains are gathered up by the Royal pages—Indian princes in native costumes—and they advance hand in hand to the Royal Pavilion, golden umbrellas being held over their heads. At this point the massed bands struck up the new Coronation March composed specially for the Durbar ceremony.

19. Following Their Majesties

are the Governor-General and Lady Hardinge, the Minister-in-Attendance, His Highness the Duke of Teck and members of the Royal suite.

20. The Procession to the Pavilion.

Their Majesties pass out from beneath the Shamiana and cross, hand in hand, to the great central Pavilion, about a hundred yards distant. This is a magnificent white marble-like structure with a four-fold dais, on which are the twin thrones, surmounted by a gorgeous canopy on slender gilt pillars. The Imperial Procession ascends the steps of the platforms. On the lowest are the Guards of Honour, facing inwards; natives on the left, the Black Watch on the right, of the Procession. On the second platform the Imperial suite remains behind. On the next, Lord and Lady Hardinge and Lord Crewe; the Duchess of Devonshire and Lord Durham; and other members of the Household, who will remain right and left of the final dais. The fourth platform Their Majesties ascend alone—save for the Royal pages, who remain grouped about the steps of the throne.

20. Magnificently Caparisoned Trumpeters,

British and Native, are now summoned by a signal given by the bands; the prevailing color of their uniform is gold. They ride up to the Royal Pavilion, and drawing up in fine style, sound a fanfare in front of the thrones.

Part III.

21. Reading the Royal Proclamation.

This was done by the Delhi Herald, General Peyton, in English, followed by a translation in Urdu by the native Assistant Herald. The first thing to strike the attention in this section is the picture of the beautiful golden canopy of the Pavilion with which it opens.

22. A Single Figure Ascends the Steps

of the Pavilion. He is the Governor-General and is about to read the proclamation of certain boons and concessions now to be granted to the Indian people.

23. The Trumpeters Sound a Flourish,

the massed bands play the National Anthem, and the whole of the troops come to the "present." A salute of 101 guns is immediately commenced.

24. A Tremendously Inspiriting Scene
is next witnessed. The 30,000 troops give three cheers for the King and then three for the Queen. The huzzas are caught up by the 12,000 spectators, re-echoed in the distance by the 60,000 people who throng the mound, and again taken up by the 200,000 natives outside the Amphitheatre. A panorama of the troops at this point. as they wave their helmets in time to their cheers, is most realistic.

25. As the Royal Procession Leaves the Pavilion
the new march is repeated by the bands.

26. Panorama of the Amphitheatre Taken During the Ceremony.
This shows admirably the extent of the ground occupied and the massing of the troops. A fine view of the Royal Pavilion is also given.

27. The Trumpeters now Appear
and Their Majesties are seen leaving, over them being waved the white, flowing chowries and the club-like morchals or conventionalised peacock feather fans symbolic of Imperial rule. These give an impressive Oriental touch to the scene.

28. Firing the Salute of 101 Guns.
During all this time the salute of guns is proceeding and here we see native artillery-men working with mechanical precision. The interval between each gun is ten seconds.

29. The Departure of the Royal Party.
The troops leaving the Amphitheatre.

30. A Wonderful Scene
is the departure of the Indian Princes. A group of them descends some steps near one of the KINEMACOLOR cameras and the gorgeous colors of their magnificent robes are shown with marvellous realism. The sheen of the silk, the splendour of cloth of gold, and of decorations and orders of all kinds is reproduced exactly as in life, forming one of the most perfect examples of color-photography extant.

No. 507 Code "Cepinho." 3,240 feet

Supplied only in its entirety (Three Reels).

The State Garden Party at Delhi Fort.

December 13th, 1911.

TO the architectural and natural beauties of the Diwan-i-Khas at Delhi Fort were added, on the afternoon of December 13th, the beauty of fair ladies and gay dresses and the brightness of uniforms and Oriental costumes. The occasion was the State Garden Party given by Their Imperial Majesties. Invitations had been issued on a liberal scale, and before three o'clock several hundred guests had emerged from the long string of motor-cars and carriages which were blocking all roads to the Fort. The sun was still high when Their Imperial Majesties arrived, the King-Emperor wearing a grey frock coat, and the Queen-Empress a dress of pale heliotrope-colored brocade with a hat trimmed with white ostrich feathers. They were received with salutes from the Guards of Honour drawn from the 1st Battalion Highland Light Infantry and the 25th Punjabis.

Outside was held the Badshahi Mela, or people's fête, and it was arranged that during the Garden Party Their Majesties would show themselves, according to ancient custom, on the walls of the Fort, clothed in their Robes of State, before many thousands of their Indian subjects. About half-past four o'clock Their Majesties stepped out on the historic parokha, the small balcony where the ancient Moghuls received the acclamation of Delhi citizens. As they appeared alone, two brilliant figures thrown into prominence by the whiteness of the surrounding walls, a great shout arose from the multitude assembled outside the Fort. At the same moment a huge procession was started and the people passed by in dense formation, Their Majesties remaining in their position and watching the wonderful scene for about an hour.

Although photographed between four o'clock and five-thirty p.m. the proceedings at the Garden Party are perfectly reproduced by KINEMACOLOR. The beautiful surroundings of the Fort and the splendid buildings there are shown in detail. Various scenes at the Garden Party are included and finally Their Imperial Majesties are seen leaving the Diwan-i-Khas and taking their seats at the parokha.

No. 509 Code "Cepitidis." 295 feet

The Royal Review of 50,000 Troops.

Delhi, December 14th.

THERE has probably never been, in the history of the British Empire, a more impressive and comprehensive demonstration of the strength of the military forces of the Crown than that which took place at Delhi on December 14th. Fifty thousand troops—British and Indian, horse and foot, artillery and mountain batteries—passed in review order before Their Imperial Majesties, and at the conclusion there was a cavalry charge, forming a magnificent finale to a wonderful military spectacle.

The immense variety of uniforms as shown by KINEMACOLOR is very striking, and owing to the fact that a special stand was placed at the disposal of the KINEMACOLOR camera-men the picture has been taken from a point above the heads of the soldiers, so that the nearest men do not hide from view the long lines of troops marching in company formation. A far better idea is thus obtained of the immense number of men taking part in the Review. At times the plain, so far as the eye can reach appears to be a mass of moving heads. Each regiment taking part in the Review is represented in the film.

With the assistance of a good orchestra, and, if possible, of a drum and fife band when the infantry is passing, the utmost enthusiasm may be evoked when this film is presented.

Synopsis—Part I.

1. Bluejackets from S.S. "Medina"
marching to take up their position for the Review.

2. The Royal Standard
floating in the breeze. This beautiful silken emblem is forty feet in length.

3. Arrival of His Imperial Majesty
on his magnificent black charger. In the distance are the troops lined up for inspection prior to the Review.

4. Arrival of Her Imperial Majesty
in her carriage. As Their Majesties reached the review ground, a salute of 101 guns was fired by the 9th and 10th Brigades, Royal Horse Artillery.

5. The Commencement of the Review.
The Royal Horse Artillery leads the way, advancing by brigades in line of batteries at close intervals. A view taken along the lines shows admirably the splendid marching of the troops. In spite of the great length of the line a perfectly regular front is presented.

No. 510a Code "Cepolidæ." 915 feet

Part II.

6. Indian Troops
are mainly to be seen in this part of the film. It may be noted that the turbans of the soldiers in Indian regiments are all different, a distinction well brought out by KINEMACOLOR.

7. Indian Civil Service Volunteers.
A fine body of men in khaki consisting of members of the Indian Civil Service. They are followed at a short interval by a troop of Ghourkas.

8. His Imperial Majesty
is seen at the saluting base, just as the Camel Corps go by.

9. In Front of a Body of Indian Troops
next passing, may be observed a little seven-year-old boy, the Nawab of Bawalpur, riding on a camel; he is one of the youngest Princes in India.

No. 510b Code "Review." 1,030 feet

Part III.

10. The Artillery Charge.
This thrilling portion of the film shows the Royal Horse Artillery and cavalry passing the saluting base at a gallop. As the KINEMACOLOR camera-men were stationed a few yards beyond His Majesty they have been able to reproduce the charge at a moment when the troops were at their highest speed.

11. The End of the Review.

His Majesty is seen leaving the field with his retinue and Her Majesty joins the procession in her carriage, her escort consisting of the Imperial Cadet Corps.

12. A Color Opportunity.

When the Standard is being lowered and furled a remarkable example of color photography is obtained. The wind catches and extends it so that its beautiful silken texture is displayed to the KINEMACOLOR camera at close quarters. Every detail of the design is perfectly reproduced in actual colors.

No. 510c Code "Reviewed." 1,040 feet

When ordering the separate Reels of this Subject the above Code-Words apply, but when the complete Review is required the following should be quoted. :: ::

No. 510 Code "Wholeview." 2,985 feet

Point to Point Races.

Delhi, December, 13th, 1911.

AN Anglo-Indian sporting event is portrayed in this picturesque and well-taken subject, which is evidence of the far-famed keenness of the white population of India in sporting matters. From a color point of view, special mention must be made of the perfect reproduction by KINEMACOLOR of the brightly colored and glossy satin coats of the riders. The brightness and interest of horse-racing, especially under such excellent weather conditions as prevailed on this particular day, are brought out most vividly on the screen.

Synopsis—

1. Weighing In.

The beautifully groomed horses are here seen undergoing the usual preliminaries of the contest. The glint of the sunlight on their glossy coats is most effective, and the light blue, orange, crimson, yellow and other hues of the jockeys' satin jackets are reproduced to the exact shade of the original.

2. The Races.

A fine picture taken as the horses come over the hurdles. Here indeed one enjoys the pleasurable excitement of the real thing.

3. "Harlequin,"

the winner of the Queen-Empress Cup. A good picture of little Miss Nethersole, daughther of the owner, holding the bridle of the winning animal. A splendid piece of natural color portraiture.

No. 511 Code "Cepotafio." 230 feet

State Departure of Their Imperial Majesties.

Delhi, December 16th. 1911.

SPECIAL interest attaches to this subject from a kinematographic standpoint because of the fact that at the suggestion of Mr. Charles Urban, who considered that such an opportunity for a historic picture could not be neglected, the route of the Royal procession to the station upon the day of Their Imperial Majesties' departure was altered in order that it might pass the famous Ridge, round which linger many precious memories. Incidentally, by taking this route a compliment was paid to the Press, whose camp adjoins the spot and may be seen in the film.

The scene at the station is not by any means the least effective in which Their Majesties took part during their sojourn in the Indian capital, and a feature of the picture is the number of close views that are afforded of the Royal pair.

Synopsis—

1. The Royal Procession Passing the Press Camp

at the base of the Ridge. The procession consisted of the following:—The Inspector-General of Police, Punjab, a cavalry escort, a battery of the Royal Horse Artillery, the Escort Staff, Army Headquarter's Staff, the Commander-in-Chief, Indian trumpeters, British trumpeters, the King-Emperor's Staff, the bodyguard, Their Imperial Majesties, the Imperial Cadet Corps, Members of the Household (in carriages) and an Indian cavalry escort. As the procession approached the Ridge various portions of the escort filed off and formed up by the route, leaving only the heralds and trumpeters, the bodyguard and the Imperial Cadet Corps to enter the Selimgarh Bastion with the Royal carriage.

2. The Panorama of the Camp,

given at this point, shows very effectively the extent of this portion of the Durbar Camp. It is a wonderfully sterescopic and beautiful picture of what is probably the most extensive "tented city" known, at any rate since the human race gave up residence under canvas as a general practice.

3. The Reception at the Station.

The departure of Their Imperial Majesties, like their arrival, took place at the Selimgarh Bastion of Delhi Fort, where a special station had been erected for their convenience.

4. The First Royal Train

draws up at the platform. The King-Emperor is to go to Nepal, and the Queen-Empress to Agra.

5. The Procession Coming from the Fort.

This is a very effective scene. As the Royal Carriage comes into view a portion of the mounted escort, taking a different course, breaks into a canter and is partially enveloped in a cloud of dust. The perfectly natural reproduction of such every-day sights as a cloud of dust is one of the charms of KINEMACOLOR.

6. Their Majesties Exchanging Farewells

with Lord and Lady Hardinge, with the heads of local governments and administrations, and with other officials and members of the Durbar Committee.

7. Close Views of Their Majesties

are obtained as they ascend the steps by which the platform is reached. One or two last farewells are exchanged after this and His Imperial Majesty enters his train, which draws away, and the other train approaches for the reception of the Queen-Empress. After she has entered it, it proceeds in the opposite direction.

8. The Crowds Leaving the Station.

This fashionable concourse affords the KINEMACOLOR cameras plenty of scope for good color effects, and we notice some charming costumes worn by fair passers-by. Court attire and resplendent uniforms are also much in evidence.

No. 512 Code "Ceppaia." 810 feet

The King's Camp and the Ruling Chiefs' Receptions.

THIS film is remarkably full of human interest and scenes of rare and unexampled beauty. It affords also an excellent idea of the great expense to which the Indian potentates went in their loyal endeavours, which were certainly highly successful, to celebrate in a befitting manner so unusual an event as a visit to India of a King-Emperor and his Consort.

It is not often that such diversity is crowded into one film as is to be found in this one.

Synopsis—

1. The Ceremony of Changing the Guard.

The State trumpeters passing on their way to take up their positions. The magnificent cloth of gold of their uniform is well shown.

2. An Historic Military Event.

The change of guard which is now taking place marks the first occasion since the Mutiny on which an Indian guard has been relieved by a guard direct from England. The regiments concerned are the 2nd Battalion the Royal Fusiliers and the 4th Battalion King's Royal Rifles (the 60th).

3. The March Past of the Band.

Non-commissioned officiers with the colors. A party of Highlanders march past.

"THE ROYAL REVIEW OF 50,000 TROOPS, DELHI."

Negative 510. *Page* 300.

AN ELEPHANT CART IN THE CALCUTTA PAGEANT.

Negative 518. *Page* 308.

4. "Tommies" Off Duty.
A picture that will thrill some individual in many an audience as he or she—especially she—recognises in one of these faces shown with such life-like realism on the screen, some familiar friend, relative or lover. It is a perfectly characteristic group of the flower of the British Army. Their smiling, happy faces will spread an infection of cheerfulness in every audience.

5. A Group of Indian Soldiers.
The change from the fair, fresh complexions of the British-born soldier to the swarthy skin of his Indian comrade—with whom, as this picture makes manifest, "Tommy Atkins" is on the best of terms—is striking indeed, but KINEMACOLOR is in no-wise disconcerted by the sudden transition. These deeper hues are equally well recorded, and so are the slight differences of complexion between one Indian and another. A harder test of color photography, or one more triumphantly met, could scarcely be conceived.

6. The Receptions in the Chiefs' Camps.
The Governor-General's coach draws up at the handsome pavilion of the Maharajah of Charkari. This is an exceedingly gorgeous edifice with a splendid portico. The film also shows the visitors leaving and the curious sight may be observed of gentlemen in uniform or Court dress wearing garlands of flowers placed round their unaccustomed chests as a mark of special honour by the hospitable Indian Chiefs.

7. A Reception in Another Camp.
Troops, carriages which are masses of gilding, and men in splendid uniforms pass before the onlooker in almost bewildering confusion. Such magnificence seems inconceivable in the matter-of-fact twentieth century. Through each of these scenes a delightful soft light prevails, adding very greatly to the indescribable beauty of the picture.

8. A Portrait Group
of members of the Imperial Cadet Corps. In this group are twenty-eight of the best-known Princes of India. It may be imagined how much care had to be devoted to choosing the sitters and settling questions of precedence. The boy in the centre is a Prince who is only five years of age, the Maharajah of Rewah.

9. The Begum of Bhopal,
who was such a popular figure at Delhi during Durbar week, is to be seen in her carriage, and following is an Indian potentate in a resplendent gold coach, which passes close to the camera, giving an opportunity for the reproduction of all the details of the delicate chasing. The lustre of the metal is well shown.

10. An Indian in a Red Velvet Coat
is a striking figure at this moment, and other natives shown immediately afterwards are wearing coats of black velvet, adorned with gold braiding, while others still are in cloth of gold.

11. The Hon. Sir J. P. Hewitt, K.C.S.I.,
the President of the Durbar Committee, to whom is mainly due the fact that all the immense and elaborate arrangements for the ceremonies went through without a hitch of any sort. An excellent portrait of this popular figure.

No 513 Code "Cepphic." 1,000 feet

Preparations for the Calcutta Pageant.

MANY magnificent examples of color photography are included in this film, which shows elephants and other animals being prepared for the Calcutta Pageant. One of the most striking scenes is the painting of the forehead and trunk of one of the elephants, and another is a kind of rehearsal of the elephant procession after the huge participants are in readiness.

Many other curious scenes of Indian life are also contained in the film, which is full of the most gorgeous Eastern coloring.

Synopsis—

1. An Elephant Cart.

An immense vehicle drawn by two elephants. A number of elephants being adorned for the pageant are to be seen in this section. A splendidly caparisoned horse. Oxen in superb trappings.

2. Natives Painting the Trunks of Elephants.

One is engaged in dabbing spots of red paint on the forehead of a magnificent beast which already has ornate designs down its trunk.

3. A Procession of Elephants.

The beautiful trappings, consisting of cloth of gold and similar handsome materials, are perfectly shown by KINEMACOLOR and form a very fine piece of color work.

4. Natives in Gay Costumes

pass the camera. In the background a number of elephants in readiness for the pageant procession may be observed.

5. A Camel Being Harnessed.

Oxen wearing magnificent trappings are also to be seen. Natives are seated on the ground preparing decorations for the different animals.

6. An Oxen-drawn Cart

of gorgeous appearance. Men carrying a howdah which is to be placed on the back of an elephat.

7. Members of a Native Band

in brilliant red and green uniforms. A drum adorned with waving plumes.

8. More Examples of Decorated Elephants.

Men putting gilt howdahs on their backs. Elephants in line; a beautiful spectacle.

9. A Procession of Natives and Elephants.

The somewhat sober hues of the men's attire make an effective contrast against the splendour of the elephants' trappings.

10. The Oxen-drawn Cart.
This is now seen as it will be in the actual procession. It is decorated with rich crimson velvet and gilding.

11. Men Bearing Palanquins.
More elephants in procession. Many of them are adorned with hangings of lovely shimmering silver cloth.

12. A Band of Natives
in uniforms of orange and red. They are carrying banners of silk that glisten most effectively in the sunlight.

No. 515 Code "Cepulam." 1,035 feet

Arrival and Reception of Their Imperial Majesties at Princep's Ghat, Calcutta.

December 30th, 1911.

THE last stage of Their Imperial Majesties' journey through their Indian Empire is now reached, and some of the concluding scenes, it may safely be said, eclipse in magnificence, if that were possible, what has gone before. This film depicts the brief ceremony that took place at Princep's Ghat on the arrival of Their Majesties in Calcutta.

Synopsis—

1. Their Imperial Majesties' Launch
approaching. A magnificent panorama.

2. The Reception of the King and Queen.
The Royal Party is seen advancing between a double line of bluejackets drawn up for inspection.

3. The Decorated Courtyard
through which the procession is advancing.

4. Another View of the Procession.
Excellent close views of the King and Queen are afforded in this section as Their Imperial Majesties advance towards the camera.

5. Their Majesties on the Dais.
receiving the homage of the Native Chiefs.

No. 516 Code "Cepurici." 340 feet

The Pageant Procession

CEREMONIAL in India in which elephants do not take part seems lacking in something essential. Those who had seen previous Durbars never tired of telling the less experienced that they had no idea of what Indian pageantry could be until they had been present at an elephant procession. The Pageant arranged at Calcutta in honour of Their Imperial Majesties certainly justified the statement. So imposing and even overwhelming a spectacle could not be conceived by anyone who had not seen it, and, thanks to KINEMACOLOR, those who have no opportunity for Eastern travel may see it also, in all the gorgeous colors of reality. Nothing like it has ever been achieved before even by KINEMACOLOR. Such colors were in evidence at this Pageant as are never found at ordinary ceremonial in any country, and KINEMACOLOR faithfully reproduces them all—rich purples and plum-colors, dark reds and browns, gold and silver lustres, light blues and orange—in fact pretty well all the colors of the spectrum are to be seen in the pictures of this procession.

Mention must also be made of the unusual procedure and appearance of the Pageant. In addition to the elephants which give it its special character, the Hindus taking part were attired in very distinctive garb and many of them wore costumes quite strikingly beautiful. A pageant master of unequalled skill must have been responsible for the organisation of this event.

Synopsis—

1. Arrival of Their Imperial Majesties

in their carriage. They take their seats on golden thrones and in due course the pageant begins.

2. The Procession Opens

with a long line of natives in white costumes with trousers of orange hue.

3. A Long Distance View of the Procession

is given next and this is certainly very striking, conveying as it does a definite stereoscopic effect and sense of distance.

4. Magnificently Caparisoned Horses

without riders have a dignity quite their own, as is apparent in this section.

5. An Oxen-drawn Coach

of splendid aspect. The vehicle has a canopy covered with red velvet and gold embroidery.

6. Natives Carrying Palanquins

next pass, and they add their own characteristic Oriental touch to the scene.

7. The Elephant Procession.

These huge creatures now appear, each one seeming more resplendent than the last, in magnificent trappings of every imaginable hue. On several is a splendid cloth which shimmers in the sunlight; one is adorned with a fine dark-red cloth, with embroideries; others are covered with crimson velvet. Every detail is perfectly reproduced by KINEMACOLOR. Many have on their backs gilded howdahs, some occupied and some empty. The cumulative effect of this part of the procession upon the senses is almost overwhelming; at times the whole screen seems to be filled with a riot of gorgeous color such as has never been seen before even on a KINEMACOLOR screen.

8. Banner Bearers.

A number of natives now pass carrying banners of silver tissue which in the sunshine glint like white satin.

9. Another Elephant Procession

follows and this section contains animals whose grey hides are accurately shown on the screen. At this point it seems as though the intention was to secure that each elephant passing should be larger than the one preceding it, and a very impressive effect is obtained.

10. Horsemen in Chain Armour

form the next and quite unexpected feature of the pageant; they give a touch of mediæval dignity that is very attractive. It should be noted, too, how well the exact color of chain mail is presented.

11. A Number of Camels

now pass to give further variety. Near them are men on foot carrying gold-tipped rods—a graceful party.

12. War Dance of the Orissa Paiks.

The Paiks are the relics of the ancient yeomanry of Orissa. As a military force they have ceased to exist, but they are used now-a-days in the Orissa States to guard the Palace and the Treasury. Their principal arms are the broad straight sword and the small round or square shield peculiar to Orissa, which they use with great effect in the exceedingly vigorous and sprightly dance here shown. Their costumes are of brilliant hues, and their dance seems to take the form of duelling with one another.

13. Return of the Procession.

This gives another opportunity for picking out the more remarkable items in this extraordinary procession. A lively touch is provided by some camels which get out of hand and give their drivers a few anxious moments.

14. Elephant Carts.

A close view concludes of huge vehicles drawn by elephants and looking large enough to contain a fair-sized house. One of the carts is conveying some scores of people.

No. 518 Code "Cepuricum." 1,270 feet

Their Imperial Majesties' Departure from Calcutta.

January 8th, 1912.

AN exceedingly well-taken picture is this one, showing Their Majesties' departure from Calcutta. The camera-man has made the most of his opportunities in the picturesque background afforded by the estuary of the Hoogly.

Synopsis—

1. Their Majesties Embarking.

The Royal party crosses a bridge beyond which is a gilded canopy, and beyond that again a distant and beautiful stretch of country. The Royal Standard may be observed floating over the yacht.

2. Boarding the "Howrah."

The steamer has the Royal coat-of-arms on the paddle-box and green hangings over the bulwarks.

3. The Boat Swings Clear.

This is a very pretty scene and full of color contrast in the natural blue of the water, the grey-greens of the distant landscape, and the crimson carpet of the landing stage.

4. Waving Farewells from the Landing Stage.

The ferry steamer is now some hundreds of yards away and we are getting a view of the scene at the landing stage, on which are a number of light blue banners. A crowd of distinguished people are waving their farewells. The ferry steamer proceeds up river to connect with the railway from Calcutta to Bombay.

No. 520 Code "Ceracecus." 325 feet

PRESS NOTICES RELATING TO THE SERIES · · · · "WITH OUR KING AND QUEEN THROUGH INDIA."

"These films without the least doubt whatever touch the high water-mark of KINEMACOLOR. Their coloring, their variety and their intense artistic as well as historical interest will surely never be surpassed. They are certainly quite the most extraordinary moving pictures ever seen."—*The Tatler, London.*

"Mere pen-description can give nothing like an adequate idea of the wondrous colored representations of the Coronation Durbar."—*Referee, London.*

"To those to whom India is but a name, the KINEMACOLOR pictures of the visit of the King and Queen offer a wonderful vision of the splendour of our Empire of the East." *Observer, London.*

"When the first kinematograph films of the Durbar reached this country, it was obvious that the absence of color detracted greatly from the impressiveness of the spectacle. The KINEMACOLOR pictures, which depict every incident in its natural colors, remove that drawback. . . . We could not all go to the Durbar, but we can do the next best thing and obtain a remarkable idea of its brilliance by visiting the Scala Theatre."—*Times, London.*

"The Durbar KINEMACOLOR pictures have already 'caught on' at the Scala to such an extent that several recent houses could have been sold out twice over. This is hardly a matter for wonderment, seeing that the pictures are the most amazing development of the art and science of kinematography that has yet been witnessed. Mr. Urban has every reason to be proud of his astonishing achievement."—*Standard, London.*

"The KINEMACOLOR pictures of the Coronation were amazing, but those of the Royal Indian tour are stupendous. Nothing so soul-stirring, so varied or so beautiful has ever been seen anywhere outside the actual places they depict. A picture that touched the audience with pride and patriotic fervour was that of the Indian Mutiny Veterans, but when the great Durbar itself was over there came the picture of the evening—one which shows the might of the Empire more than the majesty of all the ceremonies—the Review of 50,000 troops of all arms."—*Evening News, London.*

"The KINEMACOLOR pictures of the Durbar surpass in completeness, in splendour, and in beauty, anything that has before been seen."—*Star, London.*

"Nothing like it has been seen before, and London will flock in its thousands to see a magnificent historic spectacle as if enacted before its very eyes."—*Sunday Times, London.*

"Mr. Charles Urban has been showing us in color at the Scala what the Durbar was really like, the Indian Government having wisely given him full facilities for doing so. It is safe to say that India has never been seen in London before as Mr. Urban shows it; even those who were at Delhi could not have seen so much of it as Mr. Urban unfolds before our eyes." *Graphic, London.*

"Mr. Charles Urban promised something that would be a surprise in the way of pictures, and he has kept his promise. The KINEMACOLOR representations of the Royal visit to India, and the Coronation Durbar, are wonderful beyond belief. It is not surprising to find that the Scala Theatre is being filled at each performance."—*British Australasian, London.*

"With the aid of KINEMACOLOR, the spectator is able, weeks after the event, to have the whole scene re-enacted in his presence, to obtain in a couple of hours as vivid an impression of the Royal visit to India as if he had made the long journey thither."—*Scotsman.*

"Mr. Charles Urban's work in India is indeed a panorama of extraordinary beauty, and should prove invaluable to the historian."—*Evening Times, London.*

"The whole performance is an education as well as a gratification, and Mr. Urban is to be heartily congratulated on the success of his labours."—*Financial News, London.*

"Scene after scene of vivid coloring and varied splendour such as have never before been witnessed in London or elsewhere."—*The Queen, London.*

"It is quite safe to say nothing so stirring, so varied, so beautiful, so stupendous as these moving pictures, all in their natural colors, has ever been seen before."—*Morning Post, London.*

"The animated pictures so far shown have conveyed an entirely inadequate idea of the gorgeous pageantry in India. Now one can see all the actual scenes and incidents, reproduced in living colors by KINEMACOLOR."—*Globe, London.*

"KINEMACOLOR offers a wonderful vision of the splendours of our Empire in the East."—*Daily Mail, London.*

"Mr. Urban and his staff may be unreservedly congratulated on the triumph of their efforts."—*Telegraph, London.*

"To Mr. Charles Urban and the KINEMACOLOR process belong the honour of giving London a magnificent representation of the wonders of the Durbar."—*Daily News, London.*

"KINEMACOLOR achieved its greatest triumph at the Scala."—*Daily Express, London.*

"Lights, colors, movement . . . a marvellously fine spectacle."—*Lady's Pictorial, London.*

"Mr. Charles Urban has once and for all demonstrated the immense superiority of his wonderful natural color photography as against the artificial efforts of the more formal black-and-white representations."—*News of the World, London.*

"We can remember nothing finer. To all our readers we would say, stand not upon the order of your going, but go and see the Durbar pictures."—*Court Journal, London.*

"The brilliant Oriental coloring is reproduced with absolute fidelity. The whole display is an Imperial object lesson, which it would be impossible to present by ordinary pictorial methods, and far more vivid than could be realised from the usual uncolored bioscope pictures." *Lloyd's, London.*

"Nothing could well exceed the surpassing beauty of these scenes, and for a long time to come the Scala Theatre will be crowded with delighted audiences."—*Weekly Times & Echo, London.*

"That the fame of KINEMACOLOR had preceded it was proved by the fact that its first exhibition in Dundee was welcomed last night by a crowded and enthusiastic house, and it is not often that a new form of entertainment comes up so fully to its advance reputation,

"KINEMACOLOR is, as everyone knows, the latest development of moving pictures, and by its means we get thrown on the screen not only the action and movement of the subject but the very colors of Nature herself. No hue is too strong, no tint too delicate for KINEMACOLOR faithfully to reproduce. The vivid scarlet of the British Army, the gorgeous blue of the Eastern sky, were as perfect in their tone as the most delicate of the tints in some of the costumes."—*Dundee Evening Telegraph.*

"Last night Her Majesty's Theatre underwent a welcome invasion from an eager and expectant crowd, which took up occupancy in almost equal proportion in every part of the house. It is not perhaps easy to decide how much of the interest aroused may be evidence of the prevailing taste for pictures; how much a tribute to the reputation of Mr. Charles Urban's truly marvellous KINEMACOLOR, Certainly it would be well-nigh impossible to speak in praise of this wonderful series of Durbar pictures in terms which would be extravagant or exaggerated.

"For anything quite analogous to some of the spectacles which marked Their Imperial Majesties' Coronation celebrations and regal progress through their Indian Empire one must revert to the opulent pages of the Arabian Nights' entertainments or to the Biblical description —so lavish in detail—of the Queen of Sheba's visit to King Solomon. KINEMACOLOR is indeed the royal road to the teaching of history, if, indeed, teaching be not too harsh a word. Take a boy to the KINEMACOLOR and he will betake himself betimes to Clive and Warren Hastings."—*Dundee Advertiser.*

"No better vehicle for the display of the powers of KINEMACOLOR could be imagined than the series of scenes illustrative of the recent State visit of Their Majesties the King and Queen to India, for the massing of troops, European and Indian, the assembling ot Eastern potentates with their retinues, and the crowds in all the grandeur of native costumes offered an unequalled opportunity for a 'riot of color.' The pictures shown were wonderful in their clearness and steadiness, but more wonderful still for the perfect harmonies of color, often bold, but never discordant, which they showed,"—*Dundee Courier.*

"Great as has been the advance made in recent years of the photographic art, the KINEMACOLOR pictures now being displayed for a season at the Grand Opera House are the last word in animated and life-like representations, and they surpass in beauty and naturalness anything previously shown in Belfast.

"We witnessed all the pomp and glitter of the Delhi Durbar; magnificent, and almost awe-inspiring in its scope, and characterised by that animation and vividness which only the East can produce. What a real insight into the power and majesty of the British Empire it afforded! The film ought to be seen by every child brought up under the serene protection and safety of the Union Jack."—*Belfast Evening Telegraph.*

IMPORTANT NOTICE.

The Second Volume of the KINEMACOLOR Catalogue of Film Subjects is in the press and will be published during 1913.

INDEX OF SUBJECTS.

TRAVEL AND SCENIC.

Alexandria, the Port of Egypt ... 205
Algeria, Scenes in... 36
Algiers, Battle of Flowers... ... 58
,, Biskra and Sahara ... 60
,, Bull Fight at 58
,, Constantine 58
Amsterdam and the Hague, Holland 219
Antwerp, the Great Seaport of Belgium 80
Art City of Munich 78
Asia Minor, Peasant Life in ... 220
,, Scenes in Smyrna ... 220
Assouan, Egypt 205
Atalaya, Cave Dwellers of... ... 107
Avon, Stratford, On the River, ... 84

Banana Plantation, On a 108
Bathing at Ostend, Belgium ... 84
Battle of Flowers, Algiers 58
,, ,, Nice, 1911 ... 111
Berlin, Views of 27
Biskra and Sahara, Algiers ... 60
Brighton, Big Waves at 56
British Coast Towns 89
British Columbia (see Canada)
Brussels, Belgium 80
,, Exhibition 81
Bull Fight at Madrid 223
,, Plaza de Toros, Algiers 58

Cairo, Egypt 202
Cairo to Luxor, a Trip on the Nile 209
Canada, Nova Scotia to British Columbia (Parts I—IV) 274—278
Carnarvon to Conway 76
Carnival at Nice 111
Cave Dwellers of Atalaya 107
Como, Lake 226
Constantine, Algiers 58
Constantinople and the Bosphorus... 32
Cornwall, Scenes in 52
Country Fair, A 53

Devonshire, Picturesque 87

Egyptian Series ... ... 202—217
Egypt, Glimpses of 215
,, Natives of 214
,, Sunsets in 216
,, Upper—Luxor to Karnak ... 208
England to France—Newhaven and Dieppe 85
English Goat Farm, On an ... 225
Eruption of Mount Etna 227

Fording the River 55

Garda, Lake 44

Happy Days on the Seashore ... 71
Harvest, The 22
Holland, By the Side of the Zuyder Zee 218
,, Picturesque; Amsterdam and the Hague 219
,, Scheveningen 70

Introduction to Kinemacolor Travel 196
Isle of Wight, Portsmouth to Ryde... 73
,, Scenes at Ventnor ... 72
,, Scenes in 74
Italian Flower and Bead Vendors ... 47
Italian Lake Scenes 44

Jersey Coast, Scenes along ... 188

Khartoum and its Natives 213

Lake Como 226
Lake Garda, Italy 44
Land of Mohammed, In the ... 216
Las Palmas, A Tram Ride through... 109
,, Scenes at Grand Canary 110
Luxor to Karnak, Upper Egypt ... 208
Luxor to the Rock Temples of Abu-Simbel 211

Mediterranean, Scenes on the ... 59
Memphis, the Pyramids and the Sphinx, Visit to 206
Mop Fair at Stratford-on-Avon ... 231
Mount Etna, Eruption of 227
Mount Vernon, A Visit to 35
Munich, The Art City of 78

Naples and the Neapolitan ... 198
Niagara Falls 278
Nice, Battle of Flowers, 1911 ... 111
,, Carnival at, 1911 111
Nile, Picturesque Spots on the ... 215
,, Trip on the; Cairo to Luxor ... 209
,, Up the; On a Cook's Steamer 211
North Wales, Carnarvon to Conway 76
,, Picturesque 77
Nova Scotia (see Canada)
Nubia, Wadi Halfa and the Second Cataract 212

Old Toledo, Spain 221

Paris, The Gay City 40
Pompeii, Ruins of 57
,, A Pilgrimage in 200
Portsmouth to Ryde, Isle of Wight... 73
Potomac, The Great Falls of .. 35

Riviera, Scenes on 30
Rome, Ancient; the Forum, Colosseum and Tivoli Falls ... 202
Rome, Modern; St. Peter's and the Vatican 201
Rough Sea at Santa Lucia 55

San Andre and Orotava 106
Santa Cruz, Scenes in 104
Santa Lucia, Bay of Naples, Rough Sea at 55
Scheveningen, Holland 70
Seville at Carnival Time 144
Shakespeare Land 83
Smyrna, Asia Minor, Scenes in ... 220
Sorento, Italy 56
Spain, Sunny 222
,, Views of Old Toledo ... 221
Spanish Bullfight, Madrid 223
Storm at Teneriffe 104
Strawberry Harvest 50
Suez to Naples, Trip from 197
Sunsets in Egypt 216
Sweden, Scenes in Beautiful ... 231

Teneriffe, San Andre and Orotava .. 106
,, Scenes in Santa Cruz ... 104
,, The Great Storm at ... 104
Thames, Glories of the Upper ... 79
,, Sports on 68
,, The River 31
Toledo, Spain, Views of Old ... 221
Tramride through Las Palmas ... 109
Trollhattan Fall on the River Gota ... 187

Upper Thames, Glories of the ... 79

Venice and the Grand Canal ... 46
Ventnor, Isle of Wight; Scenes at ... 72
Village Festival in Upper Bavaria, A 78
Visit to the Seaside, A 16

Wansee to Potsdam 26
Waves and Spray... 28
Waves at Brighton, Big 56
Water Carnival at Villefranche ... 24

NAVAL AND MILITARY.

Boy Scouts at Windsor 175
British Soldiers 23

Canadian North-west Mounted Police, Montreal 172
Canadian Troops Arrival at Liverpool 163
,, ,, in London ... 164
Changing Guard, St. James' Palace 68
Children's Empire Day Review by Earl Roberts 147

German Military 28

King of Spain Reviewing Troops, Madrid 147

Lord Kitchener Reviewing Egyptian Troops 111

Minden Day at Tidworth 62

Preparing Camps at Kensington and Hyde Park 164

Review of British Navy at Spithead and Southend 25

Submarine and Torpedo Destroyers 69

United States Artillery, West Point 33

Watchdogs of the World 172

DRAMA AND COMEDY.

Adopted Child, The 268
Amorous Doctor, The (*Comedy*) ... 102

Blackmailer, The... 139
Brown's German Liver Cure (*Comedy*) 131
Bully, The 96
Burglar as Father Christmas ... 133
By Order of Napoleon 93

Cæsar's Prisoners 116
Checkmated: an Episode in the Life of Napoleon 244
Citizeness of Paris, A 266
Clown's Sacrifice, The 120
Coster's Wedding, The (*Comedy*) .. 95
Crusader, The 142

Detective Henri and the Paris Apaches 136
Devoted Friend, A 140
Dandy Dick of Bishopsgate ... 243

Elizabethan Romance, An... ... 263
Esther, a Biblical Episode 246

Factory Girl to Prima Donna, From 91
Fall of Babylon, The 127
Fate 141
Fisherman's Daughter, The ... 256
Flower Girl of Florence, The ... 126
For the Crown (A Balkan Episode)... 123
French Duel, A (*Comedy*) 122

Galileo 245
Gambler's Villainy, A 261
General's Only Son, The 242

Highlander, The 101
His Conscience 114
His Last Burglary 121

Introduction to Kinemacolor Dramas 91
Inventor's Son, The 260

Johnson at the Wedding (*Comedy*) ... 129
Johnson's Honeymoon (*Comedy*) ... 99

King of Indigo, The (*Comedy*) ... 103
Kitty the Dressmaker 125

La Tosca 251
Lady Beaulay's Necklace 97
Little Daughter's Letter, The ... 130
Little Wooden Soldier, The ... 255
Lost Ring, The (see Johnson's Honeymoon) 99
Love Conquers 114
Love in a Cottage... 128
Love or Riches 264
Love Story of King Charles II., A ... 252
Love's Strategy (*Comedy*) 119
Lucky Escape, A 250

Magic Ring, The (*Comedy*) ... 248
Millionaire's Nephew, The (*Comedy*) 241
Minstrel King, The 259
Modern Hero, A 112
Music Hath Charms (*Comedy*) ... 240

Nell Gwynn, the Orange Girl ... 247
Noble Heart, A 138

Œdipus Rex; a Mythological Play... 269
Old Guitar, The 258
Old Hat, The (*Comedy*) 100
Oliver Cromwell 257

Passions of an Egyptian Princess, The 115
Priest's Burden, The 248

Rebel's Daughter, The 118
Reign of Terror, In the 133

Samson and Delilah 134
Seaside Comedy, A (*Comedy*) ... 255
Silken Thread, The 265
Swank and the Remedy (*Comedy*) ... 132

Telemachus; a Classical Play ... 137
Tide of Fortune, The 262
Tragedy of the Olden Times, A ... 98
Trilby and Svengali 117
Two Can Play at the Same Game ... 135
Two Christmas Hampers 253
Two Rivals 254

Vandal Outlaws, The 272
Vicissitudes of a Top Hat (*Comedy*)... 267

STATE CEREMONIES.

Coronation Ceremony, The ... 168
,, Procession, The 166—7
,, Year, 1911, The .. 146

Disguising London 157

Edinburgh during the Visit of the King and Queen 180

Funeral of King Edward VII, ... 42
,, at Cambridge Terrace and Hyde Park Corner 43
,, at High Street, Windsor ... 43
,, at Windsor Castle ... 43

Illuminations, London City Coronat'n 169
Indian Camp at Hampton Court ... 162
Investiture of Prince of Wales with the Order of the Garter, The 160
Investiture of H.R.H. the Prince of Wales at Carnarvon ... 178

King and Kaiser Returning to Buckingham Palace 151
King Receiving on Address from the Mayor of Windsor 174

London a Day before the Coronation 165
Lying-in-State Procession, Westminster 42

Nobility leaving Chelsea for Westminster 166

Phœnix Park, King Reviewing Troops 177
Prince Arthur of Connaught at Rome 148
Proclamation of King George V. at Windsor 41
Progress, The Royal ... 169—171

Regalia Procession, Dean's Yard, Westminster, The 165
Returning after the Crowning ... 168
Review of A.O.T.C., Windsor Great Park 175
Review of Troops before the King and Kaiser 150
Royal Drive to the Crystal Palace, The 154
,, Naval Review, Spithead ... 173
,, Progress, London ... 169—171
,, Visit to Ireland 176
Rule Britannia 172

Slough Station, The King's Reception at 174

Temple Bar Ceremony (Receiving City Sword) 170
Trooping of the Color, The ... 152

Unveiling of the Queen Victoria Memorial 148

Visit to the City, Their Majesties' ... 173
,, ,, ,, Guildhall ,, ... 174
,, Ireland, The Royal ... 176

Watchdogs of the World 172

NATURAL HISTORY—Scientific and Botanical.

Animal and Bird Studies 20

Barnyard Pets 49
Birth of Spring Flowers 143
Bud to Blossom 64

Choice Bouquets 70

Farmyard Friends 18
Floral Friends 37
Freshwater Aquarium 189

London Zoo, Scenes at 190

Man's Best Friend 193

Polarised Light 87

Sweet Peas, Varieties of 184

TRICK SUBJECTS.

Boys will be Boys 233

Cap of Invisibility 239

Gerald's Butterfly 232

Hypnotist and Convict, The ... 236

Little Lady Lafayette 234

Mischievous Puck 235
Modern Pygmalion and Galatea, The 233
Mystic Manipulations 234

Peasants and the Fairy, The ... 241

Simpkins' Dream of a Holiday ... 238

Uncle's Picnic 239

Wizard and the Brigands, The ... 237

SPORT.

Aeroplanes and Birdmen 183
Athletic Meeting, Queen's Club ... 183

Badger Hunting at Cublington .. 231

Cowes Regatta 186
Cowes during Regatta Week ... 186

Derby, The Coronation, 1911 ... 154

Eton Day on the Thames 177

Festival Fête, Royal Seamen's Orphanage 184
Foreign Officers Jumping Competition at Olympia 165

Golf Tournament, Incidents of the 228

Henley, 1911, A Day at 182
High Jumping at the Richmond Horse Show 159
Hurlingham Club, Saturday Afternoon at 191

Marathon and Coaching Meets at the Richmond Horse Show ... 159
Molesey Regatta 181
Motor-Boat and Yacht Races, Southwick 21
Motor-Boat Racing, British, at Burnham-on-Crouch 226

Otter Hunt without a Kill... ... 225

Race Meetings, Scenes at English ... 61
Richmond Royal Horse Show ... 158
Royal Regatta, Cowes 186
Run with the Exmoor Staghounds, A 81

Saturday Afternoon at Hurlingham Club... 191
Sports on the River Thames ... 68
Swim in the Solent, Miss Lily Smith's 187

Winan, Walter, Entries for the Royal Horse Show 155

MISCELLANEOUS.

Agricultural Show, Royal, Norwich 192
Agriculture, Improved Methods of ... 229
All-British Fashions Exhibition at Kensington Gore 162
American Passengers per S.S. *Cedric* 51

Beach Drill at Hastings 191
Beads of the World 145
Bullfight, A Spanish 223
,, at Plaza de Toros, Algiers 58

Cart Horse Parade, Regent's Park ... 34
Chef's Preparations 63
Children Forming U.S.A. Flag ... 34
Children's Empire Day Procession, St. Ives 53
Choosing the Wallpaper 38
Country Fair, A 53

Dans du Ventre 39
Dinner Party, The 64
Disguising London 157

Following Mother's Footsteps ... 90

Gems and Jewels 189

Inspection of Horses of City of London Corporation ... 163

Kinemacolor Puzzle 39

Launch of H.M.S. *King George V.* ... 228
Launch of S.S. *Olympic* 78
Leviathan of the Deep, S.S. *Olympic* at Southampton 164
Liqueurs and Cigars 67

M. de Lara Painting from Arab Model 39

Natural Color Portraiture... ... 29
Normal London 156

Our Gem of a Cook 48

Pageantry Episodes of English History 192
Painting from an Arab Model; M. de Lara 39
Prowse-Jones Garden Party, Scenes at 183
,, ,, Farm, Feeding Poultry at 183

Queen-Mother's Flag over Buckingham Palace... 54

Reedham Orphanage, Coronation Drill at 161
Refreshments 85
Roosevelt's Casket, Mr. 50

Smallest Barque in the World ... 64
S.S. *George Washington* 33
Strange Mounts 194

Tarantella Dance 55

U.S.A. Flag, Children Forming ... 34

Wedding of Captain Betren and Mme. Denisoff 162

Yarmouth Herring Industry ... 229

ROYAL VISIT TO INDIA.

Arrival and Reception of Their Imperial Majesties at Princeps Ghat, Calcutta 307
Arrival at the Reception Tent, Delhi Fort... 289
Arrival of Their Imperial Majesties at Selimgarh Station 288
Arrival of the Ruling Chiefs, Delhi 285
Artillery, The Royal Horse, Firing a Salute 287

Bombay, The Royal Visit to ... 281

Calcutta, Arrival of Their Imperial Majesties at Princeps Ghat ... 307
,, Pageant, Preparations for the 306
,, Their Majesties' Departure from... 310
,, The Pageant Procession ... 308
Ceremony, King Edward Memorial... 292
Chiefs' Camps, Preparing for the Durbar in 286
Colors, Presentation of 293
Coronation Durbar at Delhi, The ... 295

Delhi, Arrival of the Ruling Chiefs at 285
,, The Coronation Durbar at .. 295
,, the New Capital of India, Scenes in 283
,, The Polo Tournament ... 294
,, The State Departure of Their Majesties from 303
,, The State Entry into ... 289
Delhi Fort, Arrival at the Reception Tent... 289
Delhi Fort, The State Garden Party at 299
Departure of Their Imperial Majesties from Calcutta 310
Departure of Their Imperial Majesties from Delhi 300
Durbar at Delhi, The Coronation ... 295

Edward, Memorial Ceremony to King 292
Entry into Delhi, The State ... 289

Firing a Salute by the R.H.A. ... 287

Garden Party at Delhi Fort, The State 299

Introduction to Series 280

King Edward Memorial Ceremony... 292

New Capital of India, Scenes in Delhi, the 283

Pageant, Preparations for the Calcutta 306
,, Procession, The 308
Point to Point Races 302
Polo Tournament, The Delhi ... 294
Preparations for the Calcutta Pageant 306
Preparing for the Durbar in the Chiefs' Camps 286
Presentation of Colors 293
Princep's Ghat, Calcutta, Arrival of Their Imperial Majesties at ... 307
Procession, The Royal, Passing from the Ridge to King's Camp ... 291

Races, Point to Point 302
Receptions, The King's Camp and the Ruling Chiefs' 304
Review of 50,000 Troops, The Royal 300
Royal Procession, The, Passing from the Ridge to King's Camp ... 291
Royal Review of 50,000 Troops, The 300
,, Visit to Bombay, The ... 281
Ruling Chiefs' Receptions, The King's Camp and 304

Salute, The Royal Horse Artillery Firing a 287
Selimgarh Station, Arrival of Their Imperial Majesties at 288
State Departure of Their Imperial Majesties from Delhi 303
,, Entry into Delhi, The ... 289
,, Garden Party at Delhi Fort ... 299

Their Imperial Majesties' Arrival at Selimgarh Station 288
,, ,, State Departure from Calcutta 310
,, ,, ,, ,, ,, Delhi 303
Tournament, The Delhi Polo ... 294
Troops, The Royal Review of 50,000 300

LIST OF ILLUSTRATIONS.

	Facing Page
Roses—"Floral Friends"	4
A Run with the Exmoor Staghounds	4
Farmyard Friends	16
Scene from "Barnyard Pets"	16
The Chef's Preparations	24
Man's Best Friend	24
Bathing at Ostend	32
Squeezing an Orange—"Refreshments"	32
Venice and the Grand Canal	40
Aeroplanes and Birdmen	40
Fording the River	48
Scene from "By Order of Napoleon"	48
Paris, the Gay City; Fountain in Tuileries Gardens	56
Children's Beach Drill at Hastings	56
Niagara Falls	64
March Past at the Queen Victoria Memorial Ceremony	64
Freshwater Aquarium	72
Scenes in the Isle of Wight; Carisbroke Castle	72
Strange Mounts	80
Dandy Dick of Bishopsgate	80
Flamingoes; Animal and Bird Studies	96
Scene from "Lady Beaulay's Necklace"	96
Scene from "Œdipus Rex"	104
A Day at Henley	104
Lord Kitchener Reviewing Egyptian Troops at Khartoum	112
Scene from "A Modern Hero"	112
The Yarmouth Herring Industry	128
Scene from "Love in a Cottage"	128
Scene from "Telemachus"	136
Scene from "The Rebel's Daughter"	136
By the Side of the Zuyder Zee	144
Big Waves at Brighton	144
Scene from "A Country Fair"	160
"Five Gables"; Stratford-on-Avon	160

	Facing Page
The Coronation Procession	168
King George V. Receiving the City Sword at Temple Bar	168
Changing the Guard, St. James' Palace	176
The Carnarvon Investiture	176
Eton Day on the Thames	192
Scene from "The Flower Girl of Florence"	192
Pompeii	200
The Launch of the s.s. "Olympic"	200
Sunsets in Egypt	208
The Revolving Bridge at Gizeh, Cairo	208
The Tiger Lily—"Floral Friends"	224
The Swallow Falls—"Picturesque North Wales"	224
The Pyramids at Gizeh	232
Watchdogs of the World	232
Scene from "A Visit to the Seaside"	240
Motorboat Racing at Lowestoft. A 700 h.p. Craft	240
Scene from "Fate"	256
Scene from "Oliver Cromwell"	256
A Wedding Procession "In the Land of Mahommed"	264
Scene from "A Tragedy of the Olden Times"	264
Scene from "The Vandal Outlaws"	272
Children Forming U.S. Flag at Albany Capitol	272
Arrival of their Imperial Majesties at Bombay, 1912	280
Scene from "The Crusader"	280
Lake Garda, Northern Italy	288
The State Entry into Delhi, 1912	288
The Durbar Ceremony, Delhi, 1912	296
Scene from "Trilby and Svengali"	296
The Royal Review of 50,000 Troops, Delhi	304
An Elephant Car in the Calcutta Pageant	304

SCOTT, HERBERT & CO.,
Printers,
1, Warwick Court, : : ;
: : High Holborn, W.C.

R005868