

SUMMER AMUSEMENTS

DISTURB SUMMER CALM.

Important Theatrical Announcements Cause Discussion.

The midsummer theatrical lull was disturbed last week by two or three important announcements, of which the chief one locally was that the Shuberts had leased the Hippodrome in conjunction with M. A. Anderson, of Cincinnati. They will open the house on Labor Day with a spectacle of the same sort and magnitude as those produced by Thompson & Dundy.

The Court of Special Sessions decided last week that, while Arnold Daly may not be a public benefactor in producing "Mrs. Warren's Profession," the play was sufficiently revolting not to be of grave menace to public morals. Mr. Daly is now abroad, and it is not yet known if he will put the much-discussed play on again. The New Theatre Association of Chicago announces a play contest to mark its first season, the details of which are told elsewhere on this page. Klav & Erlanger are to give a grand fireworks in a similar chance. They have taken all the "time" of the Chestnut Street Theatre in Philadelphia, and have organized a stock company which, from January 1 to June 1, will produce ten original plays, each to run two weeks. Six of these plays already have been selected. They are "The Round-Up," by Edmund Day; "A Marriage of Reason," by Harlowe Matthews; "The Girl of the Year," by George V. Hobson; "The Energetic Mr. West," by Edgar Selwyn; a farce by John J. McNally, who has been grinding out the Rogers Brothers' farces for several years, and "Pascher," by George V. Hobson. Following these plays four original musical comedies will be tried out.

The bills of the local theatres and roof gardens remained practically unchanged last week, the only extensive changes announced for the coming week are at the vaudeville houses. "The Lion and the Mouse" at the Lyceum, the one show in town not of the usual summer type, has been so successful that it will run here all summer. The beach resorts and amusement enterprises are now at the flood tide of the season, and are visited nightly by thousands.

There will be the usual number of concerts tonight at the Wistaria Garden, on the New York Theatre roof, there is to be a special bill, selected from "Mamzelle Champagne" and some vaudeville features will make up the bill at the Madison Square Garden roof. The Sunday concert at Hammerstein's will have Arthur Prince, the ventriloquist, Machevo, the giant, a picture of the wreck spectacle at Brighton Beach; Lalla Selbini, Rice & Prevost, and most of the other people from their daily bill. There will be a concert at Keith & Proctor's, and at the Terrace Garden, and One Hundred and Twenty-fifth Street theatres, and a band concert at the Terrace Garden, in East 58th street.

The pony ballet has danced "His Honor the Mayor" at the New York Theatre to its third month of success. Counting in Miss Blanche Ring as the other great factor in the success of the show, it is seldom that a production of this character has met with greater enthusiasm. The dash and swing of "His Honor the Mayor" have made it a particularly welcome addition to the vaudeville bill of the town. Such musical numbers as "Waltz Me Around Again, Willie"; "Come, Take a Skate with Me"; and "Military Willies" are being whistled and sung all about town.

Plans are already being made to celebrate fittingly the 150th performance of "The Social Whirl" at the Casino on August 10. The show has now whirled along into its fifteenth week with no diminution of its first success. Machevo, the ventriloquist, the giant, the "coon song" and Ada Lewis, whose "tough girls" have always made such a hit, have contributed in no small degree. With such other principals as Miss Edith Hitchcock, Miss Blanche Devereux, Miss Irene Hobson, Charles J. Ross and Joseph Coyne, and the unusual chorus to keep things moving, "The Social Whirl" probably will last well into fall.

Arthur Prince, the English ventriloquist, will continue to head the bill at Hammerstein's this week. Others who will appear there are Machevo, the giant; Dronza, the talking head; the Six Musical Cutties; Lalla Selbini, the bathing beauty; the Spook Minstrel; Rice & Prevost; Tom Hearn, the juggler; Collins and Hart, the Piccolo midgets and the Sharp brothers.

Mrs. Patrick Campbell begins her American tour under the management of the Shuberts on October 15, at Newark in a new play, the title of which has not been announced.

There are to be several changes this week in Part II of "Seeing New York" at Wistaria Grove. Reno and Richards, a pair of grotesque comedians, will be added to the bill, with Pongo and Lee in comic gymnastics. Salerno, the juggler, will stay there only one week more. Ned Weibull's "Rain-Deers" and the unusual magic quartet will be continued. Carrie De Mar's mimicry, Al Leech's grotesque dancing and Cherish Simpson's singing are still attracting attention in the first part of the show.

A nightly concert by twenty-five picked members of the 9th Regiment Band is attracting attention at the Terrace Garden, in East 58th street.

"The Governor's Son," at the New Amsterdam Aerial Theatre, is going its way unchecked, with George M. Cohan in the title role. Neither hot weather nor rainy nights serve to keep the crowd away. Miss Ethel Levey and Miss Truly Shattuck, as well as Jerry J. Cohan, add to the fun of the summer frivolity.

The dance of the "Little Red Devils," in "The Tourists," which will be in town in a few weeks, is reported from Boston as being the merriest thing in the way of a ballet imaginable. Two hundred tourists, having imbibed not wisely, but too well, are set upon by the little red devils, who behave most astonishingly. The dance was devised by R. H. Burnside, general stage director for the Shuberts.

"East Lynne" will be produced at the West End Theatre this week, Miss Leah Lessi appearing as Lady Isabel and Miss Vine.

"The Lion and the Mouse" will stay at the Lyceum all summer. The Chicago company also will remain at the Illinois Theatre until September 1, when it will go to Boston.

The musical comedy sketch of Miss Mabel Hite and Walter Jones will head the bill this week at Keith & Proctor's Union Square Theatre. Selbini and Grovini will appear in a juggling and bicycling act; the three Ronays, who made such a hit at the Hippodrome, and Jeanne Ardelie, in a dancing specialty, also will make their appearance. Others on the bill are Stanley and Wilson, in a musical act; Coakley and McBride, blackface singers; Van Auken and Enrique, horizontal bars; Ben Welch, Curtis and Adams, Delmore and Barrell and Wilber Amos.

Miss Marie Wainwright will appear in an original skit at Keith & Proctor's Twenty-third Street Theatre to-morrow night. It was written by Frank A. Tannhill, jr., and is called "Our Baby." Miss Wainwright will be assisted by Frank Sheridan, lead junior, with Miss Blanche Walsh. Bert Leslie, Miss Mae Sailer and Bur-



RICHARD BENNETT.
In "The Lion and the Mouse," at the Lyceum.



ELFIE ANDRES.
In "The Great Train Robbery," at Luna Park.



TRULY SHATTUCK.
In "The Governor's Son," at the New Amsterdam Aerial Theatre.



EDYTHE ROWAND.
Author of "The Senator's Wife," in which she hopes to star.



JEAN ARDELLE.
At Keith & Proctor's Union Square Theatre.



LEAH LESSI.
In "East Lynne," at the West End Theatre this week.

rel Barbarett will appear in a new comedy act called "Hogan's Visit." Others who will appear this week are the Metropolitan Opera Trio, who will sing the prison song from "Faust"; Dixon and Anger, German dialect act; the four Rinos, acrobats; Dorsey and Russell, German & West and Edgestun, an equilibrist.

An old "road" play, but one new to this city, "Sweet Clover," will be produced this week at Keith & Proctor's One-hundred-and-twenty-fifth Street Theatre. It is by Pauline Phelps and Marlan Short. All the favorites at this house will appear in the cast.

Besides the plays in which she has been playing, Miss Olga Nethersole will add a new one to her repertory this season. She will produce "The Girl of the Year," a daughter of the Vine," the scene of which is laid in California during the Civil War. When she returns to New York she will produce a play by Gertrude Atherton.

Miss Edythe Rowand is to put the muck-rake on the stage this coming season. She has written a play called "The Senator's Wife," which is to reveal all the secrets of Washington social and political life. It is to be produced at some Broadway theatre by Heber McDonald, with Miss Rowand in the leading role.

Tony Pastor offers an interesting bill for next week, including such well known acts as Stine and Evanna, who have just returned from England. This will probably be the only chance to see their act for quite a while. James and Sadie Leonard, assisted by Richard Anderson, will present their comedy, "Mile Manhattan." Miss Kitty Campbell will make her first appearance in America, having just arrived from England. She is an English character comedienne and dancer, and her act is said to be one of the best in the English music halls. Among others are Charles and Fannie Van, with parodies; Ducey, Chase and Adair, comedy act; Billy Carter, in songs and stories and selections from the bar; Artie Bergman, the East Side comedian; Ben Meyer, equilibrist; Brooks and Jeanette, conversation act; Reeves and Kenny, singers and dancers; George W. Hussey, ventriloquist; Bixley and Dixon, blackface comedians; Walton Sisters, dancing, and the magnetic illustrator.

There is always a good attendance at the Eden Musee, in 23d street, whether in hot or cold weather. The place is cool, but to make it cooler even cooler all the wax figures have been attired in summer raiment.

Sardou's "La Piste" will be given an elaborate production by the Shuberts this coming season.

The three performances of to-day end the engagement of the Pawnee Bill Wild West and show at Brighton Beach Park, and the show goes out on the road. The merry pike at the beach and its attractions, the Ferrari animal show, the big skis, the rink and the bathing pavilion, are still prime favorites with those who leave the city for a day's outing at the shore.

The season is in full swing at Manhattan Beach, where Pain's "Vesuvius" is in active operation every evening except Sunday. Mr. Pain is to make a feature of the Monday night performances for the children. All the yacht clubs of New York will be represented in the audience on Tuesday night, when the principal set piece will be in honor of the yachtmen of New York. Acting Mayor McGowan and all the borough presidents have been invited to attend Thursday evening, which will be greater New York night. Saturday night has been set aside in honor of Italy. The portraits of the King and Queen will be shown, and with them the Italian colors in fire.

Two of the most popular shows at Dreamland are "Pharaoh's Daughter" and "Creation." Changes are made from time to time in each spectacle. "The Destruction of San Francisco" will be shown every half hour. In this two hundred persons and scores of horses appear. A new Indian dance is to succeed the rain dance in the Mokki village.

Steve Brodie, the bridge jumping moss monkey, is holding daily receptions at Bostock's, in Coney Island. He got away while being carried across the Brooklyn Bridge ten days ago and jumped into the river. The man who rescued him did not want to give him up, and the assistance of the courts had to be sought.

Primrose's Minstrels leave Manhattan Beach to-day, to be succeeded by vaudeville. Fred Walton will appear in a toy soldier act called "Cissie's Dream." May Yoh is another attraction. "Rice's The Girl from Paris" opens on July 27, with Tricie Frigiana, Daisy Green, Alexander Clark and Harry Hermson.

"A Mountain Torrent," the newest attraction at Luna Park, is delighting patrons daily. Three hundred thousand gallons of sea water are pumped up to a great height every minute, and descend through a score of different channels. "The Great Train Robbery" continues to be a steady drawing attraction.

Colonel Francis Ferrari's Animal Arena at Brighton Beach is affording much amusement and instruction this summer. Sideshow folk say trained animal exhibitions were never so popular here as now, and they attribute much of this to the effect of the Bronx Zoo. The colonel is a fund of information regarding the habits and characteristics of wild beasts, for in addition to training them he has done considerable hunting in the wilds of Africa and Asia. "Writing like to speak of the terrible teeth of wild animals," says Colonel Ferrari, "but as a matter of fact their teeth are ridiculously small compared with the damage they can inflict. Even the largest carnivori have mere 'speardens,' but it is the terrific force which the beasts have that makes the bite so fatal. The shock, too, of impact as one of the jungle monsters lands on his victim is one of his chief weapons, for it demoralizes the unhappy subject of attack. Members of the feline tribe usually bite through the lungs or throat of their prey."

GREEN ROOM CLUB REHEARSALS.
The third annual full dress rehearsals of the Green Room Club will be held at Steeplechase Pier, in Atlantic City, the evening of July 21, and on the following evening at the New York Theatre, in this city. The proceeds of these two performances will be given to the fund which

the Green Room Club is creating to establish a great reference library of dramatic literature. Among the actors who will appear at the two performances are Thomas Moore, Miss Anita Zarella, Edmund Burke, Raymond Hitchcock, Sam Bernard, Lew Dockstader, Henry Lee, George M. Cohan and Miss Ethel Levey, Al. H. Wilson, the Pavs, James J. Corbett and company, Salerno, James J. Morton, Clifton Crawford, Fred Walton and company, Robert E. Graham, Miss May Vokes and company, Gus Hill, Nat Wille, Richard F. Outcault, Miss Helena Frederick, Miss Maude Lambert, Miss Ethel Marie Parker, Miss Edith Ethel, Billy Clifford; Al Hart, Ernest Ball, Gus Edwards, George Heban, Jack Hazard, Charles Dickson, Templar Saxe, Aubrey Boucicault, Victor Morley and Billee Taylor, and Miss Stella Mayhew.

TELL THE PLAYS THEY LIKE BEST.
Taste of Miss Bates and David Warfield Most Unlike.

Miss Blanche Bates and David Warfield, in telling what kind of play they liked best the other day, revealed that they had vastly different ideals. Miss Bates decided that she wanted generally to be amused, particularly in the sum-

FRED WALTON.
In "The Toy Soldier," at Manhattan Beach Theatre.



COLONEL F. FERRARI.
Proprietor Ferrari's Animal Show at Brighton Beach.

mer, when her inclinations leaned toward "The Old Homestead" and "Way Down East." Said she:

The kind of play I enjoy most varies with the week. I would not venture to answer the question seriously at this time, because one is not supposed to have serious desires or thoughts in the summer. Everything that savors of the farm commands my attention and admiration now. My Hudson River farm is my real stage, my world. My scenery there is made up of "the hills, rock ribbed and ancient as the sun; the valleys that stretch in penitive quietude between; the venerable woods"—the Hudson, that moves "in majesty," "the complaining brooks that make the meadows green." Is not the setting worth while?

If I had an opportunity of being "one of the audience," I should choose, just now, a play that would ever remind me of nature. One who is so concerned, as I am, with the problems of the soil—that cause pleasure in solving, not grief—could not be expected to seek the unhappy problems forced on our attention by dramatists. No, not in the glorious summer! Winter is the time to think seriously. But in summer—

"Cool shades and dewy are 'round my way
And silence of the early day;
Mid the dark rocks that watch his bed,
Glitters the mighty Hudson spread,
Uplifted save by drops that fall
From shrubs that fringe his mountain wall;
And o'er the clear, still water swells
The music of the Sabbath bells."

Mr. Warfield is more serious-minded. When

he views the stage from in front he wants instruction and mental profit—although he admits that a little nonsense, in the form of good comic opera, is sometimes pleasant. He states his desires as follows:

If I were "one of the audience," and could choose my own theatrical menu, I should select any form of the drama worthy of study. The law student seeks his law lectures; the artist attends the best art exhibits, and goes far to see a newly found Velasquez—he is ever eager to compare a new worthy American canvas with an established European school; the socialist studies economic conditions in every phase; the novelist is constantly reading and reviewing past and contemporaneous literature; the musician attends for pleasure and study the important recitals, and listens, expectantly and enthralled, to great conductors' various readings of the symphonies. The actor is as eager to study his art by practical observation as any thoughtful student who is anxious to attain greater heights. We are all students—lawyer, economist, physician, scientist, artist, musician, actor. We never have graduated.

With the actor, the school of life, whose duties must be performed every hour, whose lessons are never learned, is as important as the technical teachings of past masters of stagecraft. Yes, its own lessons cover a wider range than even the stage can reflect. Tragedy, romantic drama, melodrama, naturalistic drama, comedy and some farce, all mirror life in its essential phases, and none of these is to be chosen for study or for the exclusion of the other. Therefore, I cannot answer your question specifically.

I would attend the theatre mostly for study and observation; all form of classic and standard drama presents the one of pleasure, because in theatregoing diversion ensues only when the mind is stimulated—new thoughts inspired. Personally, I should get more enjoyment out of well played tragedy or serious drama, because in these works the literary excellence and scholarly dramatic construction lift you into a better and idealistic atmosphere. Comedy, however, and good opera comique has its soothing influence.

CHANCE FOR OUR PLAYWRIGHTS.

New Theatre Association of Chicago to Produce One Original Play.

The New Theatre Association of Chicago has announced a play contest. A committee has been appointed to pass upon the plays submitted and to select one or more for production.

From all the plays submitted at least one will be given a careful production by the New Theatre Company. Should it meet with success it will be played for at least two weeks, and, if possible, again at the close of the regular dramatic season. The author will receive a royalty of 5 per cent of the gross receipts should they be less than \$3,500 a week, and 10 per cent should they exceed that amount. The conditions of the contest are as follows:

1. The play must be an original drama, comedy, or farce, and not a translation, adaptation or dramatization of any novel or story published.
2. It must treat of modern American life and be written by a citizen of the United States.
3. It must be substantially in a form for acting, and will be judged as an acting play.
4. It must be in three or four acts without change of scene in any act, must not require over two and a half hours to play and must not have over fifteen speaking characters. It must be submitted not later than December 1, 1906, in a plain, sealed envelope addressed in typewriting to The New Theatre Association (Play Contest), No. 17 Van Buren street, Chicago.
5. The play must be typewritten upon plain paper and must have no signature. In the envelope containing the play must be another plain, sealed envelope, upon the outside of which shall be written in typewriting the name of the play which it accompanies. Inside this envelope must be the autograph signature of the writer of the play, name of play, the full address and a statement that all the conditions of the contest have been complied with.
6. Excepting as stated above, all rights may be reserved by the author.

STUDIO NOTE.
Messrs. Ferdinand and Hermann Carri, directors of the New York Institute for Violin, Piano and Vocal Culture, No. 29 East 63d street, left the city yesterday for Nantucket, Mass., where they will spend their summer vacation. The Messrs. Carri have had a successful and busy season. They will return in September to resume their duties at their institution.

Amusements.

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READING ROOM STORIES.
A man in charge of a department in a large reference library in Philadelphia was asked by a woman caller for a book on geology. She sat and read it all day. The next day she called for a book on botany. For four successive days she read history, astronomy, essays and photography. On the last day she returned the book and confided to the man in charge that she did not know what to read during the next week.

"What is the object of your reading?" he inquired.
"Well, it's this way," said the woman. "I wasn't well educated, and I don't play the piano or sing—and he hesitated and looked at him wistfully. Seeing sympathy in his eyes, she proceeded: "I have been afraid for some time that I was losing my husband's love. I know my conversation isn't interesting, and I thought if I could read up on some useful things my talk at the table would hold him, and he might stay in nights."
"What is your husband's business?" asked her listener.
"He has a string of horses at the racetrack," she said.

On another occasion the same librarian was confronted by a brick young woman of twenty-four or twenty-five, with a very businesslike way.
"What do you wish to read?" he asked.
"The attendant brought out several volumes on the subject.
"These are too large. I haven't got time to read that. You see, I'm going over to India as a missionary, and I merely want to get the main points, so I can confute their theories."—The Reader.

"SPECIFIC LEVITY" OF AMERICANS.
The "specific levity" which the American often has and which his British cousin is far less likely to have assumes various disguises. It masquerades as the "American joke," which the foreigner fails to take. It underlies the American sense of humor, which is so portentous and so baffling to the foreigner. It is an element in the good humor which accounts for the tolerance and the sympathy that observant travelers from Europe are swift to perceive. It sustains that omnipresent optimism which is one of the recognized characteristics of the American—and which is almost wholly lacking in our kin across the sea. It may even be accountable in some measure for the friendliness of our social intercourse and for our casual confidence in our fellow man.—Brander Matthews, in The Reader.



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