AT THE PLAYHOUSES

T. DANIEL FRAWLEY AT THE MARQUAM GRAND

MISS AILEEN MAY AT THE MARQUAM GRAND

EMMA BERG OF ECKERT AND BERG AT THE GRAND

CHARLES SCHAD WITH BLUNKALL-ATWOOD CO. AT THE LYRIC

TWO brilliant performances by Mrs. Fiske at the Lyric aroused commendable interest on the part of our more intelligent theater-goers who came out to see the great interpreter of Ibsen in spite of the intense heat. With the exception of the Lyric, where the Blunkall-Atwood company still bravely holds forth and will close a successful week in "A Circus Girl" tonight, the Allen-Curtis company at the Oaks, the Grand and the Marquam, Portland is without theatrical attractions for the rest of the Summer, save and excepting that Margaret Illington will give five performances at the Heilig the last of the month, offering the widely discussed new drama, "The Thief."

Maribel Seymour's benefit on Wednesday night attracted one of the most fashionable and appreciative audiences of the year. The show contributed by the Baker players was decidedly interesting, and the fact that all the skits and specialties except Mrs. Gleason's monologue were written by Miss Seymour added to its attractiveness. The very many friends which this attractive and deserving actress will be glad to know that the benefit netted a tidy sum.

The Pantages players, headed by T. Daniel Frawley and Aileen May, will appear for two weeks at the Marquam, opening Monday night in Rex Beach's play, "The Spoilers."

The Blunkall-Atwood forces will do "The Tide of Life," and the Grand will continue vaudeville. Other theaters are dark.

PLAY OF NOME GOLD FIELDS

Frawley Company Will Open Tomorrow in "The Spoilers."

Portland will have its first view of "The Spoilers" beginning tomorrow night at the Marquam Theater. Local theater-goers have waited a long time for this great play of the Alaskan gold fields, but it has been worth while waiting to have a company under Daniel Frawley's direction coming to present the play. Mr. Frawley is supported by an excellent company, including Miss Aileen May as leading woman, and a number of players of the highest class. Such names as H. G. Lonsdale, Fred Huener, Lee Beggs, Philip Sheffield and Miss Susanne Willa and little Daphne Pollard are a guarantee of the excellence of the cast.

The story of "The Spoilers" tells of the chief plot and incidents of the famous novel by Rex Beach. The great conspiracy to rob the miners of the Nome goldfields is graphically and realistically told.

The great riches of the Nome goldfields have attracted the attention of a band of politicians in the East. They form a plan by which they can legally deprive the discoverers of the rich claims of their property. Their scheme is to jump the claims with a dummy and then have the court appoint a receiver who will operate the claims. The judge and receiver are a party to the outrageous scheme. Once the receiver is in charge he will proceed to work the claims to the limit, extracting all the gold possible in the shortest time. With the gold in their hands the conspirators can laugh at the the real owners, for the judge will award them the property.

The play opens with a steamship just leaving Dutch Harbor for Nome. On board are Roy Glenister and his partner Joe Dextry who own the richest claim at Nome. They have rescued from a drunken mob a young woman who proves to be the niece of the new Judge. She is, unbeknown to herself, carrying the first papers to Nome which will start the conspirators' plans. She and Roy Glenister have practically fallen in love at first sight. When the vessel arrives at Nome the scheme begins. The Midas claim is jumped and taken away from Glenister and Dextry.

Miss Chester becomes convinced of the dastardliness of the schemes of the conspirators and works to save the man she loves. She inveigles Lawyer Struve, who has the papers and letters she carried to Nome, to a roadhouse where she finally gets the documents and when Struve attempts to take advantage of her, Glenister arrives in time to save her.

In the end Glenister and Dextry recover their mine and McNamara is marched off by the troops to prison.

LOCAL GIRL GREAT WHISTLER

Anna Brigham Makes First Portland Appearance This Week.

Few people in Portland know that the premier woman whistler is a Portland girl. Miss Anna Brigham is considered the foremost of the girl whistlers and she will be the special added attraction at the Grand this week, commencing with the new programme tomorrow. Miss Brigham, although she has been highly successful with her specialty throughout the country, has never appeared professionally before a Portland audience and her initial engagement in her native city will be when Sullivan & Considine present her with their all-star vaudeville this week. Miss Brigham was, until comparatively recently, a pupil in the local schools.

For the new programme Sullivan & Considine have provided many other novelties. The headliner will be the Ravin-Larsen troupe of trapeze artists. These people come from Europe and will show the only act of its kind on the vaudeville stage. Selbini and Grovini are jugglers, tumblers and acrobatic bicyclists. Mme. Grovini performs a remarkable specialty in the way of heavy lifting, which is accomplished with grace and ease.

"The Man Outside" is the title of a musical sketch in which the Apollo Quartet appears. The sketch tells a story and in it the various songs are introduced without being dragged in by the heels. It is a miniature musical comedy, with just a shade of pathos and heart interest.

"The Land of Two Moons" is the musical fantasy of the tenor and soprano, Eckert and Berg. These people carry their own scenery and special lighting effects. Alexander and Scott are colored entertainers. Fred G. Bauer will render "Dream On, Sweetheart and Dream On." F. F. Montressa, motion picture operator, has received a choice French film.

"THE TIDE OF LIFE" MONDAY

Blunkall-Atwood Company in Spectacular Melodrama Next Week.

From hilarious farce the Blunkall-Atwood Company will change the nature of its offering to sensational melodrama of the most exciting type. "The Tide of Life" will be presented during the week commencing Monday night, in which the principals of the company will have unusual opportunities to display their various abilities. It is a play which satisfies all the demands of the ordinary theater-goer, being a splendid combination of comedy, melodrama, pathos and a beautiful love story, which makes it a thoroughly rounded play.

It requires some very elaborate stage settings and the production will absolutely be the finest thing ever seen in Portland at popular prices. The management has spared no expense to make this a perfect production so far as scenery and effects are concerned and a great treat is in store for the eyes of the spectators next week.

Ervin L. Blunkall will have a role that just suits his forceful, manly style of acting, a vigorous, active part in which there is something doing all the time. Lyllian Atwood will be seen to delightful advantage in one of those peculiarly facinating capacities in which she shines so brilliantly. Charles Schad, who has kept the whole town laughing since he came here, will certainly score another big hit in a very funny part. Gracie Plaisted, always at her best in this style of play, will be at home in her part and all in all the cast will be as nearly perfect as could be desired. Manager Flood is very proud to be able to announce this attraction.

Remember that the Lyric is artificially cooled and is the most comfortable theater in the city.

"A Circus Girl" Today.

The last performance of that merry farce, "A Circus Girl," will be given at the Lyric by the Blunkall-Atwood Company this afternoon and tonight. It is an ideal warm weather show and those who have missed it should take advantage of these last opportunities.

"NIGHT IN VENICE" AT OAKS

Allen Curtis Company in New Musical Extravaganza Monday.

The popular Allen-Curtis musical-comedy company will present next at The Oaks, commencing tomorrow night, the beautiful musical extravaganza, "A Night in Venice." The piece concerns the predictions of a noted philosopher that the world will come to an end on New Year's eve, 1909, and represents a carnival held on the last night of the world. Allen Curtis, the distinguished Hebrew impersonator, Albert Lindley, Arthur Clamage, Charles Figg, Winifred Green, Marguerite La Ponte and the nifty broiler chorus will be strictly at their best in this very attractive piece. Among the song hits are: "O San," "Harrigan," and the big feature song, "My Cowboy Lady." New costumes, scenery and lighting effects will make this a beautiful production. Tonight the company will repeat for the last time the famous Ward & Vokes musical comedy hit, "The Head Waiters."

Among the many other attractions offered by The Oaks during these hot Summer days are Herr Waldemar Lind and his famous orchestra of White and Gold, the Tickler, the Chutes and many others.

Go this afternoon and hear the White and Gold Symphony Orchestra at 2 o'clock in the Airdome. Spend the hot afternoon under the grateful shade of the mighty trees. Cooled by river breezes, worlds of beautiful flowers, shady avenues and lawns.

PLAY "THE THIEF" AT HEILIG

Charles Frohman Will Present Margaret Illington in Great Drama.

A young wife's idolatry of her husband, her perpetual anxiety lest she will lose in attractiveness in his eyes and the husband's unconscious error that leads to the most painful consequence for both is the framework of the story of "The Thief," which Charles Frohman will bring to the Heilig Theater, July 27, 28, 29 and 30, direct from a run of ten months at the Lyceum Theater, New York. This idea, richly amplified and clothed with the most ingenious ramifications, is developed into the absorbing drama that has made Henri Bernstein the most popular contemporary dramatist in France.

In a nation of writers of a rapid and clear prose this young man, still in the 30s, has astounded the keenest judges by his incisive swift style. Bernstein's almost intuitive knowledge of men and women has made his play of "The Thief" a drama, not for any one class or clime, but for all classes and all lands. The author of earlier pieces of novel plot and clever workmanship, it remained for "The Thief" to gain for Bernstein his present commanding position.

For the performance of "The Thief" Charles Frohman has gathered together a splendid cast, with Margaret Illington, last year leading woman with John Drew in "His House in Order," in the role of Marie Voysin. Others in the cast of "The Thief" are Bruce McRae, Edward R. Hawson, Sidney Herbert, Leonard Ide, Cecil Owen and Isabel Richards.

ENGLAND DESERTS OFFICE AND WORKSHOPS FOR OUTDOOR LIFE ON HER BANK HOLIDAYS

Rich and Poor of Both Sexes Fully Improve Opportunity for Open-Air Pastimes.

LONDON, June 30.—(Special.)—To return to the subject of holidays in England, there is perhaps nothing of wider interest than the Bank holiday. To many who have never visited the shores of Albion the foregoing name may seem slightly puzzling and the reader might question, "Is it a holiday for bankers only, or is it some fete of ancient rite which is celebrated on the banks of the ever onward flowing Isis (the Thames)?" It is neither the one nor the other, but just an ordinary sectional holiday appointed by Sir John Lubbock in 1871 to give the working classes, in fact workers of every class, an opportunity for recess and enjoyment. These holidays in England and Ireland fall upon Easter Monday, Whit Monday, the first Monday in August and December 26, when it does not fall on a Sunday. In Scotland they are slightly different, being Christmas and new year's days, the first Mondays in May and August. On these days all business through the length and breath of England is suspended, and be it understood suspended to make way for pleasures. For this reason I have not included Christmas, as this day, like Sunday, is held as a religious day, and no one not living in this country can realize just what that means.

However, the day itself is of less importance than the manner in which it is spent. It is almost unnecessary to say that this depends largely upon the time of the year for the manner of amusement. It is equally unnecessary to say that give an Englishman a holiday and he will spend it out of doors, no matter what the weather or the conditions may be. Thus even at the Christmas holiday, which usually involves three or four days, many repair to the innumerable seaside resorts. No one ever saw so many golf, cricket, football, hockey and other grounds as there are in England. It would seem as though every inch of ground not used as London represents such a place, and even in the city itself, there are many grounds and estates given over for these purposes. This desire for sport is not confined to the middle or upper classes, for in the very midst of the poorest quarters of the city one finds the same interest in the popular English games, and to England's credit it must be said that the parks are for the people, which flatly put, means that there are no restrictions anent grass and, strange to say, it does not seem to suffer in the least and few spots in the world, under no matter what care they may be, can boast such a wealth of grass.

This tendency to outdoor sport is not confined to the male portion as the women are just as eager to breath the fresh air and to indulge in violent exercise as the men. They can count their "rooters" among men and women who, watching the game, break into wild enthusiasm as the women make their game tell by the side of the best of their male companions.

Of the Christmas holiday, I can only note by investigation that there is little that is really National or we all have come into the English way of doing things, as all countries care for their poor and it were a blessing indeed if this feeling of goodfellowship extended beyond the holiday period. During the Christmas festivities all seaside and country hotels send out lists of amusements provided. These include a dance on Christmas eve, followed by a concert, the churchs' dinner when the time-honored custom of the "Boar's Head" is never absent from the table. On Boxing Day, December 26, so-called because of the Christmas boxes given to employes, there is another dance or fancy dress ball, and the following night is given to the servants for their festivities in the way of dances. Then the order of things is reversed and the mistresses turn about and wait upon them faithfully. This is expected throughout England in every country house, the cook, butler and chief housemaid being invited to dance with the master, mistress and son, respectively. So much for the Christmas Bank holiday.

Then comes Easter when all hope to be favored with fair weather, which too often goes awry. The exodus from the town for these days is perhaps greater than for any other holiday with the exception of the August holiday which is the season for a prolonged outing. As many as 800 trains an hour leave one station alone, and when one thinks of the vast number of people who are carried out of town one must marvel at the comparatively few accidents that occur. The Easter holiday begins Thursday night before Good Friday and includes Saturday, Sunday and Monday, which may be spent, and which probably are spent, in the country. These we will leave to their own devices and to the pleasure of breathing the air direct from the North Pole of which supply two points in England can boast.

But what of those who stay at home? It is they who interest the sight-seer in London. The masses seek recreation and fresh air on Hampstead Heath, a stretch where one may wander far upon normal occasions without meeting a soul, but on bank holidays it blossoms into a huge pastoral fair with carousels, cocoanut shies and all sorts of entertainments, for which the hat is passed around. All this would be endurable but for the excrutiating German bands ever in evidence, and worse than that—in hearing. Seven miles from London is the "Welsh Harp," which is reached by carts, and the picture of one poor little horse dragging a whole family will never be forgotten by one who has witnessed it. Those who think the English have not their quota of jocularity should see them upon such occasions as they jibe each other on their way out, and on the return they show the effects of the good time they have enjoyed and the medley of voices in which one tries to decide whether they are singing, laughing or crying. And unfortunately, the public house (saloon) is full to overflowing, and it is no unusual sight to see both men and women go reeling home, where they sit on some doorstep waiting for their house to come around.

To what to attribute it, I cannot say, but one is impressed with the fact that the poorer classes have not a hopeless life, because in their way many pleasures are open to them. In New York it seems different; one feels nothing but the sense of strain and struggle. Here one feels an atmosphere of healthful recess. As a matter of fact, New York takes as much care of its poor as does any city in the world, but it never seems to get at the side where one deals with relaxation. Perhaps it is the outdoor spirit of the English that makes the difference, and perhaps the English people think more about providing a surcease from labors than other countries do.

The theaters in London are of utmost interest because most of them are historic and stand for much, not only in their own country, but in ours as well. I can only regret that the time is so limited, because every moment there is something else which should be seen. The great play of the moment, however, I did manage to see. This was Bernard Shaw's "Getting Married," and it was worth while. The worst thing his enemies say about it is that it is "talky," but he has protected himself by calling it on the programme a "conversation." The conversation, however, is full of sparkle, of keen satire, of open revolution and of painfully common sense throughout. In the last act there are a few spots where it begins to hang heavily, but not to one who listens for the real thing. And after all, it is the real thing, because while we are led to believe that he is toying with the audience and critics, he is dealing with subjects of vital import and he says the things which we all think and dare not say. True, it is rather startling to bear a beautiful and refined woman, the perfect type of an English lady, say that she wants much to be a mother, but objects to being a wife. But, after the first ripple is over, the pros and cons of matrimony are discussed with frankness that is rather unusual, but without one moment of departure from that which is perfectly modest and direct. The subject of divorce is given to the character portraying the bishop, and his liberality may bring censure upon Shaw, but the principle is one of the greatest importance and that attitude is conductive to the greater morality, without doubt.

To sum up the situation, it is another way of treating the divorce question rather than marriage, and Bernard Shaw could tell us some truths on this matter which he has probably held back to make the work more palatable to those whose sensibilities are easily disturbed. The company playing this at the Haymarket is thoroughly competent, but contains none of the well-known names, with the exception of Robert Lorraine, who was identified with Shaw's productions in America.

Another play of interest and charm is "The Mollusc," now running at the Criterion, which exquisite little theater is under the management of Sir Charles Wyndam, also in the leading male part in the play. "The Mollusc" is by Hubert Henry Davies, whom many Californians will remember as having written the dramatic and musical criticism for the News Letter, of San Francisco, and it shows the hand of one who knows both continents. It is really clever and enlists the services of only four people, all of whom share the work alike. Mary Moore and Sir Charles are both very individual in style, and both are extremely well cast. The three acts are played in the sitting-room of the Baxters' country home, about 30 miles from London, where Mr. and Mrs. Baxter are awaiting the arrival of her brother Tom Kemp, who has been spending the greater part of his life in Colorado. Miss Roberts, the governess of the Baxter children, has made herself so indispensable to the family by waiting hand and foot on Mrs. Baxter and by playing chess with Mr. Baxter that neither will take her seriously when she presents the claim that the children ought to have the influence of one with a better education.

When Tom Kemp arrives there is a moment of delight over the brother's return, but he confronts Mr. Baxter with the statement that he has allowed his sister to become a mollusc. The astonished husband, not understanding the inhabitants of the deep, pleads for an explanation of the term, and learns that a mollusc is one who works hard to keep out of any sort of work. It is several degrees worse than laziness, and it infects whole families. Mrs. Baxter proves her right to the title, and her brother undertakes to break the habit. It can not be said that he is much more successful than is her husband, who would rather wait on her or allow Miss Roberts to serve her than to argue the case.

Kemp also falls victim to the charms of the governess, and his sister opposes his attention, not so much because of difference in cast, but because she does not want the trouble of replacing her, and she is so handy to have in the house. Mr. Baxter feels the same way about matters, and through this Kemp succeeds in showing his sister that Miss Roberts is safer out of the house than in it. The part of the governess is played by Miss Dorothy Thomas, a most winning young creature, and Mr. Baxter is in charge of Sam Sothern. It is a delight to hear the English language spoken so deliciously from the stage, and serves to indicate what could be done with the English language if only some of our own actors and actresses cared to give a little attention to a matter of speech.

Anent the matter of pronunciation and language in general, it is perfectly true that Americans have much to learn from their English neighbors, not so much in pronunciation as in tone quality. The English people do not hold against us the former as much as they do the latter, and the highest compliment it is possible for them to pay an American is to say, "You do not speak with a twang." As to pronunciation, however, I think they have not any the better of us and I can thoroughly sympathize with the man who came back from London and confided to his friends that he had "got on to all their little peculiarities of pronunciation. Now it took me some time," said he, "to catch on that they pronounce B-E-A-U-C-H-A-M-P-S Chumley." It took me equally long to find out that they pronounce it Beecham, and I don't know that one is much further than the other.

All of America should be very proud of Albert Mildenberg, who is the first American to have his operas accepted in Europe. Mildenberg is well known as unique in the matter of exquisite melody, as all of his smaller songs and instrumental pieces attest, and since the announcement that his "Michel Angelo" has been secured for the Royal Opera House of Vienna, Munich, Prague and Salzburg, he has had offers from nearly all the large publishing houses of Germany and France, to say naught of America, to publish songs and teaching pieces under contract. He also was engaged at once to furnish the music for a book of one of the most important libretto writers of Vienna.

Mr. Mildenberg was in London this week where he met Bonci, who was most enthusiastic in his appreciation of the work, especially of the tenor part, which he said he would be most happy to learn, as this was absolutely pure and singable music of the highest quality. Bonci was so deeply impressed that he wired the management of the Metropolitan Opera House his desire to include that in his repertory. As the score was already in the hands of Gustav Mahler, and this great master had already said that it was a work of more than ordinary beauty and value, it would not be strange if it should have an early American production. It will be produced in Vienna in November and Mr. Mildenberg has been engaged to conduct three orchestral concerts composed of American music. This in a certain sense is as remarkable a tribute as the acceptance of the opera, and it is a great joy to know that America is being represented by an artist and a musician of the highest type, and still a greater and more superb specimen of manhood.

EMILIE FRANCES BAUER.

Two Convention Stars Hail From California

George A. Knight, in Republican, and Theodore Bell in Democratic, Conspicuous Figures.

SAN FRANCISCO, July 8.—(Special Correspondence.)—George A. Knight was the California star in the Republican National Convention. Theodore Bell occupied a similar position in the Democratic National Convention. Mr. Bell is the pride of the California Democracy. He is young, energetic and a forceful speaker. Moreover, he has ideals. He and Mr. Knight have little in common. The Republican gained his ascendency in the National convention through his magnificent voice. Mr. Bell, although something of an orator, is hardly to be compared with Mr. Knight. His commanding position with the Democracy comes rather from his friendship with Mr. Bryan and from the fact that his views and those of the Democratic nominee are very much alike. Mr. Knight's views on matters political are not those of President Roosevelt or Mr. Taft, by Mr. Knight is personally very popular and outspoken.

Mr. Bell is only 35 years of age, and ambitious. He is constantly struggling upward. Whether his goal is a seat in the Senate or the Governorship of California has not developed. As the state is generally Republican, it would appear that the Governorship were more of a possibility. Mr. Bell ran for Governor two years ago, and J. N. Gillett defeated him. Mr. Bell today is stronger than the Bell of 1906. Two years ago he was an enthusiastic worker in the ranks. Today he is the leader of his party.

Makes Enemies and Fights Them.

But as Mr. Bell has gone upward, he has made enemies. That is the history of all Democratic leaders. He has alienated a large section of his party, but the rank and file of Democracy believe in him and are ready to do his bidding. He bears something of the same relationship to his party in California that Mr. Roosevelt does to the Republicans of the Nation. His honesty and sincerity are never questioned. Bell is inclined to ride rough-shod over the opposition, just as Mr. Roosevelt does. He has not been known to compromise. It is against his ideals, and Mr. Bell's ideals are strong within him. It was just like him to throw the whole Guffey contingent out of the National convention without a hearing. He tried the same thing in California. He decided that Tom Fox, of Sacramento, was a railroad man, and read him out of the party. Mr. Fox refused to be read out. He clung on, and on the trip to Denver he and Mr. Bell nearly came to blows.

During that memorable journey, the delegates caucused on the train. Mr. Bell referred in the meeting to Mr. Fox as "a Southern Pacific tool." Mr. Fox came back by calling Mr. Bell a — liar. A collision was imminent when friends rushed between them. Mr. Bell thereupon bolted the caucus, hurried on to Lincoln and went straight to Mr. Bryan. He explained the situation to "the peerless one," and Mr. Fox and his friends cut as much figure in the convention as the outside doorkeeper.

Apparently triumphant, Mr. Bell, nevertheless, had to swallow one bitter defeat. He had hoped to name the National committeman from California, but the antis beat him to it and passed the honor to Nathan Cole, Jr., of Los Angeles, who does not train in Mr. Bell's camp.

Beats Herrin in Sacramento.

Mr. Bell is from Napa. He was District Attorney there for two terms and then went to Congress. He made a good record in the lower House and his friends proposed to send him again. But he ran up against the Roosevelt year 1904 and lost out. He ran far ahead of his ticket and it took a week after the election to make sure of his defeat. He pulled a big majority out of the Republican city of Sacramento.

Then he went back to law, but all the time he was busy. He made himself solid with the labor party and in 1906 received the Democratic and the labor nomination for Governor. It looked like a walkover for the young enthusiast, but W. R. Hearst's Independence League placed District Attorney Langdon in the field. Mr. Langdon is a Democrat and split Mr. Bell's vote in a way that elected Mr. Gillett, the Republican. Again Mr. Bell carried everything before him in the Republican city of Sacramento. William F. Herrin, the boss of the Republican party, was so incensed that he ordered the Legislature to punish the city of Sacramento. The Legislature did. It passed a bill removing the capital to Berkeley. This will come before the voters of the state at the next election and it will be beaten.

Mr. Bell was backed in his race for the Governorship by Gavin McNab, the former Democratic boss. Mr. Bell made his campaign largely one of denunciation. He flayed the Southern Pacific, E. H. Harriman, Mr. Hearst, and Mr. Herrin. When the election was over, it was thought that he had alienated so powerful an element that he had dug his political grave.

Rises Again Triumphant.

If he did, he didn't stay buried long. He joined every fraternal order within range. He became National chief of the Eagles. He enlarged his law practice and established an office in San Francisco. He went to the state convention in Fresno last May, drove everything before him and even unhorsed Mr. McNab, the former leader and his erstwhile friend. Mr. Bell believed that Mr. McNab was too close to "the interests."

Mr. Bell had barely assumed the leadership of his party before he began to add to his enemies. They are many and powerful. But Mr. Bell is strong in his following and strong in his convictions. If he believes he is right, he does not care whom he alienates. He is apt to take suspicion for proof. Those who are not his friends are his enemies.

Gets Solid With Bryan.

The young leader attracted the attention of Mr. Bryan and a close friendship sprang up between them. While the antis at home were trying to pull him from his throne, Mr. Bell was clinching his place in the National convention. When it was announced that he was to be temporary chairman of the convention, Mr. Bell smiled and said, "I have known it for some time."

The young attorney is a bright, incisive speaker. He has the enthusiasm of a sophomore and he has ideals. P. A. S.

SHOOT WARLIKE LOVER

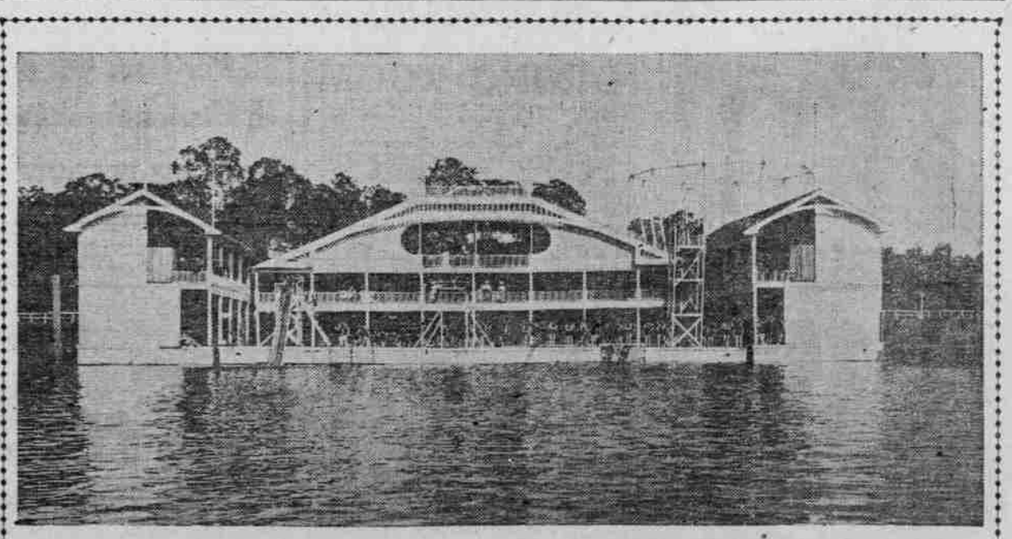
Brothers of Young Girl in Berlin Save Her Life.

BERLIN, July 11.—(Special.)—Over the 14-year-old daughter of a washwoman, who desired to marry against the will of her parents, a fierce fight was fought in the Spittebauergasse in Vienna. Cutlasses, knives and revolvers were the weapons used and five people were wounded, two of them very seriously. On Sunday last the girl, Anna Dressel, reached the age of 14 years, when she could legally marry. She had a lover, a butcher's assistant, named Karl Radermacher, 31 years old. Anna's mother was opposed to the marriage, but on Sunday afternoon Radermacher went to the house determined to carry out his purpose. He carried with him a large butcher knife hidden under his clothing. Entering the house he asked where Anna was to be found. The mother tried to persuade him that the girl was still too young to marry, whereupon he drew his knife and stabbed her in the left arm.

Radermacher had brought with him another butcher's assistant named Hajek. Between these two and the members of the girl's family a fearful struggle took place. All the furniture in the house was quickly broken and thrown into the street. Radermacher and his follower fought like demons but they were in the minority and were driven into the street by the brothers of the girl, armed with revolvers. Radermacher was hit several times and the fusillade was kept up after the raiders had been thrown out.

A schoolboy who was watching the battle was hit by a stray bullet. Hajek was hit in the left hand and Anna Dressel, the cause of the strife, was severely wounded as she tried to protect her lover.

When the police finally arrived the battle was over and there was nothing to do but to take the wounded to the hospital.



THE BIG NATATORIUM AT THE OAKS