

Living Pictures

The Birth of Cinema

Saturday, December 28, 2024

Grand Illusion Cinema

Presented by The Sprocket Society
Seattle, WA

This Evening's Films

All films are projected from 16mm film prints, except the Robert W. Paul selections which are being shown digitally. The film projectors used tonight are two Elmo model CX-350 xenon-arc tabletop machines running at 24 frames per second (alas, their only speed). Slides and digital projections use an NEC model 1000C DLP Cinema Projector.

Our projectionist is Nathan Holm. Our presenter is Spencer Sundell.

A similar version of this program, entitled *First Light: The Birth of Cinema, 1894-1901*, was presented on November 12, 2011 at the Northwest Film Forum.

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## *Magic Lantern Movie (1976)*

Produced, Directed, & Edited by Maxine Haleff. Written by Maxine Haleff & Cecile Starr

A short documentary tracing the development of magic lanterns. The collection of Nat Myers, Jr. is shown and demonstrations are made of early colorful images and movement patterns. Early toy

movie projectors are also seen. Narrated, with a music box soundtrack. Includes an excerpt from the Georges Méliès film, *The Magic Lantern* (1903).

## *The Biography of the Motion Picture Camera (1947) excerpt*

Adapted from *La Naissance du cinema* (1946). Produced by Les Films du Compas & Roger Leenhardt. Directed by Roger Leenhardt. Written by Roger Leenhardt & Georges Sadoul. Assistants: Pierre Biro & Louis Ratiere. Photographed by Pierre Levent. Art direction: Maurice Collasson. Music by Guy Bernard Delapierre. American adaptation by Dena Burger; narrated by Tony Kraber.

A French-produced documentary (among the first ever) about the pre-history and earliest days of motion pictures. Particular attention is paid to the important pioneer Dr. Étienne-Jules Marey. Other early chrono-photographers like Eadweard Muybridge are also discussed. It includes extremely rare footage of original cameras and related devices in simulated use.

The 21 minute US version we excerpt from tonight is an abridged adaptation of the original film, which ran an additional 17 minutes. Among the excised segments is one about the remarkable proto-animations of Émile Reynaud and his Théâtre Optique (including a lengthy color simulation of one of his lost works) — a glaring and painful omission.

## *Films of the 1890s (1894-1899)*

Museum of Modern Art, 1973. Edison Manufacturing Co. & International Film Co. Various filmmakers, as noted.

An anthology of Kinetoscopes and other films released by Edison, Maguire & Baucus (a licensed Edison distributor), and the International Film Company. The films were copied from prints in the MOMA collection, including ultra-rare originals.

The slow-motion effect is due to the fact that the earliest Edison films were shot at a very high frame rate (40 frames per second or more), and the original duplicates were copied as-is and not time-corrected.

## Film Titles

*Chinese Laundry* (aka *Robetta and Doretto* [no. 2]) (Nov. 26, 1894) — Directed & filmed by William Kennedy-Laurie Dickson. Cast: Robetta and Phil Doretto (Phil Lauter).

*The Execution of Mary, Queen of Scots* (1895) — Directed by Alfred Clark. Photographed by William Heise. Cast: Robert Thomae (as Mary, Queen of Scots).

[Dickson Experimental Sound Film] (silent print) (ca. fall 1894 – spring 1895) — A laboratory experiment attempting synchronized sound. Never publicly released.

*Irwin-Rice Kiss* (aka *The Kiss*, *The May Irwin Kiss*, *The Widow Jones*) (1896) — Directed & filmed by William Kennedy-Laurie Dickson. Cast: May Irwin (Beatrice Jones), John C. Rice (Billy Bilke).

*Feeding the Doves* (aka *Feeding Pigeons*) (1896) — Directed by James H. White, photographed by William Heise.

*A Morning Bath* (1896) — Directed by James White, photographed by William Heise.

*The Burning Stable* (1896) — Directed by James White, photographed by William Heise.

*The Black Diamond Express* (1896) — Directed and photographed by James H. White and William Heise. Shot near Wysox, Pennsylvania, on Dec. 1, 1896.

[New York Street Scenes] (1896-98) — Several early actuality films stitched together, primarily shots of the elevated train system. Titles not known.

*Fatima* (aka *Fatima's Dance* and *Fatima's Coochee-Coochee Dance*) (1896, original and censored versions) — Fatima was a widely-known performer at the time, part of a fad for “exotic dances” that followed the Chicago Columbian Exposition of 1893.

*A Wringing Good Joke* (1899) — Photographed by Edwin S. Porter.

*Dewar's Scotch Whiskey* (aka, *Dewar's: Its Scotch*) (1897) — One of the very first commercials, originally projected on an outdoor billboard.

## Biscop film loops by Max Skladanowsky (1895-1897)

Preserved by the Reichsfilmkammer.

Most of these loops were made with the first Bioscop system, projected using two strips of film running

side-by-side, with alternating frames on each strip. Later, the Bioscop II used a single strip of film.

### Film Titles

*Brothers Milton, Komisches Reck* (1895)

*Die Gymnastiker Familie “Grunato,” Akrobatisches Potpourri* (1895)

*Mit Ablösung der Wache* (aka *Die Neue Wache in Berlin*) (1896)

*Die Wachtparade kommt “Unter den Linden” aus Berlin* (1896)

*Eine kleine Szene aus dem Strassenleben in Stockholm* (aka *Eine lustige Gesellschaft vor dem Tivoli in Kopenhagen*) (1896)

*Komische Begegnung im Tiergarten zu Stockholm* (1896)

*Apotheose II* (1897) — Max takes his bow

## Lumière's First Picture Show (1895-1897)

Blackhawk Films, 1975. Lumière Company. Filmed by Auguste & Louis Lumière, Alexandre Promio, & others unknown.

Contrary to the title, this anthology is not a faithful recreation of the program shown on December 28, 1895. Rather, it gathers selected first films by the Lumières brothers, shown during their first two years as filmmakers.

The originals of the particular prints in this anthology were discovered in November 1972 in the archives of the Los Angeles County Museum of

Natural History. The nitrate prints were then copied to 35mm safety film by Don Malkames using an original Cinématographe in his own collection as the “head” for an optical printer. Fittingly, the same machine had been used to project the Lumière films' US debut at Keith's Union Square Theater in New York City on June 29th, 1896.

## Film Titles

- La Sortie des usines Lumière à Lyon* (*Workers Leaving the Lumière Factory in Lyon*, aka *Exiting the Factory*), August 1895, View #93.3 – Third version.
- Démolition d'un mur* (*Demolition of a Wall*), March 6, 1896, View #40.2 – The second of two films of this subject shot on the same day.
- Bataille de boules de neige* (*Snowball Fight*), early February 1897, View #101 – Shot at Monplaisir, Cours Gambetta (now Cours Albert Thomas) in Lyon, France.
- Pompiers : mise en batterie* (aka *Lyon : manoeuvres de pompiers à la préfecture*, 2<sup>o</sup> *Mise en batterie*) (*Firefighters: put into action*), October 11, 1896, View #77 – Filmed in Lyon.
- Le Repas de bébé* (aka *Le Déjeuner de bébé*) (*The Baby's Lunch* aka *Feeding the Baby*), spring 1895, View #88 – Filmed by Louis at the Lumière family home in Montplaisir. Shown are Auguste, his wife Marguerite, and their daughter Andrée.
- Enfants et jouets* (*Children and Toys*), 1896 – A later version of the same scene was shot in 1897 and sold under the same title.
- Bal d'enfants* (*Children's Ball*), 1897, View #15 – Filmed in Turin, Italy probably at the Monti-Alby Institute.
- Partie d'écarté* (*Card Game* aka *The Messers*), late January 1896, View #73 – Filmed by Louis at the Lumière home at La Ciotat. Écarté (meaning “discarded”) was a card game similar to whist that was popular in the 1800s.
- L'Arroseur arrosé* (aka *Le Jardinier* aka *The Waterer Watered* aka *The Sprinkler Sprinkled*) summer 1896, View #99.3 – The third of three versions, the first made in the summer of 1895.
- Joueurs de cartes arrosés* (*Card players get drunk*), summer 1896, View #115 – Filmed in Lyon probably at Monplaisir
- Photographe* (*Photographer*), ca. 1895, View #118 – Alternate version not listed in their commercial catalogue. In this one, Clément Maurice plays the photographer and Auguste Lumière the client.
- Bataille de femmes* (*deux femmes seulement*), spring 1896, View #100 – Filmed at the Lumière factory in Monplaisir, Lyon.
- L'Arrivée d'un train à La Ciotat* (*The Arrival of a Train at La Ciotat*), ca. 1897-8?, View #653 – The historic record is unclear about when this was made. Long believed to date to 1895, it is now thought to be a later film
- Basse-cour* (*Poultry Yard* aka *Farmyard*), Nov. 1896, View #14 – Probably filmed in Lyon.
- Querelle enfantine* (*Childish Quarrel*), spring 1896, View #82 – Louis filmed Suzanne and Andrée Lumière.
- Chaudière* (aka *Embarquement d'une Chaudière*) (*Loading a boiler*), spring 1896, View #320 – Filmed on the ship La Dépêche, at the port in La Ciotat.
- Enfants pêchant des crevettes* (*Children digging for clams*), summer 1896, View #45 – One of the figures carries a basket with “crevette” (shrimp) written on it.
- Baignade en mer* (aka *Baignades à La Ciotat*) (*Swimming in the Sea*), summer 1895, View #11 – Filmed at Clos-des-Plages at La Ciotat.

## The actual original program first shown at the Salon Indien was as follows:

- *La Sortie de l'usine Lumière à Lyon* (1895)
- *La Voltige* (1895) (Horse Trick Riders)
- *La Pêche aux poissons rouges* (1895) (Fishing for Goldfish)
- *Le Débarquement du congrès de photographie à Lyon* (1895) (The Disembarkment of the Congress of Photographers in Lyon)
- *Les Forgerons* (1895) (Blacksmiths)
- *Le Jardinier (l'Arroseur Arrosé)* (1895)
- *Le Repas de Bébé* (1895)
- *Le Saut à la couverture* (1895) (Jumping onto the Blanket)
- *La Place des Cordeliers à Lyon* (1895) (Cordeliers Square in Lyon)
- *La Mer (Baignade en Mer)* (1895)

## *Cinématograph Souvenirs of America* [sic] (1896-1897)

Blackhawk Films, 1975.

Lumière Company. Filmed by Alexandre Promio & Félix Mesguich.

Following their debut in Paris, the Lumière films toured the world, and this included several cities in North America. In each city, scenes were filmed which were then sometimes shown to local audiences (sometimes even the same day). This was an obvious draw while also creating material for later stops in the tour.

Lumière camera operator Alexandre Promio was tasked with the job, arriving in September 1896 and ultimately travelling to New York and Chicago, before moving on to Canada, particularly Montreal.

In the spring of 1897, Félix Mesguich was dispatched Washington, DC to film William McKinley's first inauguration.

### Film Titles

*Défilé de la garde nationale du district de Columbia* (*District of Columbia National Guard Parade*), March 4, 1897, View #344 – Filmed during the inauguration of William McKinley.

[Three unidentified non-Lumière films of infantry marches] ca. 1897? – Possibly Edison films, misidentified in this film as *Review of the National Guard* and *Review of the Artillery of the District of Columbia*.

*Défilé de l'artillerie du district de Columbia* (*District of Columbia Artillery Parade*), March 4, 1897, View #342 – Filmed during the inauguration of William McKinley.

[Unidentified non-Lumière film of streetcars in Brooklyn] ca. 1897?

*Washington : le président McKinley adressant son message au peuple* (*Washington: President McKinley addressing his message to the people*), March 4, 1897, View #433

*Pont de Brooklyn* (*Brooklyn Bridge*), ca. Sept. 25, 1896, View #321 – Elevated train switching point on the bridge.

*Chicago défilé de policemen* (*Chicago Review of Policemen* aka *Chicago Police Parade*), ca. Sept. 11-20, 1896, View #336 – Staged for the Lumière camera in front of the Battery D Armory, at the current site of the Crown Fountain in Millennium Park.

*Descente des voyageurs du pont de Brooklyn* (*Passengers descending from the Brooklyn Bridge*), ca. Sept. 25, 1896, View #324 – Shot on the Manhattan end of the bridge.

[Unidentified non-Lumière film of the Central Railroad of New Jersey ferry *Mauch Chunk*]

## Films by Robert W. Paul (1895-1896)

Presented digitally. Restorations by the British Film Institute.

### Film Titles

*Rough Sea at Dover* (aka *Sea Waves at Dover*) (ca. June 1895) – Filmed by Birt Acres at Admiralty Pier. First shown in January 1896.

*Royal Train* (1896)

*The Derby* (June 1896) – The second Derby film released by Paul. The first was shot by Acres.

*Comic Costume Race* (July 1896)

*Hyde Park Bicycle Scene* (1896)

*The Twins' Tea Party* (August 1896)

*Scene on the River Thames* (aka *Up the River*) (1896)

*Traffic on Blackfriars Bridge* (June 1896)

*On Westminster Bridge* (April 1896)

## *Father of Screenland* (ca. 1930)

Excerpted from a *Pathé Audio Review* newsreel (date, volume, & number not known)

Thomas Armat holds forth on his version of the creation of the Edison Vitascope. This was filmed 34 years after the debut of the Vitascope, when Armat was aged 63.

Details are very hard to find about this segment and the series it appeared in. Most likely, it was

filmed in late 1929 and released in early 1930. The *Pathé Audio Review* was short-lived (probably only 1929-30), probably used a sound-on-disc system, and distribution may (or may not) have been limited to Britain. One source claims the home studio was in Manhattan.

## *Klondike Gold Rush Scrapbook* (1897-1901)

Blackhawk Films, ca. 1961. Edison Manufacturing Company. Filmed by Frederick Blechynden & Robert K. Bonine.

The Seattle views were shot by Blechynden, during an Edison railroad expedition to the West, capturing first-ever films of Los Angeles, San Diego, and San Francisco, and of Native Americans in Colorado and New Mexico. He later shot the first Edison-produced films of the Asian Pacific in Japan, Hong Kong, China, and Hawaii.

The rest of these films are known to have been shot by Bonine, who worked as an Edison cameraman shooting actualities in post-earthquake San Francisco, Yellowstone, Hawaii, the Panama Canal, and of course the Yukon. He also had a stint as Biograph's chief cameraman, filming in England, Japan, China, and elsewhere.

### **Film Titles:**

*Horses Loading for Klondike*, no. 9 (Aug. 7, 1897) – Filmed at the Seattle waterfront.

*Loading Baggage for Klondike*, no. 6 (Aug. 6, 1897) – Filmed at the Seattle waterfront. The original catalog identifies the ship as the SS “Williamette.” Film scholar Charles Musser found it is actually the SS Queen. The coach that passes is from the Rainier-Grand Hotel, located on First Ave. between Madison and Marion, just a half-block from the pre-grade waterfront.

*Poker at Dawson City* (© Feb. 17, 1899) – Filmed in New Jersey at Edison's Black Maria studio.

*Packers on the Trail* (© May 24, 1901) – Two scenes.

*Pack Train on Chilcoot Pass* [sic] (© May 6, 1901)

*Rocking Gold in the Klondike* (© May 6, 1901)

*Panoramic View of the White Pass Railroad* (© May 6, 1901) – Filmed in 1899 but not released until later.

## **Magic and Color: Early Films by Georges Méliès (1899)**

Star Films. Directed by Georges Méliès Approx. 2 min.

These are among the earliest trick films by the stage magician turned cinema impresario. When the Lumières refused to sell him a Cinématographe, he almost immediately went to England to visit Robert W. Paul, who had developed his own camera

and projector by reverse engineering an Edison Kinetoscope. Méliès bought one of Paul's cameras, and later built his own. By early 1896, he was making films and showing them at his Théâtre Robert-Houdin.

### **Film Titles**

*L'Illusioniste fin-de-siècle* (aka *L'Impressionniste fin-de-siècle* aka *The Conjuror*) Star Films catalogue no. 183 – Essentially a remake of his *Escamotage d'une dame chez Robert-Houdin* (aka *The Vanishing Lady*, 1896).

*La Danse du feu* (aka *La Colonne de feu* aka *Pillar of Fire*) Star Films catalogue no. 188 – The woman is Jehanne D'Alcy.

## Fire! (1901)

Williamson Kinematograph Company. Directed by James Williamson.

James Williamson's *Fire!* dramatises the work of his local fire service (Hove Fire Station is clearly identifiable) in five tableaux: the raising of the alarm, the fire brigade leaping into action, the horse-drawn fire engines rushing to the scene, and two longer shots of the fire rescue as shown from inside and outside the building (the derelict Ivy Lodge in Hove).

Along with Williamson's earlier *Attack on a China Mission* (1900), *Fire!* was one of the very first films to make use of multiple shots edited together to create a chronological sequence propelling a coherent narrative along. Williamson also creates suspense by showing the audience the extent of the fire in the first shot, which heightens the sense of

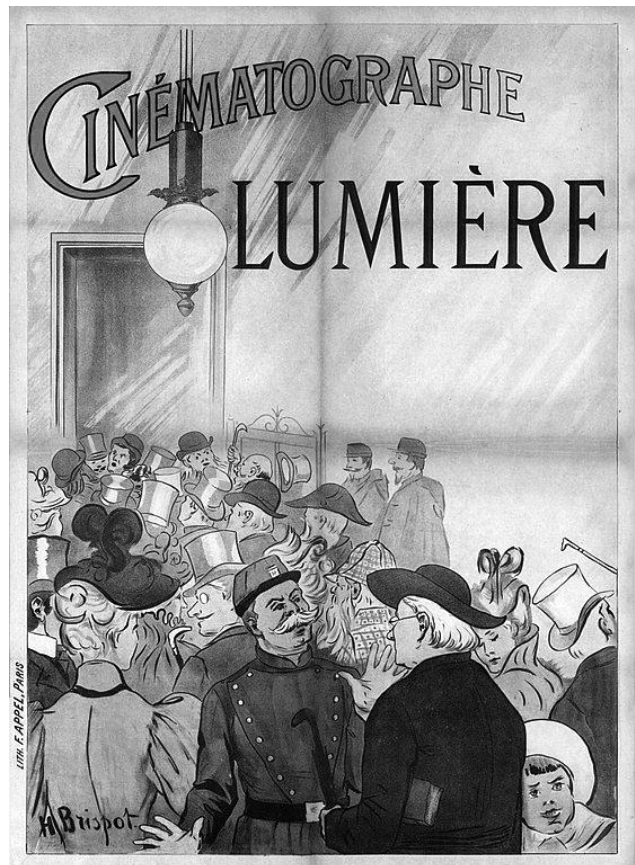
urgency as the fire crew (who lack this privileged information) leave the station and rush to put it out.

Though the action itself lacks the sophisticated staging and construction of later films such as *Desperate Poaching Affray* (d. William Haggar, 1903) or *Daring Daylight Burglary* (d. Frank Mottershaw, 1903), *Fire!* shares with those two films the distinction of being a major influence on a pioneering American film, Edwin S. Porter's *The Life of an American Fireman* (1903), which borrowed Williamson's narrative model and developed it further by introducing close-ups.

– Michael Brooke, *BFI Screenonline* (n.d.)

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20th. Don't fail to see it.
Open from 9 A. M. to 9 P. M.



Sources and Suggested Reading

- Richard Balzer, *Peepshows: A Visual History* (Abrams, 1998) – Lavishly illustrated, covering the 1700s through the 1800s.
- Marta Braun, *Picturing Time: The Work of Etienne-Jules Marey (1830-1904)* (Univ. of Chicago Press, 1995)
- Brian Clegg, *The Man Who Stopped Time: The Illuminating Story of Eadweard Muybridge – Pioneer Photographer, Father of the Motion Picture, Murderer* (Joseph Henry Press / National Academy Press, 2007) – Solid biography that does not over-sensationalize (nor ignore) the murder.
- Paul Fischer, *The Man Who Invented Motion Pictures: A True Tale of Obsession, Murder, and the Movies* (Simon & Schuster, 2022) – Biography of Louis Le Prince, including an examination of his mysterious disappearance.
- Paul Spehr, *The Man Who Made the Movies: W.K.L. Dickson* (John Libbey Publishing Ltd., 2008) – Profusely illustrated. The definitive biography, written by the former Asst. Chief of the motion picture division of the Library of Congress.
- Auguste & Louis Lumiere, *Letters: Inventing the Cinema* (Faber & Faber, 1995) – Selected correspondence, with annotations. Fascinating.
- Madeleine Malthête-Méliès (trans. Kel Pero, ed. Matthew Solomon), *Magnificent Méliès: The Authorized Biography* (Univ. of Michigan Press, 2022; pb ed 2024) – A magnificent book, finally translated into English. Essential.
- Alison McMahan, *Alice Guy Blaché: Lost Visionary of the Cinema* (Continuum Books, 2002) – Definitive English-language biography of this true founding figure of cinema.
- Richard Abel, *The Ciné Goes to Town: French Cinema 1896-1914* (University of California Press, 1994) – Dry but impressively detailed account.
- Ian Christie, *Robert Paul and the Origins of British Cinema* (Univ. of Chicago Press, 2019) – The definitive biography.
- Bryony Dixon, *The Story of Victorian Cinema* (British Film Institute, 2023) – Deceptively thin, profusely illustrated, excellent survey of early British cinema history by the curator of silent film at the BFI National Archive.
- John Barnes, *The Beginnings of the Cinema in England, 1894-1901* (Univ. of Exeter Press, 1996; 5 volumes) – Exhaustive and definitive.
- Charles Musser, *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company* (Univ. of California Press, 1991) – Essential.
- Charles Musser, *The Emergence of Cinema: The American Screen to 1907* (Univ. of California Press, 1994)
- Ian Christie, Priska Morrissey, Louis Pelletier, Valentine Robert, Jean-Pierre Sirois-Trahan, & Tami Williams (eds.), *Crafts, Trades, and Techniques of Early Cinema* (Maize Books, 2024) – Proceedings of the 16th Domitor Conference. Available in paperback, or [free to read online](#) via the Univ. of Michigan Press site.
- William Kennedy-Laurie Dickson & Antonia Dickson, *History of the Kinetograph, Kinetoscope and Kinetophonograph* (Albert Dunn, 1895; facsimile ed.: Museum of Modern Art [NY], 2000) – Dickson's memoir of creating motion pictures while working for Edison, written just as he was leaving the company.
- C. Francis Jenkins (Charles Francis), *Animated Pictures: An Exposition of the Historical Development of Chronophotography...* (H.L. McQueen, 1898) – Firsthand (but not entirely reliable) account of the Phantoscope and related history.
- Alexandre Promio, “A Travelogue” (1925) excerpt, URL: <https://sabzian.be/text/a-travelogue> – His account of filming in America for the Lumière.
- Raymond Fielding (ed.), *A Technological History of Motion Pictures and Television: An Anthology from the Pages of the Journal of the Society of the Motion Picture and Television Engineers* (Univ. of California Press, 1967 & 1974) – Profusely illustrated. Facsimile reprints of articles from the SMPTE journal, including many by early cinema inventors. Marvelous.

Non-Western Histories

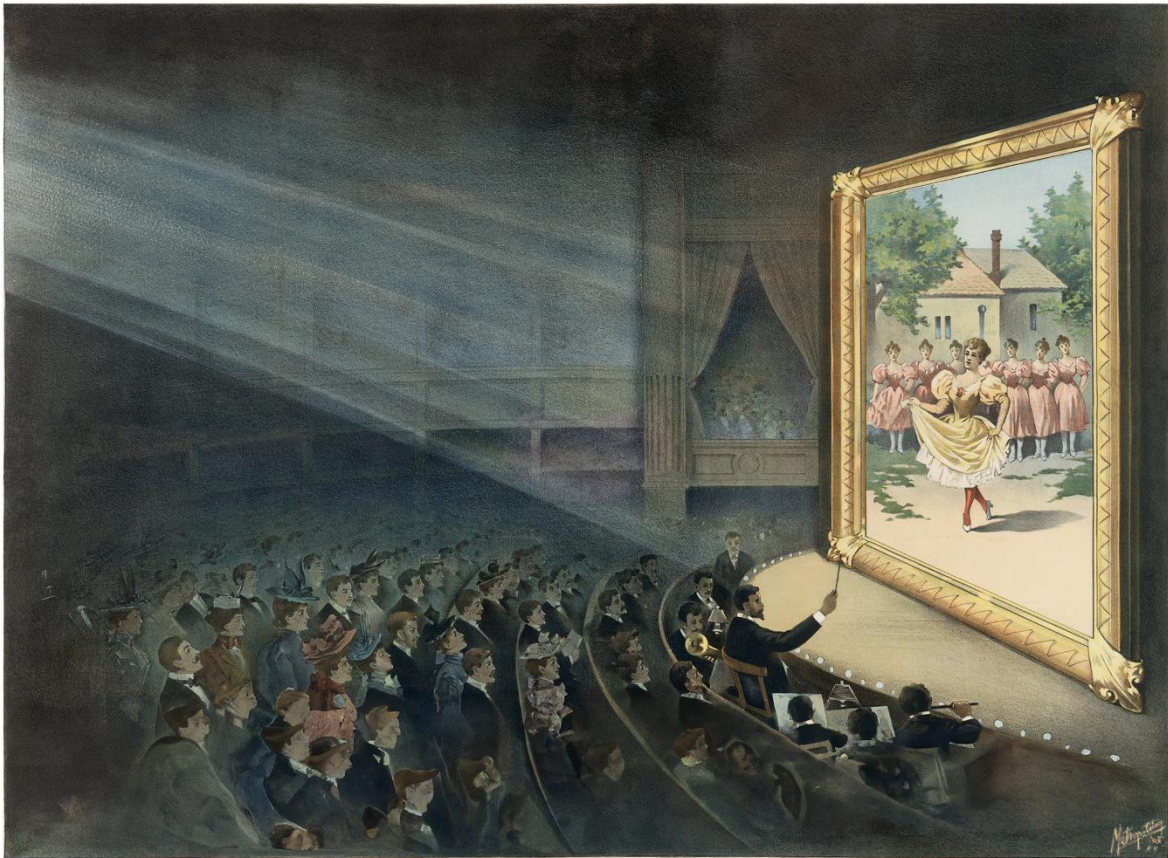
- Nick Deocampo (ed.), *Early Cinema in Asia* (Indiana Univ. Press, 2017)
- Dafina Ruppin, *The Komedi Bioscoop: Early Cinema in Colonial Indonesia* (John Libbey Publishing Ltd., 2016) – Volume 4 in the series KINtop Studies in Early Cinema.
- Emily Yueh-yu Yeh (ed.), *Early Film Culture in Hong Kong, Taiwan, and Republican China: Kaleidoscopic Histories* (Univ. of Michigan Press, 2018)
- Zhang Zhen, *An Amorous History of the Silver Screen: Shanghai Cinema, 1896-1937* (Univ. of Chicago Press, 2005)

References

- Race to Cinema (website), URL: <http://www.theracetocinema.com> – Documentation with photos and videos of a 15 year project to build functioning replicas of early motion picture cameras, 1885-1895.
- L'œuvre cinématographique des frères Lumière (Cinematographic Works of the Lumière Brothers) (website), URL: <https://catalogue-lumiere.com> – A complete catalogue of all the films produced by the Lumière company between 1895 and 1905 (1,428 films in total).
- Stephen Herbert & Luke McKernan (eds.), *Who's Who of Victorian Cinema: A Worldwide Survey* (British Film Institute, 1996) – Long out of print, but living on as the extensively expanded website <https://www.victorian-cinema.net>
- Richard Abel (ed.), *Encyclopedia of Early Cinema* (Rutledge, 2004; pb ed. 2010) – Invaluable.
- Kemp Niver, *Motion Pictures from the Library of Congress Paper Print Collection 1894-1912* (Univ. of California Press, 1967)
- Kemp Niver (compiler) & Bebe Bergsten (ed.), *Biograph Bulletins, 1896-1908* (Locare Research Group, 1971) – Reproductions of sales catalogs of the American Mutoscope and Biograph Company, plus useful indices.
- Eileen Bowser, *Biograph Bulletins 1908-1912* (Octagon Books, 1973)
- Thomas Edison, Kinetographic Camera, US Patent 589,168 (awarded Aug. 31, 1897; filed Aug. 24, 1891, SN 403,534). Archived online at <https://patents.google.com/patent/US589168A/en>
- Early Cinema Overview (Domitor, n.d.), URL: <https://domitor.org/early-cinema-overview/> – Multilingual bibliography compiled by the international society for the study of early cinema.

Home Video

- Lumière! Le cinématographe, 1895-1905* (Institut Lumière & France Télévisions Distribution, 2015) 2 Blu-Ray + booklet – 114 Lumière films restored in high definition, with commentaries and other extras (but in French only, with no English subtitles). Out of print, but wonderful.
- Edison: The Invention of the Movies* (Kino Video, 2005) 4 DVD box set – An essential collection of films and the rarest early experiments from 1891-1918, plus commentaries and interviews with film scholars. DVD-ROM extras include stills, original documents, and other ephemera.
- Georges Méliès: First Wizard of Cinema (1896–1913)* (Flicker Alley, 2008) 5 DVD + booklet, and *Georges Méliès Encore: New Discoveries (1896-1911)* (Flicker Alley, 2010) DVD – Combined, these two releases gather nearly every surviving Méliès film. An original hand-colored print of *A Trip to the Moon* (1902) was discovered later and released in 2012 on a special edition Blu-ray.
- Gaumont Treasures 1897-1913* (Kino International [now Kino Lorber], 2009) 3 DVD set – An entire disc is devoted to Alice Guy. Still in print.
- More Treasures from American Film Archives: 1894-1931* (National Film Preservation Foundation, 2004) 3 DVD box set + large illus. book – This set includes a high number of mutoscopes and films from the early 1900s, by Dickson, Porter, and unknown others. Of the rest, many are from 1903-1915.
- A Trick of Light (Die Gebrüder Skladanowsky, aka A Trick of the Light)* (1996) – Feature film by Wim Wenders exploring the work of Max Skladanowsky and his brothers Eugen and Emil, and their invention the Bioscop. Several of the Bioscop loops are also recreated. Includes an interview with a very engaging 91-year-old Lucie Skladanowsky, daughter of Max.
- Crazy Cinématographe. Europäisches Jahrmarktkino 1896-1916 (Crazy Cinématographe. European Fair Cinema 1896-1916)* (Edition Filmmuseum, 2007) 2-disc PAL DVD (Region 2) + illus. booklet – Rare European films shown at fairgrounds and in travelling cinemas. A mad cavalcade of dog acts, scientific novelties, trick films, actualities, and everything in between. A true representation of the earliest movie-going experience. Available via <https://www.edition-filmmuseum.com>
- R.W. Paul: The Collected Films 1895-1908* (British Film Institute, 2006) PAL DVD (Region 2) + booklet – Nearly two and a half hours of 62 exceptionally rare, restored films. With commentary and a booklet by Ian Christie. Available online via <https://filmstore.bfi.org.uk>
- Early Cinema: Primitives and Pioneers* (British Film Institute, 2005) 2-disc PAL DVD (Region 2) + booklet – Includes rare films by Birt Acres, James Williamson, the Hepworth Company, Lumière films shown in Britain, and others.



LIVING PICTURES THE BIRTH OF CINEMA

**Films by Edison, Dickson, Lumière, Méliès,
Skladanowsky, Williamson, & more on 16mm
With Live Illuminated Lecture & Narration by Spencer Sundell**

Saturday Dec. 28, 2024 at 8:30 PM
On the Occasion of the 129th Anniversary of the First Lumière Screening in Paris

Grand Illusion Cinema