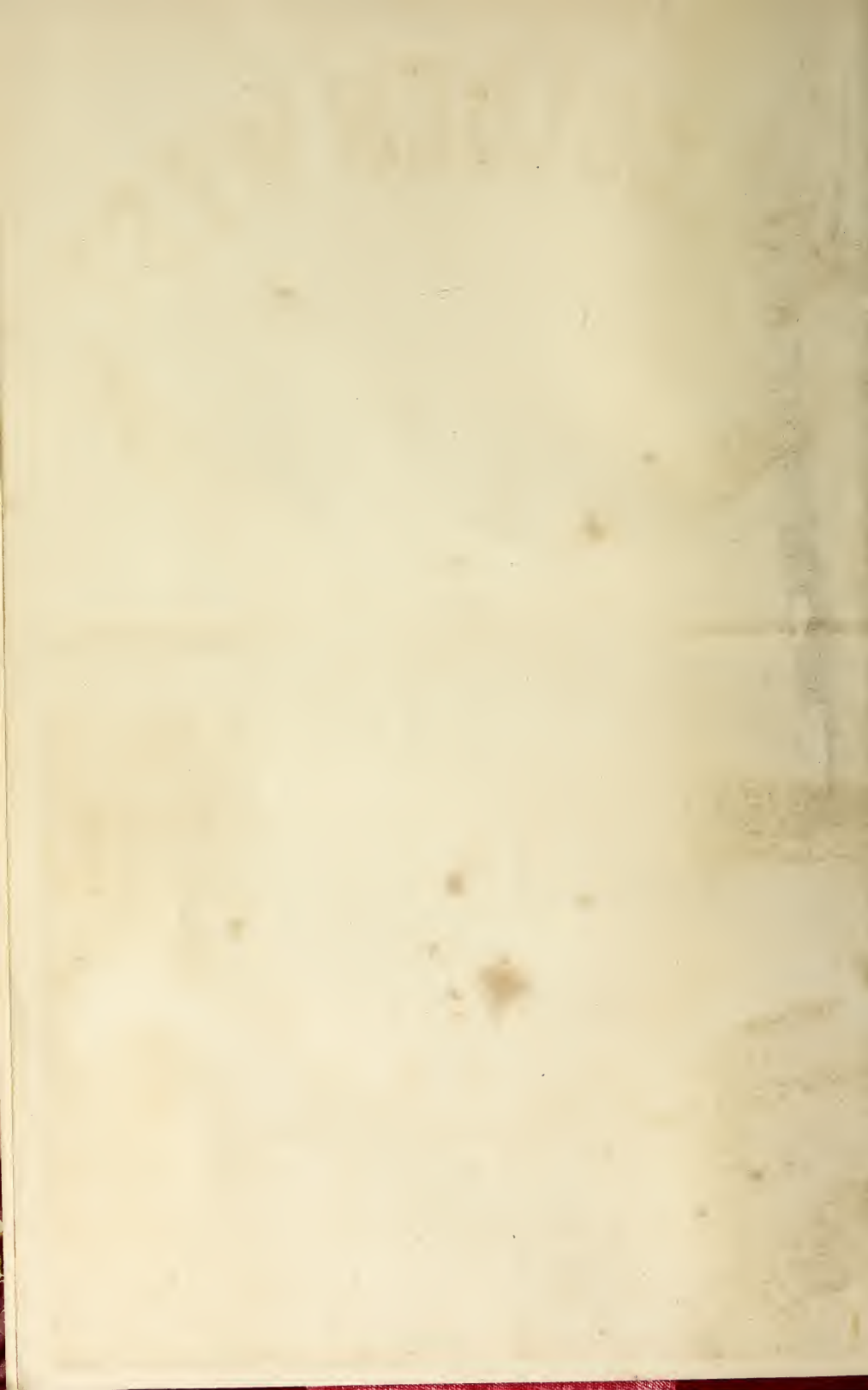




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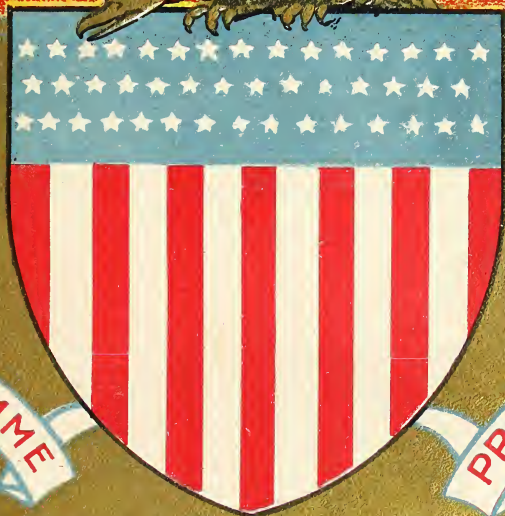


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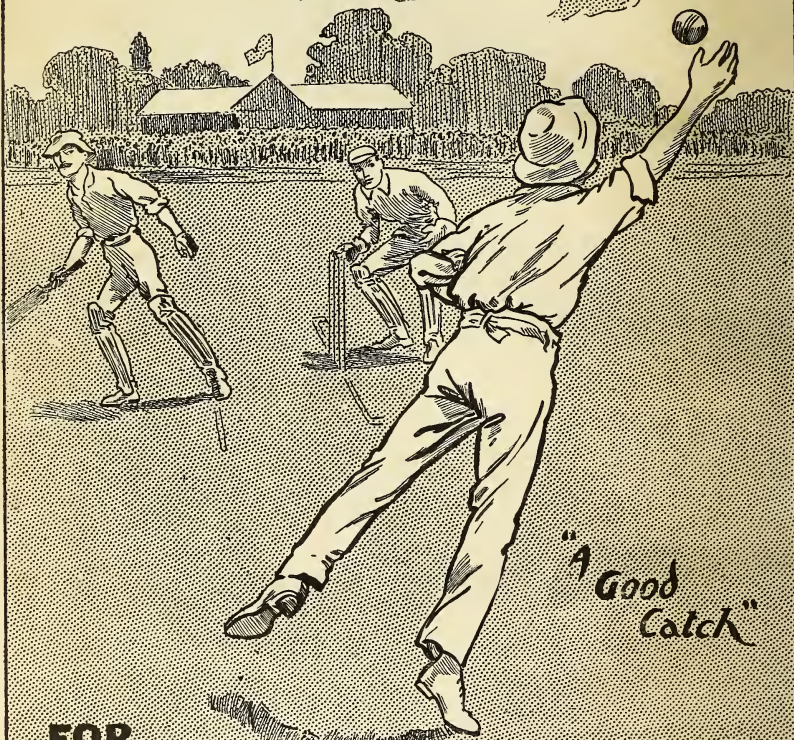


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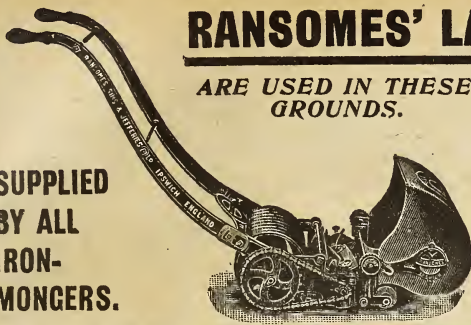
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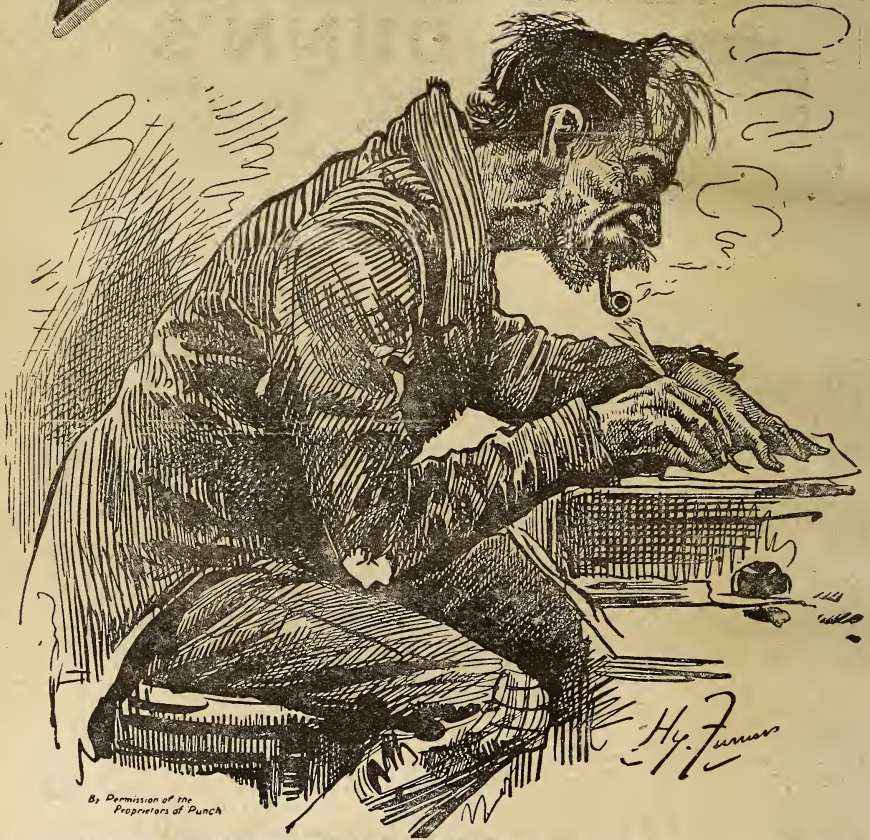
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From 3 to 5.30.

1—MARCH ...	"Gaily through the World" ...	<i>Macbeth</i>
2—OVERTURE...	"Light Cavalry" ...	<i>Suppe</i>
3—SELECTION	"La Gioconda" ...	<i>Ponchielli</i>
4—CAPRICE ...	"Echo des Bastions" ...	<i>Kling</i>
5—SELECTION	"H.M.S. Pinafore" ...	<i>Sullivan</i>
6—VALSE ...	"Songe d'Automne" ...	<i>Joyce</i>

Interval 15 Minutes.

7—BALLET MUSIC ...	"Faust" ...	<i>Gounod</i>
8—SELECTION	"Die Meistersinger" ...	<i>Wagner</i>
9—MORCEAU ...	"Danse des Sabots" ...	<i>A. Cons</i>
10—REMINISCENCES OF OFFENBACH	... ..
11—INVITATION A LA VALSE	... ..	<i>Weber</i>
12—INTERMEZZO ...	"The Road to Moscow" ...	<i>Loetz</i>

WESTERN GARDENS.

From 7.30 to 11.

1—MARCH ...	"The Light Horse" ...	<i>Blon</i>
2—OVERTURE	"Ruy Blas" ...	<i>Mendelssohn</i>
3—SELECTION	"The Pirates of Penzance" ...	<i>Sullivan</i>
4—PICCOLO SOLO	"The Comet" ...	<i>Brewer</i>
	Soloist—Musician UNDERHILL.	
5—REMINISCENCES OF WEBER	... ..

Interval 15 Minutes.

Band of H.M. Irish Guards continued over.

Band of H.M. Irish Guards—continued.

6—OVERTURE ... “Zampa” *Herold*

7—VARIATIONS ON A GERMAN FOLK SONG
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The interest in this piece consists in the rendering of the variations on one of the simplest old German airs, in such a manner that the style for which each great composer is celebrated is reproduced in a quaint parody within the limit of a few bars. A short description of the leading idea may be acceptable. Thema—Old Song, “A Bird comes flying,” variations in the style of: (1) Joh. Strauss, a walse; (2) Gounod, parody on the Garden Scene in “Faust”; (3) Wagner, parody on two motives from “Lohengrin” and “Tannhauser”; (4) Mendelssohn, imitation of the Intermezzo in “Midsummer Night’s Dream”; (5) Military March à la Sous; (6) Tchaikovsky, imitation of Finale of “1812.”

8—CORNET SOLO ... “Asthore” *Trotiere*
Soloist—Sergeant HUNT.

9—THE CANADIAN PATROL *Kaps*

10—SELECTION from... “The Merry Midow” *Lehar*

Interval 15 Minutes.

11—SUITE “Neapolitan Scenes” *Massenet*

1. La Danse. 2. La Procession et L’Improvisateur. 3. La Fete.

The foregoing composition is one of Seven Suites that the celebrated French composer has written. None of these, strange to say, have up to the present been heard of much in this country, with the exception of the beautiful “Scenes Pittoresque” Suite. The work played to-day was composed as far back as 1863, although it was not heard in public till seventeen years later, when it was produced in Paris. It will be noticed that Massenet has utilised the well known air “Carnival of Venice” as a theme to a cleverly written variation that occurs in the second movement (L’Improvisateur.)

12—XYLOPHONE SOLO (Selected)
Musician HUMPHRIES.

13—ENTR’ACTE ... “Rose Mousse” *Bosc*


14—DANSE DES ABORIGENES *Le Thiere*

15—FINALE “The Jolly Coppersmith” *Peter*

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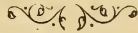
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From 1 to 3.30.

1—MARCH ...	“Tenth Regiment” ...	R. B. Hall
2—OVERTURE ...	“Light Cavalry” ...	Suppe
3—PATROL ...	“Pickanninies” ...	Laurendeau
4—NEGRO SKETCH...	“Yarnie's Ideal” ...	Stimpson
5—SELECTION ...	“The Red Mill” ...	Herbert

Interval 15 Minutes.

6—NOVELETTE ...	“A Whispered Thought” ...	Johnson
7—VALSE ...	“Gold and Silver” ...	Lehar
8—SELECTION ...	“Yankee Prince” ...	Cohan
9—INTERMEZZO ...	“The Lady Chauffeur” ...	Sorensen
10—MARCH ...	“The Victor” ..	Pryor

QUEEN'S COURT.

From 5.30 to 7.30.

1—MARCH ...	“Japan's Triumphant” ..	Vandersloot
2—SELECTION ...	“George Washington, Junr.” ...	Edwards
3—PARAPHRASE ...	“Comin' thro' the Rye” ...	Bellstedt
4—PATROL ...	“Yankee” ...	Meacham

Interval 10 Minutes.

Coughlin's 12th Regiment Band continued over.

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Coughlin's 12th Regiment Band—continued.

5—FANTASIA	...	"Auld Lang Syne"	<i>Tobani</i>
6—OVERTURE	...	"America"	...	...	<i>White</i>
7—INDIAN DANCE	...	"Wigwam"	...	...	<i>Friedmann</i>
8—TWO STEP	...	"Deed of the Pen"	...	...	<i>Morèt</i>

QUEEN'S COURT.

From 8 30 to 11.

1—NAUTICAL MARCH	...	"Before the Mast"	...	...	<i>Laurendeau</i>
2—OVERTURE	...	"Tancredi"	...	...	<i>Rossini</i>
3—CAKE WALK	...	"Peaceful Henry"	...	...	<i>Kelly</i>
4—INTERMEZZO	...	"Vision"	...	...	<i>Von Blon</i>
5—SELECTION	...	"International"	...	...	<i>Rollinson</i>

Interval 15 Minutes.

6—A SOUTHERN BREAKDOWN	...	"Cotton"	...	...	<i>Von Tilzer</i>
7—SELECTION	...	"The Merry Widow"	...	...	<i>Lehar</i>
8—INTERMEZZO	...	"Teddy Bear's Picnic"	<i>Bratton</i>
9—WALTZ	...	"The Wedding of the Winds"	<i>Hall</i>
10—MARCH	...	"Our Directors"	<i>Daniels</i>

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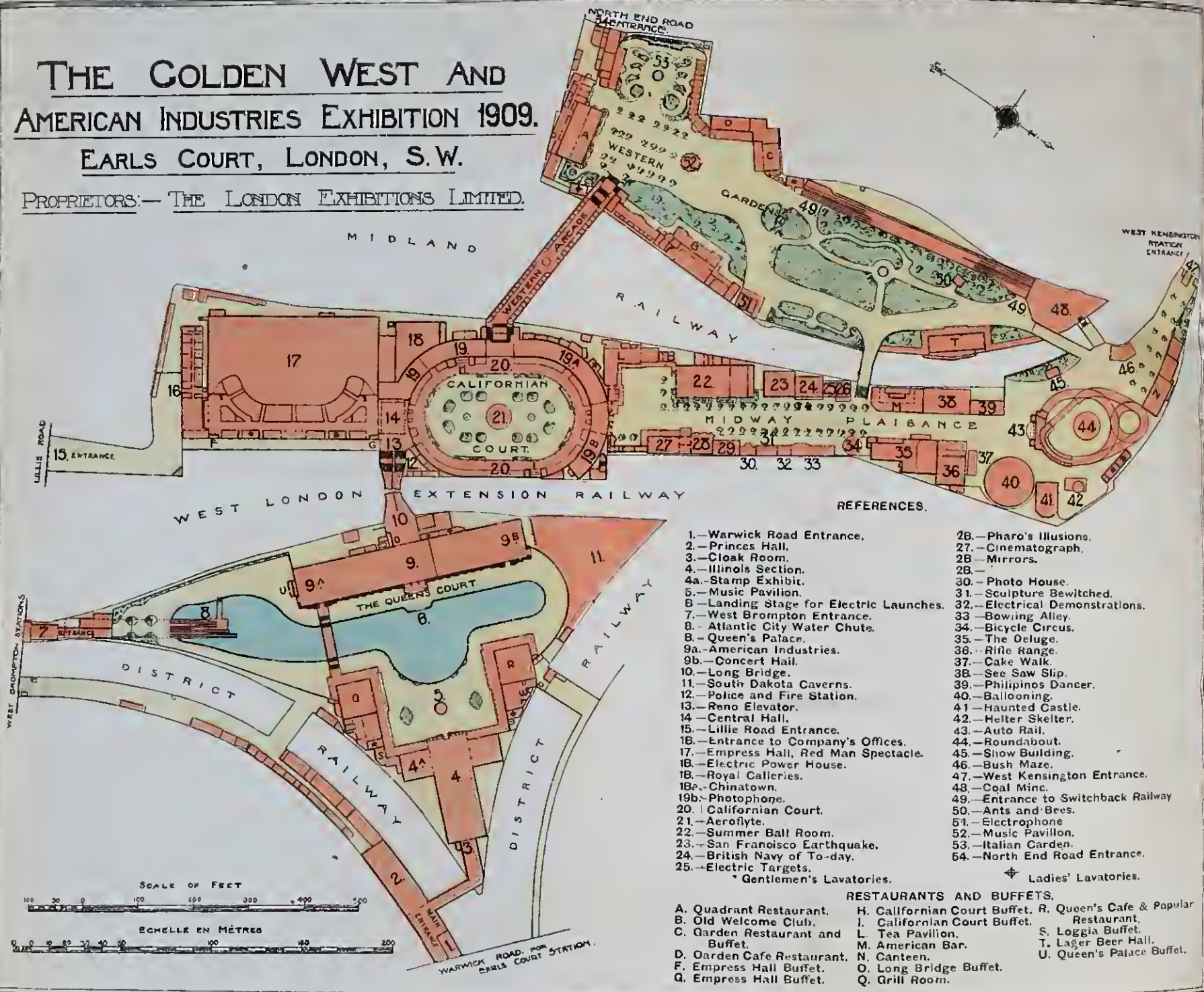
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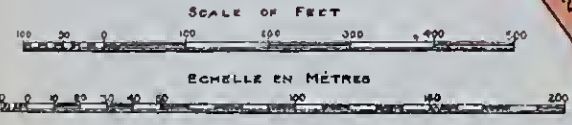
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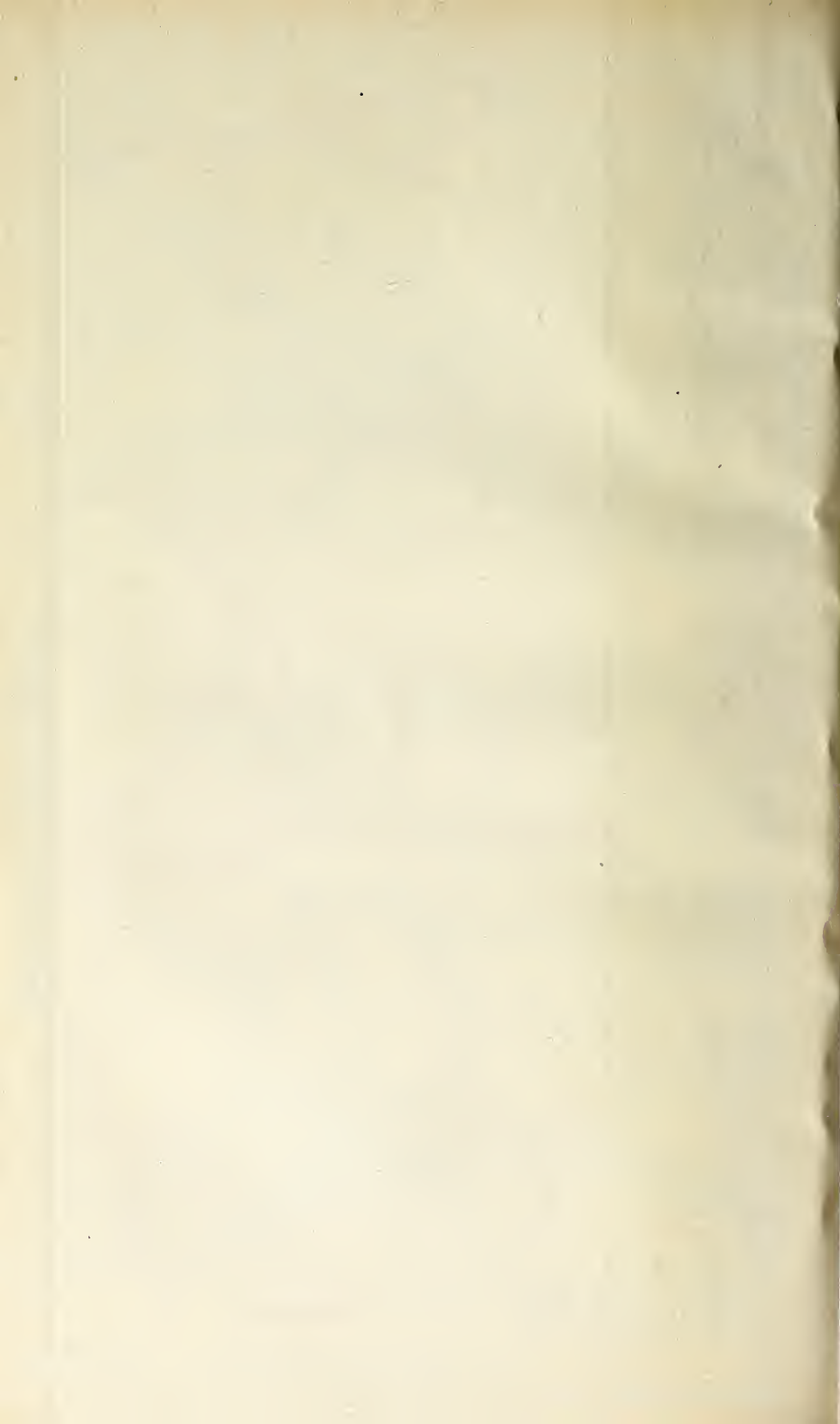
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THE GOLDEN WEST

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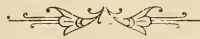
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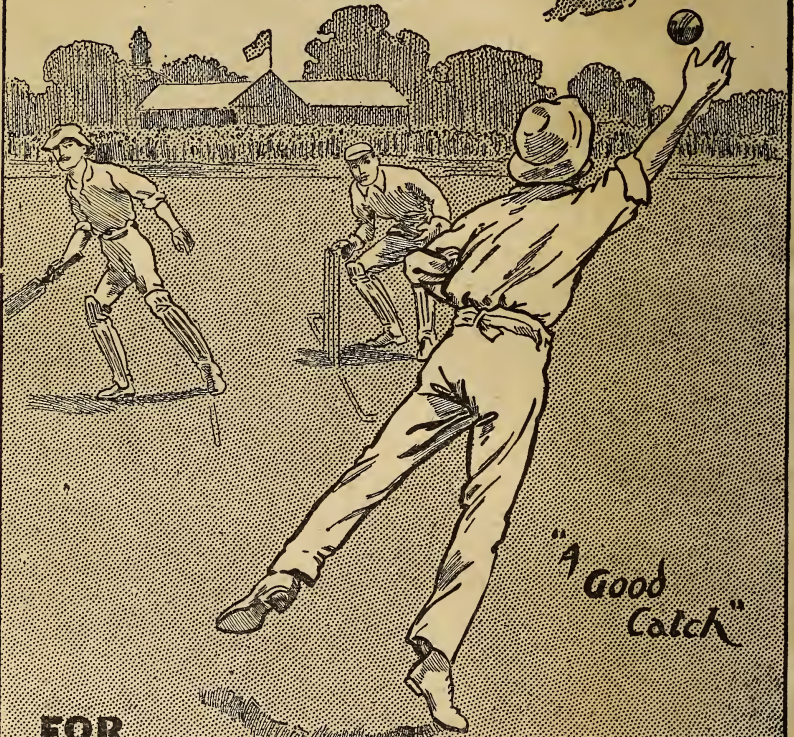
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FOR
ALL

SATURDAY'S NEWS

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Some Reasons Why: A Foreword.

THE PRACTICAL SENTIMENTALISM OF THE ANGLO-AMERICAN ENTENTE.

If the question were asked "Why an American Exhibition at Earls Court this Festival Anniversary Year?" it could be most graphically answered from the practical and material point of view by the compelling statements that:—

- (1) England and the United States interchange one-fifth of the total commerce of the entire world;
- (2) England buys from the United States one-fifth of her total purchases from the entire world—almost as much as we import from the whole of the Colonies put together;
- (3) The United States buys one-sixth of our total exports to foreign countries, and more than one-tenth of all we export to the whole world.

On the sentimental side—if such a question should be asked—the answer would be as easy, but much longer. There are weighty enough reasons of a material character for furthering any plan for promoting friendly relations between the two great nations and intercourse and good fellowship between the two peoples, but the sentimental reasons are a thousand-fold in variety and importance. Anything that makes for a closer understanding of each other by the two peoples, and of each other's country, is a gain not only to themselves but to humanity at large.

The progress of the world has been pioneered by them, and it may well be that the peace of the world may be commanded and assured by them. Many competent observers incline to a growing

belief that in the material growth and increasing community of sentiment of the English-speaking peoples will be found the dominating factor in international diplomacy—not in the petty jealousies and intrigues of puny Princes and peoples, but in the mutual interests and friendly co-operations of the 130,000,000 members of the English-speaking races, controlling, in a community of interests, more than 500,000,000 people of every colour and creed, and an aggregate trade of nearly £1,500,000,000.

Happy Coincidences.

A number of happy coincidences combined to decide the Directors at Earls Court that this year's Exhibition should be **THE GOLDEN WEST AND AMERICAN INDUSTRIES.**

It is just half a century since the American Commodore Tatnall, in going to the assistance of the British against the Chinese on the Peiho, uttered that historic phrase "Blood is thicker than water"; and it was fifty years ago last Autumn that the waters of the Atlantic were conquered in the successful laying of the first Atlantic cable. This is the twentieth anniversary of the Earls Court Exhibition enterprises, and it is the twentieth anniversary of the first great American Exhibition held in London—the one with which Earls Court began its career. The Anglo-American entente, which has grown stronger and more strong each year, promises to be one of the distinguishing social and business factors of this season, and, according to all forecasts and arrangements, the "American Invasion" will this year exceed all previous years.

In the score of years that have passed since the last American Exhibition, Anglo-American friendship and business interests have grown equally with the amazing growth of the great West, and the desire of influential people on both sides of the Atlantic to show just what this material and sentimental growth has been took concrete shape in the idea of holding an American Exhibition at Earls Court.

A Notable Anglo-American Committee.

An influential American Council was formed, in association with the Honorary Advisory Committee in England, under the presi-

gency of The Right Honourable The Lord Mayor of London. The two Committees include some of the best-known names on both sides of the Atlantic in every department of business, social and public life. It is difficult to select names from the long roll of more than two hundred distinguished men on the Advisory Committee in England, but an indication of the breadth and depth of the interest taken in the enterprise is afforded by such names as: The Duke of Newcastle, The Marquess of Northampton, K.G., The Earl Percy, Lord Claude Hamilton, Lord Alverstone, G.C.M.G., Lord Chief Justice of England; Sir Eḏmond J. Monson, Sir Robert W. Perks, Sir William Robinson, Sir Archibald Geikie, Sir Alfred L. Jones, Sir Albert K. Rollit, Sir Christopher Furness, Sir L. Alma-Tadema, O.M.; Bruce Ismay, Esq., and Linley Sambourne, Esq.

On the American side has been enlisted the energy and enterprise of such representative leaders of Industry and of Public Life in the United States as: The Hon. Jas. Gillett, Governor of the State of California; F. W. Gooding, Governor of the State of Idaho; the Hon. George E. Chamberlain, United States Senator for Oregon; George W. Sheldon, Chairman of the Foreign Trade Committee, Chicago Association of Commerce; C. H. Ellis, President of the New Orleans Board of Trade; Frederick T. Ley, President of the Board of Trade, Springfield, Missouri; George T. Moody, President of the Board of Trade, Detroit, Michigan; Everett C. Griggs, President of the Chamber of Commerce and Board of Trade, Washington; James McNab, President of the San Francisco Chamber of Commerce; F. E. Goodall, President of the Chamber of Commerce, Spokane, Washington; J. Pierpont Morgan; George Westinghouse, President of the Westinghouse Companies; Howard Elliott, President of the Northern Pacific Railway Company; Adrian H. Joline, Chairman and President of the Missouri, Kansas, and Texas Railway Company; Henry Gordon Scott, President of the American Institute of Electrical Engineers; Andrew M. Davies, President of the Merchants' Association, San Francisco; and M. H. de Young, Editor of the "San Francisco Chronicle."

The aim of the organizers of the Exhibition was to show, in some measure, where America stands to-day in Industries, Manu-

factures, and Commerce, and especially to illustrate the growth of the Great West, and to present some types and samples of its wondrous natural beauties, of its rich and varied products, of its pleasures and pastimes, and of its human life of the past and of the present.

It was not intended—and it will not be expected—that this Exhibition should be a complete exposition of the Golden West and American Industries. Such an exposition would require more space than all the Exhibitions in Europe could offer. But it was intended—and at this writing it is expected—that the Golden West at Earls Court this year will present a striking synopsis of this great story of human progress.

America's Amazing Growth.

Perhaps the most graphic idea of the amazing growth of America during the past twenty years, which this Exhibition will attempt to portray, can be had from a few facts and figures such as these:—

The population of the United States has in these twenty years—that to look back upon in London seems a mere nothing—increased by more than twenty millions.

The railway mileage has practically doubled, and the country which a few years ago was crossed by no other track than the track of buffalo herds and the wood paths of Red Indians, is now covered with a network of more than 200,000 miles of railway lines.

The wealth of America has in that period more than doubled, and the present figures seem almost fabulous.

Her exports have increased by some £250,000,000 and her imports by £125,000,000. How much of that increase in trade has affected Anglo-American business relations may be in some degree realized from the fact that in our imports from foreign countries the United States easily ranks first. Practically one-fourth of the total imports into the United Kingdom from foreign countries and one-fifth of our total imports from everywhere come from America. According to the latest returns available at this writing our imports from America amount in a year to more than £120,000,000 in value, which is about as much as we import from all our Colonies put together.

Of our exports the United States takes some £40,000,000 a year, which is about one-sixth of our total exports to foreign countries, and more than one-tenth of our total exports to the whole world. America sends to England more than one-third of the total of her exports, and England and the United States interchange one-fifth of the total commerce of the entire world.

There is little need to speak of the social and sentimental ties that bind the two countries together, and which increase in strength year by year, but one feature of English imports from America is perhaps worth mentioning in this connection, and that is, that we have added to the English aristocracy more than seventy charming American women who now bear English titles.



The Exhibition in Brief.

A Preliminary Tour of the Grounds, the State Buildings, the Exhibits, and the Amusements.

A Separate and Complete Guide to the Exhibits, and also a Separate and Complete Guide to the Amusements, taking them in the same rotation and route followed in this Preliminary Tour, will be found further on in this Book.

<u>Full Exhibits Section</u>	<u>Page</u>	53
<u>Full Amusements Section</u>	<u>Page</u>	65

The best way to give the visitor an idea of the scope and extent and attractions of the Golden West is to make a preliminary tour of the Exhibition, indicating the location of the various Buildings and their contents and of the principal attractions. Further on in this book is given a complete guide to all the Exhibits and to the Attractions and Entertainments, taking each one in sequence and in detail.

Most visitors will arrive at the Golden West Exhibition at the Warwick Road entrance, directly outside and in covered connection with Earls Court Station of the District Railway and Tube Railways. At this station converge from all parts of London and its suburbs electric and steam railways which tap all the great railway termini of the Metropolis, and conveniently connect with practically every part of London and the suburbs. This station can be reached from Victoria Station in nine minutes, from Waterloo in seventeen, from King's Cross in twenty, from Liverpool Street in twenty-eight, and from Paddington in twenty minutes. Here also many 'bus routes converge. From the Warwick Road entrance, therefore, we will begin our preliminary tour of the grounds. As in the course of the tour we reach the various other entrances to the Exhibition they will be indicated, and the traveller

arriving at any of these can take up the tour conveniently from that point.

Entering at the Warwick Road entrance the visitor will find on the left the Prince's Hall (Map 2). In this will be found, as the season advances, the alluring exhibit of the California Fruit Growers. All through the summer months they will send over consignments of the delicious products of the fruit farms of the Pacific Slope, shipped in such conditions as are intended to show to advantage the wonderful productiveness of California in this respect. Every kind of luscious California fruit, that in England we are generally accustomed to see only in cans, will here be presented in all their pristine loveliness and delicacy. These consignments will follow each other in regular sequence so that there will always be shown the fruits of the Golden West at their very best and freshest.

Turning to the right and passing through the spacious galleries we enter .

THE ILLINOIS BUILDING (DUCAL HALL)

(MAP 4).

In this building the visitor will at once be brought into touch with some of the finest expositions of the meaning of the word "hustle" as it is understood in the West. Westerners talk of New York and of the New England States as "effete." They would hardly be thought so by the visiting European, but it is true that the finest flowers of the hustle plant bloom to-day in the more Western States, and that the Eastern States show more of the matured fruits. Chicago folk say the East has gone to seed, but that is only a family pleasantry which they would resent in criticism by a stranger.

New York is a cosmopolitan city, but Chicago is entirely American—at least in all its outward developments. One of the most striking exhibits the visitor will see, and be sure to study, in this Illinois Building is

The Chicago Civic Exhibit,

an official exhibit that has been arranged by direction of the Mayor of Chicago.

This is designed to show that, while Chicago is everything commercial and industrial that common report credits her with being, she has an artistic and educational and social side of character and development that is often lost sight of in the fierce light that radiates from her commercial and industrial activities. Chicago may indeed well claim the title of *The City Beautiful*, and the title is ungrudgingly conceded by good judges who have had the good chance to be able to study her surroundings and her institutions.

What Manchester and Liverpool are to the North of England Chicago is to the Great Middle West of the United States. The great Commercial Capital, the great Port, the great collecting and distributing point, the Great Central Market for all the vast territory between the Great Lakes and the Rocky Mountains. Her influence spreads even much further than the mountains, and the latest Trans-Continental Railway bears the name of the Illinois City—the just completed extension to the Pacific of the Chicago, Milwaukee and St. Paul Railway—whose exhibit is one of the most striking in this Illinois Building. So it is natural that Chicago exhibits should bulk largely in this building.

The Chicago City Exhibit consists of models, plans, photographs, paintings and interesting diagrammatic exhibits illustrating

Every Side of Civic Enterprise.

Here the visitor will get some idea of the School System, the University Settlements and of all the many sides of that wonderful educational development for which the United States, and especially the Western portion of the United States, is world famous. It also shows the part the City takes in the industrial and manufacturing interests,—in the new Freight Tunnels for instance.

These freight tunnels, which are something like the London tubes on a small scale, run under every big avenue and street in the manufacturing and commercial districts of the city, and communicate on the outskirts with all the main trunk lines of railways. From the tunnels a lift, not only at every important street corner

but also in every big commercial house or industrial plant, communicates direct with the tunnels. Thus, instead of heavy freight, packing cases, machinery, and the like, being conveyed on carts through the public streets all this heavy traffic is carried underground, to the great saving of time for the commercial community and the saving of temper to the citizens generally.

One may assume that the origin of this freight tunnel system was in the happy thought of some ordinary human person that it was more reasonable coals and commerce should travel underground and human beings in the open air than that the reverse should obtain as is the case in London.

Another part of the Exhibit which will certainly be of great interest to every Britisher is that illustrating the

Wonderful Park System of Chicago.

Town planning is quite a new idea in England but it is the first idea with every community of the great West. Travellers from the old and crowded cities of Europe always comment, and often scoff, about the magnificent distances that distinguish small Western towns.

One lands on the single plank platform of the Grand Central Depot of some portentously named "city" in the West and steps out into the Grand Avenue to find himself in what first he thinks is a meadow with a few houses scattered on either side. A winding track among the grass and weeds is the only sign of a street. And this strikes him as being a good illustration of the bombast of the American. What he does not and cannot appreciate is that the West is a growing country.

Were he to visit that same town ten years later he would probably find the Grand Avenue handsomely bordered by splendid shops, and forming an adequate central artery for the great city. Of course he might even find the winding path overgrown by weeds, because the best of schemes sometimes go astray even in the West.

But the Western American is always looking to the future. He imagines his particular village to be

The Hub of the Universe,

and is very certain that the Universe will some day recognise the fact. The lonely prairie settlement of to-day may be the Chicago of some to-morrow, and the town is planned with that sometimes iridescent dream always present to the citizen. The result is, sometimes, a Chicago.

One of the chief glories of Chicago, on which its citizens pride themselves, is its system of parks. In the early days great stretches of prairie, far away on the outskirts of the Chicago of that day, were reserved for parks. Connecting one park with another, and joining the whole series, broad boulevards were constructed. As the city grew the patches of prairie were developed until they grew to be actual parks, and the boulevards were planted with trees and bordered with flower-beds. To-day these parks and their connecting boulevards form a most wonderful circle of beautiful country in the heart of a great city, one that probably cannot be matched in the whole world.

We have mentioned the park system of Chicago at some length because it is

A Specimen of the Spacious Lines

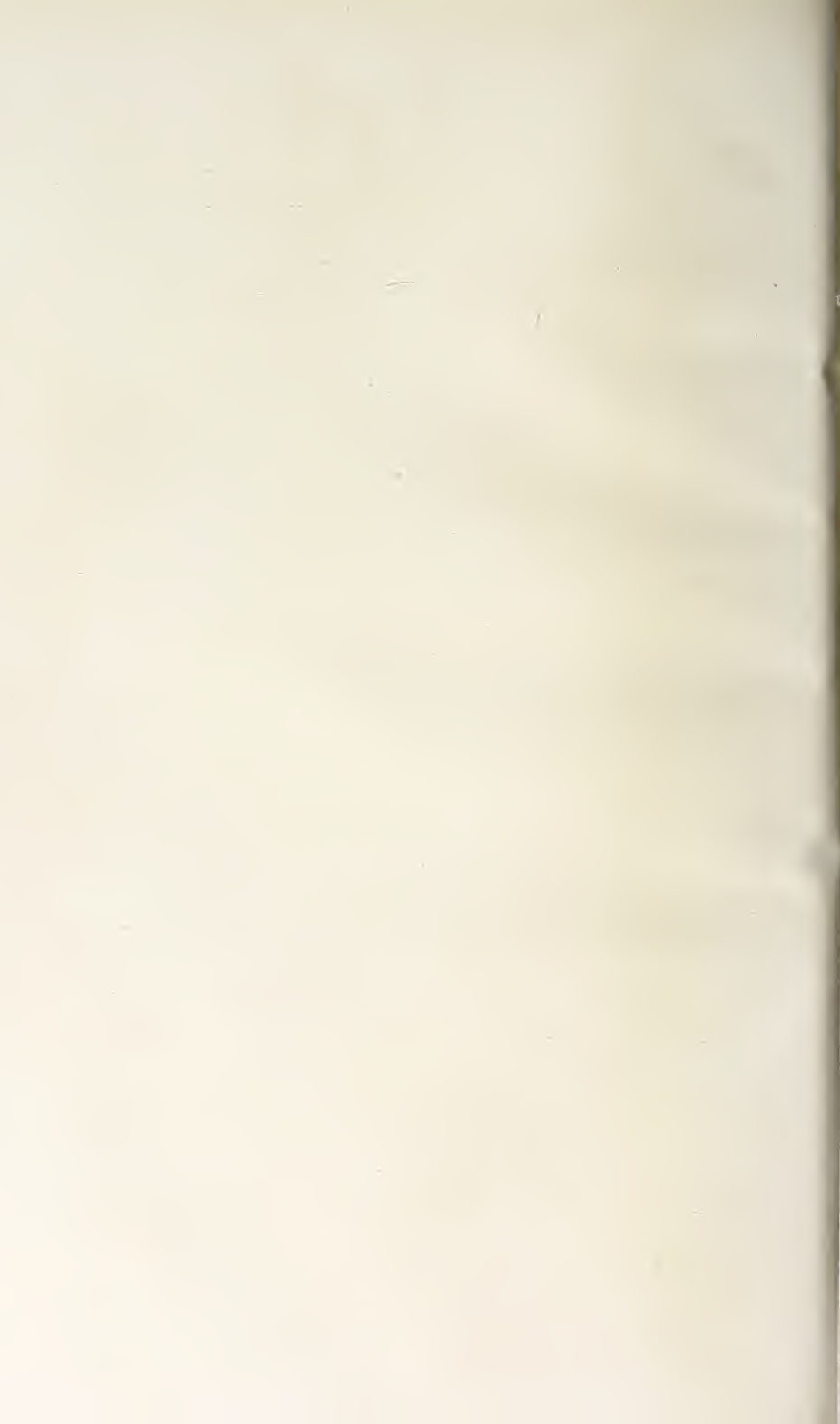
on which everything connected with the city was laid out. Her public school system, her industrial settlements, her manufacturing facilities, her waterworks, her electric light plants—everything about the public life of the city indicates a considered growth and not the mere spasmodic model of makeshift that is so unfortunately characteristic of older cities in the world.

The whole intention of the Chicago City Exhibit is to show that while Chicago is one of the greatest industrial cities in the world it is by no means lacking on the artistic side and can lay good claim to the title of "The City Beautiful."

As the Central Market of the great West, one of the most important features of Chicago is its



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More than forty systems of railroad centre in Chicago and stretch out from there to the farthest points of the Continent.

As before mentioned, the latest Trans-Continental railway is a Chicago institution—the Chicago, Milwaukee and St. Paul Railway. The extension of this line to the Pacific was completed only this month, and the Company's exhibit, showing by photographs and in other ways some of the great engineering feats of bridging and tunnelling; the great snow-sheds in the Rocky Mountains; the wonderful scenery through which the line passes, and the great termini of Tacoma and Seattle, give the visitor a characteristic idea not only of the extent of the Western country but of the enterprise of the Western Metropolis.

Chicago's enterprise reaches not only to the ocean but far and away beyond, and a very picturesque and significant part of the Chicago, Milwaukee and St. Paul Railway exhibit, are the photographs of the Company's steamship wharves at Tokio, Japan.

In this building is also shown representative exhibits of

The Typical Products

of the vast and varying regions through which the line passes, from the great wheat fields of the Middle West, through the forests of the Rocky Mountain regions, to the warmer slopes of the Pacific coast.

The visitor will find in the full Catalogue of Exhibits detailed mention of everything in the building, but in this brief survey his attention may be directed to a few typical examples of the industries of the Middle West, such as the exhibits of the Pabst Brewing Company of Milwaukee, Wisconsin, an enterprise comparable only to the great brewing concerns of Burton-on-Trent and Dublin.

The splendid display of feathers and feather goods of the Charles Emmerich Company, probably the largest manufacturers of feather goods in the world.

The Shannon File Company, of which we know something in England, but concerning the intricacies of evolving complete sim-

plicity the visitor will learn more from their exhibit in this building.

Their clever exhibit, showing the contrast between the Old Office and the New, will prove interesting and fascinating to everyone, whether concerned in office detail or not. The Old Office, of the time of Dickens, made familiar to us in so many favourite pages, with its high desks, its old "spike" files, its bundles of documents tied up with red tape and piled in dusty heaps on the tops of cupboards, and its tin boxes for the more important "filed" papers; and the New with its roll top desks, its vertical and horizontal files, its card indexes, and its ingenious systems whereby every scrap of paper, of every sort, can be immediately filed and immediately found when wanted.

The great American Tobacco Trophy of Messrs. Hill and Company is bound to attract much attention, and is in every way worthy of it.

A very popular and particularly American exhibit is that of the American Chicle Company. This is the "real thing" in American Chewing Gum, and in this exhibit the insular English will appreciate why chewing gum is such a great American habit. Chewing gum we know something about in England, but not chewing gum as the American girl knows it.

Here the visitor sees a model of the Finishing Department of a Chewing Gum Factory, and here pretty girls show the process of finishing the fascinating concoction, wrap it up in attractive wrappers, label it, and feed it into the ingenious slot machines through the medium of which, just as in so many thousands of places in America, it is retailed to the public.

The Duntley Manufacturing Company's exhibit of vacuum cleaners.

The fascinating examples of inventiveness and ingenuity shown by the Consolidated Pneumatic Tool Company, of Chicago and New York, and

The very Latest Thing

in smartness and sureness in telephonic communication shown by the Automatic Electric Company of Chicago. The workings of the

Automatic Telephone system, as shown at the Central Station which is connected with every part of the Exhibition, is fully described in the Exhibits Section of the Guide.

The Pictorial and Objective Exhibits

that are intended to convey some idea of the enormous extent of the industrial plant and commercial concerns of the West, such as those of the stockyards, the packing companies, the agricultural implement companies and the like, are sure to claim a glance, even in the visitor's preliminary tour.

The visitor must certainly turn aside a moment in order to see and make a mental note for future study of the

Remarkable Stamp Exhibit

in the Left Wing, at the Queen's Court end of the Illinois Building (Map 4a). This very remarkable Exhibit consists of a complete collection of American stamps. It has been organised by the Junior Philatelists Society, and the stamps have been contributed by the members of the Society. It is an exhibit of very great attractiveness not only to the enthusiastic stamp collector but to the man who has never looked at a stamp twice before except to be sure of its value. See full description, page 62.

On passing out of the Illinois Building the visitor finds himself in

The Queen's Court

with the rippling waters of the lake immediately in front, and beyond the imposing buildings of the Queen's Palace, the American Industries Building, and the new Concert Hall, their splendid facades of sculpture and statuary reflected in the sky-blue waters.

In the Quadrangle he will see the handsome Music Pavilion, in which one of the famous military bands is playing, and on either side the attractive restaurants—to the left the Grill Room and to the right the Queen's Cafe—in which crowds of diners are discussing good dinners while listening to good music.

At the right extremity of the lake are the Dakota Caverns, to the left the great Atlantic City Water Chute, and plying on the

water of the lake are graceful electric launches and many other kinds of attractive craft.

The visitor should certainly in his preliminary tour walk around the lake beside the Water Chute and see the

Splendid Panoramic Painting

of America's great world-circling fleet in the world-famous harbour of Ville Franche.

Under the towers of the Water Chute is the West Brompton entrance (Map 7). Visitors arriving at this entrance will probably find it most convenient and attractive to saunter through the Illinois Building and take up the tour at the beginning, page 28.

Passing round by the Water Chute the visitor will find in front of him the entrance to the

AMERICAN INDUSTRIES BUILDING (Queen's Palace).

(Map 9a), just besides the Queen's Palace Buffet (Map U).

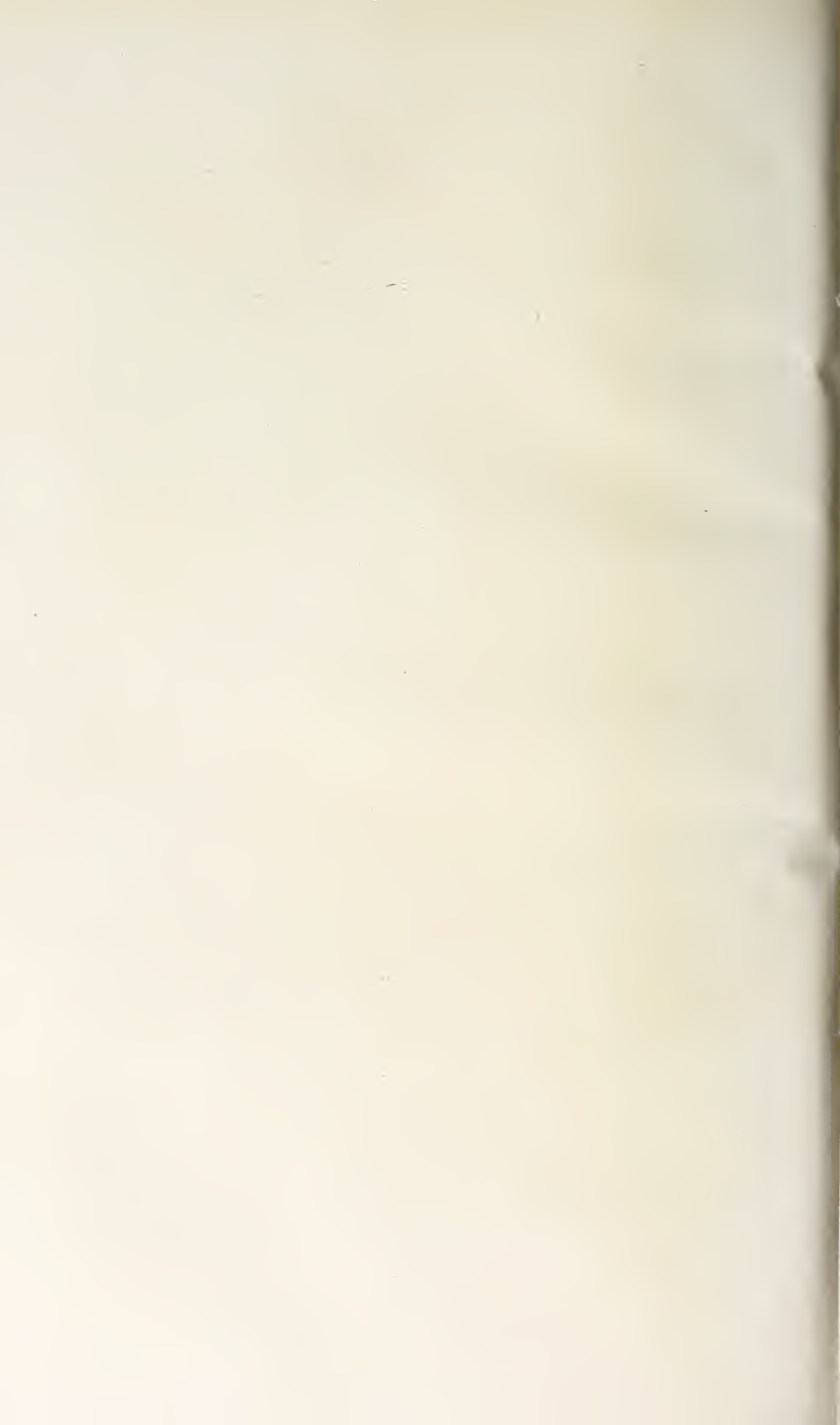
We will not attempt in this preliminary tour to indicate particularly any of the exhibits, which the visitor will find described in detail in the Exhibits Section, but will simply mention that they comprise all manner of manufactured articles, in every department of industry and commerce, from the great industrial States of New York, New England, Pennsylvania, Ohio, and the Middle West.

These exhibits from the intensely modern industrial centres of the East and Middle West, the mechanical features, the inventions and manufactures, form one of the most thoroughly instructive and entertaining sections in the Exhibition.

The newest American wonders in machinery and industrial appliances are household words in Europe. Almost every Government, railway, engineering and other workshop on this side of the Atlantic has some American tool or machine at work doing all kinds of wonderful things. Here American producers present to the British public their



A PROMENADE ON THE "MIDWAY."



Latest Scientific Appliances

in connection with all branches of industry; and here all those interested in British manufactures will have an unique opportunity of studying the products and the industrial wonders that have made the word "American" synonymous with extreme cleverness and the last word in usefulness.

The visitor will find the exhibits described in detail in the Exhibits Section of the Guide, at page 45, but a few that are bound to arrest his attention in this preliminary tour may be here mentioned in passing.

One of the most typical American exhibits, that of Messrs. Charles Churchill and Company, who present wonderful and ingenious examples of the products of some ten of the largest Machinery and Machine Supply Manufacturers in the United States.

The United States Express Company.

Another exhibit of great interest, as typifying an especially American development of modern business methods, is the building of the United States Express Company. The history of the "Express" companies is a romance in itself, and part of that romance is told in this exhibit. "Express" has meant in the United States, from the country's earliest days, much that "Royal Mail" has meant in England. In the early days the United States Express Company's horsemen carried valuables and letters from the Atlantic to the Pacific, through hostile Indian countries and equally deadly deserts, over mountain ranges and through forests; and today the special cars of the same company, attached to all the mail and transcontinental trains, perform the same service, but developed enormously and intricately as the country itself has developed. Buffalo Bill was one of the boldest "Pony Express" riders in the old days, and once made a round trip of three hundred and twenty-four miles without stop, except for meals and change of horses.

There is, of course, a money-changing department, and also a Register for visitors.

The exhibits of Messrs. Colgate and Company, of New York, one of the largest Soap and Perfumery manufacturing concerns in the world, is bound to prove a big attraction.

Music lovers will find very much to interest and admire in the exhibits of Messrs. Lyon and Healey, and those of the American Organ Company.

American clocks have been household friends in many thousands of English homes for many years, and the exhibit of the Seth Thomas Clock Company, of Ansonia, Connecticut, hardly needs indicating to the visitor. The most interesting display of the Ingersoll Watch Company will also attract much attention in this same connection.

The remarkable display made by the Aluminium Manufacturing Company, of New York, of all manner of goods made of that wonderful substance.

American "Buggys."

Many new ideas in road vehicles will be gained from the exhibits of the Columbus and Cortland Buggy Company. The light and graceful Buggies, and Buckboards, and Sulxies, and what-not will be a wonder as well as a revelation to most of us, who are accustomed to a very much heavier type of vehicle, even for much lighter work. As a rule the country roads in America are much heavier than any we have in Great Britain, yet these light, spidery vehicles are found to give the most comfort and best results to the rider, as well as being much less hard on the horse; while for fast trotting, the great sport of all America, they are of course perfect.

Farrow's Bank, a special building, fitted with American fixtures, and exhibiting in every detail the business of banking as it is carried on in the United States, is another most interesting attraction in this building.

We must stop a moment in our hurried tour to mention the extremely interesting Exhibit illustrating the Trans-Atlantic Passenger Mail Service, with its wonderful and fascinating models of the crack Cunarders and White Star Liners and their competitors of the North-German Lloyd, the American Line and other great ocean steamship companies. This epitome of the

Mercantile Marine Service

is probably one of the most striking object lessons that show the growth and importance of the commerce of the great Western Continent.

Passing through and out of the American Industries Building the visitor will cross by the Long Bridge (Map 10) to the Great Staircase—by which he may descend, when he is much more tired, at the end of his tour, by the Reno Elevator (Map 13). Descending the staircase he will find himself in the Centre Hall (Map 14).

Here is the entrance to the Empress Hall in which is the great “show” of this year’s Exhibition—

The “Red Man” Spectacle,

Red Indian Camp, and Cowboy Camp, and where takes place three times daily the arenic reproduction of Wild West Frontier life. This representation and reproduction of the old Red Indian life in the Far West, and of the thrilling episodes of old Frontier days, re-acted by actual participants in the scenes re-acted, is one of the most interesting and historically important spectacles ever presented in England. The Camp and the Arenic Spectacle are fully described in the Amusement Section on page 69.

To the right of the Central Hall is the entrance to the California Court (Map 20). Surrounding the Court and open to it is

THE CALIFORNIA BUILDING

in which are displayed some of the most interesting and important and attractive exhibits in the Golden West Exhibition.

There is probably not in the world another region possessing such natural beauty and resources, such rich and varied products, such wealth of minerals, and such interesting development in the whole range of human employments, as the territory included in the Pacific Slope States of California, Oregon and Washington.

This wonderful stretch of coast, embracing every kind of climate and the widest extremes of natural productiveness, from the pine forests of the north to the palm groves of the south, and from the

snow-clad peaks of the Rockies in the east to the warm sands of the Pacific Ocean in the west, sends to the Golden West Exhibition in London a most fascinating array of exhibits.

Salmon Canning.

The Salmon Canning exhibits are bound to detain the visitor a while, even in his preliminary tour. Canned salmon is one of the best known articles of food the whole world over. Here one may learn much about the entire industry, from the time the fish is taken out of the clear streams on the far away Pacific Coast to the time it is handed across the counter by a grocer's assistant in an English country village.

The gourmet is sure to stop at the interesting exhibit of Californian Caviare. At one time caviare came only from one particular place, and so rare was it that it passed into a proverb, as where Hamlet says, "'twas caviare to the general." Astrachan is still thought by many to be the only place from which Caviare can be obtained. This exhibit is an education as well as an interesting novelty.

There is a lesson in political geography in another exhibit in the California Court that is bound to arrest the eye of many a visitor for this reason. It is the exhibit of the Hawaiian Pineapple Company. Many people have not yet got used to thinking of Honolulu as being in the United States. The luscious exhibits will long detain the visitor at this point.

California Fruits.

Another exhibit that will arrest the visitor in his first tour, and that he will specially mark for a more detailed examination, is that of the Californian Fruit Cannery Association. The amazing variety of delicious fruits that the sunny slopes of the Pacific Coast produces will be a revelation, and the delightful ways in which they are "canned" a most charming attraction. Many people in England still associate the term "canned" with "tinned" goods. In America the term has a very much wider and more attractive application, as the visitor will be quick to observe.

One of the most striking exhibits in this section is the California Candy Delicatessen. This is at first sight, and to all appearances,



ON THE "MIDWAY."



a delicatessen shop such as one is accustomed to see in the German and French quarters of English towns, and in any part of an American city, with rows of tubs filled with curious but delicious food concoctions—strings of sausages of every sort and kind, hams, tongues, butter, and cheese, and everything that goes to make up the extraordinary assortment of alluring food in a delicatessen. But these hams and sausages and anchovies and sardines and cheeses are all made of delicious American candy, as the visitor will very probably be quick to find out for himself.

In the Court itself the visitor finds himself in a

Typical Sub-Tropical Californian Garden.

The forms of its palms and shrubs and curious cacti, and the fragrance of its flowers, convey a faint but fascinating impression of the luxuriant loveliness of the Californian Land of Sunshine.

In the centre of the California Court is one of the most notable American Amusement novelties to be seen in the Exhibition—the Aeroflyte. This is practically a captive flying machine. A trip in this Yankee notion affords all the sensations of an actual voyage in an aeroplane.

In the northern portions of the Royal Galleries (Map: 19), entered from the Central Hall, the visitor will find exhibits.

At the further end of the California Court from that at which he entered the visitor will find the entrance to

The Great Pathway of Pleasure,

of the Golden West Exhibition, the Midway Plaisance.

But before passing through the portals he should turn to the left into the Royal Galleries (Map 19) to see the vastly entertaining and amusing reproduction of the famous Chinatown of San Francisco, redolent of the oldest East and the newest West, and most attractively reminiscent of the pages of Bret Harte.

Passing thence into the Midway Pleasaunce the visitor leaves the more serious side of the Exhibition for that of pure pleasure—although in some of the attractions that will confront him in his pro-

gress down the Plaisance he will find much that is much more than mere amusement.

The amusement attractions of the Midway are very fully described in the Amusement Section of this Guide, page 79, so that here we will give the merest mention, assuming the probably improbable proposition that the visitor will continue his preliminary tour right through to the end of this chapter with simply an austere look at the outside of the "shows," making a mental note of those on which he will bestow more attention and more time later on.

The Midway, it will be readily conceded, more than sustains Earls Court's reputation as

The Finest Amusement Resort

in London. It is full of striking surprises, and contains much more than "all the fuss and detail of a genuine Yankee Fair." All the most characteristic amusement novelties that make the great American resorts famous have been gathered here.

Strolling leisurely down the Midway with the firm determination not to be led aside, for the moment at any rate, the visitor will make a note of the following attractions, here given simply as a kaleidoscopic catalogue:—

- | | |
|---|--|
| THE CINEMATOGRAPH WITH ALL
THE LATEST FILMS. | THE BICYCLE CIRCUS. |
| THE MIRRORS OF MIRTH. | THE DELUGE (AMERICA'S GREATEST
AND LATEST SPECTACULAR PRO-
DUCTION). |
| THE PHOTOGRAPHIC SOUVENIR
HOUSE. | THE RIFLE RANGE. |
| THE SUMMER BALL ROOM. | THE SEE-SAW SLIP. |
| THE X-RAY AND RADIUM DEMON-
STRATIONS. | THE VIRGINIAN CAKEWALK.
BALLOONING. |
| THE SAN FRANCISCO EARTHQUAKE. | THE HAUNTED CASTLE. |
| SCULPTURE BEWITCHED. | THE HELTER-SKELTER LIGHTHOUSE |
| THE BRITISH NAVY OF TO-DAY. | THE AUTO-RAIL. |
| ELECTRIC RIFLE RANGE. | THE GALLOPING HORSES, and |
| PHARO'S ILLUSIONS. | THE BUSH MAZE. |

Amid all this bewilderment of attractions, to which this brief catalogue does not do even the scantest justice, the visitor will undoubtedly be delighted to find the American Bar with all that it contains and means (Map M), and the Canteen (Map N).

Here the visitor will find himself at the end of the Midway, but by no means at the end of the attractions.

Beyond the Bush Maze is the West Kensington Station entrance to the Exhibition (Map 47)

Opposite the Auto-Rail a bridge leads the visitor into the Western Gardens, the artistic coup of the Exhibition, but before entering the gardens we have, on the right, the famous Coal Mine built by practical engineers and equipped with the latest and best machinery and devices. An attraction of real and abiding interest.

The Famous Western Gardens

which the visitor now enters are almost too well-known to need any description. The ancestral elms that shade verdant lawns and exquisite beds of flowers belong to no new Exhibition. They are an attraction that no new Exhibition could possibly present. The long stretch of greensward bordered by great scenic landscapes painted by the best artists make a perfect setting for one of Earls Court's greatest attractions, namely, good music played by the best bands amid most delightful surroundings.

In the altogether satisfying saunter through these beautiful grounds the visitor will notice on the right the famous and favourite Switchback; on the left the great German-American Lager Beer Hall with its various attractions appealing to the various senses; again on the right the interesting attraction of the Ants and Bees; further along, on the left, the Electrophone, connected with all the most popular theatres and music halls; further on the left the beautiful lawns, flower-beds and shrubbery fronting the charming and most artistic Club House of

The Welcome Club,

and in front the Band Pavilion, which on summer evenings is the hub around which thousands of pleasure seekers circulate in quiet enjoyment of perfect delight.

Around and about the Band-stand are Earls Court's famous restaurants, the most delightful summer dining places in all London, and at the end of this brief tour the visitor finds himself, tired doubtless by even so hurried a run through and look round the Golden West Exhibition, in the midst of the most delightfully restful surroundings that he can even imagine for himself.

Here are the beautiful Italian Gardens, with vine-clad pergolas, and plashing fountains, and sparkling devices of electric jewellery, and, upstanding and crowning the whole scene, a reproduction of the famous Statue of Liberty that in the minds of most of us typifies the great Golden West.



Guide to the Exhibits.

ILLINOIS BUILDING (Ducal Hall).

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American Smoked Fish and Preserved Fish in Tins.

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Stamps.

WILLIAM S. LINCOLN, 2, Holles Street, Oxford Street, W.

Stamps.

WHITFIELD, KING AND CO., Ipswich.

Stamps.

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Stamps.

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Natural Mineral Waters. Apollinaris Table Water, Johannis Table Water, Johannis Lithia Table Water, Apenta Aperient Water, Apenta (Carbonated) Aperient Water.

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Model of the United States Mail Twin-Screw Steamer "Philadelphia," 10,786 tons register, 21,000 horse power, conveying United States Mails between Southampton, Cherbourg, Plymouth and New York.

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Opera Glasses, Field Glasses, Magnifying Glasses. Agent,
Frank Strauss, 15, Brooklyn Road, Shepherd's Bush.

THE FAIR MANUFACTURING CO., Racine, Wis.

Fair Handy Hat Fasteners, Onward Sliding Furniture Shoe.
Agent, Frank Strauss, 15, Brooklyn Road, Shepherd's Bush.

THE LONDON AND NORTH-WESTERN RAILWAY.

S.S. Model Hibernia, King's Town and Dublin Service.

S.S. Rathmore, Greenore and North of Ireland Service.

S.S. Duke of Albany, Fleetwood and Belfast Service.

Section of old rails and stone sleepers blocks used in 1830.

Section present day rail and sleepers.

Large display of photographic views, etc.

ALUMINIUM GOODS MANUFACTURING CO., Newark, N.J.,
U.S.A.

Representative, Hulme Bros., Southport.

Articles Manufactured from Aluminium.

MIDLAND RAILWAY, Derby.

MOUNTED PHOTOGRAPHS.—Handsomely carved mahogany screen containing enlarged landscape photographs and views of places of interest along the Midland Railway, illustrating the "Best Route for Comfortable Travel and Picturesque Scenery."

TWIN-SCREW STEAMER "DONEGAL."—The Steamer, of which this is a replica, is one of the three fast steamers built to the order of the Midland Railway Company for the Irish Channel Service between Heysham and Belfast. The dimensions of the "Donegal" are:—Length, 330 feet; breadth, 42 feet; depth, 25 feet 6 inches to promenade deck, and the gross tonnage 2,150. The vessel is specially adapted for cross channel communication. Spacious promenades are provided for all classes of passengers. The cabins and public rooms for the first-class passengers are arranged, furnished, and decorated in sumptuous style, a feature of the vessel being the smoke-room, with its lofty ceiling, giving it the appearance of an apartment in a hotel. The Dining Saloon and Ladies' Cabin are upholstered in a luxurious manner. The accommodation for third-class is

much superior to that which is usually provided on steamers of this tonnage. The "Donegal" (built by Messrs. Caird and Co., Ltd., of Greenock), is easily capable of attaining a speed of between 22 and 23 knots an hour.

TURBINE STEAMER "MANXMAN."—The Turbine S.S. "Manxman" was built by Messrs. Vickers, Sons, and Maxim, Ltd., at their Naval Construction Works, Barrow-in-Furness, for the Heysham-Douglas Service. The "Manxman" is 330 feet long and 43 feet beam, with accommodation for 1,600 passengers. The appointments are of a luxurious character; the large saloons are suggestive of the lounges and smoking rooms of a modern club rather than steamship apartments. There are also state rooms for night service when required, and a buffet from which refreshments are dispensed. Three complete decks—the main, upper, and promenade, afford plenty of scope for walking exercise, whilst above the latter is a shade deck, which forms an unobstructed promenade. The dining saloon will seat about 100 people, and the magnificent smoke-room, with an arched roof 14 feet high, is provided with all "the comforts conducive to contemplative ease." The third-class accommodation is equal to the second-class usually allotted in vessels of this kind. As to the sailing capacity of this new channel palace, the builders state a higher steam pressure has been adopted than in any previous turbine ship, with the result that the exceptionally high speed of this vessel is attained with a better economy than in other ships, and without any undue pressing of boilers or machinery. The 23 knots is an improvement of about one sea-mile per hour upon any previously built turbine merchant ship.

MODEL OF ENGINE No. 2,784.—This is a specimen of one of the latest type of non-compound Express Bogie Passenger Engines. The coupled wheels are 6ft. 9in. in diameter, the two cylinders are 19½in. in diameter, with 26in. stroke and the boiler, which is of Belpaire type, works at a pressure of 180lbs. per square inch. The tender is carried on two bogies, and has a capacity of 4,500 gallons of water and 5 tons of coal. The total weight of the engine and tender in working order is 108 tons 6 cwts. 3 qtrs. This class of engine was built in January, 1900.

F. POTT, 55, Wood Lane, W.

Cutlery, Porcelain, Glass, Mother of Pearl, Ash Trays.

C. FENTUM, Ivory Turner and Carver, Crystal Palace, Sydenham,
late of Coventry Street, W. Established 70 years.

Ivory, Pearl and Bone Goods.

MARY SCOTT ROWLAND, 7, Conduit Street, Regent Street, W.

Mary Scott Rowland's American Toilet Preparations.

HAVILL AND CO., 1, Gresham Buildings, Basinghall Street, E.C.

Cigars and Cigarettes.

C. J. PRATT, Gamage Building, 118-122, Holborn, E.C.

General Table Glass Ware, manufactured by the Cambridge
Glass Company, Cambridge, Ohio.

SIR W. A. ROSE AND CO, 66, Upper Thames Street, E.C.

"Horeca" for preserving galvanized iron, brickwork, stone or
plaster-work, and for cooling buildings of corrugated iron, slate,
tiles or glass. Swarc Motor Lubricants and Greases. White
Zinc, White Lead, Paints, Colors, Enamels, Varnishes, Oils, etc.,
etc.

ROBERT H. INGERSOLL AND BROS., Audrey House, Ely Place,
E.C.

Ingersoll Watches and Ingersoll-Trenton Watches.

STOCKALL, MARPLES AND CO., LTD., 6, 8, 10, Clerkenwell Road,
E.C.

Putnam and Co.'s American Organs, W. W. Kimball Co.
American Organs, Seth Thomas Clock Co.'s, Clocks, Sessions Co.'s
Clocks.

A. H. SELWYN, LTD., 35-37, Noble Street, London, E.C.

Hammocks and Accessories, Motor Gloves, Bath Room,
Sundries, Skates, Leather Fancy Goods.

FARROW'S BANK, LTD., 1, Cheapside, E.C., with Branches and
Agencies throughout the Kingdom.

Farrow's Bank, Limited, popularly known as The People's Bank,
is the only Bank in the Kingdom which conducts banking on
popular lines. The Bank undertakes precisely the same class of
business as that transacted by the leading Joint Stock Banks of
the country, and in addition deals with business which is peculiar

to the working of the Continental People's Banks. It was founded in 1904 by Mr. Thomas Farrow, author of "The Moneylender Unmasked," etc., who is its Chairman and Managing Director. Specimens of the Bank's Cheques and Deposit Notes, Automatic Thrift Machines, Home Savings Banks, etc., are shown at this stall. Visitors may obtain copies of the Bank's official publications and full information regarding its history, work and objects.

STANDARD SANITARY MANUFACTURING CO., 22, Holborn Viaduct, E.C.

Porcelain Enamelled Iron Bath Tubs with Nickel Plated Fittings, Porcelain Enamelled Iron Lavatories with Nickel Plated Fittings, Mirror and Bath Room Fittings, Soap and Sponge Holders.

THOMAS RHODES AND CO., 29, and 30, Charing Cross, S.W.

Water Colour Drawing showing longitudinal section of Norddeutscher-Lloyd Express Steamer "Kronprinzessin Cecilie."

DAW'S STEAMSHIP AGENCY, 17, Green Street, Leicester Square.

Exchange of Foreign Money, Issue of Foreign Drafts, Issue of Steamship and Railway Tickets, Sale of American Magazines and Newspapers, Stamps, American Picture Post Cards, Wooden Caricatures.

JULIUS KAYSER AND CO., 524-526, Broadway, New York.

London Offices, 13, Berners Street, W.

Italian Silk Underwear and Silk Gloves.

THE HANAN GINGELL SHOE CO., LTD., 328 to 332, Oxford Street, W.

Boots and Shoes of American Manufacture and Cleaning Materials for same.

THE BOSTON RUBBER SHOE COMPANY, 47, Farringdon Street, E.C.

Rubber Overshoes, Rubber Boots, Fishing Boots, Officers' Rubber Boots, Seamen's Boots, Gymnastic Shoes, Rubber Surface Coats, Plimsol's Red Raven Canvas Shoes with Rubber Soles, Yachting Shoes and Boots, Snow Boots, Miners' Boots, Motor Coats.

GREAT WESTERN RAILWAY CO., Paddington.

Model of s.s. "St. Andrew," one of the new turbine steamers working on the Fishguard route to Ireland. Models of Steam Ships, Engines, etc.

CHARLES CHURCHILL AND CO., LTD., 9 to 15, Leonard Street, Finsbury.

Representative in London for the following firms:—

The Henry Disston and Son Co., Philadelphia, Pa.

The Atha Tool Co., Newark, New Jersey.

The Brown and Sharpe Manufacturing Co., Providence, Rhode Island.

The Norton Co., Worcester, Mass.

The Morse Twist and Drill and Machine Co., New Bedford, Mass.

The Stanley Rule and Level Co., New Britain, Conn.

The Millers Falls Co., Millers Falls, Mass.

The S.W. Card Manufacturing Co., Mansfield, Mass.

The Oster Manufacturing Co., Cleveland, Ohio.

The Armstrong Bros.' Tool Co., Chicago, Ill.

The Crescent Belt Fastener Co., New York City, New York.

The Jacobs Manufacturing Co., Hartford, Conn.

The Cushman Chuck Co., Hartford, Conn.

The E. Horton and Sons Co., Windsor Locks, Conn.

The Progressive Manufacturing Co., Torrington, Conn.

The Union Manufacturing Co., New Britain, Conn.

The Westcott Chuck Co., Oneida, New York.

The J. T. Slocomb Co., Providence, Rhode Island.

The Snell Manufacturing Co., Fiskdale, Mass.

The Armstrong Manufacturing Co., Bridgeport, Conn.

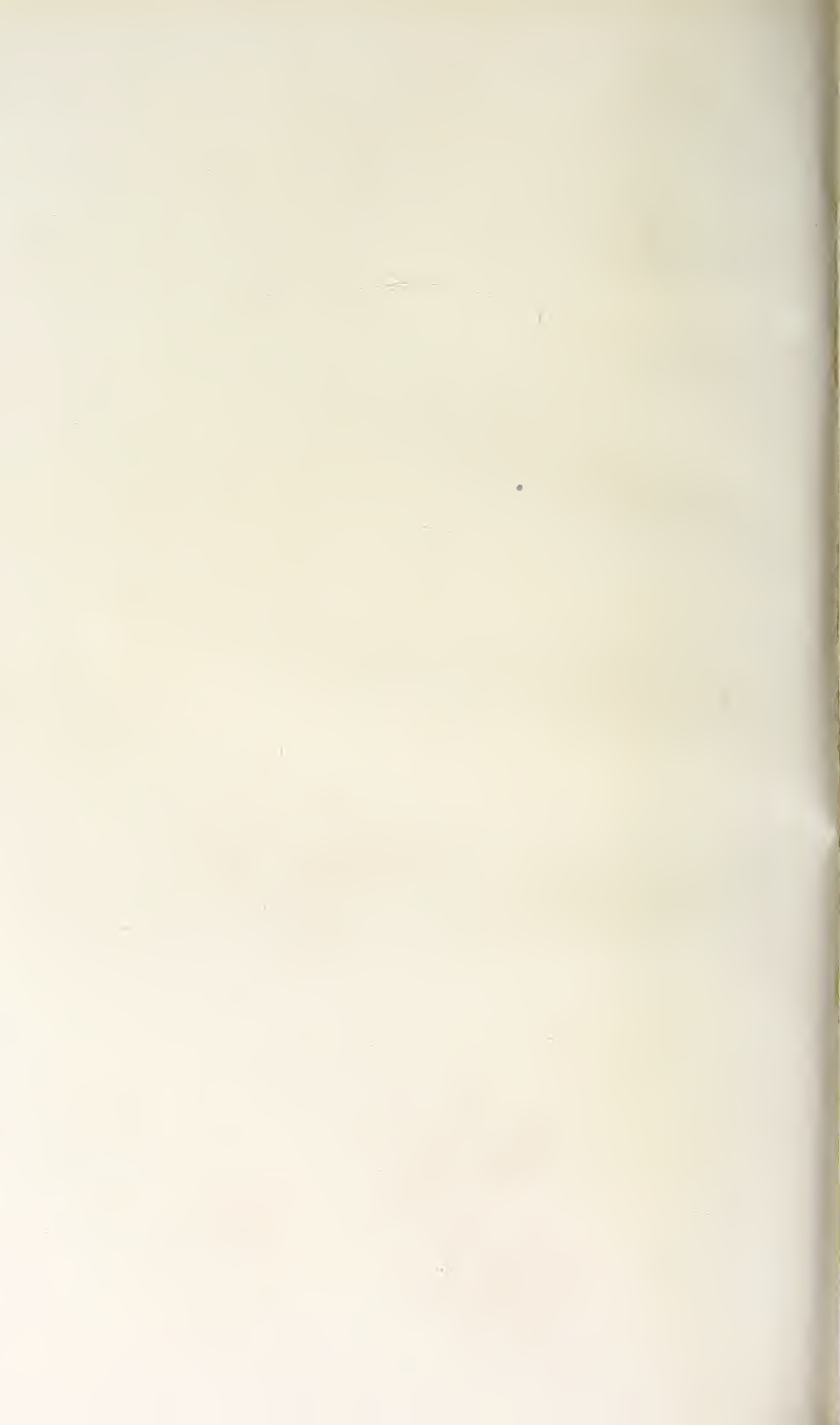
The J. Wiss and Sons Co., Newark, New Jersey.

The North Brothers Manufacturing Co., Philadelphia, Pa.

The Connecticut Valley Manufacturing Co., Centerbrook, Conn.



MR. EARLE B. GANDY,
who produced and arranged **The Red Man Spectacle, Empress Hall.**



JOHN MORGAN RICHARDS & SONS, LTD., 46, Holborn Viaduct,
London, E.C.

Representatives in London for the following firms :—

Colgate and Company, John Street, New York.

Soaps and perfumes.

The Carbona Products Co., 3-5, Burnet Street, Newark, N.J.

Carbona Cleaning Products for cleansing fabrics, polishing
brass, silver ware, etc.

The Antikamina Chemical Co., St. Louis, Mo., U.S.A.

The Emerson Drug Co., Proprietors of Bromo-Seltzer, Baltimore,
U.S.A.

ISMAY IMRIE & CO., 30, James Street, Liverpool.

Model of the White Star Line Twin-Screw Steamer "Cedric,"
21,000 tons gross register, engaged in the Company's passenger
service between Liverpool, Queenstown and New York.

ALLAN BROS. AND CO., LIVERPOOL AND LONDON, LTD., 103,
Leadenhall Street, E.C.

"Virginian," 12,000 tons. Engaged in the Fast Mail Service
from Liverpool to Quebec and Montreal.

CALIFORNIA COURT.

ALFRED GABRIEL ARNOLD, 22, Coleman Street, E.C.

American Pyrites Jewellery, American Rolled Gold Jewellery.

CALIFORNIA FRUIT CANNERS' ASSOCIATION, 120, Market
Street, San Francisco, Cal. Agents, A. W. Latham and Co.,
17, Philpot Lane, E.C.

Fruit and Vegetables in Tins and in Glass. Evaporated Plums,
Apricots, Raisins, and other Fruits.

MAURITIUS GRUBER, Courtland Street, Olney, Philadelphia, Pa.

Californian Sweetmeats, Delicatessen Goods. A novel feature
from the "Emporium," San Francisco, Cal.

HUNT BROS. COMPANY, 112, Market Street, San Francisco, Cal.

Agent, Husband Snelling and Co., Monument Buildings, E.C.

Californian and Hawaiian Tinned Fruits.

GALE AND POLDEN, LTD., 2, Amen Corner, Paternoster Row, E.C.
Publications, Post Cards.

BEWLAY AND CO., 49, West Strand, W.C.
Cigars, Tobacco, Cigarettes.

THE AMERICAN AND INDIAN CONDIMENT CO., New York and
Calcutta.
Condiments and Preserves.

THE SCHOOL FOR THE INDIGENT BLIND. Institution,
Leatherhead, Surrey. Workshops, 246-250, Waterloo Road,
S.E.
Baskets, Brushes, Mats, etc., made by blind workpeople.

THE INCORPORATED SOLDIERS' AND SAILORS' HELP
SOCIETY, 122, Brompton Road, S.W.
Cabinet Work, Inlaid and Other Woodwork, Basket Work, Toys,
Caricatures.

M. HARRIS, 73, Perham Road, West Kensington.
American Souvenir China.

THE AEROGRAPH CO., LTD., 43, Holborn Viaduct, E.C.
Aerograph Spraying Apparatus, with specimens of their work.
Drawings in Black and White and Water Colour, Coloured Photo-
graphs, Litho Prints, Stencil Specimens on Porcelain Silk, Paper,
etc. Johnson Coin Counting Machine.

ALVIN E. JORDAN, "Deseret," High Road, South Tottenham, N.
Books, Tracts, View Books, and Post Cards of Utah and her
people.

THE PRODUCE BROKERS CO., LTD., 29, Gt. St. Helen's, E.C.
Petroleum Products, American Machinery Oil, Paraffin Wax.

ROCK BROS., 19, Beaumont Crescent, West Kensington.
American Pyrites Jewellery.

MAYNARDS, LTD., Vale Road, Finsbury Park, N
Confectionery.

R. S. NEUMANN, 72, New Oxford Street, W.C. Agent for F. A. Hardy and Co., Chicago, Ill., U.S.A.
Optical Goods.

ERNEST A. PFEIFER, 915, Prospect Avenue, New York. Agent for Louis Konig and Son, Budapest.
Jewellery.

H. BABANI AND HASSID.
Lace, Crochet, Embroideries, Blouses, Silk Scarves and Shawls.

MRS. T. KREIBICH, 25, Sedlescombe Road, Fulham.
Glass, China and Pottery.

H. FAINLIGHT, 50, Sedlescombe Road, Fulham.
Jewellery.

EASY-POISE, LTD., 82, Victoria Street, Westminster, S.W.
Easy-Poise Bedsteads, Couches and Chairs.

BRYANT AND MAY, LTD., Fairfield Road, Bow, E.
Matches, Wax Tapers.

YAQUI LAND AND WATER CO., 20, St. Louis Block, Pasadena, Cal.
Special Agent, E. H. Strafford.
Photographs and Maps. Products, Fibre, Cotton, Cereals.

ROBERT JACKSON AND CO., 172, Piccadilly, W.
American Fancy Groceries.

Arrangements have been made by Messrs. Garcia Jacobs & Co., of Covent Garden Market, London, for a display of various kinds of fresh fruits from California during the latter part of August and until the close of the Exhibition.

ROYAL GALLERIES.

SOUTHERN PACIFIC RAILWAY.

Produce, Panoramic Views, Photographs.

THE AMERICAN REGISTER, 32, Piccadilly Circus.

Section I.—The American Register. Reading Room and Reception Rooms, furnished and arranged by Stratford Keightley and Mrs. Keightley, of 15 and 17, Church Street, Kensington, W.

Section II.—A little boy's Room, furnished with "Oak for

Strength." A little girl's Room, with miniature Mahogany Furniture. Part of a Cottage Hall. A Garden Corner, showing green Wicker Chairs, Italian Well-head in stone, Sun-dial, etc.

Section III.—A fine Panel of Tapestry made in 1700. Subject: Sun Worshippers, and other small figures; Lac Furniture.

JOHN H. BREWER, Esmond Galleries, 8, Thackeray Street, Kensington.

Speciality, Old English Furniture. Genuine examples of Jacobean, Queen Anne, Chippendale, Hepplewhite, and Sheraton Periods. Old Prints, Engravings, and Pictures.

J. BENATTAR 2, Ongar Road, S.W.

Oriental Sections and China Town.

ROBERT H. INGERSOLL AND BROS., Audrey House, Ely Place, E.C.

Ingersoll Watches and Ingersoll-Trenton Watches.

GILBERT McRAE, 66, Wandsworth Bridge Road.

Jewellery.

C. FAINLIGHT, 52, Sterndale Road, Brook Green.

Jewellery.

Z. TAHAN, 3, Castletown Road, West Kensington.

Jewellery.

Midway.

BRAUN STENI CIE, 83, Bd. Exelmans, Paris. Agent, L. Tezzi, 56, Carter Lane, E.C.

Cigarette Paper Books.

THE WAVE POWER AND ELECTRIC CO., California.

Large Model of a Wave Motor. A device for creating power from the motion of the sea waves.

WESTERN ARCADE.

MADAME JOYCE, 83, Talgarth Mansions, West Kensington.

Character Reading.

ISABELLA MARCK, 59, Ongar Road, S.W.

Jewellery and Fancy Goods.



THE DESTRUCTION OF SAN FRANCISCO

JULIE ZSIGMOND, 59, Ongar Road, S.W.

Embroidery.

THE PEARSON SOAP CO., LTD., 29, New Bridge Street, E.C.

"Sanoper" Soap is manufactured in our Australian Colonies from a specially prepared substance of volcanic origin. It is a powerful cleanser for all household purposes.

MRS. S. WEINBAUM, 2, Hurdwick Place, N.W.

Jewellery.

MAYNARDS, LTD., Vale Road, Finsbury Park.

Confectionery.

J. J. KILLELEA AND CO., 110-111, Strand, W.C.

Stereoscopes, Stereoscopic Views, and "Chronospheres."

MRS. F. E. DYER, 2, Zenobia Mansions, West Kensington.

Character Reading.

PICKERING AND COWLES, 118, North End Road, S.W.

Electro Plating, Plate, Jewellery.

J. FREDERICKS, 36, Sedlescombe Road, S.W.

Lightning Portrait Sketching, Oil Paintings, Water Colour Sketches, and Scent Sachets.

MADAME CAMPBELL, 4, Mornington Avenue Mansions, West Kensington.

Character Reading.

WILLIAM FALLER, 136, Roselea Drive, Glasgow.

Specimens of Hand Engraving, Monograms, Coats of Arms, Crests. Manufacturer of Gold Wire-Work, Scrip Jewellery, Pictures in Gold.

THE NEV-A-HONE STROP COMPANY, New York.

Razor Strops.

Z. TAHAN, 3, Castletown Road, West Kew.

Jewellery and Fancy Goods.

American Postage Stamps.

**Exhibited by the Junior Philatelic Society in the
Wing of the Illinois Building.**

This unique Stamp Exhibition has been organized by the Junior Philatelic Society. The entire wing is devoted to a display of the Postage and Revenue Stamps of the United States and its Colonies.

The stamps of the United States are remarkable for their rare excellence of engraving and the beauty of their colouring. Within the very limited compass of space afforded by a postage stamp we find engraved miniatures of famous portraits and sculptures of the heroes of the Republic, dainty vignettes of notable national paintings typical of the history and progress of the most enterprising nation of modern times.

The first record of any postal arrangement in America is found in an order by the General Court of Massachusetts dated 1639, by which the house of Richard Fairbanks in Boston was created a receiving house for letters arriving from beyond the seas.

The Crown granted to Thomas Neale in 1692, by letters patent, authority to set up posts in America, and Neale deputed the duties to Andrew Hamilton.

Benjamin Franklin is the most notable figure in the postal history of the country. He was Postmaster of Philadelphia, 1737, and became joint Postmaster-General of America with William Hunter in 1753. He was the first Postmaster-General appointed by the Congress of the Confederacy.

The United States adopted the adhesive postage stamp in 1847, when the first Government issues appeared. Prior to this several Postmasters issued stamps on their own account to facilitate the prepayment of postages due to them. Some of these Postmasters' stamps are of the highest degree of rarity. The one issued by the Postmaster of Alexandria, Va. is valued at £800, only four being known. —Of the Annapolis stamp only one copy is known, that being in the collection of the Earl of Crawford. Others are:—

Baltimore, Md., 10 cents, black (worth £816).

Baltimore, Md., 5 cents, black (worth £80).

Boscawen, N.H., 1846, 5 cents, dull blue. Only one copy is known.

Brattleboro', Vt., 5 cents (worth £100). (There are ten varieties of type, which are all illustrated in the Exhibition from photographs.)

Lockport, N.Y., 1846. 5 cents, red and black on buff. (Only one copy is known of this.)

Millbury, Mass. 5 cents on bluish paper, £200.

New Haven, Ct. 5 cents, £600.

New York, 1845. 5 cents, black.

Providence, R.I., 1846. 5 cents and 10 cents.

St. Louis, Mo., 1845-7. 20 cents, black. A pair of these has been sold for £1,026.

The first two stamps issued by the Government in 1847 bore portraits of Franklin and Washington.

5 cents, brown (Franklin).

10 cents, black (Washington).

A number of originals, and also of the Government facsimiles of these stamps, are shewn.

Among the rarest of the early stamps of the United States Government are what are known as the *premières gravures* of 1861. These were issued on August 14 (?), 1861, but were almost immediately superseded by stamps of an improved design. A set of these *premières gravures* fetched a very high price in Boston, Mass., a few years ago.

The 1869 issue of United States postage stamps is a highly popular one with collectors. The stamps are of a square shape and have a series of portraits and pictures, among which are reproductions of Vanderlyn's painting "The Landing of Columbus," the original of which is in the Capitol in Washington; and Trumbull's painting of the "Signing of the Declaration of Independence."

Among later issues are the beautiful picture stamps issued in connection with the Columbian Exposition at Chicago, the Trans-Mississippi Exposition at Omaha, the Pan-American Exposition at Buffalo, the Louisiana Purchase Exposition at St. Louis, the

Jamestown Exposition, and finally, during the present year, a special stamp is being issued for the Alaska-Yukon-Pacific Exposition at Seattle.

The stamps of the Confederate States, which are shewn very fully in the display in the Stamp Section, are of great historical interest in connection with the American Civil War, and are not less important from the philatelic point of view.

Numbers of curious stamps issued by local private enterprises illustrate the earlier postal difficulties under which the country laboured, chiefly owing to the enormous area covered by the United States. Among these the Pony Express stamps are perhaps the most noteworthy.

The comparatively recent expansion of a Colonial Empire of the United States is typified by the gradual extension of American postage stamps into the Colonies and Dependencies of Hawaii, Cuba, Porto Rico, Philippine Islands and Guam.

Many of the stamps shewn in the collections at the Exhibition are proof impressions.

An additional portion of the display is devoted to revenue stamps, which are very popular with American collectors.

The exhibits have been brought together under the auspices of the Junior Philatelic Society of London, and have been loaned by its members in Great Britain and in the United States of America.

FRED J. MELVILLE,

President, Junior Philatelic Society.

Hon. Exhibition Secretary,—

Herbert F. Johnson,

44, Fleet Street,

London, E.C.

Amusement Attractions.

Complete Guide and Full Descriptions of all Entertainments.

The amusements and entertainments that are this year more than ever one of the great attractions at Earls Court, and that bring so many people to the Exhibition again and again, have been briefly indicated to the visitor in the preliminary tour of the grounds. This section of the Guide is intended to give a full and complete description of each one of the attractions, taking each in turn as the visitor follows the Guide along the same path he travelled in the preliminary tour.

The indications in parentheses, *i.e.* (MAP 3), refer to the numbers on the Illustrative Guide Map to be found at the beginning of this book. By referring from the Guide to the Map, or *vice versa*, the visitor can immediately discover the locality, or the description, of any Amusement Attraction.

The route taken in this descriptive Guide begins at the Warwick Road entrance. Visitors arriving at West Kensington entrance should see page 92; North End Road entrance should see page 99; Lillie Road entrance should see page 67; at either of which points the Guide will identify the adjoining attractions and indicate the plan of the descriptive tour.

Entering the Exhibition at the Warwick Road entrance, and passing through the Prince's Hall (MAP 3) and the Illinois Building

(MAP 4), the visitor comes out into the sunshine into the beautiful Queen's Court.

In front of him the first attraction that meets his eye are

Tom Taylor's Electric Launches

and other graceful boats gliding to and fro on the waters of the Lake (LANDING, MAP 6). On a bright summer's afternoon nothing is more delightful than a trip round the Lake, under the Bridge, past the merry crowds of Chute-Shooters, round by the beautiful representation showing the American Fleet at Ville Franche, back past the promenading throngs in front of the handsome Industries Building, and round by the Dakota Ice Caverns. Equally delightful it is to make a similar trip in the cool of the evening, when the myriad lights outline the Lake and Buildings, and are reflected in kaleidoscopic colours in the waters of the Lake.

One must certainly include in the attractions the

Grill Room (MAP Q) and the Queen's Cafe (MAP R),

for luncheon, dinner or supper in either place, while the music of the band and the delightful surroundings are a very decided attraction. And watching the ever-changing scene over a cup of coffee and through the blue haze of a good cigar, or over an ice and a box of chocolates, is a very delightful kind of amusement.

The visitor will hardly need to be told where to find the

Atlantic City Water Chute (MAP 8).

If he has not already heard of it he is sure to enquire the meaning of the peals of merry laughter that he will hear the moment he comes out into Queen's Court. The Chute, down which boat-loads of merry-makers shoot swiftly and scream shrilly before plunging on the waters of the Lake with a resounding smack, is an exact replica of

the great Chute at the famous New York and Philadelphia seaside resort, Atlantic City. It is brimful of excitement, and is as safe as it is sensational.

Under the huge towers of the Water Chute, and at the end of the Panoramic Promenade, is the **Lillie Road Entrance** to the Exhibition (MAP 7). The visitor arriving here quickly finds himself in the Queen's Court, and can take the tour of Amusement Attractions at the beginning.

At the opposite end of the Lake rises the rocky and frowning front of the great

South Dakota Caverns (MAP 11).

A voyage in one of the specially-fashioned boats, along the weird swiftly-flowing subterranean river, through the mystical intricacies of these wonderful Caverns, is a most interesting experience. It has just sufficient spice of the venturesome to lend a special zest to a wonderful and fascinating journey.

The river flows around and about in deep hollows and lofty caverns, carved by nature in limestone and rock that looks like glittering ice-crystal. Graceful columns of stalagmite uplift themselves to meet glittering stalactites that depend from the blackness of the distant roof, and brilliant crystallizations of quartz and variegated spas, lighted up by fairy lamps concealed in crevices, give the whole region an appearance of a veritable fairy-land.

The Dakota Caverns are noted among the wonders of the great North-West. Huge cavities eaten into the heart of the mountain by some prehistoric river, or torn by some cataclysm of nature, furrowed into fantastic formations by the subterranean streams that still exist therein, they are as impressive as they are beautiful. Seated in the comfortable boat the explorer glides under a low rocky archway and starts on a voyage of discovery that, at the end, seems to have extended almost for miles. The boat is carried along by some mysterious force as novel as it is noiseless; along dim rocky tunnels, into and out of lofty chambers of glittering quartz and

crystal, past stretches of underworld meadow-land; the subterranean stream seeming to double back and forth, showing an occasional glimpse of caverns through which the visitor has already passed, and then gliding through a dim archway into another realm of sparkling and scintillating beauty, until at last the visitor emerges at exactly the place where he began his wonderful voyage. This subterranean sensation is one of the most curious and charming experiences to be enjoyed in the Exhibition.

In the end of the American Industries Building, immediately adjoining the Caverns there has been erected this year a handsome

New Concert Hall (MAP 9B).

This will be used in inclement weather—should the Clerk of the Weather be so unkind to the visitor—for band performances, ballad concerts, conferences, etc., etc.

Passing through the American Industries Building (MAP 9) and over the long covered Bridge (MAP 10) and then down the flight of steps—up which on his return the visitor may ascend in ease and comfort by the aid of the

Reno Revolving Staircase (MAP 13).

—the visitor finds himself in the great Central Hall (MAP 14).

Here is the entrance to the great

Empress Hall (MAP 17).

The visitor arriving at the Lillie Road entrance (MAP 15) enters the Exhibition at the great Empress Hall (MAP 17), and will probably take up the Amusement Guide at this point, visiting first the Red Indians; or he will make his way through the corridor adjoining the Empress Hall to the Central Hall (MAP 14), and over the bridge (MAP 10), to the Queen's Court, whence he may follow the Guide from the commencement to this point.

In the Empress Hall he will find—and will undoubtedly hasten to find, for it is the talk of all London—

THE RED MAN SPECTACLE AND THE RED INDIAN CAMP.

HERMAN HART	-	-	-	-	-	-	-	-	Licensee.
THE RED MAN SYNDICATE, LTD.	-	-	-	-	-	-	-	-	Lessees.
PRODUCED AND ARRANGED BY	-	-	-	-	-	-	-	-	Earle B. Gandy.
ASSISTANT STAGE MANAGER	-	-	-	-	-	-	-	-	Frank N. Gandy.

“The Red Man,” as the great production presented in the Arena of Empress Hall three times daily is entitled, is, as its name implies, a genuine representation and reproduction of the old Red Indian life of the Far West and of thrilling episodes of old frontier days, re-acted by actual participants in the scenes re-enacted.

In a very few years this fascinating phase of the history of the Great West will remain only in written records. The survivors of the actual events are now but a handful. Of these survivors several of the most notable take part in “The Red Man” spectacle, and the opportunity of seeing the actual actors in these historic scenes may never occur again—in all human probability can never recur.

Indians, Cow Boys and Cow Girls.

The United States Government has permitted several score Indian braves, squaws and papooses, to leave their reservations for the purpose of presenting this striking picture of a dying phase of human life. At the head of the band is the old chief Red Shirt, who still possesses, and is proud to wear, his famous scalp shirt, adorned with some score of human scalps taken in raids and massacres.

A company of Cow Boys and Cow Girls, all picked riders and experts in every phase and detail of the picturesque work of the range and the cattle camps, was gathered together from the great plains of Wyoming, North Dakota and Arizona, and the Rocky Mountain regions of Montana and Colorado, and brought over with the Indians to give at Earls Court illustrations of actual life on the ranches; of riding, broncho-

breaking, steer-roping, and of the wild and weird cowboy sports and pastimes.

All the events presented in connection with the Red Man Spectacle and the Red Indian Camp are actual facts taken from real life in the early days, and at the present time, in the Far West.

The Red Indian Camp, as explained in detail a little later, is a scene of the greatest human interest and historical importance. Here the Indians are seen living exactly as they live on the broad Western Prairies, in all their natural surroundings, with every detail of their mode of life and their curious tribal customs faithfully presented and open to observation and study. Indian occupations, such as bead work, basket-making, pottery work, weaving, etc., etc., are in progress, and specimens of the work are purchasable as souvenirs.

Life on the Range.

In this portion of the spectacle is seen the Cow Boys and Cow Girls in their picturesque attire and somewhat fantastic equipment, the Cow Boys in buckskin breeches, woolly "chaps," grey shirts, and broad sombreros; the Cow Girls in their divided skirts, blue shirts and high heeled boots.

Here is seen the matchless horsemanship of the men and women of the Plains. A steer is released from the corral at one corner of the arena and rushes away like the wind, followed by a little cow pony ridden by a Cow Boy standing almost erect in the big wooden stirrups, and swinging a huge lariat around his head in great writhing circles. The steer dodges hither and thither, doubling backwards and forwards, but the pony sticks to its trail like a leech. Suddenly the circling rope flies out with unerring aim and the loops settle around the horns or neck of the animal, or, as often, around its legs. A quick turn round the pommel of the saddle, the pony stops as though shot, braces itself backwards, almost sitting on its haunches, the rope tightens, and the steer is caught.

A good Cow Boy will ride down, rope and hog-tie a Texas steer in a minute or a little more. Walter Ten Eyck holds the record for this feat, which he can accomplish in fifty-seven seconds. He will give his displays at each performance.

After the steer roping comes

Exhibitions of Broncho Busting.

The bronchos, or man-eaters as they are not in exaggeration often called, are peculiarly vicious horses, and can never be properly



BRONCHO BUSTING.

broken for ordinary purposes. They have been described by one who has tried to ride them as having a spine of whalebone, and possessing all the elements of a steamboat explosion, a high-pressure pile driver, a live wire, and an earthquake, combined with the

enthusiasm and staying power of a meeting of Suffragettes. Broncho busting is said to be a fine tonic for dyspeptics and people suffering from torpid liver.

The bronchos used for this spectacle have been specially imported from the Plains of Wyoming. It is only a horseman almost born and bred in the saddle, a real Western cow puncher, who can ride one of these untameable brutes and stick on, despite every trick and exertion and vicious antic the horse can make in the attempt to throw its rider. Harry Jones, Ivan Elliott, and Harvey Phillips are each expert Broncho busters, and each in his own unique way.

Fancy Rope Throwing.

This is a popular pastime with the boys and girls on the Plains of the Far West, and holds a place in the affections of every Westerner much like that which cricket and football occupies in the heart of the average Englishman. What can be done in expert hands with a lariat some fifty feet long can only be realised by seeing the actual performance. Max Atkinson, Adrian Miller, and Glen Updike are easy champions at this particular pastime.

During the Cow Boy Sports appropriate and characteristic music will be rendered by the famous Cow Boy Band.

Indian Dances and Sports.

The Cow Boy revels are followed by Indian dances, races, games, palavers, etc., etc. The arena is filled with scores of Red Indians, proud and somewhat fearsome in their hideous war paint; their wigwams are set up, camp fires are lighted, and around them sit their squaws and papooses. One of the principal dances is the White Horse Dance by forty Sioux Indians; this is a dance of welcome. And there are Omaha and other dances.

After the games, camp is struck, fires are extinguished, the few possessions of the Indians are quickly gathered together and packed, tent poles are fastened to the horses' sides, and the household effects are loaded on to this rough wheelless waggon; the squaws place the papooses on top, and the camp is soon in motion and climbs the rocky pass to disappear in the distance.



"THE DELUGE."

THE BLACK HAWK MASSACRE.

The scene is the homestead of Joe Doakes, in a clearing in the Rocky Mountains. Jim and Charlie Doakes, discovering the arrival of a party of Indians, forsake their cattle in the fields, and hurry home to warn their family of the approach of the Red Skins on the war path. The whole of the family retire into the house and bar the door and windows, as was customary in the early days, to guard against any possible attack of the Red Skins.

As the night creeps gradually on the Red Skins approach from all sides, completely surrounding the cabin, and give their famous blood curdling war dance, as was customary previous to the starting of a massacre. This attracts the attention of the inmates of the cabin who open fire from the loop holes of the cabin, in defence of their home and lives.

The Indians, outnumbering the occupants of the cabin, succeed in breaking in the door and windows and dragging out the inmates, scalping some, killing some and preparing to burn others, when, far off, a bugle is heard which indicates the arrival of a troupe of United States soldiers from Fort Russel, a distance of some few miles. The bugle sound is well known to the Red Men's ears, and they very hurriedly prepare for an encounter with the military.

A troupe of United States soldiers arrive, followed by the Cow Boys. A battle ensues, which ends in the victory of the soldiers and Cow Boys over the Indians and the restoring to happiness of Joe Doakes and his family.

This spectacle is presented three times daily in the arena at 3 p.m. 7.30 p.m., and 9.30 p.m.

For full Programme and Illustrations, see

“THE RED MAN” PROGRAMME AND SOUVENIR,

PRICE 6d.

THE RED INDIAN CAMP.

Here the European may see an entirely different and perhaps more intimately interesting phase of Red Indian life in the Far West. In the arenic spectacle the chief aspect presented is that of a fierce fighter and a cruel savage. In the Camp is seen the Indian living his ordinary life, enjoying his ordinary amusements, and engaged in his ordinary occupations. The visitor may perhaps have difficulty in finding the Indian at his "occupation," as understood in the ordinary sense of "work," because, as with many other peoples less favoured with civilisation, it is the woman who does most of the work. But exactly as they are, and true to life in every detail, are seen the Red Indians living as in their native homes on the Plains in the Far West, inhabiting their little round tents or tepees, cooking, eating, playing, working, in brief living their daily round exactly as at home.

This, too, is a reproduction of

Scenes of Real Life,

by people at present living it, which will soon be but a memory. With the rapid spread of the white man's industrialism all over the Continent of America, the mode of life of the Indians is necessarily being forced into a phase more in keeping with his immediate surroundings. While for the present he is still able to live his old wild life in many parts of the wilder West, the circumstances that permit him to do so are passing. Soon even this phase of Indian life will remain only in the pages of history and novels, and the opportunity to see the actual *natural* presentation of such scenes instead of the acted reproductions is one that may never recur.

The Camp is open all day—except during the time of the spectacle, when the Indians are in the arena—from 12 noon to 9 p.m. The admission to the Camp is 6d., and for an additional 6d. and upwards, a capital seat can be obtained to witness the spectacle in the arena.

Indian Arts and Crafts.

The three great industries of the Indians are Basket making, Pottery, and Weaving; although Beadwork holds an important place.

The visitor should not fail to inspect the beautiful beadwork dresses made of millions of beads strung together on slender thongs which the Indians make from deer hides; as well as the fine specimens of moccasins, belts, wallets, chains, etc. The designs are infinitely varied, and all have a symbolic or religious meaning. The Swasti Ka is believed to have originated with the Red Indians thousands of years ago, and even to-day is general in the Far West as well as the Far East. Fine specimens of bead robes are much sought after by American connoisseurs, and as much as a thousand pounds has been paid for one piece.

Basketry.

There are many kinds of baskets made by the different tribes of Red Indians, some of which are highly prized, not only for use, but as interesting specimens of decorative art. Among one tribe of Navajoes we find two kinds, the woven and the coiled. Of the former are the numerous shallow trays and baskets woven in large numbers in practically all of the villages, which serve a multitude of purposes. Such are the curiously made trays used as sieves or as receptacles for corn; these are usually made of the split stem of the yucca plant. Another basket of the so-called wicker-work-weave (a variety of woven basketry, in common use by the Hopi), is the large carrying basket used for packing corn, firewood, etc. None of the baskets so far mentioned among the Hopi have any distinctive decorative value, and as a consequence are not sought after by collectors. Flat, rectangular shaped trays of the diagonal or twilled variety of woven baskets are generally used as receptacles for the thin, waferlike bread as it is lifted from the piki stone.

Quite different from the baskets just mentioned are those made by the White Mountain and San Carlos Apaches, in Arizona. The commonest pattern here is a large coiled bowl-shaped tray. The ground colour of the basket is light, from the colour of the willow, while the decoration is in black, and usually of geometric design. In addition to this form of basket these Apaches make large jar-shaped vessels in the same weave. These forms generally bear decorations of conventionalised human beings as well as animals. The symbolism differs considerably from that of the bowl-shaped baskets. The

Apaches also make very graceful carrying baskets, well woven and usually ornamented with tin pendants suspended from short buckskin thongs. All the types of basketry made by the Arizona Apaches are well made, and are highly prized by collectors.

Pottery.

As a rule the art of pottery does not flourish among nomadic tribes, while a fixed residence, such as that of the *pueblo* (village) people, is conducive to a high degree of perfection in this art. The manufacture of pottery is practically confined to the *pueblo* people, with the exception of a few tribes along the Colorado River in Arizona.

Earthenware vessels not only form the most common objects to be seen in the houses of the *pueblo* people of to-day, but go where you will, either among the ruins of the cliff-dwellers, or over the low-lying mounds marking the ruins of former peoples on the *mesas* (high plateaus) or in the valleys, you will find fragments of earthenware by countless thousands.

Weaving.

The looms used by the Indians are of two kinds, a small heddle and a large home-made affair of the limbs of living trees. Weaving has received great attention among the Navajo Indians. They not only manufacture numerous kinds of blankets, which are much sought after by collectors in practically every part of the civilised world, but in former days they produced from a yarn introduced by the Spanish traders, and known as Layeta, splendid specimens of weaving which to-day are almost priceless possessions.

The American Government has spent on wars and for education and necessary living expenses for the Indians between the years of 1877 and 1907 454,787,382 dollars, or £90,957,476 10s. 0d.

Visitors to the Red Indian Camp should certainly also witness the great arenic spectacle, "The Red Man," with its thrilling incidents of Frontier Life and Cowboy Sports. All tickets purchased in the Camp are sold with a rebate of the 6d. previously paid for admission to the camp; so that a shilling seat only costs another sixpence, an excellent two shilling seat 1s. 6d., and a 3s. seat, in centre of the hall, half a crown. During the spectacle the camp is, necessarily, closed.

Returning from the Red Man Spectacle into the great Central Hall (MAP 14), the visitor finds himself at the entrance to the Royal Galleries surrounding the California Court. The exhibits in these Galleries will be found fully described in the Exhibit Section of the Guide, page 59. In the Royal Galleries, also, however, the visitor will find the very interesting CHINATOWN, but before entering the Galleries he will be tempted first to turn into the beautiful

California Court (MAP 20).

Here he will find himself in the midst of a typical sub-tropical Californian garden, of palms, curious shrubs, quaint cacti, and masses of beautiful flowers full of the fragrance and fascination of the Golden State. Here he will experience something of the luxuriant loveliness of the wonderful Californian land of sunshine. In the California Building surrounding the Court are the exhibits of California, which are fully described in the Exhibit Section of the Guide at page 57. The visitor will find much entertainment in watching the enjoyment of the "aeroflytists" in the wonderful amusement novelty

The Aeroflyte (MAP 21).

This is the most up-to-date novelty in sensational amusements, and realises for the aeroflytist all the exhilarating and fascinating effects of actual aeroplaning, without any of its risks and uncertainties. It has been best described—and adequate descriptions of aeroplaning are as yet uncommon—as a ride through the air on a winged switch-back. This remarkable machine is the first of its kind to be exhibited in any country. It is a marvel of scientific mechanism, and a wonder of engineering skill—a novel idea wonderfully conceived and carried out. The comfortable car in which the aeroflytist is safely seated sails swiftly through the air, rises as on the powerful wings of an eagle, swoops downward like a hawk on its quarry, and swings round in airy circles like a superb albatross.

Aeroflytists say that a trip in this wonderful machine crowds into a few pleasurable moments all the sensations of actual flight through the air, of shooting the chute, and of swooping down the steepest slides of the switchback; that it exhilarates by its swiftness, amazes by its variety of motion, soothes by its silence and smoothness of action, and adds to each and all of the sensations the confidence conveyed by its complete safety devices.

Descriptions of new sensations are notably difficult, and aeroflying can only be summed up in the old showman phrase that "it must be experienced to be realised." There will be a great number of descriptions attempted before the end of the season, for the aeroflyte will surely be the talk of the town.

After taking a "flyte," or two, or more, as he, or she, is sure to do, the visitor, before making for THE MIDWAY, which is entered through the gateway at the opposite end of the California Court to that at which he entered, must by no means miss the highly interesting sight in the Royal Galleries, entitled

Chinatown (MAP 19A).

Here the visitor finds himself actually in the famous Chinatown of San Francisco, which everybody knows from the word pictures of many famous writers, from Bret Harte onwards. Chinatown, San Francisco, is one of the most curious blendings of the oldest East and the newest West that even America can show. It is as instructive as it is interesting, and presents a picture that every European must wish to see.

Passing through the gateway from the California Court into

THE MIDWAY PLAISANCE,

the visitor finds himself in the midst of a perfect maelstrom of amusement attractions.

The "New York World," in speaking of the Golden West Exhibition in the early days of its preparation, remarked that "Our British cousins are to be treated to all the fuss and detail of a genuine Yankee fair." The Midway is all that and much more. Filled with crowds of merry holiday-makers, it is the finest place in London for an afternoon or evening of irresponsible abandonment to pure delight.

The visitor will go through the Midway in his own fashion. It is unlikely that he will make pleasure a deliberate business, and view the entertainments one by one—so far as his time will permit—going down one side of the Midway and returning by the other. It is doubtful if he could carry out such an intention even if it were present. He will most likely be drawn into the vortex, and be attracted first to one thing and then to another. So the best service a Guide can do is to take the visitor straight away from one end to the other, indicating the amusements on either side as they are met with. A reference to the MAP will indicate exactly the location of each entertainment as it is described in this Guide.

The first thing he will find in the Midway, on the right, is

The Cinematograph (MAP 27).

Here are presented a constant succession of the very latest films, reproducing American life in all its phases, and also reproductions of every novelty that comes before the omniscient eye of the cinematograph camera.

On the left is the splendid

Summer Ball Room (MAP 22).

with its superb, springy floor of maple, unsurpassed in the Metropolis, and fascinating dance melodies flowing from the splendid orchestra. The magnificent grand piano is supplied by Beckhardt and Sons, of Foley Street, W. Comfortably upholstered seats surround the dancing floor, and cloak-rooms for ladies and gentlemen are immediately adjacent to it.

The Ball-room itself is a dream of beauty, canopied and hung in elegantly tinted colours of pale biscuit and blue, after the style of the Louis XVI. Summer Houses of the Trianon, at Versailles. Brilliantly illuminated, this unrivalled dancing saloon, when viewed either from within or without, through its Arabesque arches, or walls of light lattice and filigree, is one of the most entrancing glories of a summer evening. Efficient Masters of Ceremonies of much experience assist in every way to the ease and enjoyment of visitors.

There are two sessions of dances nightly, from 7 to 8.45, and from 9.15 to 11, a small charge for admission being made, in order to ensure that the dancing floor is reserved for actual devotees, and is not overcrowded with non-dancing spectators.

Turning again to the right, we find next door to the Cinematograph

The Mirrors of Mirth (MAP 28),

than which nothing in the Midway is more productive of hearty and honest spontaneous laughter. Here the visitor may realise in an entirely new way the wish of the poet to see himself as others see him. It is impossible to describe the exact kind of fun to be found in the Hall of the Distorting Mirrors, but it is in every way worth while to go and find out, and to try to describe it afterwards.

Adjoining the Hall of the Mirrors, still on the right, is

The Photo House (MAP 30).

in which is installed all the latest photographic apparatus and paraphernalia for taking pictures of visitors. Here the visitor may secure a most interesting personal souvenir of his visit to the Midway.

Still on the right, the visitor comes next to the latest optical scientific marvel,

Sculpture Bewitched (MAP 31).

This is one of the latest applications of science to amusement purposes, and it illustrates with many a new emphasis the old question: "How is it done?" The visitor sees, in sequence, a series of bas relief tableaux of exquisite sculpture, solid as stone, and then, before his eyes, without any tricks of tapestry or conjuring with curtains, the sculpture is marvellously changed. A beautiful nymph is suddenly changed into a hideous satyr. Marguerite is metamorphosed into Mephistopheles. The miserable misanthrope becomes the laughing cavalier. Whether the scientific idea can be further developed so as to produce an actual psychical as well as physical change must be left to another Earls Court Exhibition. For one thing, Royalty have seen and admired it.

Immediately adjoining and still on the right is another modern marvel, the agent and servant this time being electricity.

Electrical Demonstrations (MAP 32).

This is the latest popular exposition of Scientific Electricity and Allied Phenomena.

In these days of wonderful developments in high tension currents of Electricity, it is the object of the demonstrators, who are skilled electricians, to give the public the opportunity of seeing for themselves, and having explained to them, what science has already done for their benefit; notably whereby millions of volts of electricity are passed through the human body, both painlessly and without the slightest danger, for treating diseases.

The allied phenomena of the marvellous X Rays are also demonstrated with all the up-to-date methods of protecting the patient and operator. This, although given and explained in a scientific manner, is also made extremely amusing. The living, beating human heart is also shewn.

Last, but not least, **RADIUM** is here shown publicly for the first time in England, and comparisons drawn between the X Rays and

this wonderful element. The value of this great and new discovery of Radium is five hundred times that of diamonds, and there is less than $1\frac{1}{2}$ ounces at present discovered in the whole world. The public will undoubtedly appreciate such a unique opportunity as this exhibit offers.

On the left, in the big building adjoining the Summer Ballroom, is

THE DESTRUCTION OF SAN FRANCISCO

(MAP 23).

This is one of the most striking and stirring spectacles that has ever been devised. It reproduces with thrilling realism all the astounding and awful incidents of the terrible earthquake, which, just three years ago, in a few moments, and with a mysterious energy more appalling than a hundred bombardments of modern warfare, converted the city of San Francisco, the western capital of the United States, from a vast and beautiful city of huge and magnificent buildings into a heap of ruins and a scene of desolation. The spectacle is presented in such a way as to show the terrible possibilities and results of a cataclysm of Nature without illustrating any of those gruesome scenes and harrowing details of a somewhat similar disaster that have recently been shown.

The destruction of San Francisco was the greatest catastrophe of modern times. As San Francisco was an immeasurably greater and more modern city than Messina, so were

The awful Physical Effects.

of the mysterious earthquake greater and more appalling, although the loss of life was not nearly so great.

Here in this spectacle, in a huge setting some forty feet wide, is seen a faithful reproduction, so far as all the resources of art can reproduce, of the great seismic upheaval and the attendant disaster that wrought such great destruction—for it will be remembered that the huge conflagration which succeeded and was caused by the earthquake was responsible for astounding scenes, and the cause of great loss of life and incalculable loss of property. What the earthquake spared the fire destroyed. It attacked that portion of the huge city most noted for its handsome edifices, and scarcely

one building escaped from the one or the other devastating element. Almost in a few moments, and in less time than it takes to read these words, thousands of people lost their lives or were made homeless, and lost all their worldly possessions.

San Francisco is first seen, the Queen City of the Golden Gate, happy and prosperous and beautiful in all the glories of a sunny April afternoon. The visitor views it as from one of the huge ferry-boats which carry the workers of San Francisco across the bay to Oaklands. Standing on the deck of the boat the visitor approaches the handsome ferry station, and

Sees the whole City out-spread

before him. In the centre of the scene runs the imposing Market Street, famed throughout the world, with its great towering public buildings and its palatial hotels, giving the appearance of strength and solidity seemingly as enduring as the Pyramids. Trains and trams are carrying people back to their homes at the end of their day's toil. The sun sets behind the high range of hills and sinks into the sea in a blaze of golden glory. The city's lights appear twinkling like myriads of stars across the bay, and the whole scene is one of calm and repose.

The night closes in, and the spectacle changes to just before day-break, when on the fateful morning, at 5.17 a.m., in a shiver of the earth like as one feels a sweep of east wind on a sunny April afternoon, came the first indication—it was not a warning—of the coming disaster. Shock follows shock in quick succession, accompanied by flashes of vivid lightning, peals of thunder, and tropical rain. Many people were awakened, but too late to escape, for “the earth trembled,” the great stone palaces fell apart and rattled down like houses of cards. The marble outer shells of the huge modern steel buildings were stripped off like old paper from a crumbling wall. One great hotel, the famous Cliff House,

Slipped bodily into the Sea.

After the first few moments of panic the inhabitants realised something of the disaster, and many escaped to places of safety, but only to be able to witness the appalling spectacle of what remained of the great city being devoured by fire. The gas mains were shat-

tered and fires started in many parts. The water mains also were destroyed, and therefore the water supply failed. The west wind carried the flames unchecked into and over the centre of the city with appalling rapidity.

The spectator is able from his place of vantage to distinguish the more prominent landmarks among the thirty thousand houses destroyed, such as the Palace, St. Francis, Winchester, and Fairmount Hotels, the huge offices of the "Call," "Chronicle," and "Examiner" newspapers, the City Hall, Grand Opera House, Post Office, and the Leyland Stamford University. Many of these buildings, especially those built of steel, withstood the earthquake in great measure but fell victims to the flames. Even after the fire has done its worst, the eighteen storeys of the great "Call" buildings are seen standing like a

Grim Spectre among the Ruins.

Blocks of buildings were blown up by dynamite in the effort to stop the march of the flames, but the fire burned on for days, until more than eight square miles of a great modern city had been destroyed, more than a thousand lives had been sacrificed, and at least three hundred thousand persons were deprived even of shelter. The amount of damage done was estimated at £100,000,000. The sorrow and destruction occasioned by the catastrophe can never be even imagined, much less estimated.

But though San Francisco was destroyed, the courage of her citizens was not, and proudly recovering themselves, like the shattered remnants of a brave army re-forming after a staggering blow, they set to work, helped and heartened by the assistance and encouragement of the whole civilised world, and in the succeeding three years have practically rebuilt the great city, until to-day again San Francisco, the capital of the Golden West, rebuilt, her commerce greater than ever, proud, dignified, and beautiful,

"Serene, indifferent to fate,
She sits beside the Golden Gate."

This remarkably realistic representation was invented, and is produced, by Sensations, Limited, and the magnificent scenic work is

by that eminent artist, Mr. Bruce Smith, who has indeed achieved some most wonderful effects.

Still on the left the visitor will next find, immediately adjoining, the very timely patriotic presentation of

The British Navy of To-day (MAP 24).

This is an exceedingly clever and striking presentation of THE Fleet; not only the greatest Fleet in the world, but the greatest Fleet the world has ever known. It is an exact reproduction to scale, in miniature, of the British Navy of to-day. The Fleet is seen, in review order, anchored in the sweep of a magnificent bay. The scenic effects are very fine, and not alone the keen patriot, but the mere curious spectator—if there are any such in these days—will find this one of the most attractive sights in the Midway.

On leaving the spectacle of the finest shooting aggregation in the world, the visitor can turn into the adjoining building and enjoy a little patriotic pastime in practising with the ELECTRIC RIFLES (MAP 25).

The next attraction, still on the left, is

Pharos's Temple of Mystery (MAP 26).

Pharos, the Egyptian Magician, whose séances of scientific and magical sensations were such a great attraction during two previous seasons, has returned to Earls Court this year with an entirely new sensation, which is admitted even by magicians to be the greatest mystery entertainment ever shown to the public. PHARÔS-HADUS; The Re-Incarnation of the Sphinx; From Stone to Living Flesh. "After 4,000 years the Sphinx speaks again." By Egyptian magic, aided by modern science, Pharos claims to have found a solution of the problem which has baffled the greatest scientists and Egyptologists for centuries.

Pharos's mysterious illusionary stage performance takes place at frequent intervals, and admission to the temple of mysteries is Sixpence.

Crossing over the Midway again, there will be found a great fund of amusement in the **Ohio Cycles** (MAP 34). Here one may

scorch furiously and with perfect safety, both to rider and to on-looker.

One of the most magnificent spectacular productions the world has ever seen now invites the visitor in

THE DELUGE (MAP 35).

This really marvellous production, one of the greatest scenic and mechanical spectacles ever devised, presents in a manner not possible adequately to indicate in words the great-Biblical story of the destruction of the World by the deluge. It is not a mere "side-show," but a complex scenic, mechanical, and acted production, presented on a big stage by a company of talented artists, and with many clever electrical and optical effects. In four scenes and a sequence of spectacle it tells in a singularly effective, beautiful, and impressive way the great Biblical story. There is nothing in the treatment of the sacred story that can in any way offend the most sensitive spectator.

"The Deluge" is one of America's greatest spectacular productions, and the management of Earls Court has been fortunate in being able to secure it for this Exhibition. It was the principal attraction at New York's great resort, Coney Island, last year, where it was witnessed during the summer months by more than a million people.

In the production of the spectacle Biblical history has been followed to a certain extent, and in addition inspiration has been drawn from Milton's "Paradise Lost," and the famous pictures of the great Gustave Doré.

The First Scene shows a palace

In the City of On,

in the valley of the Euphrates, the buildings of the ancient city grouped in the background. In the foreground revel a roystering company, comprising the Ruler of the city and members of his Court. The Prophet Noah enters and endeavours to still the carnival of sin and sensuality with warnings of the impending visitation of an offended Deity. The revellers mock at Noah and his

warning, and with scorn and scoffings continue the saturnalia. They drink in derision of the Deity, and challenge His Prophet to let the Deluge come. The sun darkens in a red mist, and the scene changes to

Scene II.: The Deluge. This is the *pièce de resistance* of the representation, and shows, with wonderful realism, the destruction of the world by water. The lightning flashes, the thunder peals, the heavens open and the floods descend, and the entire valley is inundated by

Raging Torrents of Water.

which overwhelm the city and its inhabitants in one common fate, while the Ark of Noah is seen in the distance tossing about on the surface of the mighty flood.

Scene III.: "Water, water everywhere." The whole world is blotted out. The only life on the face of the waters is in the great Ark of Safety. After a while the lightning ceases, the thunder dies away, and peace broods over the sea. The waters subside, Mount Ararat is exposed to view, and the Ark rests in safety upon the peak. Then is pictured a beautifully realistic scene of the animals passing out of the ark, and of Noah and his family giving thanks for their safety.

Scene IV.: The Story of The Deluge is brought to a climax by a series of tableaux typifying Noah's prophetic glimpse into the Future of the Race, of which he and his family are at once the sole survivors and the founders. The ultimate upraising of humanity and the

Millennium of Universal Peace

are beautifully pictured.

Some remarkable scenic changes are introduced, the lighting and electrical and mechanical effects being notably impressive and wonderful. An elaborate choral performance by the company of singers, and illustrative tableaux by the representatives of Earth's inhabitants and Celestial beings, Angels, Seraphim and Cherubim superbly and appropriately costumed, accompany the changes of scene and the finale is a wonderful climax to a wonderful spectacle.

It is difficult to describe in words a production of this kind in a manner that will do even approximate justice to the subject. Before the summer is over all London will be talking of and trying to describe "The Deluge."

Athirst from the spectacle of so much water, the visitor will be sure to see immediately confronting him

The American Bar (MAP M),

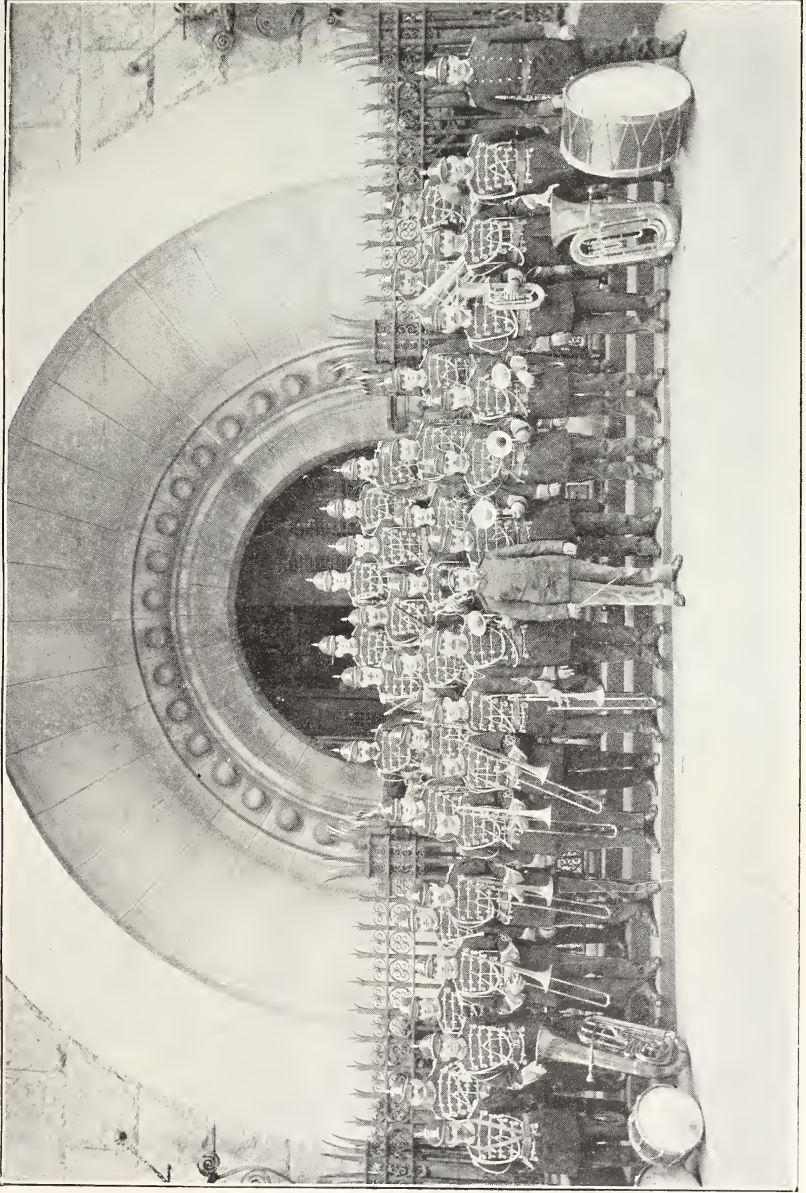
where every kind of American drink—"long" drinks, "short" drinks, "soft" drinks, "sweet shakes," and "sours"—may be obtained in true Transatlantic profusion and perplexity. The non-venturesome Britisher will also find here every kind of satisfaction to which he is accustomed.

From the American Bar the visitor will not have to go far to seek another American sensation. He will find it immediately adjoining in

The See-Saw Slip (MAP 38).

Slipping the See-Saw is a smart Yankee amusement novelty of the first order, and is seen, and to be enjoyed—both by participators and spectators—for the first time at this Exhibition. The sportive slippers slide swiftly down a gigantic see-saw that is kept continually in motion. The outer edge of the platform is provided with a chute having circular ends at each extremity, and an outlet to the ground.

The slipper takes his, or her, seat on a mat in the locality of the axle, and slides swiftly forward by means of mechanically provided gravity to the end of the See-Saw. Here, almost before he knows he is here—or there—he is elevated to a considerable altitude only to find himself again slipping and sliding on the opposite side of the machine to the other end of the See-Saw. Rising once more into the air on the huge cantilever, the slipper takes another sweeping, plunging, slip and slide down the polished surface of the See-Saw, and just as he has ceased to wonder, or care, where he is, finds himself collecting himself and his thoughts on the mattress, and trying to explain his thrilling sensations to the crowd of joyous spectators.



COUGHLIN'S CELEBRATED 12th REGIMENTAL BAND N.G., S.N.Y.



On the opposite side of the Midway is

The U.S.A. Rifle Range (MAP 36),

equipped with really good rifles, and every up-to-date device of disappearing targets and the like, to test the skill of the expert, and train the eye and hand of the tyro. Matches may be shot off, and scoring sheets obtained, and every form of pleasure and practice in connection with rifle shooting is provided.

If it is doubted that sound physical exercise may be obtained in comfort, combined with the most hilarious form of amusement, the visitor can settle the point to his own and everybody else's satisfaction by stepping on

The Cake Walk (MAP 37)

adjoining the Rifle Range.

This can be confidently recommended as one of the finest correctives of dyspepsia and sluggish liver obtainable in the Exhibition, next to a ride on one of the little broncho pets of the Cow Boys in the Empress Hall.

Before experiencing the sensation of Ballooning, the visitor should not fail to continue his promenade from the Cake Walk across the Midway to the building immediately opposite, and spend a restful time in seeing the famous

Phillipinos Dancer (MAP 39).

There have been recently, and are still, many wonderful dancers to be seen in England, but the dances performed by the graceful lady from the far Phillipines are a revelation. The terpsichorean art of these wonderful islanders embodies the weird savage customs of ages with all the grace and languorous luxuriousness of the cultured East.

After lazing in the Phillipinos Pavilion, the visitor will find nothing to so pleasantly lift him out of his languor as the gigantic balloons that he will find immediately facing him and on the right. This marvellous amusement machine is described in the simple but graphic and much-embracing name of

Ballooning (MAP 40).

This is probably the most ingenious and elaborate toy ever conceived and constructed. It is an English idea, the happy thought of a celebrated engineer well-known in the railway world because of his clever improvements in connection with rolling stock. Three hundred tons of steel are embodied in this great structure, and the whole is embedded in solid masses of concrete. A driving plant of 300 horse-power is required to provide the mysterious motive power, and huge dynamos supply the lighting and operate the lifts. These lifts, which convey the balloonists to the starting platform, are two of the largest in London. Altogether, it is not only a most ingenious entertainment, but an engineering triumph.

The balloonists are conveyed up in the lifts to the starting platform, where they take their seats in the balloon cars. The word

is given to "let go," and the amateur balloonist is wafted up and away through the air, and enjoys all the thrilling and nerve-bracing sensation of a real balloon trip. A height of more than a hundred feet is attained in the course of the voyage, and wonderful views of London are obtained under unrivalled circumstances. Adjoining the balloon sensation, still on the right, is a sensation of quite another order.

The Haunted Castle (MAP 41).

This is indeed one of the most weirdly interesting entertainments in the whole Exhibition, and provides a vast fund of hilarious enjoyment, with just that touch of mystery and uncanniness that evokes a series of alternating outbursts of merriment and shrill little shrieks of surprise that automatically advertise the attraction for some considerable space round about. So much so that further mention in a Guide, other than to describe the secrets of the sensations, which, of course, would be to spoil them, is superfluous.

The Helter Skelter House (MAP 42)

is not a novelty, but a very firm old favourite, and there is no mystery about its modus operandi, or about the pleasure it provides. It speaks for itself, or, rather, its patrons speak for it, in a way that is undeniable.

Guidance is not needed to indicate the location of the great

Auto-Rail (MAP 43),

which rears its convolutions on the finest and most dominating site in the Midway, and is seen during the whole progress down the Pathway of Pleasure. Ten thousand feet of steel rails, and many thousand pounds worth of timber went to the construction of this amusement thrill.

The passengers take their seats in the trolley on the ground level, and are conveyed up a gentle incline to the lofty platform, where begins the initiatory slope. There the carrying trolley automatically disengages itself, and the car rushes forward, around, and about, over hill and dale, in great curves and sweeps, until a long, swift, and bracing journey is terminated almost at the point where it began.

Sheltered among the inner folds of the Auto-Rail are the prancing horses of

Collin's American Circus (MAP 44),

which swing swiftly round to stimulating and popular melodies played on the Steam Orchestrion.

Beyond and behind the towering structure of the Auto-Rail the visitor will find on the right another of the refreshment salons, with which Earls Court is so admirably provided, in

The Canteen (MAP N).

Immediately facing the Canteen is the remarkable Australian riddle hidden in

The Bush Maze (MAP 46).

Here, under the usual congenial circumstances, the visitor can pleasantly lose himself for a little while in its recesses, and exercise a great amount of ingenuity in solving this puzzle of the back-blocks.

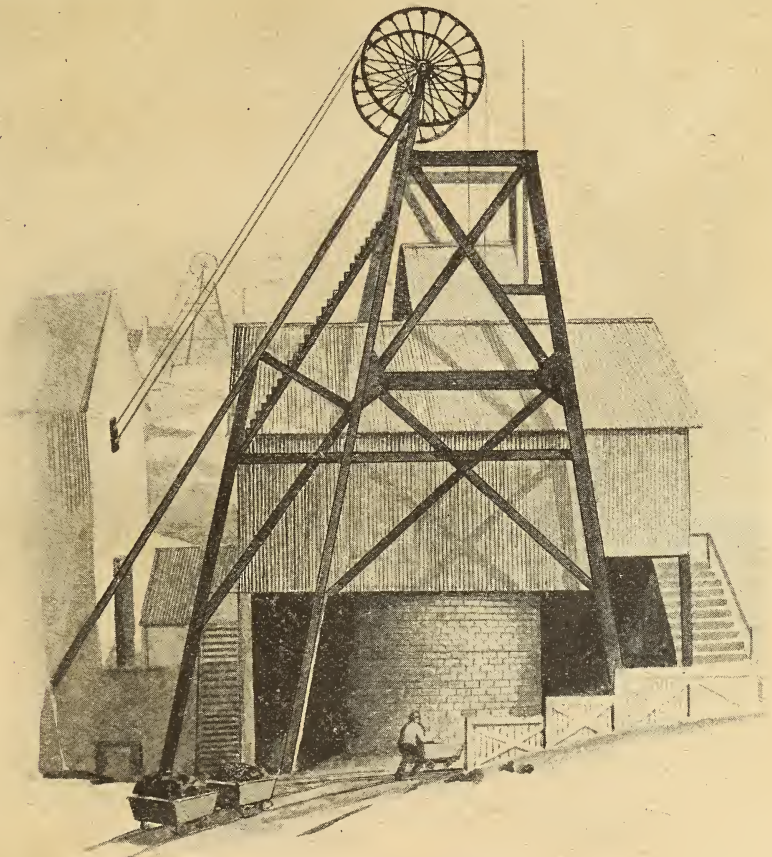
The avenue running straight onwards between the Bush Maze and the Canteen brings the visitor to **The West Kensington Station Entrance of the Exhibition** (MAP 47).

The visitor arriving at the West Kensington Station can either take up the Guide at this point, and continue through the Western Gardens back to the starting-point in either the Queen's Court, see page 65 (MAP 5), or the California Court, see page 77 (MAP 20); or saunter pleasantly back to either of those central points and begin the tour afresh.

At this end of the Midway a bridge, beside the Bush Maze and opposite the Auto-Rail, leads the visitor into the beautiful and most justly famous WESTERN GARDENS. But before taking the quiet, restful pleasure of listening to the best of music, played under the most delightful of conditions in the altogether charming surroundings of the shade and flowers of the Western Gardens, the visitor will be attracted by seeing, on the right, immediately adjoining the bridge, the poppet-heads of

THE COAL MINE (MAP 48).

This is an attraction of a very special kind, and one that no visitor to Earls Court should miss seeing. It is a reproduction of the identical workings in which the miners of the North extract from the dark recesses of the earth the precious "black diamonds." Such a



THE COAL MINE.

reproduction has never been devised and carried out on such an accurate and extensive scale in the world before.

Immediately on entering, the power house can be seen on the left, in which the electrical motive power for working the cages, etc., is situated. The machinery is specially designed to meet the require-

ments of this particular pit. Starting from the pit heap the visitor receives his Miner's lamp, gets into the cage, and descends about 30 fathoms into the lower workings. On arrival at the bottom of the pit all lamps are examined to see if they are locked.

Coal in the North is principally worked in two systems, viz.: "Long Wall" and "Bords and Wall." In the Long Wall system you form Headings and then take the coal out altogether, supporting the roof by Packs and Chocks; in the Bord and Wall system you form the coal into pillars by driving walls out of the headings, and the Bords at right angles. Proceeding by

The First Heading.

the heavy shaft pillars lift to support the shaft itself, and the seam of coal, representing the Wallsend High Main Seam, can be seen here. On the left hand side, through the Heading, a miner, in what is called a Wall, is preparing with his Drill to shoot his Jud. On the right hand side the miner in another Wall is getting his jud down. Continuing through the Heading, the stratification of the coal interspersed with stones and fossils is noticed. At the end of this the return Heading forms the pillar of the drive. The visitor now arrives at another working group on the right showing a system of Long Wall working. Here one miner is corving, or undercutting, another is drilling, and another filling the coal tub. We now come to a very interesting subject in mining, viz., a slip or fault. These do not rise vertically, but at an angle. When the slip inclines away from you the coal is invariably found underneath, and vice versa.

Passing through a "Drift," you ascend to a higher seam. Through the opening on the right can be observed the headings forming small pillars. On the right hand side is the coal cutting machine in operation.

Entering another long heading through the natural rock, where there is no coal, you will notice

Strings with Little Weights

attached. These are always placed in mines by the Surveyor, as all drives are made by the compass, and the strings indicate the direction the drive is to take. We next come to the stables. The

ponies never come to the surface except in cases of illness. They get quite accustomed to their heavy task. Sharp to the left are the disused workings. When the coal is taken out the mine is troubled with upward as well as downward pressure, called "Creep," which is the cause of the props getting broken in the manner shown. Such portions of a mine are dangerous, owing to the liability of fall of rock. On the right facing this is another small slip or fault. Farther along on the right are to be seen two miners, one corving and another drilling. At the cross head the ponies are drawing the tubs laden with coal. On the left the roof is supported by a system of small timbers, called chocks. Next to this is a chock drawing machine. On the right again is a miner getting out what is known as a "Wide-bord." Next to this is another short pillar heading. Farther along you will observe a large "whindyke." The miner knows when he is coming to a whindyke, which is caused by volcanic action pressing upwards into the coal.

Next is shown the

System of Life-Saving.

This illustrates how the men go down into the mines with the oxygen apparatus. Arriving at the slope the cars take you to the lower workings. You can see the stratification of the coal changes here, and that the incline follows the dip of the coal. Facing one at the bottom of the slipway there is a brick and stonework, technically known as packing. Turning to the right the stratification continues dipping. Farther along still is the separation, or ventilating door. There are several of these distributed about the mine, to ensure a current of air coming through. Having arrived at the pit bottom, the cage may be entered and the visitor ascends to the outer surface.

The Fleuss-Davis Self-contained Breathing Apparatus, worn by the miners in the Rescue Tableau, is supplied by Messrs. Siebe, Gorman, and Co., Ltd., the well-known Submarine Engineers, of 187, Westminster Bridge Road, London.

The Coal Cutting Machinery and Tools are supplied by The Hardy Patent Pick Co., Ltd., of 22, Queen Victoria Street, E.C., and the whole of the coal used in the mine by Messrs. Rickett, Smith, and Co.

Adjoining the Coal Mine is the entrance to the ever-popular

Switchback (MAP 49).

This is a perennial attraction at Earls Court, and never loses its charm, as is testified by the constant succession of car loads of merry-makers swirling and switching up and down the undulations of the track opposite the splendid scenic masterpiece, with every now and then a glimpse over the green lawns and flower-beds of the Gardens.

On leaving the Switchback and beginning the promenade of the gardens the visitor will find on the left

The American Lager Beer Hall (MAP T)

which is more fully described in the Refreshment Section, page 100. Here may be obtained a large variety of American and German-American light dishes, as in the beer gardens of San Francisco and New York. Both German and American Lager Beer may be obtained, and a rest for a few minutes in the hall or on the beautiful terrace may be enjoyed listening to the airs played by the German-American orchestra.

On continuing his promenade the visitor will find opposite, under the shadow of the switchback, a pretty little building in which are housed the ever attractive and entertaining

Ants and Bees (MAP 50).

The strains of delightful music coming from the farther end of the Western Gardens is sure to attract the visitor after the excitement of the Midway, and he will make his way along the winding flower-bordered paths in the direction of the sweet sounds. He will, however, not miss on the way the popular and always new

Electrophone (MAP 51).

The Western Gardens almost demand a section to themselves if all their attractiveness is to be adequately indicated. All London, all England, knows, loves, and appreciates these famous Gardens where ancestral elms, shady and verdant lawns set with exquisite

beds of flowers, Italian vine-clad pergolas and plashing fountains, backed by great scenic landscapes painted by the best artists, make a perfect setting for the delightful music.

THE WESTERN GARDENS.

This great stretch of lawns and flower beds and trees, all as natural and beautiful as nature left them before the great city grew up around them, and with all the added attractions that the best landscape gardeners and finest scenic artists can do in their attempts to "paint" the lily, is one of the most delightful oases in all London, or for that matter, in any other great city. Here, within twenty minutes of Piccadilly Circus, one may be as much away from the noise and bustle of London as if one were in the heart of Surrey, or—with all the illusions of scenic backgrounds and built-up surroundings—in the Garden of the Gods in Colorado, or on the shores of the blue Mediterranean.

At the further end of the grounds to that at which the visitor enters—that is, to the right of the Band Pavilion—are the Italian Gardens. A beautifully constructed Pergola, that might have been transported bodily from the suburbs of Naples, covered with vines and creepers and flowers, borders a stretch of ornamental gardens surrounding a pleasant fountain and backed by a rockery over which waterfalls splash and sparkle, melt and fade away into a haze of scenery that gives the impression of most delightful and alluring distances. The crystal cascades seem to start from far distant hills, and come dancing and splashing down to the very feet of the visitors promenading pleasantly along the flower-bordered walks.

A huge replica of the famous Bartholdi Statue of Liberty, which dominates New York Harbour and welcomes the stranger into the gates of the Golden West, rears itself proudly in the middle background. From the uplifted arm holding the Torch of Liberty a brilliant light floods the surrounding scenery at night-time, while from a number of snow-white pillars, set about among the flower beds, illuminated devices of artistic jewellery, of gigantic proportion, shed the shimmer of diamonds and sapphires and emeralds over the multitude of pleasure seekers.

On the warm summer afternoons and in the cool evenings

The Band Pavilion (MAP 52),

is the hub around which thousands of pleasure-seekers circle in quiet enjoyment of perfect pleasure. And at night-time, when myriads of multi-coloured lights sparkle and twinkle among the leaves and flowers and outline the surrounding courts and buildings in iridescent light, it is a veritable fairyland.

Earls Court has a national reputation for its good

Music by the Best Military Bands,

played amid most delightful surroundings, here in the charming Western Gardens, or in the Queen's Court, with its rippling lake surrounded by the façades of beautiful palaces backed by scenic devices of splendid effect, and at night all aglow with fairy lights; or, in inclement weather, in the new Concert Hall, or elsewhere.

A special feature of the music arrangements for this year is the engagement of one of the most popular of the famous American regimental bands,

The Band of the 12th Regimental N.G., S.N.Y.

This band has a great reputation in the United States, and visitors to Earls Court have an opportunity of hearing it for the first time in England.

The finest of our own regimental bands have as usual been engaged, including those of the **Scots Guards**, the **Irish Guards**, and the **Life Guards**.

One of the great attractions of the Western Gardens is the opportunity afforded, in the handsome restaurant, of dining al fresco in these splendid surroundings. Immediately facing the Band Pavilion is the QUADRANT RESTAURANT (MAP A), while on the right of the Band Pavilion is the GARDEN CAFE RESTAURANT (MAP D), and the GARDEN RESTAURANT AND BUFFET (MAP C). The special attraction of dining at the Golden West Exhibition is more fully referred to and particulars given in the Refreshment Section, page 100

The North End Road Entrance (MAP 54) is in the corner of the Western Gardens beyond the Quadrant Restaurant, and visitors arriving at this entrance may take up the Amusement Guide at this point, either going through the Western Gardens and reading the Guide as in the reverse direction, or may make their way over the Western Arcade to the California Court (MAP 20), page 77; or to the Queen's Court (MAP 5), page 65, and thence accompanying the Guide.

On the left of the Band Pavilion are the beautiful green lawns, stretching under shady trees, the flower-bordered walks and green shrubbery, and the handsome terraced buildings of

THE OLD WELCOME CLUB (MAP B),

a Club unique in every respect, and in very many ways the most charming club in all England. Its President is Field Marshal Earl Roberts, V.C., K.G., K.P., O.M., etc., and the Club numbers among its members some of the best known names in social London. The situation of the Club House, with its beautiful shady lawns immediately facing the principal Band Pavilion, makes it one of the most restful and attractive places in which to spend a summer evening.

Admission to the grounds is, of course, confined to members. The subscription to the Club is now two guineas a year, and the member's badge entitles him to bring a friend into the Exhibition free, and also, of course, to take him into the Club. The dining arrangements are the very best that modern skill in catering and cooking can provide. The same experts that provide the famous cuisine of the Criterion Restaurant provide that at the Old Welcome Club—as also, of course, at the public restaurants in the Exhibition. Three dinners are provided, one at 5s., one at 7s. 6d., and a special dinner at 10s. 6d. Dinner is served either in the dining-rooms overlooking the lawn, or in the charming semi-open salons in the recesses of the terrace. The Club rooms are furnished in luxurious style, and are fitted with every comfort and convenience for the use of members and their friends. It is open daily at the same time as the Exhibition, and is closed nightly a quarter of an hour before the Exhibition closes.

REFRESHMENTS.

The Pleasure of Al Fresco Dining—Where to Dine Luxuriously or Inexpensively—Teas and Light Refreshments. *

London is singularly lacking in places for pleasantly dining in the open air in the summer time, such as form one of the chiefest attractions of Paris and many other Continental cities. We have nothing like the Champs Elysees, with its splendid restaurants embowered in shady groves, with delectable tables set amid dainty flower-beds, and with all the fragrance of outdoor nature to add zest to the savour of a delightful dinner or luncheon.

On the Continent, even in what we always think of as the more rigorous regions, Germany, Holland, Sweden, and even the further North, everybody—or nearly everybody—dines outdoors in the summer time. We English would like to do so, but are compelled to stuff ourselves in stuffy rooms in the stifling heat of oppressive summer evenings. Were we Continentals, we should have restaurants in Hyde Park, in Regent's Park, in every park.

Earls Court affords

The one place in London

where al fresco dining, with all its many charms, can be enjoyed under the most delightful conditions. For those who would dine as they may at, say, the Cafe de la Paix, or at Voisins, or at any one of half a dozen famous restaurants in the heart of Paris, with all the life and gaiety and sparkle of the boulevards about them, there is the Queen's Restaurant and the Grill Room by the lake side in the Queen's Court. For those who desire the rural charm of the famous Bois restaurants, with the scent of flowers and the shade of the foliage, the distant movement of gay crowds, the sparkling lights and the delightful music, there are, in the Western Gardens, the Quadrant Restaurant, the Garden Restaurant, and, best of all, the terraces of the Old Welcome Club.

Of course delightful externals do not by any means make a satisfactory dinner. As the belated traveller in the foothills of the Rocky Mountains, who lost his way and missed his dinner, remarked to his artist friend who raved about the superb sunset behind the snow-clad peaks: "That's all very well, but you can't eat scenery."

Earls Court provides everything that one can eat, and everything that one could wish to eat.

The Catering Arrangements

are in the hands of the same experts who provide the famous cuisine in the East Room at the Criterion, overlooking Piccadilly Circus, and at a score of restaurants and noted hotels in London and all over England. As with all good caterers, equal provision is made for the simple liver as for the gourmet. To dine or lunch well is not necessarily to eat expensively. The plainest food may always be served in the best way, although that is not always done in many places.

Earls Court catering offers the most expensive and the least expensive, but always the best.

This year the catering arrangements have undergone such revision in every department as enables the restaurants and cafes to provide every method of cooking, that includes the usual English features, the cosmopolitan cookery of the most expensive restaurants, and naturally, in addition, a choice of the best American dishes.

To begin at the top—in every sense—there is

The Quadrant Restaurant

in the choicest situation, overlooking the Western Gardens. This beautiful Louis XVI. salon, open to the air the full length of one side, is situated opposite the Bandstand, with the full stretch of the lawns and trees and flower beds, smiling in the sunlight or sparkling with thousands of coloured lamps at night, immediately in front. Here is daily served a richly-varied menu; luncheon at 2s. 6d. per head, and a choice of dinners at 5s., 7s. 6d., and 10s. 6d. per head. These include all the best features of the usual first-class cuisine, and they will also include daily one or two typical American dishes likely to please the palate of the English public.

There is room in this salon to seat 450 people at a time, and during the height of the season it is advisable to book tables in advance.

To the left of the Quadrant beyond the Italian Gardens is the

Garden Cafe Restaurant

where refreshments of lighter character may be obtained.

At the further end of the Western Gardens and overlooking the same scene as the Quadrant, but in the reverse direction, is the

American Lager Beer Hall,

which this year, of course, in accordance with the usual order of things in the United States, is of a German-American character. Here a great variety of light dishes, such as are obtainable in the famous beer gardens of New York, Cincinnati, Chicago, St. Louis, San Francisco, and every other great American city, are served at any time during the hours the Exhibition is open.

The best German and American lager beers are served in this hall, and a clever and refined German-American orchestra plays here during the afternoon and evenings. Here such dishes as Tenderloin Steaks with Poached Eggs, Hashed Chicken, Stuffed Lobster, Planked Steak, and other kinds of American dishes, will be obtained from time to time.

Appealing more directly to the visitor who comes to see the Exhibition, and not to enjoy the pleasure of simply dining there is the

Grill Room

situated in the Queen's Court overlooking the lake.

Here are served at moderate prices, on the average scale ruling at ordinary City restaurants, a very large variety of grills, entrees, and joints, with the usual accompaniments of a most varied and moderate menu. The necessary American touch is also given to the menu here by a series of such dishes as the celebrated Planked Steak, a form of cooking essentially American, and which has already commended itself to a very large number of English people in such places as the Criterion Restaurant.

It may be explained, for the uninitiated, that the steak is cooked on a blazing plank of oak wood, specially prepared for the purpose, and it is understood to be a survival of the cookery of the American Redskin, who naturally grilled his buffalo steak on a hard plank over a wood fire.

It is in regard to what has come to be known as

“ Popular ” Catering

that the greatest changes have taken place. “ Popular ” catering, of course, means the best food at the most reasonable prices, and the art of providing this particular kind of cuisine is exemplified at its best at

The Queen’s Restaurant,

which is situated in the Queen’s Court facing the lake and opposite the Grill Room. Here an extremely reasonable tariff of prices prevails, practically the same as that at the numerous popular cafes and tea-rooms which have become such a notable feature of modern London.

A cup of tea or coffee costs 2d., mineral water 3d. and 2d., and out of the immense variety of dishes offered it is only necessary to quote such items as the plate of cold meat for 6d., two poached eggs on toast for 6d., and a large range of similar dishes which brings this department well within the means of any visitor to the Golden West Exhibition.

The same tariff applies at

The Tea Pavilion

in the Midway so far as the items connected with the service of teas are concerned, and this department, which is close to the Summer Ballroom, attracts a very large number of visitors.

There is also

The Canteen

at the end of the Midway, over, and opposite, the bridge leading from the Western Gardens where all the services are at ordinary popular prices.

Scattered about the grounds and convenient in all quarters are numerous buffets where are served light refreshments only.

Special Admission Arrangements.

Return Railway Fare and Admission for One Shilling.

A number of novel notions and privileges have been arranged in admission facilities this year.

An exceptional arrangement with the Railway and Tube Companies of London has been made by which

The Railway and Tube Companies issue Combined Return Railway and Admission Tickets, from more than 150 Stations in and around London, at an inclusive price of **One Shilling.**

"Sociable" Season Tickets

(Tickets for Two at the price of One).

In response to many suggestions in regard to Family Tickets, and to requests to issue tickets that will meet the usual condition that obtains of two friends visiting the Exhibition together, the Executive have decided this year to issue Season Tickets for two, that will admit the owner and a friend, at the ordinary price of 10s. 6d. This ticket will give the owner the right to bring in a friend each time.

Weekly Tickets, available for the owner only, will be issued at 2s. 6d. each.

Special Terms for Pleasure and Excursion Parties have also been arranged.

HOW TO GET THERE.

"All Roads lead to Earl's Court" is a time-honoured saying in London, and all the new Tubes have emphasized the appreciation of the fact that Earl's Court Exhibition is

"In the Heart of the West End."

The unique position of the Earl's Court Exhibition renders it one of the most conveniently and speedily reached places of amusement in



THE OLD WELCOME CLUB.

or around the Metropolis. Four entrances to the Exhibition Grounds immediately adjoin Stations on the Underground system of Railways, from which there are trains every two or three minutes to all parts of London and the surrounding suburbs.

Earls Court Railway Station is immediately opposite the **Principal Entrance** to the Exhibition at Warwick Road. At this Station converge from all parts of London and its suburbs Electric Tube and Electric and Steam Tunnel Railways. The tubes and tunnels tap all the great Railway Termini of the Metropolis.

For instance, a passenger arriving at Charing Cross from abroad is carried in Ten minutes straight to the Exhibition. From many other Stations the Exhibition can be reached quickly as follows:—

Station.	Minutes.	Station.	Minutes.
<u>Victoria</u>	9	<u>King's Cross</u>	20
<u>Waterloo</u>	17	<u>Baker Street</u>	16
<u>Piccadilly Circus</u>	12	<u>Willesden Junction</u>	15
<u>Mansion House</u>	20	<u>Euston</u>	20
<u>Liverpool Street</u>	28	<u>Cannon Street</u>	20
<u>Finsbury Park</u>	29	<u>London Bridge</u>	24

The Lillie Road and West Brompton Entrances, which face the **West Brompton Stations** of the District and West London Railways, are convenient for visitors from Fulham, Putney, Chelsea, Wimbledon, Clapham Junction, and South London generally, while the West Kensington (Conan Street) Entrance, which is connected with **West Kensington Station** on the District Railway, is most serviceable for visitors from Hammersmith, Turnham Green, Chiswick, Acton, Ealing, Harrow, Hounslow, Kew, Richmond, and other districts farther west.

Principal Refreshment Departments.

QUADRANT RESTAURANT.

Western Gardens.

Table d'Hôte Luncheon, 12 to 3 p.m....	...	...	2/6
Dainty Afternoon Tea (<i>ad lib.</i>) on Terrace	...	...	1/-
Table d'Hôte Dinners, 6 to 9.30 p.m....	...	5/-, 7/6, 10/6	

English, American, and French Cooking.

GARDEN CAFÉ-RESTAURANT.

Western Gardens.

Light Luncheons, Afternoon Tea, and Light Suppers.

LAGER BEER HALL AND AMERICAN BAR.

Western Gardens.

Luncheon.	Dinner.	Supper.
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American Dishes a Speciality.

GRILL ROOM, RESTAURANT, AND LOGGIA.

Queen's Court (South side of Lake).

A la Carte Luncheons, Teas, Dinners, and Suppers.
 Teas and Refreshments on Loggia.
 American Dishes to order. See Daily Menu for Tariff.

AMERICAN BAR.

Western Gardens.

All kinds of American Drinks dispensed as in America,
 at moderate prices.



IF I MUST BE WASHED
WASH ME WITH

VINOLIA

Premier, 4d. ; Floral, 6d. ; Toilet (Otto), 10d. ; Vestal, 2s. 6d.

The Old Welcome Club.

NOW enjoying its Fifteenth Season this Club is situated in the Western Gardens, close to the North End entrance, and directly opposite the principal band stand. It is opened daily at the advertised hour for the opening of the Exhibition, and closed every night a quarter of an hour before the closing of the Exhibition.

PRESIDENT :

FIELD-MARSHAL THE RIGHT HON. EARL ROBERTS, *U.C.*,
K.G., K.P., &c.

COMMITTEE :

PAUL CRÉMIEU-JAVAL, Esq., J.P., Chairman.

THE EARL OF WARWICK AND BROOKE.	REAR-ADMIRAL SIR A. FITZGEORGE, K.C.V.O.
THE EARL OF MALMESBURY.	SIR JOHN FURLEY, C.B., D.L., J.P.
THE VISCOUNT TEMPLETOWN.	COL. SIR J. ROPER PARKINGTON, J.P., D.L.
THE LORD ATHLUMNEY.	SIR ARTHUR J. R. TRENDELL, C.M.G.
THE LORD CHEYLESMORE, C.V.O.	SIR C. PURDON CLARKE, C.I.E., F.S.A.
THE LORD BURNHAM, K.C.V.O.	SIR GEORGE WYATT TRUSCOTT.
THE LORD WINTERSTOKE.	SIR JAMES BAILEY, KT, D.L., J.P.
THE RIGHT HON. SIR E. H. CARSON, K.C., M.P.	COL. R. W. EDIS, C.B., V.D., F.S.A.
THE RIGHT HON. W. G. E. MACARTNEY,	WALTER H. HARRIS, Esq., C.M.G.
LIEUT.-COL. HON. A. H. F. GREVILLE, M.V.O.	COLONEL R. PARRY NISBET, C.I.E.
SIR W. ROPER LAWRENCE, Bt., G.C.I.E.	HIS HONOUR JUDGE F. A. PHILBRICK, K.C.
COL. THE RT. HON. SIR J. W. RIDGEWAY, G.C.B.	FRANK TRAVERS BIRDWOOD, Esq.
SIR WILLIAM ROBINSON, G.C.M.G.	SAMUEL DIGBY, Esq.
SIR THOMAS SUTHERLAND, G.C.M.G.	J. M. FRESHWATER, Esq.
SIR RICHARD D. AWDRY, K.C.B.	R. CLAUDE GARNETT, Esq.
ADMIRAL SIR ALBERT H. MARKHAM, K.C.B., F.R.G.S.	DOUGLAS G. H. GORDON, Esq., J.P.
SIR F. W. R. FRYER, K.C.S.I.	HERMAN HART, Esq.
SIR GEORGE C. M. BIRDWOOD, K.C.I.E. C.S.I., M.D., LL.D.	HAROLD HARTLEY, Esq.
SIR M. M. BHOWNAGGREE, K.C.I.E.	IMRE KIRALFY, Esq.
COL. SIR A. FITZGEORGE, K.C.V.O., C.B.	DR. J. IRVINE MENZIES.
	JAMES N. PAXMAN, Esq.
	MAJOR G. E. WYNDHAM MALET, <i>Secretary</i>

Applications from gentlemen desirous of becoming Members should be addressed to the Secretary.

HOW TO REACH EARLS COURT

FROM THE MAIN LINE TERMINI.

Passengers arriving at	Railway.	Proceed to Earls Court by	How connected.	Name of Underground Station.	Journey Time to Earls Court
		Railway. Metropolitan	Adjoining	Bishopsgate	Minutes.
BROAD STREET	North London	Metropolitan	Adjoining	Bishopsgate	30
CANNON STREET	S.E. & C.	District	Subway	Cannon St.	20
CHARING CROSS	S.E. & C.	District	Adjoining	Charing Cross	14
EUSTON	L. & N.W.	{ Hampstead } { Metropolitan }	Subway 4 mins. walk	Euston Gower Street	20 18
FENCHURCH ST.	{ L.T. & S. } { Great Eastern }	District	3 mins. walk	Mark Lane	24
HOLBORN VIADUCT	S.E. & C.	District	6 mins. walk	Blackfriars	17
KINGS CROSS	Great Northern	Piccadilly	Subway	Kings Cross	20
LIVERPOOL ST.	Great Eastern	Metropolitan	Subway	Bishopsgate	30
LONDON BRIDGE	{ L.B. & S.C. } { S.E. & C. }	{ District } { C. & S. London }	5 mins. walk Adjoining	Monument London Bridge	22 25
LUDGATE HILL	S.E. & C.	District	3 mins. walk	Blackfriars	17
MARYLEBONE	Great Central	{ Bakerloo } { Metropolitan }	Subway 3 mins. walk	Great Central Edgware Rd.	20 13
PADDINGTON	Great Western	Metropolitan	Subway	Praed St.	11
ST. PANCRAS	Midland	{ Piccadilly } { Metropolitan }	3 mins. walk	Kings Cross	20
ST. PAUL'S	S. E. & C.	District	Subway	Blackfriars	17
VICTORIA	{ S.E. & C. } { L.B. & S.C. }	District	Subway	Victoria	8
WATERLOO	L & S.W.	Bakerloo	Subway	Waterloo	18
WILLESDEN JUNC.	L. & N.W.	West London	—	—	15

HOW TO REACH EARLS COURT

FROM "UNDERGROUND" STATIONS IN LONDON.

From the	Change at	by	How Connected.	Journey Time to Earls Court from Junction Station.
				MINUTES.
BAKERLOO RAILWAY	Piccadilly Circus Embankment (Charing Cross)	Piccadilly Rly } District Rly }	Subway	12
CENTRAL LONDON	British Museum Notting Hill Gate	Piccadilly Railway Metropolitan Ry.	Adjoining Opposite	16
CITY & S. LONDON	Elephant & Castle Kings Cross	Bakerloo Railway Piccadilly Railway	Subway Subway	22 16
DISTRICT	—	Direct to	Earls Court from	any Station
GREAT NORTHERN AND CITY	Finsbury Park	Piccadilly Railway	Subway	28
HAMPSTEAD	Leicester Square	Piccadilly Railway	Subway	14
METROPOLITAN	High Street, and Gloucester Rd.	District Railway	Adjoining	3
PICCADILLY RAILWAY	—	Direct to	Earls Court from	any station.

DISTRICT RAILWAY

SUMMARY OF SERVICE OF ELECTRIC TRAINS.

THE DISTRICT RAILWAY and its connections provide rapid and frequent services of fast, commodious and well-lighted Electric Trains from West and South-West to the City and East End, the services converging in each direction and going through Central London, and giving about a 2 minutes' service each way between Gloucester Road and Mansion House.

The Trains are run on the different sections of the District Railway and its connections at the intervals indicated below:—

WEEK-DAYS. About Every Minutes.		TO AND FROM.	SUN- DAYS. About every minutes.
Morning and Evening.	Other Parts of Day.		
20	30	BARKING (for Southend, &c.).	30
4	10	{ EAST HAM, Upton Park, Plaistow, West Ham, Bromley. Bow Road, Mile End, and Stepney Green.	15
10	10	{ NEW CROSS, Deptford Road, Rotherhithe, Wapping and Shadwell, (<i>Change at Whitechapel</i>).	
5	5	Whitechapel, St. Marys and Aldgate East.	5 or 6
3	4	Mark Lane, Monument and Cannon Street.	
2 or 3	3	{ MANSION HOUSE (Central City Station), Blackfriars, Temple, Charing Cross, Westminster, St. James' Park, Victoria, Sloane Square, South Kensington and Gloucester Road.	
6	6	{ High Street, Notting Hill Gate, Bayswater, Praed Street, Edgware Road, and other Inner Circle Stations.	10
3 or 4	4	EARLS COURT.	7 or 8
5	5	{ West Brompton, Walham Green, Parsons Green, and Putney Bridge & Hurlingham.	15
10	15	East Putney, Southfields, Wimbledon Park & Wimbledon.	15
5	5	West Kensington, Barons Court, & Hammersmith.	
7 or 8	7 or 8	Ravenscourt Park and Turnham Green.	10 or 20
30	30	Gunnersbury, Kew and Richmond.	
10	10	{ Chiswick Park & Acton Green, Mill Hill Park (Acton Town), Ealing Common & EALING Broadway.	15
10	10	{ South Ealing, Northfield Halt (Ealing) Boston Road, Osterley, Hounslow, Town. Heston-Hounslow and Hounslow Barracks.	15 or 30
20	30	{ North Ealing, Park Royal & Twyford Abbey, Perivale- Alperton, Sudbury Town, Sudbury Hill and South Harrow.	15 or 30
15	15	Addison Road	30
30	30	{ Uxbridge Road, St. Quintin Park, Willesden, & Stations to Broad Street.	

Thirty trains hourly from all Stations on "Piccadilly" Railway direct to Earls Court.

Connection is made with "Hampstead" and "Bakerloo" Railways by both District Railway and "Piccadilly" Railway.

Between Hammersmith and South Kensington there are over 40 trains hourly.

LIST OF PRINCIPAL PLACES OF INTEREST "UNDERGROUND" STATION. AND NEAREST

FOR.	ALIGHT AT.	FOR.	ALIGHT AT.
Agricultural Hall	Angel	Mint, The	Mark Lane
Albert Memorial	South Kensington	Monument, The	Monument
Alexandra Palace	Finsbury Park	National Gallery	Trafalgar Sq. or Charing X
Bank of England	Cannon Street or Bank	National Portrait Gallery ..	Trafalgar Sq. or Charing X
Bethnal Green Museum ..	Whitechapel	Natural History Museum ..	South Kensington
Birkbeck Institute	Down St. or St. James' Park	Nelson Column	Trafalgar Sq. or Charing X
Birkbeck Institute	Chancery Lane	Old Bailey	Post Office or Blackfriars
Bow Church	Mansion House	Olympia	Addison Rd., Hammersmith, or West Kensington
British Museum	Holborn or British Museum	Oval, The	Oval
Brompton Oratory	Brompton Rd. or S. Kensington	People's Palace	Mill End
Buckingham Palace	Down St. or St. James' Park	Polytechnic	Oxford Circus
Bull and Bush Hotel	Hampstead	Public Record Office	Chancery Lane or Strand
Burlington House	Dover Street	Queen's Club	Barons Court
Cattle Market, Holloway ..	Caledonian Road	Roman Catholic Cathedral ..	Victoria
Chelsea Football Ground ..	Walham Green	Rotten Row	Hyde Park Corner
City Temple	Post Office or Blackfriars	Royal Academy	Dover Street
Cleopatra's Needle	Trafalgar Sq. or Charing X	Royal Botanical Gardens ..	Regent's Park
Colonial Institute	Trafalgar Sq. or Charing X	Royal College of Music	South Kensington
Covent Garden Market ..	Covent Garden	Royal College of Physicians ..	Trafalgar Sq. or Charing X
Doré Gallery	Dover Street	Royal College of Surgeons ..	Holborn
Hudley Gallery	Piccadilly Circus	Royal Exchange	Cannon St. or Mansion House
EARLS COURT EXHIBITION ..	Earls Court, West Brompton or West Kensington	Royal Horticultural Hall ..	Victoria or St. James' Park
Foundling Hospital	Russell Square	Royal Stables	Victoria
Freemason's Hall	Holborn	St. Bartholomew the Great ..	Post Office or Blackfriars
Fulham Football Ground ..	Putney Bridge & Hurlingham	St. James' Palace	Dover St. or St. James' Park
Fulham Palace	Putney Bridge & Hurlingham	St. Paul's Cathedral	Mansion House
Geological Museum	Piccadilly Circus	St. Paul's Schools	Barons Court
Gray's Inn	Holborn or Chancery Lane	Scotland Yard	Westminster
Guards' Memorial	Piccadilly Circus	Shepherds Bush Exhibition ..	Uxbridge Rd. or Wood Lane
Guildhall, The	Mansion House or Bank	Soane Museum	Holborn
Hampstead Heath	Hampstead or Golders Green	Somerset House	Strand or Temple
Harrod's Stores	Knightsbridge	South Kensington Museums ..	South Kensington
Highgate Woods	Highgate	Southwick Cathedral	London Bridge
Houses of Parliament ..	Westminster	Stock Exchange	Cannon Street
Hurlingham Club Grounds ..	Putney Bridge & Hurlingham	Tate Gallery	Victoria
Hyde Park	Hyde Park Corner or Marble	Tattersall's	Knightsbridge or Sloane Sq.
Imperial Institute	South Kensington (Arch	Tower Bridge	Mark Lane
Kensington Palace	High Street, Kensington	Tower of London	Mark Lane
King's College	Strand or Temple	Trafalgar Square	Trafalgar Sq. or Charing X
Knightsbridge Barracks ..	Knightsbridge	Treasury, The	Trafalgar Sq. or Charing X
Lambeth Palace	Westminster Bridge Road	Union Jack Club	Waterloo
Law Courts	Strand or Temple	United Service Museum ..	Trafalgar Sq. or Charing X
Lincoln's Inn	Holborn or Temple	University College	Warren St. or Gower St.
London University	South Kensington [Road	Wallace Collection	Bond Street
Lords Cricket Ground	Baker St. or St. John's Wood	War Office	Trafalgar Sq. or Charing X.
Lord Leighton's House ..	High St. Kensington, or Earls	Waterloo Park	Highgate
Madam Tussaud's	Baker Street [Court	Wellington Barracks	St. James' Park
Mansion House, The	Mansion House, Cannon St. or	Westminster Abbey	Westminster
Marble Arch	Marble Arch [Bank	Whitechapel Art Gallery ..	Aldgate E. or St. Mary's.
Marlborough House	Dover St. or St. James' Park	Zoo	Regent's Pk. or Camden Town

LIST OF PRINCIPAL THEATRES, Etc., "UNDERGROUND" STATION. AND NEAREST

THEATRE.	ALIGHT AT.	THEATRE.	ALIGHT AT.
Adelphi	Trafalgar Sq. or Charing X	Kings	Hammersmith
Eolian Hall	Dover Street	Kingsway	Holborn
Albert Hall	South Kensington	Lyceum	Covent Garden or Temple
Aldwych	Strand or Temple	Lyric	Piccadilly Circus
Alhambra	Leicester Square	Marlborough, Hol'way ..	Holloway Road
Apollo	Piccadilly Circus	Metropolitan Music Hall ..	Edgware Road
Camden	Mornington Crescent	Middlesex Music Hall ..	Covent Garden
Coliseum	Trafalgar Sq. or Charing X	New	Leicester Square
Comedy	Piccadilly Circus	New Royalty	Piccadilly Cir. or Tham Ct. Rd.
Coronet	Notting Hill Gate	Oxford Music Hall	Tottenham Court Road
Court	Sloane Square	Palace	Leicester Square
Covent Garden	Covent Garden	Pavilion	Piccadilly Circus
Criterion	Piccadilly Circus	Playhouse	Charing X or Trafalgar Sq.
Daly's	Leicester Square	Prince of Wales	Piccadilly Circus
Drury Lane	Covent Garden	Queen's	Piccadilly Circus
Duke of York's	Leicester Square	Queen's Hall	Oxford Circus
Empire	Leicester Square	St. George's Hall	Oxford Circus
Fulham Grand	Putney Bridge & Hurlingham	St. James's	Dover St. or St. James' Pk.
Gaiety	Strand or Temple	St. James's Hall	Oxford Circus
Garrick	Leicester Sq. or Trafalgar Sq.	Savoy Theatre	Charing X or Temple
Grand, Islington	Angel	Scala	Goode Street
Haymarket	Piccadilly Circus	Shaftesbury	Piccadilly Circus
Hengler's Circus	Oxford Circus	Steinway Hall	Baker Street
Hicks	Piccadilly Circus	Terry's	Strand or Temple
Hippodrome	Leicester Square	Tivoli	Trafalgar Sq. or Charing X
His Majesty's	Piccadilly Circus	Vaudeville	Trafalgar Sq. or Charing X
Holborn Empire	Holborn	Waldorf	Strand or Temple
Kennington	Kennington	Wyndham's	Leicester Square

EVENING TRAINS LEAVE

EARLS COURT STATION

AT THE FOLLOWING TIMES FOR—

CITY, WHITECHAPEL, BOW ROAD, EAST HAM AND NEW CROSS (via WHITECHAPEL.)

Every few minutes' until 10 p.m. then as follows:

p.m.	p.m.	p.m.	p.m.
10 6e	10 36e	11 1*	11 31
10 11	10 36*	11 1	11 32*
10 16b	10 41	11 6e	11 35
10* 20	10 46*	11 11	11†37b
10 21	10 46e	11 16*	11 40
10 26e	10 50*	11 16b	11 46b
10 31*	10 52	11 21	11 50*
10 31	10 56b	11 26e	11 52
		11†56e	
		a.m.	
		12 †	
		12 2	

Calling at

Gloucester Road
South Kensington
Sloane Square
Victoria
St. James' Park
Westminster

Charing Cross (For Bakerloo and Hampstead Railway).

Temple
Blackfriars
MANSION HOUSE
Cannon Street
Monument
Mark Lane
Aldgate East
St. Marys
WHITECHAPEL
Stepney Green
Mile End
Bow Road
Bromley
West Ham
Plaistow
Upton Park
East Ham (For Tilbury Barking Line).
NEW CROSS LINE STATIONS :
(Change at Whitechapel.)
Shadwell
Wapping
Rotherhithe
Deptford Road
New Cross

e East Ham trains
b Barking trains.
† Not to West Ham
* Not to Bromley or West Ham
† To High Street (Kensington).

Passengers for Gloucester Road and Stations beyond, by these trains, change at Earls Court.

Trains leave Gloucester Road and High Street (Kensington) for Baker Street, Kings Cross, &c., at 6 minutes' interval, until 8.30 p.m.; afterwards at 10 minutes' interval. Last train, 12.12 from Gloucester Road, 12.14 from High Street (Kensington).

"PICCADILLY RAILWAY."

Trains leave Earls Court every 2 or 3 minutes.
To FINSBURY PARK.

Last Train leaves at 12.29 midnight

Calling at

Gloucester Rd. S. Kensington
Brompton Rd. Knightsbridge
Hyde Park Corner Down St.
Dover St. Piccadilly Circus
Leicester Sq. (For "HAMPSTEAD"
Ry.) Covent Garden. Holborn
Russell Sq. Kings Cross. York
Rd. Caledonian Rd. Holloway
Rd. Gillespie Rd. Finsbury Park.

"BAKERLOO" RAILWAY.

Passengers for Bakerloo Ry. change at Charing Cross, or Piccadilly Circus.

Trains leave Embankment Station (Charing Cross), or Piccadilly Circus, every few minutes for Waterloo and Westminster Bridge Road. Last Train leaves at 12.44 midnight

Trains leave Embankment Station Charing Cross or Piccadilly Circus every few minutes for Edgware Road. Calling at

Trafalgar Sq. Piccadilly Circus
Oxford Circus. Regents Park.
Baker Street and Great Central.
Last Train leaves at 12.31 m'dnight

ADDISON ROAD, WILLESDEN, CANNEN TOWN, HIGHBURY, DALSTON & BROAD STREET.

Every ½ hour to Addison Road, & every ¼ hour to &c Willesden until 10 p.m., then as follows:

p.m.	
10 4	11 4
10 16A	11 16A
10 34	11 34H
10 46A	12 4W

H Not beyond Hampstead Heath.

w Not beyond Willesden Junction
A To Addison Rd

Calling at

Addison Road (Kensington)
Uxbridge Road (for Shepherds Bush)
St. Quintin Park & Wormwood Scrubbs
WILLESDEN
Kensal Rise
Brondebury Park

Brondebury West End Lane
Finchley Road & Frogna
Hampstead Hth.
Gospel Oak
Kensish Town
Camden Town
†Maiden Lane
†Caledonian Rd.
†and Barnsbury
Highbury and Islington
*Canonbury
*Mildmay Park
Dalston Junction.
†Haggerston
†Shoreditch
†Broad Street

† Change at Camden Town for Maiden Lane and Caledonian Road and Barnsbury.

*Change at Highbury and Islington for Canonbury and Mildmay Park

† Change at Dalston Junction for Haggerston and Shoreditch.

RICHMOND.	EALING.	HOUNSLOW.	HARROW.
Every ½ hour until 10 p.m. Then as follows.	Every 10 mins. until 10 p.m. Then as follows.	Every 10 mins. until 10 p.m. Then as follows.	Every 20 mins. until 10 p.m. Then as follows.
p.m.	p.m.	p.m.	p.m.
10 10	10 5	10 5	10 5
10 40	10 15	10 15	10 35
11 10	10 27	10 27	11 5
11 41	10 35	10 35	a.m.
a.m.	10 45	10 45	12 1
12 10	10 57	10 57	...
...	11 5	11 5	...
...	11 15	11 15	...
...	11 27	11 27	...
...	*11 35	*11 35	...
...	*11 41	*11 41	...
...	a.m.	a.m.	...
...	12 1	12 1	...
...	12 5	12 5	...
...	12 16	12 16	...
...	12 26	12 35	...
...	12 35	...	...

Calling at
West Kensington, Barons Court, Hammersmith, Ravenscourt Park, Turnham Green.

Richmond Line Stations.	Ealing Line Stations.	Harrow Line Stations.
{ Gunnersbury Kew Gardens Richmond	{ Chiswick Park & Acton Green. Mill Hill Park Ealing Common Ealing Broadway	{ North Ealing Park Royal & Twyford Abbey. Perivale-Alperton Sudbury Town Sudbury Hill South Harrow

*Change at Hammersmith. †Change at Mill Hill Park.
‡ Last Train to call at Park Royal and Twyford Abbey. leaves Earls Court at 7.49 p.m.

PUTNEY BRIDGE.
Every 5 minutes until 10 p.m., then as follows:

p.m.	p.m.	p.m.	p.m.
10 3	10 43	11 23	11 58
10 8	10 48	11 28	a.m.
10 13	10 53	11 33	12 3
10 18	10 58	11 38	12 10
10 23	11 2	11 43	12 18
10 28	11 8	11 †51	12 23
10 33	11 13	11 53	12 38
10 38	11 18	...	...

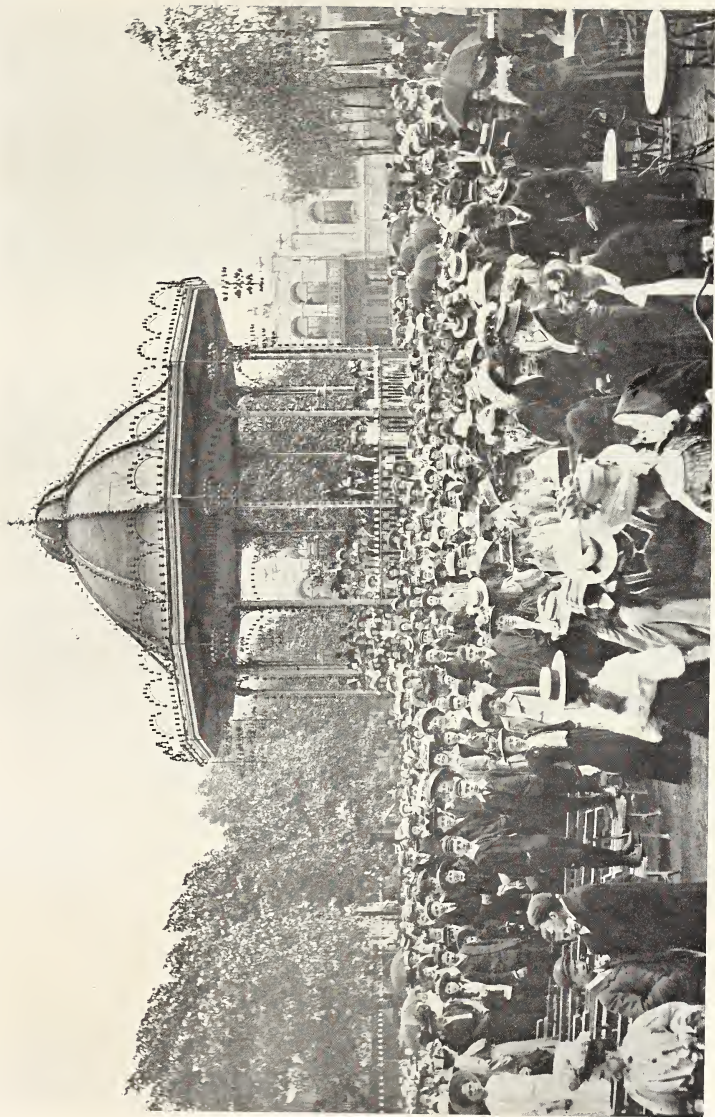
Calling at
West Brompton Parson's Green
Walham Green Putney Bridge
† Does not call at West Brompton.

EAST PUTNEY AND WIMBLEDON.
Every 10 or 15 minutes until 10 p.m. then as follows:

p.m.	p.m.	p.m.
10 3	10 48	11 33
10 18	11 2	11 †51
10 33	11 18	a.m.
		12 3
		12 18
		12 38

Calling at
Walham Green, Parsons Green, Putney Bridge, East Putney, Southfields, Wimbledon Park, Wimbledon, Ealing G.n., or Parsons G.n.

NOTE—The times of the Trains given above are subject to variation from time to time as may be necessary, but the above may be regarded generally as the times at which it is expected the Trains will run.



A HOLIDAY CROWD IN THE WESTERN GARDENS.

UNDERGROUND**TRAINS LEAVE****EARLS COURT,****WEST BROMPTON &****WEST KENSINGTON****STATIONS****— EVERY 4 MINUTES —**

for

ALL PARTS OF LONDON

and the Suburbs.

Return Tickets, including Admission, are available to or from any of these Stations.



UNDERGROUND TO ANYWHERE.

QUICKEST WAY. CHEAPEST FARE.



To Addison Road; UXBRIDGE ROAD.
WILLESDEN (For London and North Western Railway.)
 Kensal Rise, Brondesbury, Hampstead Heath,
 KENTISH TOWN, CAMDEN TOWN,
 GOSPEL OAK, Dalston Junction, Hackney, Homerton,
 Victoria Park, &c.
 Turnham Green, KEW, RICHMOND (For South Western
 Railway Windsor and Reading Lines.)

To HIGH STREET (for Kensington Palace),
 NOTTING HILL Gate (for Central London Railway), Bayswater,
 PRAED STREET (Paddington) (for Great Western Railway).
 Edgware Road (for Great Central Railway.)
 BAKER STREET (for St. Johns Wood, Chessam, Aylesbury,
 and Terey Junction Lines.)
 KINGS CROSS (Metropolitan Railway.)
 Farringdon St., ALDERSGATE, Moorgate, Bishopsgate.

“PICCADILLY”
RAILWAY
STATIONS —
 Knightsbridge,
 Hyde Pk. Corner,
 Down St. Dover
 Street, Piccadilly Circus
 (Change for “BAKERLOO” RY.)
 Leicester Square (Change for “HAMPSTEAD”
 RY.), Covent Garden, Holborn, Strand, Russell Sq.,
 Kings Cross, York Rd. (for Barnsbury), Caledonian Rd.,
 Holloway Rd., Gillespie Rd. (Highbury Hill), & Finsbury Pk.
DISTRICT RAILWAY STATIONS — **GLOUCESTER ROAD**
 (Change for Bayswater, Praed Street, &c.)
SOUTH KENSINGTON (for Imperial Institute, Albert Hall,
 Victoria and Albert and Natural History Museums, &c.)
 Sloane Square (for Court Theatre and Chelsea (East).)

VICTORIA (for South Eastern and Chatham and Brighton
 and South Coast and Crystal Palace Railways).
 St. James’ Park (for St. James’ Theatre).
WESTMINSTER (for Houses of Parliament, Westminster Abbey, Govern-
 ment Offices and L.C.C. Trams to South London).
CHARING CROSS (for Theatres and S.E. & C. Railway Terminus
 and “BAKERLOO” & “HAMPSTEAD”
 RAILWAYS; also City and South London Railway via “BAKERLOO”
 Temple,
 Blackfriars (for S.E. & C. Ry., St. Paul’s, Ludgate Hill and Holborn Viaduct Stations)

MANSION HOUSE (Central City Station),
 Cannon Street (for South Eastern and Chatham and City & South London Railways).
MONUMENT (for London Bridge and London Bridge Stations).
MARK LANE (for Fenchurch Street Terminus). Moorgate, Bishopsgate, Aldgate.
ALDGATE EAST, St. Mary’s,
WHITECHAPEL (Change for EAST LONDON RAIL-
 WAY, Shoreditch, Shadwell Wapping, Rotherhithe,
 Deptford Road, and NEW CROSS),
STEPNEY GREEN, MILE END,
BOW ROAD, BROMLEY, West Ham, Plaistow,
UPTON PARK, EAST HAM & BARKING (for
 fast trains to TILBURY, SOUTHEND, &c.)

To Waltham Green
 Parsons Green,
PUTNEY BRIDGE,
 East Putney,
 Southfields,
 WIMBLEDON, &c.

To
 Chelsea,
 Battersea and
GLAPHAM JUNCTION
 (for South Western & Brighton
 and South Coast Railways).

To
 Chelsea,
 Battersea and
GLAPHAM JUNCTION
 (for South Western & Brighton
 and South Coast Railways).

WEST KENSINGTON STATION
 ENTRANCE TO ALL PARTS OF
WEST END, CITY & EAST END DISTRICT RAILWAY
EARLS COURT STATION
 ENTRANCE TO ALL PARTS OF
DISTRICT RAILWAY
QUEENS COURT STATION
 ENTRANCE TO ALL PARTS OF
DISTRICT RAILWAY
QUEENS PALACE
EMPIRE HALL
IMPERIAL COURT
WESTERN GARDENS
SOUTH HARRROW
EALING (for Great Western Railway),
 Northfield Halt (Ealing),
 Boston Road (for Brentford & Hanwell),
 Osterley and Spring Grove,
HESTON-HOUNSLOW,
HOUNSLOW TOWN,
HOUNSLOW BARRACKS,
 Gunnersbury,
 Kew Gardens,
RICHMOND (for South Western Ry. Windsor
 and Reading Lines).

To
HAMMERSMITH
 (For London United
 Electric Trams.)
 Ravenscourt Park,
 Turnham Green,
 Chiswick Park
 (For London United
 Electric Trams.)
 ACTON (Mill Hill Park),
 North Ealing,
 Park Royal & Twyford
 Abbey,
 Perivale-Alperton,
 Sudbury Town,
 Sudbury Hill,
SOUTH HARROW,
EALING (for Great Western Railway),
 Northfield Halt (Ealing),
 Boston Road (for Brentford & Hanwell),
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HOUNSLOW TOWN,
HOUNSLOW BARRACKS,
 Gunnersbury,
 Kew Gardens,
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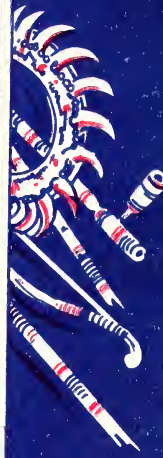
GOLDEN WEST EXHIBITION

EARLS COURT. 1909.



Descriptive
Programme
AND
Souvenir

6^D



PRINTED & PUBLISHED BY

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LONDON, ALDERSHOT & PORTSMOUTH.

The Red Man Spectacle

AND

The Red Indian Camp.

Full Programme of the Spectacle on page 39.

This is believed by experts to be the most complete and realistic reproduction of Wild West Frontier Life that has ever been presented in England. It is not a "show"; it is a true picture of a dying phase of human life. All the events presented in connection with the Red Man spectacle and the Indian Camp are actual facts taken from real life in the early days of the Far West. It is the actual West as it was, the West of Fenimore Cooper, Mayne Reid, and other great writers now, alas, long since dead; and the West as it never will be again. Even the material for presenting such a real picture of real life will very soon have disappeared. Here to-day we have, perhaps, the last opportunity of actual touch with the actual events through the real participators.

There have been gathered together, from their remote Reservations in the Bad Lands of South Dakota, for the purpose of this spectacle, some scores of Indian braves with their squaws and papooses; these have been permitted by the United States Government to come to England, under strict guarantee and regulations, in order to present the most realistic of real Western life to the people of Great Britain.

Accompanying the Red Men is

A picked Band of Cow Boys

and Cow Girls from the Rocky Mountains of Colorado and the Plains of Wyoming, Arizona, and North Dakota. These Cow Boys and Cow Girls present a faithful portrayal of actual

life on the big cattle ranches of the West, with displays of their wondrous skill in riding, steer roping, broncho breaking, and all the other exciting incidents of life on the Range.

The Red Indian Camp, as explained in detail a little later, is a scene of the greatest human interest and historical importance. Here the Indians are seen living exactly as they live on the broad Western Prairies, in all their natural surroundings, with every detail of their mode of life and their curious tribal customs faithfully presented and open to observation and study. Indian occupations, such as bead work, basket-making, pottery work, weaving, etc., etc., are in progress, and specimens of the work are purchasable as souvenirs.

The Red Man spectacle, which is presented in the great arena three times daily, is a genuine representation of the old Red Indian life and of the thrilling episodes that led up to the great Black Hawk and other massacres. The survivors of these events are now but a handful, and in a few years this fascinating phase of the history of America will remain only in written records. Of the actual survivors several of the more notable take part in this spectacle, at the head of the band being chief Red Shirt, who is still proud to wear his famous scalp shirt adorned with some twenty human scalps.

The names of the participants in the scenes of Indian and Western ranching life are :—

COW BOYS.

Glen Updike.	Harry Jones.
Ed. Smith.	James McDonald.
Harvey Phillip.	Wm. L. Wilkins.
William Miller.	Adrian Miller.
Walter Ten Eyck.	Max Atkinson.
Roy Petrie.	Roy Palmer.
Ivan G. Elliott.	Geo. Brayfield.

COW GIRLS.

Miss Lucille Pease.	Miss Lillian Berghofer.
Miss Jane Bermoudy.	Miss Ada Brayfield.



MR. EARLE B. GANDY,
who produced and arranged *The Red Man Spectacle*,
Empress Hall, Earls Court, 1909.



LUCILLE PEASE.



JANE BERMONDY.



LILLIAN BERGERHOFF.

Many of the Indian names given below will appear at least remarkable, and perhaps grotesque to those unfamiliar with Indian life :—Lewis Few Tails, William Owns Many Horses, Charlie Yellow Wolf, Spotted Weasel, and the like—but a knowledge of

How the Indian gets his name

makes them at once most picturesque and interesting.

When an Indian child is born the old squaw nurse goes immediately to the door of the tepee to announce the fact, and the new born papoose is given the name of the very first object that meets her gaze. Thus we get such names—names of famous fighting chiefs and great medicine men, names that have gone down, written large in American history—as Rain in the Face, Sitting Bull, Young Man Afraid of his Horses, Walks under the Ground (probably from seeing a prairie dog run into its burrow), Black Hawk, War Bonnet. And it would seem from the names of some of the Red Men now in the Golden West Exhibition that the history and dates of historical events in connection with the Sioux, Apache, and other tribes will be found in years to come written in the names of the prominent braves of this particular period ; just as is the case even here in London, where the South African war period is recalled, and the dates fixed in names given to children, like Redvers Buller Smith, John Mafeking Johnson—though such names may well become embarrassing to spinsters. We can readily imagine the change from the open Plains of the time of Sitting Bull, Black Buffalo, Yellow Hand, Big Bear, and White Wolf, to the beginnings of contact with civilized life noted in names like Peter Iron Rope, Red Flannel Poney, John Black Eye, and Fred Standing Soldier.

Red Indians.

INTERPRETER :—Frank C. Goings, Chief of Indian Police
of the Pine Ridge Agency, Bad Lands,
South Dakota.

INDIAN BIG CHIEF :—Mr. Red Shirt.

BRAVES.

Lewis Few Tails.	Charles Red Hawk.
Oscar Two Dogs.	Henry Struck by Crow.
Jasper Scout.	Wm. Bear Shield.
Charging Thunder.	James White Bear Claws.
Alfred American Horse.	James Red Horse.
Wm. Chase in Winter.	Charles Yellow Wolf.
Fred Standing Soldier.	Stephen Holy Pipe.
Little Bull.	Wm. Owns Many Horses.
Painted Horse.	Spotted Weasel.
Henry Loan Bear.	Thos. Brown Eyes.
Philip Returns from Scout.	Albert Running Bear.
George Red Bear.	Little Wolf.
	Eagle Horse.

INDIAN WOMEN.

Mrs. Eagle Horse.	Mrs. White Horse.
Nettie Wolf Eyes.	Mrs. Spotted Weasel.
Mrs. Jennie Lapoint.	Maggie Owns Many Horses.
Mrs. Red Shirt.	Julia Goings.

INDIAN CHILDREN.

William Goings.	Child Eagle Horse.
James Red Horse.	Nelson Goings.
	Little Red Horse.

THE RED INDIAN CAMP.

Here the European may see an entirely different and perhaps more intimately interesting phase of Red Indian life in the Far West. In the arenic spectacle the chief aspect presented is that of a fierce fighter and a cruel savage. In the Camp is seen the Indian living his ordinary life, enjoying his ordinary amusements, and engaged in his ordinary occupations. The visitor may perhaps have difficulty in finding the Indian at his "occupation," as understood in the ordinary sense of "work," because, as with many other peoples less favoured with civilization, it is the woman who does most of the work. But exactly as they are, and true to life in every detail, are seen the Red Indians living as in their native homes on the Plains in the Far West, inhabiting their little round tents or tepees, cooking, eating, playing, working, in brief, living their daily round exactly as at home.

This, too, is a reproduction of

Scenes of Real Life,

by people at present living it, which will soon be but a memory. With the rapid spread of the white man's industrialism all over the Continent of America, the mode of life of the Indians is necessarily being forced into a phase more in keeping with his immediate surroundings. While for the present he is still able to live his old wild life in many parts of the wilder West, the circumstances that permit him to do so are passing. Soon even this phase of Indian life will remain only in the pages of history and novels, and the opportunity to see the actual *natural* presentation of such scenes instead of the acted reproductions is one that may never recur.

Indian Arts and Crafts.

The three great industries of the Indians are Basket Making, Pottery, and Weaving; although Bead-work holds an important place.

The visitor should not fail to inspect the beautiful bead-work dresses made of millions of beads strung together on slender thongs which the Indians make from deer hides ; as well as the fine specimens of moccasins, belts, wallets, chains, etc. The designs are infinitely varied, and all have a symbolic or religious meaning. The Swasti Ka is believed to have originated with the Red Indians thousands of years ago, and even to-day is general in the Far West as well as the Far East. Fine specimens of bead robes are much sought after by American connoisseurs, and as much as a thousand pounds has been paid for one piece.

Basketry.

There are many kinds of baskets made by the different tribes of Red Indians, some of which are highly prized, not only for use, but as interesting specimens of decorative art. Among one tribe of Navajoes we find two kinds, the woven and the coiled. Of the former are the numerous shallow trays and baskets woven in large numbers in practically all of the villages, which serve a multitude of purposes. Such are the curiously made trays used as sieves or as receptacles for corn ; these are usually made of the split stem of the yucca plant. Another basket of the so-called wicker-work-weave (a variety of woven basketry, in common use by the Hopi), is the large carrying basket used for packing corn, firewood, etc. None of the baskets so far mentioned among the Hopi have any distinctive decorative value, and as a consequence, are not sought after by collectors. Flat, rectangular shaped trays of the diagonal or twilled variety of woven baskets are generally used as receptacles for the thin, wafer-like bread as it is lifted from the piki stone.

Quite different from the baskets just mentioned are those made by the White Mountain and San Carlos Apaches, in Arizona. The commonest pattern here is a large coiled bowl-shaped tray. The ground colour of the basket is light, from



ADA BRAYFIELD.



Cole & Pendergast

THE COW GIRLS.



THE COW BOYS.



THE INTERPRETER, FRANK C. GOINGS, AND FAMILY.



CHIEF RED SHIRT OF THE OGALALA SIOUX.



SOLE SURVIVORS OF THE BLACK HAWK MASSACRE EPISODE.



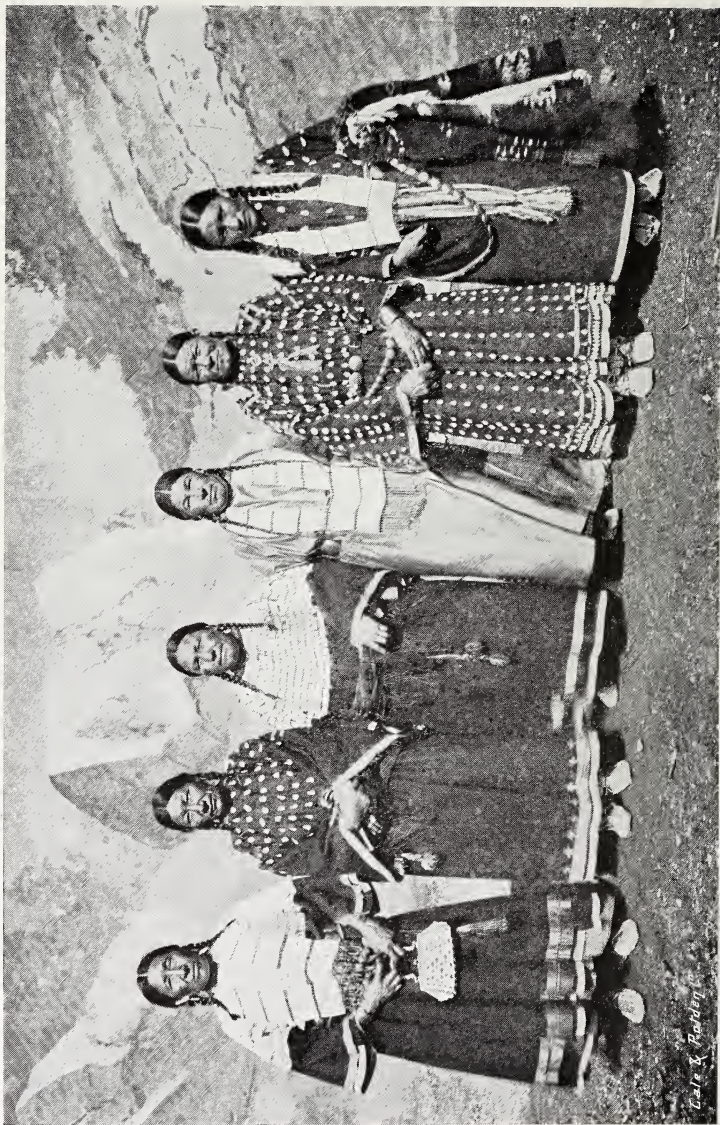
MR. AND MRS. OWNS MANY HORSES.



MR. AND MRS. SPOTTED WEASEL.



PAINTED HORSE, BRAVE OF THE OGALALA SIOUX.



SOME OF THE SQUAWS

L. A. & P. A. 1907



YOUNG BUCKS OF THE OGALALA SIOUX.



SIoux, APACHE, AND NAVAJO BRAVES.

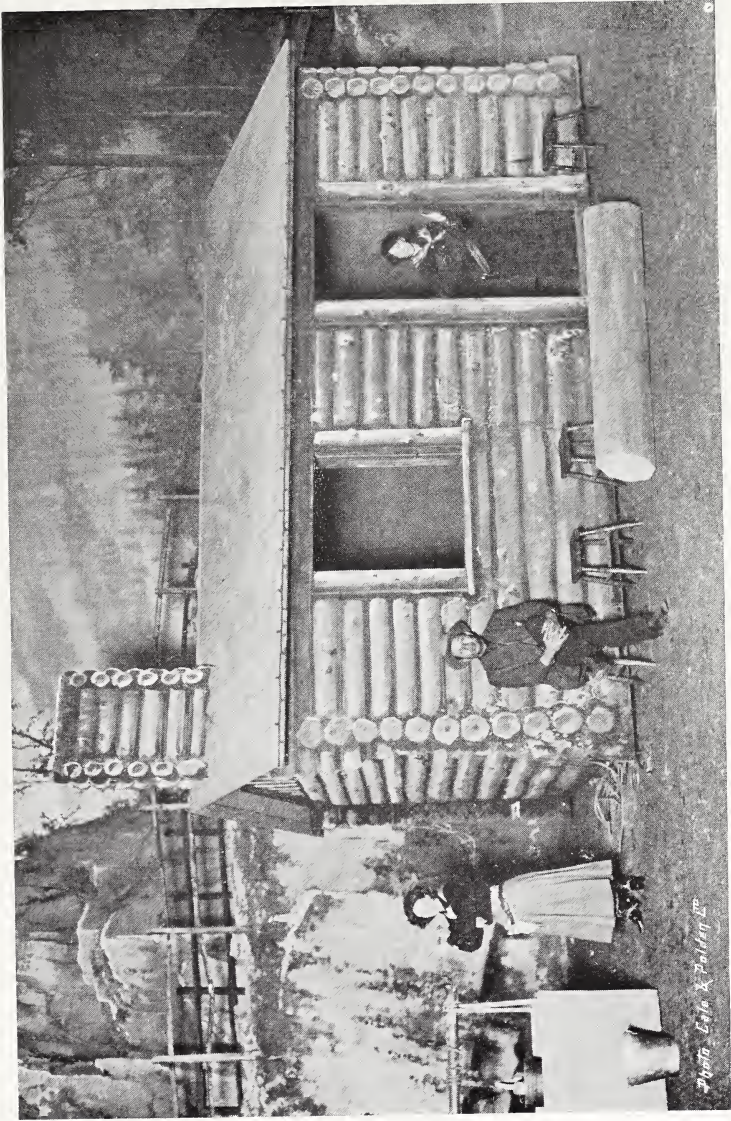


Photo - John X. ...

THE BLACK HAWK MASSACRE. I.—A PEACEFUL EVENING SCENE.

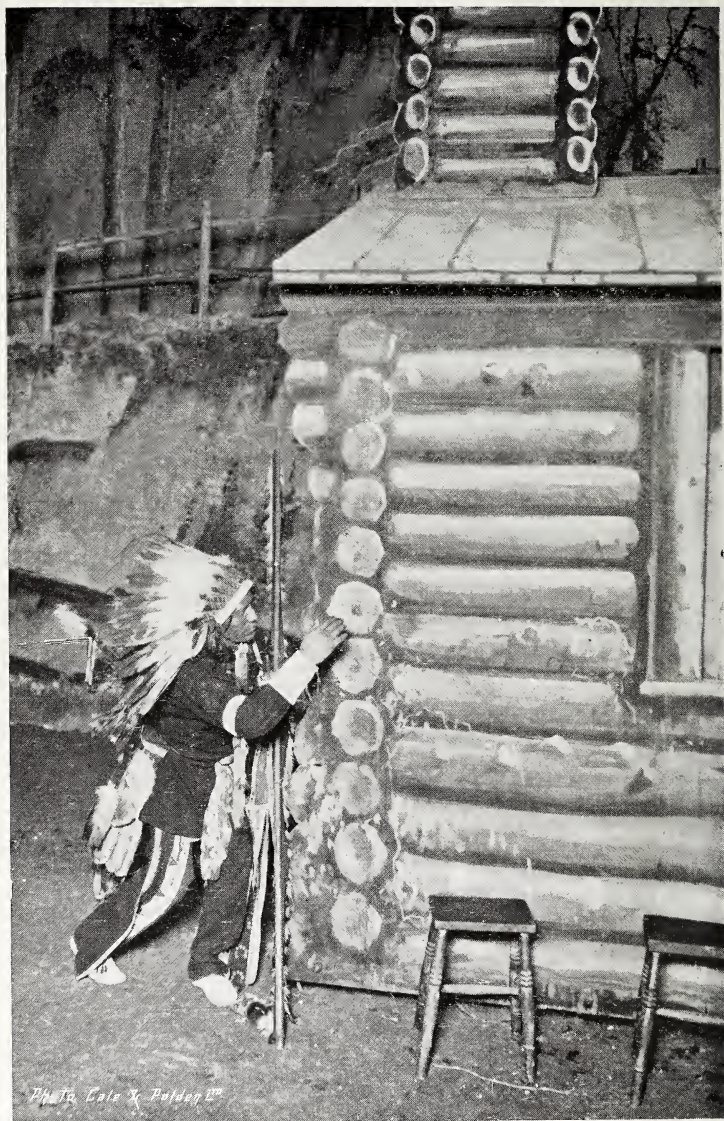


Photo. Capt. X. Putney

THE BLACK HAWK MASSACRE.
2.—LITTLE BULL, THE INDIAN SPY.

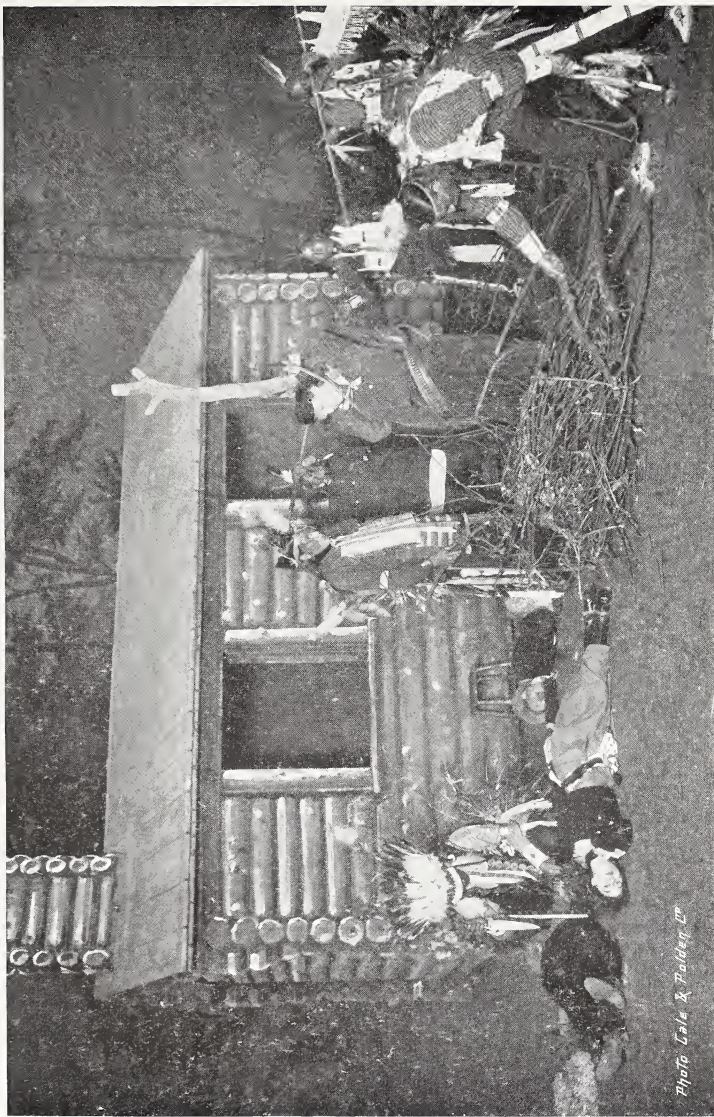
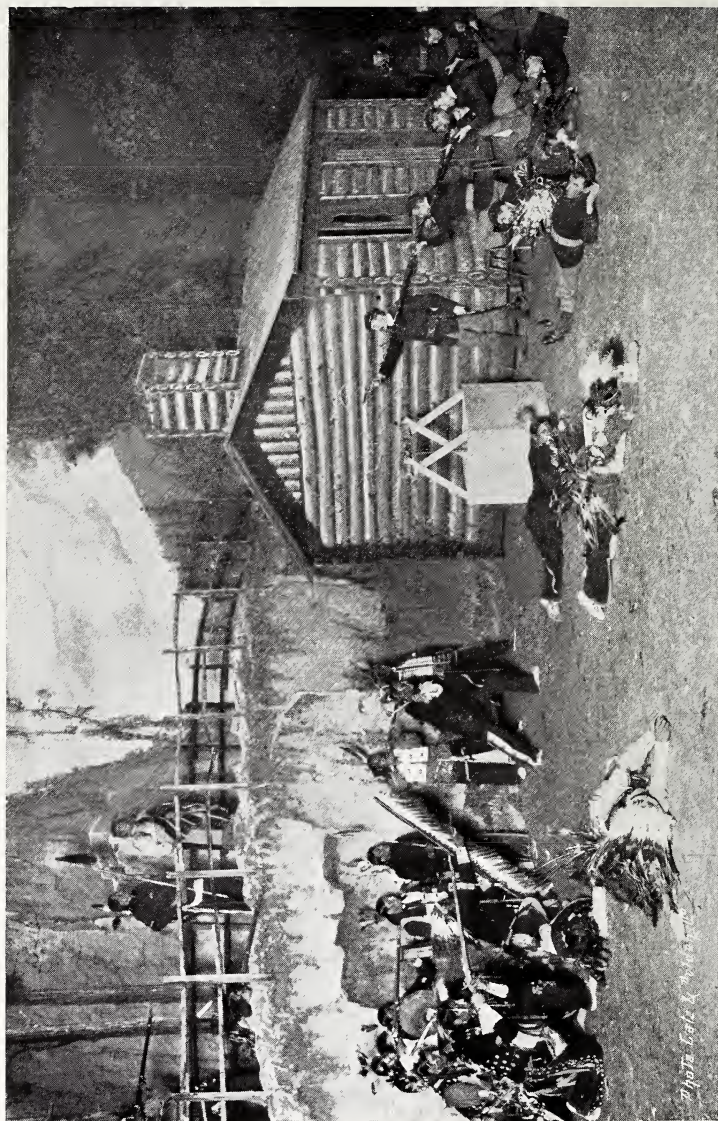


Photo Cole & Palmer Co.

THE BLACK HAWK MASSACRE. 3.—SCALPING AND BURNING THE WHITES.



THE BLACK HAWK MASSACRE. 4.—TROOPS TO THE RESCUE.

the colour of the willow, while the decoration is in black, and usually of geometric design. In addition to this form of basket, these Apaches make large jar-shaped vessels in the same weave. These forms generally bear decorations of conventionalized human beings as well as animals. The symbolism differs considerably from that of the bowl-shaped baskets. The Apaches also make very graceful carrying baskets, well woven, and usually ornamented with tin pendants suspended from short buckskin thongs. All the types of basketry made by the Arizona Apaches are well made, and are highly prized by collectors.

Pottery.

As a rule the art of pottery does not flourish among nomadic tribes, while a fixed residence, such as that of the *pueblo* (village) people, is conducive to a high degree of perfection in this art. The manufacture of pottery is practically confined to the *pueblo* people, with the exception of a few tribes along the Colorado River in Arizona.

Earthenware vessels not only form the most common objects to be seen in the houses of the *pueblo* people of to-day, but go where you will, either among the ruins of the cliff-dwellers, or over the low-lying mounds marking the ruins of former peoples on the *mesas* (high plateaus) or in the valleys, you will find fragments of earthenware by countless thousands.

Weaving.

The looms used by the Indians are of two kinds, a small heddle and a large home-made affair of the limbs of living trees. Weaving has received great attention among the Navajo Indians. They not only manufacture numerous kinds of blankets, which are much sought after by collectors in practically every part of the civilized world, but in former days they produced from a yarn introduced by the Spanish

traders, and known as Layeta, splendid specimens of weaving which to-day are almost priceless possessions.

The Indian's Religion.

There are seventy-seven separate varieties of Religious belief and ceremonies among the 34,850 remaining Indians in the United States. In common with all men, in whatsoever part of the world, the Indian believes that he "shall not all die," and so, on the conclusion of life the body is carefully prepared for burial. If it be an adult, it is at once removed to the burying-ground, generally situated at the foot of the *mesa*, where it is placed in a shallow grave covered with earth. Just beneath the surface is deposited a *baho*, from which projects a long cotton string with an eagle breath-feather attached to its end, and which is laid in a long trench pointing West. Over the grave is then piled a rude heap of stones, prayers are said by the relatives of the deceased, and upon the grave sacred meal is sprinkled.

You ask the Indians, "What then?" Strange, forbidding, and harsh in his environment, little time has he for speculative thought concerning the life beyond the grave; but he will tell you in serious tones that on the fourth day after death the soul departs from the body, mounts the long cotton string, or "road-marker," and travels on it towards the West—for it indicates the way to *Maski*, the Skeleton House, at the bottom of the Grand Canyon.

Such is not the fate of the souls of children, which return to their mothers, and are born anew; hence the bodies of the children are deposited with due ceremony in clefts in the rocks, usually in the immediate vicinity of the village, the entrance to the cleft being sealed with small stones.

The New Year Ceremony.

The exact method which the Indians employ in reckoning their calendar system is not yet thoroughly understood.

They perform, however, during September, a ceremony, *Yasanglawu*, which, according to the Indian, ushers in the new year. This ceremony lasts only one day and one night. It is performed in the *kiva* by a male fraternity known as the *Kwakwantu*. The principal participants are a chief priest, who is a member of the Kwancian, an assistant chief priest and singers. During the celebration an altar is erected, but no account of it or of the ceremony itself has ever been obtained by the White Man.

The American Government has spent on wars and for education and necessary living expenses for the Indians between the years of 1877 and 1907 454,787,382 dollars, or £90,957,476 10s. od.

Sioux Indian Feasts.

The biggest day among the Sioux Indians is July 4th, when they perform what they call the Give Away and the *Omaho* Dance, and finish up with a big banquet of dog flesh and dog soup. All their belongings, household effects, horses, in fact everything they own, are deposited in a big circle on that part of the ground where the *Omaho* is to be given. Then they all assemble round the piles of stuff and the Give Away takes place. They give to one another anything asked for. If any Indian simply expresses the desire to own any one article in any of the piles, the original owner gives it to him or her, and very often a man gives his daughter to a young buck for his wife, and with her he will probably give his best horse, one half of his household effects, and one half of everything he owns; and possibly the mother of the girl will also give some beautiful specimens of bead-work, which are sometimes sold for as much as £200.

After the Give Away, they have a great rejoicing over the things they have received from one another, and while the men, in full war paint and long war bonnets, perform what is

known as the *Omaho* dance, the women are killing and preparing their pet dogs for dog soup, on which they all feast prodigiously. They eat till they are so full they can hardly move. When the last drop of soup and food has been eaten, then the men and women all join in a very weird song, and so ends the day of celebration of the Give Away.

Comparatively few people, even those who are acquainted from personal experiences with the wonders of the Red Indian, have ever witnessed any of their strange religious rites, but certain of them will be daily performed in the Red Indian Camp.

Visitors to the Red Indian Camp should certainly also witness the great arenic spectacle, "The Red Man," with its thrilling incidents of Frontier Life and Cow Boy Sports. All tickets purchased in the Camp are sold with a rebate of the 6d. previously paid for admission to the camp ; so that a shilling seat only costs another sixpence, an excellent two shilling seat 1s. 6d., and a 3s. seat in the centre of the hall, costs half-a-crown.

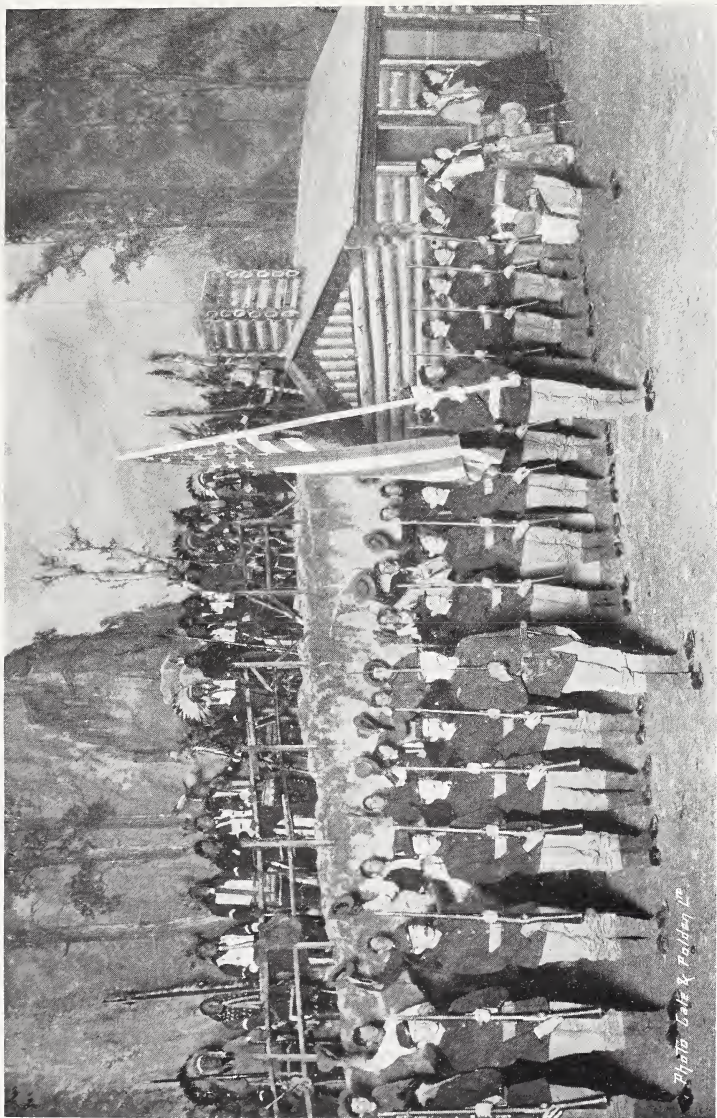


Photo. Cook & Pugh, Jr.

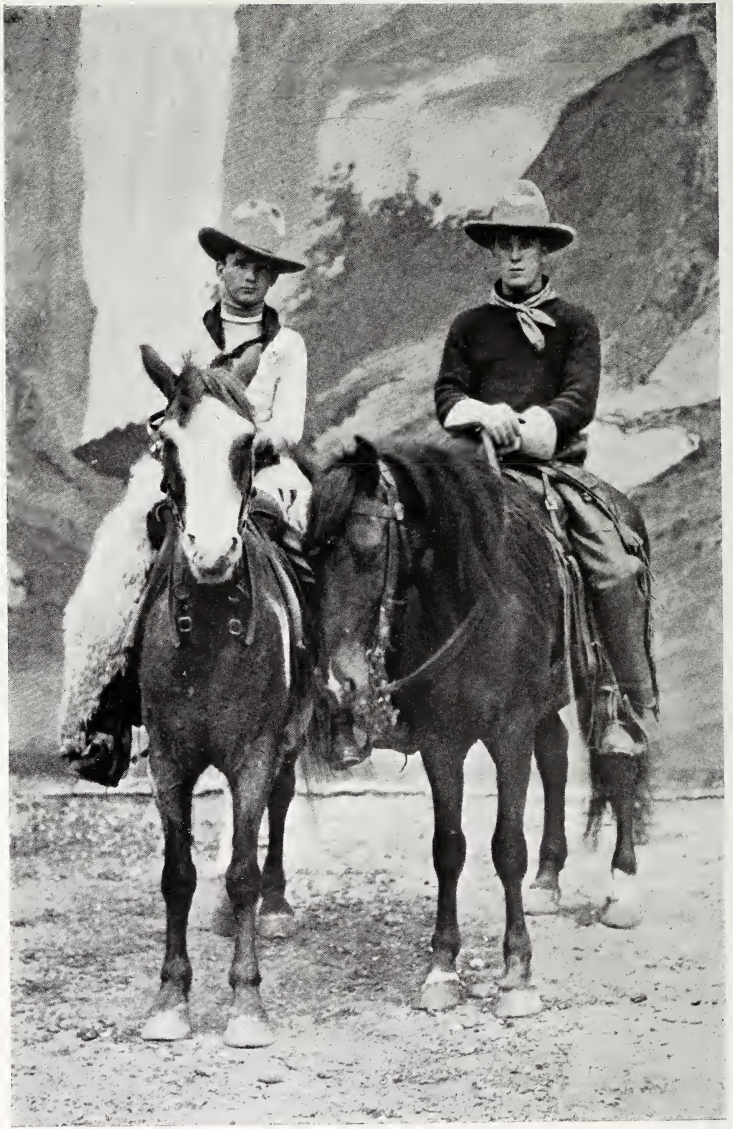
THE BLACK HAWK MASSACRE. 5.—“GOD SAVE THE KING.”



IN THE RED MAN CAMP. THE GAME OF GUESS.



ROUND THE CAMP FIRE.



MOUNTED COW BOYS.
GEORGE BRAYFIELD AND IVAN ELLIOTT.

PROGRAMME OF THE ARENIC SPECTACLE.

Commencing at 3.30, 7.30 and 9.30 daily.

The Spectacle opens with a Parade of All the Participants, Indians, Cow Boys, Cow Girls, and United States Troops. They file across the arena and up and over the rocky pass, and disappear among the Foot-hills. The Indians are led by the great Chief, Red Shirt, a venerable and grand old Indian, whose name is famous throughout the world, and whose exploits at the head of his bands of braves in the American North-West thirty, forty, and more years ago are writ large in United States history.

Opening Scene.—Near Black Hawk, Colorado, U.S.A.
Time: Early Evening.

Showing how the Sioux Indians go into camp for the night. How they break camp in the morning, their hymn of welcome to the Rising Sun, the White Horse Dance of Welcome, and their mode of travel.

Scene 2.—An exhibition of Steer Roping by four Cow Boys from Wyoming, U.S.A.

James O'Donald.	Ed. Smith.
Roy Palmer.	Ivan Elliott.

Scene 3.—Cow Boys and Cow Girls pastime on the plains. The Lancers on Horseback, by Cow Boys and Cow Girls.

Ivan Elliott.	Ada Brayfield.
Walter Ten Eyck.	Jane Bermoudy.
George Brayfield.	Lucille Pease.
Roy Petrie.	Lillian Berghofer.

Scene 4.—The Feast Dance by 40 Ogalala Sioux Indians.

Scene 5.—Bronche Busting (or Riding on Wild Horses) by different Cow Boys.

Scene 6.—Fancy Rope Twirling by

Jay Miller.	Walter Ten Eyck.
Harvey Phillips.	Ivan Elliott.

Scene 7.—Race, Man v. Horse.

Henry Loan Bear (Champion Indian Foot Racer) against Mounted Cow Boy.

Scene 8.—The Massacre. This scene is, as near as can possibly be reproduced, the startling episode of the famous Black Hawk Massacre.

Scene: The home of Joe Doakes and his family near the little town of Black Hawk, Colorado, U.S.A. Time: Evening.

Principal Characters:

Joe Doakes,	F. C. Goings,
Mrs. Doakes,	Miss Lillian Berghofer,
Nellie Doakes,	Miss Ada Brayfield,
Jim Doakes,	Harvey Phillips,
Charlie Doakes,	Roy Palmer.

Life on the Range.

In this portion of the spectacle is seen the Cow Boys and Cow Girls in their picturesque attire and somewhat fantastic equipment, the Cow Boys in buckskin breeches, grey shirts and broad sombreros; the Cow Girls in their divided skirts, blue shirts and high heeled boots.

Here is seen the matchless horsemanship of the men and women of the Plains. A steer is released from the corral at one corner of the arena and rushes away like the wind, followed by a little cow pony ridden by a Cow Boy standing almost erect in the big wooden stirrups, and swinging a huge lariat around his head in great writhing circles. The steer dodges hither and thither, doubling backwards and forwards, but the pony sticks to its trail like a leech. Suddenly the circling rope flies out with unerring aim and the loops settle around the horns or neck of the animal, or, as often, around its legs. A quick turn round the pommel of the saddle, the pony stops as though shot, braces itself backwards, almost sitting on its haunches, the rope tightens, and over goes the steer. The little pony darts forward again without need of shout or spur. The cow puncher dismounts, and in less time than is taken in the telling has the steer tied and helpless.

A good Cow Boy will ride down, rope and hog-tie a Texas steer in a minute or a little more. Walter Ten Eyck holds the record for this feat, which he can accomplish in fifty-seven seconds. He will give his displays at each performance.

After the steer roping comes

Exhibitions of Broncho Busting.

The bronchos, or man-eaters as they are not in exaggeration often called, are peculiarly vicious horses, and can never be properly broken for ordinary purposes. They have been described by one who has tried to ride them as having a spine of whalebone, and possessing all the elements of a steamboat explosion, a high-pressure pile driver, a live wire, and an earthquake, combined with the enthusiasm and staying power of a meeting of Suffragettes. Broncho busting is said to be a fine tonic for dyspeptics and people suffering from torpid liver.

The bronchos used for this spectacle have been specially imported from the Plains of Wyoming. It is only a horseman almost born and bred in the saddle, a real Western cow puncher, who can ride one of these untameable brutes and stick on, despite every trick and exertion and vicious antic the horse can make in the attempt to throw its rider. James O'Donald, Ivan Elliott, and Harvey Phillips are each expert Broncho busters, and each in his own unique way.

Fancy Rope Throwing.

This is a popular pastime with the boys and girls on the Plains of the Far West, and holds a place in the affections of every Westerner much like that which cricket and football occupy in the heart of the average Englishman. What can be done in expert hands with a lariat some fifty feet long can only be realised by seeing the actual performance. Max Atkinson, Jay Miller, Glen Updike, and Ed. Smith, are easy champions at this particular pastime.

During the Cow Boy Sports appropriate and characteristic music will be rendered by the famous Cow boy Band.

Indian Dances and Sports.

The Cow Boy revels are followed by Indian dances, races, games, palavers, etc., etc. The arena is filled with scores of Red Indians, proud and somewhat fearsome in their hideous war paint; their wigwams are set up, camp fires are lighted, and around them sit their squaws and papooses. One of the principal dances is the White Horse Dance by forty Sioux Indians; this is a dance of welcome. And there are Omaho and other dances.

After the games, camp is struck, fires are extinguished, the few possessions of the Indians are quickly gathered together and packed, tent poles are fastened to the horses' sides, and the household effects are loaded on to this rough wheelless waggon; the squaws place the papooses on top, and the camp is soon in motion and climbs the rocky pass to disappear in the distance.

The Black Hawk Massacre.

The climax of the arenic spectacle is the reproduction of a thrilling episode of actual fact presented with absolute fidelity to every detail by actual participants in the scenes re-enacted. It is one of those terrible incidents of the old frontier days that added such unthinkable terror to life on the lonely Plain. The historic value of this spectacle is as great as is the excitement of the presentation. The survivors of these actual events are now but a handful, and in a very few years all knowledge of this fascinating phase of the history of the Great West will remain only in written records. Today the pages of Fenimore Cooper, Mayne Reid, and other great Indian novelists live again at Earls Court. The opportunity of seeing the actual actors in these scenes may never occur again—in all human probability can never recur.

The scene is a little homestead in a clearing in the mountains near Black Hawk, Colorado, the home of Joe Doakes and his family. It is eventide, and Doakes is sitting on a tree stump in front of the door of his little rough cabin. His wife is busy with the peculiarly peaceful domestic business of taking in the family washing. His two daughters are romping around the cabin. It is a pretty, peaceful scene, and there is no sign or suggestion of anything untoward. Night draws on, the good-night kiss of sunlight blushes the mountain peaks, and the family enter the cabin for the evening meal. Jim and Charles Doakes, discovering the arrival of a party of Indians, forsake their cattle on the range and hurry home to warn the family. Doakes sees that the door and windows are safely barred, in case the Indians might break out on the warpath or swoop down on the lonely homestead in a furtive and savage raid.

Scarcely is the family within doors than an evil face is seen peering round a near-by boulder. A dusky copper-skinned form follows the face and crawls snake-like stealthily to the house. The Indian, who has been spying on the settlers, listens at the door and windows of the cabin, and then makes a signal to his fellows, who are evidently in hiding close by. The Red Men steal out from behind the big rocks, and, advancing towards the little cabin, suddenly break out into wild war whoops and execute their weird and affrighting war dance.

They surround the cabin dancing wildly and yelling furiously. Doakes and his family immediately open fire from loopholes constructed in the cabin for just such an emergency, and pick off Redskin after Redskin, but the Indians close in on the cabin, burst open the door, and drag out the settler and his family. Doakes and his wife and youngest daughter are tied to the clothes post, and the Indians bring dry brush and heap it around them with the intention of burning them alive. Two Redskins drag out the elder daughter, Nellie

Doakes, a beautiful girl of eighteen years, and cruelly scalp her before the eyes of her agonised parents, throwing the body on the ground for dead.

The Indians, in a rage of blood lust, dance madly round the improvised stake, and one Redskin is just about to thrust a lighted torch into the dry brush heaped around the settler and his wife and child when the hissing crack of a rifle shot is heard, the Indian, with a wild shriek, springs high in the air and drops dead with a bullet through his heart. The howling red men stop in amazement and terror, but before they have time to recover from their surprise a volley follows sharp after the first shot, and they scatter for shelter as a troop of United States soldiers from Old Fort Morgan appears coming over the ridge, and they send a volley of rifle shots after the swift-running Redskins. Doakes, his wife and daughter are released, and happily discover that the elder daughter, though atrociously wounded, is still living. A fierce battle ensues between the United States troops and the Indians, which ends in the victory of the soldiers.

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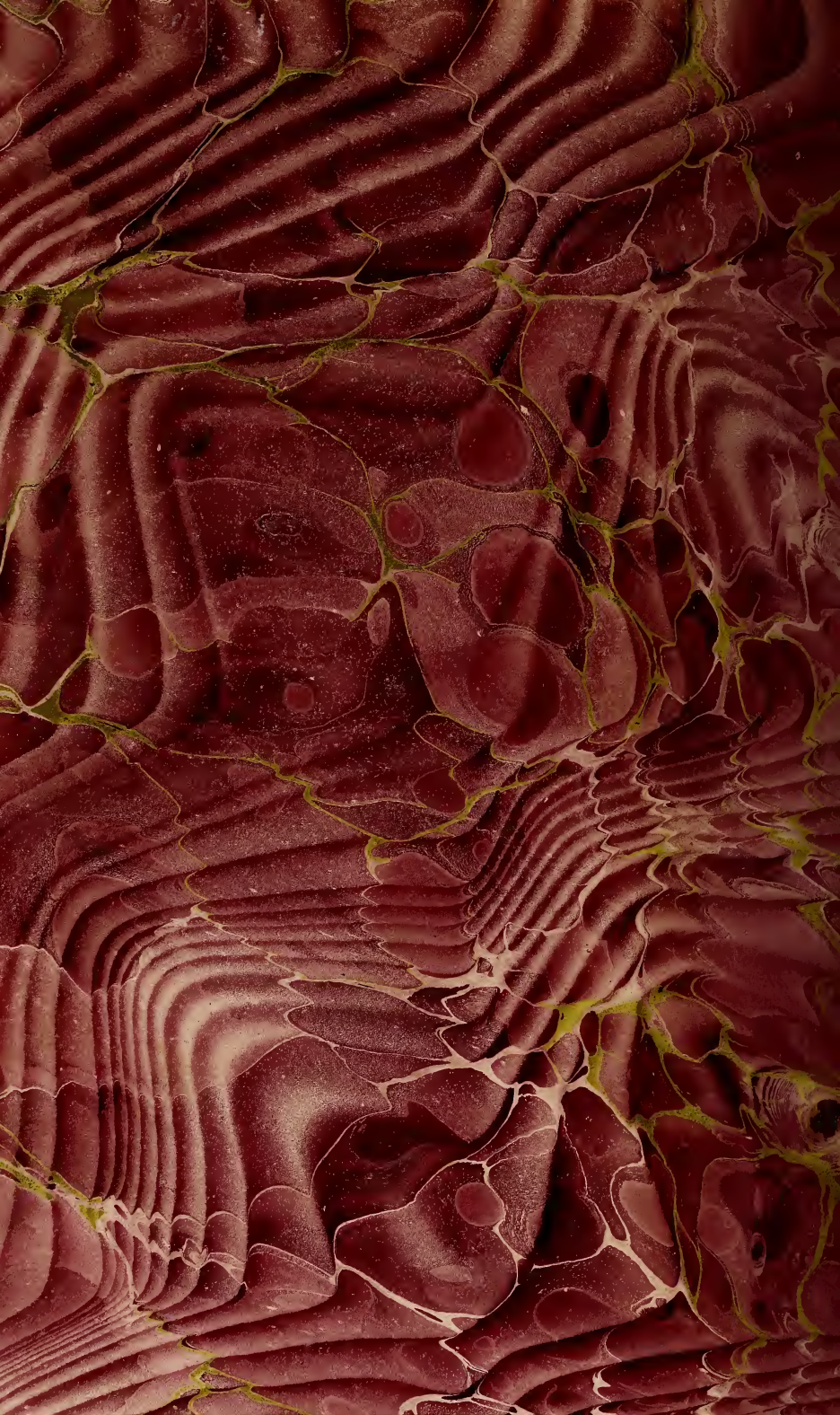
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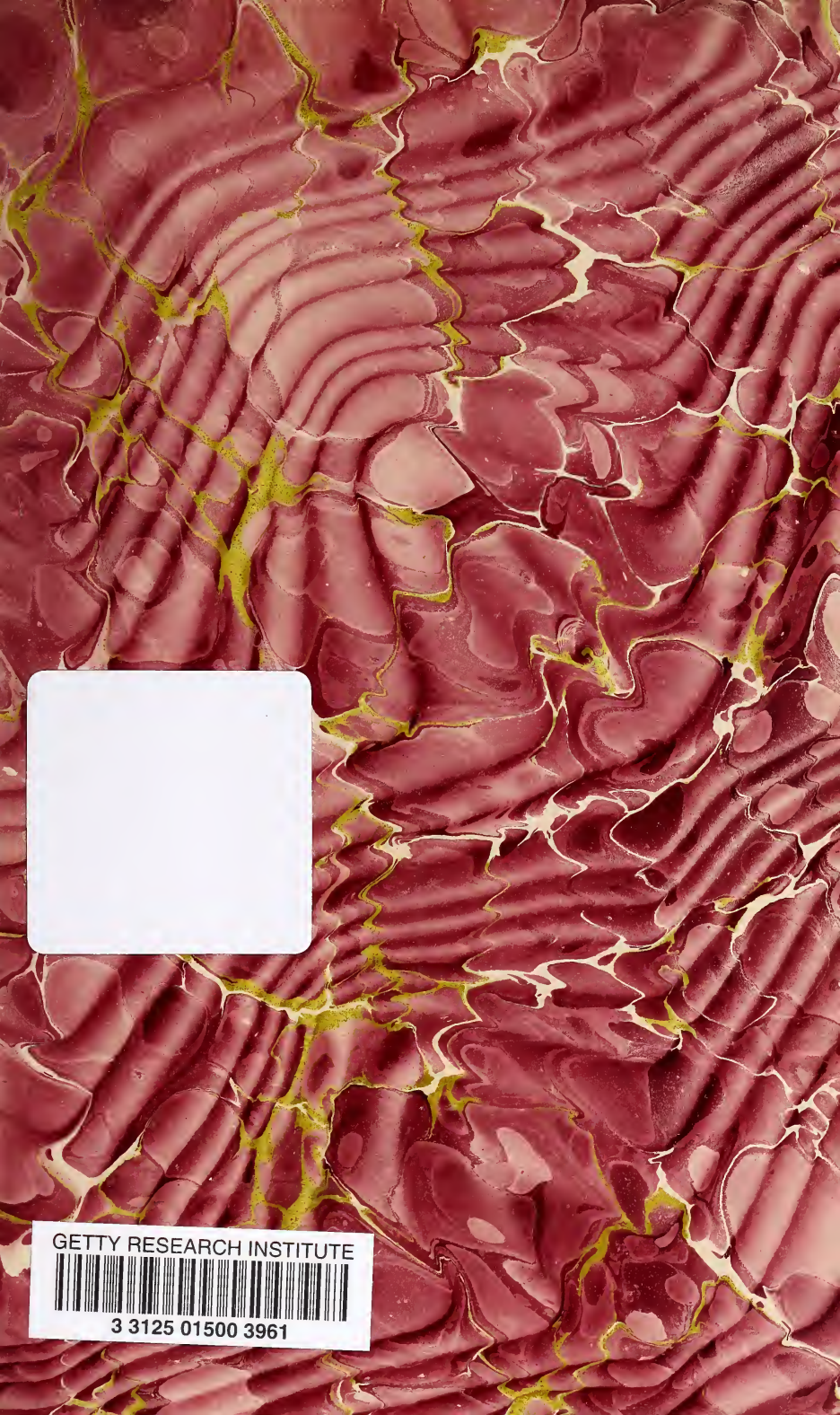
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