

Sea Fighters of Uncle Sam's Navy Assemble in New York Harbor to Participate in Naval Review



REAR-ADMIRAL HUGO OSTERHAUS
PANORAMA OF THE FLEET AT ANCHOR IN THE NORTH RIVER.

The above panorama shows the advance guard of Uncle Sam's great fleet of war vessels anchored in the Hudson river, prepared to take part in the monster naval review. There will be 102 sea fighters in New York harbor and along the Hudson river by November 1, on which day the review takes place.

Amusements



SCENE FROM "RIP VAN WINKLE," AT AUDITORIUM, MATINEE AND NIGHT, MONDAY, OCTOBER 30TH.

Thomas Jefferson as "Rip Van Winkle."

Thomas Jefferson does everything well, with the fullness of art in every characterization he undertakes and such a complete investment of human feeling that its charm and potency are irresistible. But it detracts nothing from his other conceptions to say that his Rip Van Winkle is the greatest and most popular of his impersonations and that more affectionate regard—aye, genuine love—is felt for the genial and jovial old vagabond of the Catskills than any other stage creation of recent or former times has been known to win. Mr. Jefferson has been playing it for twelve years. It has been an enormous success from the very start. Dion Boucicault's skill is in the lines and situations and Mr. Jefferson's wonderful personality and powerful but gentle art are blended in the delineation of Rip. The bibulous old rascal has been recommended and maintained by the comedian's masterly toning of his iniquities and graceful exhortation of the tenderness and sweetness of his heart. Millions of people have learned to sympathize with Rip in the misfortunes he brought upon himself and family simply because Mr. Jefferson formed some of the sunshine and quaint humor of his own nature into Rip's frame, and made him an entirely human, happy-go-lucky laugh-distributing and sorrow-banishing hero. Besides this, Mr. Jefferson gave his Rip an artistic finish that was unapproachable and that made the character as much his and his alone as a masterpiece of Velasquez or Tintoretto belongs exclusively to those artists. He gave the old vagabond a charm that has never faded him and an individuality that has no prototype on the stage and that never will be duplicated there. It is impossible to name any actor of the past four decades with the exception of Thomas Jefferson's late father Joseph Jefferson, who could play this part as all like Mr. Jefferson. He is playing Rip better than he ever played it before during a twelve year tour and if some of those who saw his father in the role in the sixties would drop in now they would be surprised at the growth and fullness of the character in Thomas Jefferson's conception. It is built up of hearty and wholesome laughs and has a sufficient dash of pathos to draw a tear now and then to emphasize its bright and joyous qualities. Mr. Jefferson has been 25 years before the footlights. He has been a popular idol. His Rip Van Winkle has made millions laugh and cry. Today he is the conspicuous Jeffersonian figure that the American theater can put forward. His clientele grows with the years. His name is a household word. He stands for sunshine and laughter for the fragrance of the clean heart and the sweetness of the

pure soul. He has been a missionary of merriment and has converted thousands to believe in his wholesome and healthy method of fun-making. Those who have not yet enjoyed his delicious and delightful art should avail themselves of this fortunate opportunity. He will appear at the Auditorium, matinee and night, Monday, October 30, and will present "Rip Van Winkle." Matinee prices are 25c to \$1.00. Night prices are 50c to \$1.50. Tickets are selling at Whitlock's clothing store.

"The Rosary." Rowland and Clifford's theatrical success, which will be seen at the Auditorium next Wednesday, November 1st, tells a story of a modern Garden of Eden in which the serpent enters in the form of a rejected suitor, who wrecks the home and happiness of a married couple by playing upon the jealousy of the husband. There is diffused throughout the drama a remarkable air of purity, faith and hope from the opening scene, which pictures the happy couple about to celebrate their second marriage anniversary, and surrounded by all the creature comforts of modern civilization to the last act when the twin, broken in health and fortune, and wrecked by jealousy come after two weary children at the feet of the old priest who has fathered them throughout their troubles. In

the days of their prosperity they had built a chapel for their old friend the priest, and in their adversity they come back to the little edifice one Sunday morning, just as the chimes send their music rolling through the valley. The story is interesting told, and with a cast comprising splendid actors and with scenic effects that are brilliant, the production is worth attending. Prices 50c to \$1.50. Tickets go on sale Monday morning at Whitlock's.

"The Metropolitan Concert Co." The Lynchburg (Va.) News of Oct. 24, 1911, had the following to say of the Metropolitan Concert Co. which comes to the Auditorium Thursday evening, Nov. 2nd, under the auspices of the Barren-Philathea Union of Asheville:

An appreciative audience greeted the Metropolitan Concert Company last night at the City Auditorium on its annual visit to Lynchburg. The privilege of hearing so beautiful a program is unusual. Both in content and execution it was above criticism. The ensemble work was superb and the soloists were in excellent form.

Mr. Luella (Chesson) Ohman, charmed her audience by the exquisite timbre of her voice and the delicacy of her interpretations, while Miss Christine Miller held the house captive by her breadth and richness of tone as well as by her magnetic personality. Mr. Duffey's robust tenor is conspicuously beautiful.

Mr. Martin, already a pronounced favorite with the music lovers of Lynchburg, was at his best and delighted all by the rare quality of his voice.

The quartette was fortunate in having with them Mr. Louis Potter, pianist and accompanist. The encores were especially charming.

"The Great Comedy Hit, 'Seven Days.'" Creditable indeed it is to write a brilliant comedy, and the public is never slow to show its appreciation of a play that entertains. Still more commendable when playwrights achieve laughter and amusement without an atom of indecency. Credit to Mary Roberts Rinehart and Avery Hopwood for this very thing. In "Seven Days" they have written a comedy that scintillates with wit and cleverness in every fraction of a second, that keeps an audience in paroxysms of laughter from start to finish without an instant's let up, and does so in an absolutely wholesome manner. Americans should rejoice in this. Here is an American comedy, written by Americans, dealing with Americans, in America, homemade and home bred throughout, recognized as the cleverest play and the biggest success since the days of the late Charles H. Hoyt, also an American, and it hasn't a word or a scene or a hint that could offend the most fastidious. Perhaps farce will profit by the object lesson furnished by "Seven Days," and realize that it is possible to get a superior article here at home, and understand further that the American public prefers clean comedy at much of the suggestive stuff from abroad. Still, a "Seven Days" isn't found every day, nor every twenty years for that matter, for it has been fully that long since there was a play that has captured popular fancy and set people laughing as this one is doing. "There is lively fun in 'Seven Days,'" said the New York Herald. "It is an uproarious comedy and it is clean as well as amusing. There is not a line one need blush over; and there is steady laughter all evening."

See "Seven Days" at the Auditorium next Saturday, November 4th, and judge it for yourself. You'll be repaid a thousandfold. You'll laugh as you never laughed before and may never laugh again unless you see this play a second time. You'll see the sensational comedy hit of the time, acted by a New York cast specially organized by Messrs. Wagenhals & Kemper, and you'll see stage settings that will make you wish your house was furnished that way.

CANADIANS OBJECT TO STARS AND STRIPES AT PICTURE SHOWS.



STARS AND STRIPES PICTURE, BARRED BY CANADIANS.

"Cut out the Stars and Stripes." This was the admonition passed on a returned film which several days ago gave warning of a campaign that will be started November 1 by Ontario through its Board of Censors, against the display in moving picture shows of the American flag and American displays of valor. Recent disturbances throughout the province caused the move, according to George B. Armstrong, chairman of the Board. In one instance an audience became so insistent that the proprietor was forced to withdraw a pictorial drama in which the United States flag appeared.

THE POWER OF LIGHTNING.

Figuring the Amount of Light Given by a Single Flash.

It is hardly possible to use instruments for the purpose of figuring the forces of lightning, yet there are many other ways of calculating familiar to every mathematician. The amount of light given by a single lightning flash is enough to illuminate an area of two square miles. The bolt itself would be visible several miles further off, but the remotest part of the region mentioned would have as much light as would be given by a candle—quite enough to read by. To produce such a light it would be necessary to expend 13,000 horse power for a second. These figures appear very large, but the time is short. The flash might be for only 1-1000 part of a second, but the impression on the eye would continue for a tenth of a second anyway. Figured down to an exact hour this amount of force would mean only about four horse power.

According to the engineer, lightning flashes usually occur within thunderclouds and only rarely from an ordinary cloud to another or from a cloud to the ground. They seem to follow the rapid condensation of vapor in the air and to be caused by that phenomenon. The

kind of electricity formed in a thundercloud is not like that which is produced by electrical machinery. Lightning is static electricity, the same kind as is produced by rubbing amber with silk. When a body like a brass globe is charged with static electricity the charge stays on the surface of it. The quantity of a full charge is limited by the area over which it can spread.

When a large number of vapor particles unite to form a raindrop their electrical charges are combined, but there is not as much surface on a big drop as on the many particles which went into it. Consequently there is more electricity than the drop can hold. It must hunt up other accommodations, either in some cloud or on the earth. Flashes in the clouds are often several miles long. These flashes are composed of a chain of small flashes. The remedying of one overcharged cloud by a discharge into another increases the load of that cloud and a number of discharges are needed to even things up.

Lightning discharges from one cloud to another or to the earth differ greatly in force. Some lightning bolts are very heavy and splinter trees into toothpicks, destroy buildings and fuse rock. Others are more mild and do little or no damage. The question of how the static elec-

tricity gets in the clouds is very difficult to answer. One theory is that it is generated by the evaporation of water by the sun's rays. Another that static discharges are continually taking place from the earth into the air and are there readily collected by particles of moisture. When the particles of moisture condense they form heavy thunderclouds and this formation of raindrops causes the lightning flashes explained.—Electric News-Bulletin.

The Lax-Fos Way.

If you had a medicine that would strengthen the liver, the stomach, the kidneys and the bowels, and at the same time make you strong with a systemic tonic, don't you believe you would soon be well?

That's "The Lax-Fos Way." We ask you to buy the first bottle on the money-back plan, and you will ask your druggist to sell you the second.

It keeps your whole insides right. There is nothing else made like Lax-Fos. Remember the name—LAX-FOS.

Latter Day School.

Knicker—We are learning economics in the stock market. Bocker—And now we shall have to study geography in Turkey and Italy.—New York Sun.

AUDITORIUM Wednesday, Nov. 1st.

Ed. W. Rowland and Edwin Clifford (Inc.)
OFFERS
A NEW PRODUCTION OF HUMAN INTEREST

THE ROSARY

FOUNDED UPON AN EMBLEM OF PURITY
BY EDWARD E. ROSE

A GREAT

PLAY
CAST
PRODUCTION
SERMON

Written and Staged by the Author of More Successes than any other playwright in the world.
Prices—50c, 75c, \$1.00, \$1.50. Tickets go on sale Monday morning at Whitlock's Clothing store.

THE GREAT NEW YORK,
CHICAGO and BOSTON
SUCCESS

AUDITORIUM

SCHLOSS THEATRE CIRCUIT
MONDAY, OCT. 30
Matinee and Night

Mr Thomas Jefferson

As "RIP" in

Rip Van Winkle

PRICES:

Matinee \$1, 75c, 50c, 25c.
Night \$1.50, \$1, 75c, 50c.

Seat sale opens Friday 9 a. m. at Whitlock's Clothing

AUDITORIUM

SCHLOSS THEATRE CIRCUIT
Only Comedy
That Has Ever
Reached a

THIRD YEAR IN NEW YORK

Record of the Stage in this Country
Reached a
The Play that has Swept the Continent with a Hurricane of Laughter
Direct from the Astor Theatre with Entire Broadway Cast and Production.
WAGENHALS & KEMPER Present

"Best comedy I have ever seen."—The Scrap Book.
"New York has never had a comedy in any way comparable with 'Seven Days.'"—Vogue.

7 DAYS

GREATEST COMEDY HIT IN 20 YEARS

By Mary Roberts Rinehart and Avery Hopwood.
Matinee Prices—\$1, 75c, 50c, 25c. Evening Prices—\$1.50, \$1.00, 75c, 50c.
Seats ready Wednesday at Whitlock's.

NOTE—It is suggested that patrons be seated at the beginning of the play as the action starts immediately. Carriages at 10:45 P. M.