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**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
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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 films¹ 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 Ouimetoscope 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, re-enforced 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

newspapers. I included The New York Times to compare the U.S. and Canadian press's reactions to film.

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)²; 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 begun 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 feed back 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, Brace and World, Inc., 1965), p.200, writes that filmmaker Robert Paul's average film 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).

³ Fell, J.L., (ed.) Film Before Griffith. Berkeley: University of California Press, 1983. p. 3.

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 Lumière 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 Italy¹. Da Vinci also invented the condensing lens², 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*³. 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. ⁴

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. ⁵

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 succeeded 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.⁶ 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.⁸

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.¹⁰

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."¹¹ 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.¹² 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.¹³

In France, around the same time, the Lumière 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.¹⁴ 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 Lumière 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.¹⁵ 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.¹⁶

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 Vitascope to the punch, whose initial screening was in New York on Apr. 23, 1896. One of the films shown for the Vitascope'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."¹ 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 ?-ographes soon appeared at theaters, tents and storefronts worldwide.

¹ Ceram, C.W. Archaeology of the Cinema. New York: Harcourt, Brace and World, Inc., 1965., p. 22 mentions da Vinci and Giovanni della Porta (1540-1615) as having written about the camera obscura. Ramsaye, Terry. A Million and One Nights: A History of the Motion Picture. New York: Simon & Schuster, 1926., p. 2 also mentions Aristotle.

² Ceram, p.22 and photo #19.

³ Ceram, p.19 and photos #20-22; Ramsaye, p. 6

⁴ 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.³

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.⁴ 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."⁵

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.⁶

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.⁷ Raff & Gammon knew that putting the Edison name on the Vitascope 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..."⁸ 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.⁹

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. 1896.¹⁰ 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." ¹¹

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.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.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.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 Vitascope far away from the home office.

TYPES OF FILMS MADE IN THE 1890s

In discussing the subject matter of films, Ramsay, 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, Ramsay 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."¹⁵

Ramsay's writing is the product of a 1920s 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, "homosocial," 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."¹⁶ 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.¹⁷ 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.¹⁸ 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.¹⁹ 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. One of Edison's earliest films was of the

dancer Carmencita, shot on or around Mar. 11, 1894 for the Kinetoscope.²⁰

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 1920.²¹ 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 *filmmakers* 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."²² (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." ²³

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 Canadian 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 Vitascope. 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 \$64,²⁴ 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.²⁶ 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 - \$50,²⁷ 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. Ançion 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."³¹

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.

² Musser, Charles. Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company. Berkeley: University of California Press, 1991., pp. 45-47.

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.

¹¹ Morris, Peter. Embattled Shadows: A History of Canadian Cinema 1885-1939. Montréal: McGill-Queens University Press, 1978.,p. 276 - footnote 17.

¹² See Appendix item #2 for a copy of this ad/letter.

¹³ Ramsaye, p. 316.

¹⁴ Ramsaye, p.304-307.

¹⁵ Ramsaye, p. xi.

¹⁶ Musser, p. 9.

¹⁷ Musser, p. 44.

¹⁸ 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.

¹⁹ 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.

²⁰ Hendricks, p. 7.

²¹ 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.

²² Ramsaye, p.240-1.

²³ 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.

²⁴ 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

²⁵ Pratley, Gerald Torn Sprockets. Mississauga, Ont: Associated University Press, 1987., p. 19.

²⁶ Morris, p. 25.

²⁷ Ramsaye, p. 254.

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

²⁹ Allen, Jeanne T., Copyright and Early Theatre, in Film Before Griffin, Berkeley: University of California Press, (ed. John L. Fell), p. 184.

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

newspapers in New York City (The New York Times), Montréal (La Presse, The Montreal Daily Star and The Gazette), Ottawa (The Evening Journal, The Ottawa Free Press and The Ottawa Daily Citizen) and Toronto (The Mail and Empire, The Globe and The Toronto World) recounting the first films shown in their respective cities.

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 French³, 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 Vitascope 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."

The New York Times Apr. 14, 1896 - p.5
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.⁴ 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.⁵ 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."

The New York Times Apr. 24, 1896, p.5
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' 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.⁷ It must then be assumed that the Star's editors had read the 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 Cinema Canada⁸. 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 Embattled Shadows, and incorrectly noted at that⁹, while the NFB has not re-issued a corrected version of Dreamland. As late as 1980, a Canadian Film Institute publication, 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."¹⁰

Gerald Pratley's 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. 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.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 re-printed 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.¹²

The Cinematographe

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 kymetoscope, 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.

La Presse June 29, 1896 Front page
trans. from Documents in Canadian Film and Matthew Smith¹³

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 Lumières' 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 recommended 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 cinematographe 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."¹⁷ The Nawns were one of the acts in the Hopkins Trans Oceanic Star Specialty Co.

Two days later, a competing film system, the Animatographe¹⁸, 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 Vitascope 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 Vitascope'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 Vitascope.¹⁹

The Vitascope'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.

The Evening Journal and The Free Press
July 20, 1896 - front page
Appendix items # 12 & 13

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.²⁰ 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

Marvellous 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.7²¹

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.

The Evening Journal (Ottawa) July 22, 1896, front page.
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.²

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 Cinématographe, 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 morals²³, 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) cinématographe, 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 camera²⁴, not by the Lumières. 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 concessionaire 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 Lumière 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.

¹ The following are three examples of reviewers who were aware of the Kinetoscope, but saw the Vitascope 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 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 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 Vitascope 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.

⁶There 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.

⁷ See Appendix item #10 for a reprint of this item.

⁸ Germaine Lacasse's work on this appears in the Cinémathèque québécoise publication, L'Historiographe (Les débuts du spectacle cinématographique au Québec). Montréal: La Cinémathèque québécoise, 1985, and Cinema Canada magazine #108 June 1984. The Cinema Canada reference is taken from Morris's retraction in the 2nd edition to Embattled Shadows.

⁹ Morris's retraction states that the Montréal screening took place on June 28, 1896, instead of the correct date of June 27, 1896

¹⁰ Self Portrait - Cinémathèque Québécoise, 1980, back cover.

¹¹ The Introduction of the Lumière Cinématographe in Canada., by Gaudreault, A. and Lacasse, G. in Canadian Journal of Film Studies, Vol. 5 No.2 pp 112-123.

¹² For original French version see Appendix - item #11.

¹³ 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.

¹⁴ It is odd that Edison's stated film speed would vary, since it was driven by electricity, but Lumière'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.

¹⁵ Ramsaye, pp. 163 - 175

¹⁶ Lacasse, Germaine. Histoires de scopes: Le Cinéma muet au Québec. Montréal: La Cinémathèque québécoise, 1988., p.6

¹⁷ See Appendix - items 20 & 21 for reprints of The Gazette and The Montreal Daily Star's "review" of the Kinematographe show.

¹⁸ 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.¹ 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 7,² 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.³ 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."⁴ 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

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,"⁵ 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
Appendix - item # 25

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, 1896.⁶ 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.⁷

The Phantoscope was the name of C. Francis Jenkins' original projector which was further developed and then renamed the Vitascope 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.⁸

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.⁹ Like the Cinématographe, the Eidoloscope was called "Edison's great invention," in The Mail and Empire's section on the Toronto Industrial Exhibition.¹⁰

The two major companies, Edison and Lumière, 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 Lumière 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 Cinématographe operation in Ontario after the Exhibition closed for the season. However, if accounts in Ramsaye are to be believed, the Lumière

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. ¹¹

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.¹² 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" ¹³ 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 Vitascope 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".¹⁴ 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 Cinématographe show placed the following ad in The Globe.

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 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.

The Globe, Oct. 19, 1896, p. 2
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 Cimématographe 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

⁶ 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 Eidoloscope, 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, 1896, 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.

EDUCATION

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."³ 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 McClennan 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."⁶ 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,⁷ 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, 1909⁶

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, 1909⁹

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.”¹⁰ 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.¹¹

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.¹² 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.

⁵ See Appendix item # 35 for the article entitled, "Picture Men Organize to Fight" New York Times Dec. 26, 1908.

⁶ New York Times Dec. 29, 1908, Appendix item # 36.

⁷ See Appendix item # 37.

⁸ Kauffmann, pp. 29-30.

⁹ Kauffmann, pp. 28-29

¹⁰ Lindsay, Vachel. The Art of the Moving Picture (reprint of 2nd ed.- 1922). New York: Liveright Publishing Co., 1970 (originally pub. by MacMillan), p. 139-140

¹¹ Lindsay, p. 128. "Why not have the most beautiful scenes in front of the theatres, instead of those alleged to be the most thrilling?"

¹² Lindsay, p. 199.

¹³ Kauffmann, p. 26.

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."³ 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."⁴ 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."⁵ 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."⁶ 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."⁷ 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."⁸ 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."⁹

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.

The New York Times, Apr. 26, 1896, p.10
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."¹² 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.”¹³ 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

³ Ottawa Evening Journal, July 22, 1896, front page. Appendix item # 14.

⁴ New York Times, Apr.14, 1896, p. 5. Appendix item #7.

⁵ New York Times, Apr.24, 1896, p. 5. Appendix item #8.

⁶ Toronto World Sept. 1, 1986, p.4. Appendix item #15.

⁷ New York Times, Apr. 26, 1896 p.10. Appendix item #9.

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.

¹¹ Ottawa Evening Journal, July 22, 1896, front page. Appendix item #14.

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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APPENDIX

1. An ad from Saturday Night magazine Oct. 10, 1896, p. 11, for a travel lecture illustrated by magic lantern/stereopticon slides.
2. The Globe, Oct. 19, 1896, p. 2. An open letter from H. J. Hill, former manager of the Toronto Industrial Exhibition and current manager of the Cinématographe operation in Ontario.
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 Ançion 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.
4.f)Review of LaLoie Fuller's performance from Saturday Night -Toronto in late Sept. 1896.
5. La Presse, June 29, 1896, front page. Review of the first film screening in Canada.

6. La Presse, July 8, 1896. Article on the Vitascope.
7. New York Times, Apr. 14, 1896, p. 5. Premiere announcement for the Vitascope.
8. New York Times, Apr. 24, 1896, p. 5. Review of first screening in New York.
9. a) New York Times, Apr. 26, 1896, p. 10. A more detailed review of the Vitascope. Pt. 1
- 9.b) New York Times, Apr. 26, 1896, p. 10. A more detailed review of the Vitascope. Pt. 2
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.
12. The Ottawa Evening Journal, July 20, 1896. Premiere announcement - identical to #13 in the Ottawa Free Press.
13. The Ottawa Free Press, July 20, 1896. Premiere announcement - identical to #12 in the Ottawa Evening Journal.
14. The Evening Journal, July 22, 1896, front page - review of Vitascope premiere
15. Toronto World, Sept. 1, 1896, p.4. - item on Robinson's Musee & Vitascope show.
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.
17. Mail and Empire, Sept. 7, 1896. p.5. Review of Cinématographe at Toronto Industrial Exhibition.
18. New York Times, June 28, 1896. Ad for Cinématographe show in New York City the day after it appeared in Montréal.
19. Ottawa Free Press, July 25, 1896. Front page announcement of colour films for the Vitascope show.
20. Montreal Daily Star, Sept. 29, 1896. Review of Kinematographe show.

21. The Gazette, Sept. 29, 1896, p.5. Review of Kinematographe show.
22. a) Ottawa Free Press, July 25, 1896, p.7. another announcement of colour films for Ottawa Vitascope shows naming Annabelle and Muller.
 22.b)Ottawa Free Press, Aug. 4, 1896, p.8. Item identifying "Muller" as Amy Muller
 22.c) Evening Journal, July 25, 1896. Evening version of 22a announcement.
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.
24. a) Ottawa Free Press, Aug. 10, 1896, p. 7. Announcement that Vitascope will continue on and replace Japanese act which suddenly "took sick."
 24.b)Evening Journal, Aug. 12, 1896, front page, ad for prize fight film.
25. Evening Journal, July 24, 1896. Ad claiming Ottawa's "best people" attend film screenings.
26. a) The Gazette, Oct. 20, 1896, p. 4, ad for The Phantoscope at 78 Main St.
 26.b)The Gazette, Dec. 15, 1896, ad for The Phantoscope at Theatre Francais
 26.c)The Gazette, Dec. 21, 1896, p. 4, ad for The Phantoscope at Theatre Francais
 26.d)La Presse, Dec. 15, 1896, p. 7. Ad for The Phantoscope at Theatre Francais. Ads appeared daily from Dec. 15 - 26, 1896.
27. Montreal Daily Star, Sept. 26, 1896, p. 6. Ad for Kinematographe show
 27.b)Montreal Daily Star, Sept. 30, 1896. Ad for Animatographe
 27.c)Montreal Daily Star, Nov. 20, 1896. Ad for Theatroscope featuring Robert Paul's English Derby film.
28. Mail and Empire, Sept. 4, 1896, p. 7. Item on Toronto Industrial Exhibition announcing "Edison's" Eidoloscope.
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.

31. The Globe, Oct. 7, 1896, p.2. entertainment ads show three film systems playing and an item on the Cinématographe.
32. a) Maclean's Magazine, April 1912, article - The Rise of the Silent Drama.
Part 1
- 32.b) Maclean's Magazine, April 1912, article - The Rise of the Silent Drama.
Part 2
33. New York Times, June 3, 1908, p. 6. Picture Shows Immoral
34. New York Times, Dec. 21, 1908, p. 2. Mayor's notice of a hearing on motion picture establishment licenses.
35. a) New York Times, Dec. 26, 1908, p.2 - part 1. Picture Show Men Organize to Fight.
- 35.b) New York Times, Dec. 26, 1908, p.2 - part 2. Picture Show Men Organize to Fight.
36. a) New York Times, Dec. 29, 1896, p. 3 - part 1. Mayor Makes War on Sunday Vaudeville.
- 36.b) New York Times, Dec. 29, 1896, p. 3 - part 2. Mayor Makes War on Sunday Vaudeville.
37. New York Times, Dec. 25, 1896, p. 6, editorial on Moving Picture Shows.



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Reserved seats, 25c. Plan at Gourlay, Winter &
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H. J. HILL, Manager.

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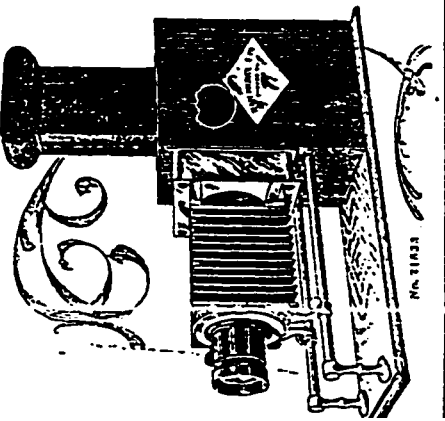
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2. The Globe, Oct. 19, 1896, p. 2. An open letter from H. J. Hill, former manager of the Toronto Industrial Exhibition and current manager of the Cinematographe operation in Ontario.

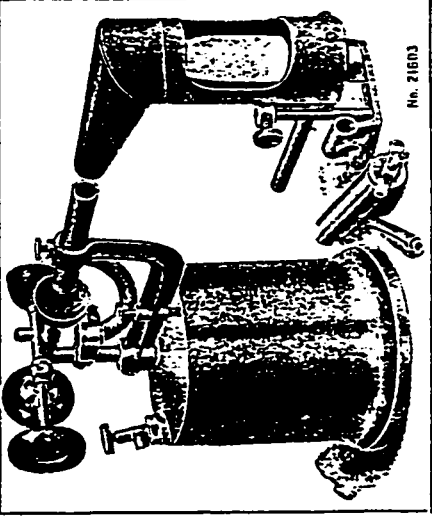
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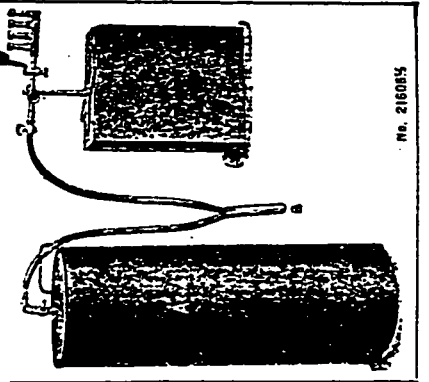


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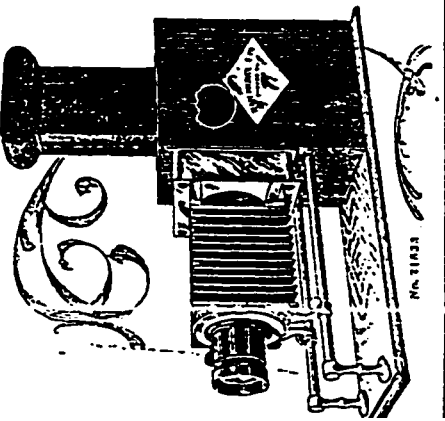
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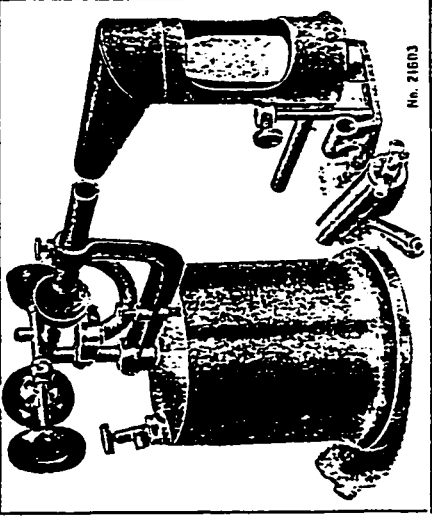
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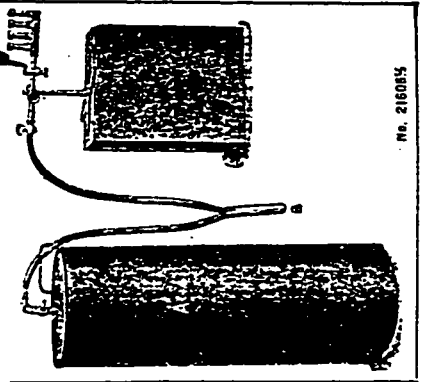


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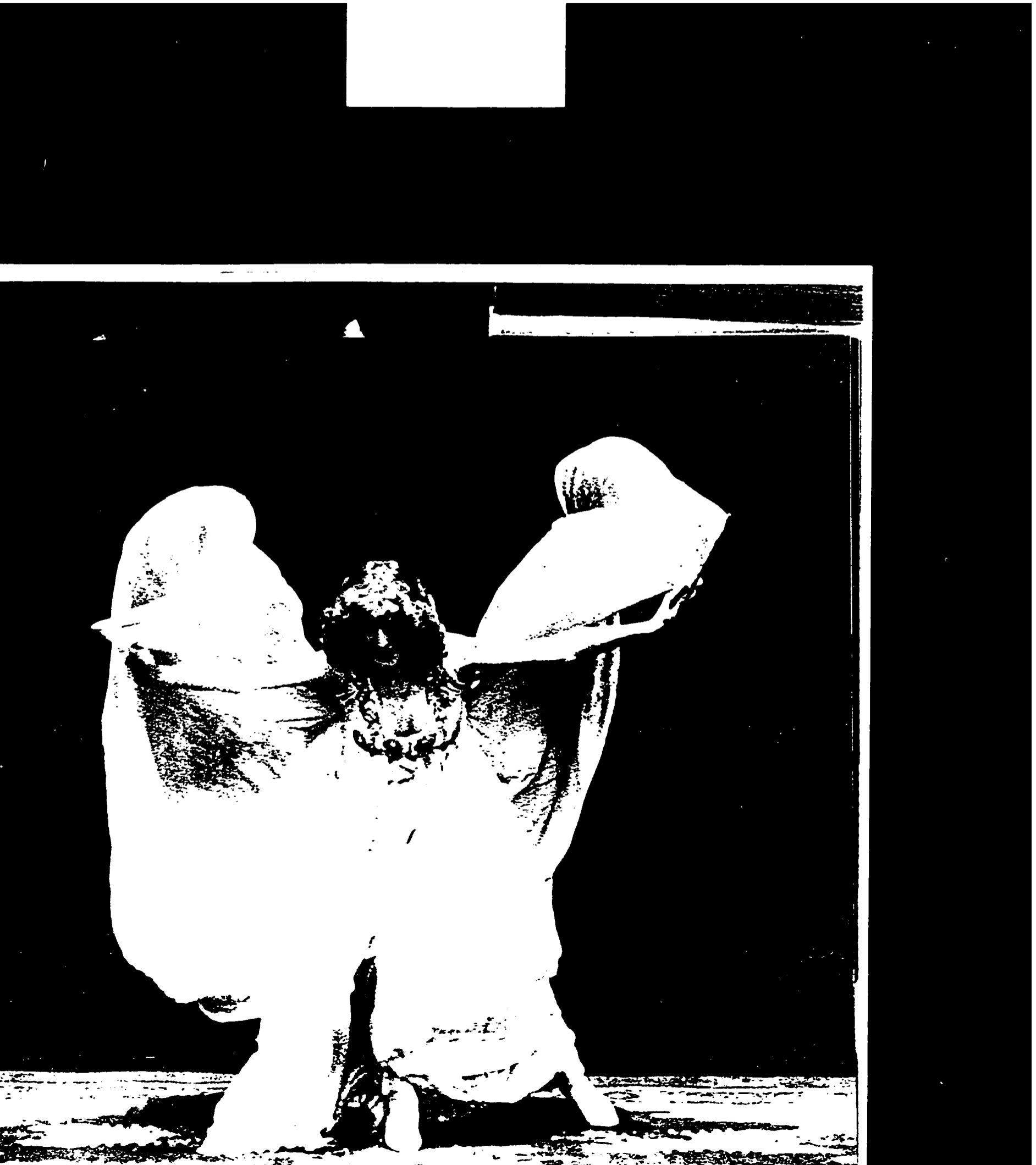
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4.c) Film strip of the Annabelle Serpentine Dance. The still shot in 4b does not appear to have come from this strip which was shot in 1894 for the Kinetoscope.

STORONIA SATURDAY NIGHT

Vol. 9, No. 45

{The Sheppard Publishing Co., [Lid.] Proprietors.}
Office—Adelaide Street West.

TORONTO, SEPTEMBER 26, 1896.

TERMS: Single Per Annum

Around Town.

As is pointed out in an interesting article in other part of this paper, Her Majesty Queen Victoria has passed the record and her reign has become the longest in British history. The useful life is not necessarily that of the man or woman who lives the longest, and perhaps if it were figured out it would even be found that the majority of the world's greatest men had died under fifty, with the average considerably less than that. A life like that of Methuselah, who could sit in a rocking-chair for a couple of years whenever he felt tired, would seem far from useful compared to other and much briefer lives. The reign Queen Victoria has, however, been not only long, but useful. It is not going too far to say that she has been privileged to rule the most eventful and marvel-working half-century in the history of mankind. We are all ready enough to declare that this is the most progressive generation the world has seen, but unless we pause to examine the facts we cannot possibly realize the change that has come over life since the 20th day of June, 1837, when Victoria became Queen. It is figured that during her reign the total number of her subjects, or those under the protection of her government, has doubled, and number at present four hundred million of people, or one-fourth of the population of the earth. Alongside this newly formulated claim the boast of an empire on which the sun never sets, grows tame. But I do not intend to say anything about the political developments of the Queen's reign, and will only point out a few homely facts of interest to the Saturday people.

Her Majesty was a two-year-old child when she ascended the throne in 1837. She ascended the throne in 1837, and the Mackenzie and Papineau Rebellion, which we regard as old-time history, occurred during the first twelve months of her reign. The first piece of railroad in Canada was built the year preceding her coronation, and it was a poor and crude attempt at a railroad compared with the gigantic systems which we now have. In 1837, and for long years after, our fathers carried around with them their tools and steel with which to start fires. Lucifer matches were invented in 1828, but they were not used until 1840, and expensive. Steel pens were not invented until 1822, but they were not used until 1840, and expensive. Steel pens began to come into general use about the year 1840. In 1837 Canada was regarded as a wilderness in the wilderness of the world, even if we consider life in England, the life I am mentioning hold equally good. It was not until a year later that the first electric telegraph line was constructed. It was not until nine years later that the sewing-machine was invented. Coal-oil in its natural state was regarded as one of the nameless and useless products of the earth, and was not used as an illuminant. Natural gas had not been discovered, of course, nor the electric light, nor the telephone. The use of anaesthetics in surgery had not been dreamed of, and the body who had a tooth pulled and the soldier who had a limb amputated had to consciously suffer the undiminished pain of these operations. Steam navigation had only begun to be regarded seriously, and the first steamer to cross the Atlantic was not in commission until 1819. Cyrus Field had not yet begun to dream of an Atlantic cable, and it was not until years afterwards that the subject was laughed at. The printing-press was an ancient thing that could hardly print as many characters in a week as the press of to-day can turn out in an hour. The horse-power threshing-machine was almost unknown, and the steam-engine did not come for decades. For long years we have been cut with a scythe, and with a

made the Senate Committee so indignant that it refused to honor him by granting a divorce. This appears to be a very peculiar body, our Senate Committee on Divorce. I know nothing of the real Mrs. Pointon, but the plaintiff alleged against her the usual grounds which, according to our strict law, permit the annulment of a marriage. The press report does not suggest that he failed to make out his case, and one might even infer that he was not permitted to produce his evidence, owing to the fact that it was discovered that he, too, had outraged good morals and was living illegally with another woman. What must Pointon do now, O wise Senators! The fact that, after years of wrongdoing, he went to the expense and courted the indignity and shame of an appeal to Parliament for divorce, shows that the man has still some respect for the moral code and some desire to conform to the rules of decent life. But what shall he do now? Will the failure of his petition improve the moral standing of the various people involved in this domestic muddle? Will it not rather be, in effect, the sanctioning by Parliament of the illicit relations that have been maintained "for some years?" However the laws may read, it should certainly be clear that if infidelity on the part of one partner to a marriage contract is sufficient to annul it, the infidelity of both makes annulment of it doubly necessary. The interests of society demand that such a marriage as this shall be set aside, rather than that people shall live in open defiance of the conventionalities and children be born illegitimately. One case such as this will have a wide influence with other unhappy couples who are not overly nice in their moral notions. If all sorts of obstacles and

years and is now aged thirty-eight. He is the same age as John L. Sullivan, that man of almost unexampled physique, who, by fast and furious living, has reduced himself to a wreck. Gaudaur has lived a simple country life, has been regular in his habits, sensible in his eating, moderate in his drinking, and is to-day at the very zenith of his manhood. He can look back over the past with more pleasure than Sullivan, who crowded his days with every sensation of indulgence; he can contemplate the present with more pride; he can speculate upon the future with more hope. He is the pride of his wife and children, his sister, his father, his townspeople and his countrymen.

Some of our Little Citizens are disposed to protest against the grant made by the City Council towards the demonstration. We have many Little Citizens in town who cry out against anything the city may do if it is above the level of "mush and milk and a tin spoon." These people serve a good purpose in one way, for they act as a check upon another class of citizens who seem to think that the city should be buying champagne for somebody the year round. The great mass of the people take sensible and safe ground between these extremes. The City Council granted four hundred and sixty dollars towards the demonstration. Thousands of people crowded the streets to get a glimpse of the champion. It is quite safe to say that forty-six thousand people witnessed the procession, so that if we view the matter simply as a hired entertainment it cost the city only one cent per head for those who enjoyed the entertainment. Perhaps one hundred thousand people were out to view the parade. If the city may hire bands to play in the parks to a few hundred people, or do any of those

Parliament; the home for political incurables. The inmates are marked with every variety and stage of the disease of politics, with here and there a sound and sane man humoring the hallucinations of his unfortunate fellows. The place is supposed, by many of those who are within it and by all of those who have never been shown through it by one of the keepers, to be dedicated to profound deliberation upon the legislation that comes up from the Commons. This hallucination of the inmates is encouraged as far as possible, and as I am not an alienist it would be presumptuous to question this mode of treatment. The man in the Toronto Asylum who thinks he has a glass neck is, by special order of Dr. Clark, humored so that no one asks him to turn his head; and the man who thinks that he has swollen to the size of an elephant and naturally despises the doorway of his room, is never required to emerge from his cell. The practice at Ottawa, therefore, has the sanction of experts. Sir Oliver Mowat, during whose premiership of Ontario the Asylum accommodation of the province required to be, and was, doubled, has gone, with all his ripe experience, into the Senate. He, too, has already in various ways humored the inmates by feigning to believe that they are really a deliberative body of legislators. Justice has told them that he is Minister of Justice, and he has asked them to discuss certain matters coming within the scope of that department, only to find that they fall into deliberation so profound that it soothes them to sleep. Sir Oliver then nobly signally to Sir Mackenzie Bowell, who sadly shakes his head.

This is serious enough, but to be still more serious, the Senate as it stands is a reproach to



LA LOIE FULLER.

See Page 11.

harassments are to be thrown in the way of things which are done here and elsewhere for the country. There are some men of ability in

heard at the telephone: "Hello! I can't get home for dinner this evening, Mary; have to work late." "Yes! Mrs. J— has just telephoned to ask me to dine with her, as her husband and you are going to see An American Beauty. Sorry it's such hard work holding down an orchestra chair!" and she rang him off abruptly.

The cinematograph, which so much pleased us at the Exhibition, is now on view at 90 Yonge street from eleven to ten o'clock each day. I credited this wonderful invention to Edison, but learned later that a French scientist, Lumiere, is the inventor of the cinematograph. It's well worth seeing.

Mrs. T. C. Street Macklem is on a visit to her mother, Mrs. Raymond of Welland.

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 Loie, must have something of the poet in her. When she decided to dance for a living, just as she might have decided to go on the trapeze or jump from high bridges, it being necessary for her to do something truly startling, she did not seek a ballet master and get him to teach her how to point her toes. Had she taken the course which would have suggested itself to almost any other woman in the world, she would not now be La Loie on the Paris boulevards and a great star in the firmament of art. She chose to study the accidental graces of nature as they are expressed in curling ocean waves, plumes of smoke and whirling flames. It was a large undertaking to capture and command these curls and plumes and whirls, but Miss Fuller set her self to the task, and strange as it may seem, she had soon made them her stock in trade and is now enabled to produce them whenever she wishes to go to the trouble. She can be a section of a cyclone or a house afire by merely touching an electric button. Again she will transform herself into a snow-squall. — "But she doesn't dance," said an envious premiere danseuse who was watching her one night.

"My dear," put in someone who was sitting close by, "do get her to tell you how she learned not to."

Any self-respecting bird would weep with chagrin at seeing Loie Fuller spread the wonderful wings of her drapery and go sailing through the shafts of light that are aimed at her by faithful calciums. She is a spectacle that is scarcely equaled by rainbow, torch-light processions, Niagara Falls or great parades. She is apparently enveloped in weather. First there is the broad sunshine of noonday, then a rain falls, then rain pours, then fierce winds blow, then the sun comes forth again and gradually fades through various hues until it disappears and pearly moonlight bathes the dancer. Through it all the young woman is as distinctively visible as though she were in her bath. Her garments are the merest atmospheres, which scatter and billow and burst into opaline clouds as she agitates her round and supple body and flings her limbs powerfully in various directions. She does not trip to any set measures, and her feet do not meet and leave the stage with the rhythmic precision observable in almost every other dancer that has ever lived. The beauty of motion that she

matter what the mechanism and trickery of the performance be, no one will stop to question the triumphant effect of it, and everyone will admire the young dancer for her ingenuity in giving it practical form.

Miss Fuller is coming to the Toronto Opera House next week with her sister Ida's vaudeville company, and her engagement here will be her last appearance in America previous to her departure for China.

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THE MABS...

ELLIS' 3 King St. East
TORONTO

DIAMONDS

The Ques

Everyone prefers but many are deto instruments from

4.e)Announcement/feature from Saturday Night about LaLoie Fuller's impending appearance in Toronto in late Sept. 1896. - Note ad for Cinematographs on right in competition with the Fuller sisters

THE DRAMA



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 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 on accordions of the Lost Chord, as played by a church organ, was a treat. The Valdres gave some trick bicycle riding that was remarkably skilful. The Midgleys were funny as a booby 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 elocutist, who scored such an unique success season in New York and Philadelphia, take part in the concert under the auspices of the W. C. T. U. in Assoc. on October 6. The names of Miss Minna Lund, Mr. A. Hahn, and Mr. T. C. Jeffgramme.

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

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

All of her friends in Toronto to hear of the creditable Miss Bessie Bonsall has undertaken at the Savoy Theatre the recent revival of The same perseverance which she fully through two seasons at the Ovid Musin Concert Club the front in one of the leading world. To be understudied means that one may grow without ever having the opportunity, but this has not been the case, for after taking Miss Sing in The Mikado several times during last

4. Review of LaLoie Fuller's performance from Saturday Night - Toronto in late Sept. 1896.



Inspection satisfaisante

Les bataillons de la 1^{re} division ont été inspectés sur le Champ de Mars, à l'occasion de l'inspection du 2^{me} régiment de l'artillerie de Garibou...

L'artillerie de campagne a été passée en revue la première et la fanfare fait entendre des accords nouveaux...

Le lieutenant-colonel Strachan, les majors Ibbotson, Blacklock, le chirurgien Campbell, le quar-

Le lieutenant-colonel Strachan, les majors Ibbotson, Blacklock, le chirurgien Campbell, le quar-

BUREAU PROVINCIAL D'HYGIENE Assemblée trimestrielle

L'assemblée trimestrielle du bureau provincial d'hygiène a eu lieu vendredi dans les locaux du parlement...

Intéressante expérience samedi soir

Dirigez, que samedi soir, à six heures, au No 78 de la rue St-Laurent, devant un petit nombre de privilégiés...

On est arrivé à rendre la photographie animée. Cette merveilleuse découverte, fruit de savantes expériences...

Enfin, la photographie ne reproduit les objets dans l'immobilité; aujourd'hui, elle les saisit en quelque sorte au passage...

Ce fut d'abord l'arrivée d'un train de la gare de Lyon-Perrache. On voyait les voyageurs attendant sur la plate-forme...

Les invités ont ensuite assisté à une charge de cuirassiers. Au premier plan le général donne des ordres à un officier...

Et là sur 3 Nous l'avons vue, non pas dans une image immobile, mais dans une image animée...

Ces scènes sont reproduites sur un écran, comme on le voit pour les représentations avec la lanterne magique...

M. Miliard et Dupuy, qui ont installé l'appareil, ont répondu à la perfection; mais simplement faire une expérience scientifique...



LA FETE NATIONALE dans l'Ouest de la ville — Le char allégorique de

de-Montreal qui est arrivée hier en cette pour Louches, où il doit prendre part au grand tournoi international...

Les visiteurs ont assisté avec une vive joie à l'arrivée de l'équipe de la brigade de Montréal qui doit prendre part au tournoi de Louches...

qui a lieu, cette année, dans la capitale provinciale. Les fêtes durent six jours. Les bicyclistes étrangers ont commencé à arriver hier...

En dépit des élections, qui n'ont pas manqué de nuire quelque peu à l'organisation, celle-ci est complète, grâce à un redoublement d'efforts...

Les élections auront tout probablement lieu à la fin de septembre, quel que temps avant l'ouverture de la prochaine session...

entier. On serait curieux, pour savoir de quelle manière il sera par voie de conciliation...

L'énquête aura lieu à la fin de septembre, quel que temps avant l'ouverture de la prochaine session...

Les politiciens de Québec, tout comme ceux de Montréal, s'occupent énormément de la composition du futur cabinet Laurier...

Paris sous le fort de la Bastille. M. Chenet. n. 41-42, page 222.

RHODE-ISLAND

WOONSOCKET. — Chez les religieux. — La révérende Mère Ste Scholastique, ci-devant supérieure du couvent Jésus-Marie, de cette ville, est partie pour Providence, R. I., où elle sera la supérieure du couvent de cette communauté.

La révérende Mère St Honoré, ci-devant assistante-supérieure du couvent Jésus-Marie de cette ville, est partie pour Manchester, N. H., où elle sera la supérieure du couvent de cette communauté.

— Vendredi soir, on a tenté d'incendier l'ancien pont de l'avenue Hamlet, en répandant une grande quantité de pétrole sur divers points. N'eût été le hasard que fit prendre ce chemin à un résident du quartier, c'en était fait de cette vieille relique.

— Le révérend Bourgeois, de la paroisse Ste Anne, est attendu sous peu.

Il rapportera d'Europe vingt-cinq instruments pour le corps de musique du Gymnase, ce qui portera le nombre des instruments à 80.

Nos musiciens jubilent.

— Les révérends messieurs Leclerc, Bouteaux et McCarthy partent aujourd'hui pour Brighton, Mass., où ils assisteront à une retraite qui durera une semaine.

— La journée du 4 juillet a été fertile en accidents, cette année, et les docteurs y ont trouvé leur compte. Cependant, exception faite du jeune Sweeney, qui s'est fracturé la jambe, si n'y a rien de réellement sérieux à enregistrer.

LE VITASCOPE

Une invention merveilleuse

Le Vitascope n'était qu'un essai, un jouet, un joujou d'enfant. Edison vient d'inventer le véritable appareil. C'est de lui que le "Vitascope" qui repose sur le même principe, mais combien perfectionné ?

Le vitascope est composé d'une petite lentille, semblable à celle d'une chambre photographique ordinaire ; cette lentille est la plus rapprochée de l'écran. Juste derrière elle, un cadre en métal, d'environ un pouce et demi carré, où passe l'image qu'il s'agit de reproduire. Derrière le cadre, une grande lentille, et derrière celle-ci un lampé à arc d'un pouvoir éclairant de 2,000 bougies. Les images à reproduire sont préalablement photographiées sur des pellicules kinéscopiques ; les personnages ont la dimension de l'ongle.

Chacune de ces pellicules a cinquante pieds de long et reçoit plusieurs centaines de figures dont la succession formera la représentation scénique. La pellicule passe, avec une grande rapidité sous une série de roues actionnées par l'électricité ; au moment où elle apparaît dans le cadre placé derrière la petite lentille, la lumière de la lampe à arc, traversant la grande lentille, qui la multiplie, projette sur l'écran, à travers la petite lentille, l'image grandie six cents fois.

Le Vitascope reproduit en figures de grandeur naturelle, hommes, femmes, animaux, c'est un vivant panorama sans vibrations.

Ce sera même un panorama parlant, car Edison est en train de doubler la puissance du phonographe, afin de faire parler ses personnages en même temps qu'il les fera évoluer.

On pourra voir et entendre un opéra sur écran.

MINES

La production de la consommation de la houille



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1821 et 1823 rue Notr

Judi et Vendredi
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Avis d

Dans l'aire de
BARNAB

Les sous-signés ve
à la porte de l'églis
de Vaudreuil.

Judi, le 10 Juin
l'immeubi

Les lots de terre
pres connus et dés

of Brewster and the brewers yesterday afternoon. The brewers' meeting had been called for the purpose of revising the constitution and of the Brewers' Board of Trade of New York and vicinity, but the latest legislation in reference to the subject has the foremost topic for discussion. The prominent men in the trade had received private information of the proposed bill, and in a short time afterward Brewster knew of it.

Formation received was that Dr. Sullivan had drafted a bill to compel brewers to keep beers and ales in vats for six months before putting them on the market for sale. The promoters of the bill allege that in many cases now fermentation is stopped by the use of various chemicals, and it is said that brewers have recently found much beer that does not reach a proper standard in

Ford, Republican, of the Ninth district will introduce the bill, which is known as Section 43 of Chapter 107 of the Laws of 1893. The bill provides for the appointment of eight members by the State Board of Health, two of whom shall be judges of the judicial district. Four of these members must be licensed chemists, and one must be a physician. They shall hold office for five years, at a salary of \$2,500 a year. Four of these members, not chemists, are to secure samples of beer, bock beer, in season, and of stout, from breweries and salaried brewers, and to be submitted to a committee of time to be submitted to a special examination by the chemists. The results of the examination are to be reported to the State Board of Health. The bill is to take effect in ten days after its passage.

perfected arrangements by which Edison's latest invention, the Vitascoper, will be exhibited for the first time anywhere at Koster & Bial's Music Hall. Edison has been at work on the Vitascoper for several years. The Vitascoper 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 of the season, 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 Vitascoper."

BUSINESS NOTICES

Mrs. Winslow's Soothing Syrup for Children's teething softens the gums, reduces inflammation, allays pain, cures wind colic, diarrhea, 25c a bottle.

E. K. W. APALAHOE. E. K. W. EXC. W.

BING & CO. BIDDING

MOERAN—ST. MAUR—Lillian C. Moeran, second daughter of Edward H. Moeran of New York and Lord Percy St. Maur, brother of the present Duke of Somerset and his heir, Westminster, April the eleventh.

D. L. B. B.

favorable to McKinley were adopted, and others there was a simple declaration endorsing McKinley's candidacy.

A Reed-McKinley Fight.

GREENSBOROUGH, Ala., April 23.—The Republicans of the Ninth District of Alabama met at Greensborough to-day. There were two sets of delegates chosen to St. Louis, two Chairmen side by side, and two conventions. One delegation is for McKinley and one for Reed.

Congressional Nominations.

District.	Party.	Nominee.
*Tenth Illinois.....	Republican..	George W. Prince
*Eleventh Illinois..	Republican....	Walter Reeves
*Eighteenth Illinois.	Republican..	W. F. L. Hadley
Sixteenth Illinois..	Republican..	John I. Rinaker
*Renominated.		

THE THIRTEENTH CELEBRATES.

Thirty-fifth Anniversary of Its Departure for the War.

The Thirteenth Regiment, known as the "mother regiment," last night celebrated the thirty-fifth anniversary of the departure of the regiment for the seat of war, at the Sumner Avenue Armory, Brooklyn.

The regiment turned out in full numbers in full-dress gray uniforms and white trousers. It presented a fine appearance. Col. W. L. Watson was in command. The Rev. Dr. A. J. E. Behrens, the new Chaplain, was also in line in uniform.

After a parade by the regiment, the veteran association reviewed the active members. At the head of the veterans, in full-dress and high hats, were Gen. Nelson J. Gates, Gen. E. L. Molineux, Gen. James Jourdan, Gen. Thomas H. McGrath, Gen. Horatio C. King, Gen. Scott, Gen. A. C. Barnes, W. E. Buckley, and ~~Gen. C. King~~ of the Twenty-second Regiment.

Gen. Gates presented the following medals to the following members: Major Bearer T. S. Woodcock, non-commissioned staff; Private W. H. Fricke, Company D; Capt. William Kirby, staff; Private C. B. Graham, Company A; Private T. A. McHugh, Company G; Major George G. Cochran, field; Capt. George W. Cowen, Company F; First Lieut. S. F. Fahnestock, Company I; First Lieut. J. T. Ashley, Company G; First Lieut. F. C. Murphy, Com-

a white screen in a darkened hall. In the centre of the balcony of the big music hall is a curious object, which looks from below like the double turret of a big monitor. In the front of each half of it are two oblong holes. The turret is neatly covered with the blue velvet brocade which is the favorite decorative material in this house. The white screen used on the stage is framed like a picture. The moving figures are about half life size.

When the hall was darkened last night a buzzing and roaring were heard in the turret, and an unusually bright light fell upon the screen. Then came into view two precious blonde young persons of the variety stage, in pink and blue dresses, doing the umbrella dance with commendable celerity. Their motions were all clearly defined. When they vanished, a view of an angry surf breaking on a sandy beach near a stone pier amazed the spectators. The waves tumbled in furiously and the foam of the breakers flew high in the air. A burlesque boxing match between a tall, thin comedian and a short, fat one, a comic allegory called "The Monroe Doctrine"; an instant of motion in 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 is 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 oversensitive 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 intensely amusing. But everybody likes Chevalier, though it is doubtful if the per-

Theatre this season. The company will work at the Harvard night, pre-arranged with the season.

engaged Annie the woman of part in "The Duke at Hoyt's performance of "The Will be given vents silvered drama containing has decided dramatization Head Wilson" of 1897.

now closed for Frohman will week were large

of "Bo- Next Week In "Too Much

appearance in the Metropolitan, May 1 withdrawn at Tuesday "After

and perhaps Herald Square

performances before a camera, operated electrically. In which was a film that was moved so swiftly that when the motion appeared put before the public the motion appeared continuous. The figures were minatures when they were completed.

The vitascope begins its operations in broad daylight. It shows their perfection in a darkened theatre. Sunlight is necessary for the taking of the pictures, darkness for their showing. Figures appear a trifle over life-size on the screen, which is about 20 by 12 feet. On the film in the machine each picture is about half the size of a postage stamp. Minuteness, accuracy, and electrical speed combine to achieve the results that were greeted with cheers at the first exhibition, in Koster & Bird's, Thursday night.

The machines are in the second balcony of the music hall. There are two of them—one for use in case something goes wrong with the other. "Double locks keep inquiries away, for "The Wizard" is not yet satisfied that his success has been complete, and he is afraid lest somebody should steal his first fortune to beat him in the race. Bulls-eyes, only a few inches in diameter, but of strong magnifying power, throw the pictures on the screen. The film for the series now being given is 160 yards long, and the pictures go by the lens at the rate of 48 a second—2,760 per minute.

In only two of the pictures shown Thursday night were the colors brought out. The umbrella dancers seemed almost to be creatures of flesh and blood. Every movement was as natural as if living dancers were working their way toward galaxy day. Even blond tresses, stirred by the vigor of the performer's exercise, streamed out as naturally as if a little breeze were toying them.

Perhaps 5,000 yds that old mercha are the cheapest Fancy Silks they et
 \$1.25 Dresden Silks at 75 and 85c
 \$1.50 Dresden Silks at \$1.
 \$1.75 and \$1.85 Dresden Silks at \$
 \$3 Dresden Silks at \$1.50
 \$5 Dresden Silks at \$2.
 \$2 fancy Crepons at \$1.
 \$1.25 Lyons Novelty Creps at 70c

SPRING DRESS GOODS

Write awake as the silks. Any to the finest, dreamiest shirts hot days.

- 50 In. Sail Cloth Suiting, \$1.50.
- 60 In. plaid Cheviot Suiting, \$1.50.
- White, brown-and-white, \$1.50.
- White, green-and-white, \$1.50.
- 50 In. Grenet Canvas, \$1.
- 44 In. Vigoureux, 76oj \$1.10ad..
- 45 In. French Cordways, 76c, \$1.
- 36 In. Bicycle Suiting, \$1.25) rail
- 38 In. German Fancies, 65oj) usual
- 38 In. German Fancies, 60oj) usual
- 38 In. figured Novelties, 65oj) in sell at \$1.

BLACK GOODS.

- 46 In. French Sural Serge, 38 a
- 46 In. French Baliste, 38 and 80c.
- English Worsted Storm Serge, 50c.
- 68 In. rain proof Serge, \$1.
- Broad, Rohm, all depths, 85c.
- English, Boccade, No. 1, 70c, \$1.15

Arnoon." The audience laughed hilariously at Hoyt's... es. The musical... debut at... to-morrow... John Mason will... prominent artists... variety bill. The... ers will make... the other stars... Hogan and... rs, and Ernee

made during... of the wax... The figures are... mer suits and... ble appearance... apparatus are... of the house, so... will be refresh... groups will be... eek.

engagement of... Koster & Bial's... wonderful vita... e week. Among... valier, are Har... and Cora Casel... end this week;... hree Delevines... n and donkey...

twelfth week... Hall to-morrow... performance... t and operetta... s announced for... and the Avolo... r mirror dance... as do the Fred... ill Sisters.

en at Proctor's... eek, including... a Moore, in se... lan"; Sam De... ttle Gilson, who... John Kernell... Majlltons, and... Hall the popu... graceful Russian... ntinuously. She... ances this week... be as strong as... s made a great... ed for some time... phants will close... roctor's Twenty... eek. Charles... on, Maude Ray... har, etc.

in on a beach and a stone pier that caused the spectators to cheer and to marvel most of all. Big rollers broke on the beach foam flew high, and weakened waters poured far up the beach. Then great combers arose and pushed each other shoreward, one mounting above the other, until they seemed to fall with mighty force and all together on the shifty sand, whose yellow, receding motion could be plainly seen.

The color effects shown last week are only the beginnings of what Mr. Edison hopes to accomplish. The tinting of the pictures is one of the most delicate tasks that confronts him, for, when one considers the size of the pictures on his film, there can seem to be no exaggeration in his statement that to make a pink cheek a pin-point touch of color is all that can be used, and that the black stocking of a dancer is only one-thirty-second of an inch in length.

Charles Frohman saw the pictures Thursday night, and the remarks he made about them put into the mind of Mr. Edison another possibility.

"That settles scenery," said Mr. Frohman. "Painted trees that do not move, waves that get up a few feet and stay there, everything in scenery we simulate on our stages will have to go. When art can make us believe that we see actual living nature, the dead things of the stage must go."

"And think what can be done with this invention! For instance, Chevalier comes on the screen. The audience would get all the pantomime of his coster songs. The singing, words fitted to gestures and movements, could be done from the wings or behind the curtain. And so we could have on the stage at any time any artist, dead or alive, who ever faced Mr. Edison's invention."

"That in itself is great enough, but the possibilities of the vitascope as the successor of painted scenery are illimitable."

Mr. Edison is working hard for the absolute perfection of his machine, and at the same time is arranging for the securing of pictures the like of which, in other than inertness, the public has never seen.

He 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.

Machines have been sent to Rome, and in a short while the entire stage at Koster & Bial's will be occupied by a realistic representation of Pope Leo XIII. saying mass in the Sistine Chapel.

Silk Souffle Crepons, \$1.50.
Canvas Cloth, 50, 76c., \$1, \$1.25
Novelties in Etamine Brocade,
Grenadine, Poplinettes and
biques.

ENDS OF LACES

Manufacturers' ends which come but once or twice a year. Point de Point de Gene, Net Top, Orient Five yards for the usual price of this mammoth Monday sale. The lots.

- At 25c. yd. includes some Laces.
- At 50c. yd. Laces that are worth 50c. yd. The length may be or longer, just as it happens.
- At \$1 yd. Choicest of the lot, to \$5 yd. Laces that are thequisite of their kind, that will fetch, for neck wear, for drawing, for waist pieces.

LACE COLLARS

Everything is for Neck Ties to-day. It is the French craze. It is without a Lace Collar of Here is the newest French creation of them at the uniform price of are all in new cream shades. Different all-new shapes. Of some are one dozen, of other sorts fifty

HAND MADE TIDIES

Real renaissance beautiful pattern sample line comes to us from Paris maker. A line of Ties 1 square manufactured to bring. Some not worth more than \$2.50 than that; on Monday \$1 each.

GRASS LINEN

Another great departure, the sort just from Belfast. Exquisite. We will cheerfully give samples to convince yourself of the superior. 35c. yd.

- Then the usual sorts at 25c.
- Wide hemstitched Grass Linens at
- Many novelties in plaid Grass Linens
- 35c. yd., dotted Grass Linens, 50c.
- Beautiful satin striped Grass Linens that the noblest dress material of the season, 45c. yd.
- Another case of India Linon, that usually has quality of 60c. 10c. Now case of 20 in. at 10c. 20c.

New York Times, April 26, 1906, p. 10

PSING MINE ROOF

LE FOR DEATH OF HUNDRED MINERS.

ident at Pittston, Pa. - While Propping a of It Gave Way, Burying at Work.

Pittston, Pa., June 28. - A cave-in in the sixth or lower vein of Ash of the twin shafts of the Coal Company at Pittston Sunday morning probably killed from 80 to 100 pit miners.

As given first shortly after water carrier, John Shortz and William Richard and were the only ones to escape whole party who entered Saturday night. Mr. Shortz lay up the steps to get some of the men, and when about the front of the shaft was a by the rescuers. He was killed by flying coal and then came up the shaft. It was so great that it was led around. The foundations building in Pittston were windows and were dished wide. In the houses nearer persons were thrown from the roofs.

It appears that several officials discovered that the fifth and sixth mine were "working" and to accident all day Saturday night the full complement of day men and such others as would later on were at work piling and propping the 6th vein, so as to insure the safety of the workmen who were to go to work on Friday. The standards in the regular shafts were working at a point about 2000 feet from the shaft at the foot of No. 8 place, at a point under what is known as the Flat, a little above the Cotton Hill road track. The force was under the supervision of Superintendent Lagan, and his assistant, Michael Lynch. Orders were given about midday that no man was as possible should be sent down to assist in this dangerous work. In accordance with this order between 4 and 5 o'clock on Sunday evening about thirty additional workmen left their homes and journeyed to what now seems their graves. The terrible news brought in by the four men who are likely to be the only ones to live to tell the tale of the disaster was that all of them buried or more were had been smothered or crushed to immediate death, or injured to perish.

Four brave men, John Doyle, John Daily, Charles Macdonald and James McMahon, were given orders to ascertain the fate of their fellows, but were compelled to give up on account of the danger. They then returned also standing and at midnight, after looking over the situation carefully, the remaining party decided that the best thing to do was to dig away from the front of the four men, who are likely to be the only ones to live to tell the tale of the disaster was that all of them buried or more were had been smothered or crushed to immediate death, or injured to perish.

It is still possible, however, that living men may be at the bottom, but it is so extremely improbable. Even if they escaped being crushed by the falling rock, the possibility of their being alive for any length of time in a gas-filled mine is remote.

About forty of the imprisoned men were English-speaking miners, the others foreign-miners, including: M. L. Levesque, son of a Pittston, leaves a wife and five children; Alex. McCormack, five boys and children; M. F. Hill, married, three children; Thomas T. Brown, three children; Thomas Carden, unmarried, three children; James Carden, married, three children; John Curran, married, three children; driver, born, single; Thom. Murphy, driver, born; Conny McGuire, truck layer, married, four children; Michael Hughes, night, five boys, married, one child.

There are no new developments this morning at the scene of the terrible mine accident. It is believed that the work of the rescue is progressing rapidly. The timbering is going up fast, and if the same progress is continued it will be right on the eve of the next digging will begin. How far beyond under this cave the men are, it may be two days or it may be two weeks.

James McMahon, one of the bravest miners in the valley, crawled into the mine this morning. He is believed that he was within 200 feet of where the unfortunate men are supposed to be. He called out to them on many occasions, but could get no answer. He has a list of names of the men who have disappeared. One of the chief officials at the mine stated that the mine had heavy rains in the last few days, which caused the roof of the Red Ash vein to become weaker. An official investigation will follow, and it is believed that it will in every respect be thorough and impartial.

THE ELE HEIRIE CHOSEN.

She Will Run Mr. Duggan's Mail-Route. (Special to the Star.) New York, June 28. - El Heirie will defend the international challenge cup for half route against the yacht clubs, to be met here by C. D. Duggan of Montreal. The yachts club of the Montreal-Quebec-Chicoutimi Yacht Club announced their fight. Charles H. Crane, owner and designer of El Heirie, is but twenty-three years old, and she is the second best of its kind on the land water line, 4 feet 6 inches beam on the water line, 5 inches draught, with beam up and 5 feet 6 inches draft of keel, has a gaff mainsail and carries 540 square feet of canvas. The rudder is balanced on the mainmast and her table beam is on the deck is raised, it acts as a small boat. She is fast on nearly every point of sailing and in all kinds of weather she should prove a worthy defender of the cup.

HARMONY RESTORED.

There are no new developments this morning at the scene of the terrible mine accident. It is believed that the work of the rescue is progressing rapidly. The timbering is going up fast, and if the same progress is continued it will be right on the eve of the next digging will begin. How far beyond under this cave the men are, it may be two days or it may be two weeks.

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BALANCE OF POWER IN QUEBEC.

FRENCH PRESS COMMENTS

On the Result of the General Elections.

L'UNION DE ST. HYACINTHE.
"It is with a heart filled with joy and emotion that we have to record the great victory that the Liberal party has just achieved. The triumph is complete and accepted as such by our opponents. We congratulate our valiant leader on his splendid victory which has placed him at the helm of the Dominion of Canada. He is the first French-Canadian who has succeeded in reaching the highest point in the social ladder of our colony."

L'ELECTION.
"We have often said it, and we repeat it, the only remedy was voting to do with secretaries, Tories, P. P. A. (all Orangemen, or any such."

PROGRES DE L'EST. SHERBROOKE.
"The Province of Quebec especially has pronounced itself in an unequivocal manner, and has elected the Liberal party, thereby assuring that it has more confidence in him for the equitable settlement of the most vexatious questions that the Province of Quebec has to face. It is a tribute to the leader, M. Laurier, who has so nobly supported him by retaining the support of the Catholic majority. Their wishes in the case of possible delay. That will be the way to avoid himself upon his detractors."

"It would be a mistake to conclude from the result of the elections in the province, that the Catholics have remained deaf to the voice of their bishops and that this result is a great victory for the clergy. Not at all. The clergy has just finished its political work of the sort. The electors have held to the instructions of the mandate and have believed that the only remedy was voting to do with secretaries, Tories, P. P. A. (all Orangemen, or any such." M. Laurier's candidates in the province have gained votes by saying that the remedial bill presented on the 12th of March last, did not grant more to the oppressed minority, and that, if the Liberal leader were returned to power, he would grant a measure that would be much more efficacious.

LE PIONNIER. SHERBROOKE.
"Mr. Laurier's candidates in the province have gained votes by saying that the remedial bill presented on the 12th of March last, did not grant more to the oppressed minority, and that, if the Liberal leader were returned to power, he would grant a measure that would be much more efficacious."

"We shall say, Mr. Laurier's election has made it his programme and it is his programme, from now on to the Dominion of Canada. The Liberal party has won the election, not only our triumph, but also our most loyal support."

LE PIONNIER. SHERBROOKE.
"We shall say, Mr. Laurier's election has made it his programme and it is his programme, from now on to the Dominion of Canada. The Liberal party has won the election, not only our triumph, but also our most loyal support."

L'ELECTION.
"The Canadian have learnt with confidence the great victory of the Liberal party, the greatest Canadian statement, and that they have the greatest hope in his leadership. That a congratulatory telegram be sent to him as follows:
Hon. Wilfrid Laurier.
Arthimontville.
The National Union of Montreal, Mass., rejoice at your great victory and made you cordial congratulatory.

aluminum fin which was substituted for the one on Yale's boat on Saturday has been removed and a wooden fin put in its place. The Yale crew have issued a large number of invitations to a garden party which they will give on Thursday.

Mr. Ellington, the sailing expert of the Field, gives the impression of having won the 10 and it has improved in the last two days. To-day they used English oars and rowed a longer stroke, with more body swing. The Leeds and New College crews at present seem to be faster than Yale, and their forms will be better yet; so also will Yale's probably. There has been an alteration in the form of the Trinity Hall crew. Dr. McMillan is still taking only short bursts and has made no long cruise as yet. Vivian Nickalls is going strong and did a good course to-day.

ONTARIO PROHIBITIONISTS.

A Convention Called for July 20 and 21.

(Special to the Star.)
Toronto, June 28. - The Dominion Alliance for the suppression of the liquor traffic has issued a call for an Ontario Provincial Convention to be held at Toronto on July 18 and 19. The announcement is that the time has come for us to secure practical results from the magisterial prohibition victory won in the province of 1893. The Imperial Prohibition Council has rendered its decision in relation to the question of jurisdiction and it is now our right and duty to demand a fulfillment of the promise given by the Ontario Government two years ago. It has therefore been deemed desirable that there should be held a representative Convention of the friends of our cause in the Province of Ontario, to lay plans for a vigorous campaign to secure such legislation as will be efficacious for the end for which we have waited so long.

The plan of representation will be as follows: Every church association will be entitled to one representative, and each club or society having more than fifty members to be entitled to one additional delegate for each additional fifty. The following organizations are to be entitled to representation on the local level: County, city and electoral district Central Committees, Municipal or Ward Committees, Branches of the W.C.T.U., Division of the Sons of Temperance, Lodges of the I. O. G. T., Councils of the Y. M. C. A., Branches of the League of the Women Prohibitionists, Ontario and other prohibition or temperance organizations. Young Men's Christian Association, Salvation Army Corps, Section of Christian Endeavor, Church of Christ, Baptist Young People's Union, and other young people's societies. The members of the Council of the Dominion Alliance, elected from representative constituencies, and members of the Executive Committee of the Ontario Branch of the Dominion Alliance, and all Ontario Members of Parliament and members of the Provincial Legislature, members of the Dominion Alliance, and members of the Convention, to be also members of the Convention.

AN OCEAN RACE.

The Linnæus Proves Her Superiority Over the St. Paul.

New York, June 28. - The steamer Linnæus, owned by the Swedish Line, beat the St. Paul, a French steamer, in a race on Friday night after a day's run. The Linnæus was the fastest of the two, being 100 miles ahead of the St. Paul when the latter started. The Linnæus was twenty miles ahead of the St. Paul when the latter started. The Linnæus was twenty miles ahead of the St. Paul when the latter started. The Linnæus was twenty miles ahead of the St. Paul when the latter started.

SILK MILLS BURNED.

Toronto, N.Y., June 28. - The Todd Mill, owned by three silk firms and a machine shop was destroyed by fire last night. The loss is estimated at \$100,000.

JENNY HILL DEAD.

London, June 28. - Jenny Hill, the variety actress, died at her house at Brighton yesterday.

THAT ASSAULT ON A STRANGER.

Mr. T. Kemper of Crown Point, N. Y., the victim of the murderous assault on Saturday night, near Atwater avenue, on Thursday night, has so far recovered as to be able to leave the Western Hotel, on Thursday night, in a condition remaining in an unstable condition, remaining in a hospital until the following day, and will be able to leave for his home in a few days. His injuries proved to be less dangerous than they were at first thought to be, although he received a serious scalp wound and several other injuries about the head.

Mr. Kemper's assailants robbed him of everything of value about his person after taking his treatment and once he had outlived him in the recent but recovered.

LI...
And c...
CAN...
L...
Of course the THOI to do it is trade won't have the as though supreme worn out to be. - E. DRESSIE: We lead, every who our good upper an Canada. uphold it believe a...
M...
90 Men...
750 Men...
40 Men...
81 Men...
61 Men...
100 Men...
ROYA...
COI...

10. The Montreal Daily Star, June 29, 1896. A review of the French Press

vous expliquera aussi big-
nommé Dufresne a été
at d'arrestation, sous

HORACE ST-LOUIS

du nom de Marie Pa-
chez M. Horace Saint
le Cherrier, a été ar-
able Guérin, pour vol
au moment de son dé-
une quantité d'effets
ob maître, Procès re-

BAND OHEMIN

domas Keegan, de
tat de New-York, de
tal, a fait la rencontre
sur l'avenue Atwater,
ul, après l'avoir frap-
pé, lui ont enlevé
argent, ainsi qu'un bil-
le. fer. Les voleurs,
les leur victime, l'ont
champ des environs.
ransporté par l'ambu-
l "Western" où il a
les soins du docteur
n était assez bien ce
oir se rendre en cou-
roser sa plainte. On
noms de ses assail-

A RETRAITE

marah, inspecteur en
A la gare Beauve-
à la retraite, et M.
été promu à sa pla-
n est le plus ancien
e canadien. Il est
département depuis

CAPTIER

Captier officiers aux
à sept heures et de-
St-Regis St-Patric-
ce, une adresse sera
prend Père, au nom
Montreal. Toutes les

vement blessé. L'accident est arrivé à
une courbe très accentuée de la rou-
te et a été causé par un rail brisé.

ACADEMIE GIROUARD A SAINT- HYACINTHE

La distribution des prix aux élèves
de cette institution a eu lieu, jeudi,
25 juin. M. Léonidas Deschamps, fils
de notre estimable concitoyen du même
nom, a eu l'honneur de remporter la
médaillon de Sa Sainteté Léon XIII.

UN CONGE

M. Charles Drinkwater, secrétaire de
la compagnie du Pacifique est parti
pour l'Europe, à bord du steamer "Pa-
rician." M. Drinkwater a obtenu un
congé de deux mois et va le passer en
Angleterre. Il sera remplacé, pendant
son absence, par M. A. R. O. Howard.

DE RETOUR

Melles Dugas et Melles Fréchette,
accompagnées de Mme Dugas, doivent
arriver bientôt de Paris où elles vien-
nent de terminer leur éducation. Le
juge Dugas et St. Louis Fréchette sont
partis pour Québec hier soir, pour ren-
contrer leurs filles, absentes depuis 14
mois.

LE CINEMATOGRAPHE

On fera, ce soir, au No 78 rue St
Laurent, une expérience privée du ciné-
matographe, installé ici par les repré-
sentants de M. Lumière, de Lyon. Le
maître, les directeurs de nos principales
institutions, quelques-uns de nos ci-
toyens les plus en vue ont été invités
pour la circonstance, ainsi que les re-
présentants de la presse.

Le groupe photographique des organi-
sateurs de la fête nationale dans la
partie Est de Montréal que nous avons
publié, samedi, nous avait été
gracieusement fourni par M. Laprés

Hanson serait aussi big-
sonnier qui est allé à
la prison, est excusé trop
pouvoir comparaître en
torités du Michigan seron
temps et lieu. Hanson, d'
ja plaidé coupable, et il
bale qu'il désire se pré-
loi d'extradition.

AU COLLEGE DE ST

La distribution des prix
commercial de St Césaire
mardi dernier. Après
un très joli programme
décoré des médailles d'
dont les noms suivent, pe-
dans leur classe respect-
! douard Gendreau, Jon-
lle Gladys, Édouard Mes-
s Gladys, Mario Desautels,
o-Be, Théodore Blanger,
Richard.

Dans la classe d'affai-
vants ont obtenu leur d-
Joseph Decelle, Edmond
Edouard Mesnier, Henri T-
Viens et Emile Gladys. O-
sorti vainqueur du concou-
ses d'affaires de tous les
congrégation de Ste Cro-
da, et il a reçu en réco-
médaillon d'or.

Les travaux de la nou-
que l'on construit au coll-
rapidement. On commen-
ser le toit la semaine pro-
toit sera achevé pour l'o-
classes en septembre.

Hallifax, N. E., 27—Hie-
diètes de la Nouvelle-Ecos-
conférence, ont décidé de
M. Laurier un plébiscite à
prohibition. M. Laurier
aux méthodistes de London-
biscite aurait lieu s'il arri-
voit

Les chœurs de chant de
Ste Cécile, de St-Joseph
Henri sont prêts de don-
toirs au chœur de l'église

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.
RESSED BRICKS is a thing of beauty and will sell at our price is trifling. For veneering they make a top, being closely pressed with a pound more clay in the prices and samples at Head Office, 86 SPARKS-STREET,
ORTH, Managing Director

Photographs.

GOOD WORKMANSHIP
ARTISTIC FINISH

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

S. J. JARVIS - - 117 SPARKS ST

WHERE'S YOUR BELL

Will now be the question asked by the BLUE COATED BOBBY OF ALL

BICYCLISTS

WE HAVE THE BELLS

You Want One

We are willing to exchange Bells for cash.

Cole's National M'g Co

100 SPARKS STREET.
 HAMMOCKS, HAMMOCKS,
 HAMMOCKS, HAMMOCKS.

he said, was always willing to sacrifice his own interests for those of his countrymen. He also made brief reference to the fact that Scotland is owned by a few who make it difficult for the many to live.

On the conclusion of the service the procession reformed and marched back to the hall on Sparks streets, where votes of thanks were tendered to Mr. McIntosh, the trustees and choir of the church.

During the offertory a violin solo was rendered by Miss McLaren.

Among those present last evening were Sir James Grant, ex-Mayor McDougal, Past Grand Chief D. L. McLean, District Deputy W. E. Brown, J. C. Glashan, president St. Andrews Society; M. MacRae, president Caledonian Society; Dr. Baprie and J. Gordon, Chief Camp Argyll.

Edison's Vitascope

West End Park

BIG ATTRACTION FOR THIS WEEK.

The machinery for the vitascope arrived by express to-day, and the first exhibition in Canada of this latest marvel of Edison's will be given at West End Park to-morrow, 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 surf breaking on the shores, etc., are thrown upon the canvas with a distinct realism. In New York, Paris and London, 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, 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 states 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 to-morrow, Tuesday night.

Admission, 10 cents. Children half price. Reserved seats, 10 cents extra. Round trip tickets including car fare both ways, admission and reserved seat, may be secured at Ahearn and Soper's office, 86 Sparks street.

Go for Kingston and 1,000 Isles to-morrow 7:30 a. m. Trip \$2.00.

ANYTHING LOST? THE JOURNAL IS SURE TO GET IT.

were also out in force, the following being those who succeeded in winning spoons:

First Class, Pte. Mason, 80; second class, Sergt. R. Donaldson, 70; third class, Pte. McConnell, 78; fourth class, Pte. Stewart, 84.

HEARD ABOUT TOWN

Appointments This Evening.

Victoria Hall—Ottawa Unity Protestant Benefit Society.
 Orango Hall—Clemow L. O. L., Nov 27.

Rev. Mr. Nixon, of Smith's Falls, preached in Bank street Presbyterian church yesterday morning.

Mrs. J. R. Borthwick, of Cooper street, has gone to Mattawa, where she will spend the summer.

The members of the Plattsburg baseball team who have been staying at the Russell, returned home this afternoon.

Owing to the alterations being made in the New Edinburgh Presbyterian church, it was announced yesterday that the Sunday school classes will not meet until September.

There was a large attendance at the funeral of the late Louis Gareilo, superintendent of Major Hill Park, Saturday. Mass was chanted by Rev. Father Vallquette at the Sacred Heart church. The remains were interred in Notre dame cemetery.

As to the Journey.

Mr. Ferguson (who has been ready to start to the theater an hour or more)—Laura, if you had to take a train for heaven, you would get left.

Mrs. Ferguson (battoning her gloves)—I don't know whether I would or not, but if I did catch it I know I would have to travel without any escort.—Chicago Tribune.

No Hope in That Quarter.

Charlie Paywell—Say, old man, will you let me have \$20 until tomorrow?

Johnnie Goodboy—Can't, my dear boy. Haven't got it. Why don't you ask Howard? He might let you have it.

Charlie Paywell—No, I couldn't expect to get a dollar from him; he owes me \$50.—New York Sunday World.

A Reformer

"After all," said the thoughtful girl, "the presentation of an engagement ring is a relic of barbarism, a reminiscence of obsolete conditions."

"That's so," was the enthusiastic rejoinder. "I just wish it were the fashion to give bicycles."—Washington Star.

Ell's B. B. Writing and Copying Ink have no superiors. All stationers keep them.



Spa

A piece of art...

15

ROBIN
 PHONE

Did Y

A WATER AN ICE OR ICE
 To get them in and to enjoy this address.

MRS. A
 PALACE
 Corner

DRES

We don't claim have the

FINES CHOICE CHEA LARG

and altogether the Best Selection in the city.

Seems a large in beyond question

L. H. N

g of highway men who have rrorizing Chicago for montia o are known to the police as pg and the Short," were arn this city today. A fourth been under surveillance. The rested are Michael Monaghan, Ed. Burns;" James Dempsey, "Williams," alias "Smith," John lias "Hess," alias "Owensley;" ichards."

e prisoners were heavily arm- y are all ex-convicts who duated from the reformatory ac, Ills. They come of good look like college boys and are fearless.

tomorrow, O.P.R. train leaves at 0 a.m. Tickets only \$2.00.

FIRE, FIRE, FIRE.

n sale to-night at 7.30 of ock of Cigars, Tobacco, Pipes, J. Taeger, 63 Rideau street. 25-2

tomorrow - Kingston and 1000 les. Tickets only \$2. Meals on teamer. 8 hours in Kingston.

READING

ue consideration, and owing to growth of the city, we have just one of the prettiest and best grocery stores in Ottawa, and ening up in the course of a week of our extensive business on et, near the corner of Ann st., well selected stock of staple and oceries will be offered.

o have in connection a liquor de- where all classes of Wines, etc., will be offered.

ht also say that we will endea- ve that universal satisfaction in ch store that has characterized es on Sparks street for so many

the wife of Arthur O. Knapp, who two years ago conducted the Pro- gressive printing establishment in Buffalo, N.Y., but who is now in business in Boston. Mrs. Knapp's maiden name was Mary Beasley, and she was born in Ontario, Canada, 82 years ago.

EDISON'S VITASCOPE

-AT-

WEST END PARK

Big Attraction for this Week.

The machinery for the vitascope ar- rived 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 suc- cess in bringing the vitascope to per- fection. Railway trains in motion, the falls of Niagara, incoming ocean ves- sels, 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 contin- ues unabated, and the theatres in which it is exhibited are crowded nightly. The sole right for exhibiting the vita- scope in Canada has been secured by the Holland Bros., with whom the Electric Railway Co. made arrange- ment for the first exhibition to take place in Ottawa.

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Admission 10 cents, children half price. Reserved seats 10 cents extra. Round trip tickets 25 cents, including car fare both ways, admission and re- served seat. May be secured at Ahearn & Soper's office, 58 Sparks street.

THREE Tomorrow in the Limestone City. Calling at Brockville **HOURS.** and 1000 Island Park.

-A little Hop Bitters saves big Doctor's bills, long sickness, suffering,

these won't be here if you com- late. Good Tweed Suits for \$1.50 each

RECEIVED ON SAT- URDAY—One hundred and twenty-five dozen of hem-stitch handkerchiefs. Sale price FOR 50

THE

C. ROSS CO

OF OTTAWA, LTD.

20 to 50 Per Cent Discount

Allowed off former prices. My stock of Summer Goods, including Trimmed and Untrimmed Millinery, Blouses, Parasols, Straw Hats, Suits, Children's Muslin Hats and Caps, Children's Hosiery, Prints, Summer Dress Goods, etc. Must be cleared out at once. Come to my store if you want bargains.

MISS E. ARMSTRONG

69 SPARKS STREET.

BICYCLE SUITS

Reduced to \$5.00

100 Scotch Tweed Suits reduced from \$20 to

\$14.00 Cash

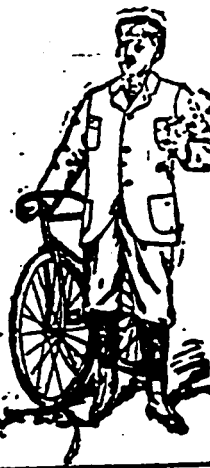
Free our \$2.00 pants to order.

THE 2 MACS

TAILORING CO

IF YOU WANT

Paint Oil at 55c., 62c., or 70c. Wall Paper from 5c. to \$2.00 per roll.



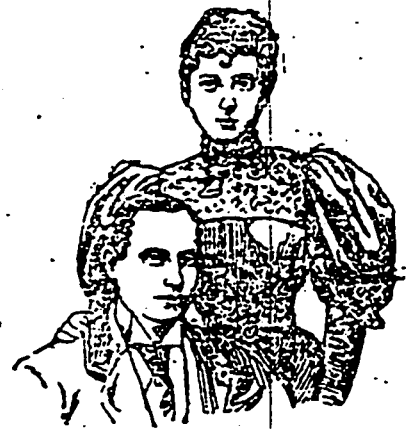
PRINCESS MAUD MARRIED

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

A Brilliant and Flowery Ceremony To-day at the Chapel Royal, Buckingham Palace—Gay Costumes and Glitter of Arms—Where the Happy Pair Went

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, flowers, 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



PRINCE KARL AND PRINCESS MAUD.

Palace, and crowds of people, mostly ladies, were gathered in the vicinity of the place awaiting the arrival of the procession.

A cavalcade of heralds and equerries escorted the bridegroom, who was accompanied by his parents, the Crown Prince of Denmark and Princess Louise, and his brothers, Christian and Harold. The Prince and Princess of Wales and all the Queen's children, with their families, were in carriages, except Princess Beatrice of Battenberg and her children, who were ab-

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 the lime light view is that life like motions are given to the pictures. A corner in Prospect Park, Brooklyn, shows foot passengers, bicyclists and horse racing, with a truthness to life that could seem only wanting to make them real. Even the swaying of the trees did not escape the camera. The breakwater at Conroy 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 Beisac gave a very interesting slight of hand entertainment.

THE POLITICAL ARENA

THINKS IT A BLUFF.

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 considerably taken 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, but it is thought that such a course will be an off-set to the protest which is threatened against Messrs. Osler and Clarke in West Toronto, and that in this way a compromise may be effected so that there will be no protested elections in Toronto."

EXCURSION TO OTTAWA.

The Club Laurier, of Montreal, is now preparing for the fray of provincial politics. A large meeting of the club took place on Monday evening. Those present first directed their attention to the organizing of an excursion to Ottawa on August 19, to permit Mont-

KILLED BY THE WHEEL

THE DEATH OF ENGINEER BELANGER OF THE RELIANCE

He Went into the Paddlebox of the Steamer at L'Original to Make Some Repair, and While he was There the Paddle Wheels were 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 the boat was at the wharf getting ready to start for Ottawa. He was engaged 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 box 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.

An inquest will be held to-day.

The Reliance is owned by Mr. Abbott Johnson, L'Original. Belanger was married. His six children died last year of diphtheria.

THE OTTAWA VALLEY CANAL.

The Journal waited on Mr. McLeod Stewart at his office in the Molson's Bank chambers this morning and was informed by him that on his recent visit to Montreal Mr. Walter Shanly expressed himself very strongly in favor of having the charter of the Montreal, Ottawa and Georgian Bay canal amended so as to go by the eastern channel, as it would be a great saving in expense and distance. Mr. Thos. Mackie, M. P., the member-elect for North Renfrew, who is at present in Montreal, told Mr. Stewart if the route was changed to go by way of Pembroke he would join the company and advance its interests all he could.

Bicycle races Thursday evening, Metropolitan grounds. Electric light. Commencing at 8 o'clock. Admission, 10 cents. Grand Stand Free.

Moonlight excursion Lodge of Fidelity A. F. & A. M. tomorrow night. Boat leaves at

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 draw from Lord Rus-
 method of passing the
 Chambers states that
 Roman Catholic, and
 ly following the usual
 people of that church
 y afternoon for plea-
 g attended church in
 This is the reverend
 ment against Sunday
 to Mr. Chambers,
 don't count. "I ad-
 a effect, "that Lord
 Sunday afternoon in
 lion—but you must
 a Roman Catholic."
 nt that Mr. Chambers
 ition to Sunday cars
 ongest we have ever
 r of them. The Ro-
 believe that Sunday
 be devoted to public
 he afternoon is pro-
 wholesome recreation.
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 idea of the proper
 day is founded upon
 f the day from a re-
 view. They believe
 tion, because such a
 observance has the
 Why, then, should
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 o exert themselves to
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 path in the way that
 he best, both from a
 ous standpoint? Why
 odist divine allow the
 liberty to pass the

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
 eccentricity 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 pantomimic 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-
 day. 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 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 electri-
 cian, presents the apparatus. The profes-
 sor has just signed for a four weeks' en-
 gagement. The above feature has a de-
 cided 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.

things.
 A wealth
 merchandise
 wonder wher
 come from—
 they can all
 Welcome
 welcome.

THE CLAP
 212 YO

Etobicoke I

The bridge over the
 concession north of D
 on Saturday morning
 drove of cattle own
 nearly all crossed th
 exception of fifteen,
 lapsed, carrying the
 bed, a distance of ab
 the cattle were inju
 killed on the spot.
 expressed by the fa
 who use this bridge,
 have been rotten to
 hicles had crossed it
 It was fortunate to
 it did, else lives wou
 Councils of York and
 for this neglectful
 action for damages
 mishap of Saturday.

The Inspectors C

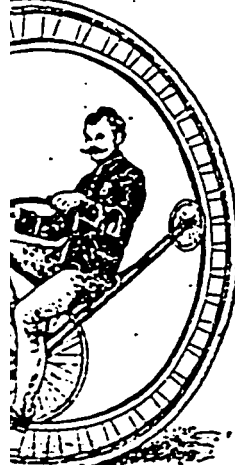
The International A
 Inspectors, representi
 United States and C
 annual convention at
 ings to-day. About
 present, and matters
 work will be discusse

... afterwards. In 1828, ... a succession of ... borrowed the ... The first ... had was with the ... in 1851, when 6,170- ... but the largest at- ... only exceeded by ... at Toronto ... day. Consider- ... of our city is ... of what Lon- ... that fact speaks ... success attained by ... Industrial Exhibition ... this year will be held



Aug. 31, to Satur- ... is, will open for ... hence,
OF ENTRIES.

... itrite to say that ... will exceed all ... and power of attrac- ... are the facts, for ... excel those secur- ... year, while in each ... department the ... exceeds that of any ... ably is that true of ... dairy products. Al- ... rtments in previous ... ed a wondrous state ... have attracted the ... visitors, this year the ... grander and better ... the directors have ... ection of the sup-



WHEELMAN—A WONDER-

... them by going to ... in securing judges. In ... many new men have ... t, while for the cattle ... rticular, who is much ... Mr. T. S. Cooper, of ... may be mentioned as ... secured. Mr. Cooper, ... y the best living au- ... breeds of cows, in his ... nce states that he has ... her invitation to judge ... Toronto's enter-

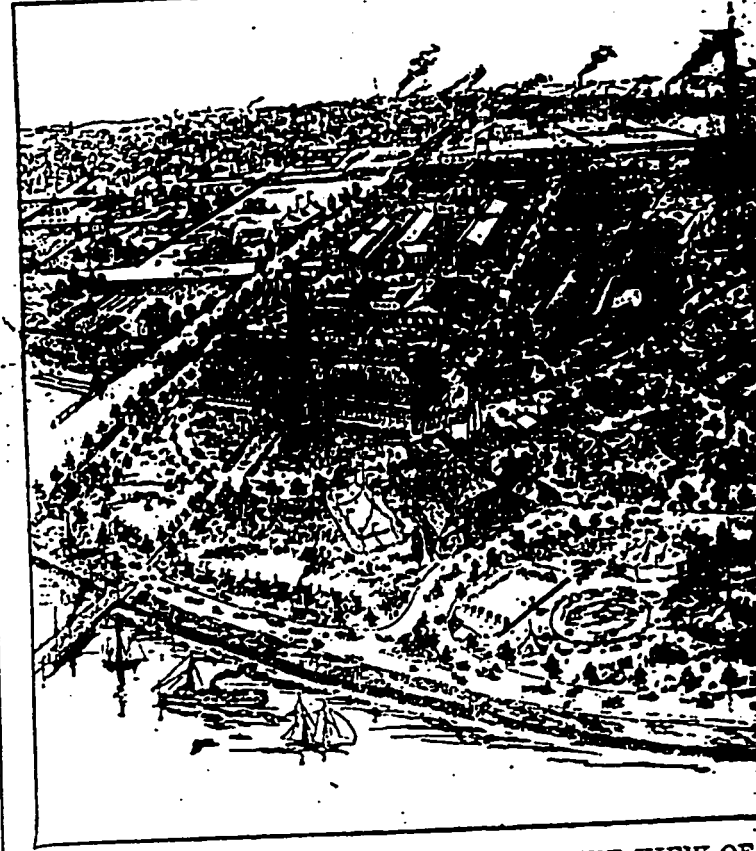
... tors. Latter-day inventions are al- ways snapped up, and are always to be seen on the grounds; but this year the wonders of the earth will be in greater force than ever. It was appar- ent to everybody when the kine- tograph made its appearance two or three years ago that it was capable of great development. The development has come, and now Edison's marvellous in- vention, instead of being a mere peep- show, can be seen by thousands of peo- ple at one and the same time. This, under the name of Lumler's cinema- tographe, will be on exhibition. It is beyond doubt the most marvellous in- vention of a marvellous age. Scenes and incidents are produced with life- like 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 phonographe before long. The aid of the phonograph before long. One scene that may be shown before the Exhibition closes, if ar- rangements that are pending come to a satisfactory termination, is a horse race on Epsom Downs, with the Prince of Wales' Persian winning the Derby. The throng, the horses, the jockeys, the officials, the Royal owner leading the victorious horse to the paddock, the cheering multitude, the stamious course, the whole bustling and stirring scene with a thousand celebrities are 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 exhib- ited there will be but one verdict— "wonderful, wonderful, wonderful." Another extraordinary feature will be Sosman and Laudis' electrical theatre. This was the star attraction in the electrical building at the World's Fair, but it will be exhibited here on a vast- ly improved and much developed scale. The title of the entertainment will be "A Day in the Alps," in which the spectator will see rocks, crags, stunted verdure, glaciers de- scending, travellers climbing, al- penstock in hand, and tied to the weary, the St. Bernard doing its good work of rescue, moun- tain goats and sheep leaping from crag to crag, a storm in the mountains, night in the mountains, with the snow- clad peaks standing weirdly forth, and many other things.

ELEPHANTS AND SUCH.

And the foregoing are but two of the marvels that will be on the grounds. In front of the grand stand a perform-

... their tricks of their own volition, un- guided by their teacher, or trainer. It will be the first time the elephants, for whose accommodation a stage had to be erected, 100 feet by 80 feet, capable of sustaining an animated weight of thirty tons, have been seen in the open air, and it will be their only engage- ment in Canada, a remark that calls to mind the fact that Toronto Exhibi- tion is the rallying place for the ma- jority of fair attractions, which after

... interesting as many a previ- ... cle has been. All the resour- ... tricity and the pyrotechni- ... be drawn upon for the e- ... first display will be given ... next, September 2nd, and ... after, Sunday, of course ... until September 11th. ... forming ponies will also ... tertainment each afternoo- ... ing, and there will be a



BIRD'S EYE VIEW OF

... exhibiting here become distributed throughout the land.

OTHER SPECIAL FEATURES.

There will be two score other special features in the horse ring besides the elephants. A brilliant spectacle will be produced in what is called the Feast of All Nations. There will be three or four hundred performers in this pro- duction, including many specialists. There will be pageants and marching, processions, and difficult evolutions by men, women, boys, and girls, dressed

... tumbling feats, singing in galore.

HORSES AND I

So much for the light Toronto Exhibition, we dwell upon at length, good singing and eloqu- ent tract people to church, some entertainment at the Exhibition, to see more material things on play of horses will ex- ceeders and in quality any. Entries in this section behind previous years hundred. In thorough- ible will be more strong; while in driv- ing will fully equal forme this calls to mind the judge of the fancy driv- ing four-in-hands, tandem turnouts, etc.—will be tony, of New York, the created a furore at the Toronto armory in 1 will Mr. Batonyi jud- also give exhibitions of with a spanking four- ed by Mr. John Macd-



Toronto Exhibition—A GROUP OF DOGS.

...the Queen is gazing at him with a haggard glance. Sir John's wild white hair is outstanding from his head, and both hands are outstretched towards her Majesty's expansive back in vain appeal, for her Majesty has fallen under the wiles of the malicious Laurier, and you can see she is in the last stages of hypnotism. There is a deal of interest in that beautiful group.

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 "Cinematograph," 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 sul- len 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 the 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; dragons 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. Lumiere, of Lyons, and—with the exception, I believe, of New York—has never before been shown 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 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 that magic circle—the ring, and wandering about Paris. It was odder to see three great gray beasts come through the doors of the Bastille and march solemnly upon the stage, flapping their great ears and blinking in

as Kiralfy's Venice in London, and other "gigantic" theatricals. "You must come on with the crowd presently," he said, "and assault the Bastille. I'll get you the clothes." He is an amiable man is Mr. Marvin, and I suggested that in the meantime I visit the ladies of the ballet in their dressing-room. A shrill "Who's there?" greeted my knock. "No-body," said I, "at least only a newspaper woman." "A what?" "A journalist." "Oh, we can't let you in; we're afraid of journalists. They bite." "I write with a quill, ladies, and the feather end of it tickles." So there was a laugh and the door opened and shut upon me quickly. I saw a long, low room carpeted with sack- ing. A bench occupied the middle of the floor, and forms lay round the walls. On these benches in little bundles wrapped in cotton were the girls' clothes—their tights, short skirts, bodices, shoes, etc. They were at different stages of dressing. One was blackening her lashes with some stuff on a hairpin, another was arranging her lips, another her cheeks. One called, "Hook me these and I'll hook you." All sorts of girls, stout—very stout and not youthful, thin young, pretty, plain—all belonging and be- powdering and making ready. They are nice girls enough—a little wild as to language perhaps, but earning their money, poor things, as well and as hardy as anybody, and often getting more kicks than half-pence. One charming little girl Mlle. Camille Gau- tier, was hurrying into her lace petti- coats. She is the premiere danseuse who dances upon the extreme tops of her toes with that gay harlequin, Mr. Biancifiori, who spins with such tee- totum grace upon the boards each afternoon and evening. Rosy is Miss Camille's name off the stage, and she seems to be a general favourite. She is extremely pretty with little feet like a Cinderella. She was stuffing the toes of her infinitesimal pink slippers with cotton wool because they were so large. She asked me if I liked her diamonds. Certainly she had ropes of glittering gems about her throat and hair, and very well they looked, but I did not dare hazard a question as to their value.

Mr. Marvin looks after all their dresses. Everything is overlooked each day, and if the shoes or things are lost people are fined. This makes the girls careful, and they are apt to be reckless. Presently, as we talked, there was a shot from a cannon, and the ballet fled. "Pretty creatures, ain't they?" said the policeman as they passed; "pretty, pretty crea- tures." Guileless policeman! let him have his imaginings. His faith shall not be disturbed, nor his illusions smashed.

But it was my turn—I, too, was to be one of the pretty, pretty creatures, and to the making up of that I betook myself with Mr. Marvin's aid. He gave me a three cornered hat and a coat—a Josephs coat of many colours. "Now hold on to your umbrella," said he, "and come on with the crowd. Look out for yourself. I've got to go to the front." I raced along the ramparts and got out with the sans-culottes Sans-culotte was I and sans sense, I believe. "Who's the

ALL

Our senior grand opportunity to Bicycle man- quence bicycles will All wheels This is a SALE BEGIN ANI Agents, all may come and Sale at

Hyslop

MUSIC AND THE DR

THE ATTRACTIONS AT THE THEATRES TO-NIGHT.

Reopening of the Princess Theatre "Superba" — "Oriental American" Jacobs & Sparrow's — Second W "The Old Homestead" — Roblin Musee.

To-night will witness the first performance of Haddon Bros.' Imp- pantomime spectacle "Superba," v- is to be presented at the Pri- theatre. A few of the very good new things have been retained, as the magical barnyard, where pigs, immense roosters, mam- ducks, and wonderful parrots

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NEW UNION SQUARE
CONTINUOUS PERFORMANCE

First Exhibition in America

of the celebrated

“LUMIERE'S
CINEMATOGRAPH”

THE SENSATION OF EUROPE

EXHIBITED BEFORE ALL THE CROWNED

HEADS AND HAILED UNIVER-
SALLY AS THE

Greatest Marvel of the 19th Century.

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bert, also a relative, Sister Kenney,
nuns of the Grey Sisters of the Cross.
The Rev. Father Emond of the Otta-
wa university conducted the coronon-
les at the grave.

The late Mr. Sullivan was well
known in Canada and each year spent
many months in Ottawa. Retiring
from business some ten years ago, af-
ter accumulating a large fortune in
Pensecola and the Southern States, he
purchased a beautiful home on Park
Slope, Brooklyn. He was of a genial
and warm hearted nature, always
lending a helping hand in time of need,
being both generous and charitable as
the occasion demanded, and will be
sincerely mourned by a very large cir-
cle of friends. Mr. Sullivan, although
a comparatively young man, was seiz-
ed with paralysis, which was the im-
mediate cause of his death. His phy-
sicians, Drs. Pratt, Cochran and Nich-
ols, did all that medical skill and kind
treatment could suggest, but without
avail. Mr. Sullivan was a regular at-
tendant at St. Francois Xavier church
of Brooklyn and in his last moments
was attended by the Rev. Dr. McCart-
ney and Rev. Father Hickey, pastors
of the church. Outside of a few char-
itable bequests, leaving no children, he
left the control of his large estate en-
tirely in the hands of his widow.

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 enclos-
ure. The vitascope is magnetic in its
attractiveness for the lovers of the
beautiful and mysterious. Tonight
the entertainment will be repeated.
Next week Hardy, the Niagara Falls
phenomenon, will perform twice daily
8.30 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.

LADIES OF OT

I desire to call your at-
tention to the fact that I am conducting
of Millinery, Blouses, and
Sailors in colors and white
Capes, suitable for Summe
above named lines reduced
regular prices.

AT COST

English Prints, Ducks,
Now is your time to secure

MISS E. ARM

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, fault-
less fit and perfect style,
The 2 Macs Tailoring Co
are the first in town. Offi-
cial 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 55c., 62c., 70c.
Wall Paper from 5c. to
Linen Opaque Window
15c. up, & cto

P. STEWA
Painter and Paper

but it is not prevalent in
ty. It is also very kind
and bell men to oblige
me so frequently; but most
cess to watches or clocks,
only the public clocks.

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CAR SERVICES.

Complaint From the People of
at St. Charles.

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on informed the City Sur-
Company appeared to
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es services, and for most
t part of the city had
minute service instead of
one to which they were
the by-law.

Mayor promised to investi-
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time.

CHICAGO CANAL.

of the Star:

r of your correspondent,
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ainage canal on lake
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John de Soyres, St. Mark's, St. John,
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. Not-
able among these might be mentioned
Mr. Clarence F. Montaine, as Heath
Houloure, who is a card dealer, and styles
himself "legitimate and high toned."
Miss Alice Trudell, as Ramely, "moet
always tired," and Miss Jessie Wyatt,
as Sukey, "the charity girl." Several
songs were introduced which were thor-
oughly enjoyed by the audience, and the
scenic effects were loudly applauded.

Theatre Royal.

At the Theatre Royal this week Hop-
kins' 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
Nawns give a very funny sketch entitled
"A Touch of Nature." Ford and Fran-
cis introduce a new act with operatic
selections which is very clever. Rosie
Rendell, a transformation dancer pleased
the audience with her pretty dances.
A musical specialty by Sharp and Flatt
was very good especially the Electric
Concerto. The last item on the pro-
gramme is a series of views by the Kim-
ematographe, which were very interest-
ing.

Theatre Francaise.

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

I'd like to have ti
Gaze on the w

Forgive me, if I
With joy I'm ri
I laugh until a
And then,—I la
Of course, dear fi
Why I'm so mi
The chances are,
Or,—just a leet

Well! really, I'm
I know you'll c
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Need look so sa
For a bran new
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'Tis large enoug
As well as ord

We need not fea
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Some fun we'll p
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And tho' it took
Of dining, an

We thank our st
And feel it's e
The Park and Isla
May run some
We feel that now
We're ready to
Should others da
We'll surely an

We're thankful to
(To them I giv
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In weather mos
We'll ne'er forge
To Rockfield an
They've gladden
With something

With ecstasy they
I'm happy as a
Yea! just as hap
That's got a br
And as a boy wh
I'd feel about tr
Should ought go
And weep in la

I vow, just now,
I'd give a bang
I'd roast an ox, t
Enough, to fill
I'd serve around
And lots of Ging
I'd warm the cock
Till appetite sho

I'm ten years you
That Station nea
I go about my dal
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To reach the goal,
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the headquarters
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are guests at the
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he Ancient Capital

Wife.

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Fire.

ber 27.—Mrs. T.
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on Queen street,
The house took
and was destroyed,
Mrs. Phillips leaves

London Bicycle ntreal.

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of the stolen
very very difficult
men will find an
L. A. W. bicycle
which fastens on
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ur dealer dose not

cotton mill in full operation, followed
by an explosion. It is a capital mechanical
effect, and last evening it was loudly ap-
plauded. In the second act opportunity is
afforded for a little diversity in the intro-
duction of Billy Barlow, the singing and
dancing comedian, who quite caught the
sympathy of the house, and Miss Gladys
Luther, who contributed a couple of songs in
a very appreciable style, was heartily ap-
plauded. In the third act the Columbia trio
gave some decidedly enjoyable songs, and
were deservedly encored. In addition to the
evening performance, there will be a matinee
today.

The Hopkins' Trans-Oceanic Specialty
Company, a combination which is slightly
above the average of vaudeville shows ap-
pearing at the Theatre Royal, is the attrac-
tion at the house this week. There are sev-
eral 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 be-
gins with the act of Ford and
Francis, who are termed the sensa-
tional operatic sketchists. 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
these is the very entertaining act of Revelle
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 appre-
ciate it. The old-time minstrel, Carroll
Johnston, kept the people in good humor for
a quarter of an hour, and after the Nawns,
came the views of the kinematographe,
which kept the audience wondering until the
fall of the curtain. The Hopkins show is a
good one, and will certainly do a big busi-
ness 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 be-
yond human endeavor, but everything else
that can charm on the stage is here, includ-
ing some effects not foreseen. It is not in-
ferior in magnificence and beauty of mount-
ing to "King Arthur," while the transition
from Burne-Jones to Tadema gives individu-
ality of its own as a picture. Ellen

of our own artists. Already, I have
several enquiries as to the
tinuance of these open days. I
not omit to mention our course of
lectures. Everybody seemed to think
most successful and to enjoy them tho-
ly. And now I think that you will
with me that with this report of the
work still in our minds, we have a
d'être that we are not a useless society
that we have a future before us. For
own part, I feel that the field before us
continue to give us ample scope for a
energy we can throw into the
and that it will prove a
field, and one which our
and grandchildren may bless us
ploughing and sowing. Before closing
would like to thank our many kind
for the interest they have taken in our
To the press we owe much gratitude
porting so fully for us and for many
tesies. We are also indebted to the
greenhouses, to Mrs. Angus, Mr.
Campbell and Mr. Wiley for the
flowers, and to the officers and staff
Y. M. C. A. for their uninterrupted
tesy. To my connection with
Association I owe many p
friendships, many enjoyable
and it is with the keenest regret that
sign my position as President, though
sure that it is well that such a
should change hands, and that new
energy will be infused by the chan-
shall never cease to be interested
Association, and shall always be glad
it in any way I can. I have worked
art, and in so doing have learned to
and I hope to see it grow, in the near
to be one of the powers for helping
artistic development of our country.

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

THE OFFICERS ELECTED.

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

Committee—Mrs. MacTier, Mrs. V.
Mrs. Peck, Miss Phillips, Miss Macf.
Miss MacDonnell, Miss Angus and
Power.

Will positively cure sick headach
prevent its return. Carter's Little
Pills. This is not talk, but truth. O
a dose. See advertisement. Small

Admission 10c. Chil-
dren. Round trip tickets,
res. admission and re-
sents, at Ahearn &
56 Sparks st. 27r5

DAY ONLY

July 27th

ANY

THE STORE

ORDER

4 00 CASH

R. McNEIL

Lansdowne Park between the Al-
monte and the Metropolitan teams.

County Police Magistrate Smith ad-
judicated 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 where-
as under the old regime they were
often disposed of simply by the with-
drawal.

NEW VITASCOPIIC VIEWS.

Mr. Holland, representing the Vita-
scope Company, received the following
telegram today:—

Expressed today six new films, includ-
ing 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 enter-
tainment.

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The recount of
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Monday

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22. a) Ottawa Free Press, July 25, 1896, p.7. another announcement of colour
films for Ottawa Vitascope shows naming Annabelle and Muller.

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monthly meeting of the
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Beyond the supposi-
as an Englishman there
no information concern-
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ARRANGEMENTS

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Wellington street;
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of Ottawa and Re

Liberals from Carleton and outside
Counties.

Float with colored fire.

Barrott's Band.

Carrriages 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 musi-
cal acrobats have made for themselves
was fully borne out by their perform-
ance. 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 Vitascope still holds the interest
of the park patrons. The pictures
Annabelle and Amy Muller are most
beautiful and realistic.

DRINK HILLSDOWN KOMISS

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

10 CENTS PER GLASS.

R. A. MCCORMICK,

Prescription Druggist,

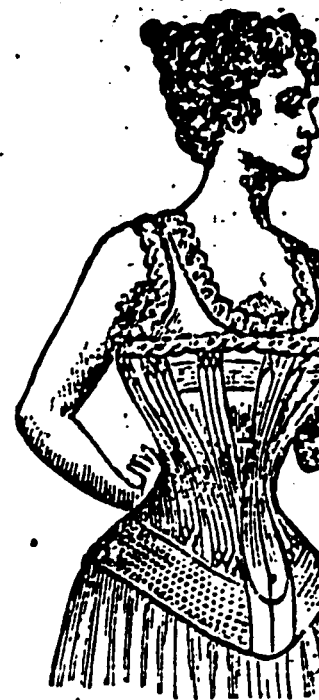
Phone 159.

75 Sparks street.

range for the co-
here on the 18th

Are You
Horsford's
Quiets the nerve

Manufacturers R



Awarded 10
during the last 20
other makers can
Obtainable from
Leading Dry Goods
in every variety of
and style.

Every pair of P. I
sets is warranted
should have this trad
stamped on the inno
Koenig & Stiffman
real. Agents for C

TRY IT
AND YOU

the changes made in the teaching staff of the boys' schools last year, and have also fully 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 wrote, 16 passed—or 73 per cent; 16 girls wrote, 10 passed—or 63 per cent.

For the Public school leaving examination: 4 boys wrote, 3 passed—or 75 per cent; 11 girls wrote, 10 passed—or 91 per cent.

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

Such results must be gratifying in 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 really splendid results, in view of the difficulties which they had to overcome.

"In a word," said a trustee this morning, this result and the recent promotion examinations should remove any doubt in the minds of Separate school supporters, as to the fact, that they have as good schools to-day as any in the province of Ontario."

EIGHTY SECOND ANNIVERSARY.

Fort Erie, July 25.—To-day is the eighty-second anniversary of the Battle of Lundy's Lane and the descendants of those who took part and many loyal Canadian will celebrate the victory this afternoon. There will be music and orations.

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. The Electric Company have arranged with the Edison people for another week of the wonderful instrument, together with the Niagara Falls hero, James Hardy, and Belzac. Hardy will give two performances daily, 3.30 p. m. and 8.30 p. m. A novelty in to-night's entertainment will be colored vitascope views.

Seven bankrupt stock to be cleared out next week, wholesale and retail. The Mercantile Syndicate Co., Ltd., big departmental store, 135 to 139 Rideau st., opposite Nicholas.

Edison's Vitascope and Belzac, Magiclan, At West End Park to-night. Admission, 10 cents; children, half price. Round trip tickets, including car fares, admission and reserved seat, 25 cts. At Ahearn & Soper's office, 50 Sparks street.

Must be cleared out next week—the Freeman stock of clothing, at 50c in the dollar. The Mercantile Syndicate Company, Ltd.

did his work. The rivermen used to call him a sea lawyer because he was always complaining about things and telling what he would do if he had a lot of money. It was the ambition of his life to command a deep sea vessel, and he used to come in here and tell me about the bark or brig, I forget which, that he was going to build when he got the money. I thought he was talking nonsense for a long time, but one day he hauled out a full set of plans which he had drawn and explained them to me. After that he used to bring these plans in nearly every day and point out little changes he had made here and there. After a while he seemed despondent because he couldn't make the money necessary to build the ship:fast enough:

He Talked of Cash.

"Then he became money mad, and morning, noon and night he talked of nothing but money and the ship. His actions on the Mystic were often queer, once once the engineer, Alex. Johnston, came to tell me about them. He said that that very morning Brane had come on board at eight o'clock and had walked up and down the deck until noon, never speaking to a soul and rarely raising his eyes. Johnston said he went up to speak to Brane after the latter had been going on this way for four hours, but before he could say a word the man stopped and said: 'This reminds me of the deep sea.' Then he went down into his cabin.

"The engineer told me that this frequently happened, but I didn't speak to Brane at all, because he was doing his work well, and that was all I cared about.

Deserted his Wife.

"After Brane left us his wife came to me and told me that he had deserted her and her three children, and that they were destitute. It was the third time he had done it, she said, and once before he had left her for two years, and she hadn't seen him at all during that time. She said that she didn't understand the man at all. He was never unkind to her while he lived with her, and used to constantly buy little luxuries for herself and the children. She told me that he had once said to her: 'I may get into trouble some day, and if I do and you hear of it, be sure you don't talk too much, but notify my

BEFORE GOING ON YOUR HOLIDAYS

Be sure and have photos made at PITTAWAY'S and you will never regret it.

THE CHILDREN'S PHOTOGRAPHER

55 SPARKS STREET.

Heart Rheumatic and Nervous

M. M. PYKE

F. S.—Bathing Suits.

Bryson, Graham & Co

We are selling the celebrated Toilet and Shaving Soap; also Medicinal Face Powder, manufactured by Mde. Ireland, the well-known Hair and Scalp Specialist, carrying on business at 104 SPARKS ST., Ottawa. Headquarters, Toronto.

Bryson, Graham & Co

SPARKS STREET.

A Tremendous Rush!!

Our big Clothing Sale is daily meeting with public favor. Sales are on the increase, and no wonder, when the extent of the bargains are taken into consideration.

\$13,000.00 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

\$ 4.75, for..	2.75
5.00, for..	3.00
5.25, for..	3.30
5.50, for..	3.55
6.00, for..	3.95
6.00, for..	4.15
6.25, for..	4.25
7.50, for..	5.50
7.75, for..	5.90
10.50, for..	7.00
12.75, for..	9.00

Boy's Suits

THREE PIECES.

\$2.75, for..	\$1.95
3.25, for..	2.25
3.75, for..	2.60
4.25, for..	3.15
5.50, for..	4.25

BOYS' TWO-PIECE SUITS.

\$1.20, for..	.75
1.50, for..	.95
1.75, for..	1.30
2.25, for..	1.60
3.35, for..	2.75
4.25, for..	3.25
5.25, for..	4.50

Men's Pants

Men's Pants ..	\$.50
" ..	.75
" ..	.95
" ..	1.18
" ..	1.35
" ..	1.65
" ..	2.15
" ..	2.85

Worth from \$1.00 to \$4.50. Other lines at similar reductions.

And the B
America's

ment E

The

WAL

Sho

Lobby in Conception
tion, Regal in Ex
acter, Omnipotent
Moral, the Pure
Most Magnificent
of the 19th Century

The Eighth Wood

Honorably

Honestly

Three Rings, 2 St
Track, Colossal Men
lum, Museum, 1,000
menal, Acts, 20 Hurri
4 trains, 10 Acres of
1,500 Employees, \$4,
6 Bands, 50 Cages,
of Elephants, a Dro
World Ransacked f
ers and the

Finest Horses
Of Any Show



Sealed Tenders ad
signed, and endorsed
Hill Park, will be
until Friday, the 2
maintenance of Maj
Specifications can
tender obtained, on
24th instant, at th
necessary informati
application.

The tender must be
accepted bank chequ
made payable to the
Minister of Public W
forfeited if the party
a contract when cal
if he fail to complet
for. If the tender
cheque will be retur
The Department w
accept the lowest or
By
E. F.
Department of Public
Ottawa, July 24th.

Special Hammock Sale

FOR 3 DAYS

SEE THESE PRICES

75c.	HAMMOCKS	for	59c.
\$1.00	HAMMOCKS	for	79c.
\$1.50	HAMMOCKS	for	\$1.19.
\$1.75	HAMMOCKS	for	\$1.39.
\$2.25	HAMMOCKS	for	\$1.79.
\$2.50	HAMMOCKS	for	\$1.99.
\$2.75	HAMMOCKS	for	\$2.19.
\$3.00	HAMMOCKS	for	\$2.39.

Do not fail to take advantage of these reductions.

WOLE'S NATIONAL MFG CO.,

120 SPARKS ST

Remember, three days only.



Look the World Over

Lots of drugstores, aren't there?
Can you find one that has a better stock than ours? We know you cannot, because we always get the best of everything we buy. When you want anything in our line, come and see what we can do for you. It won't cost anything, and may save you money.

MILLER & KENNEDY

PRESCRIPTION DRUGGISTS,

118 BELL

90 SPARKS ST.

SPECIAL REDUCTIONS

terest alone amounts to more than \$10,000,000 per annum—one-quarter of the total revenue of the country, or \$25,000 per day. That is what the minister of finance takes out of our pockets to pay the interest on the national debt. What we want to do is to increase the population and thus decrease your expenses, and to attain that end we must develop the Northwest.

Continued on 7th page.

TOLL GATE BURNED.

WINDSOR, July 27. — Besides the three toll gates between Essex and been burned by a mob. It is the fifth Windsor, which were burned Tuesday night the gate south of Essex, has one so 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 Vitascope continued for this week only. New colored views. Round trip, tickets 25 cents; including admission and reserved seats at Ahearn and Soper's office, 56 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. 32-6

Cool and Refreshing Drinks

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.

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 81 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

duration was 1 minute and 30 seconds. LONDON, Aug. 10.—Despatches received here from Yokohama and Tokio, Japan, say that the observations of the eclipse of the sun yesterday were very successful. The sky was clear and all of the conditions for observation were favorable. In the northern part of Japan the sky was obscured by clouds and no observations were possible there. Advices from Boeto, Norway, say that the observations of the eclipse at that place were perfect.

WEST END PARK.

Owing to 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 \$230. 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 feeds and 25 stops, rich and powerful tone and instrument fully guaranteed for 5 years. Orme & Soh's removal sale, 113 Sparks street. 44-2

<p>Ho, For Gracefield Civic Holiday.</p>	}	<p>First Annual Excursion, Court Royal Albert, Canadian Order Foresters to Gracefield, via Ottawa & Gatineau Valley Railway, on CIVIC HOLIDAY August 20th. Tickets, Adults \$1.50. Children 75 cents</p>
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"LESTER'S BRAIN," a complete story to be found on 2nd page of today's issue.

ABOUT CLOCKS

24. a) Ottawa Free Press, Aug. 10, 1896, p. 7. Announcement that Vitascope will continue on and replace Japanese act which suddenly "took sick."

HURDMAN

Opticians.

67 SPARKS STREET.

ed Brick Co. LTD.

Manufacturers of
AND MOULDED BRICKS.

It in finish and color of any made in
orted into six different shades, each
m in size and color.
CKS is a thing of beauty and will sell
trifling. For veneering they make a
ely pressed with a pound more clay in
d samples at Head Office, 86 SPARKS

Managing Director

IOT...

But It's Over Be-
fore You Know it.

that is, if you go to MR. JARVIS
for photos. Just now the light is
so good and everything else so cor-
respondingly quick, at our Studio,
that sitting for your photo is really
a pleasure.

117 Sparks St

Books Books Books

ALL GOOD AUTHORS

10c. EACH

by Carriages, Children's Waggon and
rucks at sacrifice prices for a few

Had a jury collected and empanelled,
and by half past nine the inquest was
began. It was nearly two o'clock
this morning when the inquest con-
cluded and the jury returned their
verdict.

The Jury.

The following jury was sworn in:
M. J. Armand (foreman), Jno. Mc-
Donald, J. R. Osborne, E. D. Os-
borne, H. S. Osborne, James Clarke,
N. Gendreau, Arch. S. Murphy, Chas.
O'Connor, J. J. Russell, Arthur De-
vine, Philip Greene, Patrick Herrick
(of 2nd concession), Patrick Herrick (of
3rd concession), Chas. Russell, Thos.
Johnston.

Before the evidence was begun the
jurymen viewed the body. The body
lay on the bed. A sheet covered it.
The remains looked quite natural and
peaceful in death. On the left side of
the head above the ear was noticed
the fracture of the skull which caused
death. It was an oval shaped hole,
about an inch deep clearly disclosing
the brain.

Doctors' Evidence.

Dr. E. W. Gemmell of Pakenham
was the first witness. He gave medi-
cal testimony, being one of the phy-
sicians who attended O'Horo. He testi-
fied that he had known deceased for
ten years. He saw O'Horo on the day
he received the injury from which he
died. O'Horo was in an unconscious
condition from the blow he had re-
ceived. He had not seen him from the
day of the accident until after his
death. Yesterday he made an exam-
ination and found a wound on the left
side of the head. There was a com-
plete fracture of the scalp and skull
bone. The wound extended into the
brain substance. It was about two
inches deep. The wound was amply
sufficient to cause death. He testified
that the death of O'Horo was caused
by the injuries described.

The Widow Testifies.

Hanora O'Horo, the aged widow of
the deceased was then called. She
said she and her late husband had been
married over fifty years and had lived
on the farm for forty-two years. The
last four years her husband had been
unable to work farm himself and he
got hired help. This spring their son
James put in all the crop on the farm
but on a seven acres field he sowed
wheat and oats and the whole product
of this seven acres was to be his, for-
putting in the crop. There was a
written agreement to this effect. The
agreement was written by her daugh-
ter Lizzie. She made two copies and
gave one to the father and the other
to the son. Her husband became dis-
satisfied because their son James left
the place for some weeks and did not
attend to cutting the harvest nor leave
anyone in his place to do the work
while he was absent. Her husband
said because James had stopped away,
he would not give him the field of
wheat.

Didn't See the Quarrel.

She said she knew nothing about the
quarrel between her husband and son
or anything of the shooting. She saw
her sons cutting the wheat on Satur-
day morning, August 1st, and going
to them, advised them to leave the
field, as she knew they were displeasing
their father. James said to her that
he was not afraid to die.

While she was in the field she heard
a shot fired near the house. She knew

NOTE.
The full list of Dominion elections
protested show that 18 seats held by
Liberals and 45 held by Conservatives
will be attacked in the courts.

L'Evenement of Quebec announces
Hon. Mr. Tallon's appointment by
Premier Flynn's cabinet, as repre-
sentative of the province, in place of
Judge Girouard, in the settlement of
the provincial claims against the Do-
minion government.

PERSONAL

Mr. R. E. Jamieson is on a visit out
of town.

Mr. Beck, Q. C. of Edmonton, N. W.
T., is in the city.

Mr. Robert Thackray expects to go
on a visit to England this month.

Mr. Wesley Fenton left yesterday
to spend a few weeks at Newark, N.J.

Mr. J. Hallinan, of Cathcart street,
is spending a few days in Carleton
Place, accompanied by his family.

Mrs. Geo. Popham is spending a
vacation at her home in Caledonia.

Mr. Geo. H. Popham has returned
from three weeks' fishing trip up the
Gatineau and Rideau Lakes.

Mr. S. S. Davis of this city, accom-
panied by his wife and Mrs. Frank
Lemay, are visiting in Brockville,
where they are the guests of Mr. and
Mrs. R. R. Dowsley.

Messrs. D. H. McLean, Alexander
Curry of this city and Fred. Edwards
of Carleton Place have returned from
a two weeks' pleasure outing.

Mr. R. W. Cooper has gone on a
trip up the Rideau.

Mr. J. P. Dunne of Maria street is
spending his holidays among the Rid-
eau Lakes, accompanied by his family.

Mrs. Boucher and family, of 77 Vittor-
ia street, have returned to the city af-
ter having spent the summer visiting
Mrs. Boucher's mother, Mrs. Miller, of
Pembroke.

The admission committee of the
Protestant O. M. Home met yesterday
to look into the merits of several ap-
plicants. Three were successful in
getting the order to enter, while two
others applying could not be passed
in as they had either relatives able to
support them or means at their own
disposal, which should be used else-
where than at a charity institution.
The directors are now endeavoring to
eliminate the boarding house patron-
age, which prevailed to a certain ex-
tent in the early days of the home.

Bicycle races to-morrow evening by
electric light, Metropolitan Grounds.
Admission, 10 cents. Grand stand
free. 8 o'clock.

West End Park

New Vitascope Views and 3rd Rifles Band.
See the "Lee Richardson Fancy Bicycle
Riding" and the "Knock Out Round in
the Leonard-Cushing Sparring Match"
to-night. Round trip tickets 25 cents, in-
cluding car fares both ways and admission
to reserved seat. For sale at Ahearn &
Soper's, 58 Sparks street.

Any Port in a



Store
Seri
Suit
made
\$10

The
Special
Redd
See ou
Trousers
That
that best

Unfermented Juice

20c. PER PINT BOTTLE

Guaranteed Absolutely Pure

ROBINSON, GREEN

BANK STREET.

PHONE 516

BREAD BREAD BREAD

ALWAYS GOOD! ALWAYS

AT
THE PALACE

Cor. Bank and Maria

MRS. A. E. S.

A Clean System

All Goods in store until
fall arrivals offered at

ANY REASONABLE PRICE

There are lines and li-
most desirable and sense-
materials going for s-
ridiculous prices.

Brick Co. LTD.
MOULDED BRICKS.

finish and color of any made in into six different shades, each size and color...
 a thing of beauty and will sell g. For veneering they make a pressed with a pound more clay in sales at Head Office, 86 SPARKS

Managing Director

AT LAST THE...

**WORLD'S
 RECORDS
 SALES**

ALL DISTRIBUTED

Jarvis

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

SPARKS STREET.

are Agents

FOR

Caligraph

THE BEST TYPEWRITER IN THE WORLD.

General Typewriter Sup- on hand

National M'g Co

with them to the street.

A Fatal Ordy.

One of the callers was Michael Allan, another Duncan McRae and the third Louis Primeau. They took Robinson with them to McGregor's hotel where they drank together. Primeau bought a bottle of liquor before they left. The four next entered Cunningham's liquor store where Allan bought a flask of rye whiskey. By this time all were affected with the liquor they had taken and they began quarrelling among themselves. Allan, Primeau and McRae all worked in Gillies Bros' mills at Braeside. They insisted that Robinson should walk to Braeside, three miles distant with them. This Robinson refused to do. They urged him and it is said; dragged him after them despite his unwillingness to go. They reached Braeside about midnight and awakened the villagers with their loud talking and quarrelling. The quarrelling, the villagers say, was heard all through the night until day break, but it is asserted by Primeau that Robinson and the others went with him to his house and slept there until morning. Robinson, he claims, left Braeside at break of day, about 3.30 to return to Arnprior.

The lifeless body of Robinson was found alongside the railway track near the lumber yards adjoining the village, about half-past five in the morning by Arch Browning, a filer in the mill who was at that hour going to work.

Browning's Statement.

Mr. Browning, speaking to The Journal last evening regarding the finding of the body, said that considering the horrible manner Robinson's body was mutilated about the head and back, he was astonished at the small quantity of blood to be observed about the spot. The skull was, he said, crushed in and the brains dashed out over the side of the track. Disembowelment was almost caused by a long cut in the side of the body. He thinks it singular that the body was not cut in pieces if a train passed over it, but declines to express an opinion as to whether there was foul play or not.

Dr. Cranston's View.

Dr. Cranston of Arnprior, coroner of Renfrew county, believes Robinson was killed by a train, but thinks he suicided by throwing himself in front of an approaching locomotive. The legs of the body were not cut in any way, and this, he claims, is evidence that Robinson must have lain down on the track in a drunken stupor or with the deliberate intention of committing suicide. Had he been standing when struck by a train his legs would have been crushed and probably broken.

Why no inquest was held is not clear. There was a story that the Messrs. Gillies were averse to one, as the death at first appeared merely as accident, and an inquest might cause unnecessary trouble among their men. Messrs. Gillies however informed The Journal that this was utterly untrue, that they had themselves notified the coroner of the accident, and had never objected directly or indirectly to an inquest.

Allan's Remarkable Demand.

Toronto, July 24.—Joseph Rogers, who for 20 years past has carried on a large furrier 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 but facts which developed subsequently led to a charge of conspiracy to defraud creditors being laid 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 estate. It was shown that these sales had been made by a cousin of defendant who had acted in his own name at the time of making them, but he had paid over at once 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 creditor of the estate, but admit that had it not been so paid at the time, the claim would have been barred by statute. Mr. Rogers was committed but was allowed bail till the time of the trial in September.

Mr. Rogers is pretty well known in sporting circles. He was the chief dealer of William O'Connor, 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 Tewkesbury, P. Q., to-morrow morning.

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

Dr. R. B. Struchers, of Sudbury, is visiting in the city.

Mr. F. W. Thompson, of Winnipeg, manager of the Ogilvie Milling Co., in the Northwest, is in the city. He reports crop conditions favorable at present in Manitoba and the Territories.

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.

You can stop off at any of the pretty villages on the river and catch the steamer home in the evening. Arrange your picnic parties to go by Empress Wednesdays and Saturdays, 50c

Cosmopolitan and Ladies' Home Journal for August, at Jarvis' Bank

Any Port in a Storm
 Storm Serge Suit
 made to order
 \$10 and up
 The 2
 Special S. Reduc
 See our Trousers
 That S. that best



Unfermented Grape Juice
 20c. PER PINT BOTTLE
 Guaranteed Absolutely Pure
 ROBINSON, CHEMISTS
 BANK STREET.
 PHONE 676

BREAD.
 BREAD.
 BREAD.
 ALWAYS GOOD, ALWAYS FRESH
 AT
 THE PALACE
 Cor. Bank and Maria.
 MRS. A. E. SLI

A Clean Swe
 All Goods in store until new fall arrivals offered at
 ANY REASONABLE PRICE
 There are lines and lines of most desirable and seasonable materials going for simply ridiculous prices.

SYSTEM OF

Life Insurance

Five hundred dollars will be paid by the Ocean Accident and Guarantee Corporation, Limited, 40, 42 and 44 Moorgate 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 men while on duty, nor of a suicide. In cases where the accident seems to the Editor to be due to carelessness 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 their having a Star of the day 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 possessed 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.

It 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 his decision is final. All copies of the Star are published subject to 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 ARMENIA.

English Customs Slowly Reaching Them.

QUEEN'S THEATRE,

EVERY AFTERNOON AND EVENING THIS WEEK.

—Equipment Extraordinary—

PRINCE O'KABE'S FAMOUS JAPANESE TROUPE

Between The Acts. Gallery 50c. 25c.

SEE the famous **LELIE RAYMOND**, the Duke of Broadway, and his the Company in "Silver Twist."

BOY LEVO.

This is the most expensive show ever given in Montreal.

Under the Auspices of the Natural History Society of Montreal.

AFRICA.

"Reality vs. Romance,"

DR. JOHNSTON,

The African Explorer.

Will describe and illustrate by Stereoscopic Views, and Curio his great Journey of

4,500 Miles on Foot Across the Dark Continent,

Including his Experiences amongst the Nubians and Nalouans, in the

WINDSOR HALL,

On Tuesday Evening, 15th Instant,

EIGHT O'CLOCK.

Tickets 50c. and 25c.

Rev. James Barclay, M.A., D.D., will preside

Tickets can be had from W. J. Shaw, 274 St. Catherine street; Wm. Drysdale & Co. St. James street, and at the Hall on the evening of the Lecture. 287

WINDSOR HALL

The Montreal Philharmonic Society

WILL PERFORM HANDEL'S

"MESSIAH"

ON TUESDAY, 15th DECEMBER.

ARTISTS

Soprano: Miss Marie Mullerwood, Montreal.
 Contralto: Miss Jennie MacKenzie, Boston.
 Tenor: Mr. J. H. McKinley, New York.
 Bass: Mr. Myron W. Whitney, Boston.
 Trumpet: Mr. E. N. Lafreche, Boston.

Doors open at 7.30 p. m. Concert at 8.15 p. m.
 All seats reserved at \$1.00, 75c and 50c.
 Plan of Nonmembers on and after Monday, 14th December, at 9 a. m.

A. BROWNING, Sec. Treas.,
 174 Notre Dame st.
 G. COULBEE, Conductor.

371 '10 64w

CURLING CLUB At the POINT.

All persons in Point St. Charles interested in forming a Curling Club are requested to meet at FRATERNITY HALL on

WEDNESDAY, the 16th. AT 8 P. M. 793 4

WESTMOUNT PUBLIC OBSERVATORY.

Kensington ave. Sun spots daily. Venus, Mars and the Oriental Fire each evening from 6 to 11 a. m. Open

THEATRE FRANCAIS

W. E. PHILLIPS, Lessee and Manager.

Henry Arthur Jones' Grand Play

"The Silver King"

With new scenic accessories. The latest effects known

THE PHANTASCOPE,

With interesting views and

RAYMON MOORE,

the world's greatest singer

Prices at Matinee, 10c. 7c. 5c. 10c extra for Dress Box and night.

ACADEMY of MUSIC

Barnes & Jarvis, Lessee and Managers.

EVENING BETTER THAN EVER

TOD-NIGHT-The Best of All Comedies Offered

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And all Favorites in

MATINEE TO-MORROW	Lower Floor, Dress Circle
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Secure seats at box office. Phone 1444. Night Prices, 5c. 10c. 15c. \$1.00. Next Week—MR. AUGUSTUS SAN BONO.

EVERY VICE-REGAL PATRONAGE

Prof. Norman's Select Class

177 STANLEY STREET.

New classes for beginners now forming. Private lessons at any hour. **STANLEY CLUB SELECT** SOCIETIES every Saturday, 8 p. m. Admission to Kaito Brass orchestra. Head for circular. Tel. 244 1

DANCING.

QUEEN'S ASSEMBLY ROOMS.

All interested in the Art of Dancing are invited this week. New terms. Special rates. Assembly **URDAY, Dec. 19th.**

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Conservatory of Dancing

Department and Physical Culture, 229 St. Catherine. Classes every day and evening. Private lessons suit. Assembly Saturday, 8 p. m. Telephone 623. 291'14 Geo. F. Bann

SPECIFIC ARTICLES.

"POOR OLD CHAP." Others enjoy the Xmas dinner and the good things.

UN PIC ENR VNI

Christmas Presents

FOR THE CHILDREN.

The next four days are bound to make savage inroads 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.

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Celebrated Chocolates and Chocolate Creams.

	Per lb.
Plain Chocolate, in 1 lb. cakes	0 10
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Chocolate Tablets, in 7 lb. boxes	0 10
Chocolate Creams, in 4 lb. boxes	0 10
Newspaper Drops, in 4 lb. boxes	0 10
Plain Drops, in 4 lb. boxes	0 10
Chocolate in Vanilla, in 1 lb. cakes	0 10
Chocolate Dragons, in 1 lb. boxes	0 10
Chocolate Fondants, in 1 lb. boxes	0 10
Chocolate Jellies	0 10
Chocolate Varieties, in 1 lb. boxes	0 10
Chocolate Pistache Creams, in 1 lb. boxes	0 10
Chocolate Cream Slices, in 2 lb. boxes	0 10
Chocolate Nougats, in 1 lb. boxes	0 10
Chocolate Mandarins, in 4 lb. boxes	0 10
Chocolate Cigars, large	Per doz. 0 25
Chocolate Cigars, small	Per doz. 0 10
Chocolate Tablets	Per doz. 0 05
Chocolate Creams	Per doz. 0 10
Mixed Bonbons, in 1 lb. boxes	Per lb. 0 75
Chocolate Bonbons, in 1 lb. boxes	0 75
Chocolate Almonds, in 1 lb. boxes	0 75
Chocolate Nougat Slices	Per doz. 0 25
Chocolate Creams, in sliding boxes	Each 0 10
Chocolate Creams, in sachet boxes	0 10
Chocolate Creams, in match boxes	0 10
Chocolate Creams, in furniture boxes	0 10
Chocolate Creams, in box of boxes	0 10
Chocolate Creams, in assorted boxes	0 15
Chocolate Creams, in oblong boxes	0 15
Chocolate Creams, in fancy boat boxes	0 15
Chocolate Creams, in fancy hexagon boxes	0 15
Chocolate Creams, in assorted fancy boxes	0 20
Chocolate Creams, in elegant round boxes	0 25
Chocolate Creams, in square boxes with choice pictures	0 25
Chocolate Creams, in square boxes	0 25
Chocolate Creams, in oval boxes	0 25
Chocolate Creams, in parcel post boxes	0 25
Chocolate Creams, in polygon, novel shape boxes	0 25
Chocolate Creams, in oblong, satin border boxes	0 40
Chocolate Creams, in wall hat boxes	0 40
Chocolate Creams, in "Three Little Maids from School" boxes	0 40
Chocolate Creams, in doll boxes	0 40
Chocolate Creams, in fancy leaf boxes	0 40
Chocolate Creams, in opera glass boxes	0 40
Chocolate Creams, in diamond boxes	0 40
Chocolate Creams, in fancy shape boxes, with gilt border	0 40
Chocolate Creams, in oblong boxes with raised top	0 40
Chocolate Creams, in opera bag, monogram, satin top and cord boxes	0 40
Chocolate Creams, in reticule platted silk side boxes	0 40
Chocolate Creams, in ladies' bag boxes	0 40
Chocolate Creams, in oblong boxes with raised top	0 40
Chocolate Creams, in embossed book boxes with clasps	0 40
Chocolate Creams, in wall pocket boxes with cord and silk	0 40
Chocolate Creams, in elegant large oblong boxes	0 40
Chocolate Creams, in oblong boxes with satin ends	0 40
Chocolate Creams, in shield boxes	0 40
Chocolate Creams, in fancy shape boxes, platted silk	0 40
Chocolate Creams, in sachet basket boxes, with handle	0 40
Chocolate Creams, in box of books	0 40
Chocolate Creams, in satin, oblong, raised boxes	0 40
Chocolate Creams, in cabinet boxes	0 40
Chocolate Creams, in book with clasp, cameo ornaments	0 40
Chocolate Creams, in fancy satin boxes	0 40
Chocolate Creams, in plush book boxes	0 40
Chocolate Creams, in hand bag, satin top and cord, with silk ornament	0 40
Chocolate Creams, in fancy star boxes, with silk ribbon tie	0 40
Chocolate Creams, in oblong boxes with fancy paper	0 40
Chocolate Creams, in cushion shape boxes, hand painted	0 40
Chocolate Creams, in hand painted boxes, in lined top, with clasp	0 40
Chocolate Creams, in hand of three boxes, in hand satin, with silk ribbon strap	0 40
Chocolate Creams, in hand painted, round satin boxes	0 40
Chocolate Creams, in hand painted satin shoe frames, with three drawers	0 40
Chocolate Creams, in plush racket, with gilt, old and clasp	0 40
Chocolate Creams, in satin buck boxes, with asp	0 40
Chocolate Creams, in oval boxes	0 40

Every Evening this week.
MATINEES—Xmas and Saturday.
 The MERRY XMAS TO ALL.
 The World's Greatest "Critic."
Van Biene
 In his Musical Comedy, **The Broken Melody**
 1100 Consecutive Nights at Grand Theatre
 London, England. Seats now on sale at 75c of-
 fice. Phone 644. Prices—25, 50, 75c, \$1.00 and
 \$1.50. Matinee only—Friday and Saturday.
 Next week—A great offering, **The Imperial**
Vaudeville.

QUEEN'S MONTREAL'S
 UGAR THEATRE.
 Brown & Jacobs,
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Great X'mas Attractions.

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

"QUEEN'S EVIDENCE."

JENNIE YEAMANS,
MAXWELL and SIMPSON,
COOL BURGESS.

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

Next Week
J. H. GILMOUR | Little Lord Fauntleroy.

THEATRE FRANCAIS
 W. E. PHILLIPS, Levee and Manager.
GRAND CHRISTMAS BILL

The stirring Western Drama,
MY PARTNER.
 By our superb Stock Company.
The PHANTASCOPE, With New Views

AND
THE COSMOPOLITAN TRIO,
 Musicians and Comedians.
MATINEES DAILY—PRICES, 10c, 20c, 25c.

MATINEE PRICES: Theatre - Royal.
10
AND
20
NO HIGHER
EVENINGS
 Reserved
10c extra
Sparrow & Jacobs, Mgrs.
ALL THIS WEEK.
FIELDS & HANSON'S
Great Vaudeville Co.
 Box Office open all day.
 Next week—New York Stars

WINDSOR HALL.
 The Montreal Philharmonic Society
 will perform Handel's

"MESSIAH."

On Tuesday, 22nd December.
 Artists—
 Soprano—Miss Marie Hollingshead, Montreal.

nt de \$2,000, marchandises générales, lures, chapeaux, etc.
 x de banqueroute de Guillaume Cal-
 aisé à \$8,000, marchandises sèches,
 marie, coutellerie, tweeds, sweaters,
 s, étoffes à robes, câbles, doublures,
 s, bordure, dentelle, couvertes de laine,
 rideaux, bas, gants, collants, mouchoirs,
 et caleçons et grand nombre de coust-
 ms.

1, 500 douzaines de casques en drap,
 les de thé assortis, épices, café, vi-
 et autres articles d'épicerie.

MARCOTTE FRERES.
 Encantours.

PAR M HICKS & CIE



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 de vendre à l'excès public, en un lot
 dans la plaine, le fonds de commerce
 l'Abbaye Française, comprenant onze
 Maîtres d'ouvrages français, par les
 rs auteurs pour être vendus sur les
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entaire et le stock peuvent être vus
 un temps à l'adresse ci-dessus.
 M. HOCKE et CIE,
 Encantours.

NES D'OR De la Colombie
 Américaine

localaire et géant—Cette semaine le grand
 drame de Henry Arthur Jones, THE SKY IS
 KING, avec de nouveaux effets de scène. La der-
 nière invention d'Edison, Le Phantoscope
 avec de nouvelles vues intéressantes. Matinée et
 Soirée. CHASSEUR de ballades de première force.
 Prix six matinales, 10c, 20c, 25c. Le soir, 10c de
 plus pour sièges réservés.

A CADEMIIE DE DANSE DU PEOPES
A SEUR DURKEE, 81 Avenue Union.
 École qui coûte le moins cher, si l'on considère le
 bien qu'on en retire. Des nouvelles classes pour
 les commençants se forment maintenant le lundi
 et le jeudi soir.

← LA DANSE →

Un nouveau terme commence cette semaine; des
 prix spéciaux seront donnés; bonne chance pour
 ceux qui désirent apprendre, réunion samedi le 19
 décembre.

A. ROY McDONALD JR.
 Queen's Hall,
 277-a

SOUS LE PATROVAGE VICE-ROYAL
 Ecole choisie du PROF. NORMAN, 127 rue
 Stanley. Si vous désirez suivre une classe choi-
 sie, venez voir la miénde. Une visite vous convien-
 dra. Soir à 8 hrs p.m. Après-midi à 4 hrs. p.m. Leçons
 privées à n'importe quelle heure. On enseigne les
 danses de fantaisie. Tél. 3834. Envoyez chercher
 une circulaire 265-a

CONSERVATOIRE DE DANSE— Bonne
 tenue et entraînement physique, 2269 rue Ste
 Catherine.
 La classe des commençants, les lundis et mercre-
 dis à 8 hrs p.m. Classes des avancés les mardis et
 samedis à 8 p.m. Les jeunes, les mardis et jeudis à
 6.15 p.m. La salle est complètement tendue à neuf
 plancher neuf en érable. Envoyez chercher une
 circulaire. Tél. 6635.
 297-a GEO. F. BEAMAN.

26.d) La Presse, Dec. 15, 1896, p. 7. Ad for The Phantoscope at Theatre
 Francais. Ads appeared daily from Dec. 15 - 26, 1896.

MEETINGS AND AMUSEMENTS

Union Evangelistic Meetings

conducted by

H. L. GALE, Evangelist,

TAYLOR PRESBYTERIAN CHURCH

Payson Ave. and Logan St.

Every Evening during the Week at 8 o'clock
(Saturday excepted).

Afternoon Meetings at 3 o'clock, commencing on Tuesday.
Do not fail to attend. 228 3av

REV. JOHN WATSON, D.D.
(Ian 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, 222's Same

Montreal Philharmonic Society.

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

MONDAY, 12th OCTOBER, at 8 P. M.,

when Max Bruch's "ARMINIUS" will be studied. New applicants (Ladies and Gentlemen) for membership in the Chorus, can call at Mr. Couture's Studio, 38 University street, any day from 5 to 6 p. m., and on Mondays, 28th September and 5th October, from 5.45 to 6.30 p. m., and from 7.30 to 10 p. m.

Annual Fee, Ladies and Gentlemen, \$2.50 each.

A. BROWNING, Acting-Secretary.

228 3av

1724 Notre Dame Street.

DERMATOLOGICAL INSTITUTE.

Complexion, Skin and Scalp
Diseases a Specialty.

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

All Genito-Urinary troubles successfully treated by

DR. H. J. RRODEUR.

MEETINGS AND AMUSEMENTS

Matinee
Prices

10c

and

20c.

Reserved

Seats

Evenings

10c extra.

No higher.

THEATRE ROYAL.

SPARROW & JACOBS, Mgrs.

One week commencing } **MONDAY, SEPT 28th.**

First Exhibition in this Country.

"KINEMATOGRAPHE"

Scientific Wonder of the World.

Hopkins Trans Oceanic

STAR SPECIALTY CO.

Box Office open from 9 a.m. to 10 p.m.

Coming—**SIDE TRACKED.** 228 1

THE QUEEN'S

Sparrow & 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.

MATINEES—Tuesday, Thursday and Saturday

15c, 25c and 35c.

ALWAYS THE SAME.

A splendid seat for 25c reserved.

Box office always open. 228 1

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.

2311



Turkish Rug SALE.

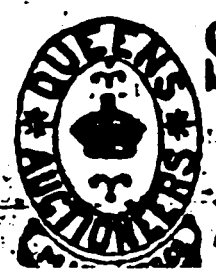
Attention is requested to the Sale of Oriental Rugs, Carpets, Strips and Embroideries, to be held at

NO. 965 ST. JAMES STREET
(Corner Victoria Square),

TO-MORROW, THURSDAY, AFTERNOON,
At 2.30 o'clock.

H. HICKS & CO.,
Auctioneers.

2311



SALE TO-NIGHT.

Remember to attend the Sale of Mr. H. Weir's collection of Pictures.

ANIMATOGRAPHE.

LIVING MOVING PHOTOGRAPHY.

Open Afternoon and Evening, at
2723 ST. CATHERINE STREET,
Queen's Block.

2312

GOLD MINES.

ROSSLAND, B. C.

QUOTATIONS

War Eagle.....	•	Lo Rd.....	\$7.00
Joia.....	•	Poorman.....	1.50
Virginia.....	• 36	St. Elmo.....	1.50
Crown Point.....	•	Lily May.....	1.50
Iron Mask.....	• 72	Mocita.....	1.50
		Mayflower.....	17 1/2c.

• Quotations at office.
Specially recommended to-day—Mayflower,
Manila, Joia.
I am dealing only in mines which are being actively developed by experienced and responsible people.

CLARENCE J. McCUAIG,

financial control of the world... ready to take hold of our loans at a good rate...

One word about the proposed conversion of the debt. After assuming the office of Treasurer, it struck me that a very great reduction could be made in our interest charges...

But in studying this question I went perhaps further into it than either the gentleman I have mentioned. I went to London and conferred with leading financiers as to the possibility of the scheme...

The hon. member for Drummond had said in his speech that he had rendered assistance to the administration of the present Government. He has alluded to the North Shore bonds. I do not propose to allow that money to remain as anything else than a sinking fund to pay off the old debt...

Mr. G. W. Stephens criticized Mr. Atwater's figures, and was followed by the Hon. Mr. Hackett, who dealt with the Opposition in his usual happy style. Mr. Caron then moved the adjournment of the debate till Monday...

OTTAWA NEWS NOTES.

Topics of Interest From the Federal Capital. Ottawa, November 29. (Special.)—Mr. Justice McCreight will shortly retire from the bench of Nova Scotia. He was widely known, and not long since Hon. Edward Blake paid him a high tribute of praise...

These persons... sacrifice to... that we may... of the party... with

QUEEN'S BELL MONTREAL M.A.A.A. Grounds, SATURDAY, 21st Nov. RACE OFF AT 1 P.M. GRAND, RAIL, SHOW & DRIVE.

3rd Battalion V.R.C. BATTALION PARADE. The Battalion... of the Army, on Friday, the 21st Nov., at 10 P.M. at the... of the... of the...

Ancient Order of Hibernians. Anniversary of Membership. Officers and members of the Order... of the... of the...

2ND REG. CAR. ARTLY. No. 1 Company will parade on MONDAY, NOVEMBER 22nd, at eight P.M. at the... of the... of the...

ST. MARY'S COURT, 10, 10A, C. O. P. Members of St. Mary's Court... on SUNDAY MORNING, 23rd Nov., at 10 A.M. in... of the...

See the Prince of Wales' Horse Win the Derby. Our Angle in the THEATROSCOPE EXHIBITION, 10 St. Lawrence Street, AFTERNOON AND EVENING.

MISSIONARY MEETING. (Under the auspices of the Montreal Women's Auxiliary.) Come to the Grand Hall on Saturday NEXT, 21st Nov., at 7 P.M. and hear the stirring Missionary...

IT IS ADMITTED BY ALL WHO HAVE USED



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

"BEN HUR." Those Who Will Take Part in the Production Next Week. "Ben Hur" is to be given in the Academy of Music next week in aid of the Montreal Foundling and Sick Baby Nursery...

War in Matabele Land CENTRAL AFRICA. Dr. Johnston, THE AFRICAN EXPLORER.

Will describe and illustrate by Map-Sections Witte and Carter his great journey of 4500 Miles on Foot Across the Dark Continent.

Including his experiences amongst the Matabele and Mashonas. In the ASSOCIATION HALL, On Friday Evening, Nov. 20th, 8 O'CLOCK. Tickets, 50 and 25 Cents.

Knox Church Choir POPULAR NATIONAL CONCERTS.

SCOTCH CONCERT Tuesday Evening, 24th Nov., 1896. Chorus—"Beaute Duvion"...

Musician's Festival. ST. CECILE. Notre Dame Church, 22nd Nov., 1896. Original Mass by Arthur Faurer.

MR. JOHN H. TO-NIGHT - Grand... A PAIR OF SPYGLASSES... THEATRE FRA...

THEATRE FRA... W. E. PHILLIPS, LONDON... "IN MOROCCO" Over 50 people on the stage during the grand play...

QUEEN'S THEATRE... GARDEN POPULAR PRICES ALL THE MATINEES, Thursday and Friday...

A House of My Westcott ASTORIAN... DANCING and DEPOS... WESTCOTT, 21st Nov., 1896.

CONSERVATORY OF DANCING AND PHYSICAL CULTURE... FREDERICK H. BROWN... FREDERICK H. BROWN...

PROF. BURKE'S AG... 81 Union Avenue... "The cheapest and best in Montreal to wear the fashions required."

WATCHES - FOR - C. P. Railway Employees All the Train hands C. P. Ry. will, in a few days be compelled to carry that are up to a certain standard...

Waltham Movement C. P. Railway Specialties Appleton, Tracy & Co., Crescent Street... R. SHARPLEY & SONS JEWELLERS

ment of the United Kingdom, which is being away.

McCLARY MFG. CO.

One of the first things to catch the eye of the visitor to the Stove building is the splendid exhibit of the McClary Manufacturing Company, of London, who are, as usual, one of the largest exhibitors in this department. Their display of ranges, stoves, furnaces, gas burners, etc., is an exhibition in itself, and by no means an uninteresting one. This firm are undoubtedly the largest manufacturers in this line in Canada, and the proportions to which their business has grown speak volumes for the merits of their different manufactures. Their exhibit this year comprises a splendid variety of ranges, wood cook stoves, parlour stoves, parlour cooks, wood and coal furnaces, gas ranges, gas heaters, and coal oil stoves, as well as a fine selection of plain and fancy stove boards. Among the many fine stoves to be seen here is the now famous "Active" range, which has won for itself an enviable standing, owing to its superior construction and the many advantages which it possesses over all other ranges. This firm is also to the fore in the manufacture of furnaces, both coal and wood. Their "Magnet" furnace for wood, which enjoys such a deserved popularity, has never been equalled, while their world-renowned "Florida" furnace, for coal, is without a peer. Not only is it the best, but it is also the most economical coal-burning furnace on the market. Not only are the inventions of this firm perfect in theory, but they have proved themselves, when put to the practical test of actual use, to be all that is claimed for them. Every stove and furnace which this firm handles is made at their own factories by the most skilled of workmen, and of the very best metal, and is guaranteed by the firm, so that intending purchasers may feel assured that in buying from this firm they are getting, not merely a good article, but the best on the market. Not only is their factory the largest industrial concern in London, but it is the largest factory of the kind in Canada, and their goods are in great demand in almost every civilized country on the globe. Mr. George Herbert, who fitted up the exhibit, deserves great credit for the artistic manner in which he has arranged the display, which has attracted large crowds daily, who, judging by their comments, are most favourably impressed by the merits of the exhibit.

The same firm have also an additional and equally attractive exhibit on the ground floor of the Main building, just west of the Art annex, comprising a complete assortment of the famous Imperial white and decorated enamelled ware. Here are on exhibition the most desirable articles in the department of kitchen and household utensils, and the many new ideas and inventions which are in evidence speak well for the enterprise and ingenuity of the manufacturers. In fine enamelled decorating there may be seen some more highly artistic designs than have ever before been attempted in this branch. Among the samples shown are some very finely finished enamelled signs, street numbers, door plates, etc., that show a decided improvement on anything of the kind hitherto placed before the public. The most potent recommendation of the McClary Manufacturing Company lies in the fact that although they turned their atten-

tion to the Stove building, they have not neglected to exhibit a fine selection of their other manufactures, including a large number of their famous "Active" ranges, and a fine selection of their "Magnet" wood furnaces, and "Florida" coal furnaces, and a large number of their other manufactures, including a large number of their famous "Active" ranges, and a fine selection of their "Magnet" wood furnaces, and "Florida" coal furnaces, and a large number of their other manufactures.

HAMBERLAIN.

Mission Has No Political Character.

3.—Mr. Chamberlain here was noted for his care to be interested in the mission, and he is to be congratulated for his impression that it is a mission for the purpose of the Secretary Olney Venezuelan matter or business. I have no objection to Mr. Olney. I deny that this country is for the purpose of her father in law here simply on the ground that I shall be the

location, and is Crown granted. Application was made for the land by the Firefly owners advertised of the Nest Egg, and disputed to some of the land, but this

better place on the exhibition grounds than this to take luncheon. The menu is all that could be desired, and the attendants perfect at all times. The surroundings are clean and tidy, which adds much to one's appetite.

TODAY'S PROGRAMME.

Pioneers' and Historical Societies' Day.—Under the auspices of the York Pioneers and the Historical Societies of the province. Gathering at the pioneers' log cabin on the grounds; exhibit of mementos of earlier days, addresses by prominent members of the societies, etc.

All departments of the Exhibition will be open and in full operation from 8 a.m. till 10 p.m. Exercising of trotting and running horses in the large ring during the morning. Judging of the thoroughbred, standard bred, and heavy draught horse classes and ponies. Judging of Ayrshires, Jerseys, Guernseys, and Holstein cattle. Judging of grain, roots, and vegetables.

In the large horse ring during the afternoon there will be the 3-year-old colt pace, mile heats, 13 entries, embracing the most speedy colts in the country; and gentlemen's road horse trot; and high jumping contests by heavyweight green hunters. Exhibition of driving by Mr. A. Batonyi.

The great specialty performances, the brilliant spectacle, "The Feast of All Nations," the wonderful performing elephants, and troupe of Arabs, etc. All other special features will be on view; Edison's great invention, the Eidoloscope, the beautiful scenic electrical theatre, "A Day in the Alps," Bell-Smith's valuable painting; "The Queen's Tribute to Canada," Historical Museum of Waxworks, Society row, etc., Band concerts, vocal, and other entertainments on the grounds. The Brantford I.O.F. and Citizens' band, the Ladies' Union band, the Exhibition band, and Bailey's orchestra.

Evening, at 7.30.—Great entertainment in front of the grand stand of two hours' duration, embracing all the special features. Elephants, Arabs, gymnastic and acrobatic novelties, comic bicycle performances, beautiful marching, the gorgeous spectacle, the "Feast of All Nations," the great production, "The Fall of the Bastille," and magnificent fireworks, brilliant illumination of the grounds and buildings until 10 p.m.; band concerts and other entertainments on the grounds.

NOTES.

Lieut.-Gov. Kirkpatrick and party visited the Fair grounds yesterday.

The Customs Department, with Mr. Bush Anderson in charge, as usual, will be found in the Press Bureau this year.

The Union Ladies' Band of Erin, and the Mohawk Band, of Brantford, discoursed sweet music at intervals yesterday.

The first serious accident to occur at the Exhibition this year took place last evening. One of the trapeze performers was the unfortunate victim of the occurrence, full particulars of which will be found in the local columns.

Manager Hill received a letter from the Hon. Wilfrid Laurier yesterday expressing regret that the pressure of his Parliamentary duties will prevent him leaving Ottawa at any time during the session. This will consequently prevent him visiting the Fair.



tom. Shafts Nos. 2 and 3 other lead, each with ore. The veins are well defined, in width from sixteen inch feet. Five cars of shipping piled up on the dump. Prayed, mined, and worked. I should turn out to be a dividend. I understand the management treasury stock to pay for every plant, which it is intended in position to work the mine. The Spokesman-Reviewing of the property, says

BARAINS

Your money

\$3.95



AND

A Man's Double-Breasted

before buying need for the are offering Suits, Rees Pants. You are pleased with following

The JOHN EATON Co

(LIMITED)

TEMPERANCE AND YONGE STREETS.

AMUSEMENTS.

ROBINSON'S MUSEE THEATRE

Every afternoon and evening next week
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 **MAK HUGHES**, the balladist, and those who admire the New Woman and the maply art must see **JOHN** and **ROSA BURKE**. Those who love novelty and artistic music will be pleased with **WOLFF** and **BARRETT**; with their electric orchestra **GRIFF WILLIAMS** will amuse with his dialogue and witty remarks, while the talented and beautiful **MILLAR SISTERS** will add beauty and talent to the performance. Come and see **THE PAPER KING**. New attractions in all departments.

10c—TO SEE ALL—10c.

Grand OPERA To-day at 2.15

..... Charles Fruh-
 MATINEE : man's produc-
 : LAST TIME : tion of the En-
 : glish Comedy Thoroughbred
 Presented **THOMAS Q.** And a brilliant
 by **SEABROOKE** Cast.
 Next Monday—**LILLIAN RUSSELL**.

POPULAR TORONTO OPERA HOUSE

This Week—Mat. Tues., Thurs., Sat.
GIRL WANTED
 Presenting the Great **FRANK BUSH** and a Strong Co. Next week—"The Cotton Spinner."

AUDITORIUM THEATRE

One week, commencing Monday, September 15th, the sensational comedy-drama,
"THE OCTOROON."
 Matinees Tuesday, Friday and Saturday.
 Next week—**MY PARTNER**
 Popular prices—10c, 15c and 25c.

dall, Troy, Leader, 9; Mariska, 10; Besse mere, Nasmyth, 11; Tilley, Merritt, 11.30; Nicholas, Maritana, Magna, Aragon, 1; Iroquois, 5. Down—Caledonia, Centurion, C B Lockwood, 10; Gladstone, Parks, Foster, 1; Stevenson, 2; Andaste, 3; Choctaw, 4; Pathfinder, Sagamore, 5; Athabasca, Pontiac, Samuel Mitchell, Wahoning, Gilbert, 8; Schuck, Cort, Russell, Siberia, J B Ketcham, J H Owen, Rappahannock, Armenia, Granada, Sicken, Spademan, McVea, Melvina, 2; Northern Queen, 3; Sequin, Thrush, Hiawatha, Lapwing, 4; Moran, 6.

In 1877 St. John, N. B., suffered from a fire which destroyed \$12,500,000 worth of property.

MEETINGS TO BE HELD

Toronto Diocesan Conference

— 1896 —

Tuesday, 22nd Sept.—Opening services at 8 p.m., St. JAMES', St. PHILIP'S, CHURCH OF THE REDEEMER.
Wednesday and Thursday, 23rd and 24th Sept.—Sessions of Conference at 10.30 a.m. and 3 p.m. in HOLY TRINITY SCHOOLHOUSE. Evening sessions at 8 o'clock in Y. W. C. GUILD HALL, 21 McGill Street.

ADMISSION FREE.
 REV. HERBERT SYMONDS, Chairman of Committee; REV. T. C. STREET MACKLEM, Rosedale. Secretary; MR. LAWRENCE BALDWIN, 24 King st. west, Treasurer.
 219162

NOTICE is hereby given that, pursuant to the resolution of the Board of Directors of the Company, a special general meeting of the shareholders of the Toronto, Hamilton & Buffalo Railway Company will be held at the Queen's Hotel, in the City of Toronto, on Monday, the 24th day of September, A.D.,

FAMILTON.

MILTON BISQUIT FACTORY.

Mr. Platt Causes
 Mrs Must be Made
 Cept Busy—Trades
 Want an Allen La
 Alleged Bicycle
 Festal ber-

(Special.)—About
 ing, when Robert
 amilton Electric
 on his rounds, he
 rom the windows
 it Company's fac-
 treet, near Bay
 ve to the Central
 the alarm. When
 ved the fire had
 the flames shoot-
 d the factory and
 d lines of hose
 emen were quick-
 lding. Although
 o get at the fire-
 extinguishing the
 itted the building.
 red a quantity of
 scuits, which were
 on the building is
 he damage to the
 rable.

us circumstances
 fire, and a detec-
 l to make a thor-
 It is said that
 in the office and
 re in a separate
 tory. Not a great
 done there, as the
 ch roadway. The
 premises of Lovell
 manufacturers, but
 damaged the to-
 l that in the fac-
 in more than one
 en for the prompt-
 he fire would have
 there are several
 ie together. This
 y the Z. Patterson
 d that the loss is
 rance.

3 TROUBLES.

1 store for Mr. J.
 or North West-
 ppointment of Mr.
 East Flamboro',
 of the riding, and
 al supporters are
 e appointment has
 Mr. Platt admits
 got the plum. The
 nt since the death
 n. Since then the
 y his son. The
 have been made
 s used to keep the
 the Local and Do-
 veral active poli-
 believe that they
 has been consider-
 it was announced
 been selected, as
 is a recent convert,
 faithful workers
 Chairman Easter-

Rev. Mr. Bryan, of the Church of the
 Epiphany, Partridge. Quite a number
 of city members were in the line of
 march with the local brethren and sis-
 ters. The Citizens' band played the
 procession, and played music appro-
 priate to the day and to the occasion.

GREATEST SHOW ON EARTH.

Toronto Industrial Exhibition For 1896—
 A Tour of Inspection of the Ground —
 New Buildings Erected—Some of the At-
 tractions.

In response to an invitation from
 Manager Hill, on Saturday afternoon
 a party of newspaper men set out on
 a tour of inspection of the Exhibition
 grounds and buildings, preparatory to
 the opening of the great fair. Mr. H.
 J. P. Good, press agent for the Exhibi-
 tion, took charge of the party, and un-
 der his guidance a tour of the grounds
 was made. A large staff of workmen
 were found busily engaged in putting
 on the final touches to the new build-
 ings, and repairing and extending the
 old ones. The Canadian Pacific railway
 have made an addition to their hand-
 some structure which will almost dou-
 ble the accommodation of former years.
 On Saturday afternoon the work of un-
 packing the exhibits of minerals was
 busily going on. This year samples of
 ore from every known paying mine
 will be shown in this building, in addi-
 tion to the usual exhibits of grain,
 grasses, game, and produce of the
 West. A lecture will be delivered in
 the building every evening during the
 Exhibition.

To the south of the Crystal palace a
 handsome structure has been erected by
 the W.C.T.U., where every conveni-
 ence will be provided for the accommo-
 dation of ladies. The old Dairy build-
 ing has had an extensive addition built
 to it, and here will be exhibited the bi-
 cycles and attachments. The dining
 hall, hear by, has also been enlarged
 and improved, and here Mr. Harry
 Webb will cater to the wants of his
 patrons. Across the driveway stands
 the Electric Scenic theatre, where an
 entertainment known as "A Day in
 the Alps" will be given. This enter-
 tainment, which formed one of the
 greatest attractions of the electrical
 building at the World's Fair, will be
 exhibited here on a vastly improved
 and much developed scale. A new
 building has been erected for the Cine-
 matographe, which is a development
 of Edison's Kinetoscope. Another at-
 traction, and one which possesses the
 merit of being new, is the Hexiograph,
 giving a fine selection of pictures.

In front of the grand stand an im-
 mense stage, 100x80 feet, has been erect-
 ed, and here the ballet for the "Festi-
 val of All Nations" was rehearsing
 under the direction of Signor Flancia-
 celli. To the right of the stage a tall
 pole has been erected, from which
 Messrs. Harmon and Luskin will make
 their sensational dives.

In every respect the Exhibition of
 1886 will be quite equal to the high
 standard established in former years,
 and in many particulars will be ahead.

The management desire 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.

TO FORM AN ASSOCIATION.

Toronto, Aug. 29.

A CURRENT DEDUCTION.

To the Editor of The Mail and Empire:
 Sir,—Whether baseless or well-
 founded, the current deduction from
 his Excellency's memorandum with re-
 gard to "the Senate and the judi-
 ciary" is that his Excellency had in
 view the fact that the 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., the first
 week in September. Only one cent per
 mile for the round trip is the rate
 made, fought for, and established by
 the Chicago Great Western Railway
 (Maple Leaf Route) for the "boys in
 blue" and their friends, while the tick-
 ets are good for return at any time
 within thirty days. This is your oppor-
 tunity to visit the "Twin Cities" and
 the Great North-West. The Chicago
 Great Western offers every luxury on
 the journey from Chicago—Compart-
 ment Sleepers, Free Chair Cars, Dining
 Cars on the European plan. Take your
 family with you, and remember the
 road that deserves your patronage is
 the Chicago Great Western. Full in-
 formation will be furnished by any
 ticket agent, or F. H. Lord, General
 Passenger and Ticket Agent, Chicago
 Great Western Railway, Chicago.

PERSONAL.

Advertisements under this heading 3 cents a word
 each insertion, or 7 cents a word for 6 insertions.
 Special rates for longer periods.

**A—A—ACCOMMODATION FOR LA-
 DIES** during accouchement; in-
 fants adopted; terms moderate. Mrs.
 TRANTER, 46 Terault street, Toronto.

A—MRS. McLEAN, TRAINED NURSE.
 has quiet home specially for ladies
 before and during confinement; strictly
 private; good physician in charge;
 terms moderate; infants adopted. 69
 Shaw street, Toronto.

**ACCOMMODATION FOR LADIES BE-
 FORE** and during accouchement—
 strictly private and confidential; terms
 moderate; homes found for infants if re-
 quired. Mrs. SNOW, 74 Northcote ave-
 nue, Toronto.

**LADIES' PRIVATE HOME BE-
 FORE** and during accouchement—
 terms moderate; Mrs. MOORE, 47 Huy-
 ter. Infants adopted.

**A QUIET HOME FOR WOMEN DUR-
 ING** confinement; good physician
 and nurse; infants adopted. Mrs. PAR-
 KER, 19 Wellesley avenue, Toronto.

**BRIDGES (THOMAS), OF HUNTING-
 DON**—went to Toronto, Canada,
 about 35 years ago; last heard of about
 25 years ago; believed to be in Buffalo.
 Sister Rosina asks.

CANADIAN DETECTIVE AGENCY—
 61 Yonge street arcade, Toronto; JOHN
 HODGINS, Manager, late Toronto Detec-
 tive Department; strictly confidential. 138

CLAY—ARTHUR—SAILED FOR NEW
 South Wales some 20 years since,
 and is supposed to have afterwards gone
 to North America. Sister wishes for
 tidings.

**COX—NEWS IS SOUGHT OF BER-
 NARD** Cox, who when last heard of

DOMESTICS WANTED.
MECHANICS WANTED.
SITUATIONS VACANT (ex-

SITUATIONS WANTED.
TEACHERS WANTED.

Advertisements under the
 ing, one cent a word each
 10 cents a word for 12 times
 5 cents a word for six times

For all other want adver-
 cluding "Agents Wanted,"
 der the heading "Situations
 the price is:—

2 cents a word each time
 6 cents a word for four times
 8 cents a word for six times
 15 cents a word for 15 times
 Contract prices for long
 given on application.
 Initials and figures each
 word.

SITUATIONS VACANT

Advertisements under this h-
 word each insertion, or 5 cents
 ertions, excepting "Agents Wa-
 case the price is 2 cents a word
 15 cents a word for 6 insertions

AGENTS WANTED—
A MARSHALL AND CO.
 ers, London.

AGENTS WANTED—ME-
A MEN in every count-
 280 Queen street west, Toron-

AGENTS CAN EARN
AREES weekly canva-
 han Nursery Co., who p-
 and improved methods, for
 hardy stock for all sections
 also now and tested varieties
 potatoes; write us for terms
 territory. Pelham Nursery

GOOD PROSPECTS FOR
ERGETIC man to handle
 line of nursery stock. Br-
 Company, Toronto.

PERSONS REPLYING
ISEMENTS in this
 find it to their advantage
 they saw the advertisement
 and Empire.

PEOPLE UNEMPLOYED
ING a change write
 forms, enclosing stamped
 onto Employment Agen-
 east.

SALESMEN WANTED
 without experience—
 healthy Canadian-grown
 second largest grower in
 Gless E. D. SMITH, Winom-

WANTED—IMMEDI-
 work on rock and ear-
 at Lachine Rapids, Lower
 four miles from Montreal.
 boursers for rock and earth
 crib builders; 100 horses
 wages, labourers \$1.25 per
 and carts \$1.75 per day; 6
 weeks. Apply on the w-
 DAVIS AND SONS, contr-

MECHANICS WAN

Advertisements under this h-
 ord each insertion, or 5 cents
 ertions.

BARBER WANTED—
 good shaver. 603 Yon-

WANTED—FIRST-CL-
 and cake baker; one
 decorating preferred. N.
 Brockville.

WANTED—FIRST-CL-
 Correspond with HU-
 KAY, Boissevain, Man.

SITUATIONS WANTED

Advertisements under this h-
 word each insertion, or 5 cents
 ertions.

A THOROUGHLY E-
 bookkeeper wishes a
 reference

This committee, of which... era is Chairman, has issued an address to the public giving a history of the storm and the destruction done by it. They 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 96 Yonge street. Since it has been here the attendance has averaged 500 a day, all of people whose desire is to unite pleasure and instruction. Than the cinematograph there is no machine that can be better calculated to both please and instruct. Lectures are dry, but illustrations have the virtue of entertainment. There was one gentleman at the cinematograph yesterday 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 30 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 his saloon in this city, explains how he sailed for England under the name of E. 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. He 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. B. R. Gemmill'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 are covered by insurance.

Mexican Rivers Wash Away Villages.

Guadalajara, Mex., Oct. 6.—Overland advices received here from Mazatlan state that the damage wrought by the recent floods in the State of Sinaloa was

MASSEY MUSIC HALL
October 20th and 21st
Tues and Wed. Evgs and Wed. Mat.
SEIDL'S Orchestra

with M^{ME} MARIE DE CA Prima Donna Soprano, and M^{ME} JULIA RIVE-SING Piano Virtuosa.
Reverend seats 3c, 5c and 10c. Admission 50c. Subscribers have first choice of seats.
List opens to-morrow morning at the box office.

BICYCLES TORONTO OPERA HOUSE
CHECKED TORONTO HOUSE
All This Week—Mats on Tues, Thurs, Sat.
HOPKINS TRANS-OCHANICS
AND THE... KINEMATOGRAPH LIVING PICTURES
Next week—"THE THREE GUARDSMEN."

A FEW MORE DAYS
TO SEE THE ORIGINAL
AND ONLY
CINEMATOGRAPHE
Still Attracting Crowds at 96 Yonge Street, West Side.
Don't be misled by inferior machines using similar names. Open from 11 a.m. till 10 p.m. Continued exhibitions. Adults 25c; children, 10c.

GRAND OPERA HOUSE
MATTIE TO-DAY.
THE Canary & Lederer's
MERRY N.Y. Casino Series
WORLD Last Time TO-NIGHT
To-morrow Evening—AMILY RANCKER.

PRINCESS THEATRE
Every Evening This Week
Nothing Like Her Performance
ANNA EVA FAY
Saturday only.

ROBINSON'S MUSIC THEATRE
DOROTHY DENNING
Greatest of all Edison Dancers
Edison's Vitascope. Now Pictures.
R. M. Tarr's Pictoscopes. 10 cents to see all. Come any time.

OUR
Repairing
Department is under the charge of competent

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 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." 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 Lemaitre, 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 Lemaitre 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 mag-

nate. 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 knight-hoods, baronetcies, and peerages are sold by the two great political parties in England. If a man desire one of these "honors," 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 knight-hoods, 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:

"Knighthood	£15,000
Baronetcy	£30,000
Peerage	£100,000

"The cash is usually paid by instalments in the form of subscriptions to the secret party funds of the two great political parties.

"In the last ten years there have been no fewer than 98 new peers. Of these, not

charitably classed as being doubtful. Thus we may compile a fairly accurate table of peerages created in the past eleven years:

"Earned Peerages	49
Bought Peerages	37
Doubtful	10
	—
	96

"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 less reward than half-a-dozen obscure nonentities.

"The extent of the abuse may be exaggerated by the tongue of suspicion; it may, on the other hand, be underestimated. The point is that nobody knows the truth.

"What is the remedy? Publicity! Publicity! Publicity! Let both parties publish their balance sheets. They can be compelled to do so by public opinion, acting upon candidates for the House of Commons. If every man were to insist upon every candidate's

...es enacted. One of the
the day is to construct
t shall be unsinkable in
so to alter existing craft
provided with a reserve
nable them to float after
ese are not problems dif-
nd while they may call
construction and equip-
be considered for an in-
ty to human life is almost

accomplish this object is
ongitudinal bulkheads in
structed, and the placing
commission a system of
hall furnish the necessary
f accident. Of course, a
wners will object to the
ourtailment of space, but
id have no weight in con-
question of safety to the
ose rights are paramount
l owner. The transverse
a tried factor in adding
an life on shipboard, and
tent with its power for
has come when its effi-
mented by a still greater
e longitudinal or "wing"
be hoped that the new
will deal with this subject
l vessels be equipped with
heads, and thus render life
at present.

1908. B. S. OSBON.

REFORM AGAIN.

regulating These Indis-
structive Institutions.

the New York Times:

...e laws, and sparring over
more important matters in
ome, but to me the bill of
e of Pennsylvania to regu-
n the District of Columbia
sting thing that has been

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
coaling record at the naval coaling station
at Bradford by taking on board between
4:30 and 7:30 this morning 487 tons. This
included the time of rigging the gear for
taking the coal on board.

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

PICTURE SHOWS IMMORAL.

The Rev. Zed Copp Wants the Mov-
ing 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 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 in-
structive, 20 per cent. are amusing, and
the remainder are bad, oh, awfully bad!"

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

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

LIABILITY LAW UPHELD.

Statute, Unconstitutional in States,

... living at ——— M
boy attends this school.
and I found upon investi-
had no food in two days.
for the present, and ref-
sonally to the United He

"The official in charge
ability to give relief, a
sists only of the father
able-bodied, and this on
that with the limited
mand of the society and
nary demands now ma-
it must reserve its relief
in which illness or
many children of the me

"I refer the case to
less in the matter."
Several Principals in
vidual cases of physical
lack of food; a few ch-
from sheer exhaustion
teachers are doing all
though they tax their
powers, they will still
the needs of the situat-

The circular goes on
proposed to organize
Society with the speci-
viding simple, nourish-
children whose cases
vestigation to be reali-
bers of the society will
to subscribe \$1 a mor-
will be started at a r-
in the Educational A-

Some of the cases
been investigated show
tion of affairs. A n-
steal away from the
in which she lived ea-
When she was asked
four little children by
fessed that she could
start to school crying
she had not a penny
llevé their misery.

Mr. Welinsky, one
verified the report of
Principals. He found
of the father, mother
with not a crumb of
Both the father and
and willing to work,
had not been able to
daughter of Mr. Sach-
taurant at Canal ar-
often brings home
schoolmates to get
than see them go hor-

One little chap four
ing from his parents
newspapers. The no-

P. 6
1908
JUNE 3
NY TIMES

llows: One-half of
 stated to have been
 and Chicago head-
 stated to have been
 te and county com-
 expenditures in New
 orth in statement.
 ed and deducted, in
 result, are as fol-

Rep.	Dem.
\$284,675.00
179,300.00	\$153,160.00
422,655.00	244,472.00
10,000.00	7,500.00
64,485.79	63,711.87
\$961,115.79	\$468,843.87

w days proceedings
 nst certain political
 out the State to
 rper statements of
 s. Those organiza-
 l against, it is al-
 w in the filing of
 County Committee
 the Democratic in
 r statements.

FUEL BILLS.

ltures in 17 Insti-
 s Than in 1907.

ew York Times.

—It cost the State
 or fuel and light for
 le institutions, with
 port of State Fiscal
 ws that while the
 cared for and the
 were larger than in
 e smallest with one
 od named.

r 1907 the cost was
 of \$5,148.84, while
 e institution was 668

have been equipped

ing epistles.

MOVING PICTURES HEARING.

Mayor Calls a Public Meeting to Hear
 Complaints Against Sunday Shows.

Mayor McClellan will hold a public hearing on Wednesday 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 H. 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. Frederick Courtney, the Rev. Dr. MacArthur, Dr. William V. Kelley, Dr. Theodore L. Cuyler of Brooklyn, Dr. Burrell of the Marble Collegiate Church, Dr. Newell Dwight Hills of Plymouth Church, Brooklyn; Dr. Howard of Mariners' Harbor, S. I.; Dr. A. H. C. Morse of the Strong Place Baptist Church, Brooklyn; Dr. J. B. Rem-

and the baby boy were in it
 Franklin had dropped the baby
 thinking he was safer on the
 in her fiery arms. They were
 ing and rushing about, the fire
 while spreading to whatever
 able in the kitchen.

Franklin ran to the kitchen
 would not open, because, as
 learned, Charles Hance, a neighbor
 had seen the flames in the
 tugging at it on the other side.
 Hance pushed in on the door
 open. Franklin ran outside
 picked up the baby. Four-year-old
 with hair all on fire, ran into
 where he succeeded in extinguishing
 blaze and saving himself.

Mrs. Franklin, whose clothing
 ablaze, was running around
 screaming hysterically, and
 was sticking by her, though
 in great danger from the
 blaze. William Frost, a neighbor
 ran into the kitchen and
 Mrs. Franklin. He laid her on
 and tore off her flaming clothing.

Hance, assisted by two other
 got out Miss McDonald. The
 fire was attended by Dr. C. J.
 Queens, L. I. The fire in the
 extinguished by the Creedm
 pany.

Prisoner Tries Suicide; T

TRENTON, N. J., Dec. 20.
 was to have been liberated
 Daniel Collins, a convict at
 sey State Prison, attempted
 by severing two arteries in
 with a butcher's knife, obt
 in one of the prison shops.
 Collins, whose home is in
 was sentenced for five ye
 7, 1904, for assault.

TIFFA

DEC. 21 1908 P. 2

PICTURE SHOW MEN 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 remained 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 revoking the licenses of the other places, were doing an increased business, the proprietors of the five-cent places, the manufacturers and distributors of the films, 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 task lasted all day.

An Organization Committee of Thirty was appointed in the afternoon, which reported to an evening meeting, at which most of the five-cent places in the greatest city were represented. An organization was effected, officers elected, and the attorney of the showmen told the members that he would ask for a hearing in a court of competent jurisdiction to-day. He told them that he was quite sure that relief would be afforded them. The lawyer, Gustavus A. Rogers of 61 Park Row, intimated afterward that he might ask for an injunction to restrain the Mayor, and thought it could be secured.

Before the evening meeting William Fox, Chairman of the morning meeting, had every man present give his name and business address. He then announced these officers: President—William Fox; Vice President—Benjamin Title; Treasurer—Marcus Loew; Secretary—D. M. Donagan. An Executive Committee, consisting of William T. Rock, President of the Vitagraph Company of America, Chairman; J. Valenzie, Alfred Weiss, Charles McCann, and William Koehler, was named.

\$50,000,000 Invested in Shows

any making the moving picture apparatus and picture vaudeville acts.

With all other theatre managers of the kind giving Sunday performances they had received a letter signed by the Captain of their precinct calling upon them to visit Commissioner Bingham at 10:30 o'clock this morning, in accord with the instruction of Mayor McClellan to Commissioner Bingham. The Commissioner was directed by the Mayor to impress upon the managers that violations of the law will be prosecuted hereafter.

The officials of the organization of picture show men, formed last night, informed show proprietors that any proprietor of a place which had been run in violation of any city ordinance would not be admitted to membership. There was some question among the proprietors of some of the closed five-cent shows in Fourteenth Street, Twenty-third Street, and 125th Street whether they should apply for a new license in accordance with the section of the Mayor's statement saying that licenses would be issued only upon agreement that the places should not be run on Sundays.

These proprietors were told not to apply for reinstatement. The greater part of their money was earned on Sundays. It was said, and if forced to remain closed on Sundays, they said, it would be better to raise the price of admission to 10 cents.

Clergy Write to the Mayor.

This letter was sent to Mayor McClellan yesterday by the Interdenominational Committee of the Clergy of Greater New York:

345 West 29th Street, New York, Dec. 25, 1908.

To His Honor George B. McClellan, Mayor of the City of New York:

Dear Sir: Representing the Interdenominational Committee of the Clergy of Greater New York, we wish, most sincerely and cordially, to thank your honor for the action you have taken in the matter of picture shows, and in requiring concert and theatrical managers to observe the Sabbath law.

Among your many great and important services, and which have involved material, educational, and financial interests, this, on behalf of morally, the observance of law, and the safeguarding of lives, is worthy of special commendation.

With great respect, and on behalf of the clergy of Greater New York, sincerely yours,

F. M. FOSTER,
Chairman Interdenominational Committee.

To His Honor, Mayor George B. McClellan

L. Frank Baum, author of "The Wizard of Oz," wrote yesterday to Mayor McClellan suggesting a plan for safeguarding moving-picture apparatus that, he says, he himself employs. The machine, he says, should never be placed in the front of the house, where a slight accident might disorganize an audience, but on the stage, back of a transparent screen.

The screen should be shielded from the audience, in case of fire, with a curtain of asbestos, to be lowered at the first alarm. As an additional precaution the machine itself should be installed in a steel house with automatic shutters fitted to the openings.

Mr. Baum says he uses such a plan on the stage of the Hudson Theatre.

PRIEST UPHOLDS THE MAYOR.

Father O'Connor Says Moving Pic-

SEVERAL PAID \$175,000 MAY TAKE BANKER

Several Paid \$175,000
Pittsburg Councilmen to
Share of Dep

BRIBERY, DECLAR

Says Banks Will Lose
negle Denies He Furnis
Investigation—Voters' I

Special to The New York Times, Dec. 25. PITTSBURG, Dec. 25. League, which appears of the sensational graft case week, has decided to put for Mayor of this city, s dates to oppose every has been accused of graft seven Councilmen now, u candidate to succeed h term of Mayor Guthrie is a close.

The ignorance of some Councilmen is shown made by some of them the upheaval was simply a of the Mayor to succeed The Mayor of Pittsburg himself. There is not Mayor Guthrie from ass ecution of the grafters office, and it comes fr night that he will if the convicted by the time h the Mayor's chair.

There is also a real among honest taxpayers Christmas night that M not be elected to succeed he to run for the off Guthrie would undoubt he is probably the mos Pittsburg now, having popular for two years.

Pittsburg hears that was the "angel" who p 000 in order to clean T The story told in the Pi clubs is that the same Pittsburg conditions to velt also went to And laid an array of facts result, according to rnegle authorized an exp 000 in detective work

ally suspended it. There are over 500 places of exhibition in Greater New York. They have 12,000 employees. Upon each of these are dependent from three to four other persons. The Mayor then has deprived 40,000 people of a livelihood.

"If the Mayor is right we should sustain him. If he is wrong, and I believe he is, we should ask him if it is right that he should take our bread away from us. I am informed that not in thirty years has such drastic action been taken by a Mayor for such small cause as was presented to him. At the hearing on Wednesday one of the clergymen said the show was immoral because on the stage when he saw the show was a picture of an actual scene in Julius Caesar. The Mayor says, because a scene of the play was shown, that I am immoral business. I am informed that the actors who posed for that picture were in former years with Booth and Barrett and Davenport, and that they wore the costumes they wore then."

Lawyer Rogers was then introduced and said:

"I have the assurances of men whose opinions may be respected that you are not without legal rights and that the courts will not close their doors to you. I will not go to court for a single man in or outside of this organization who is not conducting a legal establishment. I believe that 90 per cent. of the men and widows who are supporting their children in this way are members of churches or synagogues. I propose to get a judicial expression as to whether all shall suffer because some few are bad."

To Hold City Responsible.

The Mayor and other officials, the speaker said, would be held responsible for the loss of business every day the places were kept closed.

"If the courts refuse relief," he said, "delegations will be sent to the Mayor, and if he proves unyielding we will still go on with the fight."

Mr. Rogers declared that there were a dozen ways of attacking the Mayor's order in the courts. It was suggested to him that he could not enjoin the Mayor from committing an act already committed.

"Oh, yes," he replied, "the courts decided that point in the case of Mayor Wurster of Brooklyn. When he was Mayor he revoked a theatrical license on the ground that a prize fight had been held in the theatre. He was overruled and enjoined."

The meeting decided that the initiation fee for membership in the Moving Picture Association should be \$25, with yearly dues of \$30, payable quarterly. After favorable legal action was obtained the fee would be \$100. It was announced that checks indorsed by some member acceptable to the officers would be accepted. Each proprietor was to pay a twenty-five-dollar initiation fee for each place he owned. This would mean a fund of something over \$12,500 if all of the proprietors paid. Most of those present at the meeting last night paid, either cash or in check, one or more initiation fees.

While the ten-cent places whose licenses have not been revoked by the Mayor were doing business yesterday, many of their proprietors said they did not know what to expect. In some precincts the ten-cent places had been not-

"Moving picture shows do a great deal of harm to the children of the community in which they exist," he said, "and the authorities of New York were right in revoking so many licenses. It would be well if the Aldermen of this town would take the same stand as they."

The priest later, it is said, asked one of the members of the Town Council to vote against several applications for picture show licenses presented to that body.

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. 23.—The report that Gen. William J. Palmer, founder of Colorado Springs and former railroad executive, had given his only newly-born grandchild a Christmas gift of \$1,000,000 is denied by T. J. Fisher, general business manager for Mr. Palmer. He says the only basis for the story is that a granddaughter has just been born to the General in London.

Leopold Meyers and Miss Elsie Palmer were married here last Spring. They left immediately for the Meyers home in the suburbs of London. Gen. Palmer and his daughters followed. One of the latter was engaged to marry an officer in the British Army, but the marriage was declared off without explanation.

The Palmers remained at the Meyers home until a month ago, but owing to an attack of bronchitis the General returned home.

He is much interested in his granddaughter, of course, but ample provision for her welfare has been made in gifts to her parents. The General has been expected to die since his vertebra was dislocated, near the base of the skull, two years ago.

ACCUSED BY TWO WIVES.

Salesman Held on Bigamy Charge—Homes Not Far Apart.

Henry Danzeger, a salesman of 130 East 127th Street, was arrested at that address last night on complaint of his wife, Mrs. Elizabeth Danzeger, who lives with her parents at 33 East 125th Street, charged with bigamy. Later he was held in the Night Court by Magistrate Walsh in \$2,000 bail for examination on Monday.

With Danzeger was a young woman, who said she was Mrs. Gertrude Danzeger and that she had married Danzeger on July 4 at the City Hall, Boston. Both women accompanied the prisoner to the Night Court, where Wife No. 2 entered a complaint of misconduct against Danzeger, who was held in \$500 bail for Special Sessions on this charge.

Magistrate Walsh sent Wife No. 2 to the House of Detention, as a material witness, in lieu of her furnishing \$100 bail. Danzeger said he was brother-in-law of "Joe" Moss, a politician.

The first Mrs. Danzeger located her husband through their 10-year-old daughter, whom her father had met on the street and asked to call on him.

CARUSO'S THROAT BETTER.

in announcing that not only will banks lose this graft that has been but that they will also lose city de which they now have.

He declares openly that the ordinance which permitted money to go into banks is now proved plainly to have passed through bribery and corruption. He thus passed are null bribery is shown to have. However, it is safe to say that banks will not give up without a battle, and in contention that bribery proved, that the issuing serving them, with all mention and allegations, does it was bribery.

The air is filled with coming arrests of banks cannot be said with posit is true. It is known, however, that bankers are taking being caught unawares. Ident is said to be carried for \$15,000 already made.

One of the detectives Voters' League became of the Big Six and is tended all the meetings, and was even present the "splits" of money.

The Department of Justice of the Voters' League ready taken steps to investigate all National banks for city funds. It the Department of Justice any other National bank the \$170,000.

It is also the intention, according to the representatives, to bring the United States Court President Ramsey and Vilsack of the German on charges of illegally the bank in addition charges in county court.

A conference of the and their lawyers was was decided to act in evidence and in making charges, although a number are to be tried separately.

Mr. Carnegie when a Times reporter if the in the report that he assisting the Pittsburgh investigation, replied: in it whatever.

DIVORCES F. L.

Wife Accused the Re conduct at

Supreme Court Justice signed a final decree of Mrs. Florence L. G. William Homer Greaves racing circles. The Greaves died at Westchester, 1901. They have no Mrs. Greaves charged misconduct at Saratoga

SUNDAY VAUDEVILLE

Orders Suits to Revoke Licenses of the Victoria, Alhambra, American, and Hurtig & Seamon's.

MOVING PICTURES REOPEN

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

Mayor McClellan, 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 papers applying to the Supreme Court for a revocation of the licenses of the Victoria Theatre, the Alhambra, the American, and Hurtig & Seamon's 125th Street Theatre.

Assistant Corporation Counsel Frank B. Pierce set to work at once on the papers. 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 a 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. The papers will be ready within 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 Picture Cases Up To-day.

Argument on the preliminary injunction obtained by the Fox Amusement Company, moving picture exhibitors, was to have been heard yesterday before Justice Blackmar in the Supreme Court of Kings County. Justice Blackmar had signed the preliminary injunction which had been served upon Acting Mayor McGowan, the Police Department, and Francis V. S. Oliver, Chief of the Mayor's License Bureau. Justice Gaynor had signed three other injunctions, among them an omnibus injunction affecting the rights of all members of the moving picture men's organization. That signed by Justice Blackmar was to have been argued first. Assistant Corporation Counsel William B. Crowell, who represented the Mayor, asked the court to give the city more time, as the city was not ready. Argument was postponed until to-day at 10:30.

The attorneys for the moving picture men, who, with their numerous clients, were in the Brooklyn courtroom, wanted an immediate decision.

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... with ... the ...
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"Somebody ought to know better than to make a pinch of this kind. If these people want to wear clothes like that, the police have no right to arrest them. They are dismissed with apologies for the Police Department."

He also discharged a young woman, the cashier of a Park Row moving-picture show, who had been arrested by a detective because she sold tickets to two boys. The detective admitted that the show was not immoral.

Mayor McClellan said yesterday that he had the legal right to revoke the licenses he had taken away. He had been prepared to reinstate some licenses before the injunctions were obtained in the moving-picture cases. He was asked if Commissioner Bingham had the right to revoke the licenses of the vaudeville theatres prior to action in the Supreme Court. He replied that the Commissioner had not.

"I shall wait for the decision of the court," said the Mayor, "as I do not want to get into the situation of my friend Gompers."

Exits a Farce, the Mayor Says.

The Mayor said that he had heard stories of questionable moving pictures, but that he had no evidence to that effect. Earlier in the day the Mayor said that in his investigation of thirty places he had found the utmost carelessness in the matter of fire exits. One exit led into the eight-foot pool of a Turkish bath, one to the top of a wall, another to the roof of a restaurant, in a number of places, the Mayor remarked sarcastically, the performance had been elevating.

"For instance," he continued, "there was a series of scenes showing the reform of a burglar. There was another that showed a highwayman brought to grace by a child, and a third gave the steps in the upspring of a bank robber that was inspiring, indeed, since the robber in the last scene wore a frock coat and a silk hat."

TRAPPED BY AN EARLY BLAZE.

Firemen Caught by Back Draught—Rotten Hose Bursts.

An exciting fire, followed by heroic rescues and the bursting of rotten hose, occurred in the early hours of yesterday morning at 8,638 Third Avenue, Bay Ridge. The house is a three-story frame building. The first floor was occupied by Charles Dempsey's saloon. William Pittman and family, with William Tucker, his 14-year-old sister Ethel, and their mother, lived on the second floor, while Richard Seifford rented the top floor.

The fire was discovered by William Tucker. He ran to the street and got Policeman Galvin to send in an alarm. Together they went back to the house. Tucker found his sister unconscious, and carried her to the street. The others also were got out safely. Seifford then went back to try to save some of his belongings. The flames cut him off, and he was rescued by Fireman McNally of Engine 141.

While fighting the flames on the top floor Fireman Michael Hefferman of Engine 101 and Lieut. Jareck and Firemen Kane, McNally, and Smith of Engine 141 were caught by a backdraught. Their comrades, missing them, began a search and found all five partly overcome. They were rescued by means of a ladder, Firemen McChromie and Keough of Engine 101 bringing them out one by one.

Lieut. Jareck was left to the last, and as Keough was bringing him down he slipped and both fell to the ground. Jareck was taken to the hospital with a bad scalp wound, and Smith also went, as the smoke had affected him seriously.

It was the bursting of the hose on two different occasions that necessitated the turning in of two alarms and allowed the fire to spread. Fire Marshal Beers is of the opinion that the fire was of incendiary origin.

After the fire had been extinguished the firemen found a black cat underneath a gas stove. Although its coat was badly charred, it was unharmed.

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36. a) New York Times, Dec. 29, 1896, p. 3 - part 1. Mayor Makes War on

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outer injunctio... affecting the rights of all members of the moving picture men's organization. That signed by Justice Blackmar was to have been argued first. Assistant Corporation Counsel William B. Crowell, who represented the Mayor, asked the court to give the city more time, as the city was not ready. Argument was postponed until to-day at 10:30. The attorneys for the moving picture men, who, with their numerous clients, were in the Brooklyn courtroom, wanted an immediate decision.

"This sort of treatment," said one of them, "can go in Russia, but it can't go in this country. There are 12,000 men employed in the 550 places."

Justice Blackmar remarked that the question to be decided was simple. It concerned itself with the right of the Mayor to revoke the licenses as he had done. Then he granted the adjournment. As a result of this action the moving picture men were running their shows yesterday.

A meeting of the Association of Moving Picture Exhibitors had been called for 10 o'clock last night in the Murray Hill Lyceum in anticipation of a decision yesterday in the injunction cases favorable to the members, but nothing was done owing to the court hearing to be held to-day.

"We were to have passed resolutions," said Marcus Loew, Treasurer of the organization, "asking some of the civic bodies to submit to us the names of a number of men to act as inspectors of the shows. If a decision favorable to us had been made we would have accepted the men named by the civic organizations and would have had them go about and report upon our shows. Any shows that were not fit to open would have been weeded out of our organization."

The police courts yesterday either continued the examinations of the prisoners made Sunday both in moving picture places and in the vaudeville houses or discharged them, except in one case. In the West Side Court yesterday morning the police asked for more time in the case of Cliff Gordon, arrested in the American Theatre Sunday because he used a German dialect which he insists he uses everywhere because he can't avoid it. With Gordon in the West Side Court was John Pinkler, the Sunday Superintendent of the American Theatre. The police charged them in short affidavits with violations of the Sunday law and then asked for adjournment.

The cases were put over until to-morrow by Magistrate Cornell.

In the same court Max Ellenpuck, proprietor of a moving picture show at 898 Eighth Avenue, who had been arrested Sunday by the police, charged with having other than instructive pictures in his place, and because he had, according to the police, no "lecturer," was discharged. The Magistrate said that he wasn't going to take any action on such cases until the police had had the advice of their own legal department. He told the same thing to two of Inspector Walsh's men, who asked for a summons for a vaudeville team which had appeared at the Lincoln Square Theatre on Sunday.

In Yorkville Court the Faust brothers, who were charged with having given a sketch in a Fourteenth Street theatre Sunday, waived examination and were held in \$500 for trial.

Magistrate Finn provided some fun for those in the Tombs Court when David Kessler and Clara Young were brought before him. The police said they had appeared in costume at the Thalia Theatre on the Bowery Sunday.

"He was wearing this," said a detective, holding up a short velvet coat.
"Looks like a smoking jacket to me," said Magistrate Finn.
"She was wearing this," said the detective, showing a white dress.

Finn, He Goes to the Opera.

"Some people might wear that under a heavy coat," said the Magistrate. "I see a lot of those at the opera when I go there every seven years, because the tickets cost \$7."

Then the detective exhibited to the Magistrate a waistcoat of brilliant yellow with large black and brown spots.

"Now I am on better ground," said the Magistrate, "because a real many men

was taken to the hospital with a bad scalp wound, and Smith also went, as the smoke had affected him seriously. It was the bursting of the hose on two different occasions that necessitated the turning in of two alarms and allowed the fire to spread. Fire Marshal Beers is of the opinion that the fire was of incendiary origin.

After the fire had been extinguished the fireman found a black cat underneath a gas stove. Although its coat was badly singed, it appeared unhurt and later was running about unconcernedly.

"BARREL MURDER" RECALLED

One of the Chief Characters in 1903 Crime a Victim of Italian Shooting.

The famous "barrel murder" of 1903 was recalled yesterday when Detective Petrosino of the Italian Squad went to St. Vincent's Hospital and identified Pietro Invirello, a wounded man there, as the former proprietor of the coffee house from which the barrel containing the body of Bendetta Madurnia, a reputed victim of the Black Hand, was sent five years ago. Invirello and Tony Kelley were shot and seriously wounded on Sunday last by Camillo Conigharo while standing in front of Invirello's candy store. Conigharo is said to have done the shooting in revenge for his dismissal from the candymaker's employ.

At the time of the "barrel murder" Invirello was arrested, but was released in court. Detective Petrosino said Invirello went to Italy after his release, but came back. Efforts made at that time to bar him from re-entering the country on the charge that he was an undesirable citizen failed.

Conigharo was held without bail by Magistrate Finn in the Tombs Court yesterday to await the result of the injuries of the two men.

SING SING FOR POLICEMAN.

Mannix Gets Not Less Than Three Years for Beating a Watchman.

James J. Mannix, formerly a policeman of the Amity Street Station, Brooklyn, was sentenced to Sing Sing yesterday by Judge Dike in the County Court, Brooklyn, for a term of not less than three years nor more than four years and five months. The convicted man pleaded for leniency for the sake of his wife and family, but Judge Dike would not consider the plea and scored the prisoner severely in passing sentence.

Mannix was convicted last week of assault in the second degree for beating an old watchman named John Flannelly, employed by the New York Dock Company. Mannix was on duty near the water front and it was said in the trial, believed that Flannelly had taken some liquor stored away by him. The watchman was in the hospital for a long time after the assault.

ELEPHANT ON TWAIN'S HANDS.

It's a Toy Affair, but Mr. Collier Sent Hay to Feed It.

REDDING, Conn., Dec. 28.—Samuel L. Clemens (Mark Twain) received on Christmas Day, among other presents, an elephant. The gift was from his old friend Robert J. Collier of New York.

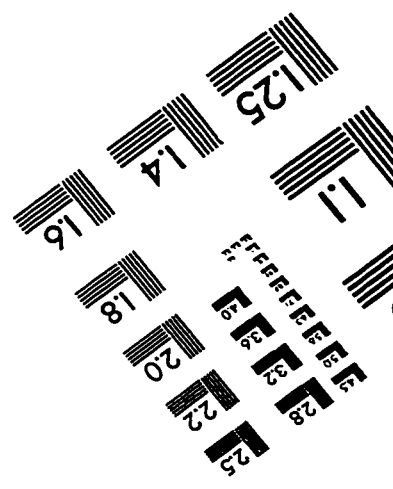
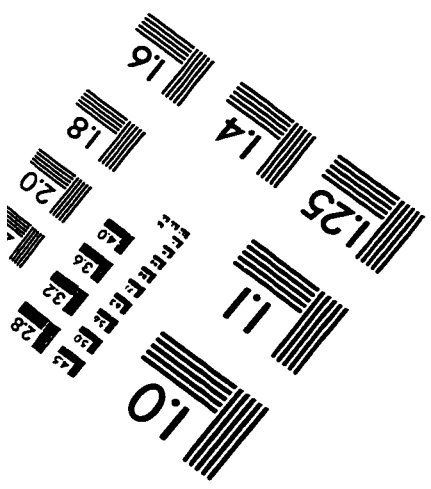
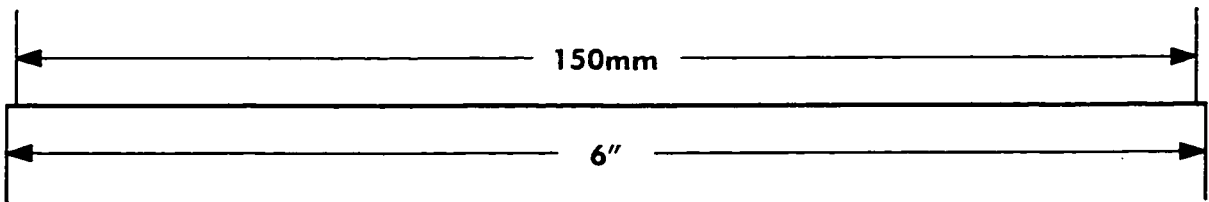
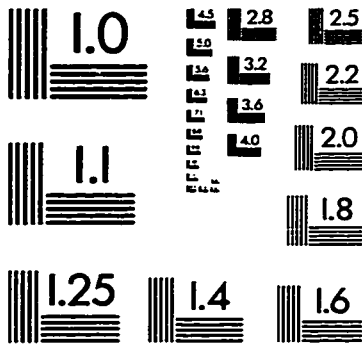
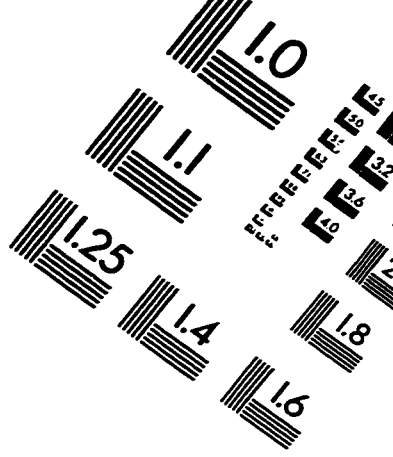
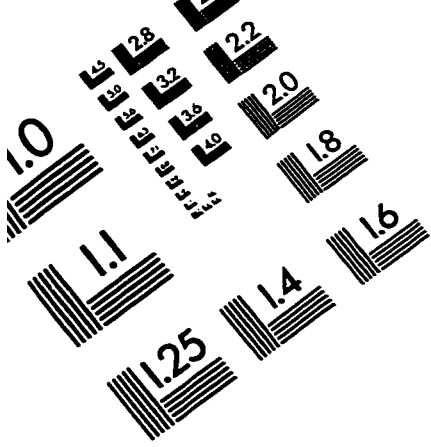
Mr. Collier notified Mr. Clemens's secretary in advance of his intention, and also sent a large quantity of hay from South Norwalk by freight to feed it. Great preparations were made for the elephant's reception.

When the gift arrived Christmas morning it developed that the whole thing was a practical joke on Mr. Clemens. The elephant was a toy affair about as large as a good-sized calf.

PROHIBITION REDUCED SALES.

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