THE DRAMA

The cool weather of the past week has made specially attractive the glowing warmth of the theaters, and those who have begun their Winter's playgoing have found very creditable productions at all the houses. Of the visiting companies that of Mr. James Neill has caused the most talk and justified it. In the first place, Mr. Neill is an old favorite with Portlanders, and loyalty if nothing else, would bring many to see him. He has amply fulfilled the expectations of most in a repertoire that appeals to all classes.

He presented for the first week of his engagement "The Red Knights," "A Bachelor's Romance," "Prince Karl" and "The Starbucks."

At the Baker the Neill Stock Company, here for the season, has done work verging on the brilliant. The players in this organization show more spirit each week. Not content with producing plays of little character which would entail less effort on the part of the company, they have presented this week "Lady Windermere's Fan," as clever and good a society comedy as is to be seen. Lovers of the melodrama have had plenty of opportunity to satisfy their passion at Cordray's Theater. The two attractions have been a lurid play by Esther Rujaero and a much better one entitled "A Thoroughbred Tramp." Both of these plays miss the level that ought to be required, yet the latter one at least had a fair amount of genuine interest.

In Mr. Neill's company the inevitable disadvantages attendant on the production of several plays around a "star" were present. Yet it must be remarked that Mr. Neill deserves much praise for the way in which he has fused the variant elements into a consistent and forcible unity. To do this means the practical destruction of intense individuality, and when a personal note enters into the work it usually brings discord. Limitations of many kinds hamper the company of Mr. Neill, and that these were so nearly overcome argues well for his artistic sense. Miss Chapman's work is generously good. There is a girlish verve and a delicate shading to her impersonations that is supremely attractive. Pathos of a subtle kind, a hint of deeper womanliness infuses her art with a peculiar charm that can not be described. At times she tries to throw this off, and when she succeeds it is a distinct disappointment. Miss Keller did not win her audiences till the presentation of "A Bachelor's Romance." It may be confidently asserted that since she has been seen in the role of Sylvia her artistic ability has been recognized in Portland. It is to be hoped that rigorous work will not dampen her enthusiasm.

Society drama will always have a fascination for the multitude, but it requires the most careful and painstaking effort to make it acceptable to the critical. "Lady Windermere's Fan" at the Baker Theater has been quite successful in every way. Oscar Wilde's brilliancy was apt to degenerate into ribaldry, and there are some lines in this comedy that smack of his weakness. Miss Esmond as Lady Windermere has done so well that when the objectionable lines meet the ear it is with the effect of insult. No greater tribute can be paid. Yet Miss Esmond can and should do much better. Nearly every woman, perhaps every one, has at her command the means of making one worship for an instant. This power lies sometimes in the hands of Miss Esmond, but it is so subtle that she apparently loses the crucial moment. She should remember that her audience once gained the utmost self-repression should be exerted to hold it. Mr. Wyngate and Mr. Bernard are taking told of their parts with more vim, and Mr. Bernard especially now needs to chasten his work.

Miss Rujaero at Cordray's, did a very rash, almost inexcusable thing. To write a play is to invite destruction at the hands of critics, to star in a play is to court death at the hands of the company, to act as stage manager is to face ruin. Miss Rujaero attempted all three. Her play, "A Broken Heart," was crude in the extreme with few redeeming features. Her acting of the role of wild Western girl was offensively coarse, and the manner in which the production was staged required so little imagination on the beholder's part that sleep was the consummation most devoutly to be wished. Miss Rujaero should continue as soubrette.

Mr. Wheeler in "A Thoroughbred Tramp" was good, and his play was well received. This play has many points that mark it as tending in the right direction. The true melodrama simply utilizes the action and reaction of sentiment. Grim sorrow must find its antidote in laughter, and there is so easy a way of making the killing joke relieve the depths of gloom that it shows the falsest art to disconnect them. The dearth of talent in the writing of melodramas was never so completely exposed as in the necessity now felt of introducing advertised "comic specialties." Mr. Wheeler had plenty of opportunity and skill to make "A Thoroughbred Tramp" a good play, had he only felt the confidence in his audience's human sensibilities that he should have felt. Portlanders can appreciate the best of this kind of drama, and it is a pity that the case is not understood at all times.

FAREWELL WEEK OF MR. NEILL.

Five Plays Are Announced, Including "Hon. John Grigsby."

Monday evening Mr. Neill will commence his farewell engagement here with a presentation of Edward E. Rose's dramatization of Stanley Weyman's romantic novel, "Under the Red Robe." This famous play has never been seen in this city, and will be given Monday and Tuesday evenings and at the Saturday matinee.

On Wednesday "A Bachelor's Romance" will be given for the last time in this city, and the hundreds of admirers of this beautiful play will doubtless be out in force to see its farewell.

Thursday night will be the only performance of Sol Smith Russell's last and best comedy success, "Hon. John Grigsby." Friday night, "A Gilded Fool" will be the play, and Saturday night "The Lottery of Love," one of the brightest and best of all Augustin Daly's comedies.

Much interest is centered in the first presentation of "Hon. John Grigsby." It is a play with a quaint, homely flavor, and a central character endowed with the old-fashioned spirit of honesty and chivalry, and touched with the mellowness and cheer of the middle of the last century. It has stolen into the affections of theater-goers everywhere, who like character delineation of excellent quality. Mr. Neill is said to bring out the salient points of this character with an art that charms by its quiet methods. There are scenes of sorrow and anger, and to these the actor is said to do full justice.

NEW PLAY AT BAKER THEATER.

Neill Stock Company Present "Nancy & Co."

This afternoon the Neill stock company at the Baker Theater will present one of the funniest comedies ever written, "Nancy & Co." This bright and breezy comedy will hold the boards all this week, and Portland theater-goers who have been penned up with dull cares can enjoy two hours of good, rich humor. "Nancy & Co."is an adaptation from the German, and ran successfully for nearly 1000 nights at Daly's Theater in New York, and tells the story of a young woman named Nancy Brasher, living in a small Ohio town, who has written a play, and enlists, by correspondence, the services of a well-known dramatic author, Keife O'Keife, who is living with a Mr. Ebenezer Griffing, in New York City. Keife O'Keife is engaged to be married to a niece of Mr. Griffing, and in order that he may discover whether Keife O'Keife is worthy of the hand of his niece, Griffing keeps him locked in his room where he can watch him. Griffing also has a daughter who is engaged to Captain Paul Renseller, of the United States Army. Griffing does not approve of the marriage, and forbids Captain Renseller to come to the house. The Captain hits on a scheme to claim Keife as an old college chum, and so visits the daughter while pretending to visit Keife.

Nancy visits New York in order to see her play produced, refusing to allow her husband to accompany her for fear of its failure. She registers at the Waldorf Hotel as Mrs. Keife O'Keife, whom she has never seen. She persuades Keife to come to her rooms at the Waldorf, where they may talk over different matters concerning their play. In the meantime, Tappy Brasher, Nancy's husband, becomes suspicious and follows her to New York, going straight to Mr. Griffing, who is an old friend of his, and Griffing and Brasher start on a hunt for Nancy. They track her and O'Keife to the hotel, where Brasher finds her in the room with O'Keife. O'Keife escapes, and Nancy quiets her husband. Finally she slips away from him and goes to the theater with O'Keife. The play, of course, is a success, and Nancy returns in triumph to Griffing's house, where her husband is waiting for her. Old Griffing is persuaded to give his consent to the marriage of his niece with O'Keife and his daughter with the Captain.

MR. JAMES NEILL IN "UNDER THE RED ROBE," AT THE MARQUAM.

TONIGHT AT CORDRAY'S THEATER.

A Scenic Play With Many Novel Features.

The big scenic production, "Lost in New York," will be seen at Cordray's Theater for the week commencing tonight.

For the interpretation of the play the management offers a company of a higher order of excellence than is usually identified with this form of attraction. Some of the best-known in the clever cast are Miss Nettie DeCoursey, an extremely comely, bright and vivacious little lady, who has made millions laugh at her facetious sayings while playing the leading roles in the Hoyt farces; Miss Florence Leonard, well remembered because of her beautiful appearance, striking gowns and clever work in "All the Comforts of Home"; "Jack Kenyon," Alexander Leonard and others.

Among the many beautiful scenes that form a background for the thrilling stage pictures in "Lost in New York" are views of the world-famous Blackwell's Island, showing the great prison and insane asylum and the East River, on the surface of which the mightiest traffic of the world is conducted, and in whose bosom mysteries and tragedies innumerable have been stilled. Tugs, steam launches, and a score of other water craft join in the great rescue scene in the third act, and form a picture never before witnessed by those who have not viewed this picturesque panorama seen daily on New York's great waterway, giving a truthful and realistic picture of the guard and patrol system used by the New York police in maintaining watch over the many criminals who infest the river front of this great city.

Next Sunday, Gorton's minstrels will commence a three-night engagement. They give a continuous performance of music and comedy, mingled with sensational feats of agility.

GRAND OPERA IN PORTLAND.

Mascagni and His Company to Appear Here in December.

S. Kronberg, of the firm of Mittenthal & Kronberg, manager of the great composer and conductor, Mascagni, is in this city arranging for the appearance of the Mascagni grand Italian opera company in this city in December. The operas to be given here are "Cavalleria Rusticana," "Zanetto," "Iris" and "Ratcliff." The last-named operas are considered Mascagni's masterpieces, and have rarely, if ever, been produced in America. The company consists of 160 people, 70 in the orchestra and an equal number in the chorus, with four prima donnas, three contraltos and mezzo-sopranos, three tenors, three baritones and two bassos. The singers were all selected by Mascagni himself without regard to the cost. It will be grand opera in reality. Mascagni is to receive for this short American tour of 15 weeks the sum of $100,000. The tour opens October 8 at the Metropolitan Opera-House, New York. The company will visit only the largest cities in the United States. It was through the influence and guarantee of Manager Heilig that Portland is to enjoy for the first time in its history grand opera in its reality, and conducted by the world's famous Mascagni. Portland society will have a great opportunity to show its appreciation of this great musical treat. A subscription will be ready tomorrow for all those who wish to subscribe at the office of the Marquam Grand.

Present for Mr. Shields.

Mr. Shields was presented with a $35 umbrella by his orchestra at the close of his season in Portland. The gift is a very handsome gold crook handle, mother of pearl standard, and on the top of the handle an inscription, reading, "Edward Shields. From his orchestra, Sam Driscoll, Leader, 1902." Mr. Shields prizes it very much indeed, as it is an unusual tribute to be paid by an orchestra to a manager, and it warms his heart to know that he has made such firm friends in his career in this city. Mr. Shields takes his show to the Carnival at McMinnville and then to Walla Walla.

Dramatic Notes.

Mrs. Leslie Carter's company assembled for rehearsals of "Du Barry" on the stage of Belasco's new Republic Theater Monday, September 15. Charles A. Stevenson, Hamilton Reveille and the other principals will continue in their original roles.

Henryk Sienkiewicz, the Russian novelist who wrote "Quo Vadis," is trying his hand as a dramatist, and Sarah Bernhardt has agreed to produce his first play. It is a dramatization of his "With Fire and Sword." He is at work on a historical drama about John Sobieski and the attack on Vienna by the Turks in 1683, to be named "On the Pinnacle of Fame."

Manila will have a new opera-house with modern stage and paraphernalia. This is to be completed by October 1, and will be opened on October 8 by the Neill-Frawley company in "Secret Service" and "Madame Sans Gene." Besides these plays Mr. Frawley and Miss Van Buren will be seen in a very extensive repertoire giving special brilliancy to the first engagement of an American company in the Orient. The Neill-Frawley company is now playing in Yokohama.

Edna Wallace Hopper will wear boy's clothes in "The Silver Slipper." Lulu Glaser says she will put on a Cornell football costume, which the students have sent to her, when she visits Ithaca. Careless Elfie Fay has lost her backer and can't be a star yet awhile. May Yohe is to return to the stage. Will Bradlee Strong accompany her? Frances Belmont, one of the original 600 "Florodora" flirters, is not to be Charles Hawtrey's leading actress, after all, and he has married an English clergyman's daughter.

London has had some more theatrical failures, Kitty Loftus' with "Naughty Nancy" apparently surprising no one, but Sir Charles Wyndham's with a new Henry Arthur Jones drama being unexpected. Miss Loftus took the Savoy, the home of the Gilbert and Sullivan operas, while the company from that house went on its first tour in all of its 25 or 30 years. No praise has been bestowed on the new actress-manager in either of the hyphenated capacities. She has long been a favorite in the music halls, in Christmas pantomime and occasionally in farce, as, for instance, this Summer in Sir Charles Wyndham's revival of Sir Francis Burnand's "Betsy." But when she appeared here at the Cherry Blossom Grove and in "In Gay Paree" she made no stir.

The fourth season of the Criterion Theater under the management of Charles Frohman began Monday, September 8, when Mr. Frohman presented for two weeks W. H. Crane in "David Harum." This was Crane's first appearance in New York City since his remarkable run at the Garrick Theater in this play two seasons ago. It will also be his last appearance in New York in this character. It is Mr. Frohman's intention to present Mr. Crane next season in a new play, and for this season he has mapped out for him a tour that will extend from Portland, Me., to Portland, Or., and will continue until the middle of June. The cast is with but one or two changes exactly the same as the one during Mr. Crane's Garrick Theater engagement.

Seven Times One.

There's no dew left on the daisies and clover,
There's' no rain left in heaven;
I've said my "seven times" over and over—
Seven times one are seven.

I am old—so old I can write a letter;
My birthday lessons are done;
The lambs play always—they know no better;
They are only one times one.

O Moon! in the night I have seen you sailing,
And shining so round and low.
You are bright! ah, bright! but your light is failing;
You are nothing now but a bow.

You Moon! have you done something wrong in heaven,
That God has hidden your face?
I hope, if you have, you will soon be forgiven,
And shine again in your place.

O velvet Bee! you're a dusty fellow—
You've powdered your legs with gold.
O brave marsh Mary-buds, rich and yellow,
Give me your money to hold!

O Columbine! open your folded wrapper,
Where two twin turtle-doves dwell!
O Cuckoo-pint! toll me the purple clapper
That hangs in your clear green bell!

And show me your nest, with the young ones in it—
I will not steal them away;
I am old! you may trust me, linnet, linnet—
I am seven times one today.

—Jean Ingelow.

Traditions are common in Western Kansas of trees suddenly dying without apparent cause after having been used as gallows for lynchings. Many are said never to have leaved again after this experience.

MINA GLEASON IN "NANCY & CO.," AT THE BAKER.

FEMALE CHORISTORS

RECENT VISITOR FROM INDIANA GIVES HIS MUSICAL IMPRESSIONS

An interesting interview concerning the choir of mixed voices of St. Paul's Protestant Episcopal Church, Indianapolis, Ind., was obtained from the organist and choirmaster, Clarence Henry Carson, while he was recently in this city on a visit to ex-State Senator Carson.

"There are about 60 singers in St. Paul's choir, and for soprano and contralto I have both young men and boys," said Mr. Carson, in answer to an inquiry. "All the members of the choir wear cassocks and surplices. There are 18 young women members, and they wear mortar-board hats, to distinguish them from the other singers. I have a paid quartet, but all other singers in the choir are volunteers."

"Were not boys' voices strong enough for the soprano and contralto parts?" was asked.

"They were not in the high notes. Boys' voices are full and rich in the middle register; but above the staff there is an absence of volume and strength—in the voice of the average boy. I remember once hearing a male voice choir, somewhere, and when the boy sopranos were asked to sing above E flat or F, it did not appear that they were singing at all, their tone was so thin. So we have young women in our choir, because they are better readers than boys, you can depend on them, and they are indispensable in the high notes."

"How do you manage to keep your choir together, if the only singers paid are those in the quartet?"

"I have no difficulty in securing a regular attendance of choir members, both at rehearsals and on Sundays. Singers have told me that they think it an honor to belong to our choir. Then, we give singers something in return for their services, although it may not be money. Our singers get drill, practice in sight reading and musical instruction as they sing in chorus. Some of them leave us as time goes on to accept more lucrative positions in churches where they are paid for their services. Then there are social advantages in belonging to our choir. We have occasional dances."

"Dances?"

"Why not?" asked Mr. Carson, smiling. "On certain occasions, after we have had a good rehearsal, say on a Friday evening, I propose a dance because I know that the boys, young women and young men like to dance. That of course takes place in our choir practice room, quite apart from the church building. Sometimes I play the dance music on the piano, and I am often assisted by some member of the choir, and even members of the congregation. We try to make the occasion a pleasant, social one. Throughout the season, different members of our congregation kindly invite the members of the choir to spend a social evening at their homes."

"I was a member of a Protestant Episcopal church choir for six years, and during that time we never once had a dance or one social party at one of the church member's houses," disconsolately remarked a young man who was listening to what Mr. Carson was saying.

"You should come to Indianapolis and join our choir," replied Mr. Carson, laughing. "Now, as for rehearsals, we have two each week. On special occasions such as Easter and Christmas, we have special rehearsals. Our choir consists of about 30 sopranos, 10 contraltos, 10 tenors, and 10 bases. We insist on the highest possible efficiency in singing. Nearly all the adult members of the choir have taken singing lessons, and choirmasters can appreciate this."

"Has the choir sung any well-known oratorios lately?"

"Stainer's 'Crucifixion,' and Dubois' 'Seven last words.'"

"What anthem do your singers like best?"

Mr. Carson was silent for a minute, and then said: "It is difficult to answer on the spur of the moment, but I presume two of the chief favorites are 'Inflammatus' and Shelley's 'Hark, Hark My Soul,' with that lovely contralto solo. Our singers also prefer 'How Lovely Are the Messengers,' from another oratorio, that of 'St. Paul.'"

"How long have you played the organ?"

"About 11 years. I have studied at Boston and Chicago. Now about St. St. Paul's church itself. It is a handsome building accommodating about 1600 worshippers. The chancel is very much admired for its fine coloring, taken from a church in Paris. The nave is a copy of a famous church at Leominster, England. It is a pleasure to visit your city of Portland and to enjoy a sail on the Columbia."

ABOUT PLAYERS AND SINGERS

The Kaltenborn concerts at the Circle Auditorium, New York, will continue until the middle of October.

Chicago's Apollo Club is studying "Hora Novissima" and "The Specter Bride," which are to be given in November.

Cincinnati's historic music hall and an adjoining structure, the Odeon, were nearly destroyed by fire, September 4. The loss is about $110,000. The great organ luckily escaped injury.

Ossip Gabritowitsch, the pianist, sailed from Antwerp last night for New York City, where he expects to arrive Sunday. The American tour of this artist begins October 2 at the Worcester, Mass., music festival.

Mrs. George Nash was recently in New York engaging artistes for a series of ballad concerts in a circuit of 20 Western cities, at which the most of the compositions to be sung are to be the work of American composers.

Thursday last week was Pittsburg composers' night at the Pittsburg, Pa., exposition. Among the numbers performed were two songs, "Way Down South" and "De Profundis," newly composed by Miss Lulu Marianne Genet, of Pittsburg.

Master Thomas Dobson, formerly soprano soloist at Trinity Protestant Episcopal Church in this city, leaves here October 1 for Washington, D. C., where he will be the leading soloist this season at St. John's Protestant Episcopal Church there.

Manager Rudolph Aronson has announced the first appearance in America of Kocian, the Bohemian violin virtuoso, November 22, in Carnegie Hall, New York. Kocian will be assisted by an orchestra of 100 musicians under the conductorship of Walter Damrosch.

In talking about the degree of touch resistance, a critic says that the weight required to depress the lowest C of the horizontal grand piano of 1760 was 1 ounce, 8 drams; for the grand of 1877, 4 ounces, and for the grand of the present time, 2 ounces, 10 drachms.

Maurice Grau's date for the opening of the grand opera season at the Metropolitan is November 24. Sembrich, Melba, Nordica and Calve are the stars, not to mention Signor Saruso, the new Italian tenor. The season will be longer than for several years past. The subscription sale is expected to beat all former records.

Adolf Dahmn-Petersen, the baritone singer, whose "Evenings with Scandinavian Composers" last season called forth favorable comment, has arranged for several New York appearances this Winter. Mr. Dahm-Petersen is a Norwegian. His interpretation of the songs of Grieg, Lasson, Kjerulf, and other Scandinavian composers is said to be of a high order.

The first visit of the Boston Symphony Orchestra to Carnegie Hall, New York City, this season will be made November 6. The Philharmonic Society will open under Walter Damrosch's leadership in a public rehearsal on Friday afternoon of the following week. The first of five Kneisel quartet evenings at Mendelssohn Hall is set for November 25. It falls, not inappropriately, in the week of Thanksgiving.

Loudon G. Charlton, the New York impressario, announces George Devail, tenor, and Edwin Isham, baritone, in joint recitals this season. The artists have just returned from Europe, where it is said they achieved social and artistic triumphs. Their repertoire includes a wide range of ancient and modern classical music. They make a specialty of duets, as well as negro folk songs, which they idealize.

Seats for the Mascagni engagement at New York will cost from $5 to $1 singly, or from $17 to $5 for a full subscription. The "season" programme, though brief, is complete. "Cavalleria" and "Zanetto" is the double bill for October 8, repeated in matinee three days later. "Iris" on October 9, and "Ratcliff" on October 11 complete the preliminary list. Mascagni will conduct a company of 150 Italians in this repertory of his own works.

Lillian Blauvelt, in addition to being the only American out of 14 vocalists engaged this year at the Norwich festival, in Great Britain, has the special distinction of being chosen to sing the soprano part in Dr. F. H. Cowen's new "Coronation Ode," which is to be given for the first time at Norwich this Autumn. The "Coronation Ode" was to have been performed at Buckingham Palace last July, but owing to the illness of the King it was postponed.

Mrs. Robert Treat Platt, contralto soloist in the choir of the First Congregational Church, sang a solo last week Sunday, Pinsuti's "Thy Will Be Done," that created most favorable comment. Her restful, deep tones in her lower register were a revelation, and it was a pleasure to hear such a true contralto voice. Mrs. Platt left here a few days ago for New York City for a six weeks' visit and to study with Savage and other noted instructors in voice.

Mrs. Ellen Kinsman Mann has resumed her teaching at 332 Taylor street, Tuesdays and Fridays 10:30 A. M. to 12:30 P. M., 1:30 to 4:30 P. M. At the Oregon Conservatory, Seventh and Washington streets, Saturdays, 10:30 A. M. to 3:30 P. M. Lessons may be arranged for between these hours or by Oregon 'phone Union 775.

Duss and his wonderful band from Pennsylvania will close their all-Summer engagement in New York by a grand concert in Madison-Square Garden, September 28. His programme for last Sunday week included Auber's "Zanetta," Handel's "Xerxes," Duss' "America," Wagner's "Siegfried," Maillochand's "Fall of Jericho," and a special list of request pieces rendered as encores. The soloist of the evening was Julia Allen, who sang the Buck-Gounod "Ave Maria" and Adam's "Holy City."

Georg Henschel was recently in New York City to meet a number of musical conductors, for whom he played his latest choral work, "Requiem," that was composed in memory of his wife, Lillian Bailey Henschel, who died in London last November. He met his friends in the office of Henry Wolfsohn. Among those present were: Frank Damrosch, Walter Henry Hall, and Arthur Mees. The work is to be produced for the first time in Boston in December by the Cecilia Society. It is to be heard in New York during the coming season. It is to be produced also by choral societies in Leipzig, Hamburg, Berlin, Breslau and Dresden.

Mostly American singers have been engaged for the season of English grand opera at Boston, under the direction of Henry W. Savage. The sopranos are: Miss Adelaide Norwood, Miss Gertrude Rennyson and Miss Maud Ramey. The contraltos are Miss Marion Ivell and Miss Ethel Houston du Fre, a grandniece of the late Sam Houston, of Texas, and a cousin of the late Jefferson Davis. The masculine portion of the organization, in principals, is made up of Joseph Sheehan, a native of Boston, and Lloyd d'Aubigne, in the tenor roles. Mr. d'Aubigne has been singing with great success in Europa and is a late member of the Metropolitan Opera Company. He is a protege of Madame Melba, and, as a matter of fact, made his real debut as Faust to her Marguerite. The baritones are Winfred Goff and Francis Carrier, and bassos, John Boyle and Parker Coombs. The chorus is reported to be recruited principally from the various musical colleges, and has the reputation of being a remarkably fine one.

There are again rumors that somebody is making a "corner" in chorus girls in New York City, as the supply is not equal to the demand. For one thing, rarely have there been so many comic operas and musical comedies, all employing crowds of chorus girls. There are either playing or are in preparation: "A Chinese Honeymoon," with 80 girls; "The Defender," with 60; the "Wild Rose," with 50, and another 50 for "Sally in Our Alley." Weber & Fields are rehearsing 60, the Rogers Bros., 60; Jerome Sykes, in "The Millionaire," as many more; "The Liberty Belles" are all girls; "The Sleeping Beauty and the Beast" will absorb 150; so will "Ben Hur"; F. C. Whitney needs 60 to support Lulu Glaser, and 100 for "When Johnny Comes Marching Home"; 60 will be needed for "The Toreador," and the various Florodora companies will employ about 300. Henry W. Savage will divide among his Grand English Opera Company two "King Dodo" companies, "The Prince of Pilsen" and "The Sultan of Sulu," fully 500 young women. Those who know state that the pay of the majority of chorus girls is inadequate, considering the expense of living in New York—$18 to $25 per week.

Denver's "Lungers."

Philadelphia Record.

"I never heard of a 'lunger' until I went to Denver to the recent Hibernian convention," said Edward Ryan, who was a delegate to the great gathering of Irish-Americans there. "Soon after I arrived in Denver I heard persons using the term 'lunger,' and did not know what it meant. 'Pretty fine city you have here,' I remarked to a policeman at a street corner. 'Wall, I guess it would be a pretty good place to make a livin' in,' he replied, 'if it wasn't for the darned lungers.' 'What is a lunger, anyhow?' I asked. 'Why, a lunger, as we call him,' he replied, 'is a guy that comes out to Denver because his lungs are bad. Thousands of them come here from all parts, and they are willing to work for one-fourth a man's wages, so as to stay here. These lungers make wages very low.'"

Nettie DeCoursey in "Lost in New York," at Cordray's.

If a child is born especially beautiful, is not its every feature to be considered the smile of love and denote too the care and attention the mother had given her throughout the entire period of gestation and childbirth. On the condition of the mother during pregnancy depends the nature, temperament, beauty and grace of the child. Among manifold aids to childbirth MOTHER'S FRIEND has grown to popularity and gained a prestige among rich women as well as poor; it is found and welcomed in the mansion as well as cabin. By lessening the mother's agony of mind and diminishing pain a beautiful influence is wrought upon the child, and instead of peevish, ill-tempered and sickly forms you have laughing humanity that remains a blessing ever after to you and its country.

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Write us for our FREE book "Motherhood."
THE BRADFIELD REGULATOR CO., Atlanta, Ga.

The Smart Set

We would respectfully call the attention of readers of the Smart Set to our four-page advertisement in the October number. It contains a critical analysis of indorsements given the Pianola by such great artists as Paderewski, Hoffman, Sauer, Rosenthal.

The Aeolian Company

Aeolian Hall,
353-355 Washington St., Cor. Park

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