ANGLO-AMERICAN EXPOSITION

TO CELEBRATE PEACE CENTENARY.

Special Correspondence of The American.

LONDON, March 22.

THE year 1914 will be remarkable as the one hundredth anniversary of the signing of the treaty of peace between England and America, an enduring peace among the English-speaking peoples.

It has therefore been decided to hold a great Anglo-American Exposition in London from May to October, 1914, which will emphasize the industrial, political and economic triumphs of the most marvelous period of human progress. This great concourse of kinsmen will not only afford to manufacturers and producers an exceptional opportunity of displaying their arts and industries together, but will also be the means of bringing English-speaking people into still closer personal contact and more intimate friendship with one another.

Great Britain is now the largest customer of the United States and the United States is a valued customer of British products, and the conjunction of the respective products of the two countries will provide a suitable stimulus for the still further increase of their mutual trade.

Modern Inventions.

The successive discoveries and inventions of Englishmen and Americans which distinguished and punctuated this notable century as well as the continuous advancement in the arts and science will be graphically visualized and represented. The agencies which have done so much to diminish space and economise time—Fulton's first steamboat on the Hudson; George Stephenson's locomotive engine, together with the latest improvements in the arts of navigation and transportation—will be in evidence. The Morse telegraph and the submarine cables which have, as it were, contracted the earth's surface, as well as the telephones of Bell and Edison, which have made distant merchants near neighbors, will be represented. The first use of coal gas for lighting the streets, the introduction of the modern incandescent gas mantle, up to the evolution of the electric light from the arc lamp, as a laboratory necessity—to the household use of the incandescent, will be demonstrated, together with the most notable of the innumerable comforts and adornments of modern homes, once regarded as luxuries, but indispensable as necessities of our daily life.

These and other ways a living picture of the period under review will be presented vividly before the eyes of the visitors, while the lives of the great and theages of those awful times, who have given name to the Victorian Age, will form a record of fame unsurpassed in the pages of history.

The imposing exposition palaces, most impressive in architectural design, cover over 500,000 square feet of floor space, and entirely fireproof (nothing but steel and concrete having been used in their construction) have been erected on the most beautifully laid out grounds, with its gardens, lakes and lagoons. The buildings are now ready for the decoration and installation of American and British exhibits, practically a year before the opening of the exposition, which is for May 1, 1914.

The Fine Arts Palace, which has been announced the largest and best-designed building in Europe, contains galleries for paintings, in addition to a superb central sculpture Hall, covering square feet, will be devoted to a selection of American and British modern and retrospective art, such as it is said has never been brought together in any exposition in Europe.

The historical section will form one of the principal features of the exposition, and will comprise portraits of famous men and women of both nations, together with their personal effects, letters and handiwork, etc., in as complete a manner as possible.

The Congress Hall, situated in the center of the exposition grounds, will be devoted to congresses and conferences on subjects of interest to America and the British Empire.

The Exposition Grounds.

The Exposition Grounds at Shepherd's Bush, within 15 minutes of the center of London's main thoroughfare, cover over 100 acres. The main entrance is connected directly with the termius of the Central London Railway and the Metropolitan and Great Western Railway stations, and is also in proximity with the West London, London and Northwestern, Great Western, London and South Western Railways, and in direct communication with the District, North London, London, Brighton and South Coast, South Eastern and Chatham and the Great Central Railways, in the center of a network of railways and omnibuses affording means of communication with all parts of London and its suburbs. The various methods of transport are capable of conveying to the spot over 80,000 persons per hour, or nearly a million visitors per day. Favorable arrangements for the conveyance of passengers have been made with all the lines of railways by which travelers reach London from the continent, and frequent excursions trains will run direct to the exposition, from the various provincial centers of population.

The musical arrangements will be upon a scale of magnitude unprecedented at any exposition ever held in London, and will include a number of the best bands of the British Guards, as well as American bands of the highest possible standard, furnishing continuous music from the opening to the closing of the exposition daily.

The great stadium, which has a seating capacity of 100,000 people, the largest of its kind in the world, forms part of the exposition, is the one in which the famous Olympic games were held in London in 1908 and has been considered as possessing the finest running and cycle tracks, as well as the splendid swimming tank 100 meters in length. It is intended to organize international sports, historical pageants, spectacular productions and fireworks.

The Board of Trade has certified the Anglo-American as an international exposition, and as coming under the provisions of the Patents, Designs and trademarks Act of 1883.

Diplomas for grand prizes, gold, silver and bronze medals and honorable mention will be granted to exhibitors upon the award of an international jury.

Ghosts of a Pennsylvania Mine.

[Kittanning Cor. Pittsburgh Post.]

Tales of a ghost having been seen in the Chickasaw coal mines were rife a few days ago. Scoffs at first greeted the story when it was told in the little mining town on the Pittsburgh and Shawmut Railroad, in Madison township. Later men rushed from the mines with terrifying stories of an apparition half man, half beast, carrying a luminous dinner pail and going from room to room ordering them to quit work. The men did not need a second warning, but are reported to have dropped tools and fled.

It is said the wraith took possession of the motor, ordered its driver to depart and then took the trip of loaded cars to the pit mouth. On arriving outside, however, the trip was discovered by the tipple crew to be without its motorman, and it was taken in charge by the crew. The miners refused to work for several nights.

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HOW WALKER WHITESIDE BECAME A JAPANESE

THE preprosterous goddess of chance wields quite as powerful an influence over the workers in the Land-of-Make-Believe as with the man who deals in stocks, oysters or cravats. It was chance that gave Walker Whiteside for a three-year neighbor, while dwelling in Denver, the Japanese consul to that city. This representative of the most advanced country in the Orient passed from the stage of an unknown neighbor to neighboring acquaintance, then an occasional caller, then friend, then intimate friend. His name was Causeri, and there were puns in plenty between the two households concerning the causerie of the two families.

The actor, who was then playing the dreamy young Hebrew poet in Zangwill's drama The Melting Pot, had at that time no thought of ever playing one of the little brown men from Nippon, but the able actor is a human sensitized plate; he is more than merely impressionable. He is forever recording things in his mental card index. Mr. Whiteside had the mental stimulus of a genuine liking for his small, seemingly inscrutable neighbor.

Three years of association left in his mind a vividly complete picture of Japanese externals and Japanese character. On crossing the Atlantic he established friendly relations with two Japanese students. In St. Louis he chanced to enlarge his acquaintance by friendship with the Japanese consul and an artist from Tokio now resident in that city.

The Accident of the Play.

It was when The Melting Pot company had carried its message of the assimilation of the races to the last corners of America and the Zangwill drama had finished its long course that Mr. Whiteside found himself without a play, and in that state of feverish unrest had been reading at least three plays a week, that a long package, wrapped in manila paper, came to his home, at Hastings-on-the-Hudson, and with the remark that it looked as though it had come from the meat market, although it bore a mailing stamp, he tossed it on his desk, and it remained unopened for several weeks.

Yellok and small and unprepossessing, it gave no hint of the strength of what was within the unpromising exterior. Finally Mr. Whiteside read the manuscript. Its power and novelty grasped him with strong hands. When he had read the first two acts he feared to read the rest. The letdown at the last, that spoils so many plays, he was afraid might once more await him. He handed it to his wife. "Read the last act, please," he said in that tone of heartsickness that reveals hope deferred. So many plays had disappointed him by their ante climaxes. But his wife's verdict revived his hopes. He carried the play to a manager, who declined it, and so he produced it himself.

The name of the play was The Typhoon, and since that informal reading at Hastings-on-the-Hudson it has made dramatic history in America.

Then came pouring back upon him a flood—memories of his friend, the Japanese consul, who was his neighbor in Denver. He recalled how the Japanese students on board the transatlantic steamer talked to each other—the queer, sharp, staccato tones that changed when they encountered their Caucasian fellow-passengers to slower, suave speech. He remembered the changeless calm of the smooth, brown faces. Memory repictured the swift, pleasing half smile and the odd little bow with which they greeted their slightly superiors, the bend to the knees with which they saluted persons of consequence, the eye-to-eye unbendingness of intercourse with each other. The sensitive, almost uncanny hands fluttered before his memory vision. The short-stepped, half-effeminate gait recurred to him as though a procession of the little men was passing before his eyes. Memory developed the photograph plate to a nicety. But lest the plates had been under or over developed, Mr. Whiteside invited two Japanese friends to sit every day at rehearsals and watch every step, every gesture, and listen for any possible false intonation.

Here were three stage directors, instead of the usual one, an American and two Japanese. The Japanese listened, as they always did, with inscrutable faces. "Vera nice" they said with their diplomatic bow and smile. "Vera nice." But the star insisted every day at the close of rehearsals upon a minute report of every slightest discrepancy between the Japanese of the stage and the Japanese of real life. The reports were brief, and after three weeks of rehearsals they pronounced the production perfect, as though it had been rendered in Japan by Japanese. But lest accustomedness cause the "let down" which is so much dreaded by a company, the star never tired of consulting his jury.

Dropping the Caucasian.

The story of how Walker Whiteside became a Japanese is a tale with a moral. All is fish that comes to the net of an intelligent actor. The Japanese came; the actor saw and mastered. It was easy enough to make yellow faces with two coats of grease paint, but the quick, high tones used by the little brown men in their informal converse with one another, and the walks so unlike the free American stride, were far more difficult to reproduce. But finally by association Mr. Whiteside and his associate players learned how to cease to be Caucausians while the footlights burned.

Strangely enough, it doesn't take more than 10 minutes for Mr. Whiteside to put on the make-up that transforms him into Tokeramo, the young Japanese diplomat in Berlin. Brown grease paint, well rubbed in and dusted closely with a dry yellow powder, gives the proper color to his face. Next the straight Saxon eyebrows are blotted out with white soap and yellow powder, and the diagonal black lines of the noble Nipponese are painted in their stead. The underlid is elongated with a fine black brush and curved upward; the upper lid is lowered muscularly, not by paint, to meet it, and the mysterious long, almond eyes are there. The faintest touch of black on the artist's little finger tip is used to thin the nose below the bridge with shadow. The same touch puts faint hollows at the temples, thins the cheeks and accentuates the bone of the under jaw just below the ear. A slight touch of rouge to the lips, the drawing on of a perfect wig, and Mr. Whiteside's countenance has been eliminated.

Were Quietly Married



Mr. and Mrs. Walter Standiford were quietly married March 15 by Rev. Mr. Engle, of Ellicott City. They will make their home at 930 McCulloh street.

Marjorie E. Miller



She resides at 110 South Catherine street, and has a host of friends.

Needs of Railroads.

[From Leslie's Weekly.]

Though the politicians do not seem to realize it, the great mass of the people is friendly to the railroads; but there is enough of the old populistic feeling left to make it appear profitable for politicians to cater to it. Therefore, the railroads have been hampered. The result is a shortage of cars. The West is now beginning to suffer from the trouble, and it will become worse, but it will not be the railroads that will be hurt. The losers will be the shippers who will be compelled to wait for cars to bring the raw material or the finished product to the market. The railroads are now facing big increases in payrolls. The demands of the locomotive drivers undoubtedly will be granted in part. Other classes of railroad help demand similar increases. The satisfaction of these demands means that the railroads must have a slight rate increase or cut the dividends and allow the equipment to run down. Some of the weaker systems would be bankrupted through it. The increase needed is so infinitesimally small that nobody would feel it.

The Largest Indian Tribe.

[From the Christian Herald.]

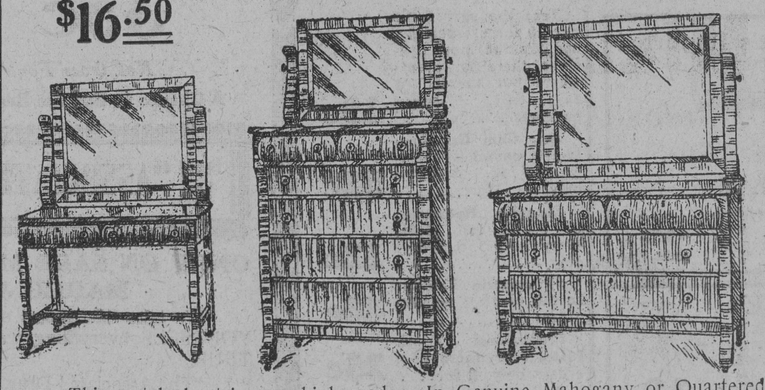
Here are some facts regarding the largest tribe in the United States; many of the same conditions exist in other tribes. The Navajos, numbering 30,000, live in Northern Arizona and Northwestern New Mexico. They occupy an area about as large as the State of Pennsylvania, most of which is a desert. Here for centuries they have made their own living by raising sheep and goats.

A part of the wool is woven by their industrious, resourceful women into the beautiful and durable Navajo blankets which promise to become a fair competitor of the imported rug. On account of the scarcity of water and forage for their flocks and the fact that there is but little of the land that can be cultivated, their lot is not an easy one; but they keep up the struggle, which is rendered more difficult each year by the further and often illegal encroachment of the white man.

They are the special wards of our nation, and the day is rapidly approaching when they must touch elbows with our civilization, which will be the final solution of the "Indian problem," but they are not prepared for the contact.

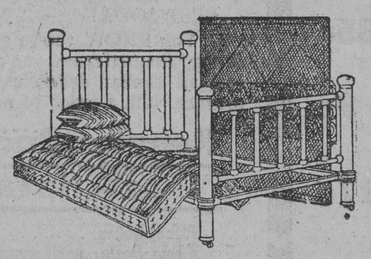
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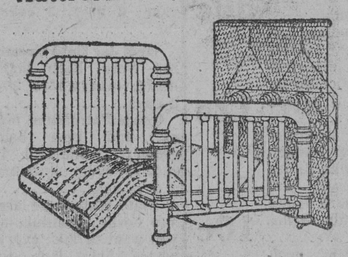
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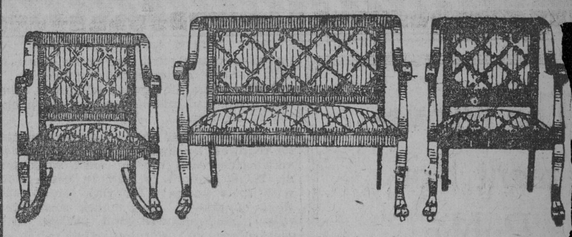
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