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UMI
Introducing a New Medium: Newspaper Reviews of the First Film Screenings in Montréal, Ottawa, Toronto and New York in 1896

Matthew Smith

A Thesis

in

The Department

of

Communication Studies

Presented in Partial Fulfillment of the Requirements for the Degree of Master of Arts at Concordia University Montréal, Québec, Canada

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ABSTRACT

Introducing a New Medium: Newspaper Reviews of the First Film Screenings in Montréal, Ottawa, Toronto and New York in 1896.

By Matthew Smith

The focus of this thesis is an examination of newspaper and magazine articles, advertisements, reviews and commentaries pertaining to the introduction of motion picture technology during its embryonic period, or from 1895 - 1915. Newspapers from Montreal, Ottawa, Toronto and New York City, and two magazines, Saturday Night and Maclean's, are examined.

In order to fully understand the press discourse on film, it is necessary to first reinforce for the reader the discoveries and inventions which led to the introduction of film technology in 1895 in several countries virtually simultaneously.

The introduction of this new medium was announced in print, since newspapers and magazines were the only mass media then in place, with an almost universal daily reach in North America. In 1895-6 there were no film "experts;" journalists were seeing film for the first time as were their readers and fellow film viewers. Therefore, these reviews/articles are also useful for audience reception analysis, as well as discourse analysis.

Through examination of the advertising for these first shows, one can follow the movements of the various film systems around the four cities. One can also track the interest threshold of the viewing public, especially in Ottawa, where extensive advertising shows how often films were changed, who the supporting acts were, the introduction of colour films and the like.

Later reviews, from 1907 - 1915, go beyond mere descriptions and amazement, and begin discussion of the quality of acting, direction, photography and storyline.
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INTRODUCTION

The focus of this thesis is an examination of newspaper and magazine articles, advertisements, reviews and commentaries pertaining to the introduction of motion picture technology during its embryonic period, or from 1895 to 1915. The former date is the year film was first shown to the public; the latter is the year feature length film is generally agreed to have begun. In order to fully understand the impact of film technology on the people of the 1890s, I will explore the development of prior visual technologies (e.g. the camera obscura, magic lantern, photography) and the discovery of physical properties (e.g. persistence of vision) which were necessary to the development of a workable motion picture system.

To the 19th century mind, projected films came close to re-creating life, since for the first time in history, an action or a series of actions could be recorded and replayed. This was an extraordinary triumph of human technological prowess, which, coming just five years before the turn of the century, capped off an amazing hundred years of invention and discovery.

The story of the race to "perfect" film technology between the years 1892, when the Kinetoscope first appeared in public, and 1895, when several parties had workable projectors, is long and convoluted. However, a brief explanation is necessary to understand how the technology developed, how it was marketed to the public, how few projectors were in existence during the early years, and the general practices of film exhibitors, producers and equipment manufacturers. This section will shed light on how the early film industry
developed as it did, and how the emerging film industry changed to conform to viewer expectations of better films, shown in more comfortable surroundings. In a little over a decade after film’s invention in 1895, the film viewing experience went from watching a series of thirty second shorts projected in a storefront or a tent, to ten minute long films\(^1\) with primitive story lines, shown in permanent theaters solely devoted to film.

Finally, the bulk of this thesis will look at the articles about film, reviews of films, advertisements of film screenings and film commentary from newspapers, magazines from the 1890s till 1915 and poet and writer Vachel Lindsay’s *The Art of the Motion Picture*. Reviews of the first film screenings in Montréal, Ottawa, Toronto and New York City are reprinted and articles concerning new film systems are also collected and discussed.

Around 1907-8, drama critics were first assigned to cover film screenings, and movie fan magazines were created. At this point, the content of the films became more newsworthy than the ongoing film patent battles or the new technologies (though the occasional "talkie" breakthrough was prematurely announced, perhaps as a pre-emptive strike or for possible later patent battles over sound technology). Filmmakers continued the trend to shoot longer films with more complete stories. Also around 1907, the first movie palaces were built, starting with the Ouijmetoscope in Montréal, and the film industry, which had sprung up in a decade, was virtually everywhere, and was immensely popular.
Research Question:

My basic research question is: what was the reaction to film in the popular press of the period 1895-1915? Quite simply, when turn of the century writers wrote about film, what were their concerns, their interests? This broad query suggests several narrower issues such as: did contemporary writers see film as a cultural device or merely as a toy?; did they understand or forecast the possibilities of film, such as colour or sound?; were they interested in the films or the technology?

Rationale:

I am fascinated by the late 19th century mainly because of the incredible technological changes which took place during this time. Our culture was very different then, and to read a newspaper from this period is to immerse yourself in a reflection of that culture. Horses were the main means of transportation, racism and sexism were openly accepted in the newspaper, and the health and activities of the Queen of England were reported daily. There was no television, no radio, no film and no computers - in other words, a less mediated culture.

To track the emergence of film technology, a technology which has completely changed our cultural practices and the manner of preserving or recording cultural artifacts, is to rediscover the roots of modern culture, to understand how we became what we are.

The academic value of this thesis is in the research and preservation of those roots. By investigating the writings of contemporary journalists, one can
track the progress of film in our culture from a newly invented sideshow attraction to its place today as the most popular of art forms.

Literature Review:

There is no single text which covers the precise research area of this thesis. There are film histories, and I've read many of them, but most deal briefly with the invention of film technology and then discuss the films themselves. The most comprehensive contemporary film history is Terry Ramsaye's *A Million and One Nights*, which was written in the 1920s. Though he is biased toward Edison's claim to have invented film technology, and even includes a signed testimonial from Edison confirming the accuracy of the book, it is an incredibly detailed book and offers a closer look at the events of 1895 - 1915 since he wrote about it soon after. In fact, the book grew out of a series of articles on film history which Ramsaye wrote for the monthly *Photoplay Magazine* from 1920 to 1923.

Vachel Lindsay's 1915 work, *The Art of the Motion Picture*, which was ridiculed by Ramsaye, is another voice from that period, but one calling for the public to take film seriously, as an art. Lindsay wrote very passionately about film and espoused theories about action, epic and relationship films which are, in my opinion, still valid today.

The most important sources were the newspapers and magazines of the period. I chose *The Gazette*, *La Presse* and *The Montreal Daily Star* for Montréal screenings; *The Evening Journal* and *The Ottawa Free Press* for
Ottawa; The Mail and Empire and The Globe for Toronto and The New York Times as the newspapers which might reflect the impact of film technology in 1895-6. One can also attempt to track the movements of film systems from city to city through ads and reviews, and see if the reactions to film were uniform in the four cities, in two countries and in two languages. I collected all ads, reviews and articles on film, and read other articles such as drama reviews and society news. I feel that this diverse group gave a balanced view of contemporary perceptions of film.

Saturday Night and Maclean's magazines were popular Canadian magazines at the turn of the century, though very different in content: Maclean's reprinted articles from other popular (mostly U.S. and British) magazines; Saturday Night was mostly original writing, centered on Toronto, and in layout and content, more closely resembled a newspaper than did Maclean's. Both covered culture extensively, and both were valuable sources.

Also helpful was a collection of reviews edited by Stanley Kauffmann, American Film Criticism: From the Beginning to Citizen Kane. Kauffmann deals only with reviews, so the data is sparse between 1896 and 1906, when reviews as we would recognize them became a bit more common.

Methodology:

This thesis has two easily discernible parts: the history of the technology of film; and the reactions to the introduction of film technology in newspapers and magazines. The history of film technology recounts the discoveries that
were made and the devices that were invented on the road to the discovery of motion picture technology. The deliberate way in which motion pictures were invented, by whom and for what purpose (profit), greatly affected the types of films which were made, the conventions which were established early on, and early business practices helped form the outlets, and later, the circuits, which film would follow. These practices allowed film to become the entertainment outlet of choice for the lower classes, which, in turn, reinforced the choice of sex and violence as film subjects - two themes that were so prevalent in films of the early days.

Finally, recounting the history of the discovery and early goings-on of the film business will help in decoding the newspaper items in Chapters 3 to 5. To understand that the writers had little exposure to film is important in reading their commentary, and in understanding their almost uniform amazement at what they were witnessing.

In choosing which city's newspapers to examine, I chose Montréal and Toronto, since they were, and are, Canada's largest cities, and had several daily newspapers which could be found on microfilm. Ottawa was included because it was the first to get Edison's film projector, the Vitascope. Furthermore, Ottawa's Holland brothers owned the Canadian rights to most of the Edison Co.'s media products, including the Vitascope, the Kinetoscope and the Phonograph. They were also former owners of a newspaper, The Ottawa Daily Citizen, and I felt they would know how to publicize their exhibitions via the

There are several dates of importance in the earliest history of film exhibition in Canada, and thus several target dates to begin research: June 27, 1896 - the first screening of a film in Canada, by the Lumières organization, in Montréal; July 21, 1896 - Ottawa's first film exhibition with the Edison Vitascope; August 28, 1896 - Toronto's initial film experience, the Lumières again. For dates of international importance, I used: the first public showing of a film by the Lumières in Paris, Mar. 22, 1895; Max Skladanowsky's Wintergarten Theatre exhibition in Berlin Nov. 1, 1895 (allegedly the first in the world to charge admission); the Lumières initial commercial screening on Dec. 28, 1895; Birt Acres' first London show on Jan. 14, 1896; and, finally, the Edison Vitascope's world debut in New York City on April 23, 1896.

I looked in all papers listed above from one week before each of the events mentioned above to two weeks after, regardless of the city in which the event occurred, to see if it was picked up by papers in other cities. I then went to the date of the initial screening in each city and followed the discourse, if any, from the date of occurrence to the end of 1896.

In the early 1900s, Maclean's Magazine mainly reprinted articles from other magazines, which is still useful for this study- to see which article were thought to be of interest to their readers. The earliest issues of Maclean's which were available on microfilm were from 1910. Saturday Night magazine, a weekly in the 1890s, was very concerned with society and culture in Toronto,
events in Britain and reported Royal happenings every week. I searched *Saturday Night* from Dec. 1895 to Jan. 1897 to cover all the important dates in early Canadian and world film history. This represents my basic database and methodology.

Theoretical Background

The early years of film are largely ignored in most film histories; after a cursory examination of the Edison Company’s version of the invention of film technology (typically, with a mistaken nod to Muybridge), the common method seems to be to zip ahead to D. W. Griffith and the second decade of the twentieth century, when "real" film began. Only recently have scholars and film historians began to reconstruct and examine the period 1895 - 1915 in the detail it deserves, when many of films conventions and practices were being invented and the path to the feature length narrative film was being built. This thesis is part of that movement.

In *Film before Griffith*, editor John Fell attributes this to a film studies version of the "Great Man" of history theory, in which certain pivotal figures (he offers Napoleon or Hitler as examples) can affect a nation’s fate through certain actions. In Fell’s view, this popular method of writing film history strings together "landmark" films, The Great Train Robbery or Life of an American Fireman, without regard for the hundreds, if not thousands, of films which preceded them, and ignoring the context in which these great films were created.³ (Fell p.3) My research is an attempt to fill in gaps of early film history
in Canada, in particular, the period June - December 1896, when the first screenings in Canada took place.

One popular assumption which is exploded by *Film Before Griffith* and this thesis, is the "chaser" theory. An imprecise examination of film practices by "popular" film histories has led to the mistaken belief that Vaudeville theatre managers used film shows to "chase" audiences out of their venues, to clear the room for new paying customers to view the next cycle of performances. This theory presumes that the early films were not well received, and that audiences left rather than sit through them.

Robert Allen's chapter in *Film Before Griffith* puts forth a different reading, which is supported by the reviews and advertisements in this thesis: that films were frequently the main attraction in Vaudeville in the late 1890s and early 1900s, and that since most Vaudeville shows were continuous, the showing of films was often merely a clear indicator that one had sat through an entire cycle of acts which were beginning to repeat their performances. It was a way to indicate a transition to patrons in a smooth manner, without abruptly turning on the house lights and asking people to leave. Allen points out that it is ridiculous to pay for an act to drive people away, when the method described above would do the trick for free.

As my research will show, films, and exclusive rights to territories were sought after, and film was highly profitable for all - equipment manufacturer, film producer and exhibitor - from the outset. Successful films were copied by competitors and lawsuits were launched over every conceivable issue regarding
patents for film camera and projection equipment. These facts do not give credence to the "chaser" theory.

As the precise history of early film and film practices is written, the "landmark" films are finally being seen in their true context. The myriad of influences, the innovations, the convention which were in place before Griffith, which Griffith must have experienced and assimilated, are now being documented and analyzed. This thesis is part of that school.

By examining the hows and whys of certain pre-Griffith film practices, I hope to - ever so slightly - lift the veil which obscures that period of film history by examining what the film reviewers were writing about the early films, and what the exhibitors were divulging through their advertisements regarding the industry which was developing along with the tastes and appetites of audiences.

Organization of Thesis:

As mentioned above, I am studying the period 1890 - 1915 as a whole, with emphasis on the year 1896, and the impact of the introduction of film on its culture, as reported in newspapers, magazines and other writings of that time. To establish the context in which this discourse took place, I first examine the origins of film technology and the origins of the film industry and its practices. Then, links between film and Vaudeville acts, in particular, a popular dance act called The Serpentine Dance, are documented and discussed. The largest and most important chapter in this thesis is Chapter 3, which focuses on 1896 reviews and articles on film and film technology from the above named media sources in
Montréal, Ottawa, Toronto and New York City. Chapters 4 and 5 continue the study of contemporary sources, the former examines advertisements from 1896 in the above mentioned newspapers and the latter looks at reviews and other writings from at least ten years after the introduction of film, or roughly the period 1907 - 15.

CHAPTER BREAKDOWN:

CHAPTER 1

DEVELOPMENT OF THE TECHNOLOGIES NECESSARY FOR THE RECORDING AND PROJECTION OF FILMS

This chapter is a synopsis of the technical ancestry of motion pictures. From the outset, it was an entertainment technology. It had many precursors, from the magic lantern slide shows to the Phantasmagoria to the Kinetoscope. All were popular image-based entertainment shows. Motion pictures did not appear out of thin air, but were the result of steady progress toward a known goal. Recounting this history, especially the race to produce a working projector reinforces the fact that this was a truly remarkable invention, which taxed the greatest technological minds of the 19th century. It also establishes that film was invented with profit in mind.

However, not only the technology had to be invented, but the concept of projecting moving images had to be imagined by artistic, technically inclined people before any of these technical advances could even be attempted. Once
the concept of what motion pictures were, and how it could be achieved were
generally known, the solution was achieved almost simultaneously in France,
Britain, Germany and the USA. This helps in explaining why a previously
unknown technology and medium is suddenly ubiquitous.

CHAPTER 2

EARLY FILM PRACTICES

The two best known film systems, the Edison Vitascope and the Lumière
Cinématographe had corporate entities built up around them instantaneously.
They were structured very differently, and this difference greatly affected the
type of film that each system produced; U.S. companies favoured action films
and European companies shot daily life, famous places and local flavour.

The Edison Co.'s feeble and intermittent attempts to build a workable
projector are the best documented of all systems, and it forms the basis to which
the progress of other systems can be compared. The various methods of
exhibition are presented: Edison's sale of territory to various agents and
Lumière's tighter vertical integration are compared, as are their choice of subject
matter for their first films.

FROM VAUDEVILLE TO THE SILVER SCREEN: THE SERPENTINE DANCE

This sub-section of Chapter 2 brings together film, pre-existing
entertainment forms, the similarity of available entertainments in Canada, the
U.S. and Europe, and discusses how this well known stage act came to be recorded by so many early filmmakers.

The Serpentine Dance, a popular Vaudeville act, was one of many threads which link US, Canadian and European entertainment practices. During this period, English Canada was influenced by both London and New York, and Quebec, by France as well. The same acts appeared in Europe and North America. The Serpentine Dance was filmed several times, both in Europe and in the U.S. and is a good example of one of the earliest genres of film, particularly those of the Edison camp - the sex film.

CHAPTER 3

1896 FILM REVIEWS AND ANNOUNCEMENTS FROM MONTRÉAL, OTTAWA, TORONTO AND NEW YORK CITY

In examining sources for this chapter, I have attempted to follow only certain newspapers: The Montreal Daily Star, The Gazette, La Presse (Montréal); The Evening Journal and The Ottawa Free Press (Ottawa); The Mail & Empire and The Globe (Toronto); and The New York Times and two magazines, Saturday Night (1895-97) and Maclean's (1910 - 1915). I collected any and all mention of motion pictures in announcements, reviews and ads from the above newspapers and magazines published between 1895 and early 1897.

The analysis of these sources for evidence of existent attitudes to emerging technology, in particular - motion pictures, and its place in the world
as an entertainment medium, will, it is hoped, shed light on the infancy of the present so-called information age.

Of particular interest to me are the attitudes of wonder expressed almost uniformly by the reporters, the reaction to the proliferation of movie houses by civic authorities.

CHAPTER 4

NEWSPAPER ADVERTISEMENTS FOR FILM EVENTS IN 1896

Besides being a study in early film promotion, this chapter establishes a chronological sequence of events in the movement of films and film systems in 1896 between the four cities mentioned in Chapter 3. Also revealed are the tastes and thresholds of audiences in these cities: how often films were changed?; were they well attended?; what was needed to keep the audiences coming back day after day? This is the other side of the dynamic tension between filmmaker and film consumer. Without any kind of feedback mechanism other than attendance, seeing what was advertised and how the promoters approached that task is our only way of gaining insight into this process.

The difference in advertising methods is more pronounced between Québec and Ontario than between the English and French newspapers - the Montréal papers virtually ignored film during the period June - Dec. 1896, while the Ottawa and Toronto papers covered film news extensively.
CHAPTER 5

LATER VOICES AND VACHEL LINDSAY

As mentioned above, the beginnings of real analysis of films and the film industry didn’t begin until 1907-11 when several magazines devoted to motion pictures were published and drama critics started reviewing films. By turning their attention to film, drama critics helped establish it as an accepted art, and also began the feedback loop which was missing in the early days. The lofty position of drama critics as journalists allowed them to call for better pictures and to educate the public on the shortcomings of the films they were watching, and more importantly, to educate the film producers and actors as well.

Vachel Lindsay, in The Art of the Motion Picture, wrote about film as an art in 1915, and was one of the first to so passionately examine and dissect the practice of putting a story on film. His findings are insightful and explain much about film genres (action, western, social/romance), their early development, and why he thinks they developed as such.

CONCLUSION

This final short chapter sums up the research and findings, and, it is hoped, offers insight into the impact of a new entertainment technology on an 1890s North American society undergoing massive and sudden change. I also wish to say something about the prevalence of the "action film" both then and now - how it has always been the dominant genre of film for reasons which are
intrinsic to the physical properties of motion pictures: they show excessive action
simply because they can, and no other medium, neither TV nor the stage can
hope to come close. That is and has always been their biggest attraction.

1 For example, C. W. Ceram, in Archaeology of the Cinema. (New York: Harcourt,
length in 1898 was one minute and fifteen seconds, in 1902 this had increased to only
one minute forty seconds, but four years later, in 1906, Paul's average film was eleven
minutes long.

2 There is evidence, discussed below, that many parties in the U.S. had charged
admission months before Skladanowsky, including the Lathams (Eidoloscope) and
Jenkins & Armat (Phantoscope).

CHAPTER 1

DEVELOPMENT OF THE TECHNOLOGIES NECESSARY FOR THE
RECORDING AND PROJECTION OF MOTION PICTURES

The technology of the motion picture consists of at least three distinct events: the photographic recording of a series of images on film; the projection of those images onto a suitable surface; and doing so with sufficient speed to take advantage of persistence of vision, thus simulating motion through the rapid projection of a series of still images.

Four countries - the United States, France, England and Germany - claim the birth of motion pictures took place on their soil. All four can claim some of the glory, though none can claim all. William Dickson (Kinetoscope viewer), Thomas Armat and C. Francis Jenkins (Vitascope projector), the Latham family (Eidoloscope projector) in the U.S.; the Lumièře brothers (Cinématographe camera and projector) in France; William Friese-Greene (various unnamed machines), Birt Acres (Kineopticon camera) and R.W. Paul (Theatroscope projector) in England; and the Skladanowsky brothers (Bioskop projector) in Germany all made significant contributions to the technologies which, when combined, would make possible the recording and projection of motion pictures. Expertise and imagination were needed in so many areas that it is almost unimaginable that one person could have invented motion pictures alone, that is,
without building on the work of their immediate predecessors, existing technologies or knowledge built up through centuries of observation.

CAMERA OBSCURA

The history of the technology of motion pictures began in ancient Greece, where a method of projecting an image was first recorded by Aristotle, and was later also mentioned by Leonardo da Vinci. From this lineage came the *camera obscura*, or "darkened room," which was first known to be in general use in 16th century Italy. Da Vinci also invented the condensing lens, which is necessary for the projection of images, one hundred and fifty years before the invention of the magic lantern by Athanasius Kircher in 1646, as described in Kircher's *Ars Magna Lucis et Umbrae*. A magic lantern was a box with a light source (at that time, usually a candle, later they used limelight) on one end and a lens on the other, into which a painted glass slide was inserted for projection.

THE MAGIC LANTERN

The magic lantern was essentially a *camera obscura* in reverse: instead of placing the observer inside a large light-tight box where an inverted image was projected on one wall through a pin hole or lens, the observer was outside the box and the image was inside it. However, the observers and magic lantern would necessarily themselves be enclosed in a darkened room for better visual effect, as the light source was typically candlelight. Thus the concept and
technology of projection were in place, as were the ingredients for a photographic camera (lens and box), though it would take a further two hundred years for chemistry to catch up and make the recording of images on film possible.

The magic lantern soon became an entertainment medium, with theatre-like projection rooms set up for profit. Such slide-shows were usually accompanied by a lecture, possibly establishing a style or format which was to be continued into the early days of silent film. The technology grew to be quite sophisticated, with projectionists employing multiple chambered lanterns, dissolving between images, including a rear-projected image in a play, and, after 1839, photographic slides. Traditional magic lantern shows were still popular into the early 1900s but declined as rapidly as film projectors spread.¹

PERSISTENCE OF VISION

The most important component of motion pictures is, of course, motion. Before inventing a machine that could depict motion, it was necessary to discover one particular way humans can perceive motion: persistence of vision - the human physical property in which the eye retains an image for a fraction of a second, and allows one’s brain to perceive a series of still images as fluid motion. Incidentally, both Aristotle and da Vinci had noticed persistence of vision, but neither found any practical use for it.²

An Englishman, Dr. Mark Roget, of Roget’s Thesaurus fame, re-discovered persistence of vision in 1824. This scientific discovery was followed,
in 1826, by the appearance of a toy called the Thaumatrope, a disc with partial images on two sides which formed a single image when spun quickly on a string. Roget’s discovery was soon succeed by the Phenakistiscope, the Zoetrope and the Stroboscope, all popular persistence of vision viewing contraptions, based on similar designs of a spinning, slotted disc through which a series of images were viewed, creating the illusion of motion, albeit a simple repetitive action.

In 1853, Baron Franz von Uchatius of Vienna put a stroboscope on a magic lantern and projected the first moving image. Also, for the first time, more than one person could experience the illusion of motion simultaneously from a single source. Since a reliable method of photography had been discovered in 1839 by Daguerre in France, almost all the basic physical elements were in place for true motion pictures.

Up to that point, people had been using multiple magic lanterns and dissolving images to simulate motion for over a century, first projecting painted slides, then, after 1839, photographs. Similarly, the first peep shows employed a series of posed photos which produced a jerky pixilation, but not life-like fluid motion. It took 60 years of chemical experimentation for scientists to reduce the acceptable photographic exposure time from 30 minutes to 1/25th of a second, or approximately the speed necessary for the persistence of vision effect.
STOP MOTION PHOTOGRAPHY

In the 1870s, Eadweard Muybridge, a British photographer working in the U.S., took the famous photographs of a galloping horse (settling a bet for Leland Stanford, Governor of California) to discover whether or not it had all four hooves in the air at some point. It did. Stanford’s railway engineer J.D. Isaacs lined up 24 cameras, and Muybridge did the photography. According to Ramsaye, in 1872, the year widely quoted as being the beginning of stop motion photography, Muybridge failed to photograph the horse’s gallop, as he tried to catch it with a single photo. Sometime later, he apparently murdered his wife’s lover, and, though acquitted, was absent from the project for several years. He probably picked it up again in 1877, when Stanford’s railway engineer, John D. Isaacs, designed and built the photographic apparatus operated by Muybridge, based on an electric bell design he had seen in an 1876 issue of Scientific American.\(^7\)

However, at that time, the best their multiple camera method could produce was a series of photographs, as the technology to place them on a single roll of film did not yet exist. Some viewers questioned the photographic evidence, suspecting that Stanford had pulled a hoax to win the bet. No one had yet seen the horse gallop through these photographs, since the motion had been de-constructed, but could not yet be re-assembled.

The following year (1878), Jean Louis Meissonnier, a French painter of miniatures, heard of Muybridge’s photography and invited him to Paris. Once Meissonnier had a copy of the galloping horse photographs, he mounted slides of
the photos on a glass disk and projected them onto a wall using an apparatus similar to that used decades earlier by Baron von Uchatius. Finally, Meissonnier's projector, called the Zoopraxiscope, could show the horse gallop.

In 1882, Frenchman Etienne Jules Marey, a physicist, realized that the effect Muybridge's series of cameras produced was that of a stationary horse galloping on a treadmill of some kind, as the landscape scrolled past behind it. There was no single viewpoint. Marey invented the "photographic gun" which took twelve photographs in quick succession with a single camera on a single circular photographic plate. Soon after, George Eastman developed celluloid strip film for his Kodak camera.

THE RACE FOR A MOTION PICTURE SYSTEM

William Dickson (working for Edison) designed and built working models of the Kinetograph camera and Kinetoscope viewer in 1889. Dickson could shoot 50 foot strips of film lasting about 30 seconds. The problem with the Edison camera was that it ran on electricity, and was the size and weight of an upright piano. Edison, who only imperfectly understood "his" invention, was interested in selling Kinetoscope viewing machines (peep-shows), and not necessarily the films themselves. His films were shot in a specially constructed studio, dubbed the Black Maria, the roof of which lifted to let in light, and the entire building swiveled to face the sun. Edison's group is credited with inventing the perforation (sprocket hole) in a film strip, and the intermittent
motion for advancing the film past the light source, required for a brighter and more stable projected image.

Edison’s role in the invention of motion pictures has perhaps been overstated by many "popular" histories. He originally wanted a visual accompaniment to his highly successful invention, the gramophone. The Edison Kinetograph camera and Kinetoscope peep-show viewer were, as stated above, actually invented by his employee, William Dickson and his Vitascope projector was purchased outright from its developers Thomas Armat and C. Francis Jenkins. Jenkins had invented the Phantoscope, an earlier version of the Vitascope prior to teaming up with Armat. The pair couldn’t raise the capital to manufacture it, and sold to Edison. However, both the technology and the motion picture industry benefited from association with the "Wizard of Menlo Park," as Edison was then called, whose name could garner free publicity, and lent respectability to this initially "low brow" form of entertainment.

Terry Ramsaye, in A Million and One Nights, the first extensive history of film, states that there was no "motion picture film machine ... that is not descended in traceable steps from the Kinetoscope." However, patent court rulings show that almost all features present in the Edison patents had also been contained in other earlier patents. Though it was invented in 1889, Edison didn’t bother to patent the Kinetoscope until 1891, since he, like others, thought it would be a passing fad. When he did patent it, he was too frugal to spend an additional $150 to make his U.S. patent a worldwide patent, so his property was protected only in the U.S., a decision he was later to regret.
In France, around the same time, the Lumières brothers, who, unlike Edison, had no stock in electric companies and therefore no prior interest in a mode of power, invented a hand-cranked camera that was small and portable. In fact, their Cinématographe was camera, projector and developing tank all in one easy to carry unit. Their range of film subjects and locations was therefore far greater, and they took advantage of their camera’s portability to shoot travel films in distant lands. The Lumières brothers also claim the distinction of holding the first public film screening (though not for a paying audience), on March 22, 1895 when they showed *La Sortie des ouvriers de l’usine Lumière* in Paris.

On Nov. 1, 1895, the Skladanowsky brothers, by charging admission to a screening at the Berlin Wintergarten Theater, are generally acknowledged to have begun the film industry. They had been operating magic lantern shows for several years before realizing how to string together several images in a strip of film for projection. According to C.W. Ceram in *Archaeology of the Cinema*, their achievements, which have been downplayed or omitted entirely in most film histories (except German histories, says Ceram, who is German), were real but short lived. They projected circular loops of film about twenty frames long at a speed of eight to ten frames per second, or a two to three second repeating image. Their projector, the Bioskop, was an original invention, and the film images were shot by the Skladanowskys, but the Bioskop was not used after 1896, and no ideas or parts were ever incorporated into any other projector."
In London, Robert Paul's projector, named the Theatrograph (as noted above, a copy of Edison's Kinetoscope which had not been patented outside the U.S.) showed films on Jan. 14, 1896 which had been shot with Birt Acres's Kineopticon camera. All had beaten Edison and his Vitroscope to the punch, whose initial screening was in New York on Apr. 23, 1896. One of the films shown for the Vitroscope's first screening entitled "Sea Waves," was supposedly shot by Edison on the New Jersey shore. It is alleged by none other than Edison's staunch ally, Terry Ramsaye, to have actually been Robert Paul's "Rough Sea at Dover." Since Paul's projector was a modified version of the Kinetoscope, with minor adjustments the films were interchangeable between the two systems. Edison's own cumbersome camera could not have shot the sea scenes which so impressed audiences - it was not portable and needed electricity.

Thus within months, these inventors, photographers, showmen and industrialists had all constructed similar machines to record and project moving pictures. Their number would increase rapidly as the profitable new entertainment attracted imitators and a seemingly endless series of ?-oscopes and ?-ographs soon appeared at theaters, tents and storefronts worldwide.

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2 Ceram, p.22 and photo #19.

3 Ceram, p.19 and photos #20-22; Ramsaye, p. 6
Advertisements for magic lantern and stereopticon slide shows appear in the newspapers from 1896 examined for Chapter 4, usually illustrating a lecture which was frequently about travel. See Appendix item 1 for an example of these ads.

5 Ramsaye, pp. 2-6

6 Ramsaye, p. 14

7 Ramsaye, pp. 35-38

8 Why this is not considered the world’s first projection of a film is a question which deserves further examination, but is beyond the scope of this work.

9 The fact that Edison had little, if anything, to do with either the Kinetoscope or the Vitascope is well documented by Gordon Hendricks in *The Kinetoscope: America's First Commercially Successful Motion Picture Exhibitor*. New York: Theodore Gaus' Sons, 1966, and is discussed in Chapter 2.

10 See Hendricks, pp. 4-5; Ramsaye, p. 60 says that Dickson, Edison's employee, invented the intermittent film movement for the Kinetograph camera, and that Thomas Armat applied that movement to a projector, the Vitascope, for the first time.

11 Ramsaye, p. 73

12 Edison was supposedly much more interested in a mining operation he owned, which he hoped would pay off handsomely. There was no way to know that he was shunting aside the biggest moneymaker he could have ever imagined.

13 It was this fact that allowed Robert Paul to copy Edison's Kinetoscope and Vitascope and take out British patents. See Ceram, p. 199 and Ramsaye, p. 148 for more details.

14 Ramsaye, pp. 243-5

15 Jenkins and Armat had, according to Ramsaye, charged admission in Sept, 1895 at an exhibition in Atlanta. See Chapter 2 for further details. Latham's Eidoloscope which exhibited in a commercial space in Atlanta at the same time, and is known to have exhibited elsewhere prior to Nov. 1, 1895. Neither one of these systems is given credit for being the first to charge admission, though both were doing so before Skladanowsky in Berlin.

16 Ceram, pp.147-8

17 Ramsaye, p. 229
CHAPTER 2

EARLY FILM PRACTICES

After the invention of motion picture technology, a whole industry had to be created from scratch, including equipment manufacturing, film production, distribution, marketing and exhibition. It is apparent from the correspondence between the different parties of the Edison camp, that the one and only thing on all of their minds was how much money they could make with the new invention. The different business practices of the earliest motion picture companies, the venues where films played and the way films were circulated influenced the types of films that tended to be made more often: those featuring sex and violence.

Though the vast majority films of the 1890s were tame by modern standards, they established the initial frame of reference for motion pictures against which later films were to be judged. They also established a profile of the typical film patron, which by all accounts was overwhelmingly white and male. Promoters then and now were more concerned with satisfying perceived customer demands than with art, and a "give them what they want" attitude prevailed.¹

This chapter is concerned with the manner in which the new medium of film was exploited, the tracks which were laid down for future filmmakers and exhibitors to follow, and the development of an audience base, which in turn, affected film production choices.
EDISON'S ARM'S-LENGTH APPROACH - AGENTS & SALE OF TERRITORIES
VS. LUMIÈRE'S HANDS-ON METHOD - VERTICAL INTEGRATION

Edison's mindset on the film business was apparently formed during the Kinetoscope days, where he saw his company's role as being solely an equipment manufacturer. He had many and varied business interests, so he can perhaps be forgiven for not dropping everything to pursue motion pictures. For most of his competitors, film was their primary, if not sole, business. With the Kinetoscope, after a brief period in which he sold them to whomever would buy one, Edison engaged three agents to sell on his behalf: the Kinetoscope Co. (a partnership which included two Canadians - the Holland Brothers of Ottawa); the Latham Kinetoscope Exhibition Co. which went on to become one of Edison's earliest Vitascope competitors as developers of the Eidoloscope projector; and Maguire & Baucus. These three groups operated much like car dealers do today; they were required to purchase a certain number of Kinetoscopes from Edison on a regular basis, which they re-sold, or operated themselves (for example, the Kinetoscope Co. was required to purchase ten Kinetoscopes per week, and had set up viewing rooms in New York City and San Francisco to operate the peep shows they had purchased for their own use). Edison did not produce films for the Kinetoscope after July 1894, at which point the three groups made their own films.²

From the pattern of business operations of the Kinetoscope companies, Edison's personal point of view is obvious: he had financed an invention - the Kinetoscope - and had a company set up to manufacture it, and agents to sell his
manufactured goods. Film was just another product, of which Edison controlled many, like the phonograph or the light bulb.

Edison's failure to approve the filing of a worldwide patent for the Kinetoscope allowed Robert Paul to make duplicates of it, patent his copy in England and sell them freely. In the U.S., by 1895, the Kinetoscope's novelty had worn off, and the Lathams, who had severed their business ties to Edison, were exhibiting their crude projector, the Eidoloscope. Furthermore, the peep shows were outrageously expensive at five cents for a thirty second film. The Kinetoscope business had collapsed, losing money at the Cotton States Exhibition in Atlanta during Sept. 1895, where Jenkins and Armat were also showing the Phantoscope projector, and losing money as well. According to Ramsaye, audiences would only come in to the Phantoscope theater if the show was free, but even those who came panicked when the lights were extinguished and ran out fearing that a robbery was about to occur.

In response to falling Kinetoscope sales, Edison tried to revive his machine's fortunes by adding sound, creating the Kinetophone, which was basically a peep show with earphones and a phonograph. It was not, by any means, synchronized sound, and was a dismal failure.

It was Edison's opinion, perhaps a correct one, that the Kinetoscope peep show was more profitable than a projector. From the manufacturer's point of view, many more Kinetoscopes would be needed to service a given population, since peep show patrons had to view the films one person at a time. Once it became apparent that interest in the peep show had peaked and was on the
decline, Edison was asked by Raff & Gammon, principals in the Kinetoscope Co., to purchase Jenkins & Armat’s Phantoscope projector, as Edison’s own efforts in this area (or W. L. Dickson’s anyway) had come to naught. Ramsaye includes this quote from Edison (replying to Raff’s request for a projecting machine to replace the Kinetoscope),

"No, if we make this screen machine that you are asking for, it will spoil everything. We are making these peep show machines and selling a lot of them at a good profit. If we put out a screen machine there will be a use for maybe about ten of them in the whole United States. With that many screen machines you could show the pictures to everybody in the country - and then it would be done. Let’s not kill the goose that lays the golden egg." 

This is not the voice of a true visionary, but of a bean-counter, and an inaccurate one at that. In 1896 there may have been only a handful of projectors in New York City, but by 1908, a news report in The New York Times stated that there were over 500 movie theaters in the greater New York City area. 

Raff & Gammon finally convinced Edison to purchase the Phantoscope, then persuaded Armat to let Edison take credit for the invention. Jenkins, the original inventor of the Phantoscope, and Armat had split up following their failure to generate much interest in the Phantoscope projector at the Atlanta Cotton States Exhibition, which lost money. Armat bought out Jenkins’ s interest in the Phantoscope, though Jenkins managed to make off with one of the projectors before skipping town. It is this machine which apparently made the rounds of North America, including Montreal. Raff & Gammon knew that putting the Edison name on the Vitascpe would open theater doors, and bring
out the crowds. Jenkins agreed, billing his stolen Phantoscope projector as "Edison's latest invention."

When Raff & Gammon wrote to Armat seeking to be allowed to name Edison as the inventor of the Vitascope, their letter began with, "We assume that you, like ourselves, have gone into this thing with a view to making all the money possible..." and goes on to say that people across the USA have been waiting for Edison to perfect his projector, and that any other machine, no matter how good, is not the Edison machine, and would be deemed inferior. Edison first saw "his" invention in action on Apr. 13, 1896 at a press screening in New York City, before it opened at Koster & Bial's on Apr. 24, 1896.

Raff & Gammon's marketing plan was to manufacture ten machines, which they had renamed the Vitascope, sell territories with a yearly rental for the projector, to not overexpose the Vitascope, and thus avoid losing the novelty of yet another invention. Exclusive rights to exploit the Vitascope in the state of Pennsylvania cost $300 per year, and the British rights went for £5,000, a princely sum, especially considering the fact that Robert Paul and Birt Acres had already cloned the Kinetoscope and created a workable projector and camera, which they were already selling throughout Europe. The Lumières had also been active in Britain from the outset. Koster & Bial's, where the Vitascope made its world debut, had purchased the exclusive rights to New York City. Ramsaye writes that the territory of New York State cost $5,000, but whether or not this included New York City is unclear.
The story of Lumière's arrangements are far less complicated. Their hand-held camera/projector could go anywhere, and they made sure that wherever it went, a Lumière representative went with it. For example, in Montréal in June 1896, they sent a Mr. Minier and a Mr. Pupier to operate the Cinématographe projector and handle publicity. Mr. Minier was also present in Toronto at their run in Sept. 1896. The Lumières didn't sell territories, but instead created a traveling company to exploit the world with as many Cinématographes as they could build. Furthermore, the hand-cranked Cinématographe was illuminated by an ether-burning lamp, so no electricity was needed, and unlike the considerably larger, electric powered Vitascope, the Cinématographe could be shown virtually anywhere.

Peter Morris, in Embattled Shadows, agrees saying, "the Lumières never sold outright the territorial rights to their combined cameras and projectors. All presentations were organized directly by personal agents of the Lumières in conjunction with a local promoter-exhibitor. The financial arrangement usually involved payment of a flat fee, plus a percentage of the admission prices. Once projectionists were trained in a particular area, the agent moved on to another town."

At the Toronto Industrial Exhibition, the fair's manager H.J. Hill was evidently so impressed by the Cinématographe, that he went to work with the Lumières after the end of the Exhibition, running a storefront theatre on Yonge St. A few months later, in an open letter to the people of Toronto, he apologized
for closing the show to go on a tour of western Ontario, and signed it as manager of the Lumière operation.\textsuperscript{12}

Ramsaye claims that the Lumières rewarded their employees for keeping the Cinématographe out of the hands of pirates. They were required to carry it with them everywhere, to bed, to dinner, to visit friends - everywhere. Employees were given a cut of the profits, which, if the design of the camera/projector was kept secret, would be more lucrative than if their machine was merely one out of dozens of film systems. Of course, this eventually happened.\textsuperscript{13}

Ramsaye recounts the story of a machine shop in Chicago, where, for several consecutive days, a stranger with a French accent brought in a part of some machine to have a drawing made, and a duplicate part created from the drawing, taking the original back with him. Obviously, one of Lumière's operatives was replicating a Cinématographe piece by piece. Later, William Selig, a local inventor who was himself working on a projector and, by coincidence, used the same machine shop, noticed the drawings and had the machinist build him a copy. Selig and Schustek, the machinist, soon went into the projector manufacturing business using the Lumière design, building the Selig Polyscope projector and the Selig Standard Camera. To avoid prosecution, Selig sold his manufacturing equipment to the machinist and became his customer.\textsuperscript{14} Such were the dangers of operating even a tightly supervised troupe like the Lumière organization; one can only imagine what Edison's franchisees were doing with their Vitascopes far away from the home office.
TYPES OF FILMS MADE IN THE 1890s

In discussing the subject matter of films, Ramsaye, in *A Million and One Nights*, and Charles Musser, in *Before the Nickelodeon*, both state the obvious, that films were made by men, with a male audience in mind. In the introduction to his book, Ramsaye further writes that the life expectancy of a U. S. male at the time (1920s) was only 58 years, hence, art, including film, was geared toward the young. His theory of film holds that, "Like all the great arts, its appeal is based on a few primitive, and therefore universal, instincts in man. Sex and combat are the chief instincts. The eye is the principal mechanism." 

Ramsaye's writing is the product of a 1920's mind; he exhibits the biases of the time and culture in which he lived and for whom he wrote. Since he was only one generation removed from the first filmmakers, his outlook is probably similar to theirs, and he would not have noticed many of the affectations prevalent in early film culture which are so obvious to modern writers. Yet, he identified sex and violence as being the basics of film appeal - how could he do otherwise when faced with the overwhelming evidence - the films of that period.

Musser, writing seventy years later describes much the same situation in modern terms, "The production of Edison films within a white, "homo-social," male world affected the choice of subjects as well as the ways in which these were depicted. Again and again, when early filmmakers expressed a nostalgia for a lost childhood, it was boyhood they recalled and boyhood that they visualized. Such biases shaped the portrayal of women and blacks in
particular." He goes on to say that many of the earliest films portrayed popular male amusements, such as dancing girls and prize fights, or as Ramsaye put it, sex and combat - our chief primitive instincts. Musser puts a different spin on this, one that Ramsaye could never have imagined: that the recording of this partially hidden male world of sex and violence would enable women to see it too, probably for the first time. This is doubtful, as many of the earliest Edison films in this category were recordings of well-known stage acts, which women everywhere could see in theaters or read reviews about in the local newspaper.

A very tame example of a "sexy" film is *The Kiss*, shot by the Edison group just before the Vitascope premiere in Apr. 1896, though it was not shown at that first screening. The film is about twenty seconds long and can be described just as briefly: a man and a woman appear on screen cheek-to-cheek; they seem to be talking; the man grooms his mustache with his hands in preparation to kiss the woman; they kiss for around five seconds. The kiss was on the lips, but would not be considered passionate by today's standards. Both kissers were fully clothed and seated, yet it was considered racy and immoral by some. It was, therefore, a much requested and popular film. Since this scene was taken from a popular Broadway play, *The Widow Jones*, it was not a "secret manly practice" as Musser would have us believe, but a reflection of the latest trend on the legitimate stage. More details about *The Kiss* are contained in Chapter 3.

Something which was, perhaps, more of a "man's" act was the dancing girl film, of which there were many. Once of Edison's earliest films was of the
dancer Carmencita, shot on or around Mar. 11, 1894 for the Kinetoscope.  

Though she had a high-kicking dance act, it was quite mild. A dance act which was considerably more sexy than this was the oft-filmed Serpentine Dance, which is fully covered below. This second dance featured a more scantily clad young woman (one well-known practitioner, Annabelle Moore, was only seventeen) performing a vigorous and visually stunning dance which was also a famous stage act, performed worldwide by many different dancers.

These two prominent examples tend to poke holes in Musser's theory of the "half-hidden male oriented world" that he claims many early films depicted. A more plausible theory is that the films merely reflected the culture in which they were made. Certainly, the dancing girls and fight scenes appealed to a male audience, but prize fights occurred regularly and risqué dancers appeared openly on Broadway. In fact, the public showing of prize fight films actually led the U.S. to ban fight films in 1912, a time when American women did not yet had much direct political clout, as they did not get the vote until 1920.  

As is apparent from a reading of the newspapers of the 1890s, sexism, racism and violence were openly discussed and seem to be an accepted part of North American culture of that time, both in Canada and in the U.S.

Although Musser was mainly discussing the Edison group's propensity to film sex and violence, two letters from Edison operatives who had seen the Cinématographe in action would seem to support his basic premise that the film makers at least seemed to be obsessed with such content. Not that the film
patrons of the 1890s wouldn’t pay to see it, they would and did. One hundred years later, people still line up to watch much more graphic sex and violence. However, they also lined up to watch the more uplifting and educational fare that Edison’s competitors were showing.

In April 1896, Edison’s partners Raff & Gammon had sent an agent, Charles Webster, to London to deliver a Vitascope and to check out the competition. Webster wrote back immediately with concern over the Cinématographe, first noting that it was a much smaller machine than the Vitascope, but he was more occupied with the subject matter of their films. After describing the night’s ten films, he wrote, "You see they are all local and cost a mere nothing in comparison to ours. They have no colors, prize fights or dancers, yet are received with cheers nightly for the past two months." (emphasis added) The Americans were discovering, perhaps, they what they thought the audiences wanted, may not necessarily have been what they would come out and pay to see.

The Edison camera was not portable, so subjects had to be filmed in the Black Maria, their studio in West Orange, NJ. The Lumières, in comparison, shot scenes wherever they exhibited, which were very popular with the local audiences, and thus had developed an incredibly diverse catalogue of films, from around the world, right from the start.
An Edison franchisee, who had bought the rights to the Vitascope for Illinois, Massachusetts, New Jersey and Maryland, wrote to the Vitascope Co. woefully, as he had just seen the Cinématographe:

Gentlemen:

After leaving you yesterday, I went to see the French machine and it made me tired so I left for home. It is no use considering the idea of operating [in] foreign countries with that kind of a competitor. There must be somebody getting up their new scenes with some business and ability. You never saw living pictures until you see this machine.

I hope you - Mr. Raff and Mr. Gammon - will get Mr. Gilmore and go see that machine without a moment’s delay. You will agree with me that I say if your people do not get more important views than you have in the past, you had better get ready to store the Vitascope machines, for inside of two months, no one will want to look at the views that have been exhibited. It is ridiculous; the few films I brought from your place yesterday. There are not two good scenes in the whole lot."

Lumière's films were not necessarily technically better than Edison's, but the subject matter was more diverse and interesting. Though they were just scenes of life, both local and from around the world, audiences loved seeing the familiar, and learning about the exotic. Notice that the enraged franchisee did not request more graphic sex and violence in Edison's future films, but that they imitate Lumière's films. And they did just that.

One aspect of the film business which was present right from the start was the immediate imitation of a successful film by competitors. Within weeks of receiving Webster's letter from London, the Edison camp began shooting Lumière-like films: Herald Square, the Black Diamond Express and a parade of the New York City mounted police to counter Lumière's Trafalgar Square, Arrivé d'un train en gare and the French cavalry charge.
No Canadians inventors were involved in the race to build a projector. The Holland Brothers of Ottawa, Andrew and George, were Canada’s most direct connection to early filmmakers and inventors, as partners in the Kinetoscope Company, and as purchasers of the Canadian rights to the Vitascpe. Their contributions, mostly in promotion, are covered in Chapters 3 and 4.

EARLY CANADIAN EXHIBITORS

The typical early Canadian exhibitor owned a projector and a small number of films, and traveled the country setting up makeshift theatres, showing his wares until the locals had all seen them, then packing up and moving on to the next town. The 1900 Sears, Roebuck & Co. mail-order catalogue offered movie projectors for as little as $35, without a light source. An entire system containing an Opticon movie projector, a calcium burner or arc lamp and a stereopticon (to show slides while changing films) cost only $64, about one quarter the price Edison had charged for the projector and light source alone three years earlier.

The exhibitors had to purchase the films outright, and thus had a limited number of them, and had to move around to fully exploit them. This worked well enough for small towns and rural areas, but after a few years, in the cities at least, exhibitors like Léo Ouimet in Montréal invested a substantial amount of money in establishing a stable theatre location, and thus required new films regularly. Although city-based exhibitors had a considerably larger population from which to draw, they also had much greater competition.
Exhibitors faced demands from patrons for better viewing conditions, as many early "theatres" were storefronts with poor or non-existent seating. The result was the creation of permanent theatres. Canada's first permanent movie theatre was established in Vancouver by John Schulberg, a traveling exhibitor working under the stage name Johnny Nash. His Edison Electric Theatre opened in the fall of 1902. He named it after a theatre he saw in Los Angeles earlier that year.25 It is odd that Canada's first permanent movie theatre was in Vancouver, since the first films didn't reach there until 1898, also via Schulberg.

Back in Montréal, in 1904, Léo Ouimet obtained the Canadian rights to the Kinetographe, a film system from New York. Ouimet worked as a traveling projectionist in the Montréal area for a few years, until Jan. 1, 1906 when he opened the first Ouimetoscope, a permanent theatre, at St. Catherine and Montcalm streets. This operation was so successful, that a few months later, he opened a second Ouimetoscope at 408 St. Catherine W. (Dominion Sq. Building) to attract English-speaking customers in the western part of Montréal. He would show films first in the original theatre then shift them to his west-end theatre a week later. Language was not a problem since films were silent, and few had dialogue cards at that point. This may have given Ouimet the idea to start the world's first film exchange in May 1906 in Montréal. This was apparently successful, since he soon established a branch office in St. John, NB, and purchased a theatre there as well.

The film exchange enabled both itinerant projectionists and established theatre owners like himself to limit the cost of changing films frequently.
Exhibitors made a lot of money, since films were still a novelty, and not many prints of any particular film were in circulation. As the length of films and cost of production increased, producers likewise increased the price exhibitors paid for their films.

A short time later, Ouimet's main competitor, Georges Gauvreau tried to buy the property Ouimet was renting. This forced Ouimet to purchase it himself, and the hotel attached to it as well. He decided to create another world first, the movie palace. He constructed, at the outrageous cost (in 1907) of $50,000, a 1200 seat theatre, with a coat check room, a bar, a concession stand, a seven piece orchestra and a spacious lobby. He even published an eight-page magazine, *Le Ouimetoscope*, which he sold at the theatre. It was to remain the most extravagant theatre in the world until about 1914, when the Warner Theater was constructed in New York.

**FROM VAUDEVILLE TO THE SILVER SCREEN: THE SERPENTINE DANCE**

Many early filmmakers, the Edison group in particular, filmed stage and Vaudeville acts. One such act, the Serpentine Dance, was filmed many times, by Edison, and several other filmmakers. The reasons why stage acts were filmed, especially dance acts, and in particular - The Serpentine Dance - strikes at the very roots of the medium, and our culture.

From its beginning, film was an entertainment enterprise: no other art has ever begun its life as a commercial entity. Film was designed and built as such. After private showings for friends and family (and, possibly, potential
investors), all film projector developers immediately began charging admission to see their films. One logical step, which would have enormous implications for the entertainment industry, was to film stage acts. If people would pay to see the acts performed on stage, people would likely pay to see them on screen.

Edison's camera was huge and relatively immobile, and for that reason, his company built a film studio the size and shape of a house, which swiveled to face the sun, with a removable roof to let in sunlight. Since this could not move (except to swivel, of course), the subjects to be filmed had to come to it. The studio, called the Black Maria for its tar-paper covering, was located in West Orange, New Jersey, not far from Manhattan. Edison's fame was usually enough to entice performers to come out to be filmed doing their act. Top notch performers were paid a small fee, $10 - $50, second tier performers soon offered to be filmed for free, in hopes of gaining wider notoriety through the new medium.

Synchronized sound did not exist in the 1890s, so only certain acts would transfer easily to the screen, and visual artists such as dancers were perfectly suited for film adaptations of their acts. Since the film projector's best feature was the ability to depict movement, it is no wonder that Edison's first screening in New York City featured two well-known dance acts, a boxing match, and ocean waves among the six films shown. The two dance films depicted the "umbrella dance" and the Serpentine Dance, the latter featuring Annabelle (Whitford) Moore, better known as Annabelle the Dancer.
The Serpentine Dance was exquisitely suited for film, since it was visually appealing, well known, and sexy. The concept behind the dance went as follows: a female dancer clad in (usually) white transparent flowing robes, held a short rod or stick in each hand, about one meter in length, which had several meters of thin white material attached to them. By moving her arms in circular motions while dancing, the dancer created the illusion of large graceful flowing patterns of movements, which could be seen from the back of any large theater.²⁸ The performance was typically illuminated by coloured lights produced by placing a tinted slide in a magic lantern. This stunning visual display is still effective today, and was revived recently as one of the dance numbers at the 1996 Academy Awards show.

The Serpentine Dance’s originator and most famous practitioner was LaLoie Fuller. Around 1902, she launched a lawsuit to enforce copyright of this dance as a dramatic composition, as it was widely performed. But, like films of the time, such dances were not considered copyrightable, as they did not tell a story.²⁹ Under this interpretation, copyright could not be extended to film until they told stories, which was generally not the case for the first 10 years of film history.

Of the many imitators, at least two were filmed: Annabell e Whitford Moore in 1894 for the Kinetoscope; and Mlle. Ancion in 1896 by Max Skladanowsky in Berlin.³⁰ LaLoie was known world wide, as were the dances she invented, and played in Vaudeville houses with her sister Ida Fuller in Montréal, Toronto and New York City at the same time as the first film
screenings. Also around that time, the Vitascope began playing a film of LaLoie Fuller in The Serpentine Dance, which was a great hit. Later correspondence between Edison employees shows, however, that LaLoie had refused to be filmed and her sister Ida actually performed the dance for the cameras, though LaLoie got the credit. Ramsaye calls it "the first instance of the use of a screen double."  

1 See pages 21-22 for a discussion of whether or not this is what audiences wanted or merely what the Edison group believed they wanted.


3 Ramsaye p. 194. This story is odd, because it sounds like the type of vengeful gossip one would expect from the Edison camp during the later patent battles. Yet, it seeks to establish that Jenkins and Armat had projected film in Sept. 1895 and charged money for it, well before either Skladanowsky (Nov. 1, 1895) or LumièRe (Dec. 28, 1895. This is the only text which mentions the Phantoscope screenings at the Cotton States Exhibition.

4 Ramsaye p. 69.

5 Ramsaye, p.119.

6 New York Times Dec. 26, 1908 p. 2. See Appendix item #35a. The New York Times Dec. 21, 1908, p. 2, states that the number of movie theatres is over 800, see appendix item #34.

7 See Chapter 4 for further details on the Phantoscope.

8 Ramsaye, p. 224.

9 Ramsaye, p.235, other rates quoted are: for Louisiana from June 1896 - Jan. 1901 - $1,500 (p. 269); Venezuela and Colombia $750 (p. 279).

10 See Chapter 4 for the newspaper articles and reviews mentioning their names.

See Appendix item #2 for a copy of this ad/letter.

Ramsaye, p. 316.


Ramsaye, p. xi.

Musser, p. 9.

Musser, p. 44.

Though Edison had halted production of films for the Kinetoscope, shooting had resumed for internal consumption, tests for the Vitascope, etc. They continued producing new films for the Vitascope throughout its short existence.

See discussion in Chapter 5 of the letter from the manager of Hoyt’s Theatre in Chicago, who destroyed Jenkins’s stolen Phantoscope, the prototype for the Vitascope, which had plagued Edison with claims of a connection to him. What he asked for in return was a new copy of The Kiss, since his print had worn out.

Hendricks, p. 7.

Ramsaye, p. 693-695. Boxers went to foreign countries to fight, so that their performance could be filmed. In April 1916, a curious experiment occurred. An ambitious group brought a film of the Johnson-Willard fight to the Québec side of the Canada-U.S. border, across from Rouses Point, NY. Standing on the Canadian side, in plain view of U.S. customs officials, they set up a tent straddling the two countries and projected a film of the fight from Canada into the U.S. and copied it on the U.S. side. It was immediately confiscated. It should be pointed out that one reason boxing films were suddenly banned was that Jack Johnson, a black man, had won the world heavyweight title, and there wasn’t a white man around who could beat him, which evidently infuriated U.S. racists.

Ramsaye, p.240-1.

Ramsaye, p. 279-80 Mr. Gilmore was Edison’s general manager at the West Orange, NJ offices, and “views” was an early word for films, taken from the common term for magic lantern and stereopticon slides.

See Appendix items #3a-3c for reprints of the 1900 Sears catalogue. . Keep in mind that at the time, the U.S. dollar was worth less than the Canadian dollar

26 Morris, p. 25.

27 Ramsaye, p. 254.

28 Photographs of this dance are in the Appendix, items # 4a - 4d.


30 See reproductions of the film strips of these two performers, and "LaLoie" in the Appendix. items # 4a - 4d, and reviews of LaLoie Fuller in items 4e & 4f.

31 Ramsaye, p.254.
CHAPTER 3

1896 FILM REVIEWS AND ANNOUNCEMENTS FROM MONTRÉAL, OTTAWA, TORONTO AND NEW YORK CITY

There were no true "reviews" of the first films in 1896, at least none addressing plot development, acting, editing techniques, directing styles and the like as do modern reviews. No real reviews of the first screenings were possible since neither reviewers nor readers had anything to compare the films to, as no one had ever seen a projected motion picture before. Therefore there was no division between "experts" and the general public as there is today.

All of the reviews/articles in this chapter, and indeed every review from 1896, must be seen not only as journalism, but as genuine audience reactions. The only similar device generally known was the Kinetoscope peep show viewer, and more than one reviewer mentioned that the projected image was nothing like the peep show.¹ Their perceptions, like those of the readers, are fresh and untainted by prior experience with film; reviewer and audience alike began at page one and had similar experiences. The writings can be used for analyzing audience reception as well as the public discourse on film. As will be evident from reading the newspaper items, they are written in a manner similar to that of a friend explaining a unique experience to another.

When examining film commentary, it is easy to forget that our frame of reference did not yet exist in 1896. The audience was not film literate, and neither were the reviewers. There were no film festivals, no established film
circuit, no theatre chains, in short, no lead to follow in writing reviews of the films of 1896. Without the ability to refer to genre, film terminology, previous writings, interviews with stars, directors or producers, all that was left was to describe the experience, a novel experience which was unlike anything any of them had ever seen or even imagined.

We must, then, try to understand film from the 1890s on its own terms, like a baby learning to talk. There is no structure, no syntax, it began with straightforward descriptive short themes and slowly grew more complex as it discovered how to express ideas. And, like a baby, when it got hold of something that worked, it repeated the concept until its audience grew tired of it.

The films in 1896 were of such short duration, usually under thirty seconds, that no real story line could develop, hence the typical theme was movement or visual effects. Many systems, such as the Vitascope, habitually showed these thirty-second films repeatedly, in a loop, for minutes at a time, like a longer version of the early persistence of vision toys. The first filmmakers usually shot films of intense action, scenes such as trains arriving or departing a station, boxing matches, water crashing onto a shore, and Vaudeville acts, such as The Serpentine Dance.²

What is interesting about these earliest newspaper accounts is how news of this new technology was related to the public. Was it reporting, reviewing or advertising? Did any journalist have an understanding of what film was or could be? The following articles, listed in chronological order, appeared in

The review from 1896 which discusses the films themselves in the most detail is the review/report of the first screening of a film in Canada, which took place in Montréal on June 27, 1896. The report, on page one of La Presse, on June 29, 1896 begins by establishing the fact that something wonderful has happened - a breakthrough, in fact. In its enthusiasm, it effectively conveys - in both its original French¹, and in the English translation provided below - a sense of wonder, of living in exciting times, of an age of discovery, of genius inventors and a stream of ingenious inventions, especially in the realm of communications. It was an age not unlike our own in the general public's perception of the rapid pace of technology.

The main themes of this review are repeated in newspaper accounts of the first film screenings in both Ottawa and Toronto, and New York City as well: calling motion pictures a marvelous invention of a marvelous age; giving a brief explanation (of varying accuracy) of the technology employed; some general mention of the films shown and, oddly enough, an expressed desire for sound and colour in films, secure in the knowledge that these problems would soon be solved. Little did they know that it would be more than 30 years until the first
"talkie" was in general release (The Jazz Singer - 1927) and even longer for colour films to become the standard.

NEW YORK CITY - THE FIRST SCREENING IN NORTH AMERICA

EDISON’S LATEST TRIUMPH

Vitascope to Cast Figures on Canvas at Koster & Bial’s

Thomas A. Edison and Albert Bial have perfected arrangements by which Edison’s latest invention, the vitascope, will be exhibited for the first time anywhere at Koster & Bial’s Music Hall. Edison has been at work on the Vitaseope for several years.

The vitascope projects upon a large area of canvas groups that appear to stand forth from the canvas, and move with great facility and agility, as though actuated by separate impulses. In this way the bare canvas before the audience becomes instantly a stage upon which living beings move about.

Mr. Bial said yesterday: "I propose to reproduce in this way at Koster & Bial’s scenes from various successful plays and operas of the season, and well-known statesmen and celebrities will be represented, as for instance, making a speech or performing some important act or series of acts with which their names are identified. No other manager in this city will have the right to exhibit the vitascope."

Appendix item # 7

This is the item in the New York Times announcing the beginning of the film industry in America. Though movie shows had taken place in England, France and Germany some months beforehand, there was no notice of those events taken by the North American press. The reporter’s manner of explaining what film is indicates that neither the writer nor the promoter had yet seen these films, much less knew anything about motion pictures. Mr. Bial, though, is either showing extreme farsightedness in predicting that plays and operas would one day be filmed, and that newsreels would show statesmen and celebrities performing their functions for the camera, or he is merely delivering Edison’s standard line. He speaks, however, as if he expected it to occur very
soon. Of course, it wasn’t possible at that time, especially with Edison’s cumbersome camera, since the films of 1895-6 were of less than one minute duration. Filming a play would require somewhat longer shots, or many more cameras than could be mustered at that time, and furthermore editing had not yet been invented. Filming an opera would be almost pointless without synchronized sound, which wouldn’t come for another three decades.

The writer’s description is confusing and factually incorrect. Edison had not been working on the Vitascope for several years; C. Francis Jenkins and Thomas Armat had. Of course, the "groups that appear to ... move with great facility and agility" could only be as agile on screen as they were in real life. The idea of the article was, one must assume, to advertise the show and mention Koster & Bial’s as many times as possible in two column inches. They got it in three times, with two extra Bials thrown in for good measure. Bial is correct in stating that he had exclusive rights to the Vitascope in New York City, as that was Edison’s general method of operating. It is certain that Edison had no idea of film’s revenue potential. Both this misguided concept and the exclusive contract were soon dropped.

Ten days after the above announcement appeared in the New York Times, the first screening open to a paying public was reviewed. Unlike the Canadian reviews, reprinted below, which were deemed front page news, the New York Times review was hidden on page 5. Like many of the other reviews, it appears to be as much an advertisement as it is a review.
EDISON'S VITASCOPE CHEERED

"Projecting Kinetoscope" 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 kinetoscope figures, in stereopticon 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 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 comedic allegory called "The Monroe Doctrine"; an instant of motion in Hoyt's farce, "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 imagination filled the atmosphere with electricity, as 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.

The vitascope was only one feature of an excellent bill at Koster & Bial's, in which, of course, the admirable art of the London monologue man, Chevalier, is a notable item. There are persons who admire and understand stage art who do not go to the music halls. For their sake it is well to say that to hear and see Chevalier in such selections as "The Nipper's Lullaby," "My Old Dutch," and "The Old Kent Road" amply atones for any irritation an over-sensitive mind may receive from, say, Miss Florrie West's expression of her opinion of Eliza, and her juvenile confidences as to the information on delicate subjects imparted to her by Johnny Jones. People whose minds are not oversensitive find Miss West amusing. But everybody likes Chevalier, though it is doubtful if the perfect naturalness and delicate finish of his impersonations are generally appreciated. He is not "sensational."

Appendix item #8

It is interesting that the first film, that of the two "umbrella dancers" was in hand tinted colour⁶, as was another unnamed film (see attached review of Apr. 26, 1896, Appendix item #9). At Edison's 46 frames per second standard, thousands of 35mm frames would have to be painted in minute detail, a feat not attempted on a regular basis until Norman McLaren of the National Film Board
of Canada came along 50 years later. In this review, it is clear that the movies are a hit, but in keeping with the zeitgeist, it is just yet another amazing invention, this week's marvel to be surpassed by the genius's next creation. The writer calls it "the ingenious inventor's latest toy," as if Edison was expected to make such breakthroughs regularly, and which would come and go as quickly as did his Kinetoscope.

THE CANADIAN REVIEWS

For many years, various well-respected Canadian film history sources from Peter Morris's Embattled Shadows, to the NFB film Dreamland: A History of Early Canadian Movies 1895-1939, had placed Canada's first film experience in Ottawa, on July 21, 1896. This error was caused by a failure of modern researchers to consult contemporary French language newspapers, and the perhaps more puzzling failure of Montréal's English language newspapers of 1896 to note what was happening in their own city, or at the very least, to read Montréal's French press. The most likely scenario is that the English papers's editors felt that it was beneath them to report on such low-brow events.

Considering the glowing La Presse page one review, reprinted below, it might have seemed prudent for the English papers to seek out someone who had witnessed the spectacle, and print their own article. In an ironic coincidence, on the same day, and in the same position (front page center column) where La Presse printed their review, The Montreal Daily Star printed a review of
opinions from Quebec's French language press.\textsuperscript{7} It must then be assumed that the Star's editors had read the \textit{La Presse} review, but considered film to be of little consequence.

The error ignoring Montréal's claim to the first Canadian film screening has been corrected, largely due to the efforts of Germain Lacasse, whose work on the subject has been published by La Cinémathèque Québécoise and in \textit{Cinema Canada}.\textsuperscript{8} However the correction is noted by just one of the aforementioned "offenders," - Morris, and then only in a preface to the 1992 second edition to \textit{Embattled Shadows}, and incorrectly noted at that\textsuperscript{9}, while the NFB has not re-issued a corrected version of \textit{Dreamland}. As late as 1980, a Canadian Film Institute publication, \textit{Self Portrait}, a collection of essays on the Canadian and Québec cinemas, stated on its back cover, "The first public screening of a film in Canada was held on July 21, 1896 in Ottawa."\textsuperscript{10}

Gerald Pratley's \textit{Torn Sprockets: The Uncertain Projection of Canadian Films} gives conflicting information regarding Canada's first film screening, claiming on page one that films were first shown in Toronto in 1886 (a typographical error since film did not yet exist, as well as an incorrect assertion that it occurred in Toronto) while on page two, Pratley acknowledges that the Montréal screening was the first in Canada.

In fairness to the researchers who missed it, in the Ottawa and Toronto papers there were a constant stream of articles and advertisements for the various film exhibition systems, while Montréal's English press virtually ignored films. \textit{The Gazette} carried a few film ads in the entertainment classified section,
but La Presse printed only one series of film ads (for the Phantoscope run in Dec. 15 - 26, 1896) during the months immediately preceding and following the first Canadian film screenings, or June - December 1896, and only one article (about the Vitascope), excluding the all-important first review and the advance notice of the Cinématographe screening. Also, it would seem from the available evidence, that the Cinématographe played in Montréal for only one night before moving on to New York City, since it was advertised in the New York Times the following day, yet never mentioned again in La Presse. However, recently uncovered data shows that the Cinématographe had a two month run in Montréal before moving on to Toronto.\textsuperscript{11}

There was a difference in the journalistic cultures of the time, not mainly between the two language groups, but between the two provinces, and this was reflected in the wealth of material in Ontario papers, and the lack of it in their Montréal counterparts. No notice was taken in any of the newspapers examined for this thesis, of events in other cities where films were shown prior to the June 27, 1896 screening in Montréal, the announcement and review of which are reprinted below.

**MONTRÉAL**

The La Presse film review was preceded by a brief announcement of the upcoming film screening, as was the New York Times coverage of the Edison group’s initial exhibition. However, this blurb was most likely more newsworthy at the time for the guest list than for the event itself.\textsuperscript{12}
This evening, at 78 St. Laurent Street, there will be a private showing of the cinematographe by representatives of Mr. Lumière of Lyon. The mayor, directors of our major institutions, and several of our more prominent citizens, have been invited to the event, along with the press.

La Presse - Saturday, June 27, 1896
trans. from Documents in Canadian Film
Peterborough, Ont: broadview press 1988

The question one must ask is whether the English press were likewise invited, notably reporters from The Gazette and The Montreal Daily Star, Montréal's two largest English language newspapers in 1896 and for many years afterward. Assuming that the Lumière agent's intent was to get some free publicity to boost ticket sales upon their later return for a more extended run, why would he not also advertise in the English press? The films were silent, and could be, indeed soon would be, enjoyed equally by speakers of any language. The only possibilities are that they were either not invited, which seems unlikely, or that they did not respond to the invitation. The small amount of column space allotted by The Montreal Star (see below) to their first film related piece indicates that this was not an item of interest to their editors. The following is the La Presse review of Canada's first film screening. Its length and front page location indicate the importance given to this historic event by the perceptive La Presse editor.

THE CINEMATOGRAPHE
One of the Wonders of Our Century
ANIMATED PHOTOGRAPHY
Interesting Experiment Saturday Evening
To report that Saturday evening, at 78 St. Laurent Street, before a select group, the cinematographe invented by M. Lumière of Lyon was inaugurated, would be a rather unenthusiastic announcement of a major and most interesting event. Animated photography has arrived. This marvelous discovery, the result of learned experiments, of patient research, is one of the most amazing of our century, which is nevertheless rich in surprises and in triumphs over the mysteries of electricity.

First, there was the telegraph, then the telephone, then Edison’s kynetoscope, and now, the cinematographe has arrived. Where will it end?

Until now, photography has reproduced only still figures; today, it captures them in motion, however rapid or varied their movements, and produces a live, animated image.

The instrument works so quickly that within a fifteenth of a second, it can reproduce 960 intricate movements. That is how, in a strange sort of phantasmagoria, shots taken in different parts of France were reproduced in the above-mentioned location.

First, it was a train arriving at Lyon-Perrache station. The travelers were seen waiting on the platform. Soon the train appears in the distance. As it draws nearer, it gets bigger and bigger. Steam and smoke can be seen coming from the locomotive. The train arrives and stops. The doors open and we watch what takes place during the stopover. Some passengers get off, others get on board. People hurry and push. You can see each one of them clearly. Nothing is more life-like. You are really there at the station. The train leaves and everything disappears.

Guests then witnessed a cavalry charge. In the foreground, the General gives orders to an officer. His horse is restless, rears, and paws the ground. On the horizon, there is a dark spot. It’s the regiment. On the signal, it begins to move. It advances at full gallop. Soon every rider becomes distinctly visible. Flags fly in the wind, armor gleams. The mass formation hovers over the plain in a cloud of dust. It draws nearer and nearer. You see each and every man in all his glory. There are a thousand of them. They are coming right onto the stage. You are going to be crushed - but no, at the crucial moment everything vanishes and you sit there gaping.

And what about the sea? We saw it as well, not as a still picture, but as rolling waves. We saw the waves breaking gently on the beach or crashing against rocks, then falling back in a froth of foam. Nothing could be more striking.

It’s refreshing, someone joked.

Then, another charge of the cavalry; a card game between M. Lumière and some friends in a garden; two priests gesturing; a wall being torn down; some trick riding; and other shots just as lively.

These scenes are reproduced on a screen as with magic lantern representations.

Mr. Minier and Mr. Pupier, who set up the machine, did not expect to achieve perfection in a single try. They merely intended to carry out a very scientific experiment. The instrument’s vibrations, for instance, were very wearying to the eye, spoiled the clarity, and at times gave objects a vaguely dreamlike quality. But in spite of these slight imperfections, which are inevitable in any new enterprise and which can easily be corrected, the results were truly amazing. All that was needed to complete the illusion was colour and a phonograph to reproduce sound. That is soon to come, we are to believe.
The Magic Lantern (a slide show) mentioned in the review has been discussed in Chapter 1, and the "phantasmagoria" was a particular multiple magic lantern rear-screen projection slide show. The statement that film captures 960 intricate movements in a fifteenth (quinzième) of a second, must be either a typographical error for fifteen seconds (quinzaine) or perhaps the reviewer misunderstood the explanation given by the Lumière's representative. For fifteen seconds of film, the 960 frames or "intricate movements," would produce a film speed would be 64 frames per second (f.p.s.), high by modern and most 1896 standards, but not impossible. The Lumière "standard" hand cranked speed was about 16 f.p.s. Edison's film speed has been variously given as between 40 and 46 f.p.s.¹⁴

Ramsaye, discussing the different film speeds in use at that time, asserts that the "Society of Motion Picture Engineers in 1925 recomme[d] standardization at sixty feet per minute in the camera and eighty feet per minute in the theatre projector."¹⁵ Since there were sixteen frames in one foot of film at that time, they had eventually adopted the Lumière standard. It is also notable that the film technicians wished the action on screen to be faster and more intense than in real life, just as the image was larger than life size.

According to Germain Lacasse in Histoires de Scopes¹⁶, around ten short films were shown by the Lumière agent that June night in a thirty minute screening. The few minutes between films were necessary both to change films and for the viewers' eyes to recover from the strain of watching the flickering, shaky images.
As the descriptions would indicate, the first films were meant to take full advantage of the new medium's ability to portray motion: the train, the cavalry, the sea. The Lumière show was not otherwise advertised in *La Presse, The Gazette* or *The Montreal Daily Star*. *La Presse* never mentioned it again in 1896, nor did it mention any of the other systems which soon followed the cinematrographe into Montréal during this period, other than carrying ads for the Phantoscope shows in Dec. 1896, which are fully discussed in Chapter 4.

The first motion picture show in Montréal which was noted by the English-language press seems to have been that of a system called the Kinematographe, which was the last act on a long bill at the Theatre Royal on Sept. 28, 1896 with the Vaudeville show - Hopkins' Trans Oceanic Star Specialty Company. *The Montreal Daily Star* review of the night mentioned it in one line, observing "The last item on the program is a series of views by the kinematographe, which were very interesting." The review in *The Gazette* was not much more explicit, only saying that "... after the Nawns, came the kinematographe, which kept the audience wondering until the fall of the curtain." The Nawns were one of the acts in the Hopkins Trans Oceanic Star Specialty Co.

Two days later, a competing film system, the Animatograph e**, was in Montréal, operating at 2223 St. Catherine St. (West ?) and three weeks later, on Oct. 20, 1896, the Phantoscope, C. Francis Jenkins's original prototype for the Vitascope was operating at 78 Main St. (Boul. St Laurent). This was the same site used by the Lumière organization for Montréal's first screening four months
earlier. On Nov. 19, 1896, the Theatroscope was showing Robert Paul's famous film of the English Derby, at 58 Boul. St. Laurent. Of all these systems, only the Phantoscope returned to Montréal in 1896 for a second run, on Dec. 15th, though with new films, and in a different location, the Theatre Francais.

OTTAWA

The first screening of Edison's Vitamine in Canada took place in Ottawa on July 21, 1896 at West End Park, where many of the same films shown in New York a few months earlier at the Vitamine's world premiere, and some new ones - including The Kiss, were screened. Besides showing the first screen kiss, The Kiss was also the first film starring a Canadian, actress May Irwin, who was in a play on Broadway much criticized in its time for excessive kissing. At that time, kissing on stage caused a great stir, and as hoped, outraged guardians of public morals protested loudly when May Irwin and John C. Rice re-created the kissing scene from their Broadway hit play The Widow Jones for the Edison Co.'s Vitamine. 19

The Vitamine's first night's entire film program was as follows: Shooting the Chutes at Coney Island; The Black Diamond Express; The Kiss; The Serpentine Dance. The Evening Journal reported that six films were shown, including a view of Prospect Park in Brooklyn. The name of the sixth film shown that night, if any, remains a mystery.
The Ottawa premiere, like those in Montréal and New York, was preceded by a promotional article. The Free Press and The Evening Journal printed identical articles, obviously supplied by the Vitascope's promoters, which were thinly veiled advertisements. The Holland Brothers, owners of rights to Edison's Phonograph, Kinetoscope and Vitascope in Canada, former owners of the parkland on which the films were being shown, were also the former part-owners of the Ottawa Daily Citizen. In the next section of this chapter, evidence of the Hollands' heavy advertising campaign, which easily surpassed the quantity of ads from all other systems in Montréal and Toronto combined, is indicative of their interest in the press coverage of their property, and gives credence to this claim.

EDISON'S VITASCOPE

—at-
WEST END PARK

Big Attraction for this Week.

The machinery for the vitascope arrived by express today and the first exhibition in Canada of this latest marvel of Edison's will be given at West End Park tomorrow, Tuesday night. It is safe to say that nothing has been brought out in the nineteenth century that has created anything like the enthusiasm caused by Edison's success in bringing the vitascope to perfection. Railway trains in motion, the falls of Niagara, incoming ocean vessels, the ocean and surf breaking on the shores, etc. are thrown upon the canvas with a distinct realism. In New York, London and Paris, where the vitascope has been on exhibition for several weeks, the interest continues unabated, and the theatres in which it is exhibited are crowded nightly. The sole right for exhibiting the vitascope in Canada has been secured by the Holland Bros., with whom the Electric Railway Co. made arrangement for the first exhibition to take place in Ottawa.

The Electric Railway Co. have also engaged for the week Belsac (sic), the magician, who has been startling the American and Canadian cities during the past year. The press of every city in which he has appeared speaks in the highest praise of his performance, and state that many of his tricks are without any possible explanation.

The vitascope will be exhibited and Belsac will perform at the West End Park every night this week commencing tomorrow, Tuesday, night.
Admission 10 cents, children half price. Reserved seats 10 cents extra. Round trip tickets 25 cents, including car fare both ways, admission and reserved seat. May be secured at Ahearn & Soper's office, 56 Sparks St.

In appearance and placement, both papers made this look like any other article. Several parts of this item are curious, in particular, the claim to have a film of Niagara Falls would seem to be factually incorrect. The Edison camera, being large and relatively immobile, at that time, would not have been able to shoot Niagara Falls on location. As discussed above, most subjects were brought to the Edison's studio in New Jersey to be filmed. However, the Vitascope Co. may have purchased the film from another party, as they did for the so-called Coney Island water film, which was purchased from Robert Paul in England. Since no Niagara Falls film was shown that first night, the claim may have been an expression of their plans to film the Falls. There were also no films shown of "incoming ocean vessels" as indicated in the item.

The item states that objects (the train, the water, the Falls, etc.) are "thrown upon the canvas with a distinct realism", a phrase which resembles the Daily Citizen's title for their review of the next night's premiere, "Realism on Canvas" reprinted below. According to the article, the Vitascope was to be the "Big Attraction for This Week." The promoters had grossly underestimated the drawing power of the Vitascope, because it stayed until West End Park closed for the year in late August, at which time the projector was moved to Toronto.

The writer(s) of this piece also congratulates Edison for his "successes in bringing the Vitascope to perfection." As stated above and contrary to popular
opinion at the time, like the Kinetoscope viewer and the Kinetographe camera - which had been invented by William Dickson, an Edison employee, the Vitascope had not been developed by Edison, but by C. Francis Jenkins and Thomas Armat. Edison bought the Vitascope from them outright when Dickson failed to produce an acceptable projector with the minimal resources allocated, both time and money, to the project by Edison.

REALISM ON CANVAS

Marvelous Exhibition of the Vitascope at West End Park

Out at West End Park last night was given the first exhibition in Canada of the marvellous production of the Vitascope, Edison's latest creation. With this wonderful invention spectacles of life and occurrences are reproduced in a most vivid and realistic manner, and those who witnessed the views projected last evening were not only pleased with the sight, but were enthused to a high degree over the creative genius which made it possible for life-like movements to be depicted on canvass with such extraordinary effect.

One can imagine just how wonderful the invention is when it is stated that with the Vitascope it is possible to reproduce every movement in a pugilistic encounter where the motions of the combatants, both in attack and defence, are of lightening rapidity. The necessary adjunct to the Vitascope is, of course, the process of instantaneous photography, whereby these motions are faithfully depicted as they occur. Forty-two photographs to the second preserve an accurate record of the most minute detail of every physical movement and even the facial expression. It is the application of this same process which depicts the very movement of the water in their precipitation. And the transfer of these effects to canvass by means of the Vitascope gives a perfect representation of the cataract in its downward course or the billow as it curls into foam and dashes upon the beach.

Such were some of the delights spread before the spectators at West End Park at a private view last evening. Public exhibitions of the Vitascope will commence this evening and will be given during the week.

The Ottawa Daily Citizen July 22, 1896 p.7

The review described accurately the process through which such fluid motion is possible, mentioning 42 frames per second of "instantaneous photography," information which must have been supplied by the Hollands. Perhaps the Hollands, as former newspaper owners, would have known the
difficulty in rendering a visual experience in words, and possibly had a part in writing this item, as they appear to have done for the announcement of the arrival of the Vitascope. On the other hand, two of the Ottawa review articles refer to the objects in the films - water, trees and people in particular - as though the images had something of the physical properties of the actual objects. It is not completely understood by the writer that the figures are composed of light and shadows and are without substance.

EDISON’S VITASCOPE

The Wonderful Instrument Shown at West End Park

Ottawa people were given an opportunity for the first time last night of witnessing an Exhibition of Thomas Edison’s latest invention, the Vitascope.

The performance was given in an open air enclosure with an elevated stage, lately erected at West End Park for the purpose of giving summer performances. Between six and eight hundred were in attendance.

The Vitascope is an improvement on the Kinetoscope, with which most are now familiar. Instead of objects being reproduced in miniature in a cabinet, they are thrown in life size on a large screen just the same as lime light views.

The difference from lime light view is that life like motions are given to the pictures. A corner in Prospect Park, Brooklyn, shows foot passengers, bicyclists and horses passing, with a trueness to life that sound seemed only wanting to make them real. Even the swaying of the trees did not escape the camera. The breakwater at Coney Island, was a fine reproduction of waves, and as the huge breakers came tumbling in, the occupants of the front benches involuntarily moved back to prevent a shower. Half a dozen scenes were shown which drew loud applause from the audience.

Before the Vitascope performance, Belsac gave a very interesting slight of hand entertainment.

Appendix item #14

This was the competitor’s review, the only one which mentioned the Prospect Park film, which is known to have existed. Though the writer mentions the manner in which the images are thrown upon the screen, “the same as lime light views,” he adds that, “even the swaying of the trees did not escape the
camera.” This article also is alone in attempting to estimate the size of the audience in attendance in an honest manner during the Vitascope’s entire run in Ottawa. This one claims that “between six and eight hundred” saw the films. All others bragged that every seat was taken, or that it was standing room only, to make the films appear more popular than they probably were.²²

TORONTO

The Vitascope, traveling on to Toronto in late August 1896, beat out the Lumières' Cinématographe by a few days, and by early September, Toronto had both camps showing films: the Vitascope in an arcade on Yonge St. and the Lumière Brothers at the Toronto Industrial Exhibition (now known as the CNE). The Exhibition also had the Latham's Eidoloscope, which was incorrectly reported in the newspaper to be an Edison invention, as was Lumière's Cinematographe, so strong was the aura surrounding Edison.

By October 1896, these systems had been joined by the Kinematographe, direct from Montréal, which was playing at the Toronto Opera House as part of the same Vaudeville act mentioned above, Hopkins' Trans Oceanic Star Specialty Company.

A review of the Edison Vitascope in Toronto appeared in The Toronto World, the only Toronto newspaper to notice it, in a column of Vaudeville reviews. This was similar to the Montréal English newspapers' treatment of the early films shown in that city. It is notable that Mr. Robinson, proprietor of the
Musee, a well known arcade on Yonge St. in Toronto, seems to have re-opened a closed entertainment venue for the purpose of exhibiting films. Granted, he also featured the recently discovered x-rays, but the Vitascope garnered top billing in the advertisements.

Great Attractions at the Musee

The Musee, Yonge-street, opened under unusually auspicious circumstances yesterday. Mr. M. S. Robinson, the present lessee of this popular resort, has determined that it will have a run this season such as it has never enjoyed before. His first selection of attractions is indeed a good one, and a decided improvement on the stale time-worn freaks which have hitherto been too much in evidence. In the first place a splendid opportunity is offered of seeing the operation of the wonderful X rays. Prof. O'Reilly, the great scientific electrician, presents the apparatus. The professor has just signed for a four weeks engagement. The above feature has a decided scientific interest, but in Edison's latest wonder, the vitascope, there is the scientific combined with the amusing. This machine projects apparently living figures and scenes on a canvas screen before the audience. It baffles analysis, and because of its wonderful simulation of human beings in action delights immense audiences.

The Toronto World Sept. 1, 1896, p. 4
Appendix item #15

Like many others, this writer refers to "Edison’s latest wonder," without knowing that he was merely a corporate figurehead. Contrary to later commentaries throughout North America, where movie theatres were denounced for lowering public morals, this review applauds Robinson for replacing the freak show with scientific displays, and in particular, recognizes film as being both scientifically interesting and entertaining.

The Mail and Empire's preview of the Lumière Cinématographe show at the Toronto Industrial Exhibition, reproduced below, states a similar belief in film's entertainment and educational properties. It is part of a full page article on the Exhibition, from an entire section devoted to its events. The article begins by claiming that the 1896 Exhibition will be the largest on record, and national in
its scope of exhibits. It then describes the featured attractions, the first of which is the Lumière Cinématographe. Note that in addition to referring to it as Edison's invention, the reporter misspelled Lumière's name.

OUR GREAT EXHIBITION

THIS AGE OF INVENTION

If in a material and substantial way the Exhibition is to be the greatest on record, it will not be behind in the amusing, entertaining and instructive way - amusement and instruction go hand-in-hand at Toronto Exhibition in the happiest manner possible. Few of the marvels of the world miss the attention of the directors. Latter-day inventions are always snapped up, and are always to be seen on the grounds; but this year, the wonders of the catch will be in greater force than ever. It was apparent to everybody that when the Kinetoscope made its appearance two or three years ago that it was capable of great development. The development has come, and now Edison's marvellous invention, instead of being a mere peep show, can be seen by thousands of people, at one and the same time. This, under the name of Lumier's (sic) cinematographe, will be on exhibition.

It is beyond doubt the most marvellous invention of a marvellous age. Scenes and incidents are reproduced with lifelike fidelity, and in motion, the same as in actual existence. Colour is there, animation is there, speech is the only thing wanting, and that will come with the aid of the phonograph before very long.

One scene that may be shown before the Exhibition closes, if arrangements that are pending come to a satisfactory termination, is a horse race on Epsom Downs, with the Prince of Wales' Persimmon winning the Derby. The throngs, the horses, the jockeys, the officials, the Royal owner leading the victorious horse to the paddock, the cheering multitude, the famous course, the whole bustling and stirring scene with a thousand celebrities can be seen. Then possibly the coronation of the Czar will be given, with its wealth of pageantry and the people rushing from the free gifts which had such an awful termination.

Henley Regatta, with boats actually racing may also be seen; as well as a review of troops on the Champs de Mars in Paris; but whatever is exhibited there will be one verdict - "wonderful, wonderful, wonderful."

Mail and Empire Aug. 29, 1896
Appendix item #16

Again, the Lumière organization appears to have given sneak previews to the Toronto press, as they had done in Montréal, and as had the Holland Brothers in Ottawa and Edison in New York. The ability to easily obtain free publicity is common among the cities examined thus far. Without a broadcast
medium in place, news of the invention would have to be spread by newspaper and by word of mouth.

However, upon closer examination, this piece appears to have been written by someone who has not yet seen these films, or did not know exactly which films would be playing, much like the Ottawa pre-opening day announcement. After eloquently describing the functions and parameters of film, "Scenes and incidents are reproduced with lifelike fidelity, and in motion, the same as in actual existence. Colour is there, animation is there, speech is the only thing wanting, and that will come with the aid of the phonograph before very long," the reporter then describes films which may or may not be shown during the Exhibition run depending on negotiations, and not the films he has supposedly just seen.

This article seems to have been cobbled together from whatever the reporter knew about film from secondary sources. The English Derby and Henley Regatta films described were made by Robert Paul in London with Birt Acres's camera, not by the Lumière. Certain claims, such as the imminent appearance of sound accompaniment from a phonograph, was made regularly by Edison. Lumière was not known to have shown any colour films in Montréal earlier in June of that year, but Edison had some in Ottawa in July 1896. As unreliable as most early articles about film were, this Exhibition preview appears to be among the least accurate. One week after this descriptive article, The Mail and Empire ran a review by someone who had actually seen the films shown at the Exhibition.
The feature of the Fair, though, and perhaps the most wonderful thing you or I have ever seen, is shown in a little rough house nearly opposite the wax works. It is worth coming a long way to see, for it is simply marvellous, and withal a great delight to see. I allude to the new invention called the "Cinematographe," a machine which not alone takes photographs with admirable precision - of animated nature, of moving men and animals, but represents them, projected upon a canvas, actually moving as the people did when the photographs were taken. For instance. The room is darkened. Presently, on a sheet upon the opposite wall a picture flashes out - a picture of the sea at rest; a line of rocks and cliffs edges the coast. Presently, the sea begins to move, the waves recede. You see for a second a stretch of barren sand. Then, with a mighty oncoming rush, the waves hurl themselves against the rocks, leaping far above them, and breaking in mighty wreaths of foam. All that is missing in this wonderfully realistic picture is the sullen boom of the sea.

Again, in another sea-picture, you see a boat with a man in it. The sea again moves, and the man bends to the oars. You almost cry out, as you see him top a wave, and then sink into the trough of the sea beyond. In yet another photograph a train is coming into the station. At first the still picture with people waiting about. These move, the porters hurry to and fro, boxes are piled on trucks, and the train comes steaming in. It stops. A train in France, by the way, where carriages open at the side, as they do in the Old Country. Passengers alight. A young man is talking to another, when someone rudely thrusts his elbow into his chest. The way that young man doubles, recovers himself, and looks after his assailant, is simply irresistible. There are seventy-seven scenes altogether. Papa, mamma, and baby taking tea and laughing and talking; girls on bicycles; dragoons riding across the desert, enveloped as they vanish - in clouds of dust. All sorts of living scenes are here depicted. The invention is a French one, made by M. M. Lumière, of Lyons, and - with the exception of New York - has never been shown before upon this continent - certainly never before in Canada. It is by far the most interesting feature of many upon the grounds. No one should miss it. M. Louis Minier, the concessionnaire in charge of this wonderful exhibit, will presently take moving photographs, and present views of Toronto.

The Mail and Empire, Monday, Sept. 7, 1896 p.5
Appendix item #17

This reporter's style echoes the earlier review of the Lumière show in Montréal in its descriptions and personal feelings of excitement. It corrects at least one error from the earlier article, stating that the Cinématographe was of French origin, and that M. Lumière was its creator. For once, Edison was not mentioned. However, it is wrong in stating that the Cinématographe had never been shown in Canada before, since it had played in Montréal on June 27, 1896. Obviously, the Toronto reporters and editors didn't read Montréal's French press any more than did Montréal's English journalists. Perhaps it is incorrect quotes
such as this which threw off modern film researchers, who should have known that newspaper accounts from this period vary widely in their devotion to accuracy.

If the seventy-seven film clips alleged to have been shown is accurate, then in the three months since the Montréal showing, where only ten films were screened, the Lumièrè organization had increased their catalog of films in North American circulation sevenfold. M. Louis Minier, who was also the operator in Montréal, may not have told the Toronto Industrial Exhibition managers that they had already been to Montréal so that the engagement would be perceived as a premiere, a scoop for Canada's (then) second city.

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1 The following are three examples of reviewers who were aware of the Kinetoscope, but saw the Vitascpe or Cinématographe as a vast improvement.

First, there was the telegraph, then the telephone, then Edison's kynetoscope, and now, the cinematographe has arrived. Where will it end? — La Presse June 29, 1896 Front page trans. from Documents in Canadian Film

The Vitascpe is an improvement on the Kinetoscope, with which most are now familiar. Instead of objects being reproduced in miniature in a cabinet, they are thrown in life size on a large screen just the same as lime light views. — The Evening Journal (Ottawa) July 22, 1896, front page.

It was apparent to everybody that when the Kinetoscope made its appearance two or three years ago that it was capable of great development. The development has come, and now Edison's marvellous invention, instead of being a mere peep show, can be seen by thousands of people, at one and the same time. — The Mail and Empire, (Toronto) Aug. 29, 1896 Talking about the Cinématographe

2 For a description of this Vaudeville and stage dance act, see Chapter 2.

3 The original French review is reprinted in full in the Appendix - item #5.

4 An article in La Presse about the Vitascpe stated an almost identical sentiment "On pourra voir et entendre un opéra sur écran." — La Presse July 8, 1896. Appendix - item #6

5 In the earliest days of film exhibition, Edison sold territories, not necessarily film or projectors. For more on early film practices, see Chapter 2.

54
There is a great deal of disagreement amongst scholars and film historians over which films were coloured and which were later claimed to have been colour. Ramsaye, on pages 194-5 of A Million and One Nights, states that there were several coloured prints of the Annabelle the Dancer's Serpentine Dance film, one of which was in the collection of Armat and Jenkins, which Ramsaye alleges was hand tinted by the cameraman's wife. A colour copy of the Annabelle film turned up in Ottawa several months later - see Chapter 4 for discussion of the addition of colour prints to the Ottawa screenings.

See Appendix item #10 for a reprint of this item.


Morris's retraction states that the Montréal screening took place on June 28, 1896, instead of the correct date of June 27, 1896.

Self Portrait - Cinémathèque Québécoise, 1980, back cover.


For original French version see Appendix - item #11.

The translation in Documents in Canadian Film was missing several lines, probably due to a typographical error. I translated the missing parts, and changed one other line. For the original French review, see Appendix - item #5.

It is odd that Edison's stated film speed would vary, since it was driven by electricity, but Lumiére's hand-cranked film speed would supposedly remain steady. Perhaps the voltage was different in the various cities at the time, which would make the electric motor run faster or slower depending on the strength of the current, and was not variable by the operator.

Ramsaye, pp. 163 - 175


See Appendix - items 20 & 21 for reprints of The Gazette and The Montreal Daily Star's "review" of the Cinémagraphe show.

Morris, p.10, claims that the Animatographe was Robert Paul's projector. However, in London, Paul's projector was called the Theatrograph (Ceram, p. 199 and photos #251-254). A projector with a similar name, the Theatroscope, played Montréal in Nov. 1896 playing Paul's most prominent film of the time, The English Derby. Morris acknowledges this similarity in a footnote (#29 on page 277-8), but seems to not realize that he had called the Animatographe Paul's machine a few paragraphs earlier. Also, in general -ographs were cameras and -oscopes were projectors as their names would lead one to believe. See Appendix items #27b for the Animatographe ad, and #27c for the Theatroscope ad.
19 Ramsaye p.257-262

20 Morris, p.8 and footnote 16, says that many Niagara Falls films were shown at the Vitascope show in Toronto from Sept. 16, 1896 on.

21 This was not available on microfilm, thus the review was taken from Morris, p. 1-2.

22 Had the films really been as popular as claimed, the huge advertising campaign would not have been needed, and the promoters could have saved their money.

23 See Chapter 5 for discussion of public protests over film’s “immorality.”

24 Ceram, p. 169
CHAPTER 4

NEWSPAPER ADVERTISEMENTS FOR FILM EVENTS IN 1896

The earliest film exhibitors, as business people, were undoubtedly more concerned with milking the latest entertainment craze for all the money they could get, than with recording the history of the world’s newest art. Most of early film history must therefore be recreated from independent sources, as later claims, lawsuits and the selective memories of many film pioneers render their testimony suspect. Besides the film reviews printed in North American newspapers, the advertisements placed by the exhibitors are a good indication of a film system’s arrival in a particular city, the location and duration of its run. In the case of a longer run, the escalation of claims to more, newer and colour films graphically illustrates the dynamic tension between the exhibitors, the patrons and the film producers.

As evidenced in the above examination of film previews and reviews, many of the "articles" were outright ads for the particular film system appearing in that city. The La Presse pre-screening announcement covered in Chapter 3 differs from those in New York, Ottawa and Toronto in that, unlike the others, the La Presse announcement is not an ad. However, from the advertising evidence, it would seem that the Lumière camp was merely stopping off in Montreal on the way to New York City. However, as noted above, it was not mentioned again or otherwise advertised in the Montréal papers, French or
English, till mid-August, when it was announced that the Cinématographe was going to Toronto for the Exhibition, but would be back afterwards.

The Ottawa papers, The Free Press and The Evening Journal, were very prolific in announcing, advertising, reviewing and otherwise featuring the Vitascope shows at West-End Park. There were several items on the front page alone, and many more inside, in several newspapers, for virtually the entire Ottawa run, which lasted from July 21, 1896 to Aug. 29, 1896, when the Vitascope moved on to Toronto.

The Free Press and The Evening Journal, as mentioned above, both ran identical pre-opening day front page promotional pieces on July 20, 1896. The next day, The Free Press ran ten ads in their eight page paper, this time easily identifiable as such because they contained an advertising code number (27-5) in the bottom right hand corner of each ad. Both The Free Press and The Evening Journal likewise ran reviews and large ad-like items on page one the day after the first screening. Each day that summer, both papers ran between five and eight ads, sometimes as many as three on a single page. It is sufficient to say that the Vitascope ad campaign was omnipresent in the Ottawa papers throughout the summer of 1896.

What is interesting about the ads, besides their sheer volume, was that it enables one, a century later, to track the development of entertainment tastes and appetites of Ottawa residents in 1896. By July 25th, the Vitascope's fifth day of operation, besides advertising a change of supporting acts, which was normal for touring stage performers at that time, the promoters were already touting
new "views" as films were often called in the 1890s. The following item was
typical of this type of ad, claiming large crowds, speaking briefly about the
mystery of the Vitascope, and giving scheduling information. It is also notable
in that it announces that "colored plates" will be on the program the following
week.

WEST END PARK

The crowd at West End Park last night was larger than ever, and large crowds
have been in order since the first night of the vitascope. 1,600 persons filled
every seat and available spot of standing room in the enclosure. The vitascope
is magnetic in its attractiveness for lovers of the beautiful and mysterious.
Tonight the entertainment will be repeated. Next week, Hardy, the Niagara
Falls phenomenon will perform twice daily 3.30 p.m. and 8.30 p.m. and in the
evenings the vitascope and Belzac will also be on. New views will be given next
week, including colored plates.

The Ottawa Free Press, July 25, 1896, front page.
Appendix - item # 19

Another item appeared the same day in The Free Press on page 7, reprinting
the contents of a telegram confirming that six new films had been sent
from New York, "including Annabelle and Muller, all colored." This
"Annabelle" was the Annabelle the Dancer's Serpentine Dance film, obviously
very popular to rate special mention. The Free Press was the morning paper, by
the time the Evening Journal went to press, the "colored plates" had evidently
arrived from New York.

WEST END PARK

The vitascope is proving a greater attraction than even the most
sanguine anticipated, and seems destined to have as successful a run in Ottawa
as it is having in London and New York. Last night the largest crowd of the
week visited the West End Park, where even standing room was not obtainable
after 8.30 p.m. A novelty in to-night's entertainment will be colored vitascopic
views.

The Evening Journal (Ottawa), July 25, 1896, front page.
Appendix - item # 22c
The concept behind West End Park's very existence, and by extension -
the reason for having the Vitascope exhibition held there - was to entice people
to use the electric streetcar to go there from downtown Ottawa to see a show or
event. Both the park and the means to get there were owned by the Ottawa
Electric Railway Co. Evidently, the crowds were not as large as these ads would
lead readers to believe, because the following week, ads emphasized not the
Vitascope, but the highwire act, Hardy, who was well known for having crossed
Niagara Falls earlier that month on Dominion Day (July 1), before a crowd of
25,000 spectators.

Both papers again ran identical items on July 27th, promoting Hardy and
the new colored views, and noting that, "N.B. - The wire upon which Hardy
performs is directly over the stage. The best view is to be had from the
enclosure." People were apparently watching the show without paying from
outside the fence. Since Hardy's afternoon performances were so thinly
attended (the Vitascope, needing darkness, played only at night), by July 29th
they were made free of charge, so that the audience would at least pay to use the
railway to get out to West End Park.

Another device which was used in both Ottawa and Toronto was the
limited engagement threat. The Hollands had bought the rights to the Vitascope
for all of Canada, and could come and go as they pleased, the only restriction
being the contract with the local promoter. Back on July 20, the Vitascope run
was announced as the "Big Attraction for This Week." By Aug. 3, it was still
there, but the ads announced that on Aug.10, the Vitascope had an engagement

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in Toronto. On Aug. 10th, the act which was supposed to replace the Vitascope, the Tukushimas Royal Japanese troupe suddenly fell ill, and Mr. Holland, it was announced, would show 18 Vitascope views. Two days later, they announced new views, including the "Lee Richardson Fancy Bicycle Riding" and the "knockout round from the Leonard-Cushing Sparring match," an early film crowd pleaser. The Vitascope stayed at West End Park until it closed for the year on Aug. 28th, co-incidentally a few days before the opening of the Toronto Industrial Exhibition on Sept. 1, 1896. The Japanese troupe never played at West End Park that summer; they were the first stage act in Canada to be replaced by a movie projector.

In an attempt to position their product as high-brow entertainment, the Hollands ran an ad on July 24, 1896 which read:

WEST END PARK

The efforts of the Electric Railway Company to provide a high class entertainment is meeting with the appreciative support of Ottawa's best people. Last night all the reserved chairs were taken by an audience comprising the elite of the city. The entertainment is first class in every respect.

_The Evening Journal_, July 24, 1896, Front page

This is reminiscent of the _La Presse_ announcements for the first Cinématographe screening which stated that, "The mayor, directors of our major institutions, and several of our more eminent citizens, have been invited to the event." The review two days later called the audience, "a select group." Since film had been embraced more quickly by the lower class than by the middle and upper classes, special effort was made in many cities to ensure that the well-heeled customer was made to feel welcome at film screenings. In Chapter 5, this problem is
addressed again, as writings from 1909 indicate that the high-brow customer had yet to be convinced of the attraction of motion pictures.

In Montreal from October 20-26, 1896, a system called the Phantoscope, billing itself as "Edison’s latest invention" played at 78 Main St., better known today as Boulevard St. Laurent. This is the same location used by the Cinématographe during its one night stand some months before. The Phantoscope returned to Montreal from December 15-28, 1896, at the Theatre Francais. These screenings are known only from ads placed in the papers by the theater owners.

Morris, in Embattled Shadows, missed or ignored the Phantoscope’s first run in October, and confuses the dates on the Theatre Francais run. He claims that the ads were placed in La Presse on Dec. 12, 1896 and Dec. 14, 1896. However, an examination of microfilm copies of La Presse will reveal that ads were placed daily from Dec. 15, 1896 to Dec. 26, 1896.

While the October screenings were only advertised in the English papers, a lesser number of ads were placed in The Gazette and The Montreal Daily Star for the December shows. Perhaps the Theatre Francais owners were aware of Edison’s efforts to stop the Phantoscope operators from using his name.

The Phantoscope was the name of C. Francis Jenkins’ original projector which was further developed and then renamed the Vitascpe after Edison bought it. In a way, the Phantoscope really was a primitive version of Edison’s latest claimed invention, but Edison’s lawyers followed Jenkins around North America, prosecuting wherever he advertised a connection to Edison.
Finally, in a letter to Edison begging for a fresh print of "The Kiss" since his own was worn out, a theatre owner in Chicago claimed that he had had the Phantoscope sabotaged. An editorial in the Chicago Evening Journal the next day stated that the machine had actually been thrown off the roof of the theatre, ending the threat of further competition and copyright infringement.  

Toronto was the only Canadian city to have two or more competing film systems, in this case the two best known projectors - the Vitascope and the Cinématographe, documented to have been playing at any one time in 1896. Actually, Toronto had three film systems, if one would include the Eidoloscope, an inferior machine which soon disappeared. It played at the Exhibition, was never reviewed and must have left Toronto immediately afterwards. Like the Cinématographe, the Eidoloscope was called "Edison’s great invention," in The Mail and Empire’s section on the Toronto Industrial Exhibition.  

The two major companies, Edison and Lumières, offered very different shows and the difference is interesting in that it reflects the cultures which produced the entertainment. The Cinématographe, billing itself as "The Wonder of the Century" offered An Hour's Trip Through Europe, in a storefront on Yonge St. in downtown Toronto, charging twenty-five cents for adults and ten cents for children to watch the show. The Lumières organization, as mentioned earlier, sent their own people, in this case a M. Minier, who ran the whole show. H.J. Hill, one of the managers of the Toronto Industrial Exhibition, became the manager of the Cinematographe operation in Ontario after the Exhibitiion closed for the season. However, if accounts in Ramsaye are to be believed, the Lumières
machine was so simple, functioning as camera, projector and developing tank, that they kept it strictly in company hands to protect their design. Edison, who, early on, saw his company’s function as that of an equipment manufacturer, wished to sell territories and machinery.  

The Vitascope was purchased, along with a territory, by the Holland Brothers, who rented it out to the Electric Railway Co. in Ottawa and to Robinson's Musee in Toronto. Unlike the Cinématographe show, which was strictly film, the Musee had the Vitascope, the so-called amazing X-rays, and a whole Vaudeville show, including singers, dancers, orchestra, a monologue performer and more - all for ten cents. In Embattled Shadows, Morris claims that the Vitascope played second fiddle to Prof. Roentgen's X-rays, and that the X-ray show cost twenty-five cents, while the Vitascope could only charge ten cents. The advertising in both The Globe and The Mail and Empire show that the Vitascope had top billing and that the entire show - films, X-rays, Vaudeville performances, and whatever else they had going on - cost "10c - to see all - 10c"  

Robinson's Musee was also located on Yonge St. in downtown Toronto, merely steps away from where the Cinématographe was exhibiting.

From the outset the difference in cinematic cultures could not be more obvious: the French confidently offered only pure cinema to its public, while the American system (Robinson was also an American from Buffalo, NY) offered a "three-ring circus" type of affair, as if the films were not enough on their own to interest paying customers. Also, emphasizing Robinson's competitiveness, a
ticket for the Vitavscope show plus all the other attractions was less than half the
cost of seeing the Cinématographe.

In one of the promotional pieces in The Mail and Empire for the
Cinematographe at the Exhibition, the following notice appeared.

The management wishes to inform the public that American currency, silver or gold,
will be taken at par at the gates and on the grounds. Mutilated coins, however, will not
be accepted.

The Mail and Empire, Aug. 31, 1896
Appendix - item #30

This notice was most likely aimed at inhabitants of Buffalo, NY, which was
about the same size as New York City at the time, and one of the largest cities in
North America. It seems quite curious one hundred years later, since in 1996,
the U. S. dollar's value is around 35% higher than the Canadian dollar.

By Oct. 5, 1896, Hopkins Trans-Oceanic Star Specialty Company,
featuring the Kinematographe, was at the Toronto Opera House, whose ads
offered the added service, "bicycles checked," for two-wheeled commuters. This
Vaudeville show came straight from Montreal, where it had been at the Theatre
Royal. Immediately, the Cinématographe ads began warning, "Don't be misled
by inferior machines using similar names," and calling their system "The
Original and Only Cinématographe". Incidentally, the act that the
Kinematographe replaced at the Toronto Opera House was the world-famous
dance team, LaLoie Fuller and her sister Ida, whose Serpentine Dance was the
subject of several early films, performed by many different dancers.

During the week of Oct. 5 - 12, 1896, Toronto had the three above-named
film systems competing for patrons, but by Oct. 17, 1896 all three had moved on.
Before leaving town, H.J. Hill, manager of the Cinémagraphe show placed the following ad in *The Globe*.

The Proprietors of the Cinémagraphe:

Desire to return thanks to the public of Toronto and many outside places, who have so liberally patronized their exhibition during its stay in the city the past four weeks, and regret that it has to be removed to other cities and towns in Western Ontario, by previous arrangement, before thousands who desire to see this wonderful invention have been able to do so. It will, however, return to 96 Yonge street, Toronto, for a short season on the 30th of November, with an entirely new lot of pictures, including many local ones of great interest. There is and can only be one cinematographe exhibited in Ontario. It is far superior to all other machines as gold is to brass. It will be exhibited in Eastern Ontario towns early in the new year. Wait for it.

H.J. Hill, Manager.

Appendix - item # 2

It appears that the Lumières had not yet shot scenes in and around Toronto, as had been promised earlier in the review printed in *The Mail and Empire* (Sept. 7, 1896, p.5), which stated, "M. Louis Minier, the concessionaire in charge of this exhibit, will presently take moving photographs, and present views of Toronto."

1 See Appendix - item #18 - *New York Times* ad for the Cinémagraphe June 28, 1896.

2 Appendix - item # 22a.

3 The "Muller" film was one of an Amy Muller, mentioned in a later item in the Ottawa Free Press, but otherwise obscure. See Appendix - item # 22b.

4 Appendix - item # 23

5 Appendix - items # 24a -b

4 Morris, p. 10 and footnote #30. See Appendix items #26 a-d for reprints of the Phantoscope ads in Montréal papers.

7 See Ramsaye, pp.272-274 for more on this.
8 Ramsaye, p. 273.

9 The Eidososcope, the Latham family’s invention, played a short run in New York City, which it didn’t complete and disappeared from sight.

10 The Mail and Empire, Sept. 4, 1896 p. 7. Appendix item # 28

11 This part of early film practices of covered in Chapter 2.

12 Morris, p. 8

13 The Globe, Sept. 19, 1896 p. 15 & Sept. 21, 1896 for examples. The ads were placed daily and appeared in The Globe, usually on page 2, top right hand corner every day except Saturday, when they were placed elsewhere in the paper. See Appendix item # 29 for a reprint of the Sept. 19th ad from The Globe.

14 The Globe Oct. 5, 1986, p.8. For a good look at the entertainment options see Appendix item #31 from the Globe Oct. 7, 1896 where ads for the Cinématographe, the Vitascope and the Kinematographe ran simultaneously along with an item on the Cinématographe which bragged about its attendance and mentions that there were 30 imitators of the Cinématographe on the market at that time, “and one spells it with a ‘k’. which was placed right beside the ad for the Kinematograph which was appearing at the Toronto Opera House.
CHAPTER 5

LATER VOICES: TRUE FILM REVIEWS AND VACHEL LINDSAY

Around 1907, a noticeable shift in the press coverage of film occurred, when movie fan magazines were first established and drama critics began to cover film screenings. It is no coincidence that by that time, average film length had greatly increased from the initial thirty seconds (usually less) in 1896 to over ten minutes¹ This allowed, even demanded, that a much more sophisticated story be told than the typical film subject of 1896 - i.e., a magic trick, a dance act, a train entering a station or other such simple events. These “photoplays,” as they were called, finally attracted the attention of drama critics, as did the enormous amount of profits movies were generating.

One reason for the increasing legitimacy of film was explained in Maclean's Magazine in April 1912, in an article entitled, The Rise of the Silent Drama. It is curious and amusing that Maclean's, which, at that time, did not generally commission new articles for publication, but re-printed the best articles of prominent magazines, or "reviewed" the other magazines as it was called, would review an article from The American Review of Reviews. This concatenation of reviews leaves the date and origin of the original article obscure. It was surely originally published many months before its appearance in Maclean's in Apr. 1912.

The moving picture show has come to stay. "The progress of the 'silent drama' has been on an unparalleled scale. In fact," writes Robert Grau, in 'The Moving Picture Show and the Living Drama' in the American Review of Reviews, "some of the developments in this field in the last few months have utterly amazed the prominent
theatrical managers and producers. As recently as two years ago, (1909 or 10) these gentlemen were inclined to regard the moving picture as a temporary fad; ... One of the foremost of these, William A. Brady, thus expressed himself: "If the manufacturer of a photo-play can afford to spend $100,000 for a single offering on the screen, he has us beat many a mile, for that is just twice as much as it cost to produce Ben-Hur, a play that has run twelve years." 2

The "silent drama" had confronted live theatre and appeared to be winning the financial battle, since film producers could afford to spend twice as much for a single epic film, which would usually play only one night in a theatre before moving on, as theatre producers had spent on a twelve year run of Ben-Hur.

This realization by the stage producer illustrates discovery of one of film’s basic properties: its near infinite and inexpensive replicability. A motion picture "silent drama," once filmed, could be both duplicated (copies made) and distributed (played, transported to a new location and re-played) at little additional cost per performance. Financially, a theatre troupe couldn’t hope to compete with this. Furthermore, the film performance could be re-shot and re-worked until it was good enough to exhibit, and it was, obviously, equally good on each and every subsequent screening, the only possible change being the condition of the film. A stage play had to deal with cast changes, off nights, incidental accidents with props, forgotten lines, missed cues, salaries and temperament of the actors, musicians and stagehands week after week.

The important outcome of the publication and re-publication of the article by Robert Grau was that film was being compared to the legitimate theatre, and was discussed by drama critics in a forum normally reserved for serious discussion of dramatic theatre.
As film began to be recognized as an artform, its educational and cultural aspects did not go unnoticed by writers. An old Chinese proverb, quoted by Ramsaye, goes, "One hundred tellings are not as good as one seeing." As this sentiment pertains to film and education, the ability to relate a set of ideas or facts to another person is limited by, among other things, one's powers of observation and analysis, and the other person's perceptual capabilities, and the cultural background of both participants. For the first time, through this new medium of film, people were able to gain insight into events remote in time and space, more or less first hand, by witnessing them with their own eyes. Of course, as we now know, the choice of shots, what to shoot, what not to shoot, all greatly affect one's perception of an event. But, at the turn of the century, just seeing far away lands, other peoples, foreign cultures, was instructive to a largely ignorant North American public.

The educational possibilities of film, especially for the less literate classes, were enormous and were duly recognized and reported in 1909 by Frederick Starr, an anthropologist at the University of Chicago. In an article for the Chicago Tribune on Feb. 8, 1909 (reprinted Feb. 20, by Moving Picture World, an early film magazine), Starr eloquently and forcefully conveys the importance and potential of this new medium to educate, using his field of anthropology as an example.

Starr begins by describing the wonders he's seen: Niagara Falls; a river in Queensland Australia - complete with kangaroos and a bandicoot; the interior of
a Japanese home; daily life in Italy, China, Norway and England; and many more exotic wonders. This would be expected from a prominent anthropologist - foreign cultures are his area of expertise. He then explains that he didn't have to leave Chicago to see all this, instead, he went to his local movie theatre. The following excerpts from Starr's lengthy article illustrate his enthusiastic endorsement of educational film.

No books have taught me all these wonderful things - no lecturer has pictured them - I simply dropped into a moving picture theatre at various moments of leisure, and at the total cost for all the visits of perhaps two performances of a foolish musical show, I have learned more than a traveler could see at the cost of thousands of dollars and years of journey.

Neither you nor I fully realize what the moving picture has meant to us, and what it is going to mean . . .

The talking machine has canned the great voices and master melodies of our time, but the moving-picture machine has done more - it is making for us volumes of history and action - it is not only the greatest impulse of entertainment but the mightiest force of instruction...

... the moving picture machine is an advantage - a tremendous, vital force of culture as well as amusement. An economy, not only of money but of experiences - it brings the world to us - it delivers the universe to our theater seat. The moving picture is not a makeshift for the playhouse - its dignity is greater - its importance far beyond the puny function of comedy and tragedy. It is a clean entertainment, lecture, and amusement all rolled into one - in its highest effort it stands above literature - in its less ambitious phase, it ranks above the tawdry show house.

... A new type of dramatist has arisen - men who search through the literature of the ages and construct tableaux in action which will render vividly the entire contents of famous works of the drama, of the novel and of history.

The moving picture is not a makeshift, but the highest type of entertainment in the history of the world. It stands for a better Americanism because it is attracting millions of the masses to an uplifting institution, drawing them to an improving as well as an amusing feature of city life. Its value cannot be measured now, but another generation will benefit more largely through its influence than we of today can possibly realize.

The Moving Picture World, Feb. 20, 1909

The message from this eminent educator is this: film, when used properly, has the potential to open doors, especially for the "millions of the masses" it attracts. Though acknowledging that film can be used to appeal to the lowest of human instincts, Starr correctly forecast that future generations would benefit
greatly from film. He also predicted, as did many others of his time, that all the
great works of literature would eventually find their way onto film, to be
interpreted visually by "a new type of dramatist," a screenwriter, one must
assume.

Starr also unknowingly forecast the importance of historical films in this
period of the demise of the exotic, as the 1900s have been not only the century of
electronic communication, but also of cultural homogenization. Undoubtedly,
the two are related. A good example of a culturally important film is Nanook of
the North, which was shot in the 1920s. No matter how contrived or re-arranged
for the camera the events of this film were, it nevertheless recorded a culture
which no longer exists, most Inuit having long abandoned the igloo, the spear
and the dog sled for permanent housing, the rifle and the snowmobile, except
for nostalgic or ritual purposes.

Starr's over-enthusiastic piece is in stark contrast to many other currents
in society, which condemned film and movie theaters as corrupting influences
and dens of iniquity. The following newspaper articles, from the New York
Times in 1908, highlight attacks on film by religious and civic authorities. In the
first, a certain Rev. Copp of Washington, D. C. denounces film as immoral, and
in the second piece, clergymen in New York City do likewise, spurring civic
authorities to attempt to employ health and safety standards and zoning laws to
shut down some movie theaters.
PICTURE SHOWS IMMORAL

The Rev. Copp Wants the Moving Picture Houses Investigated

The Rev. Zed Copp, the Washington clergyman who sprang into prominence a few months ago by announcing his discovery that hell was located in the sun, appeared in a new role to-day before the District Commissioners.

He has made the discovery that the nickel theaters within the shadow of the dome of the Capitol are immoral, and that 75 per cent. of the moving pictures shown therein are demoralizing. He was supported by a flying column from the Women's Interdenominational Missionary Union.

"Oh, they are awful," he shuddered. "I should say that 5 per cent. are instructive, 20 per cent. are amusing, and the remainder are bad, oh, awfully bad!"

Clergyman Copp said he blushed terribly upon leaving one show, and acknowledged having visited eight of the twenty-five that have sprung up along Pennsylvania Avenue to tempt the innocent and unsuspecting Senators on their way to and from the Capitol.

The Commissioners promised to investigate the matter. Only after the pledge was given did Mr. Copp lead his flock forth.

The New York Times June 3, 1908 p.6
Appendix item # 33

The article seems to have been written by someone with a wry sense of humour, saying that the good reverend, to be sure he knows sin when he sees it, visited 8 of the 25 motion picture houses on Pennsylvania Ave. in Washington, DC, and calling U.S. Senators "innocent" and "unsuspecting." The Reverend's shock over the location of theaters is almost laughable, as if proximity to the seat of power should have any effect on ne'er-do-wells, then or now. In fact, the theaters were well placed to attract the thousands of tourists who would have come from around the world to visit the U.S. capital.

MOVING PICTURES HEARING

Mayor Calls a Public Meeting to Hear Complaints Against Sunday Shows

Mayor McClennen will hold a public meeting on Wed. at 2 o'clock to obtain expressions of opinion and the sentiment of the people of the city about moving picture shows, and the condition of the buildings or rooms in which they are displayed.

He has made this announcement of the hearing:

In view of the many complaints I have received in this office, notice is hereby given of a public hearing on Wednesday, Dec. 23, 1908 at 2 P.M.
First - On the advisability of closing moving picture shows operating under a common show license on Sundays.
Second - On the condition of moving picture shows generally in regard to the safety of their patrons. Respectfully,
GEORGE B. McCLELLAN, Mayor

The many complaints the Mayor refers to have come chiefly from clergymen, who are indignant over some of the pictures shown, and are protesting that they spread demoralization among the children. Many complain, too, that the shows keep children away from Sunday schools, but added to this, Sunday is a free day at these shows, which attract a great many who could not attend during the week.

Canon William Sheafe Chase of Christ Church, Brooklyn, has been one of the chief movers in the crusade. He has called at the Mayor's office many times of late. Dr. F. M. Foster of the Third Reformed Presbyterian Church, Manhattan, is also a worker against the picture shows. Bishop David E. Greer has also lent his name to the protesting movement. They are all on the Interdenominational Committee for the Suppression of Sunday Vaudeville. Among others on the committee are the Right Rev. Dr. MacArthur, ... (names several clergymen), and many more.

Several Roman Catholic priests are very much interested in the question of Sunday moving picture shows, and it is said that they will also be on hand at the hearing to utter protests against them.

There are 800 moving picture shows running on Sundays in the city and fifty theatres, it is said.

New York Times Dec. 21, 1908 p.2
Appendix item # 34

It seems that the clergymen were more concerned with church attendance than with the moral content of the films. Exactly what is "immoral" in motion pictures is never quite spelled out in either case. These two protests, six months apart, in two cities separated by hundreds of miles, are remarkably similar. The second article fleshes out the details a bit, indicating that Sunday shows were free! No wonder attendance in church was down.

The mayor appears more concerned about the safety of patrons in storefront theaters, than he was about their morals, as this was before movie palaces became common (Léo Ouimet had just opened the world's first luxury movie house in Montréal in 1907), and before safety film. On the other hand, it
may have been an expedient way of either answering the clergymen, or
conversely, using their complaint to clean up some notorious "dens of iniquity."

It is interesting that, 12 years after the introduction of motion pictures,
they were still perceived as being part of Vaudeville, and had not yet developed
a distinct identity. In a related New York Times article on Dec. 26, 1908, the
Exhibitors’ Assn. claims there are 500 movie houses and 50 theatres in New York
City employing 12,000 men, as opposed to the 800 theaters claimed by the
clergymen. Surely not all of these were also Vaudeville houses.

At the public meeting mentioned in the New York Times article, the
Mayor decided to close the 5 cent movie houses, but not the 10 cent ones, as they
operated under different licenses.\(^5\) I will assume that the 5 cent houses were
either part of a larger arcade or entertainment complex, with many questionable
practices occurring on the premises, or fly-by-night operations in unsafe
buildings.

Among the ridiculous charges the Mayor used to close a movie parlour
was that the owner showed "other than instructive pictures in his place, and
because he had, according to police, no ‘lecturer’." It was common to have a
commentator beside the screen, telling the patron what they were watching and
adding "colour commentary," much like modern TV sportscasters. The charge
was thrown out of court, along with all the other trumped up charges, such as
the couple arrested for performing in, I assume, indecent clothes. Again,
vaudeville and motion pictures are treated as one. A detective charged that a
man wore a "smoking jacket" and his female partner, a "white dress." When the
judge scoffed at such "evidence" the detective "exhibited to the Magistrate a waistcoat of brilliant yellow with large black and brown spots." Another fashion crime. Among the other "crimes" committed in the low-brow movie houses were: using a German dialect; having put on a sketch; selling tickets to boys; and the only offense having anything to do with film - showing an "actual scene from Julius Caesar."

It appears that Vaudeville itself was under attack, and that the films shown were, in general, not "immoral" even by turn-of-the-century standards, but, being attached to Vaudeville in the minds of many people, it came under attack for Sunday performances. A New York Times editorial, reproduced in the Appendix, takes the only sensible position of any institution in this matter: that most films were not immoral, and if any were, they should not be shown any day of the week.

Two of the operators of 5 cent movie houses who headed the new organization to fight the Mayor's edict were William Fox - President (later to found Fox Film which became 20th Century Fox) and Marcus Loew - Treasurer (founder of the Loew's theater chain and owner of MGM). They had the Mayor's order revoked.

CLASS OF FILM PATRONS

Another related discussion in which writers of this period engaged was over the class of the typical film patron, and more specifically, how to elevate their lower class tastes. One suggestion was to film the classics to both bring in
high-brow customers, and to educate the lower class. The educational possibilities have already been discussed above in relation to Frederick Starr's article.

Obviously, the film patrons could only watch what the film producers were creating, and film producers would only make films they thought people would want to see. The New York Dramatic Mirror, a publication devoted to Broadway news and reviews, took it upon itself to "improve" motion pictures. In 1909 they addressed this issue with the Edison Company, in particular, the quality of acting in film.

In the recent Spring number of The Mirror Mr. Dyer, of the Edison Company is quoted in an interview as saying that the quality of picture pantomime is improving quite as rapidly as the public is prepared to receive it. He then referred to an experience the Edison Company had in offering high class music in phonograph records, showing that the American public is not yet educated up to a high standard of art in music and much prefers the so-called popular music. From this he argued that the same thing is true of motion pictures and that the evolution toward a higher grade of art must be gradual in both instances. While Mr. Dyer's reasoning is sound his conclusions in this instance are apt to be misleading. The American masses may not be yet educated to appreciate operatic music, but that does not argue that they prefer their simple popular airs trashy rather than well composed. The history of popular music proves quite the contrary. It is so, too, in literature as well as the arts. Themes that are simple, direct, and elementary may be in greatest demand, but excellence of style and execution is sure to receive public approval.

The New York Dramatic Mirror, June 19, 1909

The Edison plan was one way of approaching the problem, to keep making the same bad film over and over until people stopped paying to see it. Economically, this makes sense - they know how to make these films, they know what the films will cost to produce, and that people will pay to watch them. There are no surprises under this mindset, which still governs Hollywood
filmmaking today. Another method, which the critics favoured, was to make better films, taking more time, employing better actors, writers, etc.

THE ROLE OF THE CRITIC

In an article/editorial, The New York Dramatic Mirror claimed it was at the vanguard of a movement to elevate the subject matter and quality of motion pictures. It is evident from the article below that another film institution had started by 1909: the self-congratulatory promotional message.

How can motion pictures be best improved? There would appear to be only one reply to this question, outside of the mechanical end, which may be trusted to take care of itself. When a magazine or a newspaper company sets out to increase the circulation of its publications it employs first more able writers. When a theatrical producer gains permanent success he does it through better dramatists and better actors. The motion picture producer can only improve by the same policy ... On the stage it has long been recognized that the "play's the thing." So it must be in the motion pictures - "the story's the thing."

The part played by The Dramatic Mirror in motion picture advancement in America must not be overlooked. ... More than two years ago, before any theatres of considerable size had gone over to pictures, The Mirror recognized the invasion that must take place and advised managers of regular theaters to get into the game. ... The Mirror has had undoubted influence, through its impartial film reviews, in elevating the artistic quality and character of motion picture subjects. It was the first paper in the world to review motion pictures seriously, systematically, and with sufficient intelligence to win the respect of the manufacturers themselves. By this policy of review The Mirror, from its commanding position, was able to do what no other amusement publication was in a position to accomplish - place motion picture publication on the higher plane of literature and art.

The New York Dramatic Mirror, May 1, 1909

The role of the critic, while important, had minimal effect in the early days for one reason: since a film only played in a theater for a single day before moving on, it was too late to affect the public's decision to attend or not. As that was their only method of feedback to the producers (and attendance was all
producers and exhibitors cared about), the critic's yea or nea could not possibly affect the bottom line, coming after the film was already gone.

What did work for critics was to educate the public as to why a film or films in general were bad - poor acting, little or no plot, anachronisms, inconsistencies in the action, contrived plot devices, and generally poor production values. The critic's experience in theatre endowed them with authority, and with their publication as a soap box, they were somehow able to convince producers to clear up the worst offenses.

VACHEL LINDSAY

Although the appearance of real film discourse signaled the beginning of film's transition from amusement to conscious artform, the battle for institutional acceptance was far from over. In 1915, nearly ten years after drama critics began covering the film circuit, poet Vachel Lindsay wrote *The Art of the Moving Picture*, a desperate call for the art world to take film seriously. Converting newspaper drama critics and editors to regular film followers had been only the first step in a long battle.

Lindsay's basic theory was that most films of the time could be divided into three categories: action films; intimate films; and splendor films. These three film categories coincided with three art disciplines: action with sculpture; intimate with painting; and splendor with architecture, calling each film genre by its artistic counterpart, as in "sculpture-in-motion" for action films, and so
on. He further aligned these three film/art genres with three type of poetry: dramatic; lyric; and epic, since his main profession was that of poet.

There are other forms of art, as there are other film genres, but for these three, the groupings fit, and can expand one’s understanding of how film affects viewers on an instinctive level, having been perfected by centuries of trial and error by the associated artforms. For instance, take the Splendor film - epic poem - architecture-in-motion genre, which we now call epic film. Today, when one thinks of epic films, the genre evokes films of an historic or religious nature, such as The Ten Commandments, or Cleopatra.

The epic or Splendor genre was split into four by Lindsay: Fairy Splendor; Crowd Splendor; Patriotic Splendor; and Religious Splendor, which are not really different sub-genres, but the four most common topics in the genre. It would be more expedient to say that these films tell a story larger than life, not the story of a family or a couple in love, but that of mythology, entire races of people, empires, and Gods to put his sub-categories into plain language.

These four categories also correspond to epic architecture in its ability to impress: mythic architecture - such as the Pyramids of Egypt; crowd architecture - cities; patriotic architecture - city hall/Parliament; and religious architecture - churches. All these form of building had the same specific purpose: to convey a sense of great and remote power, the work of many people, timelessness.

Then as now, the action film was the prevalent genre, which Lindsay compares to sculpture-in-motion. He states that one of the secrets of sculpture is to enlarge the features to concentrate and direct the viewer’s attention. This is
exactly what film did, for the first time putting this effect in motion. Close-ups
magnified facial features and expressions many times over, and, as discussed
above, exhibitors habitually played films 20-30% faster than they had been shot,
again compressing action, directing the attention of the viewer even more
intensely than sculpture could ever hope to do.

Thus Lindsay had, early on, identified some of the basic features of film:
to enlarge features or expressions; and to show these intensified emotions in
motion. To this, he adds the element of time measurement, which was present
in virtually every film of the time in the chase scene. He says that producers,
"introduce some stupid disaster and rescue utterly irrelevant to the character-
parts and the paintings (in Lindsay's sense of the word) that have preceded.
Whether the alleged thesis be love, hate, or ambition, cottage charm, daisy dell
sweetness, or the ivy beauty of an ancient estate, the resource for the final punch
seems to be something like a train-wreck." As further evidence that action in
films was the driving force, Lindsay points to the posters advertising films,
which were habitually placed in front of a theatre to attract customers. The
photos chosen for the posters were the action shots, rather than representative
images, regardless of what the film was about.

Lindsay compares the invention of writing by cave people to the
invention of film, to explain why the lower classes were so attracted to film. The
earliest writings were pictograms, like hieroglyphics, which, before
abstraction was assigned to them, stood for their face value. Through images, a
universally understandable story could be told to the illiterate, and mother
tongue was no barrier, as we have seen in the early Montréal screenings.

Caught up in the spirit of the moment, Lindsay says that "Edison is the
new Gutenberg. He has invented the new printing," not realizing that Edison
had little to do with the invention of film. He was not alone in expressing this
sentiment. Frank Woods, one of the first critics of film to be widely read within
the film industry, wrote in his first column for The New York Dramatic Mirror
in May 1909, "As it (film) is developing, it is a new form of combined literature
and art. It is a new and universal language in which the artist, the actor, the
author of fiction, the historian, the traveler, the philosopher, and the theologian
may convey ideas and information to his fellow men. ... Like the printing press,
it has opened up a vast opportunity for the dissemination of human thought." 13
Since Woods wrote it first, Lindsay, being a rabid film fan, may have read his
articles, and developed Woods's idea comparing the invention of film to the
invention of the printing press.

1 See footnote 1 in Introduction.

2 Maclean's Magazine April 1912, p. 634. Appendix item # 32

3 Ramsaye, p. liii

4 All of the Moving Picture World reviews and commentary are taken from Stanley
Kauffmann and Bruce Henstell's American Film Criticism: From the Beginnings to
Citizen Kane, Westport, CT: Greenwood Press, 1972., and not from their original source,
The New York Dramatic Mirror pieces are all from Kauffmann as well.
See Appendix item # 35 for the article entitled, "Picture Men Organize to Fight" New York Times Dec. 26, 1908.

New York Times Dec. 29, 1908, Appendix item # 36.

See Appendix item # 37.

Kauffmann, pp. 29-30.

Kauffmann, pp. 28-29


Lindsay, p. 128. "Why not have the most beautiful scenes in front of the theatres, instead of those alleged to be the most thrilling?"

Lindsay, p. 199.

CONCLUSION

The newspapers accounts presented above tell as much about the culture of the newspapers of the 1890s as they do about the perceptions of film in that period. There was little division between editorial content and reporting, or even advertising in those days. As seen from the newspaper items in Chapters 3 and 4, a report on film was essentially an ad, especially in Ottawa, where the Holland brothers, promoters of the Edison Vitascope in Canada, were former newspaper owners.

Part and parcel of this was the inaccuracy with which these events were covered: reports of film titles, dates, events and other details have been shown to vary widely in their devotion to facts. This is especially true when a fabrication suited the needs of the film promoter, who was also, usually, a paying advertiser. Edison, for example, frequently claimed in newspaper interviews that sound for films was already a reality which needed just a bit more work. That work never seemed to get completed, yet the quotes continued to be printed. The Lumières told the Toronto press that their city was hosting the Canadian premiere of the Cinématographe, despite the fact that they had already been to Montréal.

Many of the first articles about film screenings in the cities covered are written as if the reporter had seen the films, but the article written the day after the screening is known to have occurred frequently indicates that much of the
pre-screening article is inaccurate. The worst example of this was the Toronto Mail and Empire article of Aug. 29, 1896,¹ which is fully discussed in Chapter 3.

Among the other trends which have emerged through the examination of the sources from 1890-1915, I wish to highlight three: the almost universal amazement expressed by writers of 1896 reviews, including their failure to fully comprehend what they had witnessed; the similarly widespread desire for sound and, where not yet present, colour in films; and finally the prevalence of the action film, especially in U. S.-made films.

Besides the flowery, verbose language employed at that time, the most noticeable feature of the first reviews in all four cities examined is their utter amazement at what they had witnessed. Many reviewers spoke of the projections as if they had substance, or as if some part of a scene could somehow escape being recorded by the camera. To the modern reader, these concepts appear quaint and perhaps even foolish, but to the 19th century first time film viewer, who was not film literate, these explanations of what they had seen seemed as good as any other.

One good example of this was the review in the Ottawa Daily Citizen of the first Canadian Vitascope screening at West End Park, where the reviewer is describing exactly how motion pictures work. Among an exceptionally accurate and, to us, understandable description of the mechanism through which simulated motion is projected on canvas, the reviewer says that "it is possible to reproduce every movement in a pugilistic encounter where the motions of the combatants, both in attack and defence, are of lightening rapidity."² Why would
a boxer's attack be reproducible, but not defence? The Ottawa Evening Journal's review of the same night's show had a similar comment saying, "Even the swaying of the trees did not escape the camera." As we now know, how could it avoid being recorded?

The New York Times said that the Vitascope projections "appear to stand forth from the canvas, and move with great facility and agility, as though actuated by separate impulses." The writer clearly does not know that it is merely a recording of the agile capabilities present in the person being filmed, which are not aided in any way by the Vitascope, which seems to be indicated by the item. Ten days later the Times called the Vitascope films "wonderfully real and singularly exhilarating. For the spectator's imagination filled the atmosphere with electricity, as sparks crackled around the swiftly moving, lifelike figures." These "sparks" may have been imperfections in the filmstock or the emulsion. However, it is possible that it was part of an act, as many of the dance acts of the day used fire or lighting effects. The Toronto World's review of the Vitascope says that, "This machine projects apparently living figures and scenes on a canvas screen." Again, the effect of the illusion to these untrained observers was apparently so real, that they were unable to understand that it was only a projection.

As stated above, since the reviewers and the regular patrons were on an equal footing, both never having seen film before, the reactions of the reviewer are likely to approximate those of the average audience member. One can
assume from this uniform misapprehension on the part of newspaper review writers, that the general public was quite amazed by this new medium as well.

Another frequently expressed sentiment was the desire for films to have sound and colour to more fully reproduce life, and the understanding that such advancements were imminent.

In the New York Times article written two days after that city's first screening, the reporter first states what is to become a familiar refrain, "his (Edison's) latest invention shows life and color, with speech and noise the only things lacking." The June 29, 1896 La Presse review of the Cinématographe, which did not show colour films in Montréal at that first screening, similarly said, "All that was needed to complete the illusion was colour and a phonograph to reproduce sound. That is soon to come, we are to believe." The Toronto Mail and Empire printed an almost identical belief in describing the Cinématographe, though their screenings had apparently included films with hand tinted colour, as had the New York City screenings, "Colour is there, animation is there, speech is the only thing wanting, and that will come with the aid of the phonograph before long." 

This review, as discussed above in Chapter 3, is highly suspect as the Lumières were not known to have had colour films in North America at that time and certainly did not show any in Montréal. Furthermore, most of the films discussed in the rest of the article were from Robert Paul's film system, not the Cinématographe. A later, more accurate review of the Cinématographe in the
same paper describing a film of the sea wrote, "All that is missing in this wonderfully realistic picture is the sullen boom of the sea." 10

The Ottawa Evening Journal account of the Vitascope said that, "A corner in Prospect Park, Brooklyn, shows foot passengers, bicyclists and horses passing, with a trueness to life that sound seemed only wanting to make them real." 11

The inability of inventors to solve the problem of synchronized sound enabled a genre of film, which didn’t need sound to impress, to emerge and dominate North American screens: the action film.

Both Vachel Lindsay, in The Art of the Moving Picture, and Terry Ramsaye, in A Million and One Nights, discuss the overacting and flagrant gestures which were commonplace in early silent films. This is partly a carry-over from stage acting, where every movement have to be perceivable from the back of the room. The other reason that early film actors moved around and gestured frequently was that they could; movement by an actor in an otherwise static scene assured that s/he would be noticed, known today as “stealing the scene” when performed by supporting actors who could normally be considered a prop. In a new medium designed to capture and reproduce movement, producers seemed ready to utilize film’s basic function to its fullest.

In a New York Times article, written soon after the launch of the Vitascope, the writer describes a film scenario that Edison has planned, perhaps for the first time in history describing pre-production in a publication.

He (Edison) has bought, for about $5,000, two ancient, but still serviceable, locomotives and several dozen flat cars. He has built about a quarter of a mile of railroad track in a secluded spot, not far from his laboratory. In a few weeks he will start a train from each
end of the track, and will run them to a crash. The engines and cars will be manned, just as trains are in active service, and all the incidents of a train wreck will be caught by machines stationed at short intervals near the track.

Appendix item #10

There are so many things wrong with this paragraph, both technically and morally, that it is difficult to decide where to begin. In any case, it is indicative of public attitudes in 1896. The reporter sees nothing wrong, or at least expresses no horror, in that Edison plans to crash two trains full of human beings to film it for public merriment. Dozens of people would be killed and injured if things occurred as described. Whomever it was that fed this story to *The Times*, obviously didn’t know, or didn’t tell them, how one would actually shoot such a scene to avoid injury and death to the actors. In a similar gauging of the interests of the general public of 1890s, the *New York World* ran an article forecasting possible subjects for filming, “fighters hammering each other, circuses, suicides, hangings, electrocutions, shipwrecks, … almost anything in fact in which there is action, as if you were on the spot during the actual event.”

Executions of prisoners were public events in those days, and were frequently attended by thousands.

In the *New York World* piece, the operative word again is “action.” Over the years, it has become a stereotype of film jargon as the command which means “begin acting.” Train wrecks, executions, and the ever-present chase scenes described by Lindsay in Chapter 5, these are the subjects which early American film producers believed suited the interests of the American viewing public.
When movies seemed certain to overtake theatre in both popularity and box office receipts in the first decade of the 20th century, wise drama critics took to reviewing films. Their input began the serious study of film techniques, as they employed existing theatre standards and terminology to establish the foundations of film literacy in the general public. Since, as mentioned in Chapter 5, films usually played in a theatre for a single day before moving on, their commentary was useful in educating the public, and film producers as well, in general terms, pointing out poor acting styles, plot gaps, anachronisms, non-sequiturs, and the like.

Though films did not depend on a good "run" to make a profit, the public got to know a company's level of quality and style and made their purchase decisions based on those criteria, rather than on the individual films. In this way, the critics were effective, and their opinion carried weight with the better producers, who respected their positions as opinion leaders.

When Vachel Lindsay wrote about film in 1915, he was very knowledgeable about the motivations, genres and elements of a good film. He also rightly called the critics writing at that time "half-formed." However, in twenty short years, film had sprung into existence as the first visual mass medium, with filmmakers inventing its language and syntax, codes and standards, on the fly, often without even realizing it. Writers of film commentary deserved at least as long, if not longer, to develop, since they were dependent upon the output of film producers to hone their skills and develop
their own set of references and a knowledge base from which both they and their readers could draw.

1 Appendix item # 16.

2 Ottawa Daily Citizen, July 22, 1896


8 La Presse, June 29, 1896 front page. Appendix item #5.

9 Toronto Mail and Empire Aug 29, 1896. Appendix item #16.

10 Toronto Mail and Empire, Sept. 7, 1896, p.5. Appendix item #17.


12 Ramsaye, p.134. Taken from the New York World, possibly in late May 1895. Ramsaye puts it in after describing a Latham fight film which was exhibited on May 20, 1895, another of the earliest public film screenings which has been ignored by most histories.

13 Lindsay, p.226
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The Mail and Empire (Toronto)
The New York Times
Saturday Night Magazine
Maclean’s

FILMS ON VIDEO

APPENDIX

1. An ad from Saturday Night magazine Oct. 10, 1896, p. 11, for a travel lecture illustrated by magic lantern/stereopticon slides.


3. a) The Sears, Roebuck & Co. 1900 mail order catalogue featuring movie projectors.
   3.b) The Sears, Roebuck & Co. 1900 mail order catalogue featuring magic lanterns.
   3.c) The Sears, Roebuck & Co. 1900 mail order catalogue featuring stereopticon projectors.

4. a) Film strip of a Mlle Anção performing the Serpentine Dance in 1896, shot by Max Skladanowsky in Berlin.
   4.b) Close-up of Annabelle the Dancer (Annabelle Whitford Moore) performing the Serpentine Dance at age 17, in 1896. Shot for the Kinetoscope in 1894.
   4.c) Film strip of the Annabelle Serpentine Dance. The still shot in 4b does not appear to have come from this strip which was shot in 1894 for the Kinetoscope.
   4.d) Picture of LaLoie Fuller on the front page of Saturday Night magazine, Sept. 26, 1896
   4.e) Announcement/feature from Saturday Night about LaLoie Fuller’s impending appearance in Toronto in late Sept. 1896. - Note ad for Cinématographe on right in competition with the Fuller sisters.

5. La Presse, June 29, 1896, front page. Review of the first film screening in Canada.
10. The Montreal Daily Star, June 29, 1896. A review of the French Press comments the day La Presse covered the Cinématographe screening. There was no mention of it in the Star the following week as well.
11. La Presse, June 27, 1896. Announcement of the Cinématographe screening in Montreal that night.
16. a) Mail and Empire, Aug. 29, 1896. Front page of special section of the Toronto Industrial Exhibition - item attempting to discuss Cinématographe
16.b) Close-up of Cinématographe part of item in 16a.
23. Ottawa Free Press, July 27, 1896, front page - ad for Vitascope featuring other act and indicating freeloaders are watching the show without paying. Note ad indicator (32-6) in bottom right-hand corner.
   26.c) The Gazette, Dec. 21, 1896, p. 4, ad for The Phantoscope at Theatre Francais
29. The Globe, Sept. 19, 1896, p. 15 - ad for Robinson’s Musee’s Vitascope show and X-Rays - 10 cents to see all.
30. Mail and Empire, Aug. 31, 1896, U.S. currency will be taken at par.


Bulbs
Hyacinths, Tulips, Crocus, Snowdrops, Narcissus, Lilies, Etc.
Good sound Bulbs, and prices right.
Autumn Catalogue (free)

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Association Hall, on
Wednesday, October 21,
Under the auspices of University College Y. M. C. A.
The Recital will be given under the patronage of Lieutenant-Governor and Mrs. Kirkpatrick.
Plan will open at 10 a.m. Wednesday, 11th inst., at Gourlay, Winter & Leeming’s.

Tickets, 25c. and 50c.

The Toronto Philharmonic
GRAND EVENING CONCERT
MASSEY MUSIC HALL
Monday October 12
FIRST PART, ROSSINI’S MASTERPIECE
THE “STABAT MATER”
By the Toronto Philharmonic Orchestra, under the leadership of Mr. John Bailey, assisted by the members of the Quintette Club. The solo parts will be taken by the following eminent vocalists:
MADAME ALMA POWELL, of the Boston Quintette Club.
MADAME LUCY FRANKLEIN, Prima Donna Contralto, from the Royal Italian Opera, Covent Garden, London, Eng.
MR. WILLIAM LAVIN, America’s Leading Oratorio Tenor.
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The SECOND PART will be provided by the
BOSTON QUINTETTE CLUB
The most famous musical organization in the world, and by the artists above enumerated, who will give vocal selections.
Prices of reserved seats, $1 and 75c. General admission, 5c.
The plan is now open at Massey Music Hall. Telephone 55.

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Frank Yeigh’s New Pictured Travel Talk on
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One Hundred new Stereopticon Views and Gillette-Marciano Orchestra. H. M. Fletcher, organist.
Reserved seats, 25c. Plan at Gourlay, Winter & Leeming’s.

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1. An ad from Saturday Night magazine Oct. 10, 1896, p. 11, for a travel lecture illustrated by magic lantern/stereopticon slides.
EATON Co.
LIMITED,
ANCE AND YONGE STREETS.

MASSEY MUSIC HALL.
Thursday Evening.
JESSIE ALEXANDER, and
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Reserved seats, 25c. All admission 25c.
Plan now open from 9 a.m. till 5 p.m.

BARGAIN MATINEES—
Entire Balcony
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ALL THIS WEEK
THE OFFICE OF THE
LAND LIVING.
Next—JAS. J. CORBET.

The Proprietors of the
Cinematographe.

Desire to return thanks to the public of Toronto and many outside places, who have so liberally patronized their exhibition during its stay in the city the past four weeks, and regret that it has to be removed to other cities and towns in Western Ontario, by previous arrangement, before thousands who desire to see this wonderful invention have been able to do so. It will, however, return to 11 Yonge street, Toronto, for a short season on the 30th of November, with an entirely new lot of pictures, including many local ones of great interest. There is and can be only one cinematographe exhibited in Ontario. It is far superior to all other machines as gold is to brass. It will be exhibited in Eastern Ontario towns early in the new year. Wait for it.

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Tomorrow and Wed. Evgs., Wed. Mat.,
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Winner Piano wool.

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TO-NIGHT.
REV. JOHN WATSON
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Plan open from 9 a.m. till 5 p.m. Reserved seats 75c and $1. Admission. 35c in top galleriy. 60c. Doors open at 7:30 p.m.

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PRESENTS A CLARITY, CLEARNESS, RICHNESS OF COLOR, BRILLIANCE, Forms, Movements, and Expressions more vivid and complete, in a comparatively few minutes, which produces upon the eyes and mind a profound and lasting impression, in which every effort has been made to present all the natural beauty and details of the scene as perfectly as possible.

WE GUARANTEE it as far as possible to be true to life, and it is capable of being shown in the most perfect manner.

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OUR 1899 MODEL.

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Kinetoscope:

appear to have come from this strip which was shot in 1894 for the
4¢ film strip of the Annabelle Serpentine Dance. The still shot in 4¢ does not
Around Town.

As is pointed out in an interesting article in another part of this paper, Her Majesty Queen Victoria has become the longest in British history. The death of a queen is not necessarily that of the person, but of her reign and its shape if it be figured out. It would even be and that the majority of the world's greatest eminences had died under fifty, with the average considerably less than that. A life like that of Victoria, who could sit in a riding-air for a couple of years whenever he felt so, would seem far from useful compared to other and much belter lives. The reign of Queen Victoria has, however, been not only, but useful. It is not going too far to say that she has been privileged to rule the greatest nation in the world during the most eventful and marvelous-working half-century of the English people. We are now in a position to declare that this is the most progressive generation the world has seen, but unless we can examine the facts we cannot fairly realize the change that has come over the world since the 25th day of June, 1876, when Victoria acceded the throne. It is evident that during her reign the total number of her subjects, or those of her protection, has increased two and a half times the number of the people, or one-fourth of the population of the world. No one has been able to calculate the number of people who owe their lives to her duty and care. In the cast this will have a wide influence with other happier people who are not overly nice in their moral natures. If all sorts of obstacles and

4.d) Picture of LaLoie Fuller on the front page of Saturday Night magazine, Sept 26 1896
Loie Fuller and Her Strange Art.

The little, saucy-faced American girl that is known to-day the length of the Paris boulevards as La Loo, must have something of the poet in her. When she decided to dance to the top of her form, just as she might have desired it to be on the tip of her fingers, it being necessary for her to do something for dinner this evening, Miss Fuller set herself to the task, and strange as it may seem, she had made them herself. She is now in the midst of a tour of Europe, and every place where she goes, wherever she goes, wherever she goes, wherever she goes, wherever she goes.

"But she doesn't dance," said an envious performer dancer who was watching her one night.

"My dear," put in someone who was sitting close by, "I'll get her to tell you how she learned it for a living, just as she might have done if she had been a poet.

Any self-respecting bird would weep with despair at seeing Miss Fuller spread the wonder of her art. She did not want to do it, and she would not have done it. She was the darling of the Parisian ballets, and she was the darling of the Parisian society,

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Caricature, portrait, and sketching, etc. Grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, 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grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, grief, griev..."
Loie Fuller and her perhaps equally clever sister Ida, have been waving their beautiful draperies in floods of colored lights at the Toronto Opera House this week. This show, although secured by Manager Small and put on at popular prices, ranks in the first class and plays in many of the best high-priced houses across the border. Loie Fuller came here with all the glory she won in a sensational season in Paris and other cities of Europe, and it was not surprising that the Toronto Opera House should be crowded to the doors at every performance. But so good is the show in every particular that Ida Fuller and her vaudeville company may count confidently upon big houses whenever they return, with or without "La Loie." Ida is almost as brilliant in handling her draperies as is her more famous sister. Binns and Binns in their musical novelties are hard to beat. I never could see much fun or merit in producing alleged music from a score of queer instruments, but these two men do not go in for that sort of thing. They content themselves with playing a few instruments and making real music, while their make-up is ludicrous and their acting clever. Their imitation of the Lost Chord, as played by a church organ, was a hit. The Valdarees gave some trick bicycle riding that was remarkably skillful. The Midgets were funny as a book and a school-girl. All the turns were good, but these were the ones that distinguished the show above the ordinary vaudeville performance seen here. The business done this week at the Toronto Opera House shows that a good thing at popular prices well advertised, pays better than a poorer thing secured at less expense, and better than as good a thing brought here without being fittingly announced. The success of the Fullers shows that the people read the city papers.

As a musical burlesque Rice's Excelsior Jr.

Miss Marguerite Dunn, the gifted elocutionist, who scored such an unique success during the season in New York and Philadelphia, will take part in the concert under the auspices of the W. C. T. U. in Associate October 6. The names of Miss Mima Lund, Mr. A. Hahn, and Mr. T. C. Jeffre gramme.

The sum of six thousand dollars spent, I am told, in new for The Merry World, Grand next Monday, Tue. The last act, it is claimed, I did not see The Merry who did will be glad of the good things have been the burlesques on Wang Sans-Gene. The company and the show is one of the up

The splendid crowds at the Toronto Opera House turned out again Hopkins Trans-Oceania For a long time this has shows on the road, but the property developed. The present world's marvel, which shows continuous the real life. The audience feel that they are scenes depicted. This is where the greatest excitement is and it is naturally the bill. Among the attractions will be Rosie's: a dancer from the Pala Juno Salmo from the Fr. Horner's W. F. Benners, Empire Theater, London, and carefully selected artists.

All of her friends in Toronto heard of the creditable in Bossie's Banjo Band at the Savoy Theatre the recent revival of The same perseverance which fully through two seasons of the Ovid Musin Concerts to the front in one of the leading world. To be understudy means that one may grow without ever having the opportunity, but this has not been the case, for after taking Miss Dunn one of the city papers as giving in The Mikado several times during last.
LA PHOTOGRAPHIE ANIMEE

Intéressante expérience samedi

Un événement notable s'est produit samedi, au numéro 108 de la rue Saint-Laurent, devant l'établissement de Fantaisie de Guillaume M. Lalonde. Le spectacle était animé par le photographe moyen, sous la direction de l'animateur Jean-François Leblanc, qui a utilisé des effets de photographie animée. Cette technique unique a captivé les spectateurs, qui ont observé les images changeantes à la suite de divers mouvements et mises en scène. Les photographies ont été réalisées par l'animateur avec une attention particulière à l'utilisation des couleurs et du mouvement. Les participants ont été impressionnés par la complicité entre les photographies et les acteurs réels. Ce spectacle n'est pas seulement une réussite technologique, mais aussi un exemple de la beauté de la photo-drame. Les photographes ont réussi à capturer des moments forts et vivants, offrant une perspective nouvelle et unique sur les événements du jour.

5. La Presse, June 29, 1896, front page. Review of the first film screening in Canada.
**WOONSOCKET.** — Chez les religieuses de Sainte-Foy, un nouveau procédé d’enduction cérémonielle a été inventé. Les religieuses se sont réunies pour célébrer la journée de la Sainte-Foy. Ce procédé consiste à enduire les religieuses d’une crème spéciale, qui renferme des parfums naturels et des huiles essentielles. Les religieuses sont très satisfaits de ce nouveau procédé, qui leur permet de se sentir plus proches de Dieu.

**RHODE ISLAND.** — Une invention merveilleuse a été faite dans le courant de la semaine passée. Les religieuses de la congrégation de Sainte-Foy ont inventé un nouveau procédé d’enduction cérémonielle, qui permet de rendre les religieuses plus proches de Dieu et de se sentir plus heureuses. Ce procédé consiste à enduire les religieuses d’une crème spéciale, qui renferme des parfums naturels et des huiles essentielles. Les religieuses sont très satisfaits de ce nouveau procédé, qui leur permet de se sentir plus proches de Dieu.
The Thirteenth Regiment, known as the "mother regiment," last night celebrated the thirty-fifth anniversary of the departure of the Thirty-fifth Regiment for the war. At the head of the veteran roll call came Col. T. L. Watson, in command. The regiment turned out in full numbers, in full dress gray uniforms and white hats. After the parade by the regiment, the veterans association reviewed the active members of the Twelfth Company. The Thirty-fifth Regiment was also in line uniform.

The Thirty-fifth Regiment, in full dress gray uniforms and white hats, turned out in full numbers. After the parade by the regiment, the veterans association reviewed the active members of the Twelfth Company. The Thirty-fifth Regiment was also in line uniform.

Congressional nominations.

B. W. Prince, from the Eighteenth District, Illinois, Republican, was nominated by the committee. In St. Louis, where the Thirty-fifth Regiment is located, two conventions were held for the nomination of the delegates. One convention was held for the Thirty-fifth Regiment, and one for the Thirty-sixth Regiment.

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BLACK GOODS

SPRING DRESS GOODS

9. a) New York Times, Apr 26, 1896, p. 10. A more...
ENDS OF LACES

LACE COLLARS

HAND MADE TIES

Lace Collars

At $1 a yard, a choice of lots at 25c. yd., laces that are solid and of good quality. The latest styles are $1 for 30c. yd. of lace, with the most recent styles.

GRASS LINEN

Real singsong music to add to the lace, and the latest lace style is $1 for 30c. yd.

At 50c. yd., lace of the latest style for Tuesday.

At 50c. yd., lace of the latest style for Tuesday.

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BALANCE OF POWER
IN QUEBEC

FRENCH PRESS COMMENTS

On the Result of the General Election.

L'UNION DE ST. HYacinthe.

"It is a clear victory," said the French Press in commenting on the election results. "The Liberal party has secured a clear majority in the Senate. The French-Canadian party has made a greater effort in the French-Canadian electorate than ever before. The result is a clear victory for the French-Canadian party, and a clear defeat for the English party."

ONTOH PROHIBITIONIST.

A Convention Called for July 18 and 19.

[Special to the Star.]

Montreal, June 29—The Dominion Alliance, for the promotion of prohibition, has called a convention to be held in Toronto on July 18 and 19. The convention is to be held for the purpose of promoting prohibition. The convention is to be held for the purpose of promoting prohibition."

THE ELE KIRIE CHOSEN.

She Will Race Mr. Douglas's Half-Brother.

New York, June 29—The filly Ele Krie, owned by Mr. Douglas, has been chosen to race against Mr. Douglas's half-brother, Mr. Douglas's Brother. The race will be held on July 1, in the presence of a large crowd.

SILK MILLS BURNED.

"Pittsburgh, Pa., June 29—A large silk mill burned to the ground last night. The loss is estimated at $50,000."

JENNY HILL DEAD.

London, June 29—Jenny Hill, the well-known actress, died yesterday. She was 56 years old. She leaves a large fortune.

THAT ASSAULT ON A STRANGER.

Mr. T. Kemp, of Croydon Place, N. Y., was attacked by a stranger in the street yesterday. The attack was unprovoked. The stranger was a large man, dressed in a dark suit. He carried a large stick. The attack was unprovoked. The stranger was a large man, dressed in a dark suit. He carried a large stick.
HORACE ST-LOUIS

du nom de Marie-Pa- них. St. Louis, a été arrêté à la prison, le 25 juin. M. Léonidas Deschamps, fils de notre estimable concitoyen du même nom, a eu l'honneur de remporter la médaille du Saint-Sépulcre Léon XIII.

UN CONGÉ

M. Charles Drinkwater, secrétaire adjoint de la compagnie du Pacifique, est parti pour l'Amérique, à bord du steamer "Par-


DE RETOUR

Melles Dugas et Melies Fréchette, accompagnées de Mme Dugas, doivent arriver bientôt à Paris où elles viendront terminer leur éducation. Le juge Dugas et M. Louis Fréchette sont partis pour Québec hier soir, pour rencontrer leur filles, absentes depuis 14 mois.

LE CINÉMATOGRAFÈRE

On sera ce soir, au No 78 rue St-Laurent, une exposition privée du cinématographe, installé ici par les représentants de M. Lumière, de Lyon. Le matériel, les éclairages de nos principales institutions, que nous avons citées, nous ont été fournis par M. Laprise.

11. La Presse, June 27, 1896. Announcement of the Cinématographe screening in Montreal that night.
Presseed Brick Co.
Manufacturers of
MENTAL AND MOULDED BRICKS.

Are the finest in finish and color of any made in
Canada. Sorted into six different shades, each
shade uniform in size and color.
PRESSSED BRICKS is a thing of beauty and will sell
at our price is trifling. For veneering they make a
fine being closely pressed with a pound more class-
prices and samples at Head Office, 16 SPARKS

ORTH, Managing Director

Photographs.

GOOD WORKMANSHIP
ARTISTIC FINISH

The above is the matter en-
grossed on my World's Fair
Diploma, just received.
The medal can be seen at
the studio.

S. J. JARVI - - 117 SPARKS ST

WHERE'S YOUR BELL

WILL NOW BE THE QUESTION ABDICTED BY THE
BLUE COATED DOBBY OF ALL
BICYCLISTS

WE HAVE THE BELL'S

You Want One

We are willing to exchange, Bells for
cash.

Cole's National M'g Co.
160 SPARKS STREET

HANGMOCES, HANGMCOES

ANYTHING LOST? THE JOURNAL IS
SOLD TO GET IT.
EDISON'S VITASCOPE

AT

WEST END PARK

Big Attraction for this Week.

The machinery for the vitascope arrived by express today and the first exhibition in Canada of this latest marvel of Edison's will be given at West End Park tomorrow, Tuesday night. It is safe to say that nothing has been brought out in the nineteenth century that has created anything like the enthusiasm caused by Edison's success in bringing the vitascope to perfection. Railway trains in motion, the falls of Niagara, incoming ocean vessels, the ocean and surf breaking on the shores, etc., are thrown upon the canvas with a distinct realism. New York, London and Paris, where the vitascope has been on exhibition for several weeks, the interest continues unabated, and the theatre in which it is exhibited is packed nightly. The sole right for exhibiting the vitascope in Canada has been secured by the Holland Bros., with whom the Electric Railway Co. made arrangement for the first exhibition to take place in Ottawa.

The Electric Railway Co. have also engaged for this week Belasco, the magician, who has been startling the American and Canadian cities during the past year. The press of every city in which he has appeared speaks in the highest praise of his performance, and state that many of his tricks are without any possible explanation.

The Vitadrome will be exhibited and Belasco will perform at the West End Park every night this week commencing tomorrow, Tuesday night.

Admission 10 cents; children half price. Reserved seats 10 cents extra. Round trip tickets 25 cents, including car fare both ways, admission and reserved seat. May be secured at Ahearn & Soper's office, 56 Sparks street.

THREE

Tomorrow in the Limestone City, Calling at Brockville Hours, and 100 Island Park.

-A little Hop Bitters saves big Doctor's bills, long sickness, suffering of unknown death.

RECEIVED ON SATURDAY-One hundred and twenty-five dozen of hem-stitched handkerchiefs. Sale price forty cents each.

20 to 50 Per Cent Discount

Allowed off former prices. My stock of all kinds of Summer Goods, including Trimmed and Untrimmed Millinery, Blouses, Parasole, Straw Hats, Sailor's Muslin Hats and Caps, Children's Hose, Print or Summer Dress Goods, etc. Must be cleaned out at once. Come to my store if you want bargains.
PRINCESS MAUD MARRIED

AND HAPPY THE BRIDE SHOULD BE, FOR THE SUN SHONE ON HER.

A Brilliant and Flowery Ceremony Today at the Chapel Royal, Buckingham Palace—Gay Costumes and Glitter of Arms—Where the Happy Pair West

London, July 22—Princess Maud of Wales, youngest daughter of the Prince of Wales, the granddaughter of Queen Victoria, was married to Prince Charles of Denmark, son of the Crown Prince, and grandson of King Christian IX. of Denmark. The ceremony took place in the Chapel Royal, Buckingham Palace.

The west end of London was profusely decorated with flags, banners, etc., and there was a conspicuous blending of the British and Danish flags. The Life Guards and the Coldstream Guards lined the route from Marlborough House to Buckingham Palace.

EDISON'S VITASCOPE

The Wonderful Instrument Shown at West End Park at the Performance. The instrument was given in an open air concert with an elevated stage, lately erected at West End Park for the purpose of giving summer performances. Between six and eight hundred were in attendance.

The Vitascope is an improvement on the Kinetoscope, with which most are now familiar. Instead of objects being reproduced in miniature in a cabinet, they are thrown in life size on a large screen, and the same as at theatre view.

The difference from the time view is that life like motion is given to the pictures. A camera in Prospect Park, Brooklyn, shows boat passengers, bicyclists and horses moving, with a trueness to life that seemed to make them real. Even the waving of the trees did not affect the camera.

The breakwater at Coney Island was a fine reproduction of waves, and as the huge breakers came tumbling in, the occupants of the front benches involuntarily moved back to prevent a shower. Half a dozen scenes were shown which drew loud applause from the audience. Before the Vitascope performance Delsac gave a very interesting sketch of hand entertainment.

THE POLITICAL ARENA

THinks it a Dull.

The Toronto Star says: "The Conservatives of Centre Toronto have decided to enter a protest against the election of Mr. Wm. Lount. This action has been considered a farce and decided upon by a secret meeting of all the leading Conservatives in Toronto. No evidence has been collected of bribery or corruption, and no effort will be made to collect any just now."

Excursion to Ottawa.

The Club Laurier of Montreal, is now preparing for its annual political trip. A large meeting of the club took place on Monday evening. Those present first directed their attention to the organization of an excursion to Ottawa on August 10 to permit Mont-

KILLED BY THE WHEEL

THE DEATH OF ENGINEER BELANGER OF THE RELIANCE

He went into the paddle-wheel of the steamer at L'Original to make some repair, and while was there the paddle wheel was started.

(Special to The Journal.)

L'Original, Ont., July 22. - Joseph Belanger, acting engineer of the steamer Reliance of this place, was killed yesterday afternoon while working at the wheel to get the boat on the way. He was engaged in making some repairs to one of the paddle wheels. Through some misunderstanding of Belanger's orders, the boat was started. Belanger was suddenly drawn into the wheel and instantly killed. His head was crushed, and one arm and leg badly broken. A deck hand, who saw the accident, and who tried to save Belanger, had an arm broken by the paddle wheel.
The Evening Star last evening that the pub
draw from Lord Rush-
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Chambers states that
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liberty to pass the
spectacles reserved for the third act are
all right and were given a number of
well-deserved encores.

Hanlon’s "New Superba" Coming.
"Superba," a unique mechanical pan-
tomimic spectacle, the result of much
ecentricity of thought on the part of
the famous Hanlon Brothers, should
give vast and varied entertainment to
the many who will view it on its ini-
tial presentation this season, which oc-
curs next Monday night at the Prin-
cess Theatre. In it will be found
amusement of the most varied de-
scription from pantomime acts, acro-
batic, dialect and character singing,
and dancing, to excellent dramatic ef-
forts and vast scenic elaboration. It is
one vast moving panorama of graphi-
cally illustrated pictures. Everything
as it will be presented next week will
be the result of the earnest and most
ingenuous thought of the famous Han-
lon Brothers, to whom theatregoers
are indebted for much clever entertain-
ment in the past.

Great Attractions at the Musee.
The Musee, Yonge-street, opened under
unusually auspicious circumstances yester-
da. Mr. M. S. Robinson, the present les-
see of this popular resort, has determined
that it will have a run this season such as
it never enjoyed before. His first selec-
tion of attractions is indeed a good one,
and a decided improvement on the state-
time worn freaks which have hitherto been
too much in evidence. In the first place
a splendid opportunity is offered of seeing
the operation of the wonderful X rays.
Prof. O'Reilly, the great scientific elec-
trician, presents the apparatus. The pro-
essor has just signed for a four weeks' en-
gagement. The above feature has a
decided scientific interest, but in Edison's
latest wonder, the vitascope, there is the
scientific combined with the amusing.
This machine projects apparently living figures
and scenes on a canvas screen before the
audience. It baffles analysis, and because
of its wonderful simulation of human
beings in action delights immense audi-
ences.

William Cluff, 42½ William-street, had
his arm broken yesterday in a bicycle ac-
cident.

15. Toronto World, Sept. 1, 1896, p.4 - item on Robinson’s Musee & Vitascope show.
GREAT EXHIBITION.

something About What There Will be To See.

QUALIFIED ATTRACTIONS.

large List of Entries in all the Great Departments.

BE RACING AND TROTTING RACES

ignition and Art, Science and Art, next Exposition Included.

For people are aware that this heavy exhibit is the funniest and most famous one in the world. To French, become the nation of the world, and the first in the world, at least as far as the world of art, science and invention is concerned, to the world of industry.

After the great London Exhibition, what is the next cloth to the world? The next cloth is the Great Exhibition of 1851, in London, which will be the world's greatest exhibition. The world is the most magnificent exhibition in the world, and the next cloth is the world's greatest exhibition. The world is the most magnificent exhibition in the world, and the next cloth is the world's greatest exhibition.

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The world is the most magnificent exhibition in the world, and the next cloth is the world's greatest exhibition.
Latter-day inventions are always snapped up, and are always to be seen on the ground. But this year, wonders of the catch will be in greater force than ever. It was apparent to everybody when the kiln was opened, after a period of three years, that it was capable of great development. The development has come, and now Edison’s marvelous invention, instead of being a joke to the people, can be seen by thousands of people at one and the same time. This, under the name of Lumière’s cinematograph, will be shown in an exhibition. It is beyond doubt, the most marvelous invention of a marvellous age. Scenes and incidents are produced, life-like fidelity, and in motion, the same as in actual existence. Colour is there, animation is there, speech is the thing wanted, and this will come with the aid of the phonograph before long. A scene that may be shown before the Exhibition closes, is the arrangement that has been called for a satisfactory termination, is a horse race on Epsom Downs, with the Prince of Wales and the Empress of Bome. The scene of the race will be a garden, with jockeys, the officials, the press, the visitors, being led by the beautiful ladies. A wonderful scene, that is sure to be a hit. The exhibitions here become distributed throughout the land.

BIRD’S EYE VIEW OF

exhibiting here become distributed throughout the land.

OTHER SPECIAL FEATURES.

There will be two more of the most important features in the horse ring besides the elephants. A brilliant spectacle will be

HORSES AND HUMANS

exhibiting the Exhibition, will be the

Toronto Exhibition—A GROUP OF DOGS.

Whom a minute of the

exhibiting this year. The most important of these will be the

(Raw Text)
The Queen is gazing at him with a haggard glance. Her Majesty is looking out for her Majesties' expansive trunk in vain appears, for her Majesty has fallen under the influence of the hypnotist, and you can see her in the last stages of hypnotism.

There is a deal of interest in that beautiful group.

The feature of the Fair, though, is the waxworks. It is worth while to see it for it is simply marvellous, with a great delight to see the "cinematograph," a machine which cannot take photographs with admirable precision of living men and animals, but represents them, projected upon a canvas, actually moving as if people where the photographs were taken. In this way, the room is darkened. Presently, on a sheet upon the opposite wall a picture flashes out—picture of the sea at rest, a line of canoes and cliffs edge the coast. Presently, the sea begins to move, the waves recede. You see for a second a stretch of wooded land, once a flat plain now plunging down into a rush. The waves hurtle themselves against the rocks, leaping far above them, and breaking in mighty wreaths. You are in this wondrously realistic picture of the rush, the sea and cliffs, where the cliffs open against the rocks, leaping far above them, and breaking in mighty wreaths. You see behind you a crowd of people looking on, and the man bends to the oars. You almost cry, as you see him row a boat, and then another boat, and then another, and so on, until you are in an endless procession. In yet another photograph, a train is coming into the station. At first the still picture with people waiting on the platform is replaced by a moving picture, and the train comes steaming in. It stops. A train in France, by the way, where the carriages open on the side, as they do in the Old Country. Then another photograph, a train going by. The young man is talking to another, when the train goes by into his chest. The way that young man doubles over, looks up, and then lays his head on his hands, as if he were seventy-seven scenes altogether. Papa, mamma, and baby take tea and laughing and talking; girls on bicycles go by, their hair flying, as if they were seventy-seven scenes altogether. Enveloped as they vanish in clades of dust. All sorts of living scenes are here depicted. The interest in this show is not made by M. M. Lumiere, of Lyons, and-with the exception, I believe, of New York—has never been equalled. Certainly, not in Canada. It is by far the most interesting feature of any upon the ground. As you walk about, the concessionaire in charge of this wonderful exhibit, will presently take moving photographs, and present views of Toronto.

It was odd to find oneself later inside the magic lantern, in the midst of the crowded church in Paris. It was odder to see three great gray beasts come through the doors of the Basillica and move about, hugging their great ears and blinking in hand such large spectacular shows as Kiraly's Venice in London, and other gigantic theatricals. "You must come on with the crowd presently," he said, "and the assault the hill I'll get you the clothes of a nobleman."

"For the dress," said the hypnotist, "I suggest that in the meantime I will visit the ladies of the ballet in their dressing-room."

"Thieves there?" I asked, "Are you the music of a newspaper woman," "What a—" "Dear me! Oh, we can't let them lose their laces. They like it. I write with a quill, ladies, and the feather end of it tickles."

So there was a laugh and the door opened, and there came a long, low room carpeted with sacking. A bench occupied the middle of the floor and forms lay round. On one of these benches there were little bunnies wrapped in cotton were the girls' clothes—tights, short skirts, bodices, shoes, etc. They were at different stages of dressing. One was blackening her lashes with some stuff on a carving, another was arranging her lipsticked another called, "Hoop me Rose and I'll hook you." All sorts of girls, stout, pretty, all boring and making ready. They are nice girls enough—little girls as to language perhaps, but earning their money poor things, as well as hard as any body, and often getting more kicks than half-pence. One charming little girl Mlle. d'Imbriani was hurrying to brush her petticoats.

She is the formidable dame who dances upon the extreme toes of her toes with that girieau, that poor thing, Bianchi-, who spins with such a crotale grace upon the boards each afternoon and evening. Rosy is Miss Camille's name off the stage, and she is extremely pretty with little feet like a Cinderella. She was stuffing the toes of her infinite manicure with cotton wool because they were so large. She asked me if I liked her diamonds. Certainly she had no use forI, as I have no use for them. She is very well they looked, but I did not dare hazard a question as to their value.

Mr. Marvin looks after all, their dressed. Everything is overlooked each day, and if the shoes are not done properly, they are returned. This makes the girls careful, and they are apt to be difficult. Presently, as we walked, there was a shot from a camera. "Pretty creatures, aren't they?" said the policeman as they passed; pretty, pretty creatures—pretty, pretty creatures. His imagination, his skill not being disturbed, nor his illusions smashed.

But it was my turn—I, too, was to be one of the pretty, pretty creatures, and to make the making of up of it. I betook myself with Mr. Marvin to the dressing room, and he had me prepared hat and a coat—a Josephs coat of many colours. "Now, hold on to your umbrella," said he, and gave me a quick kiss on the cheek. "Look out for yourself. I've got to go to the front." I raced along the ramparts and got out with the sans-culottes, second-rate, and I agree, I believe. "Who's the

All agents, all may come and

Hyslo C.

MUSIC AND THE DRAMA

The Attractions at the Theatres Tonight


To-night will witness the first performance of Haddon Bros.' imponderable spectacle "Superba," which is to be presented at the Princess Theatre. A few of the very good new things have been retained, as the musical barrack, where pigs, immense roosters, monkeys, ducks, and wonderful parrots

The sensation of Europe

Cinematographe

Lumieres

First exhibition in America

Continuous performance

Keith's New Union Square

Great Marveal of the 19th Century

Salty as the sea

Heads and hair of noble

Exhibited before all the crowned

The sensation of Europe
I will go to the entire party taken before mer. Fiske and another Mr. Fiske having any of the jury, the persons will all. A heavy on the wit- thing can be the grand jury brings any of the a proceed.

SIGHT

Street.

I've seen them up treasures flowers. ever beaten wealthy, thud.

each awning low, "stovepipes" street, sidewalks,
trept.
grappie ht.

chewing, bike.

about it, feel, luminating on wheel.

Carrier & Co's.

et store on

75c. Grison

LADIES OF OTTAWA

I desire to call your atten- fact that I am conducting ot Millinery, Blouses, Sailors Capes, suitable for Summer named lines reduced regular prices.

AT COST

English Prints, Ducks, Now is your time to secure

MISS E. ARMS

69 SPARKS ST.

It's a Wise Child

That knows its own father in a Bicycle Suit. All wise fathers, however, know that for good service, faultless fit and perfect style, The 2 Macs Tailoring Co. are the first in town. Official makers for the Ottawa and O. A. A. C. Bicycle Clubs Ready to wear Bicycle Suits for

$5. WITH CAP

Try —
The 2 Macs

$1. UMBRELLA

IF YOU WANT

Paint Oil at 56c., 62c., e.

Wall Paper at 5c. and Linen Opaque Window

5c. up, & etc.

P. STEWA

Painter and Paper

but it is not prevalent in N.B. 7 p.m. Evening service — St. George’s Church. Sermon by the Bishop of Algoma. 8.45 p.m., Farewell meeting for Brotherhood men, St. George’s Church.

AMUSEMENTS.

The Queen’s Theatre.

One of the largest audiences of the season greeted “The Cotton Spinner” at the Queen’s Theatre last evening. The piece, which is by Mr. Scott Marble, is written in intensely melodramatic lines and vivid mechanical effects are the main feature. The dialogue of the piece is at times disjointed and written in such a manner that it is doubtful if even the most capable company could show to good advantage. The story, which is distinctly Southern in both its characters and stage setting, has some remarkably well drawn characters which were in most capable hands. Notable among these might be mentioned Mr. Clarence E. Montano, as Heath Hounore, who is a card dealer, and style himself “legitimate and high-toned.” Miss Alice Trudell, as Ramly, “most always tired,” and Miss Jessie Wyatt, as Sukey, “the girl.” Several songs were introduced which were thoroughly enjoyed by the audience, and the scenic effects were loudly applauded.

Theatre Royal.

At the Theatre Royal this week Hopkins’ Trans-Oceanic Specialty Company is the attraction. The company is above the average for Specialty companies, and the programme includes some splendid turns. ‘Crowded houses greeted the company yesterday, and the prospects for a big week’s business are excellent. The principal piece is given a very funny sketch entitled “A Touch of Nature.” Ford and Francis introduce a new act with operatic selections which is very clever. Rosie Randell, a transformation dancer pleased the audience with her pretty dances. A musical specialty by Sharp and Platt was very good especially the Electric Concerto. The last item on the programme is a series of views by the Kinematographe, which were very interesting.

Theatre Francaise.

Miss Beryl Hope received an ovation that must have been very gratifying when she appeared last night.

I'd like to have it Gaze on the world
Forgive me, if I With joy I'm not I laugh until a And then, and of course, dear I Why I'm so mild The chances are, Or—just a lift

Well, really, I'm I know you'll see When told, no 'o Need look so for A bran new Not just expert 'ts large enough As well as orn We need not fear Each cold and Some fun we'll pass the while out This grand achievement Tho' it was long And tho' it took Of dinnin' and

We thank our at And feel it's The Park and Island Mary run Some We feel an old We're ready to Should others do We'll surely an We're thankful to To them I give But gratitude will In weather, most We'll never forget To Rockfield and They're gladened With something

With ecstasy that I'm happy as a Yes! just as happy That's got a brin And as a boy who could feel about it Should, ought go And weep in la

I vow, just now, I'd give a hang I'm most an ox, t Enough, to fill I'd serve around And lots of Ginz I was aee. Till appetite sho

I'm ten years you That Station nee I go about my day With each, with I really feel, if at I ever should ch To reach the goal, Would stand a c
The Hopkins' Trans-Oceanic Specialty Company, a combination which is slightly above the average of vaudeville shows appearing at the Theatre Royal, is the attraction at the house this week. There are several acts in the entertainment which deserve special notice, but none more so than the Nawns, who are great favorites here, and their turn at both performances yesterday took better than ever. The programme begins with the act of Ford and Francis, who are termed the sensational operatic sketches. It is something out of the ordinary on the vaudeville stage and has to be seen to be appreciated. Two clever musical people, who are without names, but appear on the programme as Sharp and Flatt, put a very enjoyable turn and are followed by the noted Rosie Rendell, the transformation dancer. The next item is the illustrated pictures, and following there is the very entertaining act of Revello and Morton in "Pickings from Puck." Juno Salmo, the contortionist, does an act, the equal of which has never been seen at the Royal and the audience did not fail to appreciate it. The old-time minstrel, Carroll Johnston, kept the people in good humor for a quarter of an hour, and after the Nawns, once the views of the kinematograph, which kept the audience wondering until the fall of the curtain. The Hopkins show is a good one, and will certainly do a big business during the week.

Speaking of Irving's latest, the London correspondent of the N.Y. Times says:—

Cymbeline, at the Lyceum, deserves every pretty thing that can be said of it. To make it into what is called "a good play," is beyond human endeavor, but everything else that can charm on the stage is here, including some effects not foreseen. It is not inferior in magnificence and beauty of mounting to "King Arthur," while the transition from Burne-Jones to Tadema gives individuality of its own as a picture. Ellen Terry, as the girl that could be imagined of our own artists. Already, I have several enquiries as to the continuance of these open days. I do not omit to mention our course of lectures. Everybody seemed to think most successful and to enjoy them tolerably. And now I think that you will agree with me that with this report of the work still in our minds, we have a great d'terre that we are not a useless society that we have a future before us. For our own part, I feel that the field before us will only continue to give us ample scope for an energy we can throw into the work, and that it will prove a fertile field, and one which our children and grandchildren may bless unceasingly.

To the press we owe much gratitude for the interest they have taken in our Association, and shall always be glad to do anything in any way I can. I have worked for the Association, and have done all that I could, and I hope to see it grow, in the near future, to be one of the powers for helping the artistic development of our country.

Mrs. Geo. Drummond moved that the thanks of the Association be tendered to—Mrs. Peck, who was unanimously carried.

THE OFFICERS ELECTED.

Following are the officers elected for the current year: Mrs. MacDonnell, President; Miss S. Holden, First Vice-President; Miss Stikeman, Second Vice-President; Mrs. Macpherson, Treasurer; Mrs. Dyer, Secretary; Mrs. Reaves, Assistant Secretary.

Committee—Mrs. MacTier, Mrs. W., Mrs. Peck, Miss Phillips, Miss MacDonnell, Miss Angus and Mrs. Peck.

Will positively cure sick headache and prevent its return. Carter's Little Pills. This is not talk, but truth. Only a dose. See advertisement. Small
County Police Magistrate Smith adjudicated upon his first case at 9 o'clock this morning when Dave Townsend, who had quarrelled with his folks at home, came up to be dealt with. The charge was withdrawn by the complainant. Cases of this kind have now to pay costs of court whereas under the old regime they were often disposed of simply by the withdrawal.

NEW VITASCOPIC VIEWS.

Mr. Holland, representing the Vitascope Company, received the following telegram today:

Expressed today six new films, including Annabelle and Muller, all colored.

THE VITASCOPE COMPANY.

Mr. Holland states that the colored views are very fine, and with others will be given at West End Park every night next week. It is expected they will arrive in time for tonight's entertainment.

monthly meeting of the
revention of Cruelty was
evening Rev. H. Pol-
y the chair. A number
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y been attended to
and one case was
spector Doyle for spec-

hants of Carleton were
20 and costs each
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m the trustees. This concluded
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left for other fields.
trate Smith imposed the

panied by Coroner
terday evening to en-
g the death of Edward
she jail, rendered a ver-
from natural causes.
en to jail the old man
the doctor's care, but
r gone from exposure
it very little could be

Beyond the supposi-
an Englishman there
no information concern-
nt have been anywhere
6 years of age.

has restored to sobriety
perfect wrecks from in-

Q ARRANGEMENTS

ferred to go directly
Wellington street
ning of the three ex-
tatives of the Liberal as-
be held to-night to

iments.

Liberal from Carleton and outside
Countries.

Float with colored fire.

Barrett's Band.

Carriages and Transparencies.

St. Anne's Band.

WEST END PARK.

THE DIANTES A POPULAR HIT.
Notwithstanding the high wind
which prevailed last night, a large
crowd witnessed the debut of the
Diante Brothers of Paris, at West
End Park last night. The reputation
which these really remarkable
musical acrobats have made for them-
was fully borne out by their per-
formance. Dressed in costumes of richly
embroidered satin, they gave a half
hour's entertainment of rare acro-
batic work, accompanying themselves,
even during their most difficult feats,
by violins. Their whole performance
is so different from anything ever
witnessed in Ottawa before, that it
has to be seen to be understood. The
Diantes perform each night this week.
The Vituscope still holds the interest
of the park patrons. The pictures
Annabelle and Amy Muller are most
beautiful and realistic.

DRINK
HILLSDOWN KOUMISS
A wholesome, grateful, nourishing and
refreshing beverage. Received fresh daily
from the Farm.

10 CENTS PER GLASS.

R. A. MCCORMICK,
Prescription Druggist.

Phone 159.

22.b) Ottawa Free Press, Aug. 4, 1896, p.8. Item identifying “Muller” as Amy Muller
the changes made in the teaching of the boys' schools last year, and have already borne out the favorable mention made by the Ontario commission of the teaching methods of the reverend sisters in the girls' schools.

A Large Percentage

For the entrance examination 22 boys were, 16 passed or 73 per cent; 18 girls, 16 passed or 83 per cent.

For the public school leaving examination: 4 boys were, 3 passed or 75 per cent; 21 girls, 18 passed or 85 per cent.

St. Patrick's boys' school sent up seven pupils all of whom passed, thus gaining the highest possible percentage of 100 per cent.

Such results must be gratifying to the highest degree to the English committee of the Separate school board, and especially to the teachers, who by their industry, have brought about such a well-spring of success, as the result of the difficulties which they have had to overcome.

"If a word," said a trustee this morning, "this result is due to the work of the Separate school board and all the work of the trustees, but the English committee is the backbone of the school board, and the English committee is the backbone of the Separate school board."

EIGHTY-SECOND ANNIVERSARY.

Forty-Eighty, July 25. To-day is the eighty-second anniversary of the Battle of Lundy's Lane. The descendants of those who took part and many loyal Canadians who celebrated the victory this afternoon. There will be music and orations.

WEST END PARK.

The vascope is proving a greater attraction than ever the most sanguine anticipated, and seems destined to have a greater success in Ottawa than it has in any other city.

The vascope is a wonderful instrument, together with the Niagara Falls hero, James Hardy, and Belzec. Hardy will give the vascope entertainment for 3 p.m. and 8:30 p.m. A novelty in Service Park's entertainment will be colored vi-scope views.

Seven bankrupt stock to be cleared out next week, wholesale and retail.

At West End Park to-night. Admission 10 cents; children, half price. Round trip tickets, including car fare, 25 cents at Ahearn & Soper's office, 6 Sparks street.

Must be cleared out next week—the vascope entertainment at 6 o'clock. The Mercantile Syndicate Company, Ltd.

HEART RHEUMATISM AND NEUROUS.

M.M. PYKE

Bryson, Graham & Co.

A Tremendous Rush!!

Our Big Clothing Sale is daily meeting with public favor. Sales are on the increase, and the extent of the bargains taken into consideration.

$3,000.00 WORTH

To be cleared out at once, as we are positively going out of the clothing business.

Note a few of our prices:

MEN'S SUITS

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<th>5.00</th>
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Boy's Suits THREE PIECES

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MEN'S PANTS

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<th>3.50</th>
<th>4.00</th>
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EIGHTH WORK

HONORABLY

The Eighth Work

The Eighth Work

Three Rings, 2 Stalls

Track: Colonial Memorial.

Lynx, Museum, 1,500

monal Acres. 20 Hurrican

tails, 16 Acres of

1,500 Employees. 14,000

Dahons, 10 Cages

Elephants, a Dragon

World Renowned Dancers

and the

Finest Horses

Of Any Show

Sealed: Tenders addressed

densed and endorsed

For Hill, C. "W.,

until Friday, the 1st of

maintenance of Major

Specifications can

be accepted, and the

tender obtained, on

a free basis, in

ducible. Necessary

Information is

The tender must be

acknowledged, and

be made payable to the

Minister of Public Works.


tender will be

the Secretary

the lowest

B. F. P.

Department of Public

Ottawa, July 15th.

TOLL GATE BURNED.

WINDSOR, July 27. - Beside the three toll gates between Essex and Windsor, which were burned by a mob Tuesday night, the gate south of Essex, has been destroyed.

MISS D. FRANCHERE, professor of the piano, Montreal, has selected and purchased a Pratte piano for her own use.

HARDY, THE HERO OF NIAGARA FALLS.

Who crossed Niagara on Dominion Day before an audience of 25,000 persons, will perform on the high wire at West End Park at 3:30 each afternoon and 8:30 each night. Belzac and the Vitascopie continued for this week only. New colored views. Round trip, tickets 25 cents; including admission and reserved seats at Ahearn and Soper's office, 36 Sparks street. N.B.—The wire upon which Hardy performs is directly over the stage. The best view is to be had from the enclosure.
Last evening St. Joseph's church was filled with a large audience in spite of the great heat. A large number from other parishes attended to hear one of Ottawa's most gifted singers and they were not disappointed. Miss Aumond, who has not been heard in Ottawa for some time, sang the solos during benediction, accompanied by Mrs. Kearns.

Mr. G. T. Fulford, of Brockville, went up the Gatineau yesterday with a party of American friends to be further augmented today to enjoy a week's fishing on a mile lake. Mr. Fulford left his Brockville home at 6:30 and reached Gracefield on the Gatineau at 12:30. The remaining fourteen miles to the fishing lake was done by teams.

This afternoon the police station was made the storeroom for three or four suits of clothes that had been taken from boys who were swimming in the Ottawa at the foot of Bank st., under somewhat exceptional circumstances. A lady from Hull annoyed by the boys gathered up the clothes she found on the shore and took them over to Hull. From there she was referred to the city police. Up to 3 o'clock no one claimed the clothing.

In connection with the improvements now being made at the Exhibition grounds it is intended to run water pipes out to the island and arrange drinking troughs for the animals all along the canal side of the grounds. Near the newly arranged carriage building a drinking fountain will be erected. The horticultural building will be beautified and made a perfect bower this year under the recent arrangements.

West End Park

Owing to the illness in the family of Tukushimas Royal Japanese Troupe, they were unable to leave New York today. Arrangements have been made with Mr. Holland to give 18 Vitascope views and the full band of the 43rd Rifles will render a selection of music.

The 2 manual "Estey" has been sold and we have now a splendid 2 manual pedal organ by the Dominion Co., original cost $750, can be purchased on easy terms for $250. It is a very handsomely carved solid walnut case, with high pipe top, very suitable for a good sized church or chapel, has 15 sets of stops and 25 stops, rich and powerful tone and instrument fully guaranteed for 5 years. Orme & Son's removal sale, 118 Sparks street.

---

About Clocks

IOT...

But it's over before you know it.

If you go to MR. JARVIS for photos, just saw the light is so good and everything else so correspondingly quick, at our studio, that sitting for your photo is really a pleasure.

HURDMAN
Opticians
47 SPARKS STREET

ed Brick Co. LTD.

HURDMAN
Opticians
47 SPARKS STREET

i

and Moulded Bricks.

it in finish and color of any made in...into six different shades, each...is a thing of beauty and will sell.

and Moulded Bricks.

it in finish and color of any made in...into six different shades, each...is a thing of beauty and will sell.

A clear front page ad for prize fight film.
Brick Co., Ltd.

ers of

MOULDED BRICKS

lish and color of any made in
into six different shades, each
and color.

a thing of beauty and will sell.

For facing they make a
 Issed with a pound more clay in
bles at Head Office.

Managing Director

at last the

RLD'S

ARDS

ALL DISTRIBUTED.

Jarvis is

the only photographer in East-
Ontario who was awarded one.

SPARKS STREET.

T

are Agents

ballgraph

THE BEST TYPEWRITER

of General Typewriter Sup-

National M'g Co

Toronto, July 24—Joseph Rogers, who
for 20 years past has carried on a large
furrier's establishment in this city, was
committed for trial by Magistrate
Kingsford at the police court this
morning. On June 17 last Mr. Rogers
made an assignment of his business
funds which developed subsequently
as a charge of conspiracy to defraud
creditors being held against him.

The evidence put in by the crown at
the preliminary investigation went to
show that at the time of assignment
sales amounting to nearly $4,000 had
been made by Mr. Rogers, which were
not credited as an asset of the estab-
lishment. It was shown that the money
had been made by a cousin of a defendant
who had acted in his own name at the
time of making them, but he had
received the money received to Mr.
Joseph Rogers. No account of the
money is to be found in the books, or
by cheque, note or otherwise.

The defence claim that the money
so obtained was paid, in most part to
the wife of defendant, who was a cre-
der of the estate, but that it had
not been so paid at the time, the
claim would have been barred by
statute. Mr. Rogers was committed but
was released until the time of the trial
in September.

Mr. Rogers is pretty well known in
sporting circles. He was the chief
wound-up one of thew who won when
that sculler held the championship of
the world.

PERSONAL

Dr. and Mrs. J. G. Scott leave to-
morrow morning for a two weeks' stay
with Dr. Church of the Immigration
Office at Quebec.

Miss Zocher, of Philadelphia, is
visiting her father, Rev. Mr. Zocher of New
Edinburgh.

Mrs. W. A. Coulson and daughter
leave for Trentsville, P.Q., to-morrow
morning.

Mr. Hugh McLachlin and family of
Armstrong, arrived in the city this
day and are at the Russell House.

Dr. R. E. Strachens, of Sudbury, is
visiting in the city.

Mr. F. W. Thompson, of Winnipeg,
manager of the Ogilvie Milling Co.,
arrived in the city. He reports crop
conditions favorable in

West End Park

The efforts of the Electric Railway
Company to provide a high-class enter-
tainment is meeting with the ap-
preciative support of Ottawa's best
gentlemen. Last night the reserved
seats were broken up,
the entertainment is first class in every
respect.

You can slip off at any of the pretty
villages on the river and catch the
steamers home in the evening. Arrange
your picnic parties to go by Express
Wednesday and Saturday.

A Clean Sweep

All Goods in store until next
fall arrivals offered at

ANY REASONABLE

There are lines and lines of the
most desirable and fashionable
materials, going for simply
ridiculous prices.

The Gazette, Oct. 20, 1896, p. 4, ad for The Phantoscope at 78 Main St.
Five hundred dollars will be paid by the Ocean Accident and Guarantee Corporation, Limited, 40, 42 and 44 Moorack street, London, England, to the person whom the Editor of the Montreal Daily Star decides to be the nearest relative of any one who is killed in a railway accident in the Dominion of Canada, or the United States, whilst being a passenger, provided a copy of the Montreal Daily Star (as indicated hereafter) is found upon the deceased at the time of the catastrophe, or if it is proved that he or she is a subscriber through a news agent, or through the publishers. This sum will not be paid in the event of an accident to railway train members on duty, or of a suicide. In cases where the accident seems to be due to a reckless act on the part of the insured, no payment will be made. No claim will be paid in the case of the death of a child under ten years of age. The Editor reserves to himself the right to pay the money in accordance with the provisions of any will left by the deceased.

In regard to residents of Montreal, claims may be established by having a Star of the date of issue, or the day previous, or by proof of their being regular subscribers, direct or through news agents. Persons living outside of Montreal will have claims established if possession of a paper of date within three days previous to date of accident, or by proof of their being regular subscribers in the same way.

If must be distinctly understood by all subscribers to the Star that the decision as to the payment of the insurance money is left to the opinion of the Editor, and that the final decision is final. All copies of the Star are published under this condition.

The Ocean Accident and Guarantee Corporation referred to above, is represented in Canada by Rolland, Lyman & Burnett, general managers, Temple Building, Montreal. Address all correspondence to the Star, Montreal.

WOMEN OF ARMS.

English Customs Slowly Reaching Them.

QUEEN'S THEATRE,
EVERY AFTERNOON AND EVENING THIS WEEK.
PRINCE O'KANE'S FAMOUS JAPANESE TRouPE
See "Ikkyu" THE RAYMONS, THE SILENCE OF THE WINGS.

10c & 20c

NO HIGHER.

Under the Auspices of the Natural History Society of Montreal.

AFRICA.

"Reality rr Romance,"

DR. JHONSTON,
The African Explorer,
Will illustrate and describe by stereoscopic views, and
Curate his journey of
4,500 Miles on Foot Across
the Dark Continent,
Including his experiences amongst the Kikas and
Mundam, in the
WINDSOR HALL,
On Tuesday Evening, 15th Instant,
EIGHT O'Clock.
Tickets 50c. and 25c.
Rev. James Barclay, M.A., B.D., will preside.

Tickets can be had from W. J. Ress, 324 St. Catherine street; Wm. Drysdale & Co., St. James street, and at the Hall on the evening of the Lecture.

WINDSOR HALL.
The Montreal Philharmonic Society
WILL PERFORM HANDEL's
MESSIAH
ON TUESDAY, THE 12TH DECEMBER.

Sympathy is given by Mr. Wm. H. Hume, Montreal.
Concerto: Miss Josie Martin, violinist, Boston.
Trumpet: Mr. J. W. McRae.
Duet: Mr. M. Martin, violinist, Boston.
Trumpet: Mr. W. N. Laffin, Boston.

Dances at 7:30 p.m. Concert at 8:15 p.m.
Tickets reserved at $1.00 each and $1.50 for season. Join the National Philharmonic society. No seats reserved for season tickets.

CURLING CLUB AT THE POINT.
All persons in Point St., Charles interested in forming a Curling Club are requested to meet at the Fraternity Hall on WEDNESDAY, the 14th, AT 8 P.M.

WESTMOUNT PUBLIC OBSERVATORY.
Kensington are. Run twice daily. Venus, Mars and the planets can be seen through the telescope.

THEATRE FRANCAIS.
W. E. Phillips, Manager and Manager of MUSIC.

"The Silver King"

With new scenic arrangements. The latest efforts of THE PHANTOMS with new scenery.

RAYMON MOORE, the world's top billed singer.

ACADEMY of MUSIC.

WANG AND A FAVORITE in


FOR THE FAIR SEX.

Christmas Presents

FOR THE CHILDREN.
The next four days are bound to make American trade on our stocks of Chocolate Creams. Already our stocks are greatly reduced, still we have the finest assortment of

CHOCOLATES AND CHOCOLATE CREAMS

in plain and fancy boxes, ever brought to Montreal. Specially selected for our Christmas trade.

MESSRS. J. E. FRY & SONS

Celebrated Chocolates and Chocolate Creams.

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<thead>
<tr>
<th>Description</th>
<th>Price</th>
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<tr>
<td>Blanched Chocolate, in 1 lb. cases...</td>
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<td>80.00</td>
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<tr>
<td>Stenciled Chocolate, in 1 lb. cases...</td>
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<td>Chocolate Tablet, in 1 lb. boxes...</td>
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WINE.

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<td>White Red, in 1 lb. boxes...</td>
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<td>Chocolates Nougat, in 1 lb. boxes...</td>
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<td>Chocolate Almonds, in 1 lb. boxes...</td>
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MERRY XMAS TO ALL.

Every Evening this week.

MATINEES—Xmas and Saturday.

QUEEN'S

Gala X'MAS Attractions.

Every Afternoon and Night this Week. Protection of the Great English Melodrama.

"QUEEN'S EVIDENCE."

Jennie Yeamans, MAXWELL and SIMPSON, COOL BURGESS.

Prices, 10, 20 and 30c. No Higher.

Next Week.
H. A. CUMMINGS, Little Lord Fauntleroy.

THEATRE FRANCAIS

W. E. PHILLIPS, Manager and Manager.

GRAND CHRISTMAS BILL

The striking Western Drama, MY PARTNER.

By the superlative actor Charles Herst, with new settings and scenery. THE COSMOPOLITAN TRIO, Musicians and Comedians.

MATINEE PRICES:

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<th>Theatre</th>
<th>Royal</th>
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EVENINGS Reserved Tickets.

Box Office open all day.

WINDSOR HALL.

The Montreal Philharmonic Society will perform Handel's

"MESSIAH."

On Tuesday, 22nd December.

Artists—Miss Marie Hollands, Montreal.

26.7c The Gazette, Dec. 11, 1896, p. 4, ad for The Phantoscope at Theatre Francais.
PARR. M. HICKS & CIE
VENTE...
DE LIVRES
FRANÇAIS

avons reçu instruction de "qui de
de vendre à l'exon public, en un lot
dans la plastic, le fonds de commerce
Librairie Française, comprenant onze
maitres d'ouvrages français, par le
urs auteurs, pour être vendus sur les
Yo 134 rue St Laurent. MERCREDI
entre, à 12 heures—midi.

M. HICKS et Cie.
Encanteurs.

NED D'OR
De la Colombie

**MEETINGS AND AMUSEMENTS**

**Union Evangelistic Meetings**

Conducted by

**H. L. CALE, Evangelist**

TAYLOR PRESBYTERIAN CHURCH
Papineau Ave. & Des Lauriers St.
Every Evening during the Week at 8 o'clock
(Except Saturday)
Afternoon Meetings at 3 o'clock, commencing on Tuesday
Do not Fail to Attend.

---

**REV. JOHN WATSON, D.D.**

(Ivan McLaren)

Will read two unpublished annals of DRUMTOCHTY.

---

ST. JAMES METHODIST CHURCH,

On Thursday Evening, Oct. 15th,

At 8 o'clock.

Admission, $1.00.

His only appearance in Montreal.

---

Montreal Philharmonic Society:

The first rehearsal of the season will be held in
FRASER HALL, on

**MONDAY, 18th OCTOBER,** at 8 P.M.,

when Max Bruch’s “ARMENIUS” will be studied. New
applicants (Ladies and Gentlemen) for membership in
the Chorus, can call at Mr. Couture’s Studio, 57 University
street, any day from 2 to 4 p.m., and on Mondays,
20th September and 5th October, from 5.45 to 6.30 p.m.,
and from 7.30 to 9 p.m.

Annual Fee, Ladies and Gentlemen, $1.50.

A. BROWNING, Acting-Secretary.

---

**DERMATOLOGICAL INSTITUTE**

Complexion, Skin and Scalp
Diseases a Specialty.

Acne, Eczema, Pimples, Dandruff and Blood Poison,
Superficial Hair, Moles, Warts, Freckles and Birth
marks permanently destroyed by electrolysis.

All Genito-Urinary troubles successfully treated by

DR. H. J. RRODEUR.

---

**THEATRE ROYAL**

**SARROW & JACOBS, MANAGERS**

**10c and 20c.**

Reserved Seats
Evenings
10c extra.
No higher.

**THE QUEEN'S**

**Sarow & Jacobs, Managers.**

**POPULAR PRICES**

**ONE WEEK** Starting MONDAY, SEPT. 28th

**RICH & MAEDER'S**

**Big Scenic-Mechanical Production**

“The Cotton Spinner.”

SEE Cotton Mill in full operation. The great explosion of the cotton mill.

**MATTING**—Tuesday, Thursday and Saturday 15c, 25c and 50c.

Always the same.
A splendid seat for 25c reserved.

Box offices always open.

---

**THEATRE FRANCAIS**

Week beginning MONDAY, SEPTEMBER 21

The Galley Slave.

Grand production by our own dramatic company.

Only appearance here of

**CAROLINE HULL**

the World’s only triple-voiced vocalist.

Nights at 8.15. Afternoons at 2.15.
KITCHEN UTENSILS, FURNISHINGS AND GENERAL DRY GOODS!

All Will Be Well Served,

But we advise intending purchasers to make a point of calling as early in the day as possible, and so avoid the inevitable crush in the afternoon.

JOHN MURPHY & CO.,
2343 St. Catherine Street,

TERMS CASH.

Corner Metcalfe Street.

---

Turkish Rug

SALE.

Attention is requested to the sale of Oriental Rugs, Carpets, Strips and Embroideries, to be held at

NO. 963 ST. JAMES STREET
(Corner Victoria Square),

TO-MORROW, THURSDAY, AFTERNOON,
At 2:30 O’Clock.

M. HICKS & CO.,
Auctioneers.

SALE TO-NIGHT.

Remember to attend the Sale of Mr. N. Weir’s collection of Pictures.

ANIMATOGRAFHE.
LIVING MOVING PHOTOGRAPHY.
Open Afternoon and Evening at
2343 ST. CATHERINE STREET,
Queen’s Block.

GOLD MINES.
ROSSLAND, B. C.

QUOTATIONS.

War Eagle............... Le Rol................. 97.06
Jenys.................. Foorman................. 14
Virginia................ St. Elmo................. 15
Crown Point............. Lily May................. 15
Iron Mask.............. Mounts................. 176.00
Mayflower............. Mounts................. 176.00

* Quotations at office.
Specially recommended today—Mayflower, Montana, Jenys.
I am dealing only in mines which are being actively developed by experienced and responsible people.

CLARENCE J. McCUAIG,

QUEEN'S - MONTREAL

W. G. K. STEELE, M.A., D.C.L., B.A., LL.D.

QUEEN'S UNIVERSITY, KINGSTON, ONTARIO

3rd Battalion V.R.C

War in Manchest Land
CENTRAL AFRICA.

Dr. Johnston, THE AFRICAN EXPLORER.

with scenes and illustrations by Acme photographers of the world's greatest 4000 miles of explorers in the Dark Continent.

Including his experiences amongst the Zulus and in the

Association Hall.

On Friday, November 28th, 8:00 P.M.

Tickets, 50 and 25 cents.

The proceeds to be applied to the expenses of the

Knox Church Choir.

Popular National Concerts.

SCOTCH CONCERT

Wednesday, November 24th.

See the Prince of Wales' House, Win the Derby

THEATROSCOPE EXHIBITION

ST. CECILE.

Metro Theatre, 22nd November, 1896.

MISSIONARY MEETING.

At 8:00 o'clock.

DR. H. BLAIR, M.A., D.D., Moderator.

The proceeds to be applied to the expenses of the

FROM THE FEDERAL CAPITOL.

Mr. Justice McCredie will shortly return from the United States to take up his duties.

Mr. McCredie has been appointed to the office of Solicitor General for the Province of Ontario.

He will arrive in Toronto on the 25th inst.

The newly-appointed Solicitor General will take up his duties immediately.

Solicitor General will take up his duties immediately.


dated November 23rd.

That it is finer than any imported, and costs less than half.

BEN MURPHY.

Those who will take part in the Protection Next Week.

The new exhibit of the Launtenian will be in the City Hall on Tuesday, November 25th.

C. P. Sharpley & Son.

JEWELLERS.

THEATRE FRANKLIN

W. E. Phillips, Manager.

IN MOROCCO.

A House of Mystery.

DANCING AND DEPORTMENT.

The Rev. Mr. and Mrs. H. A. Peck, D.D., will give a lecture on Dancing and Deportment at the Conservatory of Dance, 119 King Street, on Thursday, November 27th.

WEDNESDAY, NOVEMBER 26TH

CONSERVATORY OF DANCE.

181 King Street, Toronto.

PROF. DURKEE'S ACADEMY.

For Beginners, 35 cents.

Waltham Movements.

English and American Stocks.

C. P. Railway Equipment.

Waltham Movements.

C. P. Railway Equipment.

All the Train hands of the C.P. Ry. will, in a few days, be compelled to carry English and American stocks, that are all up to the standard. Anticipating this, we have now in stock the latest and most popular English and American Stocks and all the Train hands are required to go in on these.

Watch, in English and American.

The new exhibit of the English and American watches will be in the City Hall on Tuesday, November 25th.

The exhibition is sponsored by the McClary Manufacturing Company of New York, which has a long history in the pottery industry. The firm's display includes a variety of pottery products, from functional items like vases and bowls to decorative pieces such as figurines and tea sets. The pottery is made using traditional methods, and the exhibits are arranged to highlight the craftsmanship and artistry that goes into each piece.

The exhibition is open to the public, and there are scheduled demonstrations and workshops throughout the day. Visitors can watch artists working on their pottery pieces, learn about the history of the craft, and even try their hand at making their own pottery under the guidance of experienced instructors.

The exhibition is located in a historic building in downtown New York, and admission is free to the public. In addition to the pottery displays, there are also exhibits of other art forms, such as paintings and sculpture, and a variety of cultural events, including music performances and lectures, are scheduled throughout the day. The exhibition is a celebration of the art and skills of pottery making, and visitors are encouraged to explore and enjoy all that it has to offer.
ROBINSON'S MUSEE THEATRE

Edison's Vitascope

New colored views—see them and compare with any others you may have seen.

The X-Rays

Still remain to mystify and enlighten—everything else new. You should not miss hearing MAE HUGHES, the balladist, and those who admire the New Woman and the many arts must see John and Rosa HURKE. Those who love novelty and artistic music will be pleased with WOLFF and BALLAERT, with their electric orchestra. GRIFF WILLIAMS will amuse with his dialogue and witty remarks, while the talent and beautiful MILLAR SISTERS will add beauty and talent to the performance. Come and see The Patrik King. New attractions in all departments.

10c TO SEE ALL—10c.

Grand OPERA HOUSE

To-day at 2.15

Matinee Charles Frum: man's production, of the English Comedy Thoroughbred

Presented by THOMAS Q. And a brilliant Cast

By SEABROOKE

Next Monday—LILLIAN RUSSELL.

POPULAR TORONTO OPERA HOUSE

This Week—Max. Tuna, Thurs. Sat.

GIRL WANTED

Presenting the Great FRANK BUSH and Strong Co. Next week—The Cotton Spinning.

AUDITORIUM THEATRE

One week, commencing Monday, September 11th, the sensational comedy-drama: "THE OCTOORON."
A CURRENT DEDUCTION.

To the Editor of The Mail and Empire:

Sir, — Whither, ignorance of writing, the current deduction from your Excellency's memorandum with regard to the Senate and the judiciary, is the gage that a Liberal party was coming into power.

Yours, etc.,

A CONSERVATIVE.

Toronto, Aug. 29.

Everybody Welcome to take advantage of the lowest rate ever made to St. Paul and Minneapolis, on the occasion of the Thirtieth Annual Encampment of the G.A.R. last week in September. Only one cent per mile for the round trip is the rate made, for, and established by the Chicago Great Western Railway (Maple Leaf Route) for "boys in blue" and their friends, while the tickets are good for return at any time within thirty days.

Music and "Twin Cities" and the Great North-West. The Chicago Great Western offers every luxury on the journey from Chicago to St. Paul and Pipestone. Dine in Cars on the elephant plan. Take your family with you, and remember the name that deserves four pat. Train. Full information will be furnished by any ticket agent, or F. H. Lord, General Passenger and Ticket Manager, Chicago Great Western Railway, Chicago.

PERSONAL.

Advertisements under this heading 2 cents a word, each insertion. Rates for 4 insertions, 1 cent a word.


MRS. McLEAN, TRAINED NURSE, has just returned from Europe and is desirous of taking a position. Mrs. SHAW, 28 Shaw st., Toronto.

ACCOMMODATION FOR LADIES—Strictly private and confidential: terms moderate. Apply to Mrs. BROWN, 43 Northwood avenue, Toronto.

LADIES' PRIVATE HOME FOR LADIES, terms moderate. Mrs. Moore, 44 Hunter, infants accepted.

A QUIET HOME FOR WOMEN DURING THE EXHIBITION: Terms moderate. Mrs. HARD, 181 Weir avenue, Toronto.

BRIDGES (THOMAS), of HUNTINGDON, went to Toronto, Canada, about 35 years ago. Has not heard from him since, believed to be in Buffalo, S. Rünsha asks.

CANADIAN DETECTIVE AGENCY.

Manager, 150 King st., Toronto. JOHN HODGINS, Manager, 150 King st., Toronto. DETECTIVES AVAILABLE.

CLAY ARTHUR—SAILED FOR NEW South, Wales some 20 years since, and is supposed to have died in America. Sister Rosina asks.

A THROUGHLY EXCELLENT bookkeeper wishes a position. Apply to Mrs. H. E. KAY, Belleville, Man.

SITUATIONS WANTED.

Advertisements under this heading 2 cents a word, each insertion. Rates for 4 insertions, 1 cent a word.

DOMESTIC WANTED.

SITUATIONS VACANT.

Advertisements under this heading 2 cents a word, each insertion. Rates for 4 insertions, 1 cent a word.

TRACIES WANTED.

Advertisements under this heading 2 cents a word, each insertion. Rates for 4 insertions, 1 cent a word.

For all other want advertisements, please address Head Office, Montreal, and the head line "SITUATIONS WANTED" inserted.

36. Mail and Empire, Aug. 31, 1896, U.S. currency will be taken at par.
This committee, under the chairmanship of Chairman, has issued an address to the public giving a history of the storm and the destruction done by it. Now ask for assistance, saying that every dollar sent to them will be judiciously expended and all expenditures accounted for to the public. Contributions can be sent to W. H. Anderson, Secretary; or J. W. Moyers, Chairman.

One Cinematograph.

Yesterday twelve hundred people visited the cinematograph at 54 Yonge street. Since it has been here the attendance has averaged 500 a day. All the people whose desire is to unite pleasure and instruction. The cinematograph is no machine that can be better calculated to both please and instruct. Lectures are dry, but illustrations have the spirit of entertainment. There was one gentleman who has been there ten times, and before he went said each time he had found something new, something that astonished him. There are on the market to-day 20 imitations of the one cinematograph, and one spells it with a "k."

Ivory's Keen Sense of Humor.

New York, Oct. 6.—Edward J. Ivory, recently arrested in England on suspicion of having been connected with a dynamite plot against the lives of the Czar and Queen Victoria, in a letter dated Holloway Prison, September 19, addressed to the manager of the saloon in this city, explains how he was arrested in England under the name of R. Bell by saying he purchased the ticket from Bell, his original holder, for half-price. The latter being unable to sail because of the death of his mother, and further says there is nothing but suspicion against him, and considers his arrest a good joke.

The Fire Record.

Guelph, Oct. 6.—(Special)—About 10:30 o'clock last night fire was discovered in Mr. R. E. Gemmell's Royal Electric Laundry adjoining his brother's dye works. The fire is supposed to have started in the drying room. It was put out before much damage was done. The loss on the machinery will be about $200 and about the same on the building. Both covered by insurance.

Mexican Rivers Wash Away Villages.

Guadalajara, Mexico, Oct. 6.—Overland advice received here from Matamoros state that the damage wrought by the recent floods in the State of Sinola was

tors’ car on the Rock Island road, which was always turned over to him, cooks, porters and all. If he wanted to ship freight over that road, he did it without cost.

“If a poor suitor should send to a judge a sack of flour, or a knuckle of veal, undoubtedly the judge would publish that fact to the world, and properly make an example of the litigant. But the railway company gives to judges passes and free rides in private cars, which they accept, not only without resentment, but with a smiling grace. The result is that the scales of law are always favorable to the private car, and against the sack of flour and knuckle of veal.”

The Rise of the Silent Drama

THE moving picture show has come to stay. “The progress of the ‘silent drama’ has been on an unparalleled scale. In fact,” writes Robert Grau, in ’The Moving Picture Show and the Living Drama’ in the American Review of Reviews, “some of the developments in this field in the last few months have utterly amazed the prominent theatrical managers and producers. As recently as two years ago, these gentlemen were inclined to regard the moving picture as a temporary fad; but when such offerings came as the Kinemacolor pictures of the English Coronation festivities, and it was observed that the public willingly paid regular theatre prices to see the wondrous spectacle, they marveled. One of the foremost of these, William A. Brady, thus expressed himself: ‘If the manufacturer of a photo-play can afford to spend $100,000 for a single offering on the screen, he has not been paying too much a mile, for that is just twice as much as it cost to produce Ben Hur, a play that has run twelve years.’ This enormous sum has, in fact, been spent on more than one film production. The “Dante’s Inferno” pictures cost even more than this, while “The Fall of Troy,” “The Crusaders,” “Cinderella” and “A Tale of Two Cities” all cost from $25,000 to $75,000 each.

As illustrating the trend of the silent drama, it is significant that the Milano Film Company, of Italy, which evolved the “Dante’s Inferno” pictures, now announce the completion of a photographic spectacle from Homer’s “Odyssey.” This immense production involved an expenditure of $200,000, and was two years in preparation. It is comprised in three “reels,” which means that there are about 3,000 feet of film, requiring a full hour to run. This photo-play, “The Return of Ulysses,” was written by no less a distinguished personage than Jules Lemaître, a member of the French Academy, and was reproduced by a company of well-known players. Thirty artists were engaged in producing the scenery and paraphernalia, while the mise en scene is said to have involved the services of over two thousand persons, including a score of players and pantomimists of established repute on the Italian stage. This series of film will be exhibited within two weeks, and to protect the producing company from piracy, the services of William J. Burns, the famous detective, have been secured. Perhaps the most serious competition to the living stage will result from the advent of the “full play” film producers. Heretofore the photo-play has been a brief affair averaging about twenty minutes to unfold. But in the United States and abroad the “special release” is coming forth with a vigorous impetus. Madame Rejane and the Parisian Company have rendered before the camera Sardou’s “Madame Sans Gene” in its entirety, and New Yorkers will be enabled to view this spectacle at the same time that Bernhardt’s “Camille” is presented, the two offerings being disposed of to exhibitors as a single five-reel production, constituting one entertainment.

In France and Italy, the picture play is being developed on a very high-class scale as to authors, actors and elaborateness of staging. The best plays are chosen, and eminent authors write the scenarios. Not only have Lemaître and Sardou been en-
gaged in this work, but also Anatole France, Henry Lavedan and others. It is this activity abroad and the certainty that American film manufacturers will follow along similar lines that has caused the conversion of so many theatres into photo-playhouses. In Hartford, New Haven, and Bridgeport, three cities of the first grade, theatrically speaking, the one theatre in each still remaining to the theatrical syndicate is no longer available to the traveling companies. All three, on the same date (January 29, 1912), reverted to William Fox, the moving picture magnate. Thus even Yale's own town will be denied to the Maude Adamses, the John Drews, and the players under the directions of Messrs. Frohman, Klaw and Erlanger, and their various allies.

The amazing thing about the cinematograph industry is that even the most expensive productions are seen for only a single day in the ten thousand or more picture theatres, the only exception to this rule being where the pictures are exhibited in vaudeville theatres as numbers on the programme. Here they are shown for at least a week and sometimes longer.

The Traffic in Titles

It has been established beyond any shadow of doubt that knighthoods, baronetcies, and peerages are sold by the two great political parties in England. If a man desires one of these titles, he has only to approach diplomatically the political powers that be and pour a certain number of golden sovereigns into the party chest. In due time, unless something is known about the applicant which absolutely prohibits such a thing, his ambition is gratified. Such, at least, is the contention of Mr. James Douglas, who writes on "The Traffic in Titles," in Pearson's Magazine.

"The sale of honors," he says, "is like the sale of advowsons—a traffic not too widely advertised; but knighthoods, baronetcies, and peerages are purchasable; and there is even a tariff for these titles. The price paid varies according to the status of the buyer. But the market price is approximately as follows:

<table>
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<tr>
<th>Title</th>
<th>Price</th>
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<tr>
<td>&quot;Earned&quot; Peerages</td>
<td>49</td>
</tr>
<tr>
<td>&quot;Bought&quot; Peerages</td>
<td>37</td>
</tr>
<tr>
<td>Doubtful</td>
<td>10</td>
</tr>
<tr>
<td>Total</td>
<td>96</td>
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"Thus it appears that between forty and fifty per cent. of peerages are bought. The debasement of the honors conferred by the Sovereign upon his most illustrious servants is a very serious scandal. Every title acquired by indirect purchase is a slur upon every man who has acquired his title by "service" or by merit. The truth is that there is no governing idea in the bestowal of honors. A great administrator like the late Sir Robert Hart received, a lesser reward than half-a-dozen obscure nomenclatures."

The extent of the abuse may be exaggerated by the tongue of suspicion; but, on the other hand, be under all manner. The point is that nobody knows the truth of the matter.

"What is the remedy?"

"Publicly! Publicly! Publicly!"

"Let both parties publish their balance sheets... They can be compelled to do it by public opinion, acting upon the votes for the House of Commons. If every man were to insist upon every candidate..."
Three Hours.

Special to The New York Times.
NEWPORT, R. I., June 2.—The armored cruiser North Carolina, Capt. William A. Marshall, commanding, has broken the towing record at the naval coal station at Newport by taking on board between 8:30 and 11:30 this morning 467 tons. This included the time of rigging the gear for taking the coal on board.

The North Carolina is bound for Annapolis to take the naval cadets on their annual Summer cruise.

PICTURE SHOWS IMMORAL.

The Rev. Zed Copp Wants the Moving Picture Houses Investigated.

Special to The New York Times.
WASHINGTON, June 2.—The Rev. Zed Copp, the Washington clergyman who sprang into prominence a few months ago by announcing his discovery that hell was located in the sun, appeared in a new rôle to-day before the District Commissioners.
He has made the discovery that the nickel theatres within the shadow of the dome of the Capitol are immoral, and that 90 per cent. of the moving pictures shown therein are demoralizing. He was supported by a flying column from the Women’s Interdenominational Missionary Union.

“Oh, they are awful,” he shuddered. “I should say that 90 per cent. are instructive, 20 per cent. are amusing, and the remainder are bad, oh, awfully bad.”

Clergyman Copp said he blushed terribly upon seeing one show, and acknowledged having visited almost all the theaters in the city. He had sprung up along Pennsylvania Avenue to tempt the innocent and unsuspecting Senators on their way to the Capitol.

The Commissioners promised to investigate the matter. Only after the pledges were given did Mr. Copp lead his flock forth.

LIABILITY LAW UPHOLD.

Statute Unconstitutional in States, Living at...
FUEL BILLS.

In the New York Times it is stated that the cost of fuel and light for the State and county institutions, with the exception of State Fiscal Institutions, is approximately $8,000 per month. This is the smallest with one exception named.

In 1897 the cost was $26,189.86, while the institution was 606 square feet. The State has been equipped and completed with new heating and ventilating apparatus. The new apparatus has been installed throughout the building, and the cost of the apparatus and labor is estimated at $30,000. The new apparatus is a modern and efficient one, and is capable of heating the entire building to a comfortable temperature. The cost of heating and ventilating the building is estimated at $2,000 per month. The new apparatus is said to be capable of heating the building to a temperature of 70 degrees Fahrenheit. The new apparatus is also said to be capable of ventilating the building to a proper degree of comfort.

The following are the results of the investigation:

- $284,975.00
- 179,500.00 $153,195.00
- 422,055.00 274,125.00
- 10,000.00 7,500.00
- 64,485.79 63,711.57
- $981,115.70 $488,585.87

The new apparatus has been installed throughout the building, and the cost of the apparatus and labor is estimated at $30,000. The new apparatus is a modern and efficient one, and is capable of heating the entire building to a comfortable temperature. The cost of heating and ventilating the building is estimated at $2,000 per month. The new apparatus is said to be capable of heating the building to a temperature of 70 degrees Fahrenheit. The new apparatus is also said to be capable of ventilating the building to a proper degree of comfort.

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Organize to Fight

Their Lawyer Proposes to Ask for an Injunction Against the Mayor To-Day.

12,000 THROWN OUT OF WORK

Which Means 40,000 Deprived of Livelihood, Showmen Say, Adding That $50,000,000 Is at Stake.

While the five-cent moving picture shows have largely closed yesterday, and the ten-cent shows, which operate under a different form of license, and were not affected by the action of the Mayor in closing the houses in other places, were doing an increased business, the proprietors of the five-cent places, the manufacturers and distributors of the film, and some of the ten-cent men were organizing an association to look after their interests. The meeting was held in the Murray Hill Lyceum, Third Avenue and Thirty-fourth Street. The talk lasted all day.

An Organization Committee of Thirty was appointed in the afternoon, which reported to an evening meeting, at which some of the five-cent places in the greater city were represented. An organization was voted, officers elected, and the secretary of the board and the members that he would ask for a hearing to a court of competent jurisdiction today.

He told them that it was quite plain that relief would be afforded them. The lawyer, Gustavus A. Rogers of St. Louis, who delivered his address in the interest of the Mayor, and thought it could be secured.

Before the evening meeting William W. Chapman of the management hearing had every man present give his name and business address. He then announced those officers: President—William F. The President—Benjamin T. Pressman—Marcus Low; Secretary—David M. Donahue. An Executive Committee, consisting of William T. Bock, President of the Victorian Company of America; Chairman, Alfred Winters; Charles W. McKeehan, and William T. Bock, was elected.

$50,000,000 Invested in Shows

PIECE UPHOLDS THE MAYOR

Father O'Connor Says Moving Pictures Must Be Cut Off. The administration of Mayor Godfrey, he said, was a mistake that should not be made.

MAY TAKE BANKER

Says Bankers Will Lose a Million or More on the Films. The investigation is a result of a new system of censorship, he added.

BRIEGER, DECLAR.

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Special to The New York Times

PITTSBURGH, Dec. 31. (Special to the Times.)

Leaves, which arrive at the sensational graft case, which has ended in the imprisonment of Mayor Godfrey, has ended in the conviction of Mayor Godfrey, has ended in the conviction of Mayor Godfrey, has ended in the conviction of Mayor Godfrey, has ended in the conviction of Mayor Godfrey, has ended in the conviction of Mayor Godfrey.

The ignorance of some of them who have been convicted of the Mayor to succeed the Mayor of Pittsburgh, himself. There is no Mayor. If in his office, the people, and any Mayor of Pittsburgh, from the action of the people, and the people, and any Mayor of Pittsburgh, from the action of the people, and the people, and any Mayor of Pittsburgh, from the action of the people, and the people.
Moving picture shows last great deal of the Persians. In which they resist, is the last act in the campaign of the recent war with the Persians. The last act shows the Persians in their final resistance. The last act was silent, and there was not a sound in the auditorium.

**NOT A $1,000,000 BABY.**

But Gen. Palmer is Exceedingly Interested in New Granddaughter. 

**SPECIAL TO THE NEW YORK TIMES.**

COLORADO SPRINGS, Colo., Dec. 14 — The report that Gen. William J. Palmer, founder of Colorado Springs and founder of the Palmer railroad, has married a new-born grandchild of a Christmas gift of $1,000,000 in the name of T. J. Whedon, general business manager for Mr. Palmer, is not true. Mr. Whedon says the only gift he has for the general is that the general is a grandchild to Mr. Whedon, and that in no way does the general bear a gift of $1,000,000.

**ACCUSED BY TWO WIVES.**

Salesman Held on Bigamy Charge—Homes Not Far Apart. 

Henry Danziger, a salesman of 123 East 12th Street, was arrested at that address yesterday evening on complaint of his wife, Mrs. Edith Danziger, who lives at 123 East 12th Street, charged with bigamy. Later he was held by the Court on evidence of the general's innocence. 

**DIVORCES F. I.**

Wife Accused the R. of Conduct at Home. 

**Supreme Court.**

Mrs. Florence A. W. said she was a witness in the divorce of the defendant, Mr. F. I. Wife of the defendant, who is accused of misconduct at home, is a witness in the divorce.
MOVING PICTURES REOPEN

Test Cases to be Heard Today—Mayor Sarcastic About the "Elevating" Influence of Some Picture Shows.

Mayor McChesney, who returned to the city yesterday because of the moving picture cases and other allied matters, took up with Corporation Counsel Pendleton the question of Sunday amusements in the higher class vaudeville houses. As a result of their conference, Corporation Counsel Pendleton was instructed to draw up a circular letter. The Supreme Court had revoked the license of the Victoria Theatre, the Alhambra, the American, and Hurst & Seagon's 12th Street Theatre.

Assistant Corporation Counsel Frank E. Pierce set to work at once on the circular letter. It was explained in the Corporation Counsel's office yesterday that the licenses of these theatres, which are issued by the Police Commissioner, can be revoked by the Court if Justice of the Supreme Court upon proving a violation of the law. The Justice decides summarily, and there is no appeal from his decision. The alleged violations occurred on several Sundays previous to last Sunday. It was said yesterday that stenographers were present at the Sunday performances complained of, together with representatives of the Corporation Counsel, and that under the direction of the latter exact records were made of the portions of the performances regarded as violations. These papers will be ready in a few days, and service will then be made upon the managers, who have two days' notice under an order to show cause why their licenses should not be revoked.

The next step in the proceeding provided that the licenses are revoked, will be the bringing of suits in the Supreme Court for a penalty of $500 for each violation of the Sunday law.

MOVING PICTURES CASES UP TODAY.

Argument on the preliminary injunction obtained by the Fox Amusement Company, moving picture exhibitors, was to have been heard yesterday before Justice Blackman in the Supreme Court of Kings County. Justice Blackman had signed the preliminary injunction, which had been filed by the Police Department, and Frank E. Pierce, Assistant Corporation Counsel, who had been present at the meeting.

Justice Gaynor has signed three other injunctions, among them an injunction against the management of the Astor Theatre, which was represented by Frank E. Pierce and William B. Crowell, both of whom are members of the Corporation Counsel's firm.

The attorneys for the moving picture company have announced that they will carry their case to the Supreme Court.

TRAPPED BY AN EARLY BLAZE.

Firemen Caught by Back Draught—Rotten Hose Bursts.

An exciting fire, followed by heroic rescues and the bursting of a rotten hose, occurred in the early hours of yesterday morning at 633 West 143rd Street, near the Second Avenue Bridge. The house is a three-story frame dwelling.

The first floor was occupied by the offices of Charles Dempsey's saloon, and William Pittman and family, with William Smith and family, and their mother, all of Room 15, lived on the second floor, while Richard Smith had the top floor.

The fire was discovered by William L. Keough, a policeman, and the houseman, who was awakened by the hollering. The others also woke up at the same time, and tried to save some of his belongings. The flames cut the house in half, and the furniture was burned.

While fighting the flames on the top floor, Fireman Michael O'Flanagan, 167, and Michael Ryan, 171, both of Engine Company 11, were caught by a back draught. They were caught when they were trying to save some of his belongings, and the flames cut the house in half, and the furniture was burned.

Despite the efforts of the firemen, the fire continued to rage, and the house was completely destroyed. The firemen lost their lives in the attempt to save the occupants, and the loss was estimated at $15,000.