

Thomas A Edison Papers

A Guide to

MOTION PICTURE CATALOGS


by American Producers and Distributors, 1894-1908:

A Microfilm Edition

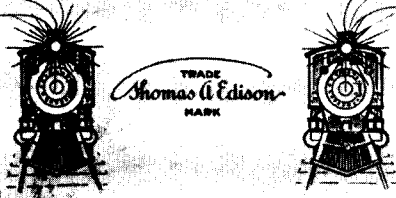
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EDISON FILM
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THE GREAT TRAIN



ROBBERY



TRADE
Thomas A Edison
MARK

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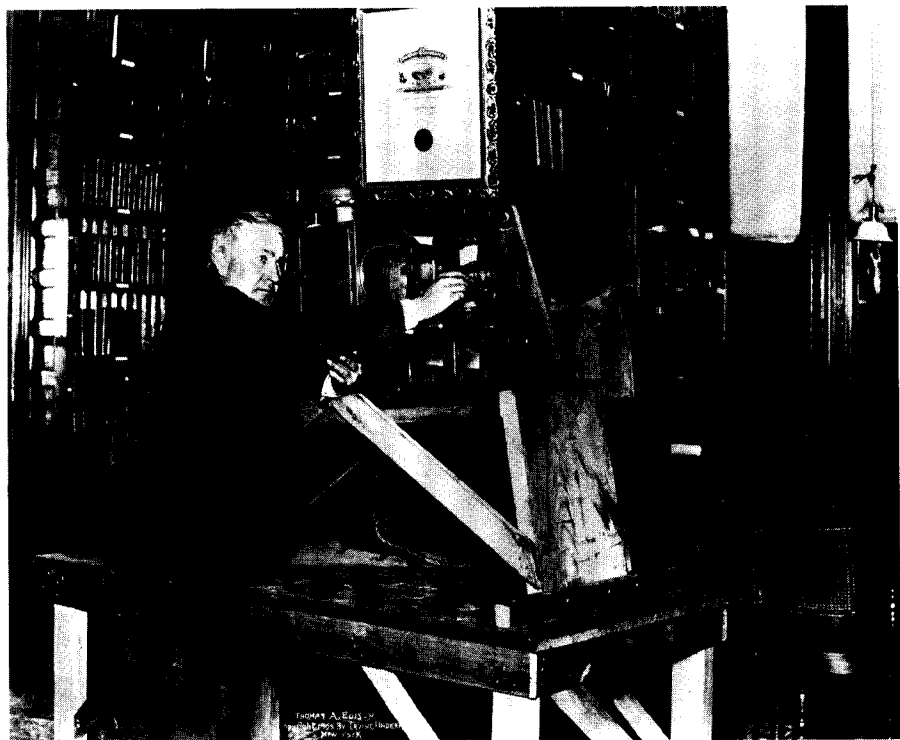
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Thomas Edison with his projecting kinoscope, c. 1900. (Courtesy of the Edison National Historic Site)

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INTRODUCTION

This guide is an introduction to the six-reel microfilm edition of American motion picture catalogs published between 1894 and 1908. The earliest documents were those printed in 1894 by the sales agents for Thomas Edison's kinetoscope. Their appearance coincided with the advent of commercial moving pictures. By the end of 1908, when the Motion Picture Patents Company was formed under Edison's auspices, motion picture catalogs were playing a less prominent role in the industry because trade journals had proliferated and were offering synopses, reviews, and advertisements. The catalogs that were distributed between 1894 and 1908 advertised films, equipment, and related posters, slides, lectures, and phonographs. They ranged from complete multi-page listings of a distributor's stock to one-page synopses of a production company's latest product. After more than three-quarters of a century, a comparatively small number of such catalogs remain. Some are fragmentary or incomplete; most are unique; and all are fragile. In a few cases only photocopies of the originals survive.

The Thomas A. Edison Papers undertook publication of these materials for several reasons. Edison's key role in the early industry, growing scholarly interest in the early years of commercial cinema, and increased use of motion picture catalogs were powerful considerations. A substantial number of the catalogs from this period were those of Edison or Edison-related companies. Many of these important documents, along with catalogs from some competing companies, survive in the archive of the Edison National Historic Site. They are thus a notable, although small, part of Edison's extant papers. However, some motion picture catalogs that were originally published by the Edison Manufacturing Company and by other relevant companies are scattered throughout the United States. Because film catalogs have been increasingly heavily used, with inevitable degeneration of quality and completeness, they pose a special problem for the academic and archival communities. The degeneration of the materials, their ephemeral nature, and their importance for film research combined to make preparation of a microfilm edition an urgent task. Further, the project was expanded to include a much broader range of catalogs because Edison materials alone would have provided an incomplete picture of the industry, and only a small additional effort was required to search for and include catalogs from the entire American industry.

After its Brighton conference on early cinema in 1978, the Fédération Internationale des Archives du Film (FIAF) called for the microfilming of catalogs in the holdings of its member archives. In England the British Film Institute (BFI) undertook such a project from its extensive holdings. In the United States the situation was more complicated because documents existed in many different institutions across the country. Only three of these institutions—the Museum of Modern Art, the Library of Congress, and the George Eastman House—were FIAF members. Responding to the call of the FIAF, Charles Musser, film historian and catalog editor for this edition, conceived and initiated the project.

As with the films of this era, many more catalogs were originally issued than now survive. Consequently this microfilm edition includes a significant but not a complete set of catalogs. It includes all known catalogs distributed in the United States by American producers, by European producers through their American offices, and by domestic agents for American and European films. This edition is focused on films that received significant distribution in the United States by either American or European companies. Catalogs by companies without American outlets were not included; but unique British catalogs in American collections were identified for BFI by Charles Musser, microfilmed by University Publications of America, and made available to the BFI for an addendum to its main edition published by World Microfilms.

In a few instances important European catalogs were found that met neither the criteria for selection in this edition nor in that of the BFI. This problem was posed to members of the edition's advisory board. Following their advice, the editors included the Lumière catalogs in this edition. Moreover, a group of 1909 Lubin catalogs was added in order to retain the integrity of a four-volume collection in the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences. At the same time, the material in Kemp Niver's *Biograph Bulletins: 1896-1908* and Eileen Bowser's *Biograph Bulletins: 1908-1912* was not included because those catalogs were already available in published form.

This edition presents a portrait of the films and equipment generally available to exhibitors and audiences in the United States. It includes substantial runs of catalogs published by seven of the ten producer/distributors that eventually joined the Motion Picture Patents Company. However, American Vitagraph Company and Kalem Company are represented by only a few catalogs. No materials were found for the Essanay Company, the only member of the Motion Picture Patents Company not represented in this edition. Other significant companies for which materials could not be located include those of Edward H. Amet, located in Waukegan, Illinois, during the late 1890's; Paley and Steiner, producers of Crescent Films, active in New York City in 1904-05; and numerous "independents" that were active in 1907 and 1908. Among the latter were the Crawford Manufacturing Company in St. Louis and the Good-fellow Manufacturing Company in Detroit. Additional information about these companies can be found in American trade publications, particularly *The Phonoscope*, *The New York Clipper*, *Variety*, *Views and Film Index*, *Moving Picture World*, *Billboard*, *The New York Dramatic Mirror*, and *Show World*.

The catalogs for this edition were gathered from museums, libraries, federal archives and records centers, historical societies, and private individuals. On-site searches were made at institutions in London, Paris, Philadelphia, Washington, Los Angeles, San Francisco, New York, Rochester, Boston, Chicago, St. Louis, and Columbus (Ohio). Many institutions in other cities were queried by letter. The outstanding cooperation of archivists, curators, and collectors allowed the assembly of original catalogs and photocopies for microfilming.

The efforts of individuals at many different institutions brought this cooperative venture to a successful conclusion. The members of the Advisory Board provided key encouragement and assistance. In addition, John Kuiper, George Pratt,

and Jane Baum were especially accommodating in making available documents from the George Eastman House Collection. Samuel Gill of the Academy of Motion Picture Arts and Sciences went to considerable trouble to escort materials to the East Coast for microfilming. Gladys I. Breuer greatly aided in the identification and filming of materials in the C. Francis Jenkins Collection at the Franklin Institute. Paul Spehr of the Library of Congress, Division of Motion Pictures, Broadcasting and Recorded Sound, made available photocopies of crucial documents. Dorothy Swerdlove of the New York Public Library facilitated filming of original documents in the Billy Rose Theater Collection at Lincoln Center. Barbara McCandless of the Harry Ransom Humanities Center at University of Texas in Austin provided timely assistance so that important material could be included in this edition. Greg Pano and Florence Bartoshesky at the Baker Library at Harvard University, Janice McNeill at the Chicago Historical Society, Burt Logan at the Wyoming Historical and Geological Society (Wilkes-Barre, Pa.), and James Bell and Wendy Shadwell of the New-York Historical Society were also generous in their assistance. William L. Cumiford and Craig Black of the Los Angeles County Museum of Natural History made important materials available for filming. Joel Buchwald and Peter W. Bunce of the Federal Archives and Records Centers in Bayonne and Chicago made exceptional efforts that made original documents under their control available for this edition. At the Museum of Modern Art, Clive Philpot, Janice Ekdahl, Charles Silver, and Eileen Bowser collected and, in some cases, restored documents in order to make them available for this edition. Several individuals generously allowed microfilming of catalogs from their private collections: Charles Hummel of the Charles Edison Fund, Donald Malkames, and Anthony Slide, a researcher and historian long associated with the Academy of Motion Picture Arts and Sciences.

This project is especially indebted to the staff of the Edison National Historic Site for providing facilities, original materials, and cooperation in the preparation and filming of the edition. Particular acknowledgment is due Roy Weaver, Edward Pershey, Mary Bowling, Leah Burt, and Reed Abel.

The microfilming of documents for this project presented a number of unusual complications for the publisher, University Publications of America. Especially helpful in the publication process were John Moscato, Robert Lester, and Cynthia Hancock. Andrew Raymond and Ann Russell of the Northeast Document Conservation Center also provided special assistance in microfilming original documents from the Museum of Modern Art. Others who assisted the project in various ways include Jon Gartenberg, Carol Nelson, Joan Richardson, Andre Gaudreault, and Susan Schultz.

The financial support for the project was provided by a special grant from the National Endowment for the Arts and by funding from the Geraldine R. Dodge Foundation, Alfred P. Sloan Foundation, National Park Service (Edison National Historic Site), and Rutgers, The State University of New Jersey.

Two people whose names do not appear on the title page but whose contributions and dedication have truly made this project possible are the project's administrative assistant, Helen Endick, and its secretary, Grace Kurkowski.

CATALOGS AND THE EARLY MOTION PICTURE INDUSTRY

Motion picture catalogs played an important role in the early years of cinema. Early motion picture companies, following a common American business practice, made extensive use of catalogs as a means of listing and promoting their products. They also provided exhibitors with information for use in attracting customers as well as with narrative material and musical suggestions to accompany film presentations. While devices that create the illusion of movement had attracted attention in the United States and throughout the world since early in the 19th century, the commercial introduction of modern motion pictures dates from the summer of 1893 when many visitors to the World's Columbian Exposition in Chicago paid to view short films in Edison's peephole kinetoscope. From that time until 1908, the American film industry experienced growth and diversification. Printed film catalogs reflect the development of the early motion picture industry from their introduction in 1894 until the formation of the Motion Picture Patents Company at the end of 1908, and therefore present readers today with a rich resource for understanding these formative years.

The early motion picture industry adopted two markedly different exhibition formats. Motion pictures were either shown to individual spectators through small viewing devices such as the Edison peephole kinetoscope or to large audiences through theatrical projection. Ancestors of both modes of exhibition were popular before modern motion picture technology became available. The peephole kinetoscope and the mutoscope, which used a series of flip cards, allowed a single viewer to see pictures with the illusion of movement. These were preceded by the stereoscope, which enabled individual spectators to see photographs with the illusion of depth. Photographic images were also projected "life-size" during the second half of the 19th century by means of the magic lantern, a forerunner of the modern slide projector. Magic lantern exhibitors used slides to create elaborate screen entertainments. These exhibition formats readily incorporated motion pictures. The commercialization of motion pictures represented not simply the beginning of a new industry but also the continuation and transformation of established practices. Although individual viewing appeared first, projected motion pictures became the significant cultural form.

The Peephole Kinetoscope

The brief glimpse of motion pictures that Thomas Edison offered fair-goers at the Columbian Exposition was the culmination of five years of thinking and experimentation. From conception to final execution, Edison and his staff benefited from a world-wide context of technological achievements.¹ Edison's kinetoscope also reflected the inventor's determination to do "for the eye what the phonograph does for the ear." He hoped to duplicate the commercial

success of his phonograph, which was then attracting patrons who paid a nickel to hear a brief recording through a set of earphones. By 1892 Edison and his colleague, William Kennedy Laurie Dickson, had invented a camera or "kinetograph" to take motion pictures and a peephole kinetoscope for individualized viewing of the moving images. In December 1892 Edison began construction of a motion picture studio near his West Orange laboratory. This production facility, which became known as the Black Maria, was completed in February 1893. Manufacture of kinetoscopes, however, experienced many delays. The first twenty-five machines were finally completed in January 1894 and were offered for sale in April at \$250 a machine. The first kinetoscope parlor opened in New York City on the 14th of April and similar debuts in other American cities soon followed.²

Edison centralized most of his film-related activities in the Edison Manufacturing Company and engaged sales agents to market his kinetoscopes and films. Raff & Gammon sold Edison films and apparatus in the United States and Canada through their New York-based Kinetoscope Company. Their customers included proprietors not only of specialized kinetoscope parlors but also of phonograph parlors, arcades, hotels, bars, and restaurants. In order for these kinetoscope owners to function effectively as exhibitors, they needed film subjects to keep their own patrons entertained. By the end of 1894 Raff & Gammon had published a one-page film list, and by mid-1895 they had expanded their catalog to a four-page brochure.³ Maguire & Baucus handled the European market through their Continental Commerce Company, which had offices in New York and London.⁴

Edison was not the sole producer of films and kinetoscopes. By early 1895 Charles Chinnock was making and selling films and marketing his own version of the kinetoscope.⁵ Robert W. Paul was similarly occupied in London. At first, manufacturers of the kinetoscope believed that its individualized format for viewing, similar to that of the nickel-in-the-slot phonograph, would yield substantial, long-term income. Edison's profits from the sale of kinetoscopes alone totaled \$75,000 by March 1895,⁶ but soon the demand for kinetoscopes receded and profits from machine sales vanished. By November 1895 Raff & Gammon were ready to sell their business. But just when the motion picture industry seemed on the verge of collapse, projection technology introduced new commercial opportunities.

Early Projection

During 1895 several inventors sought to adapt Edison's moving pictures to the magic lantern. The Latham family in New York City developed their own camera and a primitive projecting machine, the eidoloscope. Early in 1895 they exhibited films that met with some commercial success.⁷ The eidoloscope, like the peephole kinetoscope, lacked a mechanism for intermittently stopping each frame of the film in front of the lens. Therefore, the resulting projected image was small, blurred, and shaky. Other projectors, such as the Lumière cinematographe, included the crucial intermittent mechanism that was needed to generate a quick succession of momentarily stationary images and thus to create the illusion of movement. The Lumière family, French makers of pho-

tographic plates and films, built a motion picture camera, photographed several subjects, and exhibited them publicly. C. Francis Jenkins and Thomas Armat, aspiring young inventors living in Washington, D.C., also built a projector with an intermittent mechanism. They called it the phantascope.⁸

Armat and Jenkins opened a small theater at the Cotton States Exposition in Atlanta, Georgia, during October 1895. There they showed Edison films to a paying audience. Because few people patronized these showings, the inventors lost money and then separated on bad terms. Representing the invention as his own, Armat approached Raff & Gammon, who had been searching for such a machine to rescue their floundering business. After delicate negotiations, Raff & Gammon won Edison's consent to expand their motion picture business. In January 1896 Raff & Gammon formally contracted with Armat to market his phantascope, and Edison agreed to manufacture the machine and to provide films for the new undertaking.

Raff & Gammon renamed the projecting machine "The Edison Vitascope" and formed the Vitascope Company to sell exclusive exhibition rights for specific territories. They published their brochure, "The Vitascope," and directed it to prospective purchasers of these exhibition rights.⁹ Raff & Gammon sold territories to several would-be entrepreneurs even before the premiere of the vitascope at Koster and Bial's Music Hall on 23 April 1896. The vitascope was well received, and soon they were promoting it further by printing and circulating a collection of "Press Comments" that quoted laudatory reviews.¹⁰ Raff & Gammon's strategy was to lease projectors and sell films to owners of exhibition rights.¹¹ Because the number of owners was small, formal bulletins and announcements of new films were deemed unnecessary.

The shift from individualized peephole viewing to projection for a group resulted in a sharp change in exhibition patterns. The owners of exhibition rights offered a complete exhibition service that included a selection of films, a projector, and a projectionist. Their customers were vaudeville theaters such as Keith's in Boston and Philadelphia, Hopkins's in Chicago, and Proctor's in New York; amusement parks such as Coney Island; and legitimate theaters that showed films between acts of plays. In a few instances, films were exhibited in phonograph and kinoscope parlors such as Talley's in Los Angeles. These exhibition services also showed films in local opera houses or in converted storefront theaters. Such outlets provided cinema's principal venues for the next ten years.

The Rise of Competition

As the Vitascope Company enjoyed its initial success, C. Francis Jenkins, Armat's former partner, sought to protect his commercial interest in the phantascope and to establish his claim to being the projector's sole inventor. Using borrowed Edison films, Jenkins demonstrated moving pictures at the Franklin Institute, and this Philadelphia technical society honored him with a medal for his invention.¹² Jenkins also arranged with the Columbia Phonograph Company to market the phantascope and his films. Columbia was one of Edison's rivals in the phonograph industry. Most of the company's films were "dupes"

or duplicate prints that were made from Edison's uncopyrighted films.¹³ The Columbia Company sold projectors and films primarily to independent exhibitors associated with neither Raff & Gammon nor the other major companies then entering the field. This business met with modest success.¹⁴ Late in 1896, however, Jenkins sold his share in several phantoscope patent applications to Armat, forcing the Columbia Phonograph Company to abandon its motion picture business.

The Vitascope Company faced more serious competition from other sources. The Lumières established a New York agency and began exhibiting films in American vaudeville theaters in mid-1896. Their projection system yielded a better image and their film subjects offered audiences much greater variety.¹⁵ The American Mutoscope Company used its biograph projector for its first commercial film exhibition late in the summer of 1896. With its large-format, 60mm film, the biograph surpassed even the cinematographe in image quality and quickly won public approval. The development of the biograph camera and projector owed much to Edison's former assistant William K. L. Dickson, who had left the Edison laboratory in April 1895. The business also had strong financial backing.¹⁶ Both the Lumière Agency and American Mutoscope Company initially provided exhibition services to vaudeville theaters and other establishments. Because they did not sell their films or projectors, these companies published few catalogs. In order to attract new customers for their services, they generally placed modest ads in trade journals such as the *New York Clipper*.

By the end of 1896, competition in the motion picture business intensified. Raff & Gammon hoped to control the business through contracts with Armat and through vaguely expressed "understandings" with Edison. However, Charles Webster and Edmund Kuhn formed the International Film Company in October 1896. Webster had been employed by the Vitascope Company and Kuhn had worked for the Edison Company in the manufacture of vitascope projectors. At first they sold dupes of Edison films, but soon they were making their own 35mm subjects and selling them to independent exhibitors.¹⁷ In response to this competition, Edison also began to sell films on the open market and sought to protect his films from unwanted duplication by copyrighting each subject as if it were a single photograph. The Edison Manufacturing Company sold these films domestically, both directly and through sales agents such as Maguire & Baucus and F. M. Prescott.¹⁸ By the end of 1896, the influence of Raff & Gammon's Vitascope Company had waned, but the company continued operating until 1898.

Throughout the period between 1894 and 1908, New York was the center of the motion picture industry. Raff & Gammon, the Lumière Agency, the American Mutoscope Company, Maguire & Baucus, The International Film Company, and many others were all based in the country's entertainment capital. By the end of 1896, three businesses located in two other cities began to challenge this hegemony. In Philadelphia, Sigmund Lubin, an optician, began to manufacture his cineograph projector, to dupe Edison subjects, and to produce and sell his own films. In the Chicago area, Edward Amet manufactured and sold his magniscope projector and 35mm films. William Selig, who had

worked as a traveling showman, surreptitiously acquired specifications for the Lumière cinematographe and used them to build a projecting machine. Soon he was running an exhibition service from his Chicago office.¹⁹

While the first film companies both produced films and provided exhibition services, by early 1897 many firms were concentrating in one area or the other. The Lumière agency withdrew its American exhibition service because of customs difficulties but continued to make films in France into the early 1900s. Edison refrained from providing exhibition services. Having severed formal relations with the Vitascope Company, his company manufactured its own projecting machine, the projectoscope or projecting kinoscope, and placed it on the market in late February 1897.²⁰ These Edison projectors were purchased by showmen such as Albert Smith and J. Stuart Blackton, who added a selection of motion pictures to their lyceum entertainments presented for church groups.

Edison was granted a key American patent on his motion picture camera in August 1897. He then sought to establish a monopoly by suing rival producers, their selling agents, and even those independent exhibitors who used non-Edison films. His first suits for patent infringement were directed at The International Film Company and Maguire & Baucus, who had been distributing International and Lumière films.²¹ Both companies withdrew from business rather than contest the suits. Likewise, F. M. Prescott, who sold films made by Sigmund Lubin, was sued in 1899 and withdrew.²² However, when Edison sued the American Mutoscope Company (soon to become the American Mutoscope & Biograph Company) in 1898, the defendant contested the suit, and the case began to work its way through the courts.

The Emergence of Biograph and its Rivalry with Edison

Competition between the Edison Company and the Biograph Company (as the Edison Manufacturing Company and the American Mutoscope & Biograph Company were generally called) did much to shape the American film industry between 1898 and 1909. By 1898 Biograph's mutoscopes were replacing Edison's peephole kinoscopes, providing the company with significant income for many subsequent years.²³ At the same time its large-format biograph projectors were used in the leading vaudeville theaters across the country. This strong exhibition base supported ambitious production undertakings. The Biograph Company employed several cameramen to take pictures and obtained additional subjects from sister companies operating overseas. In 1898 a Biograph cameraman went to Cuba, where he filmed events that led to the Spanish-American War.²⁴ Dickson traveled to Rome where he filmed the Pope, and then he went to South Africa where he filmed the Boer War.²⁵

Edison's film production depended not only on company employees but also on individuals and companies working under license. After William Paley, Albert Smith, and J. Stuart Blackton had been prosecuted for patent infringement and had acknowledged the inventor's claims, Edison allowed them to continue their operations as licensees.²⁶ The Edison Company sent Paley, a licensed freelance photographer, to Cuba in March 1898 to prevent Biograph from acquiring an exclusive supply of "war films."²⁷ It later acquired films from Smith and Blackton, who had formed the American Vitagraph Com-

pany in New York City to make films and provide exhibition services. Their original subjects usually consisted of short comedies or local news events. The Edison Company generally acquired Blackton and Smith's negatives after Vitagraph had exhibited their film subjects exclusively for several months.

Edison used licenses as a stick as well as a carrot. With the encouragement of American Vitagraph, he sued Eberhard Schneider, a New York exhibitor and film producer.²⁸ Despite Schneider's repeated efforts to ingratiate himself with Edison Company executives, he failed to obtain a license, and Vitagraph acquired many of his exhibition outlets. Soon Blackton, Smith, and their new partner William Rock found themselves in a similar situation. After they disputed the accounting of their royalties in 1900, their license was revoked. As Edison's lawyers tried to put them out of business, the partners defiantly sold their films directly to exhibitors and published a small catalog to aid their efforts.²⁹ While a brief rapprochement occurred late in 1900, Vitagraph's license was again withdrawn in January 1901 because it had failed to pay a required royalty. Subsequent legal restrictions prevented the company from making its own films.

After cinema's initial novelty period, moving pictures were reintegrated into the tradition of screen entertainment. Exhibitors frequently combined colored lantern slides and black-and-white motion pictures to form a complex program that included narration, music, and sound effects. Several companies that had sold magic lantern equipment and slides in the early 1890s enlarged their catalogs with advertising for motion picture equipment and films. Many of these companies were based in Chicago and benefited from that city's important role as a distribution center for the Midwest. The Kleine Optical Company, specializing in magic lantern goods, became an Edison selling agent in 1899 and featured that company's films and equipment exclusively in early catalogs.³⁰ Although the Stereopticon and Film Exchange at first sold only equipment and films made by Edward Amet, it soon offered the projectors of several other manufacturers as well.³¹ Sears, Roebuck & Company, also based in Chicago, operated a large mail-order business that included films and equipment manufactured by a variety of companies. The company directed its 1900 catalog to small-town and semi-professional exhibitors.³²

In 1899 New York-based providers of 35mm exhibition services began to make long-term arrangements with vaudeville houses. These commitments guaranteed them steady business and resulted in an increased demand for new subjects. The Edison Company responded to this demand by building in New York City an indoor film studio that could operate all year. It thereby gained an advantage over the Biograph Company, which had only an open-air, rooftop studio. The new Edison studio opened in February 1901 under the management of Edwin S. Porter. He not only made many of the new films appearing in the 1901 Edison film catalog but also improved the company's projecting kinetoscope.³³

Continued Legal Battles

Edison's control of the American industry reached its zenith on 15 July 1901, when Judge Hoyt Henry Wheeler ruled against the Biograph Company and in

favor of Edison's patent on the motion picture camera. Biograph appealed the decision and continued to produce news films for its exhibition service. The decision directly affected other producers. Sigmund Lubin followed the advice of his lawyers and left the country. The Selig Polyscope Company continued to operate its exhibition service and to film a few local actuality subjects. Edison did not sue this company, perhaps because its activities were considered too insignificant. As a result of his court victory, Edison had a virtual monopoly in film production within the United States, but its duration was brief.

Biograph's appeal of Judge Wheeler's decision proved successful in March 1902. As a result, Edison underwent the costly, time-consuming process of rewriting and retesting his patent. After its victory, Biograph offered two types of exhibition services—one with its large-format film and the other with Edison's standard 35mm gauge. It also pursued a dual business policy, retaining the newest and most popular films for its own exhibitions while selling older, less important films to other showmen. In 1902 it published a catalog listing many of the films that the company had made during the previous six years as well as the subjects that were made by its sister companies in Europe. Soon the company issued an April 1903 supplement and other promotional bulletins.³⁴

Biograph's court victory freed 35mm exhibitors and producers from Edison's legal restrictions. Lubin quickly reopened his business and soon was selling original subjects as well as dupes of other companies' productions. Selig not only sold its films more openly but also placed its polyscope projector on the market. Selig catalogs from the immediate post-March 1903 period suggest that this company was becoming a significant factor in the American motion picture industry.³⁵ While Vitagraph resumed production of local news events, it concentrated on expanding its exhibition service. The Edison Company responded to this renewed competition in the spring of 1902 by making a series of story films, including *JACK AND THE BEANSTALK* and *LIFE OF AN AMERICAN FIREMAN*.³⁶ No other American motion picture company then had the resources and ambition to make films on this scale.

Edison's production activities were temporarily disrupted when Lubin began to dupe the company's principal subjects, thereby challenging its method of copyrighting films. Edison sought legal protection during 1902-03 but lost in the courts. Unable to protect his original films, he stopped all film production for several months early in 1903. Meanwhile, Lubin continued to produce his own films and to copy the work of rivals, a strategy evident in his comprehensive catalog of January 1903. Industry-wide turmoil was avoided when the U.S. Court of Appeals recognized Edison's method of copyrighting films in April 1903.³⁷ Soon Porter resumed production of Edison's story films with *UNCLE TOM'S CABIN* and *THE GREAT TRAIN ROBBERY*, but rival American companies were in hot commercial pursuit.³⁸

American producers faced a high degree of legal uncertainty throughout this period. Thomas Armat further exacerbated the situation by suing Biograph and Edison for infringing on his projection patents. A 1901 catalog, published by the Armat Motion-Picture Company, presented Armat's position.³⁹ Although he won in a lower court, he failed to test further the validity of his patent,

correctly suspecting that his claims might not be upheld. Consequently, his claims remained in legal limbo throughout much of this period.

The legal battles that eliminated many American motion picture companies and adversely affected the survivors did not occur in Europe, where numerous producers rose to prominence: Georges Méliès, Pathé Frères, and Leon Gaumont in France; and James Williamson, G. A. Smith, and Cecil Hepworth in England. Faced with legal uncertainty, American producers preferred to dupe the popular films of European filmmakers rather than invest extensively in their own productions. Lubin, Selig, and Edison catalogs from 1903–04 listed many dupes of English and French productions and gave particular prominence to Méliès films such as *BLUEBEARD* and *A TRIP TO THE MOON*. In June 1903 Gaston Méliès, the filmmaker's brother, opened a New York office, from which he sold prints to exhibitors. He copyrighted their new "Star" films and thus prevented the duping of these productions. Gaston Méliès also published a catalog of his brother's films and provided supplements for later releases.⁴⁰ A few of their bulletins featured subjects by other European producers. The Paris-based Pathé Frères, facing similar problems in the American market, dispatched an agent to sell "authorized versions" of its films. At first he circulated catalogs published by Pathé's British subsidiary, the Cinematograph & Phonograph Company. Even before opening its New York office in August 1904, Pathé printed catalogs specifically for the American market.⁴¹ Unlike Méliès, however, Pathé did not copyright its films. Although duping Pathé films became less lucrative, it remained legal, and several American producers, including Edison and Lubin, continued to copy these French films for the next few years.

The Rise of Story Films

Cinema was used primarily as a visual newspaper in the late 1890s and early 1900s, but as mid-decade approached it rapidly became a storytelling form. The shift to longer fictional story films was particularly abrupt at Biograph. In early April 1903 it lost many of its exhibition outlets to Vitagraph. Biograph programs then consisted primarily of brief travel subjects and topicals that were shot in the old 60mm format. Meanwhile Vitagraph, as its catalog "New Vitagraph Features!" indicates, favored American and European story films. Soon Biograph responded by opening a new indoor studio with electric lights, shifting its film production to story films, and switching entirely to a 35mm format. Because Biograph could show the productions of other companies as well as its own exclusive story films, the firm quickly regained many of its old venues.

By the summer of 1904, Biograph had become America's foremost producer. It made at least one story film a month.⁴² Many of these films, notably *THE ESCAPED LUNATIC* and *PERSONAL*, were "hits" available only to theaters subscribing to Biograph's own exhibition service. Non-Biograph exhibitors desperately sought these subjects, but Biograph insisted on keeping them for its exclusive use. Percival Waters's Kinetograph Company, an exhibition service closely allied to Edison, encouraged the Edison Company to make subjects that were virtually identical. Waters received the first copies, and the films

were then sold on the open market and placed in Edison catalogs. Angered Biograph executives sued Edison for copyright infringement but lost because the courts ruled that they had not copyrighted the story as a literary property.⁴³ While Biograph took these precautions in the future, it also began to sell copies of its new productions to other exhibitors shortly after they were completed.

By late 1904 fictional narratives were the key commodity of the American film industry. Edison, Lubin, and Selig followed Biograph's lead by increasing their production of story films. Pathé had already moved in this direction. After the Edison Company lost its dominant position as a film producer, George Kleine found himself in an awkward position. Although his Kleine Optical Company continued to feature Edison films in its ads and catalogs, his customers wanted films by other producers as well. When he began responding to their demands, the Edison Company retaliated by withdrawing Kleine's special discount and opening a Chicago sales office. Kleine subsequently advertised the films of many different companies in his catalogs and soon became a major importer of European films.⁴⁴

Important changes in distribution occurred as the story film gained the ascendancy. Instead of providing a complete exhibition service of films, projector, and operator to theaters, innovative exhibition companies simply rented films to theaters at a significantly lower cost. In vaudeville, theater electricians were trained as motion picture operators. The theater effectively became the exhibitor, while many old-line exhibition companies essentially became distributors. These companies, which purchased films from the manufacturers and then rented them to theaters, were commonly called "renters" or "exchanges" within the industry. Miles Brothers, with offices in San Francisco and New York City, and Waters's Kinetograph Company were in the forefront of this change. Lubin readily adapted while Vitagraph reluctantly followed. Biograph lost its exhibition contract with the Keith theaters to the Kinetograph Company, and Selig's exhibition service gradually lost customers, particularly to George Spoor's Kindrome exhibition service and to his National Film Renting Company. Neither company was able to establish an effective rental department. The shift in exhibition methods did not take place outside of urban centers. Traveling exhibitors, who generally showed films in small cities and towns, did not need to change their programs frequently and therefore continued to buy prints.⁴⁵

The Early Nickelodeon Era

The shift to a rental system and the production of a substantial number of story films stimulated the rapid proliferation of storefront theaters that characterized the nickelodeon era. The nickelodeons were located in large urban centers and offered programs between ten minutes and one hour in length. By 1906 these "nickel theaters" were the industry's dominant exhibition outlets.⁴⁶ Programs at first changed twice a week, but soon many storefront theaters changed their shows every day. Two companies quickly realized that this new mode of exhibition required a rapid increase in film production. Vitagraph used its extensive exhibition service as a base and inaugurated full-scale production of story films. The firm began to sell them to old-line exhibitors and to the

newer exchanges in September 1905. By 1907 it had become the largest American production company.⁴⁷ Pathé relied on its international network of branch offices and, unhampered by the legal uncertainties that plagued the American industry, dominated the American market. Pathé made more than 35 percent of all films shown in the United States between 1906 and 1908.⁴⁸

Biograph, Selig, and Lubin did not respond as quickly to the rising demand for films during 1906–07. Biograph's rate of production stayed constant. It was hampered by a loss of important production personnel. Some left in 1905 to join Edison while others departed at the end of 1906 to form a new company. Biograph's difficulties were then exacerbated by the nation's sharp financial crisis late in 1907. While the production levels of Selig and Lubin increased steadily, they did not keep abreast of the growing demand for new story films. Edison's renewed activities in the courts further complicated the situation. After the patent on his motion picture camera was reissued, Edison sued Pathé, Vitagraph, Méliès, Lubin, and Selig. These suits created financial uncertainty in the industry and deterred outside investment in film production. At the Edison Company complacency replaced uncertainty. It produced fewer story films in 1906 than in the previous year and did not increase its rate of production until it moved to a new studio in the Bronx in July 1907.⁴⁹

The nickelodeon era began in the Midwest and soon benefited Chicago's motion picture companies. A prominent Chicago distributor estimated that Chicago companies commanded at least two-thirds of the American motion picture rental business during early 1907.⁵⁰ These film exchanges advertised in trade journals, mailed leaflets, and hired salesmen to win nickelodeon customers. They also distributed advertising materials provided by film producers and equipment manufacturers, who left space on their covers so that exchanges could stamp their names and addresses.⁵¹ Although most exchanges did not publish elaborate promotional materials, Eugene Cline & Company and the Chicago Projecting Company issued catalogs that serviced this new clientele. The Cline company was a Chicago film exchange that rose to prominence renting to storefront theaters, and the Chicago Projecting Company was a mail-order company that usually catered to traveling exhibitors. Both advertised equipment and accessories that the company hoped to sell. Because many nickel theaters acquired one or two films in the event that rental prints were delayed in shipping, these catalogs also devoted a small amount of space to films that were for sale.⁵²

Chicago distributors relied extensively on catalogs when catering to traveling and semi-professional exhibitors, who purchased rather than rented films. These catalogs suggest that showmen often relied on lantern slides as much as motion pictures for their screen programs. The Stereopticon & Film Exchange and Moore, Bond & Company published extensive listings of slides. Standardized programs that combined slides and films were featured in the catalogs of several mail-order companies. These included the Enterprise Optical Company, the Amusement Supply Company, and the Chicago Projecting Company.⁵³

Traveling showmen, semi-professional exhibitors, and their suppliers were adversely affected by the proliferation of motion picture theaters, particularly

as they opened in smaller towns during 1907 and 1908. Rigid fire codes and insurance policies that were created in the wake of the nickelodeon era made it difficult if not impossible for the traveling exhibitor to function. When film producers agreed to lease rather than sell motion pictures, only a few short films of little value were exempted. This policy institutionalized the rental system and undermined the small-time traveling exhibitor. Reflecting this change, the 1908 catalog of the Chicago Projecting Company listed fewer film offerings. This company, like others, faced an uncertain future. Many, for example the Kleine Optical Company and the Amusement Supply Company, survived by moving into the rental business.

The nickelodeon boom stimulated projector sales. Between 1904 and 1908 sales of Edison's projecting kinetoscope increased nearly six hundred percent.⁵⁴ Likewise, Eberhard Schneider and Nicholas Power concentrated on equipment manufacture and prospered. The Viascope Manufacturing Company began to market its viascope projector in 1907 and also met with initial success. Vitagraph and Pathé withdrew from this area of business and concentrated on film production.

At the same time, the demand for new motion picture subjects encouraged people inside the industry to form new production companies. George Kleine of the Kleine Optical Company joined with former Biograph executives Samuel Long and Frank Marion to form the Kalem Company. It was known by the KLM acronym of the owners' initials.⁵⁵ George Spoor joined with G. M. Anderson to form the Essanay Film Manufacturing Company. Spoor was a prominent exhibitor and renter, and Anderson had acted or directed for Edison, Vitagraph, and Selig. Late in 1907 a number of owners of film exchanges started small production companies.⁵⁶

The Motion Picture Patents Company

Established film producers feared excessive competition from these new firms. They also felt threatened by European productions that were being imported in increasing numbers from a growing number of sources. Anxious to secure their position, these producers hoped to form a trade association that would discourage potential competitors. While Edison was suing many of these companies for patent infringement, as a film producer he shared many of their problems. Furthermore, his patent infringement cases were meeting with only limited success in the courts. For example, in 1907 the courts upheld Biograph's camera patent. This allowed Biograph to operate without the threat of further Edison litigation. In this environment several industry leaders suggested that they form a trade association based upon an umbrella of Edison, Biograph, and Armat patents. The Edison and Biograph companies stood to benefit not only from the reduced competition but also from the substantial royalties that they would receive on their patents. Edison and Biograph executives could not, however, agree on the relative importance of their respective patents. Consequently, the industry split into two rival groups.⁵⁷

The Edison licensees formed one group, consisting of Vitagraph, Selig, Lubin, Pathé, Méliès, Essanay, and Kalem. The Edison Company was not a licensee because it controlled the patents. The other group included the

Biograph Company and its licensees: Italian "Cines"; Great Northern Film Company; Williams, Brown & Earle; and Kleine Optical Company.⁵⁸ The first two were foreign producers with U.S. representatives, while the latter two were American importers of foreign films. A number of domestic producers were not licensed by either group.⁵⁹ Most of these unaligned production companies did not survive because film exchanges associated with the two dominant factions were prohibited from buying films from the independent companies.

By mid-1908 motion pictures were emerging as a form of mass entertainment. The Edison licensees standardized their release patterns. Each production company released its films on a specific day of the week. Exchanges customarily placed standing orders with a production company and agreed to purchase a given number of prints of each release. These films were then distributed to theaters at a price determined by the amount of time a subject had been on the market—the newer the film, the more costly the rental. Distribution thus became standardized and rationalized. Similar developments occurred in film production as methods utilized by large-scale industry were adopted. Methods of motion picture story-telling were also transformed.⁶⁰

These changes in motion picture practices occurred within a context of commercial warfare between the Edison and Biograph interests. In late December 1908, after months of negotiation, the Edison and Biograph groups formed the Motion Picture Patents Company. This corporation licensed nine producers and one importer: Edison, Biograph, Vitagraph, Lubin, Selig, Pathé, Essanay, Kalem, Méliès, and the Kleine Optical Company. For a few months a monopoly seemed possible, then new commercial opposition arose outside the "trust."

The formation of the Motion Picture Patents Company serves as a suitable endpoint for this microfilm edition of catalogs. The new company transformed the commercial structure of the film industry. Simultaneous changes in production and story-telling methods also had an impact on the role that catalogs performed in the industry. Before 1909, motion picture catalogs not only promoted films but also provided exhibitors with suggestions for combining films into more complex programs and with information to use in accompanying these programs with a spoken lecture. In some cases, theater managers posted film bulletins outside theaters or distributed them as programs. After 1908, motion picture subjects were increasingly self-explanatory and the exhibitor's intervention became less necessary. As *Biograph Bulletins: 1908–1912* suggests, advertising circulars gradually dispensed with extensive plot summaries.⁶¹ Increasingly, catalogs featured a company's star players, provided movie gossip, or suggested promotional schemes for the exhibitor to adopt.

As the industry became larger and more complex, catalogs became less important as a form of advertising. Before 1906, film producers and distributors had often advertised in trade journals such as the *The New York Clipper*, *The Phonoscope*, or *Billboard*. Yet, these journals covered many other areas of entertainment. During the nickelodeon era, the film industry supported not one but several journals addressed specifically to motion pictures. These included *Views and Film Index*, owned by Vitagraph and Pathé; *Moving Picture World*, which carried detailed synopses of films released in the United States; and

Moving Picture News. In addition, the *New York Dramatic Mirror* and *Variety* developed extensive coverage of the motion picture business. These new trade journals provided a wealth of information about the motion picture business that generally was not available earlier except in catalogs and handbills.

Although the motion picture catalog did not disappear in 1908, its character and role changed. These rare and fragile pieces of paper stand today as incunabula of an era before motion pictures became a form of mass entertainment and a big business. They document the rapid transformation of screen practices, the emergence of a new form of mass entertainment, and the creation of a new industry.

Footnotes

References in these notes to archives, museums, and other repositories employ the same abbreviations used to designate sources in the Reel Notes (see below). References to particular catalogs on the six reels of microfilm are given by citing the frame number (one or two uppercase letters followed by a hyphen and a three-digit number) where the item begins.

1. Gordon Hendricks, *The Edison Motion Picture Myth* (Berkeley: University of California Press, 1961).
2. Gordon Hendricks, *The Kinetoscope: America's First Commercially Successful Motion Picture Exhibitor* (New York: The Beginnings of the American Film, 1966).
3. These materials are in the Raff & Gammon papers donated to MH-BA through Terry Ramsaye. Two one-page Kinetoscope Co. bulletins (A-003, A-004), used as scrap paper and attached to other documents, survive as fragments. A four-page brochure (A-005) included in a Raff & Gammon scrapbook is marred by heavy pen marks. It was reprinted in Terry Ramsaye's *A Million and One Nights* (New York: Simon & Schuster, 1926), 838-839.
4. See frame B-002, B-005 and B-008. Additional information about the Continental Commerce Company's activities can be found in John Barnes, *The Beginnings of the Cinema in England* (Newton Abbot, England: David & Charles, 1976), 12-14.
5. For information on Chinnock's activities, see Hendricks, *The Kinetoscope: America's First Commercially Successful Motion Picture Exhibitor* (New York: The Beginnings of the American Film, 1966), 161-169.
6. Edison Manufacturing Company, Statements of Profit and Loss, 1893-1895, NjWOE.
7. The Lathams' early exhibitions are considered in George Pratt, "Firsting the Firsts," in Marshall Deutelbaum, ed., *"Image": On the Art and Evolution of the Film* (New York: Dover, 1979), 20-22.
8. Gene G. Kelkes, "A Forgotten First: The Armat-Jenkins Partnership and the Atlanta Projection," *Quarterly Review of Cinema Studies* 9, no. 1 (Winter 1984): 45-48.
9. This brochure (A-009) is part of the Martin Quigley Collection at DGU. Quigley, who published *Motion Picture Herald*, printed a facsimile edition

- of the brochure to celebrate the 35th anniversary of the Vitascope's premiere at Koster and Bial's Music Hall.
10. This circular (A-023) was exhibited in *Vitascope Company v. Chicago Talking Machine Company*, U.S. Circuit Court, Northern District of Illinois (21 Aug. 1896), Equity No. 24,219, ICFAR. Although the Chicago Talking Machine Co. did not own Vitascope exhibition rights, it used the "Vitascope" trade name when showing films.
 11. Armat-Raff & Gammon contract, 10 January 1896, exhibit in *Animated Projecting Company v. American Mutoscope Company*, U.S. Circuit Court, Southern District of New York (31 Dec. 1898), Equity No. 7130, NjBaFAR.
 12. The cordial reception given to Jenkins encouraged him to donate his scrapbooks and catalogs (C-002, C-012) to the Franklin Institute. One of these catalogs was also used as evidence in *T. Cushing Daniels et al. v. Charles Francis Jenkins*, Supreme Court, District of Columbia (27 May 1896), Equity No. 17,416, MdSuFAR.
 13. "Dupes" were prints made off a duplicate negative, usually by a company that did not make the original film. Print quality was poorer for dupes than original prints. The making of dupes also involved ethical issues since the "pirates" who made the dupes profited from the work and investment of others, usually commercial rivals.
 14. Affidavit of Edward D. Easton, 24 December 1902, in *Armat Moving Picture Company v. Edison Manufacturing Company*, U.S. Circuit Court, Southern District of New York (Nov. 1902), Equity No. 8303, NjBaFAR.
 15. Financing the Lumière motion picture enterprise is examined in Alan Williams, "The Lumière Organization and 'Documentary Realism'," in John Fell, ed., *Film before Griffith* (Berkeley: University of California Press, 1983), 153-161. Lumière films from this period are listed in the catalog beginning on frame D-021. For the history of early French companies, see Georges Sadoul, *Les Pioneers du cinéma (de Méliès a Pathé) 1897-1909* (Paris: DeNoël, 1948); and Jacques Deslandes and Jacques Richard, *Histoire comparée du cinéma* (Paris: Casterman, 1968).
 16. Gordon Hendricks, *Beginnings of the Biograph: The Story of the Invention of the Mutoscope and the Biograph and Their Supplying Camera* (New York: The Beginnings of American Film, 1964). American Mutoscope Company was owned originally by Henry Marvin, Herman Casler, Elias Koopman as well as Dickson. Dickson, however, quickly sold his shares. Selected images of every Biograph film made between 1896 and 1904 are on frames H-146 through H-556. G. E. Van Guysling, treasurer of the Biograph Company for a brief period in 1907, donated a set of these photo catalogs to the CLCM. The descendants of Henry Marvin, vice-president of the company during much of its existence, recently gave another set to NNMOMA.
 17. Dupes of Edison films as well as Webster and Kuhn's original subjects can be found in "International Photographic Films" (E-002).
 18. See the catalogs beginning on B-011 and F-002.
 19. Important new information on Sigmund Lubin can be found in Joseph P. Eckhardt and Linda Kowall, *Peddler of Dreams: Sigmund Lubin and the*

- Creation of the Motion Picture Industry 1896–1916* (Philadelphia: National Museum of American Jewish History, 1984). The only currently available information on Selig is Kalton C. Lahue, ed., *Motion Picture Pioneer: The Selig Polyscope Company* (South Brunswick, New Jersey: A.S. Barnes, 1973).
20. Promotional material for the projecting kinoscope was published by Maguire & Baucus.
 21. See the catalogs beginning on B-021 and B-034.
 22. Edison's lawyers submitted a number of Prescott catalogs (see F-005, F-028, F-047) as evidence in *Thomas Edison v. F. M. Prescott*, U.S. Circuit Court, Southern District of New York (9 June 1899), Equity No. 7275 & 7276, NjBaFAR.
 23. Several Biograph catalogs promoted the mutoscope (see H-557, H-566, H-574).
 24. G. W. Bitzer, *Billy Bitzer: His Story* (New York: Farrar, Straus and Giroux, 1973).
 25. William Kennedy Laurie Dickson, *The Biograph in Battle* (London: Unwin, 1901).
 26. The activities of Edison licensees are examined in Charles Musser, "The Eden Musee in 1898: Exhibitor as Co-Creator," *Film and History* 11, no. 4 (December 1981): 73–83+; and Charles Musser, "American Vitagraph: 1897–1901," *Cinema Journal* 22, no. 3 (Spring 1983): 4–46. Paley continued to be an Edison-licensed producer into the early 1900s. During 1904–05 he and William Steiner produced and marketed "Crescent Films" through the firm Paley and Steiner. The only surviving catalog material for this company is an excerpt in Ramsaye's *A Million and One Nights* (New York: Simon & Schuster, 1926), 423–424.
 27. When Blackton and Smith duped Paley's films in the spring of 1898, Edison sued for copyright infringement and submitted a catalog (see G-013) listing Paley's war films as evidence; *Thomas A. Edison v. J. Stuart Blackton and Albert Smith*, U.S. Circuit Court, Southern District of New York (12 July 1898), Equity No. 6989, NjBaFAR.
 28. A Schneider company brochure (see R-002) is an exhibit in *Thomas A. Edison v. Eberhard Schneider*, U.S. Circuit Court, Southern District of New York (21 Dec. 1898), Equity No. 7125, NjBaFAR.
 29. Edison's lawyers submitted this Vitagraph catalog (K-002) as evidence to prove that Blackton and Smith were continuing their independent film activities. *Thomas A. Edison v. J. Stuart Blackton and Albert Smith*, U.S. Circuit Court, Southern District of New York (12 July 1898), Equity No. 6990 & 6991, NjBaFAR.
 30. The Kleine family had been involved in the magic lantern business for many years. When the Kleine Optical Company was incorporated, it was owned principally by Charles Kleine. His son George became general manager sometime before 1900. Edison films did not figure prominently in the company's earliest catalogs (see Y-002). Extensive records of the Kleine Optical Company exist in the Kleine Collection, Manuscript Division, DLC.

31. See the catalogs beginning on W-002 and W-006.
32. See the catalog beginning on AA-001. Some motion picture equipment was sold in regular Sears, Roebuck & Company catalogs.
33. See the catalogs beginning on G-082 and G-132. The activities of Edwin Porter and the Edison Company during 1901–03 are examined in Charles Musser, "The Early Cinema of Edwin S. Porter," *Cinema Journal* 19, no. 1 (Fall 1979): 1–38.
34. See H-002 and H-128 as well as Kemp R. Niver, ed., *Biograph Bulletins 1896–1908* (Los Angeles: Locare Research Group, 1971).
35. These Selig catalogs (see I-005, I-010, I-023, I-032) were acquired by Lyman H. Howe, a traveling exhibitor based in Wilkes-Barre, Pennsylvania. The widow of Robert Gillman, the last chief executive of the Lyman H. Howe Film Company, donated these and other papers to PWBH.
36. Extensive descriptions of these films appear in catalogs: see G-344 and G-290; also see Andre Gaudreault, "Detours in Film Narrative: The Development of Cross-Cutting," *Cinema Journal* 19, no. 1 (Fall 1979): 39–59.
37. One of the earliest surviving Lubin catalogs (see J-021) was an exhibit in this case, *Thomas A. Edison v. Sigmund Lubin*, U.S. Circuit Court, Eastern District of Pennsylvania (Apr. 1902), Equity No. 36, PPFAR.
38. Many of the Edison catalogs from this period were given to NR-GE by Eastman Kodak, which acquired them and a few Edison films for demonstration purposes during 1903. The January 1903 Edison supplement is at NNMOMA in the Merritt Crawford collection. Crawford's unrealized goal was to write a history of American cinema more accurate than Ramsaye's *A Million and One Nights*.
39. This document (see Q-002) survives in a small collection donated to CLCM by Thomas Armat. Other Armat materials were donated to NR-GE.
40. Eileen Bowser reports that the Méliès catalogs at NNMOMA were gathered by Iris Barry for the museum's first film programs in 1939. Paul Hammond, *Marvellous Méliès* (New York: St. Martin's Press, 1974), is particularly good on Méliès's American activities. An excellent bibliography is in John Frazer, *Artificially Arranged Scenes: The Films of Georges Méliès* (Boston: G. K. Hall, 1980).
41. For information on Pathé see Charles Pathé, *De Pathé Frères a Pathé Cinéma* (Monaco: hors commerce, 1940; reprinted in abridged form, Paris: Première Plan, 1970). The Pathé catalogs at NjWOE—as well as those by Méliès, Lubin, Biograph, and Nicholas Power—were gathered by Joseph McCoy, Edison's industrial spy, who acquired them for court cases involving patent infringement.
42. Biograph's film production is examined in Paul Spehr, "Filmmaking at the American Mutoscope and Biograph Company 1900–1906," *The Quarterly Journal of the Library of Congress* 37, no. 3–4 (Summer–Fall 1980): 413–421.
43. Edison's lawyers retained copies of the Edison supplement for September 1904, which advertised the Edison imitation of PERSONAL. A discussion of Edison's activities during this period can be found in David Levy, "Edison

- Sales Policy and the Continuous Action Film, 1904–1906," in John Fell, ed., *Film before Griffith* (Berkeley: University of California Press, 1983), 207–222.
44. See the catalog beginning on V-268.
 45. Carl Pryluck examines the role of the traveling exhibitor in "The Itinerant Movie Show and the Development of the Film Industry," *The Journal of the University Film and Video Association* 36, no. 4 (Fall 1983): 11–22. See also Edward Lowry, "Edwin J. Hadley: Traveling Film Exhibitor," in John Fell, ed., *Film before Griffith* (Berkeley: University of California Press, 1983), 131–143.
 46. The early nickelodeon era is examined in Russell Merritt, "Nickelodeon Theaters 1905–1914: Building an Audience for the Movies," in Tino Balio, ed., *The American Film Industry* (Madison: University of Wisconsin Press, 1976), 59–82, and in Robert C. Allen, "Motion Picture Exhibition in Manhattan 1906–1912: Beyond the Nickelodeon," in John Fell, ed., *Film before Griffith* (Berkeley: University of California Press, 1983), 162–175. An alternate form of specialized film exhibition that became popular at this time, Hale's Tours, is examined in Raymond Fielding, "Hale's Tours: Ultrarealism in the Pre-1910 Motion Picture," in John Fell, ed., *Film before Griffith* (Berkeley: University of California Press, 1983), 116–130.
 47. Jon Gartenberg considers Vitagraph's production activities during the 1905–08 period in "Vitagraph before Griffith: Forging Ahead in the Nickelodeon Era," *Studies in Visual Communication* 10, no. 4 (November 1984): 7–23.
 48. This figure is derived from a survey taken by Joseph McCoy; see Joseph McCoy, *Films being shown in New York Area Nickelodeons*, Document File, 1908, NjWOE.
 49. Edison catalogs for 1905 survive in copyright folders at NjWOE and in NNMOMA's collection of Edison material. Selig material at CLAc was donated by or through Charles Clark, who initially purchased part of the Selig collection. In 1949 he arranged for William Selig to receive a special Oscar. Selig subsequently donated the remainder of his collection directly to the Academy. Four bound volumes of Lubin materials from 1904–09 were located at the Hollywood Museum and later acquired by the Academy. Synopses and stills of Vitagraph films are in the *New York Clipper* and *Views and Film Index*.
 50. *Billboard* (27 August 1907): 5.
 51. G-515 has the imprint of Oscar Kleine (George Kleine's brother) on the cover and H-145 is stamped with Nicholas Power's name and address.
 52. See the catalogs beginning on Y-002 and CC-343.
 53. Many Chicago motion picture companies had interlocking ownerships. The Stereopticon & Film Exchange was owned in equal parts by I. R. B. Arnold, J. W. Bond, William B. Moore, and G. W. Bond—some of whom owned an interest in Moore, Bond & Company. After Alvah C. Roebuck left Sears, Roebuck & Company, he incorporated the Enterprise Optical Company in 1901. In October 1903 he began the Amusement Supply Company with Fred Aiken; see *Moving Picture World* (3 July 1909): 15. As an outgrowth of this business Aiken and Roebuck started several film exchanges with

- Samuel S. Hutchinson, including the Theater Film Service, incorporated January 1907. The Chicago Projecting Company, a partnership owned by Edward D. Otis and N. M. Kent, was of sufficient prominence to be sued by Edison. See *Thomas A. Edison v. Edward D. Otis and N. M. Kent*, U.S. Circuit Court, Northern District of Illinois (1901), Equity No. 25,996, ICFAR.
54. Edison Manufacturing Company, Statements of Profit and Loss, 1904–08, NjWoe.
 55. Kalem's promotional material from this period survives as exhibits in *Harper & Brothers, et al. v. Kalem Company and Kleine Optical Company*, U.S. Circuit Court, Southern District of New York, Equity No. 2160, NjBaFAR.
 56. These included the Goodfellow Manufacturing Company in Detroit, the Great Western Film Manufacturing Company in Chicago, and the American Film Manufacturing Company in St. Louis.
 57. The formation of the Motion Picture Patents Company is examined in Janet Staiger, "Combination and Litigation: Structures of U.S. Film Distribution, 1891–1917," *Cinema Journal* 23, no. 2 (Winter 1984): 41–72; Ralph Casady, Jr., "Monopoly in Motion Picture Production and Distribution," in Gorham Kindem, ed., *The American Movie Industry* (Carbondale: Southern Illinois University Press, 1982), 25–68; and Michael Conant, *Antitrust in the Motion Picture Industry* (Berkeley: University of California Press, 1982).
 58. Catalogs survive for Great Northern Film Company (P-002), Williams, Brown & Earle (E-002, E-011), and Kleine Optical Company (V-451).
 59. One such company was the Centaur Film Company, run by David Horsley in Bayonne, New Jersey. A Centaur catalog (see O-002) was retained by the Motion Picture Patents Company as evidence for a possible patent suit.
 60. Changes in story-telling methods are examined in Tom Gunning, "Weaving a Narrative," *Quarterly Review of Film Studies* 6, no. 1 (Winter 1981): 11–25.
 61. Eileen Bowser, ed., *Biograph Bulletins: 1908–1912* (New York: Farrar, Strauss & Giroux, 1973).

MOTION PICTURE CATALOGS AS A RESOURCE

Early motion picture catalogs represent an important resource for a variety of researchers. Ranging in size from a single sheet to hundreds of pages, these commercial publications were prepared primarily to list and promote films and equipment. Besides their promotional purpose, they also served a number of subordinate functions that were specific to the changing needs of the motion picture industry during its initial fifteen years. In addition to providing a list of films and information about how to order them, they might also include a general characterization of each film, a detailed scene-by-scene description, specific text to be read in accompaniment with the film's exhibition, suggestions for creating or altering scene sequences, photographic reproductions of individual frames, or advertising copy for the exhibitor's use in local promotion of a feature. Because of the important information they contain, film catalogs have become objects of increasing interest to archivists, filmmakers, film scholars, and historians. The insights and understandings that such users have already begun to reap from them suggest the immense richness of this previously rare resource.

Users of Film Catalogs

Motion picture scholars have been the principal users of film catalogs. The first film histories, published in the 1910s and 1920s, however, were written by industry personnel who generally ignored these publications. Robert Grau and Terry Ramsaye generally relied on the self-interested memoirs of others, their own experience, and recollections of films they had seen many years before.¹ Not surprisingly, their histories often proved inaccurate. Although Ramsaye quoted a few catalog descriptions to provide colorful detail, he did not approach these resources analytically or systemically.

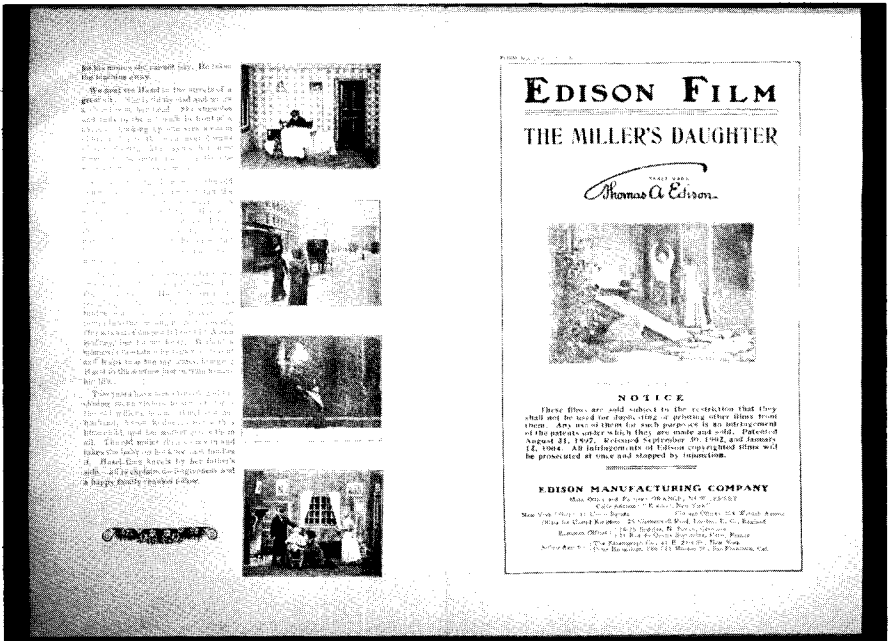
In the 1930s and 1940s, film historians such as Lewis Jacobs and Georges Sadoul became more concerned with documenting the films.² Because they were unable to view most early films, they relied on catalog descriptions, which they often reprinted in their books. Such an approach favored content and sociological analyses. In the 1950s and 1960s, however, the rise of "la politique des auteurs" or "the auteur theory" shifted film historians' preoccupation from content to cinematic form and the director's interpretation of a script. Film scholars increasingly based their histories upon an examination of films rather than upon the catalogs that provided the outlines of a story but little information about how the story was told. Correctly realizing that descriptions could not substitute for the films themselves, historians tended to dismiss catalog information entirely. Gerald Mast and William K. Everson, for example, took this approach.³ Yet, many of the early films that they examined were either modernized, incomplete, or otherwise corrupted. Moreover, few early films were available for viewing. Consequently, this direction in film

scholarship encouraged an impoverished understanding of this formative period in motion picture history. Studies by Gordon Hendricks and George Pratt, which used a combination of manuscripts, films, and film catalog descriptions, were important exceptions to the general approach.⁴ These historians, however, limited their areas of interest and preferred detailed empirical work to larger historical and theoretical perspectives.

By the late 1960s, film studies began to emerge as an established academic discipline. Increased funding for film preservation and restoration resulted in the availability of many more early motion pictures. The 1978 FIAF (Fédération Internationale des Archives du Film) conference in Brighton, England, focused on early cinema, exhibiting a large selection of fictional films that were made between 1900 and 1906. Such screenings at first seemed to epitomize the "film as self-sufficient text" movement, but attitudes were already changing. As archivists and scholars became more concerned with establishing the authenticity of specific film texts, they looked increasingly toward written records, including surviving film catalogs as a critical documentary resource. Frequently, information in film catalogs helped to provide historical frameworks for film analysis. Catalogs were no longer seen merely as an inadequate simulacrum for the films but as documents of a different type with their own historical integrity.⁵

Film archivists have used early catalogs to identify many of the motion pictures that are preserved in their collections. During much of the period from 1894 to 1908, producers did not attach titles to their films, and exhibitors often retitled individual films to their own tastes. The resulting confusion has beset a generation of film archivists. George Pratt, curator emeritus at the George Eastman House, relied on the catalogs in his museum's extensive collection to establish the title, date, and producer of many films. His efforts were frequently limited, however, by the lack of a comprehensive collection of such resources. Employing this microfilm edition of motion picture catalogs, archivists can readily gain access to most extant catalogs and enhance their knowledge of their collections. These catalogs can also aid in the restoration of films. When the Museum of Modern Art restored the early Edison films in their collection, it used catalog descriptions to assemble many of the film negatives in their proper order and to determine each negative's completeness. In the case of *THE MILLER'S DAUGHTER*, for instance, Edison Form No. 269 provided the only visual record of a missing scene. Easy access to catalog descriptions can also allow verification of previous identifications and evaluations.

The information in catalog descriptions will enable filmmakers and stock footage researchers to use footage with greater specificity. For example, the films listed in the catalog, "War Extra—Edison Films," survive in the paperprint collection at the Library of Congress. From this catalog one learns that *BURIAL OF THE "MAINE" VICTIMS* was photographed at Key West, Florida, on 27 March 1898. Such catalogs not only indicate the time and place of filming but often suggest the attitudes that were prevalent at the time of their intended use—in this case, the jingoistic mood. As a result, filmmakers can better understand the original material.



Back and front covers of a motion picture catalog that contains both descriptive texts and frame enlargements from *THE MILLER'S DAUGHTER*, 1905. The surviving film is incomplete. The second photograph on the left provides unique visual documentation of a lost scene. (Courtesy of the Edison National Historic Site)

Although scholars interested in business and economic history and in the history of technology have not made extensive use of these catalogs, researchers will find them a valuable resource for studying the economic and technological aspects of the motion picture industry. Equipment catalogs offer rich insight into the ways that projection technology adapted to the changing needs of the industry. Projecting machines from this period are rare and many pieces were modified after their initial purchase. While printed patents can provide invaluable information, they do not indicate whether an invention was adopted by the industry or in what form. Catalogs thus can serve as unique documentary resources for historians of technology. They can also be a principal source of information about business enterprises as well as about changes in the scale and commercial methods in the industry.

Motion picture catalogs can also serve as an important source for social and cultural historians. While researchers concerned with American life at the turn of the century have drawn upon motion pictures as a resource, they likely will turn increasingly to film catalogs for verbal and visual documentation of prevailing social and cultural attitudes. For example, the catalogs—like the films themselves—suggest the extent of ethnic, religious, and sexual stereotyping at the turn of the century.

Insights from Film Catalogs

A deeper understanding of early cinema is obtainable by researching both written records and films. With such an approach, film catalogs become a key resource. They not only feature the producers' and distributors' wares but sometimes suggest ways in which exhibitors combined the films into longer sequences and integrated them with magic lantern slides. As late as 1908 the Amusement Supply Company sold lantern slide programs that could incorporate comic motion picture vignettes at the exhibitor's discretion. The exhibitor's prerogatives were also apparent in the way Méliès sold *THE BARBER OF SEVILLA*. The purchaser could choose between the complete 1350 ft. copy or a shortened version with several scenes eliminated. Furthermore, he was encouraged to create his own version by adding to the short version one or more of the eliminated scenes. From such detailed information the film historian can learn how individual films were incorporated into turn-of-the-century motion picture practices.

Even after 1903, when editorial control was increasingly centralized within the production companies, the exhibitor's live narration remained an important part of many shows. Some catalogs provided text for incorporation into the showman's presentation. The catalog for Lubin's *PASSION PLAY* includes a model lecture that illustrates this common practice. The Biograph Company used its bulletins to provide nickelodeon managers with similar information. Increasingly, scholars have come to realize that early films were not usually viewed as self-sufficient texts, even when seen without a lecture.⁶ Catalogs often indicated an explicit framework within which a film was expected to be understood. The promoters of Lubin's *AN AFFAIR OF HONOR* claimed that the film was based on a painting that "everybody knows." According to other film supplements, Edison's *THE WHOLE DAM FAMILY AND THE DAM DOG* was likewise based on a series of well-known picture postcards. Even when presenting an original story, exhibitors during the 1906-08 period frequently posted bulletins outside of theaters or reprinted them in local newspapers in order to acquaint spectators with the story in advance.

Catalog descriptions also underscored important representational strategies. Biograph's *THE BURGLAR* is described in its accompanying bulletin as being in "two continuous scenes." The action in one scene is continued into the next. A viewing of the film suggests that this concept of continuity, with its overlapping action, was very different from the linear continuity of the Griffith era or of modern cinema. In other instances, catalogs refer to the use of close-ups or the introduction of titles at the beginning of each scene. While some techniques—for instance, dissolves—are generally mentioned in these texts, others—for example, camera movements—are not. The historian must approach these descriptions critically and, whenever possible, in conjunction with the films themselves.

Catalogs often provide the only information about films that have not survived. The Biograph photographic catalogs, for example, provide several frame enlargements for every film produced by that company before 1905. These are complemented by detailed descriptions in Biograph's first printed catalog

of 1902. Because only a small number of the films cited in these catalogs are still available for viewing, the catalog resources plus the Biograph production records at the Museum of Modern Art are the principal resources for historians interested in this important company. Likewise, although very few Selig films survive, the company's catalogs suggest that the output of this Chicago company deserves more attention than it has received to date.

Catalogs and early films also provide important evidence about the social and cultural attitudes prevalent in American society at the turn of the century. For example, these resources clearly document the dominance of white males. From the beginning, blacks were portrayed in films in stereotypic terms: eating watermelon, stealing chickens, and dancing cake walks. The catalog descriptions for subjects like WATERMELON PATCH or FUN ON THE FARM reveal in verbal form the attitudes behind these films. The films of Sigmund Lubin are particularly interesting in this regard. Undoubtedly Lubin encountered anti-Semitic attitudes as he struggled to survive commercially in the late 1890s and early 1900s. Many of his later films treated Jewish characters in sympathetic terms. Yet, his films often mocked other minorities, particularly women trying to win the vote. His WHEN WOMEN VOTE suggests that the suffrage movement would lead to male enslavement.

While motion pictures profoundly transformed past cultural practices, many aspects of the cinema's subject matter tended to be conservative. Catalog descriptions of early films suggest a nostalgic searching for a lost, male childhood and longing for an earlier, more innocent, and pastoral America before the period of rapid industrialization and social change at the turn of the century. The anti-suffrage, misogynic tendencies of many early films reflect an industry and society that was controlled almost exclusively by men and a film audience that was itself largely male.

Many of the attitudes and assumptions about American life began to change with the advent of the nickelodeon era. By 1908, as women were attending the movies in growing numbers, this male hegemony began to diminish. As the star system emerged, the most popular early stars were women. Moreover, new film personnel came increasingly from the legitimate theater, where women historically were well-paid and held significant power. Actresses such as Mary Pickford, Gene Gauntier, and Helen Gardner achieved a stature in motion pictures similar to that of their counterparts in the theater. Their example and the characters they portrayed surely had a significant impact on the final success of the suffrage movement.

Early motion picture catalogs have already found a place in the work of archivists, filmmakers, students of film, and other historians. Yet, their use has been limited because these valuable materials are rare and widely scattered. Brought together in this microfilm edition, they offer users a wide range of opportunities for increased understanding of the first fifteen years of motion picture practice and of the socio-cultural context in which it emerged.

Footnotes

1. Terry Ramsaye, *A Million and One Nights* (New York: Simon & Schuster, 1926); Robert Gray, *The Theatre of Science* (New York: Benjamin Blom, 1914).
2. Lewis Jacobs, *The Rise of the American Film* (New York: Harcourt, Brace & Company, 1939); Georges Sadoul, *Les Pioneers du cinéma (de Méliès a Pathé) 1897–1909* (Paris: DeNoël, 1948).
3. Gerald Mast, *A Short History of the Movies* (Indianapolis, Ind.: Bobbs-Merrill Company, 1971); William K. Everson, *American Silent Film* (New York: Oxford University Press, 1978).
4. George Pratt, *Spellbound in Darkness* (Greenwich, Conn.: New York Graphic Society, 1973); Gordon Hendricks, *The Kinetoscope: America's First Commercially Successful Motion Picture Exhibitor* (New York: The Beginnings of the American Film, 1966).
5. Collections of recent essays on cinema before 1908 appear in Roger Holman, ed., *Cinema 1900–1906* (London: FIAF, 1982); Andre Gaudreault, ed. (special issue), *Iris* 2, no. 1 (Winter 1984); and *Afterimage*, no. 8/9 (Spring 1981).
6. Noel Burch, "Porter or Ambivalence," *Screen* 19, no. 4 (Winter 1978/9): 91–105.

NOTES ON ORGANIZATION

Arrangement. The catalogs in this edition are arranged on the microfilm by company. All catalogs issued by a given company, regardless of changes in its name, are collected under the company heading and are presented in chronological order by date of publication or issue, except in those few cases where difficulties in filming necessitated minor alterations in this order. On a more general level, the companies are grouped into four broad categories: 1) producers and agents primarily active before 1900, 2) producers active after 1900, 3) equipment manufacturers active after 1900, and 4) distributors active after 1900.

Reel Notes. The Reel Notes in this guide provide the reader with a complete list of descriptive entries for each catalog; these entries are in the same order as material appears on the film. Each entry contains the company name, catalog title and date, page length, any special information about the condition of the copy, and an indication of each institution that has the item in its collections. Each entry also gives the specific frame designation where the document begins.

Frame Identification. Each frame of the microfilm is uniquely identified by an alpha-numeric designation. Each company is assigned a unique letter-code, beginning with A, continuing through Z, and then running from AA to FF. All frames with material under a company heading are then continuously numbered from 001. The combination of letter-code and number constitutes the frame designation, e.g., A-002 or J-963. Using these frame designations, the reader of the Reel Notes can quickly identify the location of any catalog in the edition. These designations appear at the top of each frame on the microfilm. For the convenience of the reader, each frame also has a running head that identifies the company.

Targets. On the microfilm, the section for each company begins with a descriptive target that lists entries for each of that company's catalogs. The entries are in the same order as they appear on the film. The target entry for each catalog contains the same information as the entry in the Reel Notes, except that frame designations are not indicated. In some instances, however, the Reel Notes include corrections and additions made after the microfilming was done.

Catalog Entries. Both the Reel Notes and the targets list entries for each catalog that appears on the microfilm. Certain conventions are followed in presenting information in the entries. When the name of the company on the document differs from that under which it is listed, the variant name is included in parentheses in front of the catalog title. Where information has been editorially supplied, it is given in brackets. All institutions that hold copies of a particular catalog are cited, and each is identified by standard abbreviations (see the Key to Listings of Participating Museums, Archives, and Repositories). The institution that is listed first is the one that provided the catalog or photocopy used in this edition. In cases where an institution holds only a photocopy, its designation appears in brackets. In a few cases, an original could not be located for a particular catalog. In these cases, a photocopy was microfilmed, and in the entry for the catalog this is indicated by an asterisk that appears next to the institutional designation.

SUMMARY CONTENTS OF REEL NOTES BY COMPANY

Series One: Producers and Sales Agents: Active before 1900

Reel No. 1

- A- Raff & Gammon
- B- Maguire & Baucus, Limited
- C- C. Francis Jenkins
- D- Auguste & Louis Lumière
- E- The International Film Company
- F- F. M. Prescott

Series Two: Producers: Active after 1900

- G- Edison Manufacturing Company

Reel No. 2

- H- American Mutoscope & Biograph Company
- I- The Selig Polyscope Company

Reel No. 3

- J- Sigmund Lubin

Reel No. 4

- K- American Vitagraph Company
- L- Georges Méliès
- M- Pathé Frères
- N- Kalem Company
- O- Centaur Film Company
- P- Great Northern Film Company

Series Three: Equipment Manufacturers: Active after 1900

- Q- Armat Motion-Picture Company
- R- Eberhard Schneider
- S- Nicholas Power
- T- Viascope Manufacturing Company
- U- Gaumont Company

Series Four: Distributors of Films, Equipment, and Accessories: Active after 1900

- V- Kleine Optical Company

Reel No. 5

- W- Stereopticon & Film Exchange
- X- L. Manasse Company
- Y- Eugene Cline & Company
- Z- Moore, Bond & Company
- AA- Sears, Roebuck & Company

Reel No. 6

- BB- Enterprise Optical Company
- CC- Chicago Projecting Company
- DD- Amusement Supply Company
- EE- Williams, Brown & Earle
- FF- Hennegan & Company

KEY TO LISTINGS OF PARTICIPATING MUSEUMS, ARCHIVES, AND REPOSITORIES

CLAc	Academy of Motion Picture Arts and Sciences (Los Angeles)
CLCM	Los Angeles County Museum of Natural History
CUB	University of California at Berkeley
DGU	Georgetown University (Washington, D.C.)
DCL	Library of Congress (Washington, D.C.)
ICFAR	Federal Archives and Records Center (Chicago)
ICHi	Chicago Historical Society
MdSuFR	Washington National Records Center (Suitland, Maryland)
MH-BA	Harvard Business School, Baker Library, Raff & Gammon Collection (Boston)
NjBaFAR	Federal Archives and Records Center (Bayonne, New Jersey)
NjWOE	Edison National Historic Site (West Orange, New Jersey)
NN	New York Public Library
NNHi	New-York Historical Society, Bella Landour Collection (New York City)
NNMOMA	Museum of Modern Art (New York City)
NR-GE	George Eastman House (Rochester, New York)
PPFAR	Federal Archives and Records Center (Philadelphia)
PPS	Franklin Institute (Philadelphia)
PWbH	Wyoming Historical and Geological Society (Wilkes-Barre, Pennsylvania)
TxU-H	University of Texas at Austin, Harry Ransom Humanities Re- search Center, Gernsheim Collection
Hummel	Charles Hummel
Malkames	Donald Malkames
Slide	Anthony Slide

SERIES ONE: PRODUCERS AND SALES AGENTS: ACTIVE BEFORE 1900

Reel No. 1

frame

A- RAFF & GAMMON

- A-002 (The Kinetoscope Company) Directions for Setting Up and Operating the Edison Kinetoscope, 1894, 1 p [photocopy]: NR-GE.
- A-003 (The Kinetoscope Company) Bulletin No. 1 (fragment), [December] 1894, 1 p [photocopy]: MH-BA.
- A-004 (The Kinetoscope Company) Bulletin No. 2 (fragment), January 1895, 1 p [photocopy]: MH-BA.
- A-005 Announcement . . . Price List of Films, [after late-June 1895], 4 pp [photocopy]: MH-BA.
- A-009 The Vitascope, [March 1896], 14 pp [reprint facsimile]: [NjWOE, NNMOMA], DGU.
- A-023 The Vitascope, Press Comments, [May 1896], 4 pp [photocopy]: ICFAR.

B- MAGUIRE & BAUCUS, LIMITED

- B-002 (Continental Commerce Company) Thomas A. Edison's Latest and Most Remarkable Invention: The Kinetoscope, 1894, 6 pp: NjWOE.
- B-005 (Continental Commerce Company) Thos. A. Edison's Kinetoscope [1894], 4 pp: NjWOE.
- B-008 (Continental Commerce Company) Thos. A. Edison's Kinetoscope: Edison's Masterpiece [1894], 4 pp: NjWOE.
- B-011 Edison Films for Projecting Machines and Kinetoscopes, 20 January 1897, 8 pp: NN.
- B-016 Preliminary Circular, Edison Perfected Projecting Kinetoscope, 16 February 1897, 2 pp: NN.
- B-018 Edison "Projectoscope" or Projecting Kinetoscope, [1897], 4 pp: NN.
- B-021 Catalogue: Edison and International Films, April 1897, 20 pp: NNMOMA.
- B-032 (Fragment), [ca. summer 1897], 2 pp: NjWOE.
- B-034 Lumiere Films, Edison Films, International Films, Fall Catalogue 1897, 20 pp [photocopy]: [NjWOE]*.

C- C. FRANCIS JENKINS

- C-002 The Jenkins Phantascope, 26 April 1896, 18 pp: PPS, MdSuFR.
- C-013 Life Motion Realism - The Phantascope, [July 1896], 18 pp: PPS.

D- AUGUSTE & LOUIS LUMIÈRE

- D-002 (Société Anonyme des Plaques et Papiers Photographiques) Description of the Cinematographe of August and Louis Lumière, 1897, 34 pp: CLAc, TxU-H.
- D-020 Price List of Cinematographe-Lumière, [ca. 1898], 1 p [photocopy]: TxU-H.

Reel No. 1

D-021 (Société Anonyme des Plaques et Papiers Photographiques) Catalogue Général des Vues Cinématographiques Positives de la Collection Lumière, [ca. 1901], 48 pp: NNMOMA.

E- THE INTERNATIONAL FILM COMPANY

E-002 International Photographic Films, [winter, 1897-98], 24 pp: NNMOMA.

F- F. M. PRESCOTT

F-002 Latest Edison Films for Projecting Machines, [June 1897], 4 pp [photocopy]: [DLC], NN.

F-005 Catalogue of New Films, [1899], 44 pp: NjBaFAR.

F-028 '99 Model Combined Cineograph and Stereopticon, [1899], 36 pp: NjBaFAR.

F-047 Supplement No. 3, New Films, 20 November 1899, 4 pp: NjBaFAR.

SERIES TWO: PRODUCERS: ACTIVE AFTER 1900

G- EDISON MANUFACTURING COMPANY

G-003 Edison Projecting Kinetoscope and Stereopticon Attachment, [1898], 12 pp: Hummel.

G-013 Supplement No. 4, War Extra - Edison Films, May 1898, 12 pp: NjBaFAR.

G-020 Catalogue of Edison-Lalande Batteries, Edison Motors and Fans, Edison Projecting Kinetoscopes, Edison X-Ray Apparatus, Edison Cautery Transformers, Edison Electro-Medical Appliances, [1898], 68 pp: NjWoe.

G-057 No. 94, Edison Films, March 1900, Complete Catalogue, 48 pp [photocopy]: CLCM.

G-082 No. 105, Edison Films, July 1901, Complete Catalogue, 100 pp [photocopy]: [DLC], NjWoe.

G-132 No. 107, Instructions for Setting Up and Operating the Edison Projecting Kinetoscope, [1901], 19 pp [photocopy]: CLCM.

G-142 No. 135, Edison Films, September 1902, 150 pp [photocopy]: [DLC], NjWoe.

G-216 No. 142, Edison Films, May 1902, Pocket Edition, 50 pp: NjWoe.

G-242 No. 162, Edison Films, October 1902, Pocket Edition, 62 pp: NR-GE.

G-273 No. 166, The Edison Universal Projecting Kinetoscope, 1 January 1903, 32 pp: NR-GE, CLAc.

G-290 No. 168, Edison Films, February 1903, Supplement, 24 pp: NR-GE.

G-303 No. 175, Edison Films, May 1903, Supplement, 40 pp: NR-GE.

G-324 Edison Film, Uncle Tom's Cabin, [1903], 8 pp [photographs]: NR-GE.

G-332 No. 185, Edison Films, October 1903, Supplement, 24 pp: NR-GE.

G-344 No. 192, Edison Film, Jack and the Beanstalk, 4 pp: NR-GE.

G-347 No. 200, Edison Films, January 1904, Supplement, 16 pp: NNMOMA.

Reel No. 1

- G-356 No. 201, Edison Film, The Great Train Robbery, [1903], 7 pp [photographs]: NR-GE.
- G-363 No. 210, Edison Projecting Kinetoscopes, 2 May 1904, 40 pp: NNMOMA.
- G-386 Circular Letter No. 1, 18 April 1904, 2 pp: NR-GE.
- G-388 Circular Letter No. 2, 20 April 1904, 1 p: NR-GE.
- G-389 Circular Letter No. 3, 23 April 1904, 1 p: NR-GE.
- G-390 Circular Letter No. 4, 25 April 1904, 1 p: NR-GE.
- G-391 Circular Letter No. 5, 15 May 1904, 1 p: NR-GE.
- G-392 Circular Letter No. 6, 15 May 1904, 1 p: NR-GE.
- G-393 Circular Letter No. 7, 15 May 1904, 1 p: NR-GE.
- G-394 No. 222, Edison Films, September 1904, Supplement, 16 pp: NjWOE.
- G-403 No. 225, Edison Films to July 1, 1904, 68 pp: NjWOE.
- G-438 No. 267, Edison Film, Poor Algy, 5 October 1905, 4 pp: NjWOE.
- G-441 No. 268, Edison Film, Watermelon Patch, 24 October 1905, 4 pp: NjWOE.
- G-444 No. 269, Edison Film, The Miller's Daughter, 6 November 1905, 4 pp: NjWOE.
- G-447 No. 270, Edison Film, Down on the Farm, 2 November 1905, 4 pp: NjWOE.
- G-450 No. 272, Edison Film, Everybody Works But Father, 15 November 1905, 1 p: NjWOE, NNMOMA.
- G-451 No. 273, Edison Film, The Train Wreckers, 27 November 1905, 4 pp: NNMOMA.
- G-454 No. 276, Edison Film, Life of an American Policeman, 12 December 1905, 4 pp: NjWOE, NNMOMA.
- G-457 No. 288, Edison Films, July 1906, 114 pp: NjWOE.
- G-515 No. 312, Edison Projecting Kinetoscopes, 2 January 1907, 4 pp [photocopy]: NNMOMA.
- G-518 No. 315, Edison Films, January 1907, Pocket Edition, 76 pp: NjWOE.
- G-556 No. 328, Edison Film, A Race For Millions, [1907], 1 p: NjWOE.
- G-557 No. 335, Edison Projecting Kinetoscopes, 15 February 1908, 48 pp: NjWOE.
- G-580 No. 355, Edison Film, The Cowboy and the Schoolmarm, 1 April 1908, 1 p: NjWOE.
- G-581 No. 358, Edison Film, Nero and the Burning of Rome, 20 April 1908, 1 p: NjWOE.
- G-582 No. 370, Important Notice - Edison Projecting Kinetoscopes, 1 June 1908, 4 pp: NjWOE.
- G-585 No. 380, Edison Kinetoscopes, 1 September 1908, 9 pp: NjWOE, NNMOMA.
- G-592 No. 410, Edison Projecting Kinetoscopes, 1 December 1908, 50 pp: NjWOE.
- G-618 No. 415, Edison Kinetoscopes - Portable Gas-making Outfit, 8 December 1908, 4 pp: NjWOE.
- G-621 (Kinetograph Dept.) Film Catalogue, [1905-14], 41 pp: DLC.

Reel No. 1

- G-683 "The Whole Story about Walk-Over Moving Pictures," October 1908,
11 pp: NjWOE.

Reel No. 2

- frame
H-002 **H- AMERICAN MUTOSCOPE & BIOGRAPH COMPANY**
Picture Catalogue, November 1902, 251 pp: NNMOMA.
H-128 Film Catalogue, Supplement No. 1, April 1903, 30 pp [photocopy, missing pp 14-15]: [NNMOMA], Malkames.
H-142 Bulletin 33, The Escaped Lunatic, 10 October 1904, 1 p: NjWOE.
H-143 Bulletin 34, New English Subjects, 17 October 1904, 1 p: NjWOE.
H-144 Bulletin 36, The Lost Child, 26 October 1904, 1 p: NjWOE.
H-146 [Biograph Photo Catalog, Vol. 1], No.'s 1-499, 125 pp: NNMOMA, CLCM.
H-201 [Biograph Photo Catalog, Vol. 2], No.'s 500-1001, [missing No.'s 504-512 and 898-903 in both sets], 125 pp: NNMOMA, CLCM.
H-260 [Biograph Photo Catalog, Vol. 3], No.'s 1002-1502, 125 pp: NNMOMA, CLCM.
H-324 [Biograph Photo Catalog, Vol. 4], No.'s 1503-2002, 125 pp: NNMOMA, CLCM.
H-386 [Biograph Photo Catalog, Vol. 5], No.'s 2003-2502, 125 pp: NNMOMA, CLCM.
H-448 [Biograph Photo Catalog, Vol. 6], No.'s 2583-3002, [missing No.'s 2859-2958], 105 pp [some duplicate and out of sequence pages]: CLCM.
H-554 [Biograph Photo Catalog], No.'s 3171-3174, 3231-3234, 3271-3274, 3 pp [loose sheets]: CLAc.
H-557 The Mutoscope, [1897], 18 pp [photocopy]: CLCM.
H-566 The Mutoscope: A Money Maker, [November 1898], 8 pp [photocopy]: CLCM.
H-574 Commercial Features of the Mutoscope, [ca. 1898], 4 pp [photocopy]: CLAc.
H-578 (The International Mutoscope Syndicate) The Age of Movement, 1901, 44 pp: CLAc.
H-601 Directions for Operating and List of Parts, Type E Mutoscope, [ca. 1905], 8 pp: CLCM.

I- THE SELIG POLYSCOPE COMPANY

- I-005 July Supplement of New Films, July 1902, 8 pp: PWbH.
I-010 Special Supplement of Colorado Films, November 1902, 24 pp: PWbH.
I-023 February Supplement of New Films, 2 February 1903, 16 pp: PWbH.
I-032 1903 Complete Catalogue of Films and Moving Picture Machines, 52 pp: PWbH, CLAc.
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- I-329 No. 125, The Fisherman's Rival, 22 October 1908, 6 pp: CLAc.
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- I-347 No. 131, A Dual Life/The Football Fiend, 3 December 1908, 4 pp: CLAc.
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- J-443 The Scheme That Failed, 2 pp: CLAc.
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- J-445 Neighbors Who Borrow, 2 pp: CLAc.
- J-446 Cohen's Bad Luck, 2 pp: CLAc.
- J-447 Caught With The Goods, 4 pp: CLAc.
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- J-451 A Breeze from the West, 2 pp: CLAc.
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- J-460 Just Married, 3 pp: CLAc.
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- J-474 Snake Hunting, 1 p: CLAc.
- J-475 A Family Outing, 4 pp: CLAc.
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- J-482 Mother's Dream, 4 pp: CLAc.
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- J-491 The New Apprentice, 2 pp: CLAc.
- J-492 When Women Vote, 4 pp: CLAc.
- J-494 Gypsy's Revenge, 4 pp: CLAc.
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J-511 The Pay Train Robbery, 2 pp: CLAc.
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J-553 Oh, My Feet! 2 pp: CLAc.
J-554 Beg Pardon! 1 p: CLAc.
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J-561 The Automatic Laundry, 1 p: CLAc.
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J-563 The Tale of a Pig, 1 p: CLAc.
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J-567 A Gallant Knight, 1 p: CLAc.
J-568 The Magnetic Eye, 2 pp: CLAc.
J-569 The Greed for Gold, 1 p: CLAc.
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J-572 Two Brothers of the GAR/Robbie's Pet Rat, 1 p: CLAc.
J-573 An Honest Newsboy's Reward/Two Little Dogs, 1 p: CLAc.
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J-597 The Hebrew Fugitive/The Washerwomen's Revenge, 1 p: CLAc.
J-598 The Persistent Trombonist/The Dancing Fiend, 1 p: CLAc.
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J-601 Two Little Breadwinners/How Rastus Got His Pork Chops, 1 p: CLAc

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- J-603 The Criminal's Daughter/The Ticklish Man, 1 p: CLAc.
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- J-605 Redeemed from Sin/Salome and the Devil to Pay, 1 p: CLAc.
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- J-607 The Way They Fooled Dad, 1 p: CLAc.
- J-608 The Bloodstone, 1 p: CLAc.
- J-609 For His Sister's Sake, 1 p: CLAc.
- J-610 Hubby's Vacation/All on Account of a Butterfly, 1 p: CLAc.
- J-611 Auntie Takes the Children to the Country/How a Pretty Girl Sold Her Hair Restorer, 1 p: CLAc.
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- J-615 The Cotton Industry of the South, 4 pp: CLAc.
- J-616 The Janitor Falsely Accused, 1 p: CLAc.
- J-617 Madam Flirt and Her Adopted Uncle/Through an Orange Grove, 16 November [1908]//The Engineer, 19 November [1908], 2 pp: CLAc.
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- J-843 (Lubin Manufacturing Co.) A Nugget of Gold, 19 July 1909//Hiring a Girl/Mexican Bill, 22 July 1909, 4 pp: CLAc.
- J-847 (Lubin Manufacturing Co.) A Hot Time at Atlantic City, 26 July 1909//Sporting Blood/Mr. Buttinski, 29 July 1909, 4 pp: CLAc.
- J-853 (Lubin Manufacturing Co.) When the Flag Falls, 2 August 1909//His Little Girl/She Would Be an Actress, 5 August 1909, 4 pp: CLAc.
- J-858 (Lubin Manufacturing Co.) The Drunkard's Child/The Newest Woman, 9 August 1909/The Unexpected Guest, 12 August 1909, 4 pp: CLAc.
- J-863 (Lubin Manufacturing Co.) How Brown Got Married/The Hungry Actor, 16 August 1909//Measure for Measure, 19 August 1909, 4 pp: CLAc.
- J-868 (Lubin Manufacturing Co.) Before the Dawn/Wifey Away, Hubby at Play, 23 August 1909//Midnight Sons/Nearsighted Mary, 26 August 1909, 4 pp: CLAc.
- J-874 (Lubin Manufacturing Co.) The Doctor's Bride, 30 August 1909//The Woman Hater/The Haunted Hat, 2 September 1909, 4 pp: CLAc.
- J-880 (Lubin Manufacturing Co.) The Call of the Heart/Our Country in Arms, 6 September 1909//A True Patriot/Glimpses of Yellowstone Park, 9 September 1909, 4 pp: CLAc.
- J-887 (Lubin Manufacturing Co.) Her Face Was Her Fortune, 13 September 1909//The Fortune Hunter/All on Account of a Letter, 16 September 1909, 4 pp: CLAc.
- J-896 (Lubin Manufacturing Co.) When Woman Hates, 20 September 1909//The Conquering Hero, 23 September 1909, 4 pp: CLAc.
- J-901 (Lubin Manufacturing Co.) A Fish Story/Old Love Letters, 27 September 1909//The Judge's Ward, 30 September 1909, 4 pp: CLAc.
- J-908 (Lubin Manufacturing Co.) Lubin Films Released During the Month of October 1909, 16 pp: CLAc.
- J-933 (Lubin Manufacturing Co.) Lubin Films Released November 1 to 15, 1909, 8 pp: CLAc.
- J-942 (Lubin Manufacturing Co.) Lubin Films Released from November 15th to 25th, 1909, 8 pp: CLAc.
- J-953 (Lubin Manufacturing Co.) Lubin Films Released from November 29th to December 16th, 1909, 12 pp: CLAc.
- J-963 (Lubin Manufacturing Co.) Lubin Films Released from December 20th to December 30th, 1909, 12 pp: CLAc.

Reel No. 4frame**K- AMERICAN VITAGRAPH COMPANY**

- K-002 List of New Films, American and Imported. Boer War, Comedy and Mysterious Subjects, [1900], 6 pp: NjBaFAR.
- K-006 New Vitagraph Features! [ca. 1903-04], 16 pp [photocopy]: CLAc.
- K-013 (The Vitagraph Company of America) Indian Bitters, 28 April 1908, 4 pp [photocopy]: CLCM.

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L- GEORGES MÉLIÈS

- L-003 Complete Catalogue of Genuine and Original "Star" Films (Moving Pictures) Manufactured by Geo. Méliès of Paris, [1903], 30 pp: NjWOE, NNMOMA.
- L-020 Bulletin No. 1, Choicest "Charles Urban's" Films, [1904], 2 pp: NjWOE.
- L-022 Bulletin No. 2, Choicest "L. Parnaland's" Films/Choicest "L. Gaumont's" Films, [1904], 2 pp: NjWOE.
- L-024 Bulletin No. 3, Choicest "Charles Urban's" Films, [ca. August 1904], 8 pp: NjWOE.
- L-028 Supplement Nos. 1, 2, & 3, The Enchanted Well/The Inn Where No Man Rests/etc., [1903], 4 pp: NjWOE, NNMOMA.
- L-031 Supplement No. 5, Fairyland, [1903], 8 pp: NjWOE, NNMOMA.
- L-035 Supplement No. 6, The Infernal Caldron and the Phantasmal Vapors/The Apparition, or Mr. Jones' Comical Experience with a Ghost, 2 pp: NjWOE, NNMOMA.
- L-037 Supplement No. 7, Jupiter's Thunderbolts; or, the Home of the Muses/Ten Ladies in One Umbrella/Jack Jaggs and Dum Dum, 4 pp: NjWOE, NNMOMA.
- L-040 Supplement No. 8, Bob Kick the Mischievous Kid/Extraordinary Illusions, 2 pp: NjWOE, NNMOMA.
- L-042 Supplement No. 9, Alcrofrisbas, the Master Magician, 2 pp: NjWOE, NNMOMA.
- L-044 Supplement No. 10, Jack and Jim/The Magic Lantern/The Ballet-Master's Dream, 2 pp: NjWOE, NNMOMA.
- L-046 Supplement No. 11, The Damnation of Faust, 2 pp: NjWOE, NNMOMA.
- L-048 Supplement No. 12, The Terrible Turkish Executioner, or "It Served Him Right"/A Burlesque Highway Robbery in "Gay Patee"/A Moonlight Serenade, or "The Miser Punished," 2 pp: NjWOE, NNMOMA.
- L-050 Supplement No. 13, Tit for Tat, or a Good Joke with my Head/A Wager Between Two Magicians, or "Jealous of Myself"/etc., 3 pp: NjWOE, NNMOMA.
- L-052 Supplement No. 14, The Bewitched Trunk/The Fugitive Apparitions/etc., 2 pp: NjWOE.
- L-054 Supplement No. 15, The Imperceptible Transmutations/A Miracle under the Inquisition/etc., 2 pp: NjWOE, NNMOMA.
- L-056 Supplement No. 16, Faust and Marguerite, 8 pp: NjWOE, NNMOMA.
- L-061 Supplement No. 17, The Fake Russian Prophet/Tchin-Chao, The Chinese Conjuror/The Wonderful Living Fan, 2 pp: NjWOE, NNMOMA.
- L-063 Supplement No. 18, The Cook in Trouble/The Devilish Plank, 2 pp: NjWOE, NNMOMA.
- L-065 Supplement No. 19, The Impossible Dinner/The Mermaid/etc., 2 pp: NjWOE, NNMOMA.
- L-067 Supplement No. 20, The Barber of Sevilla or, The Useless Precaution, 8 pp: NjWOE, NNMOMA.

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- L-072 Supplement No. 21, The Animated Costumes/Simple Simon's Surprise Party/etc., 2 pp: NNMOMA.
- L-074 Supplement No. 22, An Impossible Voyage, 12 pp: NjWOE, NNMOMA.
- L-082 Supplement No. 23, The Wandering Jew/The Firefall/The Grotto of Surprises, 2 pp: NNMOMA.
- L-083 Supplement No. 24, The Christmas Angel, 4 pp: NNMOMA.
- L-085 Supplement No. 25, The Living Playing Cards/The King of Sharpshooters/etc., 2 pp: NNMOMA.
- L-086 Supplement No. 26, A Mesmerian Experiment/Mr. Dauber and the Whimsical Picture/etc., 2 pp: NNMOMA.
- L-087 Supplement No. 27, Palace of Arabian Nights, 10 pp: NNMOMA.
- L-093 Supplement No. 28, A Crazy Composer/The Tower of London, 2 pp: NNMOMA.
- L-094 Supplement No. 29, An Adventurous Automobile Trip, 8 pp: NNMOMA.
- L-098 Supplement No. 31, The Angler's Nightmare or a Policeman's Troubles/Life Saving up-to-date/etc., 2 pp [bound with backside facing out]: NNMOMA.
- L-099 Supplement No. 32, Chimney Sweep/Professor Do-mi-sol-do/etc., 10 pp: NNMOMA.
- L-103 Supplement No. 33, A Desperate Crime, 8 pp: NNMOMA.
- L-109 Complete Catalogue of Genuine and Original "Star" Films, 1 June 1905, 150 pp: NNMOMA, DLC.

M- PATHÉ FRÈRES

- M-003 (The Cinematograph & Phonograph Co.) Alcohol and its Victims, Supplement for May 1902, 8 pp: NjWOE.
- M-008 (The Cinematograph & Phonograph Co.) Ali-Baba and the forty Thieves, Supplement for August 1902, 10 pp: NjWOE.
- M-013 (The Cinematograph & Phonograph Co.) The Sleeping Beauty, Supplement for January 1903, 16 pp: NjWOE.
- M-022 (Compagnie Générale de Phonographes Cinématographes et Appareils de Précision) Cinématographes Films, May 1903, 96 pp: NjWOE.
- M-073 (The Cinematograph & Phonograph Co.) The Adventures of the ingenious hidalgo Don Quixote, Supplement for August 1903, 16 pp: NjWOE.
- M-082 (The Cinematograph & Phonograph Co.) Supplement for September and October 1903, 16 pp: NjWOE.
- M-091 (The Cinematograph & Phonograph Co.) Supplement for November 1903, 16 pp: NjWOE.
- M-100 (The Cinematograph & Phonograph Co.) Supplement for January 1904, 16 pp: NjWOE.
- M-109 (The Cinematograph & Phonograph Co.) Supplement for February 1904, 12 pp: NjWOE.
- M-116 Christopher Columbus, [March 1904], 10 pp: NjWOE.
- M-123 Supplement for March and April 1904, 12 pp: NjWOE.
- M-130 Supplement for May-June 1904, 12 pp: NjWOE.

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- M-137 Annie's Love-story, [May 1904], 10 pp: NjWOE.
M-144 The Strike, [July 1904], 8 pp: NjWOE.
M-149 Supplement for August 1904, 12 pp: NjWOE.
M-156 Indians and Cow-Boys, [August 1904], 12 pp: NjWOE.
M-163 Joseph Sold by his Brethren, [August 1904], 12 pp: NjWOE.
M-170 (Pathé Cinematograph Co.) Pathé Films, [ca. 1904], 1 p [oversize]:
NjWOE.
M-171 (Pathé Cinematograph Co.) Pathé Films, April 1906, 24 pp: NNMOMA.
M-185 Bargain Sale, 20 September 1908, 4 pp: NjWOE.
M-188 (Pathé Frères, Film D'art) Assassination of the Duke of Guise, [17 February
1909], 12 pp: NjWOE.

N- KALEM COMPANY

- N-002 Ben Hur, [1907], 2 pp: NjWOE.

O- CENTAUR FILM COMPANY

- O-002 The Dollmaker, November 1908, 4 pp: NjWOE.

P- GREAT NORTHERN FILM COMPANY

- P-002 Special, December 1908, 4 pp: NjWOE.

SERIES THREE: EQUIPMENT MANUFACTURERS: ACTIVE AFTER 1900

Q- ARMAT MOTION PICTURE COMPANY

- Q-002 Armat Motion Picture Company, [1901], 18 pp [photocopy]: CLCM.

R- EBERHARD SCHNEIDER

- R-002 (The American Miror-Vitae Company) Animated Pictures, [September 1899],
4 pp: NjBaFAR.
R-004 (American Cinematograph & Film Company), Miror Vitae, [1902], 36 pp:
NNMOMA, NN.
R-022 Eberhard Schneider's Miror Vitae, [1908], 20 pp: NjWOE.

S- NICHOLAS POWER

- S-002 (New York Film Exchange) The Cameragraph, [ca. 1904], 4 pp: NjWOE.
S-005 (New York Film Exchange) Power's "Triumph" Fireproof Magazine, [ca.
1904], 4 pp: NjWOE.
S-009 (Nicholas Power Company) Power's Cameragraph No. 5, 1908, 40 pp:
NR-GE.

T- VIASCOPE MANUFACTURING COMPANY

- T-002 F. H. Richardson, Operator's Hand Book: A Book of Practical Hints and
Instructions for the Owner and Operator, 1907, 34 pp: NR-GE.
T-021 Catalogue of Viascope Moving Picture Machines, [ca. 1908], 32 pp: NR-
GE.

Reel No. 4

U- GAUMONT COMPANY

- U-002 Catalogue of Moving Picture Apparatus and Accessories/The Chrono Moving Picture Machine, [ca. 1909], 32 pp: NR-GE.

**SERIES FOUR: DISTRIBUTORS OF
FILMS, EQUIPMENT, AND ACCESSORIES:
ACTIVE AFTER 1900**

V- KLEINE OPTICAL COMPANY

- V-002 Complete Illustrated Catalogue of Moving Picture Machines. Stereopticons, Magic Lanterns, Accessories and Stereopticon Views, June 1902, 138 pp: NjWOE.
- V-074 [Complete Illustrated Catalogue of Moving Picture Machines. Stereopticons, Magic Lanterns, Accessories and Stereopticon Views], 1903, 164, 22 pp [cover missing]; [bound with] Illustrated Song Slides, 4 pp: NNMOMA.
- V-171 Complete Illustrated Catalog of Moving Picture Machines. Stereopticons, Slides, Views, October 1904, 168, 24 pp: NR-GE.
- V-268 Complete Illustrated Catalog of Moving Picture Machines, Stereopticons, Slides, Films, November 1905, 364 pp: NR-GE.
- V-451 Eighteenth Illustrated and Descriptive General Catalogue and Price List of Motion Picture Machines, Stereopticons, Magic Lanterns, Talking Machines, Views and Supplies, 1908, 144 pp: NjWOE.

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W- STEREOPTICON & FILM EXCHANGE

- W-002 A New Light: Amet's Ozo-Carbi, [1897], 8 pp [photocopy]: CLCM.
- W-006 Stereopticons, Lantern Slides, Moving Picture Machines, [1901-02], 227 pp [paginated nonconsecutively through page 259]: ICFAR.
- W-122 Stereopticons, Lantern Slides, Moving Picture Machines, 1906, 402 pp [paginated nonconsecutively through page 460]: NNHi.

X- L. MANASSE COMPANY

- X-002 Stereopticons and Slides, Moving Picture Machines, Films and Other Apparatus, 1905, 136 pp: NNHi.

Y- EUGENE CLINE & COMPANY

- Y-002 Catalogue of Magic Lanterns, Stereopticons, Moving Picture Machines, Films, Views and Slides, 1906, 26 pp: ICHi.

Z- MOORE, BOND & COMPANY

- Z-002 Stereopticons, Lantern Slides, Moving Picture Machines, [ca. 1907], 476 pp [paginated nonconsecutively through page 616]: NR-GE.

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AA- SEARS, ROEBUCK & COMPANY

- AA-002 Public Exhibition Outlets . . . Moving Picture Machines, Talking Machines, [1900], 128 pp: CLAc.
- AA-069 Motion Picture Machines and Stereopticons: Catalogue of Motion Picture Machines, Magic Lanterns and Stereopticons. Slides, Films and Supplies, [1907], 168 pp: Slide.

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BB- ENTERPRISE OPTICAL COMPANY

- BB-002 Instructions and General Information for Motion Picture Exhibitors and Stereopticon Lecturers who use Enterprise Instruments and Outfits, 1906, 38 pp [photocopy]: NR-GE.

CC- CHICAGO PROJECTING COMPANY

- CC-002 Catalogue of Stereopticons, Motion Picture Machines, Lantern Slides, Films Accessories and Supplies for the Optical Projection Trade [Catalogue No. 120], [1907], 335 pp [paginated nonconsecutively through page 535]: NR-GE.
- CC-173 "General" Catalog of Motion Picture Machines, Stereopticons, Talking Machines, Complete Outfits, Accessories and Supplies for Traveling Motion Picture Exhibitors [Catalogue No. A123], [1907], 333 pp [paginated nonconsecutively through page 535]: NNHi.
- CC-343 "Special" Catalog of Motion Picture Machines, Stereopticons, Talking Machines, Accessories and Supplies for Motion Picture Theatres [Special Catalog No. 15], [1908], 139 pp [paginated nonconsecutively through page 191]: NNMOMA.
- CC-415 "General" Catalog of Motion Picture Machines, Stereopticons, Talking Machines, Complete Outfits, Accessories and Supplies for Traveling Motion Picture Exhibitors [Catalogue No. A124], [1908], 328 pp [paginated nonconsecutively through page 535]: ICHi, CUB.

DD- AMUSEMENT SUPPLY COMPANY

- DD-002 Amusement for Profit, 1908, 344 pp [paginated nonconsecutively through page 535]: NR-GE, NN.

EE- WILLIAMS, BROWN & EARLE

- EE-002 Abridged Price List of Material and Apparatus for Use of Moving Picture and Cinematograph Exhibitors, [ca. 1908], 16 pp: NNHi.
- EE-011 Abridged Price List of Material and Apparatus for Use of Moving Picture and Cinematograph Exhibitors, [1908], 16 pp: Hummel.

FF- HENNEGAN & COMPANY

- FF-002 [Catalogue of Stands, Streamers, Posters, Window Show Cards, Heralds, Tickets, Novelty Folders], [ca. 1905], 8 pp [photocopy]: [NNMOMA]*.

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