Portland theaters will have a varied repertoire the coming season. Many prominent companies have been engaged to come here, and contracts with others are in negotiation. The productions are among the most popular and up-to-date plays on the stage. Comedy and opera are well represented in the engagements, and there will be more than the usual proportion of serious drama.

The Northwest Theatrical Association has organized its work for the coming season on a more extensive scale than ever before. By means of its close touch with the Klaw & Erlanger syndicate it is able to secure the best companies which visit the coast. As this syndicate has a wide control of the dramatic productions of the country, the advantages that the Portland public will enjoy is apparent.

The Northwest Association has 38 theaters in this district in all the important cities. Calvin Heilig, manager of the Marquam Theater, and president of the association, has been busy organizing the circuit. New theaters are buildin at Boise and Spokane. The Fall season in Portland will probably be opened by the James Neill Company. Chauncey Olcott will present comedy this week, and his engagement will help in whiling away the brief intermission until the September opening. He will be followed in less than two weeks by the Tivoli Opera Company at Cordray's, so that theater-goers will not lack entertainment.

The list of new season engagements for the Marquam up to date is as follows:

James Neill stock company.
Opera, "A Runaway Girl."
Hoyt play, "A Texas Steer."
Stuart Robson in "Oliver Goldsmith."
"The Belle of New York."
Haverly's minstrels.
Thomas Jefferson, son of Joe Jefferson.
Mrs. Le Moyne.
Eugenie Blair.
"The Devil's Auction."
Grau opera company.
Nat Goodwin in "The Cowboy and the Lady."
Matthews and Bulger.
Richard Golden.
Willie Collier.
"Shore Acres."
"The Girl From Maxim's."
Primrose & Dockstadter's minstrels.
Jefferson de Angelis in comic opera, "A Royal Rube."
Frederick Warde.
"Quo Vadis."
"Barbara Frietchie."
Margaret Silvia in the opera, "Princess Chic."
James Modjeska company.
"Rupert of Hentzau," by the Charles Frohman company.
Murray and Mack in a new play.
William A. Brady's "Humanity."
Viola Allen in "In the Palace of the King."
"Way Down East."
Blanche Walsh.
Daniel Sully.
"Arizona," the great military play.
"The Pride of Jenico," by the Frohman company.
"The Christian."
"The Sign of the Cross."
E. S. Willard in "The Middleman" and other plays.
Field's minstrels.
Williams and Walker, the famous rivals of the Roger brothers.
Lewis Morrison.

TIVOLI COMPANY COMING.

Cordray's Will Open With a Season of Comic Opera.

Cordray's Theater will open its Fall season August 25, two weeks from today, with comic opera. Ferris Hartman, the popular comedian, and the complete Tivoli Opera Company, of San Francisco, including Annie Myers, the prima donna, will be the attraction. Every one who knows anything of Pacific Coast theatricals knows that the Tivoli Company has the prime requisite for comic opera. It can sing. A person will travel far to hear a better chorus.

The engagement is for one week and three operas, entirely new to Portland, are in the repertoire. This will be the first time in the history of the Tivoli, running back a quarter of a century, that the complete company of that opera-house leaves San Francisco on a tour. If the experiment is successful, the company will make annual visits to Portland and play at Cordray's. On the occasion of their first appearance here, all the scenery, costumes and property use in the production of the three operas will be brought along and used.

AN ACTOR MUST WORK.

And Not Expect to Attain Big Things All at Once.

"It's an unusual topic for an actor to discuss wealth," said James Neill, the star of the Neill Company, now at the California Theater, San Francisco, when the subject was brought up by the newspaper man the other day. "I am well aware that usually in public life a man seeks to disguise his money than to acknowledge it, and to ignore the advantages of possessing wealth. To my mind there is a virtue, as well as a value, to money.

"To the new beginner upon the stage who wants to get rich I say, 'riches will be yours.' I agree with Emerson to a large extent that you can get anything that you want in this world. If you work for it, hope for it, pray for it and believe that you will get it, it is yours in time. Emerson says that if you want a rock in mid-ocean it will come floating to your feet, That, to a large extent, is my own belief.

"To give any advice that might be good for anything I would say that if any young man wants to get rich let him get an interest in a business and work for that business. This does not necessarily mean to put capital into it from the start. Let him select a business and try hard to learn all about it.

"The trouble with young persons, or beginners upon the stage, often is that they do not have the patience for long enough study of their art. If they make a hit in a few parts upon the stage they demand big salaries at once, and possibly want to be starred. If they are even fortunate in securing a big salary under such conditions, it is usually paid to them but a short time, and they are again prospecting receiving a setback in the progress of their real art during the change. Therefore, their progress is not steady and true. Young men who study law or medicine devote five or six years to the study of law or medicine exclusively, after they have completed an ordinary education. Young men thinking of success on the stage should just as long or longer. The young actor should also always keep in mind anything that will make the success of his manager. As an illustration; take a successful commission merchant. He is at all times working to sell the capitalist's goods. But for every $10 that he makes for that capitalist he makes one for himself. The capitalist's business is his business. The theatrical manager's business should be the actor's business.

"If I were asked to name the lines of business at which a man could get rich I would say at mining, railroading, forwarding agents, commission, importing and manufacturing, and at any of the other undercurrent industries of great vital importance to the country, but not as an actor. The first named, being hidden, they do not possibly tempt as the stage does, especially to the artistic temperament. The difference in the line of action from the first named and theatrical management is that in the first I do not believe that one should ever speculate, or speculate only with his time. In the theatrical business it is mostly all speculation. You must speculate and speculate extensively to succeed. A production may be placed upon the stage that cost $20,000 before the first curtain is raised on it, and if the public condemn or do not like it, there is little hope to get your investment back. Eat and sleep, but never take time to idle.

"'Luck?' Do I believe in luck? Not very much. There is little luck, except that brought by cleverness and work, and making friends. Other 'luck' is so fleeting that it is not luck, merely a chance—thrown away. I believe in the motto of letting well enough alone, though, to a large extent. Long chances are bad things.

"In no class of people is poverty so conspicuous as that of the actor, because a certain degree of prominence cannot be avoided. So we hear a great deal of the penniless professional, and thus an idea that the Thespian is in a cronic state of financial woe has gained a firm hold on popular belief. Hundreds of theatrical people are scantily supplied with money as a rule, because they choose to live in an extravagant fashion, and play the role of the beggar the rest of the time. They take desperate chances; they invest capital and time, which often means money, in undertakings that are preposterous. The company wrecks that strew the highway of theatrical progress are so numerous as to almost obscure the signs of success that are nevertheless rather frequent.

"If the actor or actress of medium ability is poor, it is a matter of choice. A saving disposition would result in independence. To any one familiar with the lights of the drama my foregoing statement finds strong corroboration among actors and singers and musicians."

CHAUNCEY OLCOTT.

Clever Irish Comedian at the Marquam This Week.

The attraction at the Marquam Grand Theater Monday, Tuesday and Wednesday nights, August 12, 13, 14 will be the Irish comedian, Chauncey Olcott, in "Garrett O'Magh," written by Augustus Pitou. The play will be presented with the original cast and scenic embellishments that characterized Mr. Olcott's successful run of five months in New York. Mr. Olcott has the strongest acting part of his career. He is without doubt the sweetest singer on the stage. His five new songs for "Garrett O'Magh" are said to be particularly delightful. They are melodious, simple ballads, sung in a sweet and powerful tenor. Olcott has been credited with a combination of the virtues of Scanlan, Emmet and Boneicicanet. He has a delightful personality, a keen sense of the true Irish wit and humor and a touch for comedy light as air.

The story of "Garrett O'Magh" deals with the career of the hero of the same name who, at the opening of the play, has returned to Ireland after having made his fortune in America. His aunt, Mrs. Devlin, tries to marry Eileen Nagle to him, the daughter of a widower, who is a candidate for her own hand. Eileen, however, is extremely romantic in her ideas and Garrett is very matter-of-fact, so some very amusing comedy is furnished by their attempt to know each other. Mrs. Devlin and Mr. Nagle arrange to propitiate Eileen's romantic ideas by inducing O'Magh to elope with her. An enemy tells Eileen that the whole thing was a trap, and in rage, she spurns her lover. News is brought by Sir Horace Wilton that the United States has declared war against Great Britain. Garrett determines to return to America at once. In her final interview with Garrett, Eileen forgives him, agrees to become his wife and return with him to New York.

REHEARSING IN THE FOREST.

Mme. Nordica to Open the New Wagner Theater at Munich.

MUNICH, Bavaria, Aug. 10.—The widespread interest manifested in the opening of the great new Wagner Theater here in September next increases and the attendance of notables from the musical world is expected to be immense. Mme. Nordica is preparing in the Black forest. The final rehearsal of the opening opera, "Tristam Isolde," will be given privately before the Prince Regent, and the fact that Mme. Nordica filled the role of Isolde will be recorded on the tablets in the new theater. During her four weeks' season in Munich the American songstress will appear each week in the role of Isolde and as Elsea in "Lohengrin."

At the conclusion of the season she will go to Lucerne to rest before sailing for America, at the end of October. Mme. Nordica has decided not to appear next season in either opera or concert in New York or Philadelhpia, but she is booked for upwards of 80 recitals throughout the United States. Owing to her engagements she has been obliged to refuse an offer to appear with the Nikisch orchestra at the Ewendhous, Leipsic.

Actors Who Are Wealthy.

John Drew owns much real estate.
Mme. Albina has property in Canada.
Chauncey Olcott is fast getting rich.
May Irwin is known to be a rich woman.
Wilson Barrett's fortune is estimated at $356,000.
Emma Abbot and Fanny Davenport left fortunes.
Della Fox has a fortune in diamonds if nothing else.
Francis Wilson has a beautiful home at New Rochelle.
Sol Smith Russell has a fortune invested in Minnesota.
Clara Morris owns a home on the Hudson. So does Frank Daniels.
Lotta is credited in owing valuable real estate in about every city in America.
Madam Modjeska owns valuable property in New York, Poland, Colorado and California.
James O'Neill's holdings are located in Connecticut. He made his wealth from Monte Cristo.
Ada Rehan has acquired a snug fortune which she has put in Harlem and Brooklyn real estate.
William Crane is the owner of Massachusetts land and is on intimate terms with several banks.
Beth Milton and Dollie Nobles own Brooklyn real estate and have landed interests in the West.
Nat Goodwin has a beautiful home in England and much money in stocks and bonds in this country.
Jessie Bartlett Davis owns valuable real estate in Chicago and stocks that are good dividend-payers.
Mme. Adelina Patti has always lived in a castle—no stage castle either, as any one knows who has seen Craig-y Nos.
Edwin Booth left over a half million dollars when he died. Besides that he gave over $100,000 to charity during his life.
The large real estate holdings of Mr. Jefferson and Joseph Murphy are reputed by many to be worth nearly a million dollars.
James A. Herne left a comparatively small estate, but his plays will bring in as much more before thy are entirely played out.
Stuart Robson owns land in the old Bay State and the methods of speculation that used to be outlined by him in "The Henrietta" were far from being his own.
Sarah Bernhardt has spent a fortune on works of art, but she still owns valuable real estate in France and is said to have large sums of ready cash in the banks.
Lillian Russell is a devout believer in comforts, and has the name of spending all that she earns. This idea is erroneous, however. She possesses real estate both in Chicago and New York, and also owns a collection of diamonds valued at many thousands of dollars.

So it will be seen from these illustrations that the well-to-do member of the theatrical profession is no rarety. There are plenty of actors and singers with comfortable fortunes.

And so, I would say to the young actor, Let well enough alone. You are doing well. Save your money and keep on. Your employer is not as well off as you are. Make yourself his honest friend and helper. Work hard, be conscientious, aim always to do your best, indulge in no excesses, pay as you go, and watch your fame and bank account grow.

Notes of the Stage.

Olga Nethersole intends to present "Sapho" in Paris.

Lester Lonergan has replaced Tyrone Power in Mrs. Fiske's Company.

At Denver recently Blanche Walsh played Romeo to Maude Fealy's Juliet.

Harry Woodruff has been engaged for a prominent role in support of Frank Daniels.

Charles E. Blaney will have two real live lions in his play called "The Man Who Dared."

Alphonse Maurice, of Dresden, is working on a new opera, "Der Zerbrochne Krug," libretto by Loovsky.

Grace Kimball, who retired from the stage on her marriage a few years ago, may return to the profession.

Ada Lewis, who retired from the stage on the death of her susband, John Parr, is to reappear in "Champagne Charley."

Lilli Lehman has signed for an American concert tour the coming season. Lilian Nordica will also make an American tour.

Kathryn Osterman will continue in vaudeville, the report that she was to be featured in "The Telephone Girl" being denied.

Louise Closser Hale, the wife of Walter Hale, will play the negro servant in the cast of "Janice Meredith" the coming season.

Elizabeth Marbury, the well-known play agent, is in Paris, and will return with the American rights to a number of foreign plays.

Edna May will not return to America till 1903. She will play till then in England and Australia, that is, according to present plans.

Henry Irving will give several special performances of "Madame Sans Gene," with Ellen Terry, while he is visiting the United States.

Lottie Venne, a comedienne well known in London, has secured from Clyde Fitch and Sadie Martinot the English rights of "The Marriage Game."

The Dramatic Mirror says that Julia Marlowe will go to Europe to consult with the poet Stephen Phillips, who is to write a Joan of Arc play for her.

William Faversham will begin his season in "A Royal Rival," about the middle of August. Julia Opp has sailed from London to join the company.

In Coquelin's revival, in Paris, of "Uncle Tom's Cabin," he has added several new characters. Little Eva is made a boy, and Topsy is changed into Chloe.

Charles J. Ross will appear next season in a vaudeville sketch of his own writing. His wife, Mabel Fenton, has accepted a flattering offer to appear in burlesque.

Clyde Fitch has written a comedy entitled "The Last of the Dandies," laid in the times of Charles Dickens. Beerbohm Tree has secured the rights to the play.

The play by Paul Potter, in which Louis Mann and Clara Lipman will appear, is a Boer drama, about the time of the Jameson raid, in which Mr. Mann will take the character of an old Boer farmer, and Miss Lipman that of his pretty daughter.

Wilfred Gerdes, weighing 520 pounds, has been engaged for the policeman's role in the farce "Happy Hooligan." He claims to be the heaviest actor on the stage.

A novel feature in the melodrama "Lost in the Desert" is a leap for life made by the hero from a 20-foot cliff to a tree, which latter bends under the man's weight.

The new play by Wilson Barrett, on King Alfred, which he calls "The Christian King," will be presented in Australia next month. Next year it will be seen in London.

Sarah Bernhardt says that the American audience is not as serious as the English audience, as the American goes to the theater to amuse himself and the English to reflect and study.

Frank Keenan has completed the makeup of the company with which he will present "The Hon. John Grigsby," the piece in which Sol Smith Russell last appeared on the stage.

Effie Shannon and Herbert Kelcey will produce a play by Martha Morton, called "Her Lord and Master." Mr. Kelcey will play the part of an English Lord, and Miss Shannon that of an American girl.

Maude Adams has been enjoying her rest in a French convent, of which she gives a graphic account. She says the nuns were horrified on learning her profession, but that they became mutually attached.

Helen Linder, who is 29 inches high and claims to be the smallest adult woman in the world, will be a member of the Royal Lilliputians this season, and will drive the tiny carriage and horse provided as a feature of the show.

A new play by a Parisian author is called "La Carmelite" and has the beautiful Louise eD La Valliere for the heroine. The ladies on the shady side of the court history appear to be in great demand as dramactic heroines.

"The Helmet of Navarre" has been dramatized by its author, Bertha Runkle, assisted by Lawrence Marston, and Charles Dalton is to appear in the principal part. He will be remembered for his success in "The Sign of the Cross."

"Miss Bob White" is said to bear the same relation to the comic opera stage that "The Old Homestead" does to the dramatic. It is absolutely clean in theme and delineation, and is one of the few operas presented without the so-called attraction of tights.

A revival of Shakespeare's great Roman tragedy of "Coriolanus" is contemplated by R. D. McLean and Odette Tyler, and an unusual amount of preparation is being made for it. This play has not been presented in America since the days of John McCullough.

Frank Kennan, who has already played several of the characters originated by Sol Smith Russell, will play in "Hon. John Grigsby" the coming season. He was last seen here in "A Poor Relation." Mr. Russell will return to the stage this Fall, after a two years' absence.

For the new farce-comedy, "Happy Hooligan," an actor weighing over the reported weight of 500 pounds has been engaged to create the part of a policeman. He should be as happy as the play's name, for it is the ambition of every actor's life to get a good "fat" part.

A revival of "The Taming of the Shrew" is announced, with Charles B. Hanford as Petruchio, and an actress of prominence as yet unnamed for Katherine. The tour will be under the management of James B. Delcher and George H. Brennan, and will include the principal cities of the South and West.

Paul Potter has gone to the Transvaal for material out of which to build the new play for Louis Mann and Clara Lipman. Mr. Mann will have the part of an old Boer, deaf, peppery and full of fight. Miss Lipman will play his daughter, pretty and willful, who is in love with a young English doctor who joins Jameson's raiders.

A pretty story is told in Paris of Jean de Reszke's generosity. He had done a church a great service and the priest gave a breakfast for him. At the meal an egg was set before the singer, which, being broken, was found to contain 500 francs in gold. He thanked the priest and added: "I never eat the yellow of an egg, and you must give that to the poor of the parish."

Adolf Ritter von Sonnenthal, the eminent German tragedian, who is remembered for his impersonation of "Nathan, the Wise," in this city two seasons ago, has been engaged for a short four next Spring. He will appear six times at the the Irving Place theater, New York, and for one performance each in St. Louis, Milwaukee, Chicago, Cincinnati, Boston and Philadelphia.

Sibyl Sanderson, the California woman whose career in Paris has been sufficiently sensational, and who has returned to the operatic state since the death of her husband, Antonio Terry, her most recent appearance being in St. Saens' "Phryne," is expected to make a tour of America the coming season. It is probable that she will be the star of a special company under Maurice Grau's direction.

French dramatic authors are aroused by the use of their plays in the United States without what they consider adequate return to themselves, and a movement is to be started for the protection of their rights, including the collection of royalties in America. A suit is to be brought for the payment of royalties alleged to be due on certain plays, by way of a beginning. In the movement are Sardou and Rostand.

CALVIN HEILIG, Manager | MARQUAM GRAND | CALVIN HEILIG, Manager

3--NIGHTS--3 MONDAY, TUESDAY, WEDNESDAY August 12-13-14

THE DISTINGUISHED COMEDIAN — SWEETEST SINGER ON THE STAGE

MR. CHAUNCEY

OLCOTT

In His Latest Comedy Success

GARRETT O'MAGH

Written by AUGUSTUS PITOU, Manager.

PRICES—Lower floor, except last three rows, $1.50; last three rows, $1. Balcony, first three rows, $1.00; second three rows, 75c; last six rows, 50c. Gallery, 25c. Boxes and loges, $10.

SEATS NOW SELLING. CURTAIN AT 8:15 O'CLOCK

Scene from "Garrett O'Magh," at the Marquam Grand This Week.

PLEA FOR STUDY OF MUSIC

Wallis Nash Addresses the Common School at Newport.

Wallis Nash, whose plea for a more general study of music read before the Summer school at Newport, Or., last Monday, is given herewith, is well known throughout the state as the head of the department of music in the University of Oregon. His work as one of the prime organizers and promoters of the Willamette Valley Choral Union has done much to further the interests of music locally, and the influence of the union is steadily growing year by year. The energy and enthusiasm he has thrown into the cause he has so dearly at heart will lend interest to the words that follow:

Professor Nash's Address.

Music as a culture study—Rather an up-to-date text, is it not? Translated into the language of the fathers, I suppose it means: Music as a study leading to refinement and cultivation—and an antithesis is involved to studies having the practical dollars and cents possibilities in them. Granted that the first aim of the public school must be to qualify the pupil in the struggle for food and raiment—to train, as for a combatant in the battle of life—to arm and accouter for the competition for what is called success, a competition never as severe as now—this, I admit, the Nation, the public, may ask of the teacher. Let us see for a moment if there is not something to be said for the other side of education.

Is it not true that the best moments of the life of a man are those wherein the higher emotions control and dominate his nature? Love, joy, sadness, melancholy, regret, martial ardor, courage, patriotism, religious trust, fervor, confidence, hope. Looking backward, the short moments of emotion, not the dull hours of money-making, of prosaic daily life and need, are those which mark the diary of life. The emotions, the feelings of the heart, decide for us the most momentous issues of our lives. Surely training and the power of habit should not be reserved only for the development of the intellect and of the physical man. Nature is too strong for our practical friends. The ideal, the imaginative side of us finds outlet for itself in the flood of novels and story books which too often carries away the youthful reader, and excludes the saner and nourishing food of good literature, for which no taste is found, since none has been cultivated and developed. No scheme of education, general or special, should be approved which does not provide for the training of the imagination, the governing of the emotions, the study of the beautiful, the cultivation of those liberal arts which not only widen and deepen the currents of thought within us, but beautify the home and add the graces to the life we live.

In such plans of education both drawing and music must take a forward place. The friends of drawing, of whom I am one, ask for its study in school and college in that it has, first, a direct advantage for the pupil in the training of eye and hand; second, it develops the sense of accuracy and beauty in line, form and color; third, it opens the eyes of the mind and teaches the art of observation as we pass through this world strewn, aye filled, with wonders; and, fourth and last, that it aids in qualifying the student in many of the industries of life.

Let us see on what the claims of music are based. First of the composer—the creations of the great musicians live, and expand by living. Through the magic which vivifies these lines and dots sight is transmuted into sound, and though the sound waves of each performance may flatten and die as they undulate into infinite distance, yet are they reproduced at will. The work of the dead master lives in each new student. There is no past in what is essentially good and artistic in this art. Each generation yields new interpreters, who may, and often do, outshine the creators themselves, and discover and expose new beauties to the world. The painter is himself the exponent of his highest thought. But the musician depends on the students and followers of his art for its illustration and development. The emotions of his inspired soul are passed on and outward; the truer and more consonant with the essential rules governing the art are his compositions the more sure are they of survival. Time and change affect not the fame of the truly great composer nor the reverence which he inspires. The world has a vast possession of untold, of unpurchasable, worth in the ever-growing library of the music of the past. Think of the classes and conditions of men—of the phases of human life which in music find their emotional expression. The patriot and reformer chafe and burn under the pressure of political conditions they fain would alter but cannot. They call the poet to their aid, and the ballads and songs of a revolution embody and enforce their appeal to the giant force of the people's will. The composer adds the musical expression to the song, and words and sounds forever wedded inspire the nation and clear the way for the great reform. When patriotism calls the sons of the nation to arms the trumpet tones of the military march enliven the enrollment of the recruit and give time and rhythm to the march of the regiments to the fighting line. The soft and plaintive notes of the dirge accompany the soldier to his last resting-place. Rightly has music been called the handmaid of religion. The greatest musicians have tied their sweetest strains to the words and thoughts of the Book of Books. The suggestion of the one instantly causes the other to rise unbidden to mind and memory. True, also, is it not, of the hymns we have learned to love? Serious, then, is the responsibility of those who devise and create new hymns and new tunes, so either to elevate or injure the public taste.

The power of music in the home grows and deepens with the years. Having been treated as it should be, as a serious study in school and college, when the sacred fire on the hearth of the new home is lighted by the man and woman who have not ceased to be lovers because they are married, the last thought of either one should be to cease the study and practice of this art. No words are strong enough to dissuade any young women friends from the too common practice of "dropping their music" when they are married and settled. For in this pursuit man and woman may show equal vigor, each drawing delight from the success of the other. There are not so many of the graces of life which can offer equal satisfaction to both man and woman, and which reward the minute or the hour set apart for it.

If the home be filled with the love of music, then means will be sought and opportunity found for the practice of concerted music in the communities in which we live. The great want in our society, town or country alike, is of social gatherings, abounding in employment and interest to young and old, and leaving no headache, heartache or pocket-ache behind; whereto the young may flock, certain of enjoyment, whereto the lover may take his lass, and the parent and grandparents, too, may go, to hear if too old longer to sing; where the father need not forbid his young daughter from taking part, and fears not that the evening's amusement will keep his son in bed half the next day and spoil his daily work.

With deep satisfaction I have followed the development of the Willamette Valley Choral Union. The three yearly festivals hitherto held have grown in membership, equality and enthusiasm. All indications point to an even greater success at Corvallis in the coming May. To the gains from the training and experience of the past will be added the advantage of a spacious and well-built and arranged structure in which the festival will find a home. And I am certain that the warmth of the reception at Corvallis will make up for the smaller size of the community. Let me, then, urge and invite all to whom my words may come to do their part towards a great success. What will young musicians gain by taking their places in the chorus which is to be the greatest power for good from the public point of view? What are the qualities they will thus cultivate? Patience, perseverance, self-concentration, self-denial, discipline, obedience, union of effort to a common end, carefulness, self-effacement, thoroughness.

If, then, I have not overstated the gain to the individual by cultivating the love and the study of music, the next question is, At what age should this study be begun? I answer boldly that I hope to see our Oregon very soon taking her place in the procession of music-loving, music-learning, states. There are two ways of dealing with this matter. I read recently in The Oregonian the report of the address of a well-known teacher at the meeting of the National Educational Association? He warned his hearers against the admission of "fads" into the scheme of general education in the public school. He classed the making of music a recognized and prominent study among "fads." Graciously he admitted that there might be no harm in opening and closing the school exercises with a "song." And hereby he fixed his place in the category of teachers so far as lovers and appreciators of music are concerned. I have heard schools opened and closed with a "song." Standing in their places, the children, in unison, shout, mostly at the pitch of their voices, a "song." The list of songs is very short—the opportunity to teach and to learn either a new song or to improve the utterance of an old one is conspicuous by its absence. If musically trained, the teacher shudders, but gets it over. And in the school, or even the college catalogue or programme, the name of music is profaned by such a travesty. Certainly I admit that, like any other study, that of music may be by an unwise enthusiast pushed to ridiculous extremes. But there is a safe and middle course. If what has been suggested is true—that the love, study and practice of music is a solid gain to the individual, the community, and therefore to the state—if its influence is to elevate the feelings, to adorn the home, to enrich society in gatherings large and small, then it is right to demand that from the kindergarten to the college and university it should receive recognition as a study in the regular course. No child is too young to begin, no student too advanced to pursue it. The teachers of music should stand on even footing with those of any other art. Proficiency in the scholar should be demanded and should be rewarded as in the case of any other art. In all this Oregon will be but following in the wake of older and more rich and populous states. If any who listen to these words shall take to heart this counsel and enroll themselves as followers and advocates of this noble art, then the preparation of this paper will be amply rewarded. To the writer, through many years, it has been a study of love, a solace in trial, a reward and delight in happier hours.

WALLIS NASH.

Nashville, August 5.

BRITISH SLOWNESS.

Fifty Years Have Passed and Wellington's Tomb Isn't Done.

New York Mail and Express.

Half a century has passed away since London buried the Duke of Wellington, but the hero's beautiful tomb in St. Paul's is only half made still; the equestrian statue which should crown it stands headless in the crypt. It is one of the things which are hard to believe. The British Parliament surprised itself into a discussion on the subject a year ago, and all that could be said officially on the unfinished tomb was that money ran short and the work was arrested in "its present stage of development." The plaster model of the statue, stored in the crypt, has lost its head, which is in the private possession of a pupil of the artist who designed it, and nobody seems to care whether the head is ever put on again.

This is by no means the only instance of abandoned monument enterprise in Great Britain. The "Parthenon" on Calton Hill, Scotland, is an unfinished Waterloo monument. Eighty-five years ago a model Parthenon was first talked of to commemorate the slain at Waterloo, and 75 years ago, when George IV visited Edinburgh, the first stone was laid. Thirteen columns were set up, at a cost of £1000 apiece, and then—the work stopped. It has never been begun again. About $180,000 is wanted to finish the work. Another public work half finished is the channel tunnel to Dover, and another signal instance of the kind is the marble arch in London, which should have had a statue on the top. Westminster Abbey also, though it was meant to have a spire, is still spireless.

London's marble arch is not generally regarded as among the unfinished things, but it is not and probably will never be completed. The equestrian statue which was meant to surmount it is now in another position. An empty pedestal in Trafalgar square also stands proclaiming daily to the world that England has no hero fit to stand with Nelson and Gordon, Napier and Havelock. And a clock in the tower of St. Paul's, which has a niche obviously made for one, has never been placed there.

Tacoma Elks'

Carnival

AUGUST 14 to 24 INCLUSIVE

Absolutely the Greatest Purple Show Ever Held on the Pacific Coast.

Partial List of Attractions.

Two concerts daily by the Grand Army Band of Canton, Ohio. 40 pieces.

Miss Alice Raymond, America's greatest lady cornetist.

A mammoth Indian Potlatch by 30 tribes.

Adler's famous Military Band of 40 pieces in daily concerts. The best band in the West.

Ten games of Baseball between Tacoma, Seattle and Spokane teams on August 13, 14, 15, 17, 18, 20, 21, 22, 24 and 25.

Pacific Northwest Championship Tennis Tournament.

Horse Races at the Pierce County Fair Grounds.

Two of Uncle Sam's Battle-ships in Tacoma Harbor.

Magnificent displays of the horticultural, agricultural and mineral resources of Washington.

Grand street parades daily.

Band concerts and big balloon ascension at Spanaway Park daily.

Eleven nights of Comic Opera by the celebrated Tivoli Opera Company of San Francisco.

THE MARVELOUS MIDWAY will include the following attractions: Interesting Streets of Cairo, Instructive Trained Animal Show, Weird Streets of all Nations, Original Mexican Theater; Popular German Village, Absorbing Oriental Theater, Mystifying Illusion, "Lunette"; Dancing Girls, Genuine Turks and Arabs, Whirling Dervishes, Trained Animals, etc., etc. Don't miss seeing La Belle Fatima and Omeena in the celebrated Hooche-Kooche Dance.

Daily band concerts at Point Defiance Park, the most beautiful natural park in the world.

The famous Ferry Museum will be open daily during the Carnival.

Arrangements have been completed for Lacrosse and Cricket matches at Athletic Park.

List of Special Days.

August 14—Coronation Day.
August 15—United labor and secret society day.
August 16—ELKS' DAY.
August 17—Commercial travelers' and fire chiefs' day.
August 18—Sacred concerts.
August 19—Military and marine day.
August 20—Indian day.
August 21—British Columbia, druggists' and master plumbers' day.
August 22—Women, babies and flowers.
August 23—Lumbermen, loggers, miners, manufacturers and railroad men.
August 24—Woodmen of the World, MARDI GRAS.

Excursion Rates.

On all railroads and steamers. The Northern Pacific will make a rate of one and one-third fares for the round trips covering all points from Portland to Pasco and Sumas, and the whole line west of Pasco, including the Washington & Columbia River Railway. Sale days, Aug. 14, 15 and 17, with Aug. 21 for return limit, and on Aug. 20 and 22 with return limit Aug. 26.

Special rates also on all other branches. For complete information as to rates, ask your local agent.