

SHADOWS OF A CITY

AS SEEN BY A SALT LAKE WOMAN

"Nothing lovelier can be found in woman, than to study household good."

SOME few years ago a splendid young college man with enterprise written all over him, started out one bright morning on the climb of his career. That he would fall, his friends had not the slightest fear; the prick of their spur speeding him on, and, seemingly, before he had made one-third the ascent, to win for him the right of success at the top. But at a certain round of "ambition's ladder," our young climber paused; he wanted and needed companionship—a guardian angel over his life presiding, to double the joy and lighten the care of his climbing. He married. For a time he tarried with his new-found companion, at the round where he had paused, in a snug and flowery pocket of his companion, and at last the hour passed. The tide that leads on to fortune had gone out, and alas! not taken at the ebb. Held back, disheartened, discouraged, he made no further effort. The tarrying place was good enough for his companion, and with her he could make no further progress. Beautiful children trooped about them. Supplies began growing less; want, hunger and poverty staring them in the face. Where once the ascent would have been easy, the descent was now far easier.

Oh, the pity of it! This once splendid young college man and citizen with enterprise written all over him, still young—yet old—stands today in the tools of the bitterest poverty; everything slipping away from him; his career blasted, courage broken, and hope seemingly dead. An improvident wife? Yes.

Improvident husbands have been known. There is a story in every day. A little woman dwelling in a remote quarter, is worrying and working to save her impecunious little home, over which like a heavy black cloud hangs a mortgage.

Yes, it was a mortgage, and she signed it. There was simply nothing left for her to do. John had been generous, and goodhearted—not to mention weak—had been unable to refuse anybody, and their home must pay the price. He had merely loaned and loaned—first in dribs, then larger amounts, and his friends became acquainted with his pen and his position, larger sums had been loaned without security, until one morning he awoke to find himself a ruined man. His thrifty little wife, ambitious child, home and piano must be sacrificed. There had to be a sale, and the next night, not the next, but the next, clothing on their backs. The money raised on the home went pretty much in the same way, through the generosity of John. But, is that little woman going to go down under the struggle? No. She is working to the very limit of her strength to save her home and is bound to do it. The lawn is not neglected, and the flowers are blooming and the bottling of the juice is going on for the winter. Cheerfully she works, but these are now and then tears when she thinks of the piano, and the children being obliged to give up their lessons. And her work? Some women would think themselves killed, were they given the toll that her hands perform, and she says with a warm smile, "John can't do more than he can help breathing; he's always been just that kind hearted; he can't refuse anyone."

Speaking of toll—there is an interesting growing family of about eight or nine children, living on the benchland, being brought up by the toll of their mother's hands. The father dead? No; worse than that—far worse. On certain evenings during the week, boys and girls, all ages and sizes, may be seen going along with huge clothes-baskets laden with immutables and sweet-smelling washing, the children looking just as immaculate. No matter how hot the day, their mother—a young mother, too, for such a large family—may be seen at the wash-tub or ironing-board, from morning till evening. A slender little woman performing that which would cause many a strong, able-bodied man to shrink from.

"Sometimes I think I cannot go on another day, but there are the children; they must be raised and educated. I want them respectable. I pray that I may be saved till they are all grown. No; I never weep, for I must be brave for their sakes. And I must save them from their father's fate. She said this to a friend as she turned from beneath her iron the most beautifully ironed piece of embroidery one would care to see. She will never want for work while she turns it out so perfectly done.

In striking contrast to the life of this hard-working little woman just mentioned above is that of a young matron in our city, who lounges in a hammock every morning and sleeps all afternoon. Not that she should judge, and of course, it is no one's business, after all. But it is another type, where the real woman seems to be lacking. This young matron refuses to keep house; refuses to raise a family, and the contents of her stocking bag cries out to her week after week, claiming attention. Some one asked her how she made life worth while.

"Oh, I fill my husband's life, and that

is all that is necessary, I guess." One pities the fullness thereof.

"Bear ye one another's burdens"—The infant's home and other charitable institutions need the help of young women who have nothing to do.

"I am so tired, somehow, I don't know what to do."

That was exactly it: the young woman speaking had nothing to do, and therefore didn't know what to do. She was married, well off, had been well off, all her life. Did not even keep house.

"Do you know anything about anybody or anything?"

"About anybody?" her poor relation replied. "I'm far too busy to be a busy-body. I have my bread and butter to earn."

"Well, but I mean—"

"Oh, I know what you mean well enough. But why on earth don't you find something to do?"

"What for instance?"

"The Young Women's Christian Association needs workers."

"Mercy! What a bore."

"The Infants' Home, then."

"I couldn't bear to see the poor little unfortunate."

"They'd help them out."

"Oh, I'm willing enough to send them money."

"That's not killing them, besides, holding a motherless baby on your lap would make you both happy; you'd see how grateful those little mites are for attention; they pay you in smiles, all right."

"Yes, and that would make me weep."

"I fear your case is hopeless. Why don't you work away at your masters on the piano? You're talented there."

"The Piano does that for me."

"Telling on and on and on. With breaking heart and tearful eyes. And silent lips, and in the end, the secret longings that arise. Which this world never satisfies. Some more, some less, but of the whole, not one quite happy, no, not one."

LADY BARBIE

ANTON PEDERSEN
Studio of Piano, Violin and Harmony,
250 Commercial Club Bldg., Tel. 243-5 Bell

HUGH W. DOUGALL,
Baritone.
Teacher of Voice Building and Artistic Singing. Pupil of Heintemann, Berlin, and Bouhy, Paris. 612 Templeton Building.

MR. C. F. STAYNER
Has returned from San Francisco and is receiving pupils.
Address, 25 Armstrong Avenue.

C. D. SCHETTLER,
602 Templeton.
Cello Pupil of Anton Hekking and Jacques Van Lier, Berlin. Soloist at Nuremberg and New York. Conventions, Instructor of Cello, Guitar, Mandolin and Banjo.

SQUIRE COOP,
Pupil of Godowsky and Busoni.
Piano, "Coaching in Vocal Repertoire." Studio Deseret National Bank Bldg., Rooms 15 and 16.

MME. AMANDA SWENSON,
Teacher Vocal Music.
The Old Italian School.
The GARCIA Method.
Studio, Clayton Music Store 109 Main St.

MARY OLIVE GRAY,
Pianist and Teacher.
Recent Pupil of GODOWSKY in Berlin. Studio 445 South Main St. Phone 73-4.

J. J. TORONTO,
Piano and Pipe Organ Tuner.
24 A St. Bell Phone 141-1, Graduate of New England Conservatory of Music, Boston, Mass.

GEO. CARELESS,
Professor of Music,
Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmony and Sight Reading. Order may be left at Ferguson's Music Store.

MRS. R. G. MAESER,
Pianoforte Instructor.
Residence and Studio, 341 So. 8th East. Tel. 241-4.

MISS MATTIE READ,
Pianist and Teacher.
Pupil of Godowsky and Teacher of Godowsky method. Studio at 50 East 1st St.

MISS NORA GLEASON,
Organist and Director.
ST. MARY'S CATHEDRAL CHORUS.
Studio, 131 E. First South St. Bell Phone 145-2; Ind. Phone 129.

GEORGE E. SHELTON,
Teacher of Violin.
(Graduate from Trinity College, London.)
References and Studio; Room 5, Board of Trade Building.

MISS CECIL COWDIN,
Pupil and Assistant of Willard Wells.
1101 N. 10th St.
Constitution Building, 524.

JOHN J. McCLELLAN,
Pupil of Xavier Scharwenka, Alberto Jonas and Ernest Jedlicka.
ORGANIST OF THE TABERNACLE.
Piano, Theory and Pipe Organ.
Both telephones—Studio, Clayton Bldg. Both studios apply mornings before 11.

ARTHUR SHEPHERD,
DIRECTOR SALT LAKE THEATRE ORCHESTRA. Teacher of Piano and Harmony. Studio Room No. 3 Hooper & Edredge Block, 49 Main Street.

WEIHE,
44 Constitution Building.
Concerts and Pupils.

WM. C. CLIVE,
TEACHER OF VIOLIN AND PIANO.
Studio 612 Templeton Building.
Res. 511 First St. Tel. 124-4.

EMMA RAMSEY MORRIS,
Dramatic Soprano.
Pupil of Correll, Berlin and Archambault.
2418
60 West 1st North. Phone 238-4.

ALFRED BEST, TENOR.
(Late of Savage English Grand Opera Co.)
will receive a limited number of pupils. Address: Ramsey Music Co., Bell phone, Murray 22-4.

AND Dramatic Musical

IT WILL be pleasant news to the many old friends and admirers of the Salt Lake Opera company to learn that the organization will appear in a revival of one of their old time successes, "The Wedding Day," during September. Miss Emma Lucy Gates will be here several months yet and Miss Agatha Berkhoel and also will assume the two leading ladies parts. It is expected that Miss Edna Dwyer will also return from the east in time to fill the contralto role, and, of course, Spencer, Pyper and Graham will have their old parts, while Hugh Dougall, the baritone, will fill the role formerly sung by H. S. Goddard. It is several years since "The Wedding Day" was rendered, and its success was no less emphatic than that of "The Jolly Muskeeseer." As many of the members of the company's old strong chorus will be brought together, and where voices are missing, the chorus will be recruited by young and fresh voices from the ranks of leading amateurs.

Manager Pyper has now had time to take his bearings on next season and to estimate what effect the San Francisco disaster will have on traveling companies booked in Salt Lake. On running through his booking list he was gratified to find that he already has booked for the next season, opening in September, 12 performances, which in itself is a fair season's average. The bookings daily arriving. The list contains many notable names and is as given below. Mr. Pyper states that Maude Adams is booked for eight performances, "Prince of India," eight, Stuart Opera company, Salt Lake, Opera company six, Olga Netherland, Willie Collier 5, "The Lion and the Mouse" 4, and "Little Johnny Jones" 4. Marie Cahill, Robert Mantel, "Girls Will Be Girls," Salt Lake Opera company, William Collier, Jane Corcoran, "Education Mr. Pyper," Stuart Opera company, "The Royal Chase," "Play from Paris," Emma Lucy Gates recital, "Parsifal," "Comin' Thro' the Rye," "Devils Auction," "Checkers," "The Lion and the Mouse," Maxine Elliott, Louis James, "Under Southern Skies," "Her Own Way," W. Crane, James O'Neil, "Dolly Varden," "45 Minutes from Broadway," "Paul Gilmore," "The Virginian," Olga Netherland, Creston Clarke, William Collier, Primrose Minstrel, "The Empire," Murray and Mack, "Little Johnny Jones," John Drew, Raymond Hitchcock, "Mrs. Wiggs of the Cabbage Patch," Maude Adams.

This is said to have been the banner week at Casino park, and Cassidy's Musical company is turning crowds away. Their performance is a sparkling one, and it brim-full of catchy musical numbers. Tomorrow night will see the last of "The Meadow Larks." Commencing Monday night this company will present a parody in rhyme and song on Tolstoy's "Resurrection," and is entitled "Rais-a-Ruction." There is evidently not much time for dialogue in this, as the program shows a musical repertoire of 26 numbers, introducing comedians, principals, and a bevy of pretty girls. In addition to give all the children a chance to see this merry comedy, the management will commence on next Saturday to give a special matinee every week in the Lyric theater of the show playing at the park, when special prices will be made of 10 cents for children and 20 cents for adults to all parts of the house.

Prof. Stephens is planning a novel feature for his next singers' outing. It is a "water concert." That is, the program will be rendered in floating yachts moving about on the lake so that the listeners from the shore will realize all the charm that singing heard from over the waters in a still night can give. To appreciate this a comparatively quiet party will be had. This he finds in Calder's orchestra and all music producing things on shore will be hushed during the rendition of the program, and the floating singers instructed in suitable music for the occasion. Add the charm of moonlight to the scene and it will be completely ideal.

A number of Salt Lake musicians will leave next week for southern Idaho to give a series of concerts. The party includes Willard Wells, Alfred Masterman and Fred Midgley, violinists, the latter playing the violin; C. D. Schettler, cello; Alvin Beasley, piano, and Alfred Best, tenor. The company will appear in Idaho Falls, July 26, in Rexburg, July 27, and in St. Anthony, July 28. These musicians are all fine performers, and able to give a fine concert article. Mr. Best was recently with the Savage Opera company.

The presence of a piano is the occasion of a peculiar story in a Salt Lake church. The instrument was bought especially for the Sunday school, to be used in place of the cabinet organ heretofore used both in church and on Sunday school services. But the church organist took such a strong liking for the piano that she refused to use the organ any longer, and had the piano hauled into the church from the Sunday school room for her use, while she thinks the organ good enough for the Sunday school. But, if you please, the Sunday school pianist has a mind of her own, too, and doesn't propose that the church pianist shall get away with her instrument. So she has the piano hauled back into the Sunday school room at the close of the service, and the organ sent back to where it belongs in the church auditorium. In the meantime the hauling of the piano back and forth has got it out of tune, and scratched up the highly polished front. If this saw-saw performance is kept up many months longer, a new piano for the Sunday school will be in order.

The great Tchaikowski concerto for the piano was played Thursday afternoon, in Prof. Shepherd's studio by Miss Cecelia Sharp with Prof. Shepherd playing the orchestral parts in a second piano. This concerto is a masterpiece, full of brilliant cadences, and successive choruses in sixteenth notes, covering the entire keyboard, that require consummate digital dexterity. The two artists were equal to the task in all of its details.

When the Utah county bands were in town this week, a "New" reporter asked one of the members if his organization was reaching up into the higher trails of the musical ranges. He said they were. "Playing classical or high standard scores?" "Oh, yes, we are playing regular sheet music, and, of course, selections, standard overtures." "Oh, yes, we are playing them; we are playing such music as Heide's band plays." "William Tell?" "No, we haven't seen that yet, but we are playing 'My Merry Oldenbroke' and are making quite satisfactory progress." Chirrup.

The sheet music trade is lively in this week, and one firm says it is the salvation of the summer music trade. The way demands for certain classes of music are evidenced by the sale of 115 copies of a certain new and favorite

characteristic sketch in three days, and another firm has sold in all 500 copies of the same piece.

Mrs. Martha Royce King is planning for a trip to the Yellowstone and other mountain resorts.

Mrs. Lizzie Thomas Hamilton, Miss Corinne Harris and Hamilton Park will appear on the vocal program tomorrow at Saltair.

The appropriateness of the Vaudeville song "Always in the Way" as a funeral requiem has been occasioning considerable heart burning in the Philippines. A private in the marine corps went the way of all flesh, and his sorrowing comrades clubbed together to give "The old man" a big send off. This included a funeral concert, in which "Always in the Way" was played "with great effect." One of the Manila papers proceeded to rub brine down the backs of the marines for playing such a piece over the corpse of a respected comrade, and this stirred up such a row that a military court of inquiry was ordered. A dozen or more officers met in solemn convulsion in full dress uniform, swords and all to pass upon this grave question. After several days' discussion, it was finally decided that while the name of the piece was not as follows, it might be the character of the character.

Recently a striking presentation of Mozart's "Don Juan" was given in the Lyric Opera House, in Berlin. The most distinguished interpreters of Mozart were cast for the chief roles, foremost among them being Frau Lilli Lehmann, who interpreted Donna Anna better than ever; Miss Allen of the Metropolitan Opera House sang Zerlina, and Dr. Knaxwald conducted.

"The Tourists," the Shuberts' newest musical production, which is now in the sixth week of an exceedingly prosperous run at the Majestic theater, Boston, will have its New York premier on Labor day at the Majestic theater, Columbus circle. The cast includes Richard Golden, Julia Sanderson, Vera Mithens, Phil H. Ryley, George Schiller, Mabel Wilbur, Della Niven, Edna McClure and William Pruett.

The Mendelssohn Glee club of New York has undertaken to raise a permanent fund in the interest of Edward McDowell, who at one time was conductor of the club. Mr. McDowell's health has become impaired to such an extent as to prevent his ever being able to contribute to his own support. The committee of the club having the fund in charge will try to enlist the co-operation of every person throughout the country interested in Mr. McDowell as a man or a musician, or who is at all familiar with his music. Allan Robinson, secretary of the Mendelssohn Glee club, will give further information to all persons desiring in any way to co-operate. His address is 60 Wall street, New York.

John Hare is to play Napoleon in the English version of Bertolt's "La Belle Marsellaise" where the piece is produced in London.

The news that Mrs. Patrick Campbell had been secured to play the heroine in Hall Caine's "The Bondman" doubtless means that her American tour has been abandoned.

George V. Hobart has been engaged to write a new play for Mary Irwin, in which she is to appear next season. She is to have the part of a society woman with a fondness for bridge whist.

Miss Lillian Russell has secured her leading man for next season. He is to be the English actor, H. Ross Smith, who has played here in a number of productions during the last few years.

Many of the old members of the San Francisco Theatrical company are now appearing at Seattle. This week they appeared in the Bostonians' great success, "Robin Hood," with Teddy Webb in the role of Sir She II.

The dramatic version of Mary Ellis Ryan's story, "Told in the Hills," was given its first trial last week in Chicago, and was well received. Edwin Arden heads the cast, and is credited with a personal success of no mean proportions.

James T. Powers in "The Blue Moon," the big Americanized London extravaganza, will be one of the first new attractions launched by the Frohman management, next season, as the adaptation of Pierre Bertolt's "La Belle Marsellaise," which is to be re-staged here by the Bertolt production, turned into English by Madeline Lucretia Ryley—failed badly when given in America last season by Virginia Harwood.

On the other hand, however, the original piece proved an immense success in Paris, and was praised by most of the American critics. Possibly, too, Mr. Frohman, having seen "The Lion and the Mouse," and other or two other big transatlantic successes fail in London last season, has determined to see whether a piece that the Americans selected may not become the head of the theatrical corner here. Anyhow, there will be much curiosity to see Mr. Hare as Napoleon—the part in "La Belle Marsellaise" that was played in America by Vincent Serrano—and incidentally to compare his conception of the character with that of Sir Henry Irving, who it will be remembered, played Napoleon in Sardou's "Madame Sans Gêne," with unexpected success. Incidentally most people would like to see the play succeed if only for the sake of Mr. Hare, whose luck of late has been too good. He made a big hit, it is true, in Barrie's "Little Mary," and afterwards appeared in that piece all over the provinces, but Capt. Marshall's "Alabaster Staircase," in which he made his reappearance in London, proved a dismal failure, and the revival of "A Pair of Spectacles," which followed it had only a brief career.

It would be a good thing also for Mrs. Ryley, if London happened to like her adaptation of "La Belle Marsellaise," which, unfortunately, has been rather out of luck recently. Her last success in fact, was "Mice and Men," but that was nearly four years ago, and her only London production since has been "Mrs. Grundy," which, unfortunately, had the same fate with players here that "La Belle Marsellaise" experienced with those in the United States. However, her adaptation from the French will succeed here if superb stage and acting are to be given. It has been planned, Mr. Frohman having planned a striking production under the direction of Dion Boucicault, and arranged for a company of 60 players, no less than 25 of whom will be actors of considerable experience. So, perhaps, with the assistance of John Hare, London can be persuaded to quash the American verdict and endorse the French one as to the merits of "La Belle Marsellaise."

H. B. Irving, who is the elder and decidedly the more talented of the late Sir Henry's two sons, is pretty sure of a welcome in the United States as his great father's namesake. In congenial parts, however, he is admittedly one

writes his American manager, Henry Wolfson, that he will not play in public again this summer, but will spend his time quietly at his home, in Gastein in the Tyrol, resting and studying, preparatory to his approaching tour of this country.

Associated with S. Kronberg, John Cert will direct the first American tour of "Leonevallo," with the subsidized orchestra from La Scala theater, Milan, and eight of its Italian singers. The repertoire includes "Pagliacci," "La Boheme," "Roi and Berlin," and "Zaza." The tour will begin at Carnegie Hall in October.

Vienna is pre-eminently the city of the dance and the melodies of the operetta. And to what extent this branch of the art beautiful is cultivated in the home of Johann Strauss may be seen from the fact that during the last season no less than 41 new comic operas have been performed in the city "an der schönen, blauen Donau."

One of the famous military bands of the English army, the 1st Hussars of Northumberland, stationed at Newcastle, comes to this country in October for a brief concert tour. The organization is under the leadership of Lieut. H. G. Amer, who has the distinction of being the youngest bandmaster in the service holding King Edward's commission.

Recently a striking presentation of Mozart's "Don Juan" was given in the Lyric Opera House, in Berlin. The most distinguished interpreters of Mozart were cast for the chief roles, foremost among them being Frau Lilli Lehmann, who interpreted Donna Anna better than ever; Miss Allen of the Metropolitan Opera House sang Zerlina, and Dr. Knaxwald conducted.

"The Tourists," the Shuberts' newest musical production, which is now in the sixth week of an exceedingly prosperous run at the Majestic theater, Boston, will have its New York premier on Labor day at the Majestic theater, Columbus circle. The cast includes Richard Golden, Julia Sanderson, Vera Mithens, Phil H. Ryley, George Schiller, Mabel Wilbur, Della Niven, Edna McClure and William Pruett.

The Mendelssohn Glee club of New York has undertaken to raise a permanent fund in the interest of Edward McDowell, who at one time was conductor of the club. Mr. McDowell's health has become impaired to such an extent as to prevent his ever being able to contribute to his own support. The committee of the club having the fund in charge will try to enlist the co-operation of every person throughout the country interested in Mr. McDowell as a man or a musician, or who is at all familiar with his music. Allan Robinson, secretary of the Mendelssohn Glee club, will give further information to all persons desiring in any way to co-operate. His address is 60 Wall street, New York.

John Hare is to play Napoleon in the English version of Bertolt's "La Belle Marsellaise" where the piece is produced in London.

The news that Mrs. Patrick Campbell had been secured to play the heroine in Hall Caine's "The Bondman" doubtless means that her American tour has been abandoned.

George V. Hobart has been engaged to write a new play for Mary Irwin, in which she is to appear next season. She is to have the part of a society woman with a fondness for bridge whist.

Miss Lillian Russell has secured her leading man for next season. He is to be the English actor, H. Ross Smith, who has played here in a number of productions during the last few years.

Many of the old members of the San Francisco Theatrical company are now appearing at Seattle. This week they appeared in the Bostonians' great success, "Robin Hood," with Teddy Webb in the role of Sir She II.

The dramatic version of Mary Ellis Ryan's story, "Told in the Hills," was given its first trial last week in Chicago, and was well received. Edwin Arden heads the cast, and is credited with a personal success of no mean proportions.

James T. Powers in "The Blue Moon," the big Americanized London extravaganza, will be one of the first new attractions launched by the Frohman management, next season, as the adaptation of Pierre Bertolt's "La Belle Marsellaise," which is to be re-staged here by the Bertolt production, turned into English by Madeline Lucretia Ryley—failed badly when given in America last season by Virginia Harwood.

On the other hand, however, the original piece proved an immense success in Paris, and was praised by most of the American critics. Possibly, too, Mr. Frohman, having seen "The Lion and the Mouse," and other or two other big transatlantic successes fail in London last season, has determined to see whether a piece that the Americans selected may not become the head of the theatrical corner here. Anyhow, there will be much curiosity to see Mr. Hare as Napoleon—the part in "La Belle Marsellaise" that was played in America by Vincent Serrano—and incidentally to compare his conception of the character with that of Sir Henry Irving, who it will be remembered, played Napoleon in Sardou's "Madame Sans Gêne," with unexpected success. Incidentally most people would like to see the play succeed if only for the sake of Mr. Hare, whose luck of late has been too good. He made a big hit, it is true, in Barrie's "Little Mary," and afterwards appeared in that piece all over the provinces, but Capt. Marshall's "Alabaster Staircase," in which he made his reappearance in London, proved a dismal failure, and the revival of "A Pair of Spectacles," which followed it had only a brief career.

It would be a good thing also for Mrs. Ryley, if London happened to like her adaptation of "La Belle Marsellaise," which, unfortunately, has been rather out of luck recently. Her last success in fact, was "Mice and Men," but that was nearly four years ago, and her only London production since has been "Mrs. Grundy," which, unfortunately, had the same fate with players here that "La Belle Marsellaise" experienced with those in the United States. However, her adaptation from the French will succeed here if superb stage and acting are to be given. It has been planned, Mr. Frohman having planned a striking production under the direction of Dion Boucicault, and arranged for a company of 60 players, no less than 25 of whom will be actors of considerable experience. So, perhaps, with the assistance of John Hare, London can be persuaded to quash the American verdict and endorse the French one as to the merits of "La Belle Marsellaise."

H. B. Irving, who is the elder and decidedly the more talented of the late Sir Henry's two sons, is pretty sure of a welcome in the United States as his great father's namesake. In congenial parts, however, he is admittedly one

writes his American manager, Henry Wolfson, that he will not play in public again this summer, but will spend his time quietly at his home, in Gastein in the Tyrol, resting and studying, preparatory to his approaching tour of this country.

Associated with S. Kronberg, John Cert will direct the first American tour of "Leonevallo," with the subsidized orchestra from La Scala theater, Milan, and eight of its Italian singers. The repertoire includes "Pagliacci," "La Boheme," "Roi and Berlin," and "Zaza." The tour will begin at Carnegie Hall in October.

Vienna is pre-eminently the city of the dance and the melodies of the operetta. And to what extent this branch of the art beautiful is cultivated in the home of Johann Strauss may be seen from the fact that during the last season no less than 41 new comic operas have been performed in the city "an der schönen, blauen Donau."

One of the famous military bands of the English army, the 1st Hussars of Northumberland, stationed at Newcastle, comes to this country in October for a brief concert tour. The organization is under the leadership of Lieut. H. G. Amer, who has the distinction of being the youngest bandmaster in the service holding King Edward's commission.

Recently a striking presentation of Mozart's "Don Juan" was given in the Lyric Opera House, in Berlin. The most distinguished interpreters of Mozart were cast for the chief roles, foremost among them being Frau Lilli Lehmann, who interpreted Donna Anna better than ever; Miss Allen of the Metropolitan Opera House sang Zerlina, and Dr. Knaxwald conducted.

"The Tourists," the Shuberts' newest musical production, which is now in the sixth week of an exceedingly prosperous run at the Majestic theater, Boston, will have its New York premier on Labor day at the Majestic theater, Columbus circle. The cast includes Richard Golden, Julia Sanderson, Vera Mithens, Phil H. Ryley, George Schiller, Mabel Wilbur, Della Niven, Edna McClure and William Pruett.

The Mendelssohn Glee club of New York has undertaken to raise a permanent fund in the interest of Edward McDowell, who at one time was conductor of the club. Mr. McDowell's health has become impaired to such an extent as to prevent his ever being able to contribute to his own support. The committee of the club having the fund in charge will try to enlist the co-operation of every person throughout the country interested in Mr. McDowell as a man or a musician, or who is at all familiar with his music. Allan Robinson, secretary of the Mendelssohn Glee club, will give further information to all persons desiring in any way to co-operate. His address is 60 Wall street, New York.

John Hare is to play Napoleon in the English version of Bertolt's "La Belle Marsellaise" where the piece is produced in London.

The news that Mrs. Patrick Campbell had been secured to play the heroine in Hall Caine's "The Bondman" doubtless means that her American tour has been abandoned.

George V. Hobart has been engaged to write a new play for Mary Irwin, in which she is to appear next season. She is to have the part of a society woman with a fondness for bridge whist.

Miss Lillian Russell has secured her leading man for next season. He is to be the English actor, H. Ross Smith, who has played here in a number of productions during the last few years.

Many of the old members of the San Francisco Theatrical company are now appearing at Seattle. This week they appeared in the Bostonians' great success, "Robin Hood," with Teddy Webb in the role of Sir She II.

The dramatic version of Mary Ellis Ryan's story, "Told in the Hills," was given its first trial last week in Chicago, and was well received. Edwin Arden heads the cast, and is credited with a personal success of no mean proportions.

James T. Powers in "The Blue Moon," the big Americanized London extravaganza, will be one of the first new attractions launched by the Frohman management, next season, as the adaptation of Pierre Bertolt's "La Belle Marsellaise," which is to be re-staged here by the Bertolt production, turned into English by Madeline Lucretia Ryley—failed badly when given in America last season by Virginia Harwood.

On the other hand, however, the original piece proved an immense success in Paris, and was praised by most of the American critics. Possibly, too, Mr. Frohman, having seen "The Lion and the Mouse," and other or two other big transatlantic successes fail in London last season, has determined to see whether a piece that the Americans selected may not become the head of the theatrical corner here. Anyhow, there will be much curiosity to see Mr. Hare as Napoleon—the part in "La Belle Marsellaise" that was played in America by Vincent Serrano—and incidentally to compare his conception of the character with that of Sir Henry Irving, who it will be remembered, played Napoleon in Sardou's "Madame Sans Gêne," with unexpected success. Incidentally most people would like to see the play succeed if only for the sake of Mr. Hare, whose luck of late has been too good. He made a big hit, it is true, in Barrie's "Little Mary," and afterwards appeared in that piece all over the provinces, but Capt. Marshall's "Alabaster Staircase," in which he made his reappearance in London, proved a dismal failure, and the revival of "A Pair of Spectacles," which followed it had only a brief career.

It would be a good thing also for Mrs. Ryley, if London happened to like her adaptation of "La Belle Marsellaise," which, unfortunately, has been rather out of luck recently. Her last success in fact, was "Mice and Men," but that was nearly four years ago, and her only London production since has been "Mrs. Grundy," which, unfortunately, had the same fate with players here that "La Belle Marsellaise" experienced with those in the United States. However, her adaptation from the French will succeed here if superb stage and acting are to be given. It has been planned, Mr. Frohman having planned a striking production under the direction of Dion Boucicault, and arranged for a company of 60 players, no less than 25 of whom will be actors of considerable experience. So, perhaps, with the assistance of John Hare, London can be persuaded to quash the American verdict and endorse the French one as to the merits of "La Belle Marsellaise."