DIERKE'S BAND OF PORTLAND

ONE OF THE BIG MUSICAL ORGANIZATIONS AT THE EXPOSITION — ITS SEASON BEGINS THURSDAY

THURSDAY afternoon, Dierke's Band of Portland will make its first appearance at the concert stand of the Lewis and Clark Exposition, and its advent is awaited with pleasurable anticipation. Is is the first Oregon band to be placed on a par at the Exposition with the big bands of Innes, Liberati and Ellery, and the musicians who compose it can rest assured they will meet with a kindly hearing.

The conductor of Dierke's band is Charles Dierke, of this city, the well-known principal of the Dierke Musical Institute, and husband of Mrs. Beatrice Dierke, the eminent pianiste. Mr. Dierke is a cultivated musician, and previous to his arrival in this country he successfully conducted bands at different music centers in Europe, particularly in Germany and Russia. He has won renown as a pianiste, but his chief artistic work has been as band conductor. Sympathetic in his manner, well read in musical libraries, quick to grasp and appreciate a new piece of music, Mr. Dierke may be trusted to select programmes that will not only instruct, but pleasantly entertain. He may be trusted to do justice to Wagner.

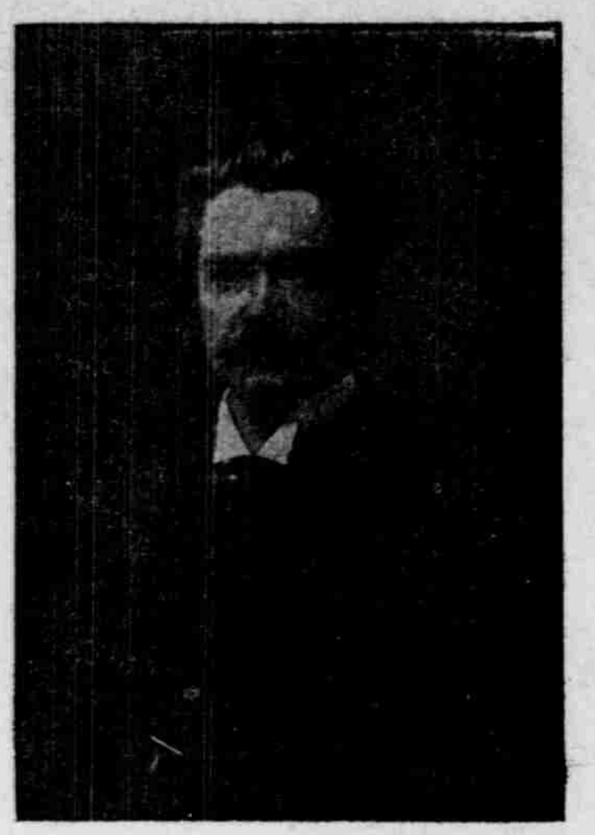
The usual village or town bands (tootle-ootle bands, as they are known) generally own 30 to 35 members, and the common mediocre musical effects are obtained—nothing very startling. But to "do things" you must have between 45 and 60 musicians in your ideal band, if you want to hear real music. This Mr. Dierke has accomplished. He has selected the members of his large band with infinite care, and his soloists of the different sections may be trusted to do artistic work. Mr. Dierke has just returned from San Francisco, where the members of his newly engaged band hurried from all portions of this country, particularly from the East, to begin rehearsals. The latter were highly successful from the start, and the results now show that Dierke's band will favorably compare with any of the large bands that have so far visited this section.

Conductor Dierke has selected Louis Ritzan as his concertmaster, an excellent choice, and his different soloists are: Ewald Stolz, trombone; Wilhelm Foerster, clarinet; Tom Valerga, cornet; B. Klotz, euphonium, and M. Hauser, xylophone. These are well-known names in the band history of this country, and their artistic reputation is first-class. Mr. Dierke's vocal soloists are M. Bernard Begue, baritone, and Madame Begue, contralto, from the Metropolitan Opera House, New York City. These two artistes are also sure to please.

Programmes for the opening concert of Dierke's band, Thursday, at the Exposition:

Morning—Overture, "Robespiere" (Litolff); Introduction and Bridal Procession from "Lohengrin" (Wagner); "Blue Danube" (Strauss); "Il Pagliacci" (Leoncavallo); "Wedding March" (Mendelssohn); "Angelus" (Massenet); "Gotterdammerung" (Wagner); march, "Carmen" (Bizet. Evening—"Tannhauser" overture (Wagner); "Ballet Egyptienne" (Ludgini); duetto from "Mignon" (A. Thomas); "Lohengrin" (Wagner); "Peer Gynt" (Grieg); "Parsifal" (Wagner); aria from "L'Africaine" (Meyerbeer); "Scenes Picturesk" (Massenet).

CONDUCTOR OF DIERKE'S BAND



CHARLES DIERKE, A PORTLAND MUSICIAN.

CONTRALTO SONG RECITAL.

Miss Cole Sings at White Temple Wednesday Night.

Miss Alice Robbins Cole, of Boston, Mass., who is to sing a recital programme Wednesday evening, at the First Baptist Church, Twelfth and Taylor streets, is well known in Eastern cities as a delightful drawing-room and recital contralto soloist. She has sung in many handsome homes, including Mrs. Warder's, one of the most magnificent homes in Washington, D. C.

The fact that Miss Cole has filled the contralto position in the choir of the New Old South Church, Boston, is sufficient guaranty to all who know Boston that her work is good. Her principal study work has been done with Henschel and Koenig. She received the last lesson ever given by the latter, just before his death in Paris. He was most anxious that Miss Cole should return to Paris and go into opera, but her taste did not incline that way. The list of patronesses for the Portland recital includes many well-known names, and much interest is being shown.

Miss Cole will render this programme:

"Recitative and aria from "Semele" (Handel); "Die Lotus Blume" (Schumann); "Au den Sonnenschein" (Schumann); "Minnelied" (Brahms); "Es hat die Rose sich beklagt" (Franz); "Ein Traum" (Grieg); "The Persian Song" (Burmeister); "Summer Noon" (Margaret Ruthven Lang); "Dolly Mandarin"; "Turn Ye to Me" (old Highland melody); "The Red, Red Rose" (Henschel); "Bois Epais" (Lilly); "A la Peche des Moules" (old French); "Sans les Orangers" (Augusta Holmes); "Serenade des Passant" (Massenet); "Dear Love" (Chadwick); "The Northern Days" (Chadwick); "Little Boy Blue" (Elizabeth Coolidge); "Ulster Folk Song" (Bohr); "The Years at the Spring" (Mrs. Beach).

DOMAIN OF MUSIC.

Mrs. Walter Reed spent July 15 and 16 at Mt. Angel, and sang the offertory morning and evening at St. Mary's Church there.

Miss Alice Juston was very effective in a contralto solo, "Douglas Gorden" (Kellie), at a recital given at Elks' Hall, Marquam building, July 15, by the elocution pupils of Miss Mae Belle Names.

Mrs. Anna Selkirk Norton, contralto, was the soloist July 14 at the Temple Beth Israel and she sang "O Rest in the Lord" from Mendelssohn's "Elijah." Last Friday night the contralto soloist at the Temple was Mrs. W. A. T. Bushong.

Liberati's Band played several of E. M. Courtienne's compositions this past week at the Exposition, one favorite number being a new Courtienne composition, "Serenade du Matin." Signor Liberati thinks this latter piece is exceedingly tuneful and pretty.

The programme for Edgar E. Coursen's eighth organ recital to be given at the First Presbyterian Church tonight at 7:30 o'clock: (a) "March" from "Aida" (Verdi); (b) "Offertory in F Sharp Minor" (Murray); (c) "Offertory in E Flat" (Wely); (d) "Prayer and Cradle Song" (Guilmant).

Miss S. Lorene Sails, a young contralto, comparatively new to Portland audiences, is to be congratulated on her good work in the cantata, "The May Queen," given at Chautauqua, July 15. Mrs. Rose Bloch Bauer sang the soprano role with her accustomed success. She was in splendid voice.

Lauren Pease, for several years tenor soloist at the First Congregational and First Presbyterian Churches, will be soloist at Trinity Protestant Episcopal Church, beginning in September. Last week Mr. Pease sang the tenor solos in Taylor's cantata, "Hiawatha's Wedding Feast," at Chautauqua.

Five thousand dollars for four songs, occupying not 20 minutes in the rendition, is the price paid by William Waldorf Astor to Madame Melba, at a recent concert at his palace in Carlton House Terrace, London. This amounts to $250 a minute, which is almost as much as Rockefeller "earns," so that the dividends on a birdlike voice do not sink into insignificance beside those of the Standard Oil. Even the golden-throated Caruso has never received a sum approaching Melba's fee. He is obliged to be content with half that amount. At the recent dinner of George Kesler, Caruso sang four songs and was paid $2500, which is only about $125 a minute. Some few days ago Signora Duse received $1500 for a private performance, and Kubelik usually commands this much, although he has received more.

The short programme given by Mrs. Walter Reed, Mrs. Rose Bloch Bauer and the Boyer male quartet, composed of W. H. Boyer, H. W. Hogue, Dom J. Zan and W. A. Montgomery, at the recent reception at the Oaks for the American Medical Society visitors, was most enjoyable and thoroughly appreciated by those present.

Quite an elaborate programme was given July 15 at the Washington building, Exposition grounds. Solos were sung by Mrs. Lois MacMahon, Mrs. Ernest Laidlaw, Mrs. Berta Grimes, Miss Helen Lytle and Miss Helen Brigham; a duet by Mrs. MacMahon and Mrs. Grimes, and a trio by Mrs. MacMahon, Mrs. Laidlaw and Mrs. Grimes.

Bach-Gounod's "Ave Maria," with a soprano obligato sung by Mrs. Rose Bloch Bauer, also a harp obligato, and organ accompaniment by Miss Leonora Fisher, was a feature of the musical service last Sunday morning at the First Congregational Church. At the evening service the quartet impressively sang the hymn, "I Am Hoping in Him."

The strenuous life in music was personified by the late Ernst Pauer, of London. When Dr. Hanslick visited him during the time of the London Exposition, he found him giving lessons eight or nine hours a day, yet returning to his family bright and smiling, and eager for his dinner. During a residence of over 30 years he had never found time to visit the Westminster Abbey.

The People's Music School, founded in Paris a few years ago by Carpentier, the composer of "Louise," has ceased to exist. It was opened for the benefit of sewing girls and milliners, and they showed no lack of appreciation of their opportunities, but the funds soon gave out and the school had to be closed. The deficit of the first year, amounting to nearly $5000, was paid by Charpentier.

Reginald De Koven and Frederick Ranken's new opera, "Elysia," in which De Wolf Hopper is to appear in September, is now being rehearsed in New York. The piece is in two acts, the first showing the courtyard of the imperial palace of Elysia and the second revealing the Elysian fields. There will be 24 musical numbers in the work. Mr. Hopper will be seen as Ecstaticus, King of Elysia, and Marguerite Clarke as his daughter Sylvia.

A delightful musical was given last Tuesday evening by Miss Grace Wilton in honor of her guest, Miss Wilma Waggner. Miss Waggner is a clever pianiste and teaches at Pacific University, Forest Grove. Miss Rita Allen, M. Crusse and Master Jack Hincke, pupils of Miss Wilton, met with favor playing the first part of the programme. The latter numbers were given by Misses Ella Connell and Geneva Rudel, both recently from Chicago, and Wilma Waggener and Grace Wilton.

"Humorous Quartets for Men's Voices," by Lee G. Kratz. 50 cents. Oliver Ditson Co., Boston. This collection of nearly 40 numbers will be welcomed as a boon by every glee club, quartet or chorus the country over. There is always a great demand for part-songs which have quaint or humorous text, set to music which is easy and yet good and practical; and this volume exactly answers such a demand. The verses have been gathered from many different sources; they are, without exception, bright and up-to-date, brimful of good-natured fun, timely hits and the humorous aspect of familiar things. Furthermore they are clean and free from any suggestion of vulgarity. The music is, with few exceptions, from the pen of Mr. Kratz, who from a long experience as singer, conductor and quartet director is exceptionally qualified to make effective and "taking" settings of the words he has chosen. The numbers are mostly short, varied in style and free from difficulties. The subjects are new, and even the Russo-Japanese war is included.

Another American triumph in the successful performance of Albert Spalding, of New York, has been witnessed in Paris. Though only 16 years of age, this young man has been declared by the foremost French critics to be the greatest violinist in the world. Heretofore Kubelik had occupied this lofty position. The contest between the young American and the young Hungarian took place on the same day before the same audience. Kubelik shone through the brilliancy of his execution. His fingers scurried over the strings of his violin like squirrel's paws over the branches of a tree. But Spalding surpassed him as a musician by his impeachable style and his incomparable sonority of tone. He applies himself particularly to those works which call for a thorough musical spirit and for fullness of tone rather than any special dexterity in execution. His choice of composition is that which appeals to the heart rather than to the eye. Kubelik has been declared by the Parisian public to be the greatest violin acrobat living, but this same public saluted Spalding as a master. The United States can pride itself upon possessing the foremost violinist of the world.

Doubtless many amateurs would like to know where to look for the greatest songs ever composed. They are to be found in the cycle known as "The Winter Journey," composed by Schubert. Had Schubert composed nothing but these, he still would be the greatest of all song writers, says a correspondent. Most of them are ineffably sad, like all that is best in art; and this sadness is partly the result of his artistic temperament (he had no comic vein), partly of the circumstances of his life, and partly of the gloom that pervades the poems. "My musical compositions," Schubert once wrote in his diary, "are the product of my intellect and my sorrow; those which were born of sorrow alone appear to give the world the most satisfaction." Spaun relates that for some time (in 1827) his friend Schubert had been in a melancholy mood. He said to Spaun: "Come to Schober's today; I'll sing you a cycle of weird songs. I am anxious to know what you will say. They have affected me more deeply than any of my other songs." Spaun went, and Schubert sang the whole of "The Winter Journey." His friends were dumbfounded by the gloomy mood of these songs, and Schober remarked that he liked only one of them—the "Lindenbaum." Schubert replied: "I like these songs better than any of the others, and you will come to like them, too." He was right, for, as Spaun adds: "We soon became enthusiastic over these melancholy songs, which Vogl sang incomparably." And we of today know, as Heuberger remarks in his admirable book on Schubert, "that this 'Winter Journey' of the 30-year-old Schubert ranks with the most touching products of the literature of all countries, equaling in grandeur the book of Job and many passages in Ecclesiastes."

"Ideal grand opera in New York is only possible with the aid of a subsidy. A fund of $200,000 each season is necessary to endow the scheme of giving opera at the Metropolitan Opera-House," recently said Manager Heinrich, impressario. "That my sincerity in this matter be not questioned, I offer to contribute my share, say $10,000, to this fund. With such a fund in hand at the beginning of the season, I would invite subscription for only four operas each week. Each one of these works would then be given ample and thorough rehearsals. Scenically the results would be perfect; and the musicians in the orchestra, not being compelled to play at eight performances each week, in addition to the rehearsals even now necessary, would be free from fatigue and worry. Thus every one concerned would be keyed up for each performance and nothing short of ideal opera would result. Of profit there could scarcely be any possibility, but it would be the most perfect opera in the world, because scenically it would be equal to the best production abroad, and the ensemble of artists employed would be of the metropolitan standard, which means the most famous singers to be had. But without such a subsidy we must follow the present plan of giving a performance, even if the opera is not sufficiently rehearsed, because the expenses of production are so huge that I dare take no chances of losing a night's receipts. I slight no opportunity of improving the present forces employed and I salve my artistic conscience by doing everything in my power to better the slightest detail as well as the greatest points of importance. But until the Metropolitan Opera-House becomes a liberally subsidized institution the ideal opera that I would like to present New York audiences must remain an unrealized dream, the height of my ambition."

It is a matter of record that during the 39 years' existence of the Chicago Musical College many of the highest medals and prizes for efficiency have been won by pupils whose names were enrolled in the institution on free scholarships. The fact that this amount of talent would of necessity have gone to waste had it not been for the free and partial scholarship idea, fostered so prolifically by this progressive school, serves to emphasize the true educational value of this commendable movement. Interest in these scholarships is again awakened by the announcement that competitive examinations for the 45 free and 150 partial scholarships offered by the college began July 10, and will continue until September 5. Free scholarships entitle the holder to instruction free of charge for one year. In order that they may work the greatest possible good they will be awarded only to those who are entirely without means to pay for musical instruction. Partial scholarships are intended for those who are not in position to pay the full tuition fees. Liberal reductions will be made from the regular rates. Applications cannot be considered unless accompanied by a letter from the pastor of a church, principal of a school or other reliable person certifying that the applicant is in every way deserving of the benefits conferred by the college through these scholarships. The examinations are competitive and are conducted at the Chicago Musical College during the present month and August. Applicants are notified of the date on which to appear for examination. Candidates for scholarships in the instrumental departments are required to play, in the vocal department to sing, in the dramatic and elocution departments to read something of their own selection before the board of judges. The scholarships are awarded to those displaying the greatest talent. Free and partial scholarships are awarded in the piano, violin, violoncello, vocal, theory of music and composition departments and in the schools of acting and expression.

The story of a bit of successful opera advertising is interesting. In "Modern Advertising," by Earbert Elmo Calkins and Ralph Hobbes, a book recently published by the Appletons, a story is told of how a man who knew nothing of music made an opera a success. The story is attributed to Manly M. Gilliam:

"Mr. Singerly asked me what I knew about music?"

"Nothing at all," I said.

"'Well, there's a man named Willard Spenser here in town who's writing an opera for the Temple Theater, and I want you to advertise it.'

"The Temple Theater belonged to the publisher of the Record, but had never paid. This new opera was 'The Little Tycoon.' The Japanese were an unknown people then, and I found out what I could about them from books. A hundred and fifty little ads were written, describing their life and manners, such as their way of sleeping on a wooden pillow with a lantern to keep away the evil spirits, their custom of shaking hands with themselves, getting on to a horse from the right side, and so forth. These were printed with little cuts of Japs planting rice, drinking tea and so on, and at the bottom of each was a line, 'The Little Tycoon will give a reception at the Temple Theater tonight.' Almost immediately the theater began doing a business that far exceeded its capacity, and the opera had a run in Philadelphia that was never equaled on the road. After that I wrote some advertising for Kellar, the magician, then a youngster in his profession, using the facts of Kellar's own life and travels as a main theme of interest."

Madame Patti in the Winter time muffles herself in furs, rides in tightly closed vehicles, and even when going from one room to another in her well-screened suite covers her mouth and throat. The singers under development at the New England Conservatory of Music, Boston, take cold sponge baths every morning and subject their throats to an extra severe treatment. Otherwise their habits are normal, and they take only the ordinary precautions. Between the acts of the opera some artists sip champagne, while others smoke cigars. The Conservatory expert, Clayton D. Gilbert, taboos stimulants. Wine, he says, will have its injurious effects some day, while smoking is bad for the throat. The first year the pupils study physical culture and general deportment. The short stretch themselves up, the lean are made plump, the fat are thinned; hollow chests are filled out, dull eyes are brightened and voices are strengthened. A conductor of a singing class appeals to Mr. Gilbert: "I cannot get the power I want. What do you suggest?" Mr. Gilbert goes on the stage and the first thing he says to the class is: "Wake up!" He teaches the young men and young women the fine points of expression—for instance, that the thumb expresses will, the forefinger direction, and second and thing fingers emotion and the little finger subtlety. During the lessons Mr. Gilbert insists that the action shall be suited to the words. For example, a young lady sings a love song for him. "That's not love," he observes. "That's like telling the time. Sing as if you meant what you said." He has small patience with some librettists, also, and no matter how beautiful the music is, if the words are not appropriate he bids the singer sing the song no more. "Let's have genuine sentiment or none at all," says he. Mr. Gilbert is satisfied when the pupil can express 15 vocal "colors." Lately some of the pupils of the conservatory joined a chorus in a local theater just for the experience, but they soon left because, as they explained, they had nothing to do. "The opera chorus as at present constituted is a joke," says Mr. Gilbert.

AT THE WHITE TEMPLE, JULY 26

MISS ALICE ROBBINS COLE, CONTRALTO.

SOLOIST AT NORWEGIAN SANGERFEST, AUGUST 27

MADAME RAGNA LINNE, SOPRANO.

The next great vocal musical event of the Lewis and Clark Exposition season will be the Norwegian Sangerfest to be held in Festival Hall, Exposition grounds, Sunday evening, August 27, when the soloist will be Madame Ragna Linne, dramatic soprano, of Chicago, Ill. A chorus of 300 voices will also sing songs of "The Land of the Midnight Sun." Singing societies from this city, San Francisco, Seattle, Tacoma, Eureka, Barlow, Astoria, Everett, Parkland, Silvana and Ballard will participate. Madame Linne is a singer of exceptional ability, and has scored successes both in oratorio and concert in the principal cities of the East, and also this city. She has many warm friends here.

SAN FRANCISCO AUTO-MAD

Races From Los Angeles to Golden Gate Latest Interest to Captivate the Bay City

SAN FRANCISCO, July 19.—(Special.)—California has gone automobile mad and in the enthusiasm of the moment other interests are entirely neglected. Even the pugilists, who usually hold undisputed sway in San Francisco, have been relegated to second place. This condition of affairs has been brought about by a series of speed trials from Los Angeles to San Francisco in which the record has been broken three times in one week. The farmer on the country roads drives with one eye cast forward and the other behind on the lookout for one of the machines, hoping against hope that he will be able to get himself out of the way in time to save his neck. It is hardly necessary to add that not all of them have been successful.

Early in the week Fred Jacobs created a sensation by making the run up the Coast from Los Angeles to San Francisco, a distance of 500 miles, in a trifle over 20 hours. The start was made from the office of a newspaper and the finish was at the office of one of the big dailies in this city. His time was checked along the route at points about 15 miles apart. Naturally the greatest interest is awakened throughout the state by such a run. Jacobs had hardly reached San Francisco before a second auto started from Los Angeles to break the record. It was a light runabout owned by Messrs. Whitman and Hamlin. They cut the time made by Jacobs, covering the distance in 19 hours and 31 minutes. This record was allowed to remain but for a couple of days.

L. A. Nares, an Englishman, in a large touring car with three companions, made the run in 24 hours and 54 minutes. Their performance was even more remarkable than the time would indicate for they met with several accidents and were delayed in all a couple of hours on the road. Moreover during the last part of the run they proceeded at a little more than half speed, as they had the record within their grasp and did not care to risk another accident. They used better judgment than their rivals in the selection of roads, for their cyclometer showed a total of 479 miles traveled while the Whitman-Hamlin machine registered 502. Nares has expressed the belief that he can make the run in 20 hours.

It is interesting to compare these records with the train schedule between the two cities. The fastest train run by the Southern Pacific from here to Los Angeles makes the trip in 16 hours. The roads down the state over which the automobiles travel are hilly and not conducive to rapid driving.

The possibilities which these speed trials open for the state have a far greater significance than a mere achievement in the realm of sport. In the first place it may be stated with almost full certainty that in a very few years a highway unrivalled in America for excellence will extend from this city to Los Angeles. The first step has already been taken. The first section of this road is to be built between San Francisco and San Mateo, a distance of 16 miles. The money will be furnished partly by the automobilists and by the Supervisors. The cost will be about $70,000. The route has been mapped out and a large part of the money has already been subscribed. At the same time construction will begin from Los Angeles northward. Californians will be aided in this work by the hundreds of motorists who come to this state, attracted by the climate which permits of continuous automobiling through the four seasons.

Interest in Municipal Affairs.

Registration for the municipal election which will take place in the Fall will close here this week. From present indications, the rolls will show a total of over 87,000 entitled to vote. This is a larger number than ever before, and testifies to the unusual interest taken in the forthcoming battle. Every attempt has been made by the forces of the administration to confuse the situation and cloud the issue. The Reform League has organized clubs in the districts of the city to make its position sure in the primaries, which will take place next month. The administration has gone straight into the midst of the league, in the hope of beating it at the very start in the primaries. The league is a Republican organization, and has the better element of the party behind it. Abe Ruef, the city boss and manager for Mayor Schmitz, has never severed his connection with the Republican party, although the party has tried every means to be rid of him. Ruef has organized opposition clubs throughout the city, many of them masquerading as adjuncts of the reform organization. He has made some headway, winning over a section of the legislative delegation, and has made a show of strength sufficient to alarm the reform leaders. The league, however, is playing the game with rare shrewdness. Every attempt of Ruef to force it to show its hand has been without success. Its candidate for Mayor is as great a riddle now, less than a month before the primaries, as it was six months ago.

If the Reform League fails to control the Republican convention, of course all will be lost at the outset. On the other hand, if it is able to nominate its man for Mayor, one of the greatest struggles the city has ever seen will be on. From present indications, the fight will be a three-cornered one—Republicans, Democrats and Union Labor. The Democrats have shown but faint signs of life. In truth, they are in accord with the Republicans, and an indorsement of the Republican candidate would insure his election, but existing conditions indicate that the Democrats will lead another good man to slaughter, as they did Franklin K. Lane two years ago. It is understood that Mayor Schmitz will again be the candidate of the Union Labor forces, not that the laboring men especially favor Schmitz, but that they have nothing to say about it, as the bosses dictate to the convention. The labor vote of about 22,000, together with the old machine end of the Republican party for 8000, making a total of 30,000, is what the Schmitz forces look to to give them a third victory in San Francisco.

Sorrow for the Joy Family.

In connection with the departure of Miss Alice Roosevelt to Manila, a little domestic tragedy was enacted which has just come to light. It concerns ex-Congressman Charles F. Joy, of Missouri, and his pretty wife. It was understood that Joy and his wife were to be members of the Taft party, and Mrs. Joy made extensive preparations for the trip. Great, therefore, was the surprise among the friends of the Missouri couple when the Manchuria sailed with the distinguished party and the ex-Congressman and his wife were left in California. It seems, however, that Joy met with reverses of a financial nature a few days before the departure of the boat, and as the expenses incident to the trip were to be very heavy for those not the guests of the Government, he felt that he and his wife would have to forego their contemplated outing.

The couple arrived in California some weeks ago and went on a tour of sight-seeing. Their wanderings took them to Southern California, where they were so charmed with their surroundings that they secured a pretty little bungalow for their comfort in Pasadena and fitted it up in the most approved fashion. It was in Pasadena that Joy met some congenial spirits, and with them he spent much of his time in Los Angeles. Joy, it is said, was a good fellow during his outing in South, but the pace among the millionaires' colony in that section is a dangerous one for a man whose bank account has a limit. It seems that Joy's had a limit.

When his wife learned that the trip was to be abandoned as a result of his unwise financiering, she was deeply disappointed. She hastened to her home in St. Louis and held a consultation with her attorneys. Rumors were at once afloat and society began to sit up and take notice. Judge John D. Pope, Mrs. Joy's legal adviser in Los Angeles, has denied that Mrs. Joy contemplates divorce proceedings as was reported.

Joy holds a high position in St. Louis. He was considered a very wealthy man until the copper market took the famous slump that Thomas W. Lawson is endeavoring to explain to the public.

Beverly Letcher, Suicide.

San Francisco society has rarely been shocked as it was this week by the suicide of Beverly Letcher, banker, club man and litterateur. Letcher took his life when the woman, with whom he had been sharing the lights and shadows of existence, refused to become his wife. It is a strange tale and scarcely believable by those who knew Letcher as a brilliant young man, an adornment to any drawing-room and a thinker of superior intellect. And with all these attainments, the young man who enjoyed the esteem of the best men and the finest women of the city, cast his lot with a harpy of the underworld. Blinded by the intensity of his emotions he lavished upon the creature the deep affection that poured from his richly endowed being.

Letcher lost his wife a few years ago, and, driven by sorrow to paths utterly foreign to his nature, he formed an alliance with the woman for whom he finally gave up life itself. The fact that he had entered upon the shady ways was unknown up to the time of his death to his most intimate friends and to his associates in the bank. Letcher was a member of the Family Club, which numbers on its rolls the select of the city. He was a musician of ability, a skilled botanist and an entomologist known for his contributions to the science throughout the United States. He handled the pen deftly and wrote pleasing bits, which circulated among his club friends. In the business world he stood with the highest in the city. In fact, Beverly Letcher was flower in the community.

His suicide revealed the dual existence he had been leading. Marion Pennington, the woman who was his consort, has nothing of intelligence or feature to attract. She has been a conspicuous character in the shady walks of life in the city for some time and her power over Letcher remains a mystery. That it was complete was strikingly shown when the suffering man a few moments before his death placed his name to a paper giving his all to the woman. The woman's character needs no further elucidation than was given by herself when, perceiving that Letcher was about to die, she cast herself upon his bed in a flood of tears, swore that she would marry him and then hastily dried her eyes and wrote out a will bequeathing the dying man's property to herself and, thrusting a pen into his feeble hands, had him sign it as his life ebbed away. P. A. S.

The Libraries of the Country.

The United States Commissioner of Education has in his annual report a chapter on the libraries of the country. Only those containing 1000 volumes or more are counted. There are nine libraries that contain more than 300,000 volumes each, and 53 that have over 100,000 each. It is shown that the North Atlantic States contain more than half the entire number of libraries enumerated, 3006 libraries containing in the aggregate 27,805,980 volumes. New York is at the head of the states, having 924 libraries, with 9,079,888 volumes; Massachusetts next, with 624 libraries and 7,616,994 volumes; Pennsylvania follows with 491 libraries, containing 4,580,213 volumes. These three states have nearly 30 per cent of the libraries and 49 per cent of the number of volumes reported for the whole country. Taking the country as a whole, there is one library containing at least 1000 volumes for every 11,000 of the population.

WITH APOLOGIES TO TACOMA

WATCH

The Oaks

GROW

For the coming week, these additions: A great Ferris Wheel, Ikeda's Mid-Air Slide, the first of its kind in the world; the Giant Whirl Flying Machine, unequaled in the world; Haru Ito, playing the Paulownia, a great Koto musical artist direct from Japan, free to visitors at the "Sunrise" Tea Garden.

Friday, July 28, two hundred Swedish singers at the "Oaks Tavern."

Tuesday night, July 25, grand prize waltz at the Pavilion.

Thursday afternoon, July 27, a dance at the Pavilion exclusively for children. Prizes to the best boy and girl dancers.

Saturday, August 5, a day with the Woodmen of the World. Log rolling, pillow contest, sack race, egg race, ladies' race, drill by the guards and fireworks.

Next Thursday night, July 27, magnificent display of fireworks.

Every afternoon and night, D'Urbano's Italian Band. New features at the Gaiety Theater. Reduction of a ride on the Miniature Railway for children to 5c. One hundred other delightful amusements.

Take the O. W. P. & Ry. Co.'s cars, 1st and Alder Sts.—Fare 5c

Admission to Grounds . . 10c
Children 5c

100 miles by trolley
For $1.00.
Personally conducted.
Leave First and Alder streets
Every day except Sunday.
At 9:40 A. M. Return at
4:30 P. M. with 2 hours
For lunch at the
Estacada Hotel
On the Clackamas River.