

Autumn Excursion
TO
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THURSDAY, October 10th
\$9.00
Round Trip

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The summer joys have taken wing
Come autumn increased pleasures bring
Now come calls and balls and the social glide
Made happier still by a Higgin's ride.
PARTICULAR PEOPLE PREFER
LANGIE'S
COAL
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Quicker Action.
"Here's an article which says that family jars eventually kill love."
"Family jars kill it sooner than that."

VIOLIN MAKERS' WEGGA
Fifteen Thousand Live in One Village in Saxony.

PROUD OF THEIR WORK
Markneukirchen and Its Surroundings Devoted to the One Industry. Men, Women and Children Engaged in Making Violins—Another Colony in a Corner of the Alps.

Village industries, even in Europe, have all but died out, being unable to meet the competition of the wholesale manufacturing concerns of the cities. Here and there, however, there are a few which have survived, such as toy making in the Black Forest of Germany, where in some instances every man, woman and child in an entire community is engaged in making toys.
Perhaps the most remarkable of these survivals is to be found in the vicinity of Markneukirchen in Saxony. This is the only place in the world where the manufacture of violins constitutes the chief industry of the town itself and its many surrounding villages.
In the whole countryside the violin holds sway and every family exalts by its manufacture. Markneukirchen itself is a city of violins, and the wealth of a family is estimated by the amount of good seasoned wood it possesses and the number of workers it can provide.

Altogether at least fifteen thousand people live by fiddle making. Markneukirchen and its clusters of picturesque Saxon villages were probably the earliest of all districts to establish violin making. You will find the instruments made today on the pattern resolved upon at the end of the sixteenth century by the famous Antonio Stradivarius of Cremona.
But let it not be supposed that these villagers turn out cheap, low class instruments. On the contrary, the violin that Paganini himself used was made entirely by one of the patriarchs of this district. And today aged peasants show visitors marvellous examples of their handwork, some of them exquisitely inlaid and bound up in the family, to be handed down as heirlooms. Some collections of these prized fiddles represent four or five generations of patient workers.
Quite apart from the rule that the better the instrument the better the price, the system obtaining by which the family produces and finishes the complete article instead of making some integral part as in certain specialized industries, tends to give these peasants pride in their handwork. Often enough the master worker will produce an instrument so cherished by himself that it will not be sold at any price, but put aside among the heirlooms to be parted with only in some season of dire stress.

As might be supposed, the tools employed are primitive yet nothing would induce these people to adopt any machinery. The work is split up among the members of a family, thus one man will devote himself to making the pegs another to fashioning necks, a third to shaping the back and belly and a fourth to cutting the peculiar "r" shaped sounding holes in the belly. Others again glue up, polish, varnish and finish the instrument's performing every operation with scrupulous pride.
When the warm weather comes this community of violin makers take their work out into the open air, so that a tour through that district would persuade you that all the violins on earth were produced in little Markneukirchen and its clustered villages. In cold and wet weather every room in the cottages is utilized for work. Some cottages have benches fitted up even in the bedrooms.
From time to time as a batch of instruments is finished they are packed up and taken into town for sale. It is a common enough sight to see villagers wending their way from outlying districts into Markneukirchen with canvas covered packages on their backs that often tower high above their heads.
Some carry their violins in special wicker baskets, while those who have made "cellos" carry them openly in bags strung loosely together in twos or threes. A few people specialize in bows and bring them into town in thousands.

There is yet another colony of violin makers in Mittenwald, a corner of the eastern Alps, between southern Bavaria and northern Tyrol. The forests here are filled with subtle fragrance from the prostrate trees and rough hewn planks which are waiting for the delicate manipulation of the instrument makers.
The very houses of Mittenwald are things of beauty, fashioned out of Alpine timbers curiously and fantastically carved by village artists who revel in beauty of form and tone. Above the village towers the precipitous peak known as the Karwendelberg whose almost perpendicular walls attain an altitude of 8,000 feet.
In the violin factories here the woods chiefly used are pine and ash. The methods followed are those traditionally inherited from the old Italian masters.

Quicker Action.
"Here's an article which says that family jars eventually kill love."
"Family jars kill it sooner than that."

PARIS THEATRE GRAFFERS.
Eight Sorts of Them on the Lookout For Tips From Visitors.

"When a Parisian hits on the unhappy idea of going to the theatre," writes one of them, "he has to run the gauntlet of a rare collection of nuisances and plunderers. First there is the crowd outside the theatre and then there is another gang inside."

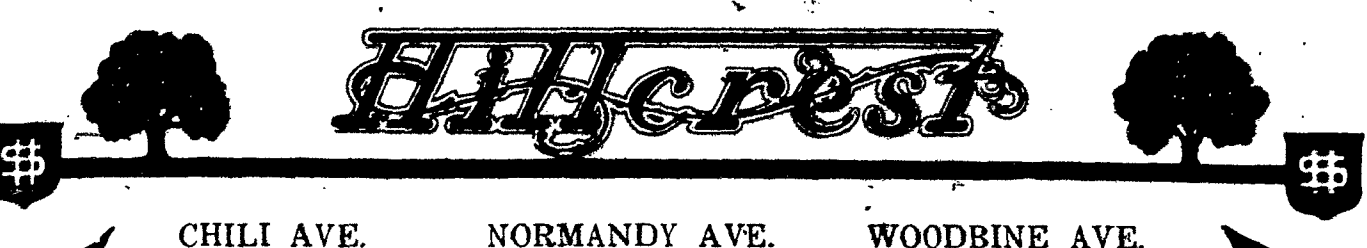
"He must give one tip to the coachman who drives him and another to the nimble person who springs to open the carriage door—even if he opens it himself. Then come the flower girls and the ticket speculators and the programme vendors. They stand in his way and importune him. He has almost to use violence to rescue his coat tails from their clutches.
"At last the theatre foyer swallows him up. He is saved from one barking pack, but new persecutors are ready. There is (1) the refreshment counter attendant. Won't he buy oranges. No, he won't. Then won't he buy candy for the lady. No! Then maybe a sandwich to eat between the acts, and so on. Next to this plague comes (2) the programme peddler, only authorized and official programme, of course, and (3) the opera glass man.
There is a fourth, too, but the fourth interior plague of the theatre takes a great deal of space and blitem per to describe. She is the ouvreuse, the official box opener and seat finder, the counterpart of the usher in New York but displaying an itching palm and a very unpleasant disposition when not paid to be genial. The ouvreuse is the worst parasite of the Parisian theatre and few indeed are they from whom she fails to draw blood.

Her hand is not extended until the close of the performance, but she begins to get her fine work in at once. Not that she makes any pretense of finding the boxes or seats that the tickets presented to her call for. The klicker defines any one in Paris to come forward and swear that she ever found his place for him. Nobody could make such an affidavit without committing perjury, he says. But what she does is grab his hat and overcoat and walking cane. These she looks up in a chamber of horrors which she calls the cloakroom, and thenceforward the victim is at her mercy. He cannot escape without paying tribute.
It is no wonder that the ouvreuse devotes more attention to collecting her revenue than to seating the audience. It is a serious business.
Not only has she to make her living out of it but she must also make up the quota of "the house." In one theatre the ouvreuse pays seven francs or \$10 a night for her privilege, sometimes it is more or less, but all ways somewhere between five and ten francs, except recently in two or three of the best theatres which have tried to reform the system. One of two go so far as to pay a salary but even in these there is such a pleading look in the poor woman's eyes as she surrenders one's light baggage that no man with a tender heart can keep his hand out of his change pocket. He knows the woman is under heavy expenses; she must be expensively dressed in up to date styles to keep her job.

But occasionally a man will revolt. One tells how one June evening he went to a variety theatre alone. He dodged the ouvreuse at a busy room, slipped down the aisle, found no seat by himself and sat down in it with an expression of unconscious innocence. As it was warm, he had no overcoat and he hid his hat under the seat. All the same, toward the end of the performance, the ouvreuse appeared with outstretched hand.
"What for?" he asked.
"For service," she answered.
"What service?"
"The customary service."
"But you gave me none, why should I give you anything?"
"Oh, pardon," she exclaimed in a good audible tone, "I did not recognize that Monsieur was a deadhead."
This brought him to time and he gave her a franc.

The Virtue of Onions.
Not long ago a Scotch teacher gave this advice to her pupils: "If you have cholera or scarlet fever in the house put some onions under the bed and they will sweep away all disease."
The onions proved its virtue in a remarkable way forty years ago when cholera raged throughout London. It was noticed with surprise that one of the most insanitary districts was almost exempt from the visitation. The majority of the inhabitants, being Italians, were great onion eaters, and strings of this vegetable were found suspended from the ceiling of nearly every room. The medical officer of health concluded that the onion, among its many virtues, contains a powerful antidote against cholera morbus and possibly other diseases.

Farming in La Vendee.
"I found more things to interest me in rural France, which I toured not long ago, than in the gay capital of that nation," said E. F. Burnham, of San Francisco. "While in many parts of the republic agriculture has been brought to a high state of perfection, in some of the departments it is still in a primitive condition."
"In La Vendee for instance I saw women spinning with those old instruments the distaff and spindle, which were in use 4,000 years ago. Through out that locality sheep were kept for their milk cows were worked at the plough and harrow the wheat was ground by windmills, and the women went to market in little carts drawn by donkeys."



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The All-Around Pompadour Roll 50c Each
If you wish to wear your hair in the latest around puff effect, these rolls will be of great assistance to you. They are our own design, made of human hair, light and fluffy, and make a soft, natural, all around pompadour.
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You will now find on exhibition at our store a large and complete assortment of imported and domestic evening ornaments for the hair including the popular jet and silver Butterflies.
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