created commuter suburbs, integrated outlying rural areas and small towns into the economies of nearby cities, and generated new forms of mechanized leisure, particularly **amusement parks**, which were built at the ends of streetcar lines to generate traffic, and whose rides were modeled after streetcar technology. The electric streetcar influenced the location of **nickelodeons** and larger moving picture theaters in towns and cities, as venues for commercialized leisure tended to cluster around streetcar lines, especially stations for intersecting lines.

Electrification penetrated domestic space after 1910, first through incandescent lighting, then through electric companies' secondary yet profitable market of household appliances. As film historians have noted, domestic forms of electronic communication, such as the telephone, were used to create a sense of simultaneous action taking place in different spaces, as in **Pathé-Frères**' *A Narrow Escape* (1908) or **Biograph**'s *The Lonely Villa* (1909). Buster Keaton would lampoon the perils and pleasures of the electrified modern home in *The Electric House* (1924).

Further reading

Marvin, Caroline (1988) *When Old Technologies Were New: Thinking About Communications in the Late Nineteenth Century*, Oxford: Oxford University Press.

Nye, David (1990) *Electrifying America: Social Meanings of a New Technology, 1880–1940*, Cambridge, MA: MIT Press.

Platt, Harold (1991) *The Electric City: Energy and the Growth of the Chicago Area, 1880–1930*, Chicago: University of Chicago Press.

Schivelbusch, Wolfgang (1995) *Disenchanted Night: The Industrialization of Light in the Nineteenth Century*, Berkeley: University of California Press.

KRISTEN WHISSEL

Elfelt, Peter [Lars Peter Petersen]

b. 1866; d. 1931

photographer, filmmaker, exhibitor, Denmark

Lars Peter Petersen took the name Elfelt in 1901, when he had established himself as Denmark's most distinguished still photographer (he was named the Royal Court Photographer in 1900). From 1896 to 1907, he shot more than 100 short films. They were, with very few exceptions, scenic views and ***actualités***, often showing public events such as fairs or parades, with Royal participation whenever possible. He also recorded performances by famous actors and ballet dancers. In the years before 1905, Elfelt showed his films as an **itinerant exhibitor**; in 1906, he opened his own moving picture theater in Copenhagen.

CASPAR TYBJERG

English pattern cameras

Several British manufacturers built cameras around two wooden 400-foot film magazines placed one above the other inside a wooden case, giving the apparatus a distinctive tall and thin appearance. Such English pattern cameras were made by John Arthur Prestwich, Alfred **Darling**, James **Williamson**, and Urban & Moy from about 1898. The design's advantage was a well-balanced, manoeuvrable camera with doubled light security for the quickly interchangeable film magazines. The form was gradually abandoned as additional accessories and lens turrets showed the advantage of a more cubic design with side-by-side or exterior film magazines.

DEAC ROSSELL

Ernemann Imperator projector

Founded in 1889 by the textile salesman Heinrich Ernemann, the Ernemann firm began making film apparatuses in 1903; although it merged with three other companies in 1926 to form Zeiss Ikon AG, the Ernemann brand was maintained through the 1980s. Introduced in 1909, the Imperator was an early all-steel (instead of iron) construction that continued to be manufactured until 1933. Some 15,000 were produced during that time, with 22 of 28 major cinemas in Paris in 1913 using the Dresden-made apparatus. Fully enclosed after

1914, the Imperator had a Maltese Cross (Geneva) **intermittent** sealed in an oil bath, front disk shutter, and centrifugal fire shutter.

DEAC ROSSELL

Esoofally, Abdulally

b. 1884; d. 1957

exhibitor, India

A pioneer of film exhibition in India along with F. B. Thanawalla and J. F. **Madan**, Esoofally started as an **itinerant exhibitor** in South East Asia; after 1908, he toured all over India with a fifty-by-hundred-foot tent that accommodated 1,000 spectators. His repertoire consisted of ***actualités*** such as the 1911 Durbar films and some of the earliest story films. In 1914, he set up permanent theaters in Bombay in partnership with Ardeshir Irani and eventually helped the latter run the Imperial Film Company that produced India's first talkie, *Alam Ara*, in 1931.

SURESH CHABRIA

Essanay Film Manufacturing Company

The Chicago-based Essanay Film Manufacturing Company was the result of a nervous alliance between a businessman, exchangeman George K. **Spoor**, and a popular artistic sensibility, G. M. "Broncho Billy" **Anderson**. Established in 1907, Essanay (the name derived from the initials of the partners, S & A) was a relatively weak firm and nearly collapsed when it was decided to exclude the company from **Edison**'s association of licensed film producers if **Biograph** elected to join. Biograph opted out, and Essanay received its license and retained its status when the **Motion Picture Patents Company** was formed in late 1908. Among Essanay's early players in its Chicago studio were J. Warren Kerrigan and Ben **Turpin**. Future director Allan **Dwan** joined the company in 1909 as an electrician and soon became Essanay's scenario editor. G. M. Anderson had long advocated making **western** films in real western locations, and he spent most of his time on the road in the west, making pictures in Colorado and various other locations. In 1909 he made *Broncho Billy and the Baby*, based on a story by western writer Peter B. Kyne, but it was only one of many varied western films.

In 1910, Essanay was severely crippled when a new independent rival, the **American Film Manufacturing Company**, raided virtually all of the Chicago studio's talent and technical employees. Rebuilding its staff, Essanay's roster of stars would eventually include Francis X. **Bushman**, Beverly Bayne, Ruth Stonehouse, Henry B. **Walthall**, and Bryant Washburn among others. Anderson eventually settled in Niles, California, near San Francisco, and built a permanent studio. His unit specialized in westerns, especially the *Broncho Billy* series that began regular production in 1911 (and in which Anderson himself starred) as well as the popular *Snakeville* **comic series** starring Augustus Carney as Alkali Ike, Margaret Joslin as Sophie Klutz, Harry Todd as Mustang Pete, and Victor Potel as Slippery Slim. In 1915, Anderson hired Charlie **Chaplin** away from the **Keystone Film Company**, and in the year Chaplin worked for Essanay he turned out fifteen one and two-reel comedies, including what is arguably his first classic, *The Tramp* (1916). Although Spoor was appalled at the $1,250 a week salary paid to Chaplin, he would reap a fortune from the Chaplin films.

While Anderson continued to turn out short films for the **General Film** program, Spoor launched a feature film program at the Chicago studio releasing through V-L-S-E (**Vitagraph**-**Lubin**-**Selig**-Essanay) and later K.E.S.E. (Kleine-Edison-Selig-Essanay) programs of George **Kleine** and General Film. Essanay features such as *Graustark* (1915) and *The Prince of Graustark* (1916) were well produced but lacked star power after the romantic team of Bushman and Bayne left to join Metro in 1915. Becoming increasingly disenchanted with Anderson's heavy spending and with the market for short films constricting, Spoor bought out Anderson's share in Essanay in 1916 and shuttered the Niles studio. His own operation in Chicago didn't last much longer, ceasing production in 1918.

Further reading

Kiehn, David (2003) *Broncho Billy and the Essanay Film Company*, Niles, CA: Farwell.

ROBERT S. BIRCHARD

ethnographic films

Early ethnographic films grew out of a range of 19th-century social, cultural, and scientific practices and are irreducible to a single site, personality, or institution. Exploiting an enduring fascination (in the West) with representing "native" peoples in pictorial form, ethnographic filmmakers followed in the footsteps of professional and amateur artists who had sketched, painted, and photographed native peoples the world over. Though the term "ethnographic film" was not coined until after World War II, early films featuring non-Western peoples were variously categorized as **travelogues** or scenics, manners and customs, **industrial films**, or **scientific films**, in the **trade press**, **newspapers**, and periodicals of the time and were shown in many venues, from **nickelodeons** to high-class **illustrated lectures**, natural history museums, private clubs, and other elite organizations. While the anthropological definition of "ethnography" as an immersive, long-term fieldwork experience among native peoples rarely figured in commercially-produced films, early promoters turned to the language of anthropology, especially discourses of accuracy and authenticity, as a way of shoring up the legitimacy and scientific status of their films.

Any understanding of ethnographic film must be informed by its pre-cinematic predecessors, for museums of natural history, native villages at **world's fairs**, and 19th-century scientific and commercial **photography** all supported the growth of a new visuality which heightened its popularity for turn-of-the-century **audiences**. In short, ethnographic cinema grew out of a modern form of seeing that drew upon a range of pre-cinematic institutions and signifying practices. Sharing the role of popular conveyor of ethnographic knowledge with museums, photographs, and world's fairs, ethnographic films competed with, and sometimes supplanted, these earlier entertainment forms, bringing distant images of native peoples to audiences in a cheap and transportable form.

Museums of natural history were important staging grounds for debates over the efficacy of visual modes of representing ethnographic knowledge and can be seen as mediators between the worlds of professional anthropology and popular culture. In negotiating the often competing demands of **education** and spectacle, such museums sparked debates over the possibility of popularized modes of ethnographic representation in ways that prefigured how cinema would later be discursively constructed by museum professionals. Similarly, native villages at world's fairs and expositions, where nations of the earth promoted their material wealth and cultural life in huge, ostentatious exhibits, crystallized a number of debates that were instrumental in shaping both scientific and popular perceptions of ethnographic film. The iconography and rhetorical form of much early ethnographic film likewise drew upon 19th-century photographs made by anthropologists and commercial photographers. Images of native peoples were produced in widely varying contexts, including missionary outposts, the colonial metropole, tourist centers, anthropological expeditions, permanent or peripatetic photographic studios, and world's fairs, and circulated freely across scientific and popular markets.

Given the antipathy towards moving pictures by most members of the nascent discipline of anthropology, the filmmaking efforts of British anthropologists such as Alfred Cort Haddon (1898) and Walter Baldwin Spencer (1901) stand out as exceptional, along with those of the Austrian Rudolf Pöch (1907), the American Pliny E. Goddard (1914), and the Norwegian Carl Lumholtz (1914–1917). Haddon's six brief films shot in the Torres Strait Islands off the Northeast coast of Australia were produced as salvage ethnography records of a culture believed to be on the brink of extinction. As a novice cinematographer, Haddon struggled with the new technology, complaining both about his inexperience as a filmmaker and the camera's tendency to jam. Haddon nevertheless recommended that his colleague Baldwin Spencer take a camera with him on his fieldwork expedition to Central Australia some three years later; an accomplished photographer, Spencer had both scientific and popular audiences in mind for his films and photographs and lectured extensively with the films and **magic lantern** slides in Australia and Great Britain. Working under extremely taxing conditions, including dealing with the climate and the interpersonal complexities of gaining access to the Arrerente people's ceremonial life, this first generation of