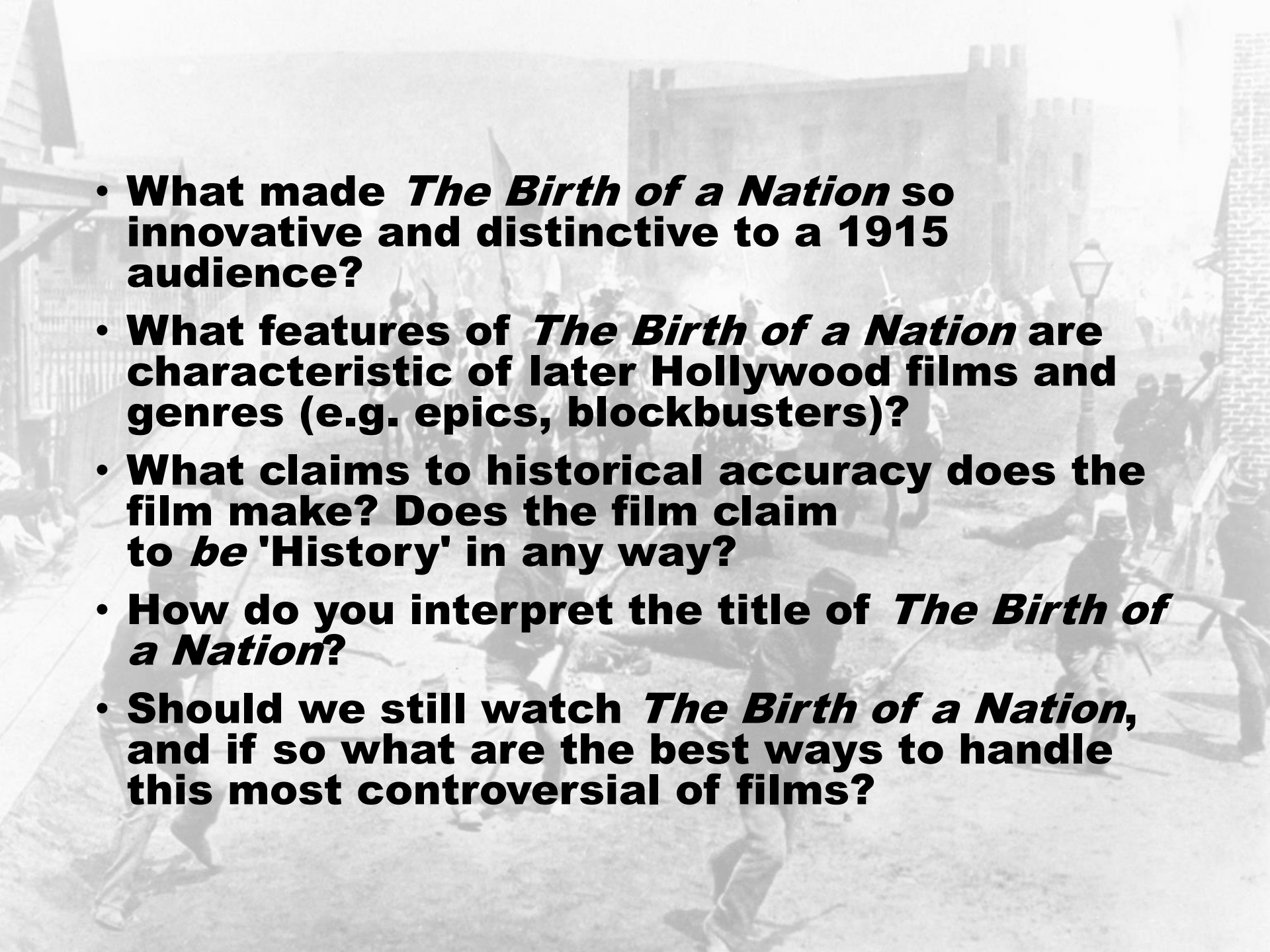
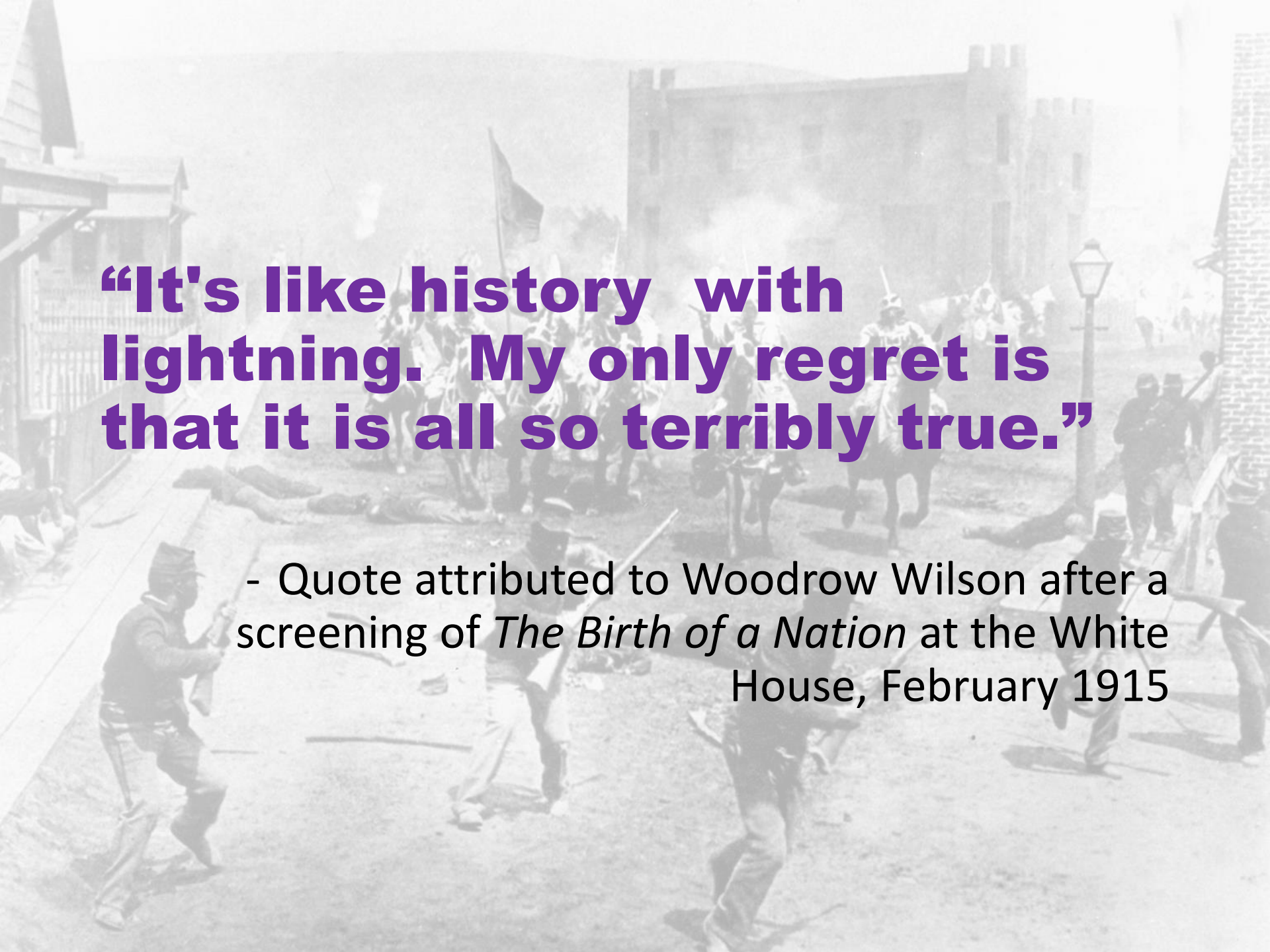


**‘Like History
with Lightning’:
Historical
Controversies
surrounding *The
Birth of a Nation***

- 
1. Civil War History: The Basics
 2. Technical Analysis of *Birth of a Nation*
 3. Birth of Cinema: Early Film History
 4. *Birth of a Nation* as History
 5. Oscar Micheaux and African American responses to *Birth of a Nation*

- 
- What made *The Birth of a Nation* so innovative and distinctive to a 1915 audience?
 - What features of *The Birth of a Nation* are characteristic of later Hollywood films and genres (e.g. epics, blockbusters)?
 - What claims to historical accuracy does the film make? Does the film claim to *be* 'History' in any way?
 - How do you interpret the title of *The Birth of a Nation*?
 - Should we still watch *The Birth of a Nation*, and if so what are the best ways to handle this most controversial of films?



“It's like history with lightning. My only regret is that it is all so terribly true.”

- Quote attributed to Woodrow Wilson after a screening of *The Birth of a Nation* at the White House, February 1915



American Civil War: THE BASICS

- Combat began with capture of Union base at Fort Sumter, South Carolina April 12 1861
- Union president Abraham Lincoln explicitly endorsed abolition in the rebel states (note: not border states) as a war goal with Emancipation Proclamation, January 1 1863. This too formally permitted African American troops' entry into the military.
- Surrender of General Robert E Lee's forces, April 9 1865; assassination of Lincoln, April 14; new President Andrew Johnson declares end of insurrection, May 9

Dates states seceded:
 South Carolina: Dec. 20, 1860
 Mississippi: Jan. 9, 1861
 Florida: Jan. 10, 1861
 Alabama: Jan. 11, 1861
 Georgia: Jan. 19, 1861
 Louisiana: Jan. 26, 1861
 Texas: Feb. 1, 1861
 Virginia: Apr. 17, 1861
 Arkansas: May 6, 1861
 North Carolina: May 20, 1861
 Tennessee: June 8, 1861
 *West Virginia split from Virginia in 1861

The Civil War:

The American Civil War was the product of a century's-worth of sectional tensions between northern and southern United States regarding the issues of:

a) **states' rights** v. Federalism

... in particular as pertaining to ...

b) the **westward expansion** of the United States

... and above all else with regards to ...

c) whether or not the 'peculiar institution' of **slavery** would be permitted in newly-acquired territories

Reconstruction: Constitutional Amendments

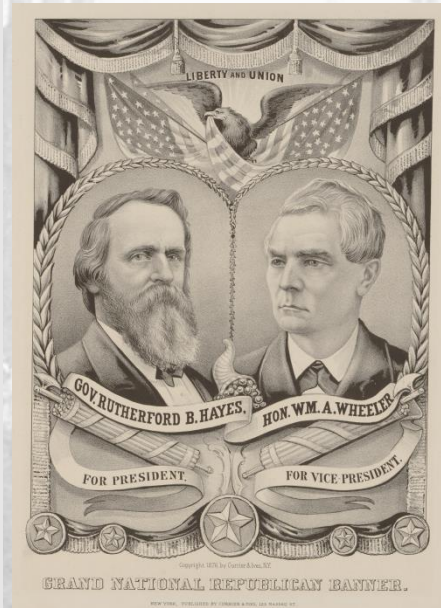
- The Reconstruction era saw attempts to put Union victory on legal footing, and to transform Southern society accordingly:
 - **13th Amendment to US Constitution abolished slavery**
Submitted January 1865; ratified December 1865
 - **14th Amendment grants citizenship rights to “all persons born or naturalized in the US” (inc. former slaves)**
Submitted June 1866; ratified July 1868
 - **15th Amendment prohibits federal/state governments from denying the right to vote based on “race, color, or previous servitude”**
Submitted February 1869; ratified February 1870
- Hundreds of African Americans enter public office as a consequence

End of Reconstruction: Compromise of 1877

- Disputed 1876 Presidential election: Democrat candidate Samuel J Tilden in virtual tie with Republican Rutherford B Hayes
- Compromise of 1877: in exchange for permitting a Hayes victory, Republicans agree to withdraw Federal troops from the South – Republican governments in Louisiana, Florida and South Carolina promptly collapse
- Initiates Jim Crow era

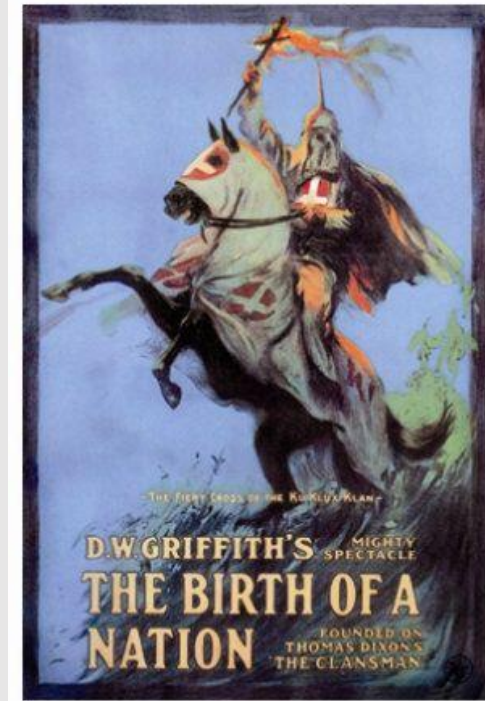
“The slave went free; stood for a brief moment in the sun; then moved back again toward slavery.”

- WEB DuBois, *Black Reconstruction: An Essay Toward a History of the Part Which Black Folk Played in the Attempt to Reconstruct Democracy in America, 1860–1880* (1935)



Jim Crow: Segregation

- Systematic effort at all levels of Southern society to disenfranchise African Americans, and to exclude full black participation in US society – in politics, economic activity, education, transport, etc. ...
- Circumventions of Civil Rights and federal constitutional amendments: states enact laws requiring payment of poll taxes, resident requirements literary tests, “understanding clauses” (Several states passed Grandfather Clauses – permitting automatic voting rights to people whose father or grandfather could vote legally prior to 1867 – added in order to allow white voters to proceed irrespective of these restrictions)
- Terror tactics, mob rule (tacitly-approved by mainstream): lynchings, resurgence of Ku Klux Klan from 1915 – *Birth of a Nation* a catalyst



Technical Analysis of *Birth of a Nation*: Marketing

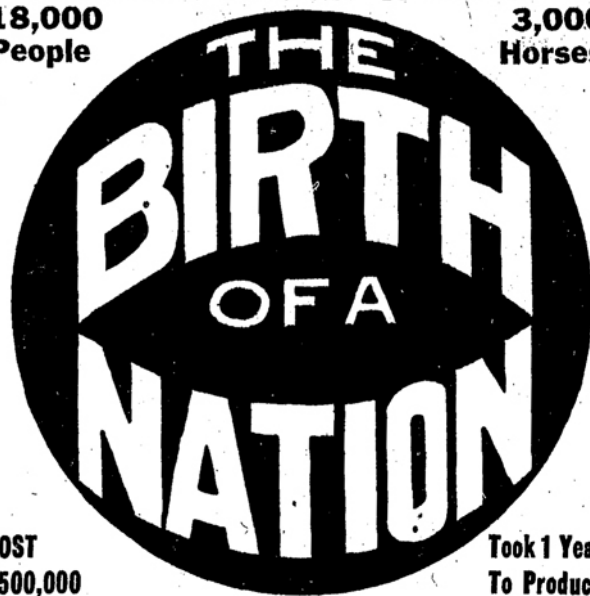
GRAND OPERA BEGINNING TO-MORROW NIGHT MARCH 19 TWICE DAILY THEREAFTER EXCEPT SUNDAYS
HOUSE MATS. 2:30 NIGHTS 8:15 **PRICES** 25c, 50c, 75c and \$1.00. 25c, 50c, \$1.00 and \$1.50.

THE GREAT AMERICAN PLAY AT LAST!!

"The Birth of a Nation"
Has Been Seen By
Over 50,000,000 People

in
America, England,
Australia, Canada,
France and South America.
Its Presentation in These
Countries Has Created an
Epoch in the History of
the Theaters of the World.

D. W. GRIFFITH'S
GIGANTIC MILITARY SPECTACLE
18,000 People 3,000 Horses



COST
\$500,000

Took 1 Year
To Produce

Accompanied By an Orchestra of 40 Pieces

SEE

THE OLD SOUTH BEFORE THE WAR.
A NATION FINDING ITSELF.
THE GREATEST HUMAN STORY
EVER CONCEIVED.

SOMETHING THAT WILL THRILL
YOU IN EVERY FIBRE.

SHERMAN'S MARCH TO THE SEA.
GRANT AND LEE AT APPOMATTOX,
WHAT IT COST THE MOTHERS,
WIVES AND SISTERS OF THAT DAY.
THE DEATH OF ABRAHAM LINCOLN.
THE DAWN OF A NEW ERA OF
FREEDOM AND
NATIONAL SOLIDITY.

An American's Contribution To Art Which Has Challenged the Admiration of the World

Special
Announcement

OWING TO THE EXTRAORDINARY INTEREST IN THIS ENGAGEMENT PARTICULAR ATTENTION WILL BE PAID TO OUT-OF-TOWN MAIL ORDERS. DRAFTS OR MONEY ORDERS, PAYABLE TO TREASURER, GRAND OPERA HOUSE, WILL BE FILLED IMMEDIATELY IF STAMPED AND SELF-ADDRESSED ENVELOPE IS ENCLOSED. SEATS NOW SELLING.

19,759

- Persons saw history written with lightning at the Atlanta theater last week.
- They laughed, they shouted and they gasped.
- And through it all they shed hot, slippery tears.
- Never before such scenes in an Atlanta playhouse; never such tumult nor so many damp kerchiefs.
- ASK ANY OF THEM!
- Those who have regained their voices will tell you that you'll regret it to your dying day if you fail to witness

D. W. GRIFFITH'S GIGANTIC SPECTACLE

THE BIRTH OF A NATION

YOU WILL SEE

18,000 People—3,000 Horses—5,000 Scenes

- Peterburg at the height of battle.
- Lee and Grant at Appomattox.
- The shot that killed Abraham Lincoln.
- The pillaging of Atlanta by Sherman's invaders.

YOU WILL HEAR

—A splendid symphony orchestra of thirty play the best-loved melodies of the Southland.

—Roaring cannon, sputtering machine guns, rushing cavalry and clashing bayonets in the mad stampede of battle.

YOU WILL FEEL

- The spirit of '61.
- The hot surging patriotism that drove your grandfather to don a suit of gray.
- The pang of sweethearts parted and the anguish of wives and mothers bereaved.
- And above it all a glow of undying pride that they're YOUR stars and YOUR bars.

12 MORE PERFORMANCES

—To relieve the disappointment of hundreds turned away at the weekend performances, the engagement has been extended until next Saturday, inclusive. Twice daily at 2:30 and 8:15 the spectacle scenes went on sale yesterday morning.

- THEY'RE GOING FAST.
- SO YOU'D BETTER HURRY.

BOX OFFICE OPEN FROM 9 A. M. UNTIL 9 P. M.

PRICES: NIGHTS—Best Orchestra Seats \$2; Others at 75c, \$1 and \$1.50. Gallery 50c. MATINEES—Best Orchestra Seats \$1; Others at 50c and 75c. Gallery 25c.

You can get the seats you want if you buy early. No Phone Reservations.

SPECIAL—"The Birth of a Nation" will positively never be presented except at the important theaters at regular prices—D. W. Griffith.

Advertisement for
The Birth of a Nation. The phrase,
"Persons saw history written with lightning," appears in the first line at the top under "19,759." Reprinted from the *Atlanta Constitution*, Dec. 12, 1915.



RALPH LEWIS
As Hon. Austin Stoneman

Most Tremendous
Dramatic
Spectacle That
the Brain of
Man Has
Yet Produced

SECOND WEEK

of Griffith's Half Million Dollar Masterpiece, the

Birth of a Nation

FOUNDED ON "THE CLANSMAN"



KU KLUX KLAN GATHERING

8th
Wonder
of the
World

Accompanied
by
Augmented
Orchestra



JOSEPH HENABERY as Abraham Lincoln



HENRY WALTHALL
As Col. Ben Cameron

Three Hours of
Gripping
Appealing
Blood-Tingling
Soul-Stirring
Interest

Daily Matinee 2 P. M.
25c and 50c

Reserve Your Seats Early!

HEILIG

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices customarily charged in such playhouses.
D. W. GRIFFITH.

Every Evening, 8 o'Clock
50c and 75c

Reserve Your Seats Early!

Technical Analysis

Marilyn Fabe, 'The Beginnings of Film Narrative: D.W. Griffith's *The Birth of a Nation*,' in [*Closely Watched Films: An Introduction to the Art of Narrative Film Technique*](#) (Berkeley: University of California Press, 2004), pp. 1–18.

What made *The Birth of a Nation* so innovative and distinctive to a 1915 audience?

What is notable about these aspects of the film's mise-en-scene:

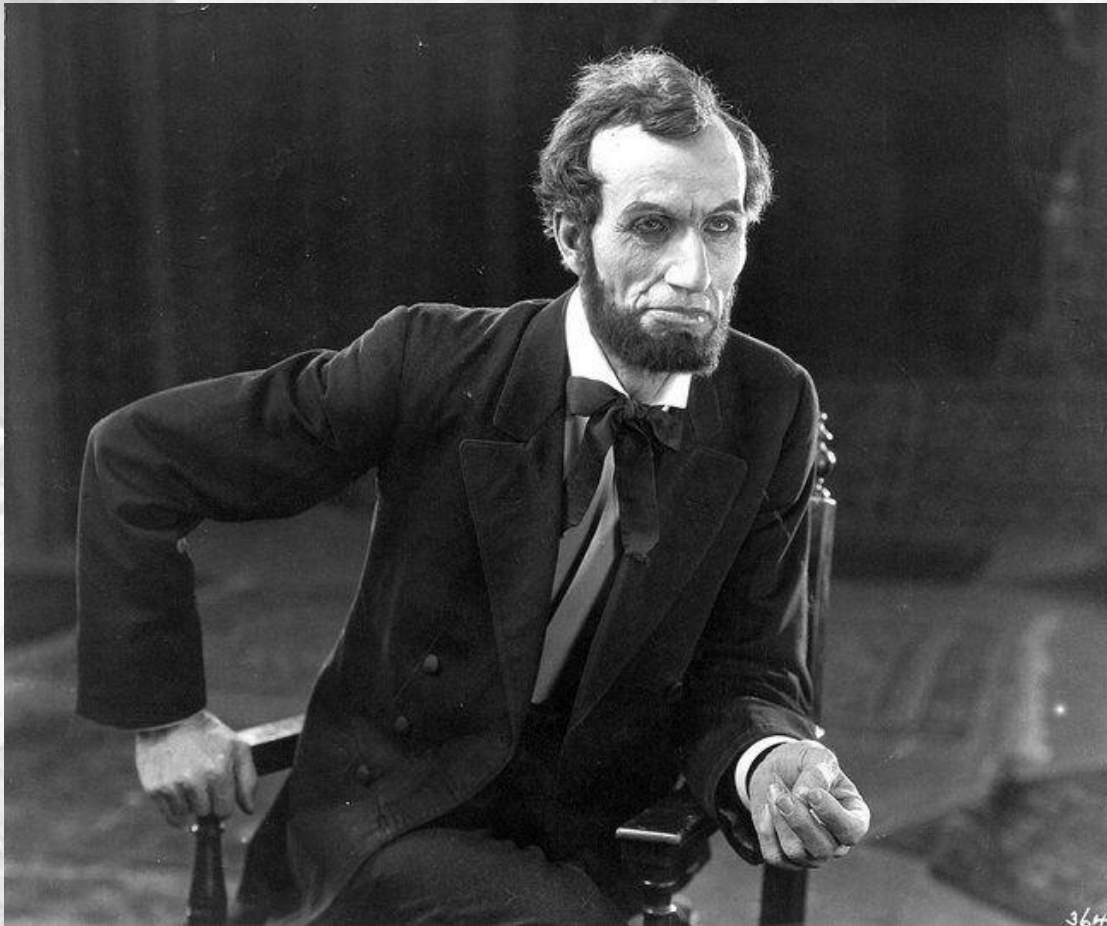
- Acting styles
- Costumes and makeup
- Sets and locations
- Props

Acting Styles

- Long rehearsals
- Players had worked before
- Theatrical technique
- No dialogue



Costumes and Makeup



Joseph
Henabery as
Abraham
Lincoln



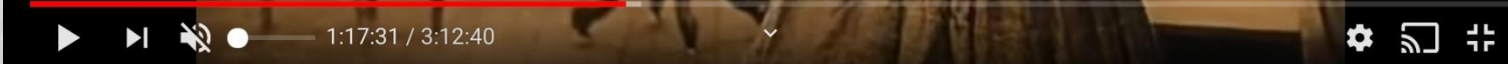
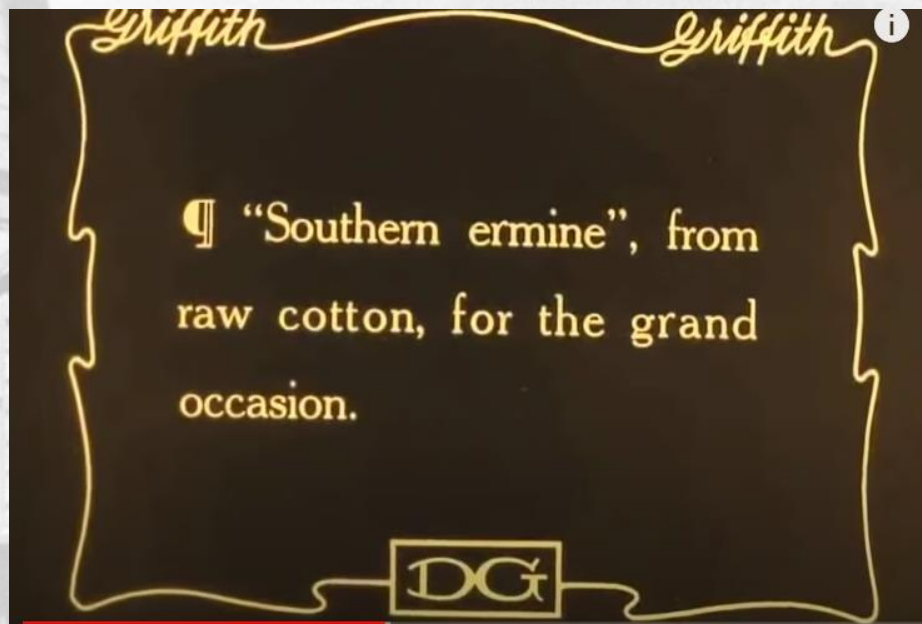
gettyimages

25 YEARS

John Springer Collection

Walter Long as Gus







Harper's Weekly 1872 representation of KKK

Sets





Sets in *Intolerance*

Technical Analysis

Marilyn Fabe, 'The Beginnings of Film Narrative: D.W. Griffith's *The Birth of a Nation*,' in *Closely Watched Films: An Introduction to the Art of Narrative Film Technique* (Berkeley: University of California Press, 2004), pp. 1–18.

What made *The Birth of a Nation* so innovative and distinctive to a 1915 audience?

What is notable about these aspects of the film's cinematography:

- Framing/shot distance (closeups, long shots)
- Editing (eyeline match, parallel editing, Iris in/out)
- Colour?

Closeups



Long Shots



Long shots





Iris in/out



D. W. Griffith: The Birth of a Nation (1915)



1:24:32 / 3:12:40



1:24:39 / 3:12:40



Eyeline match



Parallel Editing





Parallel Editing writ large in *Intolerance*



Avenue Theatre

THREE WEEKS STARTING SATURDAY, DEC. 25

THE BASIL CORPORATION

B. S. COURTNEY, Manager

PRESENTS D. W. GRIFFITH'S

8th WONDER OF THE WORLD

Ten Times
Bigger Than
The Biggest
Circus

15,000 People

2,000 Horses

Cost \$500,000



Car Load of
Electric and
Scenic Effects

12 Skilled
Stage Mechanics

More
Wonderful
Than "Ben Hur"
or Any Other
Production

WITH BIG

SYMPHONY ORCHESTRA

30 MUSICIANS

The Greatest Art Conquest Since the Beginning of
Civilization

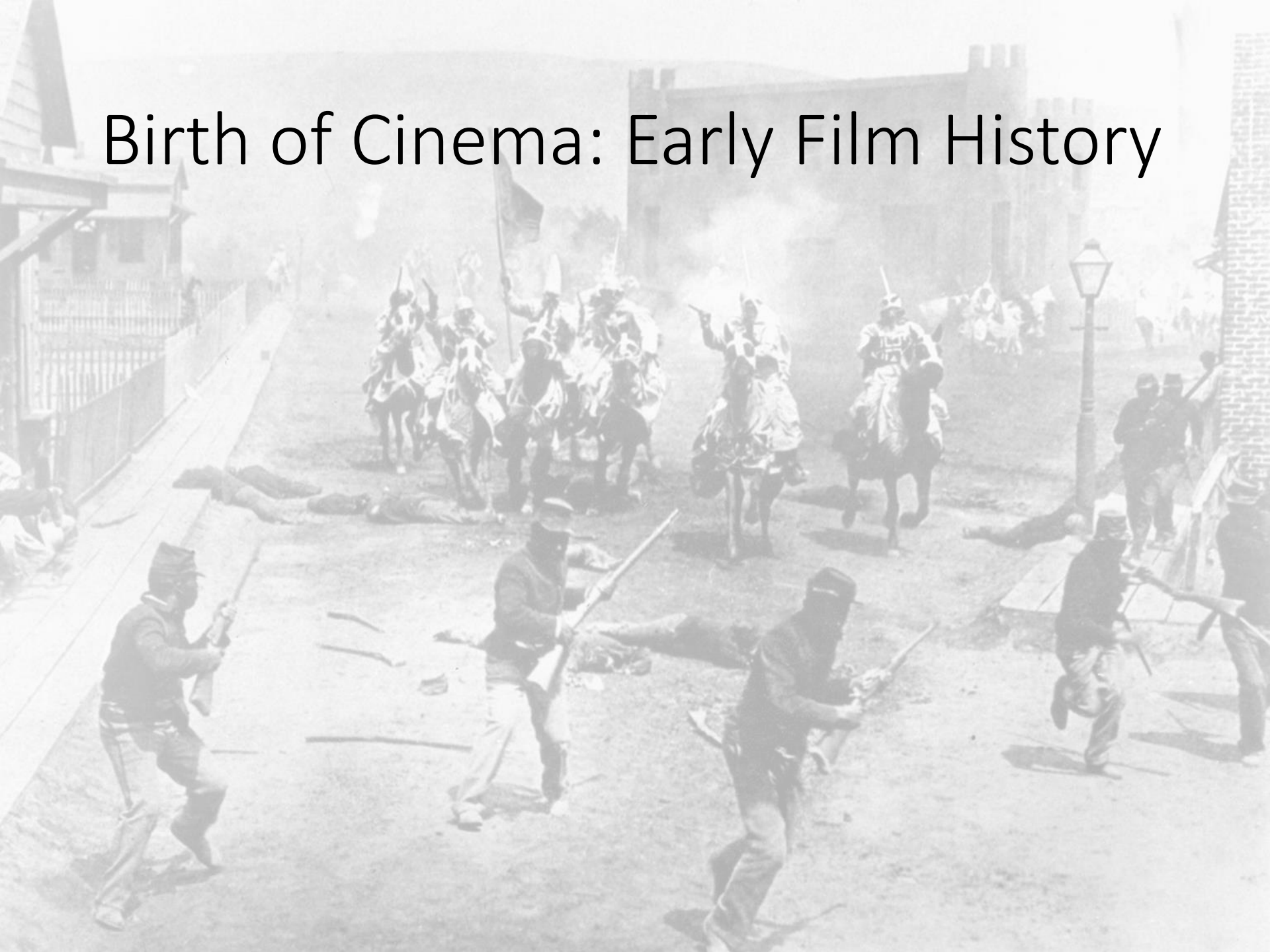
PRICES: NIGHT - - - - 25c, 50c, 75c, \$1.00, \$1.50
MATINEE - - - - 25c, 50c, 75c, \$1.00

Holiday Matinee Same as Night Prices

MATINEES WEDNESDAYS AND SATURDAYS

Sale opens December 20.

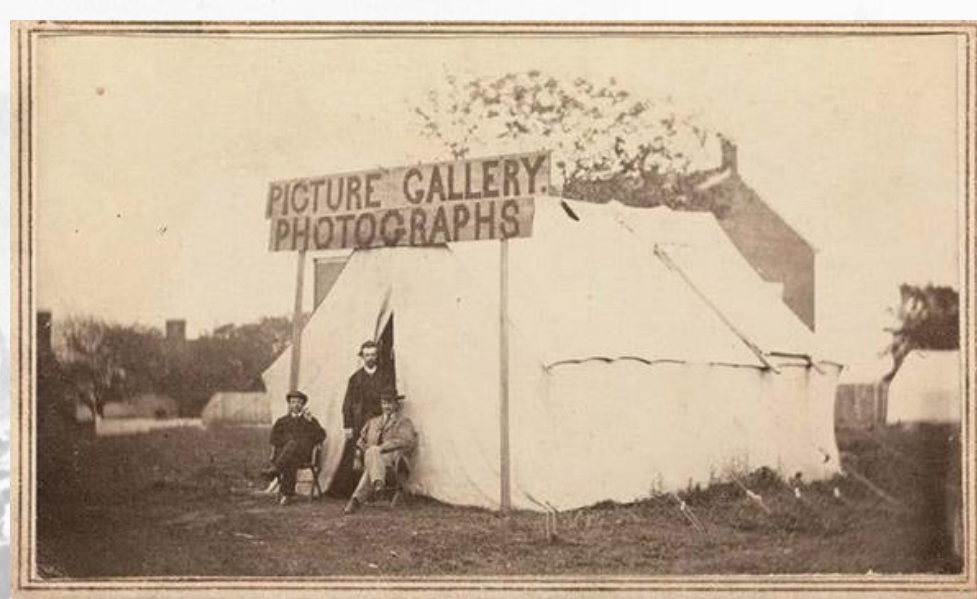
Birth of Cinema: Early Film History



Birth of Cinema: Photography

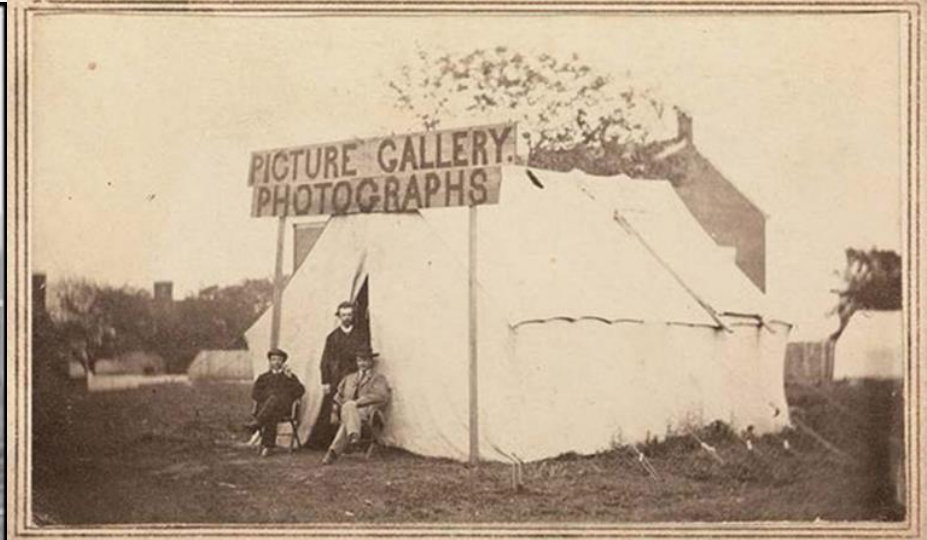


Photography: various methods
developed in 1820s and 30s



Civil War cartes-de-visite





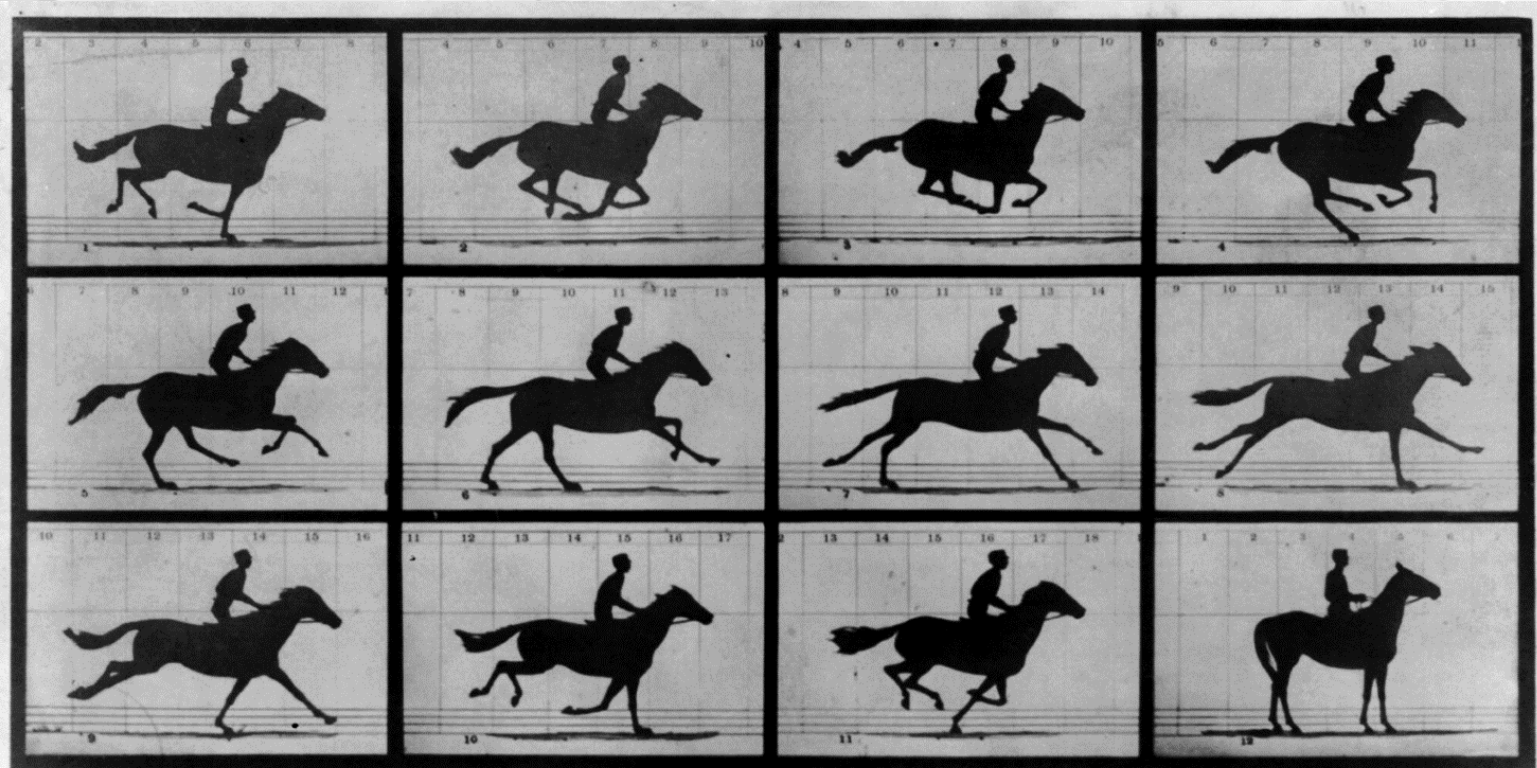
Brady company photographs,
aftermath of battles at Gettysburg
(top) and Antietam (below)



'Guerrilla Warfare: Picket Duty in Virginia,'
Albert Bierstadt (1862);
stereoscopic photograph by
his brother
Edward Bierstadt



Early Cinema: Chronphotography



Copyright, 1878, by MUYBRIDGE.

MORSE'S Gallery, 417 Montgomery St., San Francisco.

THE HORSE IN MOTION.

Illustrated by
MUYBRIDGE.

AUTOMATIC ELECTRO-PHOTOGRAPH

"SALLIE GARDNER," owned by LELAND STANFORD; running at a 1.40 gait over the Palo Alto track, 19th June, 1878.

The negatives of these photographs were made at intervals of twenty-seven inches of distance, and about the twenty-fifth part of a second of time; they illustrate consecutive positions assumed in each twenty-seven inches of progress during a single stride of the mare. The vertical lines were twenty-seven inches apart; the horizontal lines represent elevations of four inches each. The exposure of each negative was less than the two-thousandth part of a second.

Birth of Cinema: Kinetoscope



Lumiere Brothers



Georges Méliès



TRADE
Mark
Edison
MARK

COPYRIGHT 1903

THE GREAT TRAIN ROBBERY

COPYRIGHT 1903



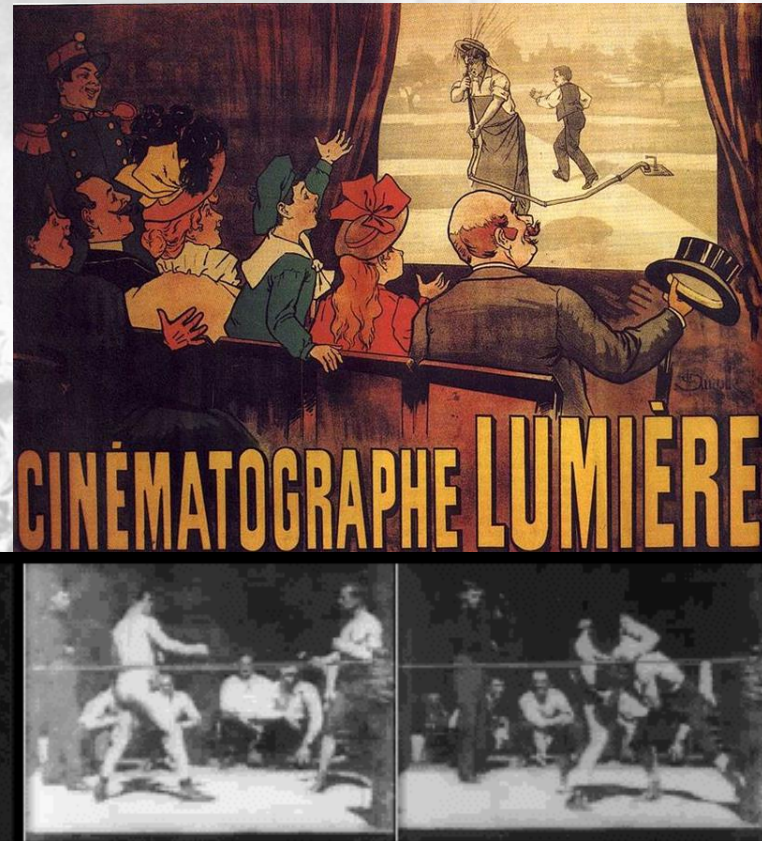
Musketeers of Pig Alley (1912)



Directed by DW Griffith (1875 –1948)



Turn-of-20th-Century Mass Media/Culture



- Cinema's symbiosis with other mass media, mass entertainment: e.g. Thomas Edison's *Leonard-Cushing fight* (<https://www.loc.gov/item/00694127>); American Mutoscope & Biograph, *Shooting the Chutes* (<https://www.loc.gov/item/00563608/>)
- Cinema a modern technological innovation, and a medium for representing and dramatizing technological modernity itself: e.g. Lumière Brothers, *Arrival of a Train at La Ciotat* (<https://www.youtube.com/watch?v=1dgLEDdFddk>) *Workers Leaving Factory* (<https://www.youtube.com/watch?v=DEQeIRLxaM4>)

Birth of a Nation *as* History

“It's like history with lightning. My only regret is that it is all so terribly true.”

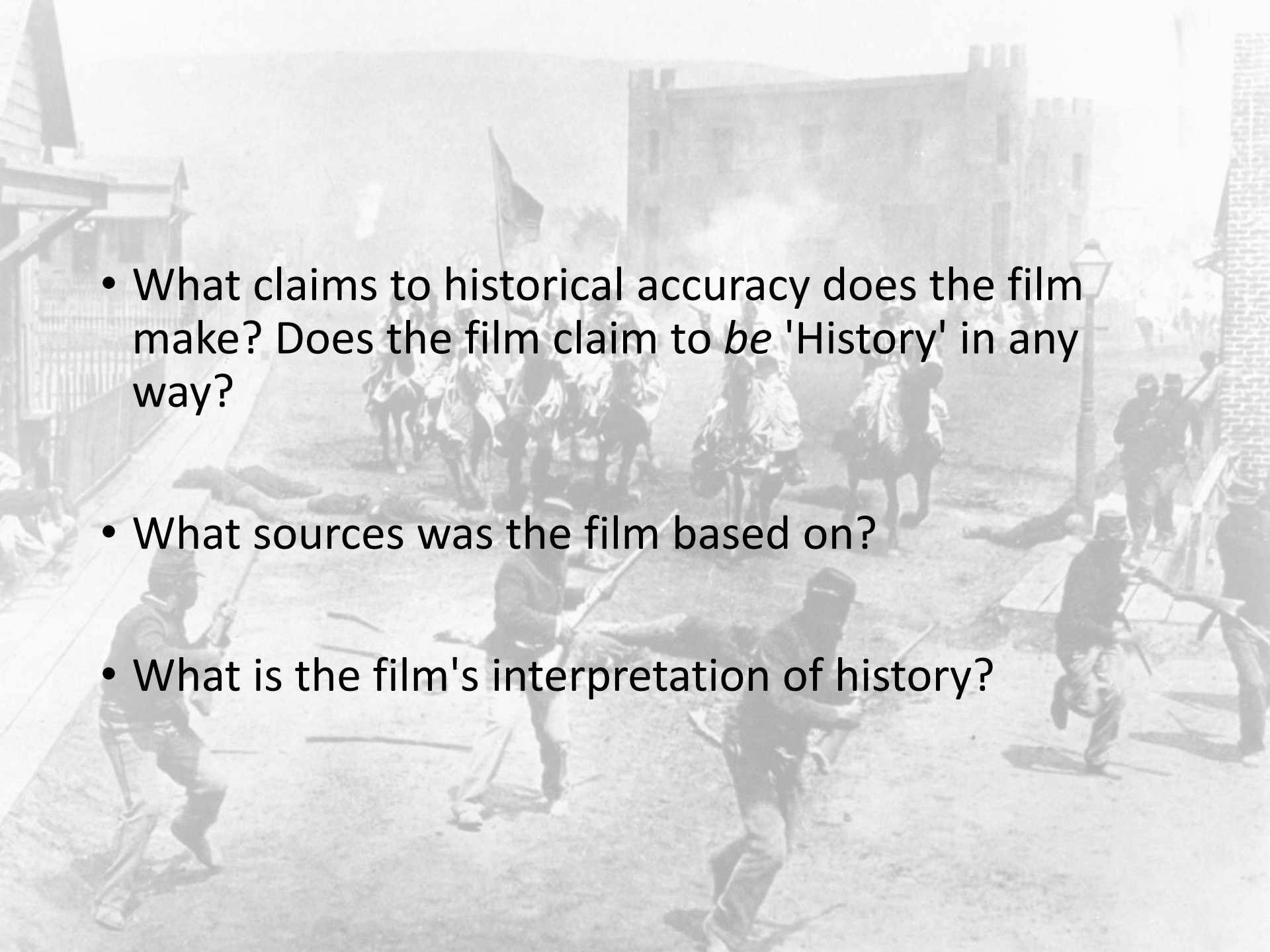
- Quote attributed to Woodrow Wilson after a screening of *The Birth of a Nation* at the White House, February 1915

Spanish-American War and Early Cinema



“ Within three years of being ‘invented’ the cinema was already inserting itself into the problematic of the historical record and re-marking the boundaries of fact and fiction, truth and falsehood, in history.”

Nowell-Smith, 'On History and the Cinema,' pp. 161–162

- 
- What claims to historical accuracy does the film make? Does the film claim to *be* 'History' in any way?
 - What sources was the film based on?
 - What is the film's interpretation of history?

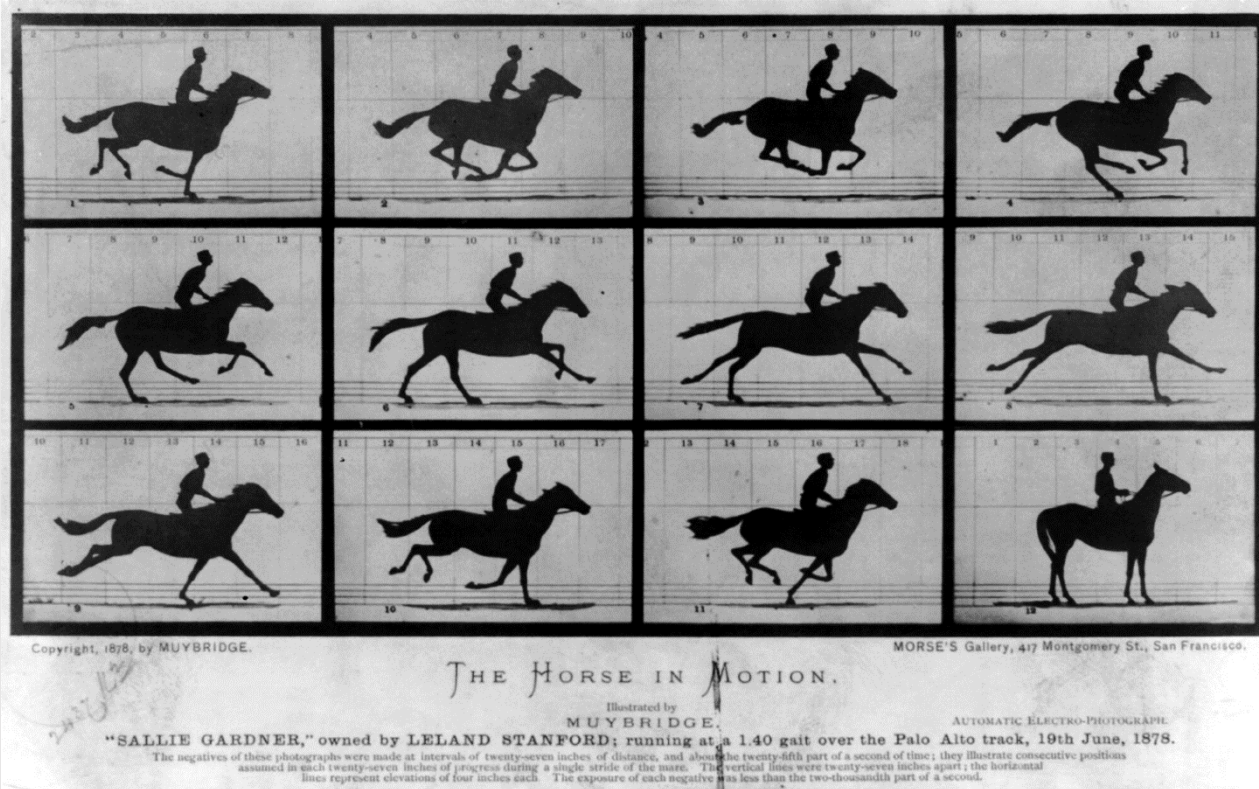
Birth of a Nation *as* History

“A time will come, and in less than ten years, when the children in the public schools will be taught practically everything by moving pictures. Certainly they will never be obliged to read history again ... There will be no opinions expressed. You will merely be present at the making of history.”

- DW Griffith, 1915



“ ...To focus on the representation of war and revolution, however, or indeed on the representation of historical events of any kind, runs the risk of confining discussion within the framework of a **basically realistic notion of the cinema**. The issue tends to become whether a particular representation was or was not 'true' or whether 'truth' (and the spectator who assumes s/he is in presence of the truth) is being manipulated. These issues are not unimportant, because the cinema is a **realistic medium** – and is widely believed to be such – to the extent that it can both show what is, and can represent things that are presumed to have been. **One of its operations is to confer a certain status of reality on what it shows.**”



Chronophotographic methods, as pioneered by Eadweard Muybridge

“The reality effect of cinema is not just given by the fact of similitude or verisimilitude – the picture which resembles a thing or mimes an event, and is, therefore, a picture ‘of’ that thing or event. *What is also needed is belief, the willingness of the psyche to accept the word and image of the cinema with or without regard for its referential truth.* The cinema established itself very rapidly as a picturing and narrating mechanism capable of **imposing on its spectators belief in the reality of what they are being shown or told.**”

- Nowell-Smith, 'On History and the Cinema,' p.163 (see <https://www.youtube.com/watch?v=oGRTEjTzgBc>)

¶ A gala performance to celebrate the surrender of Lee, attended by the President and staff.

¶ The young Stonemans present.

AN HISTORICAL FACSIMILE
of Ford's theatre as on that night,
exact in size and detail, with the
recorded incidents, after Nicolay
and Hay in "Lincoln, a History"

DG

Can the Ethiopian change his skin or the leopard his spots?

THE LEOPARD'S SPOTS

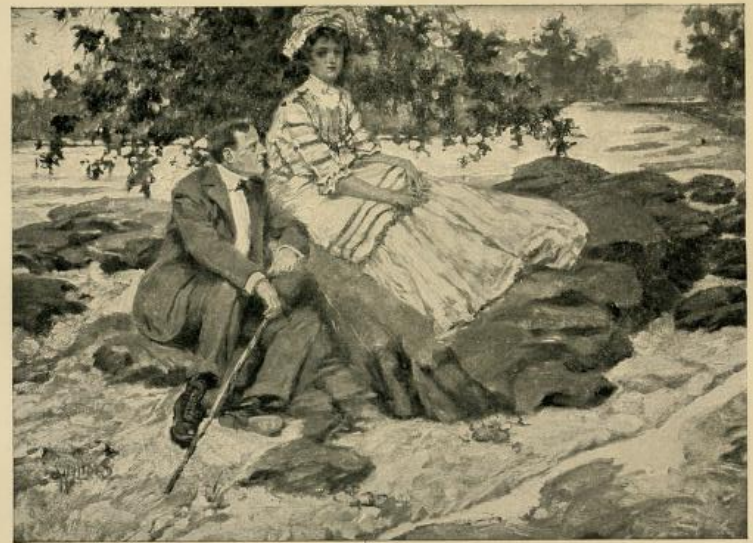
A ROMANCE OF THE WHITE
MAN'S BURDEN — 1865–1900

BY
THOMAS DIXON, JR.

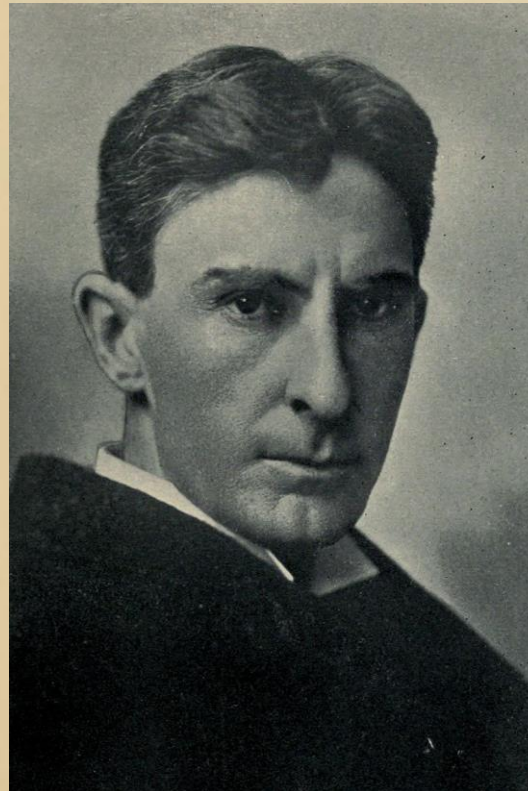
ILLUSTRATED BY C. D. WILLIAMS



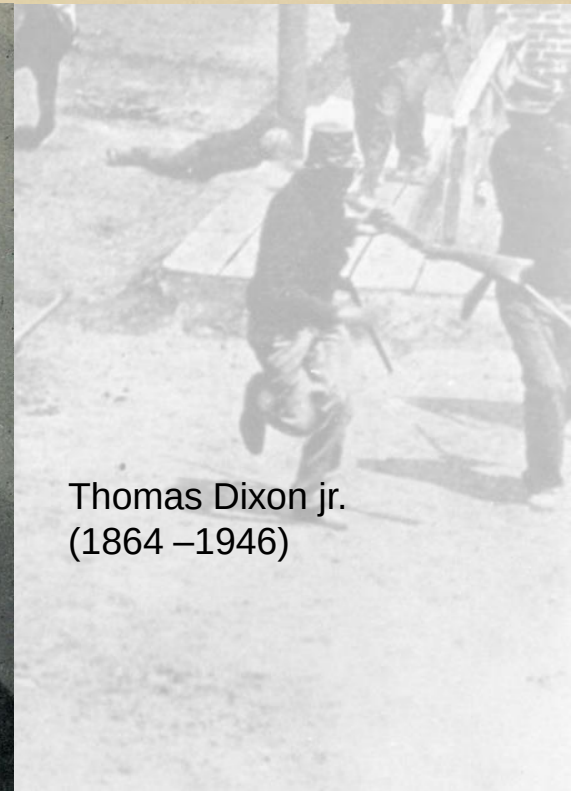
NEW YORK
DOUBLEDAY, PAGE & CO.
1902



"THIS IS MY THRONE."



Thomas Dixon jr.
(1864–1946)



THE CLANSMAN

AN HISTORICAL ROMANCE
OF THE KU KLUX KLAN

BY
THOMAS DIXON, JR.

ILLUSTRATED BY
ARTHUR I. KELLER



NEW YORK
DOUBLEDAY, PAGE & COMPANY
1905

The Traitor

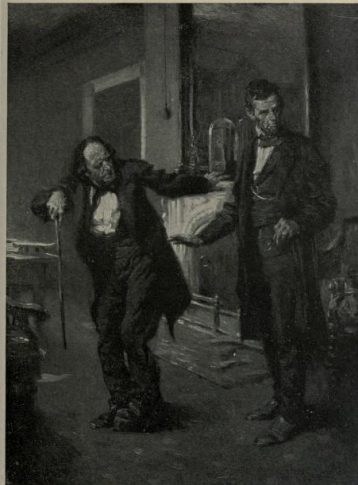
A Story of the Fall
of the Invisible Empire

By
THOMAS DIXON, JR.

Illustrated by
C. D. WILLIAMS



New York
Doubleday, Page & Company
1907



"The South is conquered soil. I mean to blot it from the map."

WILMINGTON OPERA HOUSE

MONDAY, SEPTEMBER 27

HARMOUNT'S BIG SCENIC PRODUCTION

"Uncle Tom's Cabin"



35 PEOPLE 35

Colored Quartette. Concert Band and Orchestra.
Pack of Siberian Blood Hounds.
All New Special Scenery and Electrical Effects.

Watch for the **"STREET PARADE"** at 11:30 a. m.
Band Concert at 7:00 p. m. in front of Theatre.

Prices 25c, 35c, 50c

COMING J. A. COBURN'S

Greater Minstrels

FRIDAY, OCTOBER 1

"Cobe" always has a Good Show and this year it is
BETTER THAN EVER.

Harriet Beecher Stowe

(1811–1896)

"the little woman who wrote the book that started this great war"



UNCLE TOM'S CABIN;
OR,
LIFE AMONG THE LOWLY.
BY
HARRIET BEECHER STOWE.

VOL. I.
ONE HUNDRED AND FIFTH THOUSAND.
BOSTON:
JOHN P. JEWETT & COMPANY
CLEVELAND, OHIO:
JEWETT, PROCTOR & WORTHINGTON.

135,000 SETS, 270,000 VOLUMES SOLD.

UNCLE TOM'S CABIN

FOR SALE HERE.

AN EDITION FOR THE MILLION, COMPLETE IN 1 Vol., PRICE 37 1/2 CENTS.
" " IN GERMAN, IN 1 Vol., PRICE 50 CENTS.
" " IN 2 Vols. CLOTH, 6 PLATES, PRICE \$1.50.
SUPERB ILLUSTRATED EDITION, IN 1 Vol., WITH 153 ENGRAVINGS,
PRICES FROM \$2.50 TO \$5.00.

The Greatest Book of the Age

The Play that Is Stirring the Nation

The Clansman

BY

THOMAS DIXON, Jr.



Copyright, 1905, by Thomas Dixon, Jr.

Contents:

1. Portrait and Sketch of Author
2. Twenty-three Great Scenes from
3. The Story of the Drama
4. Mr. Dixon's Famous Articles on
The Future of the Negro
The Story of the Ku Klux Klan
What Our Nation owes to the

NEW YORK
THE AMERICAN NEWS
PUBLISHER'S AGENTS

PRICE 50 CENTS



ELSIE: "I DO LOVE YOU!"—Act II.



THE CONFESSION OF GUS—Act III.

The Production of the Play

A

A Sequel to Uncle Tom's Cabin

A

THE CLANSMAN" which is in an important sense a sequel to "Uncle Tom's Cabin" was produced at The Academy of Music, Norfolk, Virginia,

September 22, 1905, to one of the largest audiences which ever assembled in a theatre in the city. It was received with remarkable enthusiasm and was played through the South to crowds which have broken the records of every house in which it has been presented.

The sensation it has created in the Southern towns and cities has no parallel. The press has devoted columns of editorials to the discussion of the play. While many of them have taken the ground that such a drama should not be given in the South, where the race problem is acute, they have all agreed that the North should see the picture it presents. The historical accuracy of this picture is absolutely unassailable. Mr. Dixon's answer to his Southern critics is simple and to the point: "The truth is its own vindication, North, South, East and West. If my play is true, the young South should know it, the young North should know it. If it is false, it should be suppressed. If it is good for one section, it is good for all. I seek national unity through knowledge of the truth."

THE CLANSMAN

AN HISTORICAL ROMANCE
OF THE KU KLUX KLAN

BY

THOMAS DIXON, JR.

AUTHOR OF

THE LEOPARD'S SPOTS, COMRADES, ETC.

ILLUSTRATED WITH SCENES FROM THE PHOTO-PLAY

THE BIRTH OF A NATION

PRODUCED AND COPYRIGHTED BY,
EPOCH PRODUCING CORPORATION



GROSSET & DUNLAP
PUBLISHERS :: NEW YORK



THE REIGN OF THE KLAN.

Scene from the Photo-Play "The Birth of a Nation."



Griffith

Griffith

¶ Excerpts from Woodrow Wilson's
"History of the American People:"

¶ " Adventurers swarmed out of the North, as much the enemies of the one race as of the other, to cozen, beguile, and use the negroes In the villages the negroes were the office holders, men who knew none of the uses of authority, except its insolences."

DG

Griffith

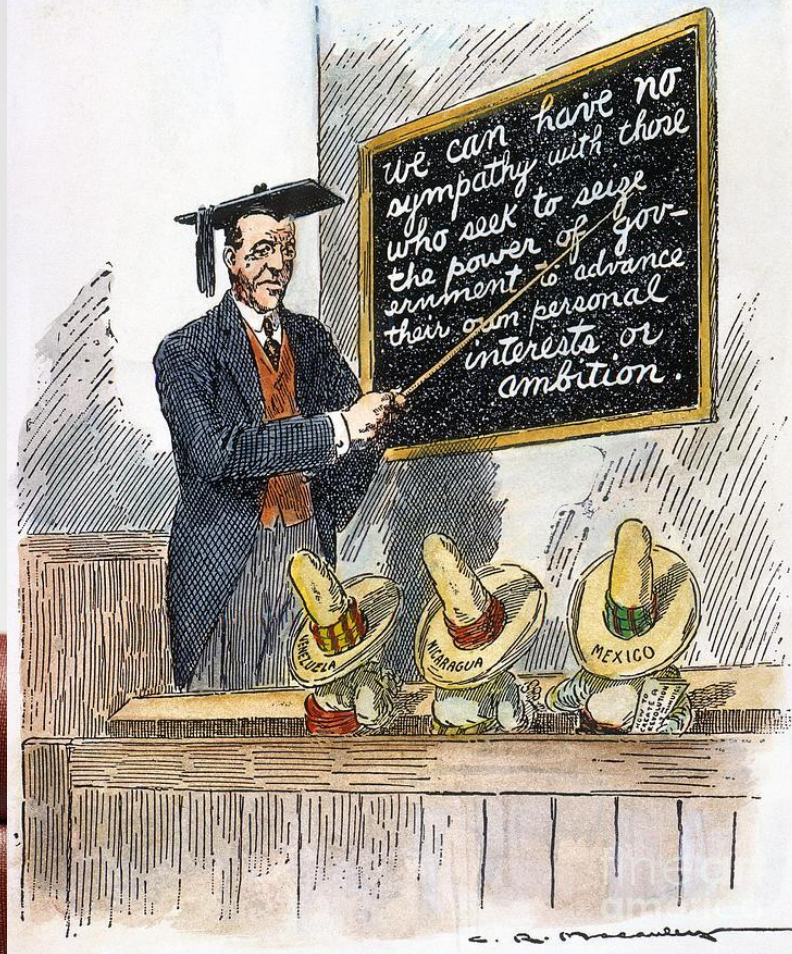
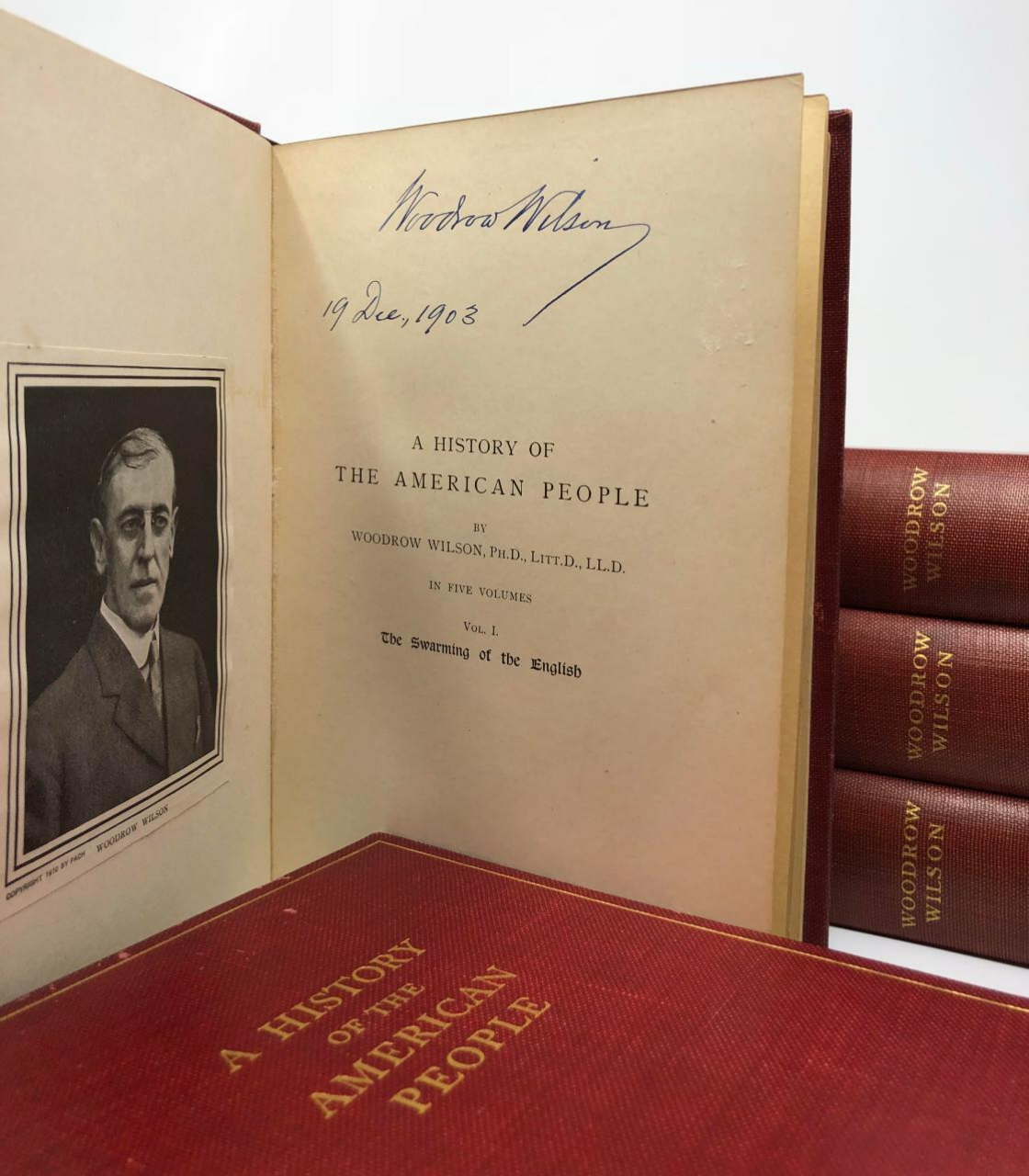
Griffith

¶ "The white men were roused by a mere instinct of self-preservation until at last there had sprung into existence a great Ku Klux Klan, a veritable empire of the South, to protect the Southern country."

WOODROW WILSON

DG







JOHNS HOPKINS

UNIVERSITY



- Dixon was an acquaintance of Woodrow Wilson (1856–1924, pictured) as a graduate student at John Hopkins University, Baltimore
- Wilson had successful academic career (e.g. President of Princeton University) before entering politics
- Governor of New Jersey (1911–1913)
- President of the United States (1913–1921)

¶ The bringing of the African to America planted the first seed of disunion.

DG



Griffith

Griffith

¶ "... The policy of the congressional leaders wrought . . . a veritable overthrow of civilization in the South in their determination to 'put the white South under the heel of the black South.'"

WOODROW WILSON

DG



African Americans and *The Birth of a Nation*



**FOES OF KLAN FIGHT
'BIRTH OF A NATION'**

Ask Motion Picture Board to Forbid Revival Here — Griffith and Dixon Defend Film.

**ASK MAYOR TO STOP
'BIRTH OF A NATION'**

Negroes and Their Friends
Call Production "Cruel
and Untrue."

SCENE TO BE TONED DOWN

Members of the National Association for the Advancement of Colored People (NAACP) protesting screening of *Birth*, 1947

a Nation - Full Movie - (1915) 1080p HD - The Masterpiece of Racist Cinema

Wa

A PLEA FOR THE ART OF THE MOTION PICTURE

We do not fear censorship, for we have no wish to offend with improprieties or obscenities, but we do demand, as a right, the liberty to show the dark side of wrong, that we may illuminate the bright side of virtue—the same liberty that is conceded to the art of the written word—that art to which we owe the Bible and the works of Shakespeare.



The Rise and Fall of Free Speech in America

By

David Wark Griffith

Los Angeles, California
1916

INTOLERANCE CRUCIFIED THE CHRIST

The contrast of vice and
virtue is an essential law of
drama.

Moving pictures, cen-
sored, are doomed to ridicu-
lous, insipid mediocrity.

As a medium of record-
ing history the moving pic-
ture should be free to tell the
whole truth.



Intolerance resumes its time-honored mask.

D.W.GRIFFITH'S
COLOSSAL SPECTACLE



INTOLERANCE

A SUN PLAY OF THE AGES —
MR. GRIFFITH'S FIRST PRODUCTION SINCE
"THE BIRTH OF A NATION"

WHY CENSOR THE MOTION PICTURE—THE LABORING MAN'S UNIVERSITY?

Fortunes are spent every year in our country in teaching the truths of history, that we may learn from the mistakes of the past a better way for the present and future.

The truths of history today are restricted to the limited few attending our colleges and universities; the motion picture can carry these truths to the entire world, without cost, while at the same time bringing diversion to the masses.



We believe that we have as much right to present the facts of history as we see them, on the motion picture screen, as a Guizot, a Bancroft, a Ferrari, or a Woodrow Wilson has to write these facts in his history. We believe it as a right under the Constitution of the United States, and we are supported in this belief by wise judicial decisions in cases where the matter has been presented to the courts in the right way.



The foremost educators of the country have urged upon us moving picture producers to put away the slap-stick comedies, the ridiculous, sentimental "mush" stories, the imitation of the cheap magazines, and go to the fields of history for our subjects. They have told us repeatedly that the motion picture can impress upon a people as much of the truth of history in an evening as many months of study will accomplish. As one eminent divine has said to the masses, "It teaches history by lightning." We would like very much to do this.

Nations of today are the result of the experiences of nations of the past. Every human being is made up of his own past experiences. If all the people of today were really educated and knew the history of the world since the beginning of time, there would be no wars, there would be no capital punishment,—there would be much less evil from America's favorite sins of hate, hypocrisy and intolerance. It is ignorance that makes possible the terrible waves of hatred that have caused our many wars and murders, inspired by politics, religion and all the various other causes. This is the reason for the teaching of history. We force our children to spend many years in school. At least a few months of this time in an average education are spent in the study of history. Six moving pictures would give these students more knowledge of the history of the world than they have obtained from their entire study. Besides these, the vast majority who cannot spare the time for this study, could in a few hours get an excellent idea of the history of the world since its beginning, *from moving pictures*. History is valuable, since through the experiences and mistakes of the past we are able to guide our footsteps into the future.

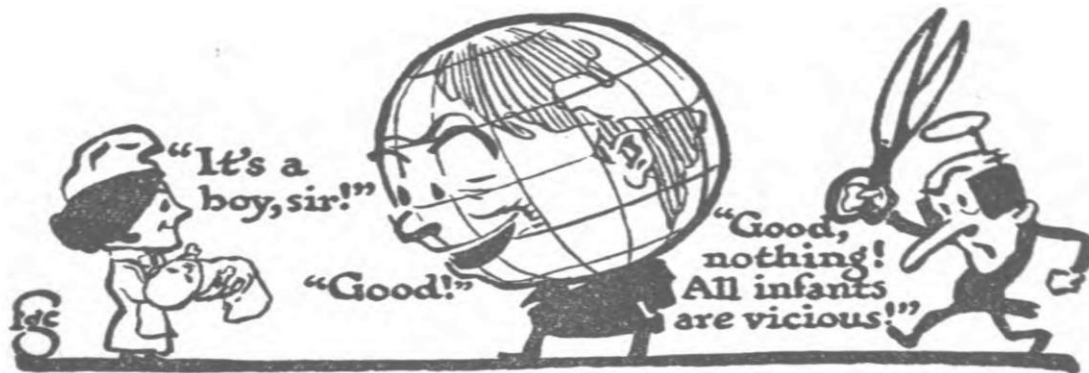
INTOLERANCE

MARTYRED JOAN OF ARC

The development of the moving picture industry constitutes the birth of a new art.

The world-wide acceptance of moving pictures means the introduction of the most popular and far-reaching form of education the world has ever known.

In the future history will speak through the mouth-piece of the moving picture.



NOT MERELY A COMMON
MOVING PICTURE
A SCREEN MASTERPIECE

"Within Our Gates"

ONE DAY ONLY

FEATURING, EVELYN PREER

SPECIAL MUSIC

THE PLAY OF THE HOUR
ALL RECORDS BROKEN
DONT MISS IT



UNION HALL, KENT & AURORA AVES.

WHO KILLED PHILIP GIRDLESTONE?

"THE LYNCHING EVIL"

MANAGEMENT, J. HOMER GOINS

8000 FEET OF SENSATIONAL REALISM 8000

There was a roar, a blinding flash—and it was done! The planter lay dead at his feet, while his quivering hand held a smoking revolver! And yet he had fired no shot! It was all so sudden, so vague—but who killed the man? He raised his eyes after a time and chanced to look toward the window—and therein stood "Eph," "the tattler," whom the blacks called a "white folks nigger," eyes wide, lips accusing. "You did that," said he—and the next moment was gone. The black man on the inside heard his footsteps die in the distance as he sped toward the village to tell the townspeople that he, Jasper Landry, had killed the planter! And this being Mississippi, he knew there would be no trial—only the rope, the torch, the flames of Hell—and death!

Two hours later Jasper Landry and his family were hid away in the swamp while bloodhounds and a thousand men were scouring the neighborhood, crying out in diabolical tones for their blood. Two weeks passed—and starvation compelled one to venture out in quest of food—then the capture, and—

Can you imagine the fate of the Landrys? And after you have visioned the very worst fate you can think of, you have not imagined the half that you will see in, "WITHIN OUR GATES."



July 12, 8:30 p. m.

Monday Evening

SPECIAL NOTICE! Owing to the peculiar nature of this picture no theatre could be secured that would exhibit it, therefore we were forced to do the next best thing and use our own building.

ADMISSION 50 CENTS



Beautiful EVELYN PREER
Appearing as "Girard," whose Characterization is Complete.



OSCAR MICHEAUX
Author of
"THE HOMESTEADER"



MISS INEZ SMITH
Portraying the Evil "Ethel," Whose "Closeups" Will Long Be Remembered.

NEW CENTER THEATRE

Fifteenth St. and Troost Avenue
ONE WEEK
COMMENCING SUNDAY, MAR. 2

COLORED PEOPLE SEATED ANYWHERE IN THE HOUSE
TWICE DAILY, 2:30 AND 8:15 P. M.

Oscar Micheaux's Mammoth Photo-Play "The Homesteader"

A powerful Drama of the Great American Northwest; adapted for the screen by the author from his popular new novel of the same name.

FEATURING

An All-Star Negro Cast!

At Popular Prices

AND

The Return of the "Fighting 8th"

The crack Chicago Regiment who pushed the Huns back across the Rhine and sent the Kaiser into oblivion.

GEORGE GARNER, Jr.

Greatest Negro Tenor,

will sing at each performance

NOTE--- This wonderful and spectacular production, the first great creation from the pen of a Negro ever screened was held up by the Board of Censors for the city of Chicago, owing to a vicious attack by three well known Negro ministers of that city, until reviewed by a committee of the better class of both races, who unanimously proclaimed it to be the most masterful portrayal for many a day. The part objected to by these three ministers was, that it attacked the moral conduct of a certain well known minister—one of the three happening to be the one attacked. Needless to say the production was duly released and is now playing to great crowds at more than a dozen houses in that city, black and white.



CHAS. D. LUCAS
Whose vivid portrayal of "Jean Baptiste," the man who went, is without doubt the most perfect work ever done by a Negro.



MISS IRIS HALL
As "Agnes," the Tenderest Little Heroine Ever Created.



GEORGE R. GARNER, JR.
The Race's Greatest Tenor, who will sing at each performance.

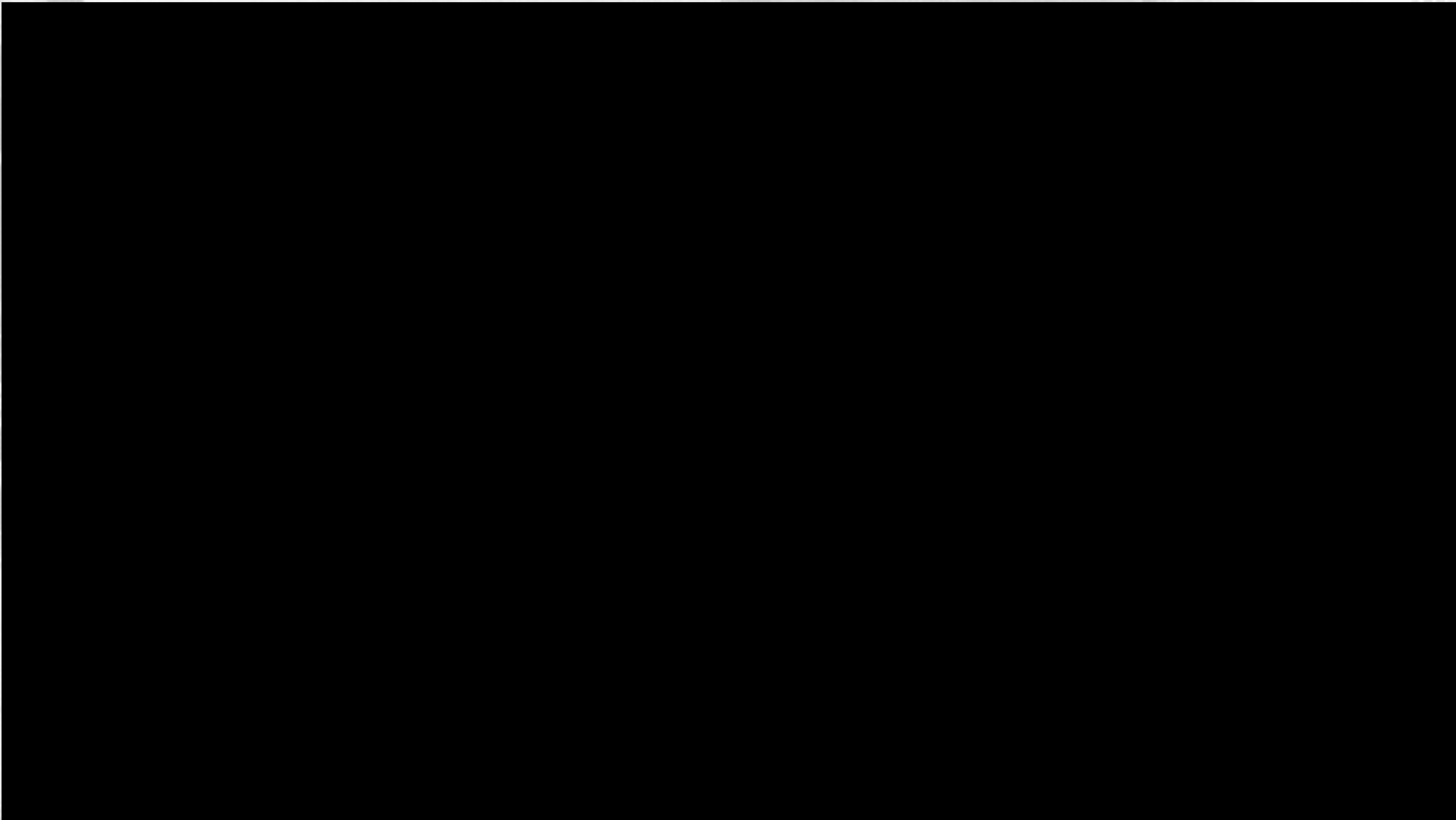
Oscar Micheaux (1884-1951)



Spike Lee, *The Answer* (1980) *BlaKkKlansman* (2018)



<https://www.youtube.com/watch?v=wfxCcePNBw4>







- Nate Parker, director of *The Birth of a Nation* (2016)

