

# Exhibit A. THE VITASCOPE

FIRST PUBLIC EXHIBITION AT KOSTER & BIAL'S  
NEW YORK  
ON THURSDAY NIGHT  
APRIL 23, 1896.

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R. W. BURNHAM  
CLERK

NEW YORK, APRIL 30, 1896.

We predicted that the Vitascope would create a sensation when publicly exhibited. The actual result has exceeded our predictions, as will be manifest by the following

RAFF & GAMMON, 43 West 28th Street.

## PRESS COMMENTS

(Editorial in Brooklyn Eagle, April 24).

### ONE OF EDISON'S DEVICES.

It is a dull week in Menlo Park when Edison does not spring some new invention or modification of an old one upon an expectant public. He is such an alert person that the ordinary mind finds it difficult to keep tab upon the chronological sequence of his devices. They tread upon one another's heels so rapidly that it is only the more striking effects that impress themselves upon the public mind. He has recently made an adaptation of the kinetoscope which seems to open a wide horizon for possibilities in the application of electricity and photography to panoramic effects. Pretty nearly everybody is familiar from actual inspection with the curious kinetoscope pictures. It gives one a weird sensation to look through a peephole and see a succession of scenes where the figures act just as if they were alive. One set showed a boxing match between well-known champions; another exhibited a cock fight which displayed every feature of the genuine struggle. Another exhibited the ordinary citizen in the different phases of existence incident to a visit to a barber's shop, and still another showed Carmencita dancing. The strange thing about the kinetoscope panorama was the movement of the figures. They were taken from life while the originals were in motion, and by an application of electricity the successive pictures were moved across the field of vision so rapidly that they seemed to be in muscular activity. It was inevitable that this principle of invention, which was at first a toy, should be developed to larger purposes, and that seems to have been accomplished in some degree in this new adaptation of the kinetoscope device.

The invention consists in projecting the kinetoscopic pictures upon a large screen, after the manner of a magic lantern exhibition. That this should be done is not to be wondered at, but the possibilities which it opens for the adaptation of what might be called electric photography to literature and art, when united for the amusement and instruction of the public are worth thinking about. For years the students of electricity and photography have been striving to take photographs that should show the natural colors of the subject, whether a landscape, a vase of flowers, or a group of people. The problem has proved to be an exceedingly difficult one, and only a very limited degree of actual progress has been made. The new device of Edison will be entirely independent of natural color photography, for it is just as easy to color

the kinetoscope pictures as it is to tint a lantern slide. Therefore, it will be perfectly feasible to throw upon the screen a picture tinted in the colors of nature and at the same time to show the figures in action.

The uses to which this device can be put for amusement or instruction are almost infinite. Suppose an elocutionist desires to give readings from Shakespeare accompanied with illustrations. Instead of using lantern slides which gave representations of certain set scenes as has been the custom, he can give kinetoscope pictures, showing the action of the play from the first scene to the last. While he is reading the lines of "Hamlet" the characters in action can be exhibited on the screen. To secure the views it will be only necessary to take a series of kinetoscopic pictures of the play as it is acted before the camera. By the use of this device it would be possible for Mr. Black to show the characters in a picture play moving about the room and conversing while he reads the dialogue. There might be limitations to the portrayal of street scenes, but by the use of a big gallery, with well painted scenery and suitable appointments, it would be possible to overcome even that difficulty. The explorer would thus be enabled to reproduce living views from the photographs taken during his trip through some unknown corner of the globe. Indeed, the possibilities are almost endless for the reproduction of actual scenes with moving figures and with all the appearances of real life. One man will be able to give a whole play if he is a skilful elocutionist. The account of the device as exhibited in New York says that one of the pictures showed an angry surf breaking on a sandy beach near a stone pier. The spectators saw the movement of the waves as they rushed in furiously against the masonry, while the spray dashed high in the air. It was just as if you were looking out of a window upon the actual scene, and all that was lacking was the sound of the breaking surf and the splash and hiss of the spray. The movement was all there. If it is possible to reproduce such a scene as that it will be possible to do a great deal more when the invention shall be perfected. Of course, now it is only an enlarged kinetoscope, the adaptation of a toy to the requirements of actual life, but that is just what was done with the telephone. Once that was a curious toy, now with it you can talk with a man in Chicago and recognise the tones of his voice. It will not be safe to decry the possibilities of the new living panorama. Edison is a mighty ingenious fellow—and electricity is the accomplice to the arts in its infancy.—Brooklyn Eagle, April 24.

(New York Herald, April 24).

### WONDERFUL IS THE VITASCOPE.

Such Was the Verdict of the Audience Which Saw Edison's Invention.

### IT BEATS THE KINETOSCOPE.

Pictures, Life Size, Lifelike and Full of Color, Thrown on a Screen.

### MAKES A THRILLING SHOW.

The features of the programme last evening at Koster & Bial's Music Hall was the first public exhibition ever given of Edison's vitascope. This invention has already been described in the Herald. It has been called an enlarged kinetoscope, because it works somewhat on the principle of that machine, but in the case of the latter one must look into it to see reproductions of pictures about three inches in size, whereas, in the case of the vitascope, these same pictures are thrown through a lens and appear on a screen magnified 500 diameters. Moreover, the vitascope reproduces all the colors of a picture.

The vitascope was the seventh number on the programme last night, and it was nearly 10 o'clock when it was reached. The house was packed, and as picture after picture was thrown on the screen the applause was tremendous.

### REALISTIC PICTURES.

The first picture shown was that of two dancers. It seemed as though they were actual-

ly on the stage, so natural was the dance, with its many and graceful motions. Next came a picture of a tumbling act on the Jersey shore. The waves were high and boisterous as they dashed after one another in their rush for the sandy beach, over which they ebbed and flowed. The white crests of the waves and the huge volume of water were true to life. Only the roar of the surf was needed to make the illusion perfect.

A boxing bout between a long, thin man and a short, stout one was the next picture. The boxers were photographed in their bout some time ago by the kinoscope. Every move and step and blow of the boxers was faithfully reproduced on the screen last night. A scene from "The Milk White Flag" was next shown. It was an animated picture, which elicited loud cries of "Bravo!"

#### JOHN BULL AND UNCLE SAM.

"The Monroe Doctrine" was the title of the next picture. At first John Bull was shown lumbering a South American shore, supposed to represent Venezuela. John was getting the better of the argument when the tall, long figure of Uncle Sam emerged from the back of the picture. He grasped John Bull by the neck, forced him to his knees and made him take off his hat to Venezuela. This delighted the audience, and applause and cheer rang through the house, while somebody cried, "Hurrah for Edison!"

The "skirt dance" was the last picture shown and its success equaled that of the others. When the dancer disappeared from view there was a long burst of applause, and everybody agreed that the vitascope was "wonderful."—New York Herald, April 24.

New York Sun (Morning), April 24.

### FIGURES IN THE THEATRE.

#### An exhibition of Thomas A. Edison's Vitascope.

Vaudeville took in a brand-new item last evening, the fact being made clear by the first public showing at Koster & Bial's of Thomas A. Edison's "vitascope." Its subtitle in the programme was the "projecting kinoscope," and it was in effect a development of the kinoscope, and thus, produced the pictures in life size. The projecting apparatus was located in the second balcony, where the spaces back of two of the semi-circular sections of the balcony front were built up in turret form to a height of six feet. In the front of each turret were two holes a few inches in diameter, through which the light was cast upon a drop curtain in a center of the balcony. In each of these turrets there was a painting of a huge picture frame that inclosed a white cloth. When the music hall was darkened and all was ready to begin, a whirling noise was audible from one of the upstairs turrets, and simultaneously the two holes in it were brightly lighted. In a few seconds there appeared on the white space of the curtain a picture of two short-skirted dancers, who held a big umbrella in front of them. They kept up nimble dancing, changing the position of the umbrella from time to time, so that one second their faces were in sight and the next all that could be seen of them was their twinkling eyes. The dancers were in view in flesh and blood, and colors were in evidence in the costumes. Even more surprising than this was the second showing, which was a view of waves tumbling in upon a beach. At one side a stone pier ran out into the water, and along this the surf rolled, each wave hugging the stones and seeming to gather force till it broke in spray at the front of the picture. By the time the foam topped water receded, another, big roller would come sailing along the pier and dash into white fragments as it fell. The succession of waves included billows of different sizes, and when a big one would come rolling in its top would become higher and steeper, a little ripple would come at the crest, and then the whole bank would fall forward, and the irregular masses of foam would go tumbling on up the sands in the manner that sends beach promenadeers scattering for dry spots. It was the next thing to seeing the real damp article and a closer copy than would have seemed possible.

It was so realistic that the only safe successor for it was a comic picture, and the selection was a burlesque bout of boxing between a very tall man and a short one. The contest included frequent knock-downs and many comical antics on the part of both pugilists. It simply threw upon the curtain a familiar form of exercise by knock-about variety pairs, and their punishing practices were copied exactly, from the long, swinging side blows to the kicks that were the fallen man's portion. Next came a picture that included a score of persons. There was a gaily dressed brass band, a group of women in the smart attire of water sportsmen, and in the center, dividing in two columns, one turning to each side. Then the others formed in line in

an orderly manner, and a vocalist stepped out before them. Just after she bowed the screen was blank for a fraction of a second, and the band's march began again. The final item was a serpentine dance, which was shown quite as naturally as the other matters had been. The waving of the skirts was continuous, various colors were shown in them, and the legion of dancers tripped about over the space of canvas after the Lolo Fuller manner.

The whole display was thoroughly novel, and it was greeted in a way to satisfy those persons that complain of the manner in which some talent is received in comparison to the greetings of entertainers from over seas. It seemed to be only a beginning, and one that opened up almost unlimited possibilities, while it at the same time presented several pictures, the waves particularly, that were very fine.—N. Y. Sun (Morning), April 24.

(New York Daily News, April 24).

#### AMUSEMENTS.

### Edison's Vitascope Shown at Koster & Bial's.—Nature Imitated with Wonderful Realism.—What Will You See Next Week?

What was announced as the first exhibition of Edison's vitascope took place at Koster & Bial's Music Hall last night. The vitascope is simply an apparatus by which the pictures of the kinoscope are projected upon a screen life size. This is the result Mr. Edison predicted more than two years ago, when the kinoscope was first introduced.

The apparatus for the projecting of the pictures was located just above the second tier of boxes, in a little turret-like structure, built above two of the middle boxes. In these turrets were the machines, which are combinations of the kinoscope and the magic lantern. Two holes opening toward the stage were the only visible evidences of the purpose of the turrets one could get from a casual examination. The stage, when it was ready to show the pictures, was lowered. It had a huge picture frame painted in the center, with its inclosed space white. The band struck up a lively air, and from overhead a few moments later there flashed out upon the white screen the life-size figures of two dancing girls, who tripped and pirouetted and whirled their umbrella before them. The representation was realistic to a degree. The most trifling movements could be followed as accurately as if the dancers had been stepping before the audience in proper person. Even the waving undulations of their hair were plainly distinguishable. The gay coloring of the costumes was also effectively shown. Owing to the speed with which the rays upon which the pictures are produced are run through the machine, it is impossible to use the ordinary method of coloring the pictures, and for a long time the stage stood in the way of a carefully showing the invention. The inventor has hit upon a process, however, of coloring the films without painting them—a method wherein the coloring matter is absorbed by the film instead of remaining on the surface merely, and its success is assured. The exhibition was a decided novelty, and the large audience burst into uprisings of applause, as with a spatter and whir, the dancers faded from sight. If the first picture aroused enthusiasm, the second one fairly carried the audience into raptures. The scene represented was a bit of shore, with the sea in the background, and an old stone pier running out for some distance into the water. The whirr of the machine brought to view a heaving mass of foam-crested water. Far out in the dim perspective one could see a diminutive roller start. It came down the stage, apparently increasing in volume, and throwing up little jets of snow-white foam, rolling faster and faster, and hugging the old sea wall, until it burst and flung its shred masses far into the air. The thing was altogether so realistic and the reproduction so absolutely accurate, that it fairly astonished the beholder. It was the closest copy of nature any work of man has ever yet achieved.

This was followed by a burlesque boxing bout, in which the contestants were a very tall, thin man and a very short, stout one. The little fellow was knocked down several times, and the movements of the boxers were well represented. A scene from "A Milk White Flag" was next shown, in which soldiers and a military band perform some complex evolutions. A group representing Uncle Sam, John Bull, Venezuela, and the Monroe Doctrine got a good welcome from the patriotic. The last picture was a serpentine dancer. The color effects were used in this, and it was one of the most effective of the series. The display was decidedly the most novel New Yorkers have been treated to this season, and the

possibilities of the apparatus are beyond a picture. As yet there are more than a thousand pictures in a state of absolute perfection, and the performance, but it is already an assured success, and promises to be one of the drawing cards of the summer. More ambitious reproductions will follow, and we may soon have reproductions on a larger and more complex scale, with a photograph attachment which will furnish sound for the scene as well as the vitascope furnishes movement.—New York Daily News, April 24.

(New York Times, April 24).

### Edison's Vitascope Cheered.

#### "Projecting Kinoscope" Exhibited for First Time at Koster & Bial's.

The new thing at Koster & Bial's last night was Edison's vitascope, exhibited for the first time. The ingenious inventor's latest toy is a projection of his kinoscope figures in stereoscopic fashion upon a white screen in a darkened hall. In the centre of the balcony of the big music hall is a curious object, which looks from below like the double turret of a big monitor. In the front of each half of it are two oblong holes. The turret is neatly covered with the blue velvet brocade which is the favorite decorative material in this house. The white screen used on the stage is framed like a picture. The moving figures are about half life size.

When the hall was darkened last night a buzzing and roaring were heard in the turret, and an unusually bright light fell upon the screen. Then came into view two precious blonde young persons of the variety stage, in pink and blue dresses, doing the umbrella dance with commendable celerity. Their motions were all clearly defined. When they vanished, a view of an angry surf breaking on a sandy beach near a stone pier amazed the spectators. The waves tumbled in furiously and the foam of the breakers flew high in the air. A burlesque boxing match between a tall, thin comedian and a short, fat one, a comic allegory called "The Monroe Doctrine" an instant of motion in Henry's face, "A Milk White Flag," repeated over and over again, and a skirt dance by a tall blonde completed the views which were all wonderfully real and singularly exhilarating. For the spectator's eyes which thrilled the atmosphere with electricity, sparks crackled around the swiftly moving, lifelike figures.

So enthusiastic was the appreciation of the crowd "long before this extraordinary exhibition was finished that vociferous cheering was heard. There were loud calls for Mr. Edison, but he made no response.—New York Times, April 24.

(New York Recorder, April 24).

### Vitascope's Successful Debut.

The first public exhibition of Thomas A. Edison's wonderful vitascope was given last evening at Koster & Bial's, and was a great success. The vitascope is an improvement on the kinoscope, and adds life and vitality to the figures shown upon a life-size scale. The electrical apparatus was arranged in two adjoining balcony boxes, and the apparatus was operated by one of Mr. Edison's experts. The wizard was not present, and the management announced that he was too modest to witness the success of his latest invention.

Lights were arranged to throw the figures upon a canvas on the stage, which was framed to resemble a picture. When the theatre was darkened, life-size pictures were projected upon the canvas, and were so real and the motions were so natural that it was hard to realize that they were not actually alive.

Among the exhibitions given were the Leigh Sisters in their umbrella dance; a soldier's march, from "The Milk White Flag"; a skirt dancer, with the beautiful colors, light and shade; an animated argument over the Monroe Doctrine between Uncle Sam and John Bull; an amusing prize fight, and a section of the Jersey Coast in a heavy storm. The breakers in the latter scene were so natural that everybody felt like running away when they came rushing toward the front of the stage, seemingly mountain high.

Every scene was an exact reproduction in color, size and action, and a message of congratulation was sent to Mr. Edison. The audience was delighted, and no feature of the attractive programme was greeted more warmly. The vitascope will be shown every evening, and on Thursday night a fire scene will be shown. It is said to be the most realistic effect Mr. Edison has obtained.—New York Recorder, April 24.

(New York World, April 21)

**EDISON'S VITASCOPE TESTED.****Successful Exhibition of His Latest Invention Last Evening.**

The first public exhibition of Edison's latest invention, the vitascope, or projecting kine-scope, was given at Koster & Bial's last night.

The vitascope projects a series of kine-scope life-size pictures upon a screen, reproducing motion and color with marvellous effect. The figures have every appearance of life, and the orchestral accompaniment to the pictures heightens the realism of the scenes. The new machine worked smoothly and the illusion was practically perfect.

The vitascope showed the Leigh Sisters in their Trilby dance, Walton and Slavin in a humorous boxing match, a scene from "A Milk White Flag," a humorous explication of the Monroe Doctrine and a serpentine dance. Most beautiful and realistic of all was the picture of a surf scene. This was loudly applauded. The vitascope is an entertaining and interesting novelty.—New York World, April 21.

(New York Journal, April 21.)

**EDISON'S VITASCOPE SEEN.****First Public Exhibition of the Wizard's Wonderful Invention.**

The first public exhibition of Edison's vitascope was given at Koster & Bial's last night, and it created a great sensation. Life-size photographs projected upon a screen went through movements so natural that it was difficult to believe they were not living persons.

The Leigh Sisters were seen in their famous "Trilby" dance with all the colors of their costumes faithfully reproduced. The Dover Pier was shown, with huge waves dashing upon the beach, the water being so natural that it looked at times as though the waves were about to deluge the orchestra. A burlesque boxing scene, the march in "A Milk White Flag," and "The Monroe Doctrine" were cleverly executed. In the latter series of pictures John Bull and Venezuela were shown fighting. Uncle Sam appears, separates the combatants and knocks John Bull down.

The exhibition concluded with a serpentine dance, in which the costumed dancers were waved naturally as life, and awakened the greatest enthusiasm. The photographs in the original state are smaller than a postage stamp, and are taken at the rate of forty-six a second. Powerful machinery is necessary to move the strip of pictures before the magnifying glasses with sufficient rapidity to give the natural lifelike movements.—New York Journal, April 21.

(New York Advertiser, April 21.)

**Koster & Bial's.**

The sixth week of Albert Chevalier begins to-morrow, and still the town is flocking to see this incomparable artist. Edison's latest and greatest marvel, the vitascope, which has just been exhibited at this house, is baffling analysis and delighting immense audiences.—New York Advertiser, April 21.

(New York Telegram, April 21.)

**Vitascope at Koster & Bial's.**

Edison's vitascope, which may be loosely described as a kine-scope with a projection attachment, was given its first public exhibition at Koster & Bial's Music Hall last night. Half a dozen different subjects, ranging from breaking waves on the Jersey shore to an example of Lolo Fuller's dancing, were thrown on the big screen that occupied the stage. In all instances the objects were of apparently natural size, and their varying movements were given with a wonderful approach to the actual. In some of the scenes, as for example, that of a boxing bout, there was a fluttering effect now and then that marred the illusion of continuous action somewhat. But in the breaking waves, in spite of the fact that there was no attempt at calm, the effect was impressively real. Lolo Fuller's dancing, with its added charm of a very close approximation to the alternating colors that make for so much in her system, was also beautifully and marvellously reproduced. The display was the hit of the evening with the big audience, barring only Chevalier's singing.—N. Y. Telegram, April 21.

(N. Y. Sun Evening, April 21.)

**CHEVALIER HAS A RIVAL.****Edison's Vitascope,**

which made its debut at Koster & Bial's last night, is likely to make some inroads on his lauders. As a scientific novelty it is bound to draw; and yet it cannot be regarded as entirely new, for a vitascope in rather cruder form was one of the standard attractions on the Bowery, Coney Island, all last summer.

In plain English, the vitascope is an animated magic lantern. The figures thrown upon the screen move, dance and walk like ordinary human beings. Last night a skirt dancer danced, two bruisers fought a bout, there was an exhilarating little pantomime between Uncle Sam and John Bull about the Venezuelan question, and a scene was acted from the "Milk White Flag."

The marine view made the greatest hit, however. It showed the waves rolling in upon the beach with such realism that all the lightheaded women in the front row ducked their heads instinctively to keep them from getting wet.—N. Y. Sun (evening), April 21.

(New York Mail and Express, April 21.)

**FIGURES ON A SCREEN.****Edison's New Vitascope at Koster & Bial's Last Night.**

It looked for a few minutes last night as though the ocean waves which tumbled in apparently from 35th street would completely flood the stage of Koster & Bial's Music Hall and sweep the players in the orchestra out into the auditorium in a mass of froddies, "cellos and assorted new Spring millinery. Several people did move apprehensively in their seats when the east and most realistic exhibition of imitation water works seen for a long time, if indeed ever, began in full vigor.

All of this was because, for the first time in public, there was an exhibition of Mr. Thomas Edison's latest invention, the vitascope. It would, perhaps, be more proper to call it his development of one of his own old inventions, the kine-scope, for this is really what it is. In the vitascope the figures of the kine-scope are projected, enlarged to life size, upon a screen in much the same manner as ordinary, everyday stereoscopic images.

But these are figures and images which are full of life and action, and naturally so, because they were the result of a combination of instantaneous photographs. The apparatus from which these pictures were produced was in the second balcony, and consisted of two turrets, in each of which there were pierced holes, through which the light was thrown on the screen.

The first view showed two dancers holding between and in front of them an umbrella, and dancing the while. The position of the umbrella was constantly changed, and every change was smooth and even, and the steps of the dancing could be perfectly followed.

Then came the waves, showing a scene at Dover pier after a stiff blow. This was by far the best view shown, and had to be repeated many times. As the umbrella dance, there was absolutely no hitch. One could look far out to sea and pick out a particular wave swelling and undulating and growing bigger and bigger until it struck the end of the pier. Its edge then would be fringed with foam, and finally, in a cloud of spray, the wave would dash upon the beach. One could imagine the people running away.

After this there was a mock prize fight, and a scene from "The Milk White Flag." There were a few hitches in the changes of both of these, but not enough to spoil them. In the latter there was a procession of chorus girls and a band. With an opera glass the fleeting expressions on the faces of the people could be distinctly seen. The photographs were admirable. Then came a serpentine dance in colors, and in this the changes were continuous. The vitascope proved a great success.—New York Mail and Express, April 21.

(New York Evening Post, April 21.)

**Success of the Vitascope.**

Edison's Vitascope was exhibited for the first time at Koster & Bial's last night, and was received with great applause. It is a development of the kine-scope, the pictures being colored and thrown on a white screen on the stage. Several views were shown, the best being the surf, an umbrella dance, serpentine dance, and a scene from a recent farce comedy. The most successful of all was the surf scene, in which the waves were a long time extending out into the ocean, with the waves boiling against it and dashing

on the sand. In the latter the breakers, covered with white caps, came rolling in toward the land, as they beat the shore the mass of green water rises high, comb with sparkling green and white, and pounds upon the shingle; the white foam and spray fly into the air, the water rushes up the beach to recede and meet the next wave, while one instinctively dreads for the roar of the sea beach. It was a remarkable exhibition, indicative of the great possibilities of the vitascope. The dances were pretty, and it seemed as if the dancers were actually upon the stage.—New York Evening Post, April 21.

(New York World, Evening, April 21.)

**GOSSIP OF THE THEATRES.****Edison's Vitascope Makes Its Debut**

Edison's vitascope, the latest wonder of the New Jersey wizard, made its first impression on a New York audience at Koster & Bial's last night. Incidentally, it was also the first public exhibition of the new machine. Philosophically considered, the vitascope is but the logical sequence to the telephone, photograph and kine-scope. But standing by itself it is a veritable marvel, and the possibilities of its further development are such as to fairly bewilder the thoughtful observer of its present work. The apparatus was located in the promenade gallery at Koster & Bial's, at the rear of the house. From the point, and from plates no larger than postage stamps, figures seven feet high were cast upon a screen on the big stage, and, by the arrangement made familiar through the kine-scope, were made to go through the motions of actual life. Two girls in an umbrella dance were shown first. Then followed a view of the ocean surf, in which the effects of incoming breakers and the recoil of the waters were so accurately reproduced as to rouse the spectators to a furor of applause. Afterwards there were a burlesque boxing match, a bit of John Bull, Venezuela and Uncle Sam pantomime, the march from "A Milk White Flag," and a serpentine dance à la Lolo Fuller. The pictures were in the natural colors, flesh tints and all, and even the rapid changes in the Fuller dance were smoothly and faithfully reproduced. The vitascope scored a tremendous hit. There were loud calls for Mr. Edison, who was announced as overseeing the exhibition in person, but he did not respond.—New York World (Evening), April 21.

(New York Press, April 21.)

Edison's latest and greatest marvel is the vitascope, which is baffling analysis and delighting immense audiences because of its wonderful simulation of human beings in action.—N. Y. Press, April 21.

(New York Dramatic Mirror)

**EDISON'S VITASCOPE.**

The latest invention of Wizard Edison, which he calls the "vitascope," was placed on exhibition for the first time at Koster & Bial's on Thursday evening last.

The exhibition was a success in every way, and the large audience testified its approval of the novelty by the heartiest kind of applause. The vitascope is nothing more or less than an enlarged kine-scope. Those who are familiar with the workings of the kine-scope will understand what the vitascope is when it is explained that the pictures are thrown upon a screen, and that the figures move as they do in the kine-scope. They appear with all the colors of the original, too, which adds greatly to the effect.

The first picture shown was of the Leigh Sisters in their umbrella dance. The effect was the same as if the girls were there on the stage; all of their smiles and kicks and bows were seen. The second picture represented the breaking of waves on the seashore. The effect was simply marvellous. Wave after wave came tumbling on the sand, and as they struck, broke into tiny floods just like the real thing. Some of the people in the front rows seemed to be afraid they were going to get wet, and looked about to see where they could run to in case the waves came too close. The third picture showed a burlesque boxing match between Walton and Slavin, the long and short comedians. Then followed in quick succession a scene from Hoyt's "A Milk White Flag," in which a couple of dozen people appeared; a serpentine dance, with all the colored

