POINTERS ON DRAMATIC ART

FIRST AID TO AN AUDIENCE'S FAILING ENTHUSIASM.

The Quivering Curtain That Prompts an Audience to Insist on More Recalls The Proper Way of Receiving a Bouquet—Recognizing an Acquaintance.

The instructor of the dramatic class was giving his students a few parting words of advice.

"In addition to the principles of your art," he said, with an apologetic cough, "there are certain other correlated practices in which I have not undertaken to instruct you. I have always found that my pupils acquire them readily enough. As matter of fact I have seen few students of the art of acting"—again he coughed softly, as if the word "art" scratched his throat—"who did not soon pick up those little points. I will tell you about them nevertheless, although it may be that you will not have to use any of them until you are somewhat further advanced in your, your"—it was evident that "art" was once more trembling on his tongue, but he saved himself in time—"somewhat more advanced in your careers."

The pupils of the small graduating class that had been attending the professor's classes in the front room of the flat in which he lived straightened up. It seemed as if they were going to approach something almost as practical as a first engagement.

"Now I ask you, not for an answer but merely for rhetorical effect," he said, "what you would do in such a case: Suppose that the curtain had fallen on your big scene at the end of the third act; suppose that the enthusiastic audience had called you out. Now you appear before the curtain and bow. Of course it is better to appear several times than it is to be seen but once. Now what would you do to see that the enthusiasm of the public continued?

"After bowing to the audience once you would not rush back to your dressing room to change for the next act and thus brusquely rebuke your cheering admirers. You would turn to the stage hand next to you who had pulled back the curtain for you to walk out, and settling yourself comfortably against the inside of the proscenium arch you would look that stage hand straight in the eye. Then he would clutch one side of the curtain, out of sight of the spectators, and gently shake it. The audience would see that perhaps you were to come out once more, and at the thought of seeing you its applause would be renewed. Expiring interest would be awakened. Just in proportion to the experience of that stage hand in knowing how to make that curtain shiver and shake with suppressed excitement will the enthusiasm of your audience increase.

"So it is largely a question of your own experience and the ingenuity of the stage hand just how well your big scene at the end of the third act is going to go. Of course there are other details you must not ignore. Quite apart from what may happen in the auditorium, which is really within the control of the manager, who may make Willy Woodenfist and his trained troup of boy ushers as useful as he wants them to be, it is important to supplement this stimulating quivering of the curtain by as much applause as possible on the stage. Nobody will know that it is the stage employees and the other actors, your dresser and whoever may be on the stage, that are combining to make as much fuss as possible behind the scenes. Besides, it takes well trained professional ears to recognize the spot from which the applause is coming. The public hearing the racket going on somewhere wants to join in it. Only another actress or her husband would be able to tell right off that the stage hands were making the fuss.

"There is another situation which may exist here," the professor went on. "It may be that one of your admirers has desired to acknowledge the wonderful exhibition of your, your" he checked himself in time—"your ability by presenting you with some appropriate floral tribute. Now if there is but one bouquet in the outstretched hand of the usher it would be grossly ungracious to the rest of the audience to grab that and retire. You must bow to the rest of the public first. It is quite possible that in the flush of excitement you might overlook the flowers in the usher's hands, so you smile once more and either the curtain falls or you disappear from view into the wings without having taken the flowers. Then your delighted public will insist that you come out once more, see your flowers and take this fragrant tribute to your"—here he gulped suddenly—"histrionic skill. So you will be stormily recalled again. It depends of course on just how stormy your recall is whether or not it is safe to overlook the flowers once more. You may be assured, however, that the audience will keep on getting you back until you take the bouquet. If there is more than one it is always safe to overlook at least one and be compelled to come back for that. It depends on the skill of the usher just how adroitly he may conceal that from your view so that it will be necessary for you to make one more trip.

"Then there is a somewhat more personal matter that affects your relation to individual members of your audience rather than the gathering as a whole. Take for instance some moment in which you are standing speechless on the stage because you are listening to others in the scene or are supposed to be out of the conversation. It is wholly possible if you are a lady that your eye may wander in the audience and that it may ultimately catch that of some gentleman sitting near the stage. Or if you are a gentleman it is by no means impossible that it may be the glance of some lady in front that temporarily fastens yours. Now, I am not urging these points on you as anything important in connection with your, your"—once more he gasped like a man who had been thrown overboard, but recovered himself—"success, but they will be useful to you. In the delight which every person who sits in front feels at the recognition by one of those in the world of the drama it is quite probable that the person catching the eye, be it man or woman, will feel great satisfaction at this attention. Now, it must be borne in mind that this absorption in the glance of the person in the audience must seem wholly accidental the moment there is a speech and the necessity of entering the action of the play. So the man or the woman in looking away from the worshipping eyes in the orchestra seats must do it with a suddenness that is a reproach to the spectator. The return of the glance from the stage must appear to be the result of abstraction and the spectator must be made to feel that. In other words, in resuming your active part in the play you must seem to say: 'You've got a nerve to try to attract my attention or to think that I was noticing you down there in front. My mind was miles away all the time. I never thought of you until just as I was about to look away I spied you there staring up at me.' This may be relied upon to give every spectator who has the experience a personal attitude toward the performance."

The slow withdrawal of a silver watch from the pocket of one of the pupils convinced the professor that he might now bring the last meeting of the class to an end. Needless to bad caught a glimpse of the timepiece himself and knew that he had been at it long enough.

"Now to wind up," he began; "to make a few suggestions of value to you when you have reached the height to which your art will assuredly bring you"—he spoke the word courageously, for the end was in view—"you are a star at the head of your own company. You have finished your big scene and the audience has applauded your magnificent efforts. You have come out once on the stage and perhaps there might be an end to the applause if the man in the wings did not do his duty at the curtain. Up it goes again. Are you standing there? Never. The little ch—chambermaid who had one line in the first act is bowing modestly and that amuses the audience. The people want to see somebody more important. So they applaud and howl until the curtain goes up again, showing the policeman who flirted with her. And so it goes. The funny old couple, the young lovers, the distressed mother and the wicked father, they all come until it is the turn for the hero and then at the last you appear once more reluctantly and more or less shrinkingly. If you are able to do this well on the first night of a new play you pull off as many recalls as there are characters. So it ought not to be difficult to get at least fourteen. If it's all an star cast for a spring revival you can work up this hoop-la until you or the manager comes out and make a speech. It won't matter if you are playing to only seven rows of orchestra seats by the beginning of the first week, the papers will say how enthusiastic the public was; and all those little things are useful in aiding the, the art"—again he said it boldly—"of the actor."

TIPPING AT SEA.

Notes of Discontent From Transatlantic Stewards and Passengers.

LONDON, June 23.—"I have crossed the Atlantic probably fifty times," said an Englishman when the question of tipping on ocean liners was under discussion, "and in my opinion it is the American travellers who are chiefly responsible for the soreness that many people have over tipping.

"The average American dearly loves to make an impression, and to pay extravagant tips is one of his methods. Naturally stewards who benefit by it look askance at tips which may be smaller, although perfectly adequate.

"The practice of tipping is becoming a very great nuisance on some liners where you can rarely ask a question without having to pay for the answer. There are the bedroom steward, the chief steward, the dining room steward, the bar steward, the deck steward, the smoking room steward and all the rest.

"The amount of tipping done on a liner is out of all proportion to that in a hotel and if only some enterprising company would announce that gratuities on its ships were expressly forbidden the popularity of that service would be immediate."

This suggestion is by no means new. It has been tried on a small scale, but the passengers could not get out of the habit of paying for their contentment by means of a tip.

The system has been introduced on some lines of pooling all tips and dividing them so that those stewards get a share who are not brought directly in contact with the passengers but work as hard as the others in their behalf. This change in conjunction with the large increase in the number of stewards on present day boats has led to smaller individual gain and has resulted in a movement among the stewards themselves for abolishing tips and establishing higher pay.

Possibly the combination of stewards who would like to be independent of tips and of passengers who think that tips are extortion may in time bring about a changed condition of affairs.

Officials of the transatlantic lines at Liverpool recognize that the tipping system engenders irritation among travelers, but their defence is that a modern liner is a floating hotel, and stewards are waiters who do many a little services not strictly within the lines of their duty. As to the charge that they do not pay their stewards a fair wage they say:

"As to the wages of stewards, we believe that we pay them in accordance with the market value of the work they do. It is useful but not skilled work, and in spite of all the grumbling on the part of the travelling public there appears to be little prospect of the abolition of the tip."

What do the stewards themselves say on the matter? Frank Pearce, an official of the National Union of Ships' Stewards, Cooks, Butchers and Bakers, who spent many years at sea, rising from ship's boy to chief steward, says that the rate of pay at which a steward is remunerated when at sea works out at about a penny an hour, and he may confidently anticipate four months ashore every year owing to the sharply defined seasons which obtain in the passenger service. For such pay and such conditions independence of character is too much to expect.

The saloon stewards, according to Mr. Pearce, who wait on wealthy people, do get tips, although these are not so colossal as the public imagination has made them, but for the other stewards the perquisites amount to so little that they do not keep them in tobacco.

THE ZERO MERIDIAN.

Founding of the Greenwich Observatory and Its Present Upkeep.

From the London Daily News.

Greenwich Observatory, to which a committee of the Royal Society paid a visit of inspection yesterday, would mightily astonish Flamsteed, the first astronomer royal, could he revisit the scene of his pioneer labors. The first royal observatory on Greenwich Hill was built and Flamsteed put in charge solely for the purpose of compiling tables of the moon's movements and the places of the fixed stars by which the longitude at sea could be ascertained.

Charles II. generously provided him with a yearly salary of £100, out of which he had to provide the costly instruments necessary and pay for all assistance. To-day between sixty and seventy persons comprise the staff of Greenwich observatory, ranging from the astronomer royal down to a charwoman, but even now there can scarcely be any cases of excessive overpayment, seeing that the annual charge for the upkeep of the observatory is barely £10,000, about the annual income of a successful music hall artist.

With one or two exceptions the Greenwich meridian is now the zero meridian for both geographical and time purposes all over the world. Strictly speaking, however, there are two Greenwich meridians, that used for time purposes being nineteen feet east of the geographical Greenwich meridian which runs through the centre of the plate marking the position of Bradley's transit instrument. Where such a trifling difference is noted the disturbance caused for a time by the L. C. C. engines at the Greenwich generating station was a very real thing, seeing that the tremors set up were equivalent to an actual shifting of the observatory east and west over something like 300 feet.

Waikiki Beach Washing Away.

Honolulu correspondence San Francisco Chronicle.

The famous Waikiki Beach is rapidly being washed away and only immediate strenuous exertion can save it. The dredger that is engaged in filling in the swamp land recently condemned and purchased by the Government as a site for the Fort de Russy military post is responsible for the destruction of the famous resort.

For several months the sand has gradually been washing away from the beach, exposing the sharp coral and making it impossible to bathe along most of the beach without danger of being badly cut up by the knife-like edges, but during the last two or three weeks the work of destruction has increased rapidly and as a consequence the boat houses of the Moana and Seaside hotels and many of the trees on the lawns of those hostelries are in danger of falling into the sea.

RACING IN GERMANY.

The Sport Has Grown Rapidly in Favor Since the Kaiser Approved It.

BERLIN, June 20.—No form of sport has made more progress in Germany in the last ten years than horseracing. Once it was considered immoral to attend a racecourse, and early in his reign the Kaiser discouraged racing among his officers. The reason was that officers spent too much money on the sport and betting was indulged in on too high a scale.

More recently the Kaiser, having induced the officers to be less extravagant and to moderate their betting, has changed his views. He does not, as King Edward did and King George intends to do, enter horses at certain meetings on his own account, but he permits Germany's most famous stable, the Graditz, to carry his blue and white colors.

One of the results of the Kaiser's patronage has been to develop a splendid corps of military riders, so that not even England can show a larger number of first class officer jockeys than Germany. Several of them have won races in foreign countries, though they are often hindered by the difficulty of getting military leave. The latest name on the roll is that of Lieut. Liedekers, who won a big event at Hoppegarten and was so nervous that when the Kaiserin handed him the prize, a loving cup, he let it fall.

Trainers and professional jockeys are for the most part Englishmen or Americans and the names of Johnson, Waugh, Day, McCormick and Darling are well known in Germany. The jockeys now ride in the fashion introduced by Tod Sloan, that is far forward, almost on the horse's neck, and command high pay, far more than a Prussian Minister, their earnings at times running to $20,000 a year. Among professionals riding on the German turf are Johnny Reiff, Korb, Bullock, Shaw, Spencer, Spear and Sumpter, while Warne, Cleminson and Weatherdon belong to the older crowd of jockeys.

One branch of racing Germany owes entirely to America, trotting. It has rapidly developed in the country and many Germans prefer watching it to ordinary horseracing. The reason partly is that whereas the ordinary horserace only lasts at most a few minutes and flashes by the spectator the trotters have first to go through their paces over a considerable stretch of the course and be warmed up for the race.

All trotting races in Germany are run in sulkies never, as sometimes in France, under saddle. The number of courses for trotting races is naturally smaller than those for ordinary racing. They include Berlin, Altona, Magdeburg and Hanover, while Breslau, Dortmund and Dresden are planning to have them. The visit last year of C. K. G. Billings to Berlin and Frankfort roused great interest in Germany, and the exhibition of his famous trotter Lou Dillon was witnessed by thousands.

WINTER BRIDES.

An Old Time Church Custom in New England.

From the Youth's Companion.

In old times in New England the first occasion on which a newly married couple "appeared out" together was usually at meeting, and it was at some places customary and not regarded as unseemly at a certain point in the service, just before the giving out of a hymn, for them to rise in their place, stand a moment and turn slowly around for inspection by the congregation before resuming themselves.

The bride usually wore her wedding gown if she did not her costume for such a conspicuous occasion was the most elegant and elaborate she could afford. In either case it was a point of pride and etiquette that it should be concealed whatever the season by no more enveloping garment than the lightest of scarfs or wraps; oftenest no other garment of any kind was donned to hide the bravery of brocade or lace or delicate decorative handiwork.

In winter in the unheated, barnlike old meeting houses such an "appearing out" became a perilous ordeal, the exposure often entailing consequences which ranged from neuralgia and influenza to fatal pneumonia.

Tradition relates that once a vindictive sexton who had been rejected by the lovely young bride of the hour in favor of the bridegroom purposely arranged an open but imperceptible crack through which a bitter wind blew during the long sermon full upon the back of her neck, little protected by her square cut gown and thin muslin tucker.

She was chilled to numbness and fainting and had to be carried out when meeting was over and thawed before the parson's hearth next door. One is glad to learn that her little brother discovered the mean trick and revealed it, and the young husband, decorously waiting till Monday, however, gave the perpetrator the thrashing he deserved.

The demise of the two successive winter brides mentioned in a curious old epitaph carved upon the stone erected by a magnanimous third wife to her husband and her predecessors is also by tradition attributed to their appearance at church in bridal finery unobscured by outer wraps. After the names and dates thus it runs:

Two lovely brides in January wed
Fire smyte ye springtime were untimely dead.
A third he wiser wedded in July
Careless, it was ye husband's turne to dy.
Ye noones fierce fyres orecame his fever'd head.
So two by colde and one by heat is dead.
Reader, reflect! Be seasons what they may
That seasons were when thou shalt be as they.

THE RICHEST DOG.

Has a Gold Studded Collar to His Account in an Alaskan Bank.

L. J. Woods in Our Dumb Animals.

There is a man at Nome whose town residence is near the Congregational parsonage and whom I found to be a good neighbor. Although he never came to hear me preach he was and is a warm friend of mine because of my well known defence of the defenceless. He is an ardent member of the Alaskan Humane Society of Nome and a great friend of the dogs, who are also very fond of him.

His own dogs, of whom he has several, are fed on the best the market affords and sleep at night on beds furnished with mattresses. His favorite and inseparable companion is a large dog known as Billy, who has earned the right of freedom from toil and achieved a reputation for sagacity in saving the lives of numerous miners who were lost in Arctic blizzards.

On one occasion he was piloting his master and a companion to their cabin in the mountains. The companion was confident that the dog was misleading them, and kicking the intelligent brute struck out in an opposite direction. The master, though equally bewildered, trusted to his dumb and faithful guide, who soon led him to his cabin. Whereupon, having seen his master safe and comfortable, the sagacious animal set off of his own accord to rescue the man who had spurned his kind offices with a brutal kick, and contrary to that revenge which too often appears in human requitals soon brought the freezing man to the warm cabin and then laid himself down, content with having performed a humane act.

But the rescued man, whose life had been saved by the magnanimous conduct of the great half human, though half wolf dog, wanting to make some amends for his own indiscretion and unkindness, had made for the noble animal a beautiful collar studded with gold nuggets. This unique collar, such as probably no other dog ever possessed, is in the safety deposit vaults of one of the Nome banks, where Billy has a bank account and enjoys the distinction of being the wealthiest dog in his own name in existence, and which deposit, his master says, will never be disturbed until it is used to give Billy an honored burial for his magnanimous and life-saving deeds.

NEWS OF THE THEATRES

ABORN OPERA COMPANY OPENS AT THE PLAZA.

"The Mikado" the First Production at Popular Prices—New Bill With Polaire at Hammerstein's—Last Week of "The Mikado" at the Casino Begins.

The Aborn Comic Opera Company will begin a summer engagement at the Plaza Music Hall this week with an elaborate revival of "The Mikado" at popular prices. The theatre has been entirely redecorated with hanging wistaria, Japanese lanterns and other Oriental effects so as to be in keeping with Gilbert and Sullivan's opera. The principals include Ada Meade as *Yum-Yum*, Robert Lett as *Ko-Ko* and Phil Branson as *The Mikado*, while other important members of the cast are Huntington May, Lillian Swain, Florence Rother, Hattie Arnold, Charles Arling and Philip Fein. There will be a chorus of fifty pretty girls and an augmented orchestra. Three matinées will be given weekly.

Louis Mann has an amusing farce in "The Cheater," in which he is appearing at the Lyric Theatre. It is an adaptation made by Mr. Mann himself from a German play and concerns the predicament of a reformer who comes by inheritance into possession of an all night saloon of the type against which he has inveighed most furiously. In addition to Mr. Mann the cast includes Emily Ann Wellman, Mathilde Cotrelly, Miss Parks Patten, De Witt Jennings, Ethel Conroy, Melville Stewart, Jeffreys Lewis, E. A. Kelly, Albert Parker, John Bunny and Edward Norton.

At the Astor Theatre the jolly comedy "Seven Days" enters upon its thirty-fifth week, and the Fourth of July matinée to-morrow will be the 273d time for this play on Broadway. "Seven Days" is one play that will stick to its promise and keep going all summer, its manager says.

The Corse Payton Stock Company at the Academy of Music will be seen this week in "The Girl of the Golden West," the play made famous by Blanche Bates and David Belasco.

The last week of the all star cast revival of "The Mikado" at the Casino will be ushered in to-morrow night. There will be no extra matinée for the Fourth. The next appearance of Mme. Scheff at the Casino will be at the head of her own company in October in a new opera to be announced later.

"Girlies" at the New Amsterdam Theatre has a new aeroplane number, which is in many respects one of the most remarkable stage effects that Frederic Thompson has produced. A biplane that follows the lines of the most successful models, manned by a pilot, and twelve of the "girlies" as passengers, is shown to the audience and is manipulated in such fashion that the illusion of its flight many feet above the roofs of the college buildings which are the scene of the action of the piece is well carried out.

Marie Dressler in Lew Fields's production of "Tillie's Nightmare" is in its third month of success at the Herald Square Theatre. The 210th consecutive performance of this play since its opening will be on Tuesday evening of this week. Miss Dressler herself, in the rôle of the boarding house drudge, has scored the greatest triumph of her laugh making career.

Bert Williams, the colored comedian, is star of the aggregation of well known players who are appearing on the New York Theatre roof in the latest Ziegfeld production, "The Follies of 1910." It is a typical summer musical show, full of girls and clever specialties.

Lew Fields's production of "The Summer Widowers" enters upon its fourth week at the Broadway Theatre to-morrow night. This entertainment has proved itself a worthy successor to "The Midnight Sons" and "The Jolly Bachelors." It is bright, tuneful and full of surprises. Mr. Fields himself and Irene Franklin appear in the piece.

The last week of the engagement of the College Girls at the Columbia Theatre begins to-morrow afternoon. It was originally booked for four weeks as a test of the drawing powers of burlesque in summer, and the outcome has been so satisfactory that the Columbia will remain open until the beginning of the regular season in September, with the Behman show following the College Girls on July 11.

The holiday week brings a new array of talent to Hammerstein's with the exception of Mlle. Polaire and her French company in the dramatic playlet "Le Visiteur," with its Apache dance. Mlle. Polaire's success has resulted in her continuance for a short time. Conspicuous among the new acts is Jesse L. Lasky's musical production, "At the Country Club." The Six Musical Cuttys comprise another big number. The Seddons in a novel juggling act, Bedini and Arthur in a new burlesque of Mlle. Polaire called "Apollinarius," in which Bedini plays the burglar and Arthur the, emotional Polaire; the Dunedin troupe of bicyclists; Frozini, the accordeon soloist; De Haven and Sidney in their diverting specialty and the Dunegan sisters, singers and dancers, are among the other acts.

"The Barnyard Romeo" and "Paris by Night," Mons. G. Molasso's pantomime of the French underworld, will be two important features on the American Roof Garden this week, where both matinee and night performances are given. Vaudeville will also be presented, including the Viennese Posing Beauties, Stella Mayhew and Billee Taylor; Conway and Leland, called "The Merry Monopedes," and several other acts.

The bill at the Fifth Avenue this week calls for eight American acts. Leading the entertainers will be Eva Fay in her mysterious "Thanaturgy." Others are Howard and Howard, comiques, in "The Hebrew Messenger Boy and the Thespian"; Harry Breen, the male Eva Tanguay; Lisle, Leigh and company in the dramatic sketch "Weaving the Net"; Catherine Hayes and Sabel Johnson, 250 pound comediennes, in "A Dream of Baby Days"; La Veen Cross and company in Roman sports and pastimes, and McDevitt and Kelly, eccentric dancers.

Fishermen Catch Deer in River.

Husum correspondence Seattle Post-Intelligencer.

Two Isaak Waltons while fishing in the White Salmon River Tuesday for rainbow trout unexpectedly captured game of a different variety. Some three miles up the river from where the fishermen were casting their lines in a box canon, where the stream is very swift, logs were shooting by at a rapid rate and the sports also saw a deer come floating down in apparently an exhausted condition.

One of the fishermen risked his life by wading out and pulling the animal ashore. One leg was found broken and the deer was put out of its misery.

Season's Largest Mackerel Catch.

From the Boston Transcript.

With the mackerel fishing season near its end the largest catch brought to Boston this year and one of the largest ever made by a single schooner arrived at T wharf to-day on the Bessie M. Dugan. There were 12,000 fish, and they sold for 22 cents apiece, thereby netting $2,640 for the captain and crew, excellent pay for one night's work.

AT THE PARKS AND BEACHES.

Eva Tanguay at the New Brighton Dreamland's Novelty.

A holiday bill headed by Miss Eva Tanguay has been prepared for the New Brighton Theatre at Brighton Beach for the week. Another favorite is Frank Tinney, the blackface comedian. The Golden Troupe of Russian singers and dancers, Beatrice Ingram and company in Porter Emerson Brown's playlet "The Duchess," Kelly and Kent in a singing, dancing and talking act, the Gasch sisters, acrobats, Ed. Morton, the entertainer, the three Donals in an acrobatic turn and Moffat and Clare in a singing and dancing number complete the bill.

The Brighton Beach Music Hall's principal offering will be a lively musical comedy, condensed into a twenty-five minute sketch and called "The Leading Lady." Mlle. Minnie Amato, a Parisian pantomimist, supported by her own company, will offer for the first time a spectacular pantomime called "In the Latin Quarter." Other features will be the Five Musical Avolos, the Bowman brothers, blackface comedians; Potts brothers and company in an amusing comedy sketch, Julia Frary, a singing comedienne and Tom Smith, an eccentric dancer.

Dreamland produces a new show every week. Its newest production will be the Tannagra, which comes from Paris. The entertainment shows four dancers who are first seen by the audience in actual size; throughout their dancing they appear perfectly natural but in diminutive form. Patriotic music and fireworks will also be features of the Fourth.

To Mars by Aeroplane and the Pneumatic Tube Ride are attaining popularity at Luna Park, and the Mountain Torrent, the Dragon's Gorge, the Chutes, the Witching Waves, the Virginia Reel and Tickler continue to attract the crowds. Other sources of amusement are Havana, the Brainstorm and the Monkey Show.

The Automobile Race at Palisades Amusement Park has made a hit. The cars run on a third rail system, and it is impossible to send one out of its path, no matter how fast it goes. Its speed depends entirely upon the driver, the man in the front seat. He has an imitation steering wheel which controls the current, and the harder he turns it the faster it goes.

Preparations have been made at Brighton Beach Park to entertain a big crowd on the Fourth of July. New amusements have been installed, while in the arena formerly occupied by Pain's Fireworks Dare Devil Schreyer in his thrilling performance and his company of gymnasts and acrobats will rival the talent of leading circuses.

At the American Music Hall, Rockaway Beach, this week, a good bill will inaugurate the opening of the summer season of vaudeville. The headliner will be M. G. Molasso's dance pantomime, "La Danse de la Robe de Nuit."

Many Uses of Sand.

From the Chicago Tribune.

The sands of the sea are singularly useful. They are of primary importance in glass making. They have an important place in warfare as a band of sand twenty inches thick is proof against modern rifle shots. The electrical properties of sand show that it has positive electricity, although a rod of silica, the chief constituent of sand, is negative.

The singular drying effect which occurs when a stretch of wet sand is pressed by the foot is due entirely to an alteration in the piling of the sand grains. Normally the grains are close together, but abnormal piling is brought about by pressure of the foot, the space between the edges of the grains being enlarged and the water drained away. If the pressure of the foot is continued the sand becomes wetter than ever, the partial vacuum quickly bringing water from the surrounding sand.

In quicksands the moving character is thought to be due to the imprisonment between the grains of cases from organic matter.

Frogs Vie With Singers.

Vancouver correspondence Portland Oregonian.

Theatrical companies playing in the Auditorium this spring are having serious competition from a large colony of bullfrogs that has made its home directly under the building. From the discord that rises nightly there would appear to be thousands of frogs in the pond.

When Vancouver people went to the Auditorium early this spring they heard an occasional croak and little was thought of it. At first it was considered a joke but the population of Frogville multiplied fast. The bullfrog chorus became decidedly annoying, and on evenings when the frogs are at their best it is an even break between them and the comic opera singers who are occupying the stage above. Unless something is discovered it is regarded as only a question of time when the theatrical attractions will have to be limited to matinees, the frogs confining themselves to evening performances.

5,000 Chances for Trouble.

From Outing.

A recent careful count by the makers of a standard type of gasolene car shows that in the motor, including magneto and carbureter, there are 1,508 pieces; in the transmission system 126, in the rear axle 166, in the steering column 158 and so on, forming a total of 4,983 separate parts assembled to coordinate and cooperate with one another in producing a healthy automobile.

Furthermore any one of these parts is quite capable of becoming the seat of an automobile disease, which if neglected will result in serious complications requiring the taking down of the mechanism in the machine shop.

AMUSEMENTS.

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FOURTH OF JULY FEATURES
Complete Returns, Round by Round, of the Jeffries-Johnson Fight.
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Take Iron Steamboats
EVERYTHING NEW BUT THE OCEAN

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POTTS BROS. & CO. BOSMAN BROS.
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TOM SMITH JULIA FRARY Others
Mlle. Minnie Amato
ADMISSION 25c. SUNDAYS
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EDEN MUSEE
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CINEMATOGRAPH King Edward's Funeral
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