AMUSEMENTS

SOUSA AND HIS BAND
TONIGHT AT 8:15
DREAMLAND
STEINER ST. NEAR SUTTER
Grieg's "Peer Gynt," Strauss' "Till Eulenspiegel," Wagner's "Ride of the Valkyries," Sousa's "Last Days of Pompeii," etc.
Reserved seats $1.00, 75c, 50c. General admission 50c. Matinees Tuesday, Wednesday, Thursday at 2:30. Evenings at 8:15.
Farewell Concert Thursday night at 8:15.
Box offices at Sherman, Clay & Co.'s, Van Ness above California, and Roncovieri's Candy Store, Fillmore above Eddy.

NEW ALCAZAR THEATER Tel. West 6036
ABSOLUTELY "CLASS A" STRUCTURE.
CORNER SUTTER AND STEINER STS.
Belasco & Mayer, Owners and Managers.
TONIGHT AND ALL WEEK
The New Alcazar Stock Company in David Belasco's Great War Drama,
THE HEART OF MARYLAND
A Superb Production.
MATINEES SATURDAY AND SUNDAY
PRICES—Night, 25c to $1; Mats., 25c, 35c, 50c.
Mon., Nov. 4—"THE MAN OF FORTY"
First time in San Francisco and initial time in stock.

AMERICAN THEATRE
Market st. near Seventh. Phone Market 381
The Playhouse of Comfort and Safety.
A TREMENDOUS SUCCESS.
TONIGHT AND ALL THIS WEEK
The Quaint Comedian
JOHN L. KEARNEY
in Richard Carle's Musical Triumph,
THE MAYOR OF TOKIO
The Entire Original Production. The Famous Peanut Ballet. The Blue Ribbon Chorus. An Army of Funsters.
FIRST TIME IN SAN FRANCISCO
Seats—Reserved from 25c to $1.50. Matinees from 25c to $1.
Next Week—MAUDE FEALY

CENTRAL THEATER
ERNEST E. HOWELL—Proprietor and Manager. Market and Eighth streets—Phone Market 777.
Home of Melodrama
MATINEES WEDNESDAY AND SUNDAY
TONIGHT AND ALL THE WEEK.
The Great Western Drama,
"THE COWBOY AND THE SQUAW"
PRICES 15c, 25c and 50c
Next Week, Beginning Monday Night, the Picturesque Melodrama, "THE OUTLAW'S CHRISTMAS."

CHUTES AND SKATING RINK
MATINEE EVERY AFTERNOON AT 2:30. EVERY EVENING AT 8:15
FIGHTING the FLAMES
A STORY BY REAL CHARACTERS. Wonderful Electrical and Scenic Devices. Real Horses, Fire Engines, etc.
NEW VAUDEVILLE SHOW
DARRELL VINTON AND COMPANY, JOSEPHINE MORRISEY, POLLY AND ETHEL HAZEL, NEW MOTION PICTURES.
Downtown Box Office at the White Drug Company, Geary and Fillmore.

NOVELTY THEATRE PHONE WEST 3990
LOVERICH & LUBELSKI—PROP'S. & MGR'S.
O'Farrell and Steiner.
This Week Only—Matinee Saturday.
Jos. M. Gates Presents the AUTOMOBILE EXTRAVAGANZA
The Girls? Yes! Vanderbilt Cup
Music? Sure!
Next Sunday—WEST'S MINSTRELS.

Orpheum
ELLIS ST., NEAR FILLMORE.
Absolutely "Class A" Theater Building.
MATINEE TODAY AND EVERY DAY.
ADVANCED VAUDEVILLE
JULIE HERNE and CO., in her own playlet, "Between the Acts"; (This Week Only) O'MEERS SISTERS; SCOTT and WILSON; MASSIAS O'CONNOR; IONE MACLOUTH; last week of CLIFFE BERZAC and the original "MAUD"; LILLIAN TYCE; NEW ORPHEUM MOTION PICTURES, and last week of "YE COLONIAL SEPTETTE."
PRICES—Evenings, 10c, 25c, 50c, 75c. Box Seats, $1. Matinees (except Sundays and Holidays), 10c, 25c, 50c.
PHONE WEST 6000.

Princess THEATRE 'PHONE WEST 663
S. LOVERICH, MANAGER.
Ellis Street Near Fillmore.
OPENING OF COMIC OPERA SEASON
TONIGHT—ALL WEEK.
MATS. WEDNESDAY, SATURDAY, SUNDAY.
First Time Here of the Romantic Comedy Opera,
THE MOCKING BIRD
NEW EASTERN CO.—BIG SINGING CHORUS.
Prices—Evenings, 25c, 50c, 75c. Matinees (except Sundays and Holidays), 25c and 50c.

Van Ness THE LEADING THEATRE PHONE MARKET 500
Van Ness and Grove—Gottlob, Marx & Co., Mgrs.
Second and Last Week.
EXTRA MAT. NEXT WED.
Regular Matinee Saturday
Last Time Saturday Night,
WILLIAM FAVERSHAM
In the Gripping Western Play
THE Squaw Man
By Edwin Milton Royle.
Liebler & Co., Managers.
Next Sunday Night—"CHECKERS"

Genius of Breuer Finds Expression in Collection of His Paintings on Exhibition in Berkeley

By Hanna Astrup Larsen

The virile and masterful genius of H. J. Breuer is adequately expressed in the collection of paintings, the result of his two years' work in the south, now to be seen in his gallery in the Studio building in Berkeley. The number of canvases is not large, for he has disposed of a great many, but each is characteristic and unique, each treats a different subject and treats it with unerring instinct in the way it demands. One admires the broad stroke of the brush that makes a jutting rock stand out big and bold in the foreground, the fine sure touch that brings the wind soughing in the seaweed, the wealth of the palette that makes the floating cloud a splendor of light. After searching for words with which to express the bigness, the reality, the tremendous convincing force of Breuer's art, the simplest of all expressions seems the most adequate, and one echoes the praise of his brother artists who refer to Breuer' work as "the real thing." There is no shuffling, no evasion, no hesitancy. Everything is sure and satisfying. The canvases glow with the colors of nature so vivid that a smaller artist would not have dared to attempt them, but the atmospheric depth with which nature redeems her gorgeous color effects from crudeness softens them and makes them beautiful. The sunlight lives in his pictures and the shadows are so real that one can almost feel their solid coolness.

The most wonderful example of the artist's skill as a colorist and as a creator of atmospheric effects is a picture from the high Sierras showing the Owens valley in the late afternoon when the canyon is dim with the shadows that make travelers light their camp fires while the sun is still bright in the heavens above. There is a great wealth of color gathering into one resplendent glow, the play of light and shade in all the infinite variety and infinitesimal gradations from the solid blue of the crevices to the vibrant rosy light of the mountain tops. For a picture to live with every day one might perhaps choose the one of a marsh, with its stretch of rippling water and bending rushes and the low hills in the background, the whole dominated by one great fleecy, luminous cloud sailing majestically over the low skyline. The cloud is really the picture, a dream of poetry over a rather prosaic, matter of fact landscape and that is the combination that makes it such a livable picture.

A rocky palisade from a Santa Barbara canyon comes under the category of the things that are well done, but one wonders why they should be done at all. At least I wondered why. There seemed nothing particularly interesting in a brutal mass of rocks however bold and solid, however convincing in their stony ruggedness. I looked again and I saw the reason. The big buttress in the foreground leads to another faintly veiled in the mist of increasing distance, and this to another which fades away in a blue haze, and beyond it is an unexplored depth of mountain ravine where the imagination may roam though the eye must stop at the vigorous, full bosomed trees that edge the rocks. So the buttress is justified, since stimulating the imagination is the chief thing in a work of art.

A small canvas with a gray beach and gray breakers skirting a square rock is original in its treatment, and shows that Breuer can invest even the lightest and dimmest of colors with the same positive quality that characterizes his more warmly tinted canvases. There is no gliding uncertainty, but a sure and vital touch.

In addition to his new work Breuer has been commissioned to repaint a number of his pictures that were destroyed by the fire, a task which naturally gives him a particularly keen gratification, as it is proof that the people who have owned his pictures have developed a personal affection for them. Among the more important works that have lately left his hands is a large sunset scene that was purchased by Frederick Tillmann.

* * *

The appreciation which Keith's work has won in the east finds expression in a long and highly eulogistic article by Lena M. McCauley in the Providence Journal. She recalls the verdict pronounced many years ago by George Inness, the first of landscapists, who, when standing before a canvas by Keith, declared the California painter to be one of the greatest men of the time, and she speaks of him as "an interesting figure that links the pioneer landscape painters and the times of Inness with the art of to-day." She says: "Many canvases can be painted in an industrious career of half a century, and those of Keith scattered throughout the country exhibit his change of point of view and his gradual advance into the realm of poetry to the world of Daubigny and of Iness. Like the poet, he falls under the spell of moods in nature, and the magic of feeling and glamor of an hour of beauty saturates his color.

His liberal taste is illustrated in the variety of scenes chosen from mountain haunts of remote grandeur or from valleys haunted with human associations or in stately forests of live oaks or fragrant forest depths with sunlight streaming from distant clearings and illuminating the shadowy spaces.

The skies of his more recent and many of his earlier works betray superb craftsmanship. We are reminded of Constable's cloud masses and the restless play of wind in a tangible atmosphere. The breezes and the perfume laden airs stir the fields, and part of the foliage and floods of golden sunlight are transfused through liquid vapor. The pageants of sunrise and sunset are glorified spectacles of color as Turner saw them, but subdued to the restraint and artistic reserve of Kieth's own individuality, which expresses an art nearer that of Barbizon in its emotional warmth and tempered passion.

* * *

The hanging committee of the Del Monte exhibition in its recent meeting, in addition to passing on and admitting some 20 new pictures, took occasion to sum up some of the results that have accrued from the project in the six months that have passed since it was launched. It was estimated that not less than 10,000 people have visited the gallery, and when it is remembered that practically all of these are guests of the hotel who have had time for a leisurely study, it will be seen that a great deal of knowledge of California painters has been diffused in the east through the medium of the exhibition. Among the pictures that have been an advance guard of the solid phalanx that is expected to go east, leaving a heap of ducats in their trail, are canvases by Del Mue, Percy Gray, Miss de Neale Morgan, Currier, Fonda, Evelyn McCormick, Peters, Chris Jorgenson and Greenbaum.

It was decided to send letters to artists who are no longer living here but are still counted as California men, such as Pages, Peixotto and others, requesting them to contribute. The committee will also make an effort to add the works of California sculptors to the exhibition.

Grace Hudson has just sent in two small Indian heads. She has not been represented before, and her work will add a characteristic California note, which the exhibition could ill afford to miss. Among other artists who have contributed recently are Mathews and Gamble.

* * *

The marshes of Greenbrae and an infinite series of Mount Tamalpais views are to be seen in Theodore Wores' studio at 1625 California street and bear witness that the artist during his ark life has been far from succumbing to the soporific influences that might be thought natural to such an existence under dreamy summer skies surrounded by sleepy, blinking waters. Though never too busy to entertain his friends with delectable clam luncheons from his private manor, Wores has made his brushes fly during the long summer days.

The result of his summer's work is interesting as working a definite turning from the figure painting which has been his specialty to landscape work. I asked why he abandoned the form of art which has so few votaries on the coast for the other branch to which practically all the California artists devote themselves.

"Because I find that figure painting is not appreciated here in proportion to the vastly greater amount of work necessary to bring it to a high level," he replied. "When you have gone to an endless amount of trouble wrestling with difficulties that seem almost insurmountable and you have finally overcome them you get no more credit for it than the landscape painter gets for a picture that does not in any way represent the same amount of labor."

* * *

Mathews has just completed one of the series of mural paintings which he is doing for the Oakland public library. It is called "The Soil" and shows a swell of California ground in the rich, dull autumn tints with a big clump of the eucalyptus trees, which Mathews declares to be "the most painty tree in existence." In the foreground four horses are drawing a plow, the position of the sturdy animals is full of action and spirit and the whole composition extremely interesting. The painting is now on exhibition at Beach, Robinson & Co.'s store, where the artist has a studio. He will soon begin work on the next of the series.

* * *

The Guild of Arts and Crafts will have a Christmas exhibition beginning November 30 and lasting for two weeks. A feature of the exhibition will be an auction of work to be donated by the members and sold for the purpose of getting money to furnish the guildroom. The furniture will be designed by H. F. Meyer, who gives the designs as his contribution to the cause. Classes will soon be started in the city for the benefit of members of the guild and others who wish to take part, short hours of instruction to be given by members of the faculty of the school of the Guild of Arts and Crafts in Berkeley. The aim is to raise the standard of the work of the guild members and to give an opportunity for those who can not cross the bay to enjoy the advantages offered by the Berkeley school.

The Japanese artist, No Tosan, who is staying at Joaquin Miller's place, will have an exhibition of his work at the guildroom this week and will be present to give demonstration lessons in painting this afternoon and Thursday afternoon.

Beginning next Saturday there will be an exhibition of work by members, including designs by H. F. Meyer, water colors by Isabel Percy, metal work by Gladys Ackerman and modeling by Elizabeth Ferrea.

* * *

The Sketch club will have a studio afternoon next Thursday for members and a few invited friends. Thursday, November 15, there will be a lecture by Bruce Porter, who has lately returned from Europe.

* * *

Cadenasso's exhibition will be held first at 1219 Broadway, in Oakland, and will open November 1. There will be a reception Saturday evening, to which the public is invited to view the pictures. Beginning November 18 and lasting until November 30 the exhibition will be held at the artist's studio on Russian hill.

* * *

The exhibition by artist members of the Sequoia club will open at the clubrooms November 15 and will continue until after the holidays. The club is fortunate in having among its members several of the prominent artists of the state and some of the work seen in the permanent exhibition at the club is of a high order, but it can not be denied that some was decidedly inferior. I hope the standard of the exhibition which is to open next month will be kept at a higher level.

* * *

Eva Withrow is in Munich with her mother and sister and, according to letters received by her friends, is enjoying her stay in the quaint old German town thoroughly. Another San Francisco artist who is in Europe is Marion Frolich, who is painting at Barbizon and reveling in the artistic atmosphere of the famous place.

* * *

Mrs. Plottner is painting a miniature of Mrs. Frank Norris and her child.

* * *

Mrs. Richardson's exhibition will open at Vickery's November 15. Among the pictures to be shown is "The Madonna of the Woods," said by those who have seen it to be one of the best examples of Mrs. Richardson's favorite topic, the mother and the child.

* * *

Frank McComas is at present painting at Corfu. He has an exhibition nearly completed, consisting of his recent work in Greece, to be sent to Obach in London.

* * *

Harry Best is with his wife on the way to Europe, where they will travel via Gibraltar to Rome and Venice. Before leaving he will have an exhibition of his Yosemite views with some of Arthur Best's views of the Grand canyon in Mexico at the Cosmos club in Washington, D. C. Professor Simon Newcomb, a renowned scientific man and a director in the Cosmos club, spent some time in the Yosemite recently and became acquainted with Harry Best's work. He gave him a commission for a large Yosemite picture and it was through his influence that Best secured the coveted privilege of exhibiting in the Cosmos club.

* * *

Emma Farrington Van Winkle has an exhibition of her work at her home at 1902 Baker street.

AMUSEMENTS

COLONIAL THEATER
McAllister st. near Market. Phone Market 920.
MARTIN F. KURTZIG, President and Manager.
TONIGHT.
MATINEES SATURDAY AND SUNDAY.
MISS RUJAERO
And Her Capable Stock Company in the Brilliant Drama,
The Crust of Society
Prices—Evenings, 25c, 50c, 75c, $1.00. Matinees, 25c and 50c.

ENID BRANDT
WILL GIVE
THREE PIANO RECITALS
AT CHRISTIAN SCIENCE HALL,
Sacramento and Scott Streets,
TUESDAY EVENING ..... OCTOBER 29
and SATURDAY MATINEES, Nov. 2 and 9.
Reserved Seats—75c, $1.00, $1.50. On Sale at Kohler & Chase Music Store.
General Admission, 50c.
THE WEBER PIANO USED.

PIANO RECITAL
TO BE GIVEN BY
HUGO MANSFELDT
AT LYRIC HALL
WEDNESDAY EVENING, October 30
Reserved Seats, $1.50 and $1.
Tickets at KOHLER & CHASE'S, Sutter and Franklin sts., and SHERMAN, CLAY & CO.'S, Van Ness av. and Sacramento st.
WEBER PIANO USED.

WIGWAM THEATER
Mission St. near 21st. Phone Market 2884.
THIS WEEK—Twice nightly—matinee daily.
LUCRETIA'S PERFORMING LEOPARDS AND PUMAS.
Second and last of AL. JOLSON.
First appearance of the RUSTICANA TRIO.
FOUR GEORGES—HALL and COLBORN.
ANNIE MOORE and OTHER STAR FEATURES.
Latest motion pictures. Prices 10c, 20c, 30c.

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Chamberlain's Cough Remedy
During the past 35 years no remedy has proven more prompt or more effectual in its cures of
Coughs, Colds and Croup
than Chamberlain's Cough Remedy. In many homes it is relied upon as implicitly as the family physician. It contains no opium or other narcotic, and may be given as confidently to a baby as to an adult. Price 25c; large size 50c

Two Tame Autos and Three Dancing Girls Notable Features of "The Vanderbilt Cup"

By James Crawford

As there is "raison d'etre" in everything, even in musical comedy from dear old Broadway, two tamed automobiles may be accepted as excuse for the westward flight of "The Vanderbilt Cup," current attraction at the Novelty theater. For in all else the piece is exclusively and excruciatingly New Yorkish—which means that it is composed of irrelevant jokes and girls, songs and girls, dances and girls and scenery and girls.

Moving pictures—in which there are girls—are also introduced, but yesterday afternoon they were so dimly cast as to be neither instructive nor amusing, the managerial reason adduced therefor being lack of electric power owing to the same causes pleaded in explanation of our defective street railway service and doubted by a suffering public. Thus we had to take the house program's printed word for it that before our eyes were animated illustrations of motor cars going at terrific speed, and that also in visual evidence were actual photographs of Vanderbilts and Whitneys and Goulds and Keenes and other nabobs of Gotham.

As for the two educated autos they interested but did not thrill us. While it is pleasing to receive ocular proof that the gasoline buggy is not only tamable, but can be held in subjugation when rolling off 100 miles an hour one cannot be fired to wild enthusiasm by witnessing competing machines crawl across the stage at snail's pace while a fast moving landscape in the background endeavors but hardly succeeds to create illusion that they are flying past it instead of it past them. In the dashing action that excites there is nothing in the scene to be compared with the real horses galloping in "Ben Hur" or in "Fighting the Flames." Even the schooled mule at the Orpheum is a whirlwind of motion as measured against the zephyr like glide of the two garage graduates.

Three dancing girls, the sisters Pendleton, won the big applause of the entire performance. At the end of a drinking song by one of the comedians the nimble footed trio leaped from the ranks of the chorus to the center of the stage and danced and danced again until their fatigue prompted the spectators sympathetically to cease demanding more. It was the best dancing of its kind, and it included most of the steps that demand combined grace and agility that the town has been favored with this season.

Genevieve Victoria, "featured," is a dainty little person with no singing voice worth noting and just enough terpsichorean ability to make good her title of musical comedy soubrette. But she is youthful and evidently ambitious, else she would not attempt to sing so frequently, and that she is likewise unacquainted with western taste is shown by her undertaking to imitate Anna Held and George M. Cohan, both of whom have been imitated more or less strikingly by vaudevillians until the town is aweary of such copyists. Besides they are not very closely imitated by little Miss Victoria.

There is little else in the piece to differentiate it from any of the numerous creations of its class that have crossed the continent. The book, by Sydney Rosenfeld, apparently aims at no other object than to certify that the annual automobile race for the Vanderbilt cup is a tremendous event in New York society, and what the book fails to elucidate on that point—which is a great deal—is exhaustively conveyed to us via the playbill. As for the music, by Robert Hood Bowers, and the lyrics, by Raymond W. Peck, they are on a par with the joint work of the same duo that was presented in Fischer's theater several years ago. The sentimental ditties are mushy in both lines and melody, and the remainder is of the score rumpetty-tum.

It would be illogical, however, to question the announcement that "The Vanderbilt Cup" had a long run on Broadway, for we have had less worthy offerings similarly indorsed. The intense localism of the piece, combined with the profound provincialism of the Manhattanese, assured it a popularity in New York which it could not attain elsewhere.

EXCELLENT BILL AT ORPHEUM

This week's show at the Orpheum is worthy of many of the high sounding adpectives that an inventive press agent might use to praise it. The wire act of the Sisters O'Meers could well be designated as clever as well as skillful, and their performance is nothing short of marvelous. Then the vaudeville of Ye Colonial Septette is refined besides being of a high order of musical merit. Certainly it is seldom that one hears a cornetist play that instrument as well as does Charles Edwards. The combined cornet and trombone septet is marked by artistic brilliancy and the Halloween setting of the act is not the least of its success. Cliffe Berzac with his trick mule might well be called strenuous or exhilarating vaudeville, to which the several volunteers who came in contact with the mule's hoofs would undoubtedly attest. Massias O'Connor, whose Gallic accent belies his Gaelic name, offers feats in the way of hand tricks that are mystifying and pleasing. Lillian Tyce lives up to her title of "the real Irish girl" and sings songs of a Hibernian flavor that win her much applause. Julia Herne, in her playlet "Between the Acts," pleases greatly, and Ione McClouth is acceptable to those who like Scotch songs, while Scott and Wilson open the bill with interesting acrobatic stunts that are interspersed with the element of comedy.

"THE MAYOR OF TOKYO."

"The Mayor of Tokyo," Richard Carle's latest invasion of foolishness on the stage, appeared at the American theater yesterday and played to two packed houses. The action of the play centers in the flowery land of Japan, and has just enough music in it to make it acceptable. Red lights and tomtoms fill in the places where the very energetic comedians have run out of fun. The peanut ballet, an invention of the mayor for his own edification, is composed of a host of pretty girls who are the favorites of the entire executive staff.

John L. Kearney as Marcus Orlando Kidder proved himself a good comedian, but the many who laughed at him would find it difficult to tell why he is funny. As the mayor of the enterprising town of Tokyo he finds life no sweet scented bouquet. Corruption overturns his authority, and his enemies sentence him to be tickled with feathers until he explodes. As the only feathers to be obtained in Tokyo are the plumage of one scrubby ostrich the mayor and his henchmen can find no peace until they have run the bird to its doom.

Do you want high gas rates, high water rates, high telephone rates, high rates for everything you buy from public service corporations? That's what you'll get if McCarthy and McGowan are elected.

Hearst promised San Francisco a 23 story building and gave it a hole in the ground. Now he promises that Ryan will give us a magnificent government. Draw your own conclusions.

Taylor stands for good government, good wages, good times. Ryan stands for Hearst. McCarthy stands for Schmitz—and everybody knows what Schmitz stands for.

ITALIANS CONTRIBUTE TO EARTHQUAKE FUND

Local Colony Is to Form Committee to Relieve Calabria Victims

Count Ricciardi, the Italian consul in this city, has called a meeting of prominent Italians at his office at 2 o'clock ths afternoon to consider relief for the victims of the Calabria earthquake. A general relief committee will be organized. The presidents of several Italian mutual benevolent societies have been interviewed and have said that their organizations would contribute to the cause. A fund of $417 has already been collected in this city for the sufferers. The list of contributions follows:

Previously reported, $215; F. N. Belgrano, cashier Banca Popolare Italiana, $20; L. Scatena, president Bank of Italy, $25; A. Pedrini, assistant cashier Bank of Italy, $5; Dr. L. D. Bacigalupi, $10; Dr. C. Barsotti, $10; Dr. E. Scosseria, $5; Theodore Bacigalupi, $10; E. Antoni, $10; Dismo Denegri, $5; Arnold Calegaris, $5; Y. Littroff, $5; A. Cipolla, $5; Jules Levaggi of Levaggi company, $5; Matteucci & Vanucci, $5; D. de Bernardi & Co., $5; A. Giurlani Brothers, $5; C. Marzo, $2; Carlo Perelli Minetti, $5; Garbini Brothers, $5; James Raggi, $5; De Ferrari & Peters, $5; P. Carfagni, $5; Rossi & Guzzi, $5; Ella Calpestri, $5; S. Bottaro & Co., $5; Leon di Nola, $5; G. Depaoli, $5; George F. Cavalli & Co., $3; A. Bocci, $1; E. Bonimi, $2.50; N. N., $1; Joseph del Carlo, $2.50; A. Chiappari, $2.50; F. Depaoli, $2.50.

Begin Right
For all forms of nervous diseases take Dr. Miles' Nervine, whether it be simple nervousness, or those nerve destroying fits and convulsions. It is a tonic for weak nerves—It will restore nervous energy, and give strength to the entire system.
"In 1898 my little daughter was stricken with paralysis of the brain. For seven long weeks she lay like one dead. At times she would rally, and spasms would follow. I had the service of two of our best doctors and they could do nothing for her. At times it would take two persons to hold her in bed, and for seven days and nights we had to keep her little head packed in ice, the pain she suffered was so severe. Mr. Prentice, the druggist advised Dr. Miles' Nervine. I got a bottle and began giving a teaspoonful every two hours. After about ten days she began to quiet down, and within two weeks' time she could sit up in bed, and rapidly improved from that time. We have given her about twenty-five bottles of Nervine along with the Nerve and Liver Pills, and to-day she is well and healthy as ever. My wife and I were completely worn out; staying up nights with our little one during her sickness, so we began taking the Nervine ourselves, and with the very best of results."
EMANUEL BODEY, Payne, Ohio.
Dr. Miles' Nervine is sold by your druggist, who will guarantee that the first bottle will benefit. If it fails, he will refund your money.
Miles Medical Co., Elkhart, Ind

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For Infants and Children.
The Kind You Have Always Bought
Bears the Signature of Chas. H. Fletcher

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NOVEMBER VICTOR RECORDS
READY TODAY
And the best news of all is the fact that the Victor department in our new building, Kearny at Sutter, is ready (other departments nearing completion), and that these new records will be demonstrated and for sale here today.
Don't fail to hear Harry Lander, the great Scotch dialect comedian, in his three funny songs headed by "Stop Your Tickling Jock," the greatest hit of the kind upon the European stage.
Then hear Clarice Vance sing "I'm Wise," another quaint, funny song.
You'll feel 10 years younger if you listen to the Victor 10 minutes today.
Sherman, Clay & Co.
STEINWAY PIANOS—VICTOR TALKING MACHINES
Kearny and Sutter SAN FRANCISCO 1635 Van Ness Ave.
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Personally Conducted
To St. Louis, St. Joseph, Every Thursday Salt Lake—Scenic Colorado
To Boston, Chicago, Omaha, Every Thursday Salt Lake—Scenic Colorado
To Omaha, Chicago, Every Tuesday Salt Lake—Scenic Colorado
To Chicago, Omaha and East, Daily Tourist Sleeper Service, via Salt Lake, Scenic Colorado and Denver.
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San Francisco to Omaha, Chicago, via Salt Lake, Scenic Colorado, Denver.
These new schedules give you half a day in Denver for sight-seeing. Describe your trip and let me show you how to make it the most attractive way at the least cost; The Burlington from Denver east forms a conspicuous and comfortable portion of the route.
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Best For The Bowels
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CANDY CATHARTIC
THEY WORK WHILE YOU SLEEP
Pleasant, Palatable, Potent, Taste Good, Do Good, Never Sicken, Weaken or Gripe. 10c, 25c, 50c. Never sold in bulk. The genuine tablet stamped C C C. Guaranteed to cure or your money back
Sterling Remedy Co., Chicago or N.Y. 600
ANNUAL SALE, TEN MILLION BOXES

Dr. PIERCE'S FAVORITE PRESCRIPTION FOR WEAK WOMEN.

The Weekly Call
$1.00 Per Year

STATEMENT
OF THE CONDITIONS AND AFFAIRS OF THE

Connecticut Fire Insurance Company

Of Hartford, in the state of Connecticut, on the 31st day of December, A. D. 1906, and for the year ending on that day. Published pursuant to the Provisions of Section 611 of the Political Code and compiled from the annual statement filed with the Insurance Commissioner of the state of California.

CAPITAL	
Amount of Capital Stock, paid up in Cash	$1,000,000.00
ASSETS	
Real Estate owned by Company	$267,200.00
Loans on Bonds and Mortgages	969,900.00
Cash Market Value of all Stocks and Bonds owned by Company	3,315,108.00
Cash in Company's Office	499.85
Cash in Banks	474,414.03
Interest due and accrued	28,360.40
Premiums in due Course of Collection	327,522.81
Bills receivable, not Matured, taken for Fire and Marine Risks	18,593.22
Total Assets	$5,401,598.31
LIABILITIES	
Losses adjusted and unpaid	$103,690.21
Losses in process of Adjustment or in Suspense	218,054.02
Losses resisted, including expenses	31,786.96
Gross premiums on Fire Risks running one year or less, $2,010,781.90; reinsurance, 50 per cent	1,005,390.93
Gross premiums on Fire Risks running more than one year, $3,922,880.93; reinsurance, pro rata	2,120,370.93
Total Liabilities	$3,479,293.07
INCOME	
Net cash actually received for Fire premiums	$3,528,624.31
Received for interest on Mortgages	48,698.41
Received from interest and dividends on Bonds, Stocks, Loans, and from all other sources	159,048.58
Received for Rents	2,775.39
Surplus contributed by Stock Holders	500,000.00
Income from all other sources	150,899.77
Total Income	$4,390,046.46
EXPENDITURES	
Net amount paid for Fire Losses (including $206,307.05, losses of previous year)	$3,833,528.13
Dividends to Stock Holders	103,110.70
Paid or allowed for Commission or Brokerage	741,356.36
Paid for Salaries, Fees, and other charges for officers, clerks, etc.	241,407.10
Paid for State, National and Local taxes	120,215.28
All other payments and expenditures	251,600.76
Total Expenditures	$5,291,219.36
Losses incurred during the year	$3,954,928.29

RISKS AND PREMIUMS

	Fire Risks.	Premiums.
Net amount of Risks written during the year	$344,262,423	$4,504,363.92
Net amount of Risks expired during the year	297,109,370	3,862,580.47
Net amount in force December 31, 1906	483,757,843	5,929,712.83

J. D. BROWNE, President.
CHARLES R. BURT, Secretary.
Subscribed and sworn to before me this 7th day of January, 1907.
J. H. THACHER, Notary Public.
Pacific department, 518 California st., San Francisco. BENJAMIN J. SMITH, Manager.

THE CALIFORNIA PROMOTION COMMITTEE

(Organized 1902)

PROMOTION: The act of promoting; advancement; ENCOURAGEMENT.—Century Dictionary.

The California Promotion committee has for its object the PROMOTING of California as a whole.

It has nothing to sell.

Its energies are devoted to fostering all things that have the ADVANCEMENT of California as their object.

It gives reliable information on every subject connected with the industries of California.

It gives ENCOURAGEMENT to the establishment of new industries and invites desirable immigration.

It is not an employment agency, although it gives information regarding labor conditions.

It presents the opportunities and needs in all fields of business and professional activity.

The committee is supported by popular subscription and makes no charge for any service rendered.

Affiliated with the committee are 100 commercial organizations of the state, with a membership of over 20,000.

Meetings are held semiannually in different parts of California, where matters of state interest are discussed.

Headquarters of the committee are maintained in San Francisco in California building, Union square.

CORRESPONDENCE INVITED.

PROPOSALS

PROPOSALS will be received at the Bureau of Supplies and Accounts, Navy Department, Washington, D. C., until 10 o'clock a. m., November 19, 1907, and publicly opened immediately thereafter, to furnish at the navy yard, Mare Island, Cal., etc., a quantity of naval supplies, as follows: Sch. 440: Transformers. Sch. 442: Oregon pine, cable chain, steel castings. Sch. 443: Ferrosilicon, ferromanganese. Sch. 444: Steel bolts, nuts and washers; bolt material, metallic packing, brass tubing, hard rolled brass, gate valves. Sch. 450: Generating set. Applications for proposals should designate the schedules desired by number. Blank proposals will be furnished upon application to the navy pay office, San Francisco, Cal., or to the Bureau. E. B. ROGERS, Paymaster General, U. S. N. 10-21-07