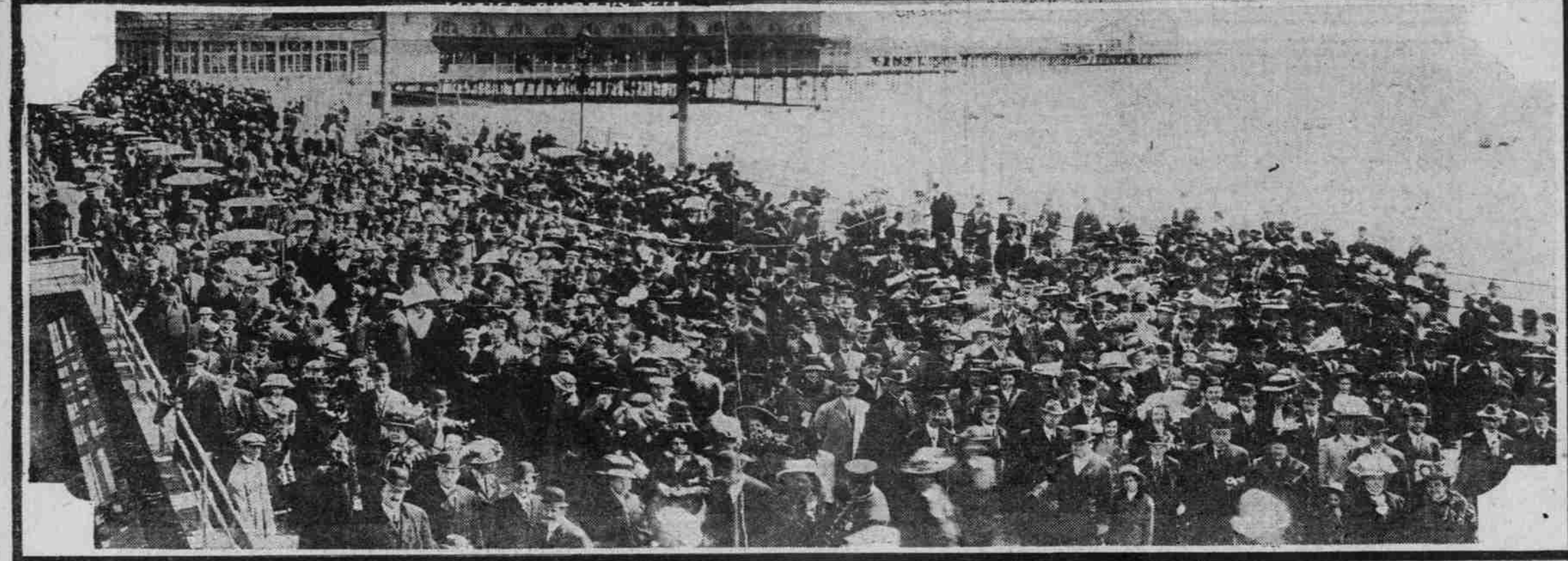


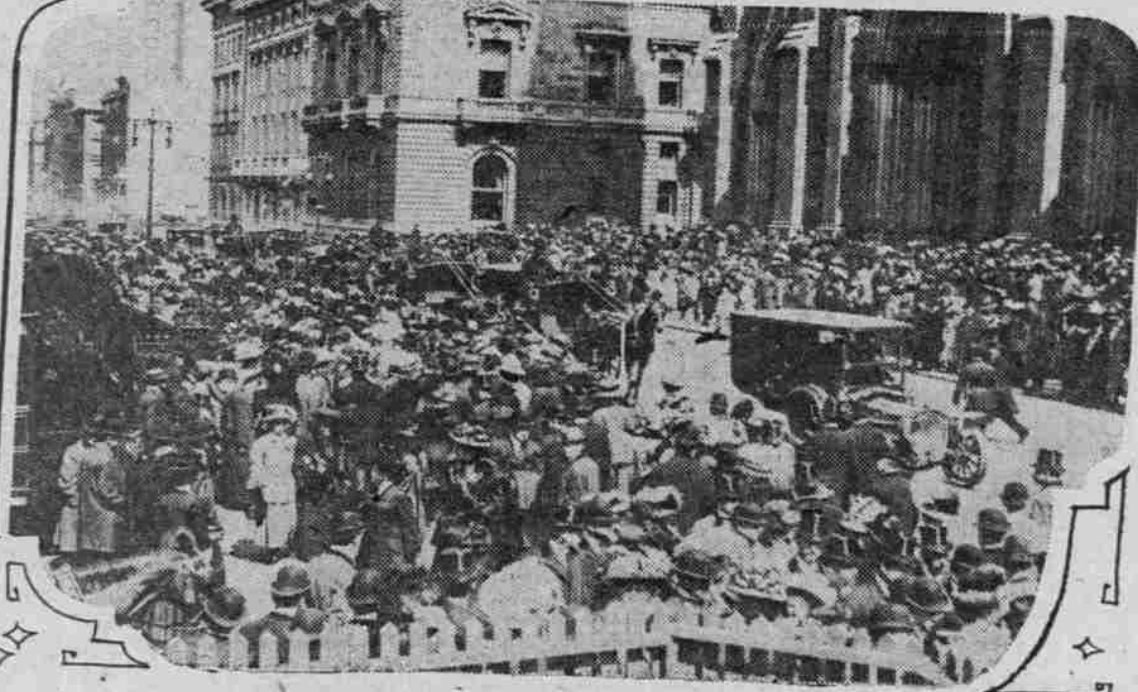
CROWDS DRIVE EASTER PARADE FROM CITY TO SHORE



EASTER AT ATLANTIC CITY



EASTER FLOWER MARKET



EASTER PARADE AT ST. PATRICK'S CATHEDRAL NEW YORK

NEW YORK, March 19.—(Special.)—The foreign invasion of America has destroyed in great measure the attractiveness of the famous Easter Parades on Fifth avenue, New York. One time this was the great gathering place for

the fashionably dressed of New York. Dressmakers stationed themselves on the steps of houses along the avenue and took note of the gowns with a view to duplicating original designs. Unfortunately the "other half" began to take an interest in

the parade; and in these days, there are more Jews than Christians to be seen in the crowd. Fashionable folk dodge and slip into their motor cars and get home from church as fast as possible. At Atlantic City the Board Walk still holds its

attraction for the mob on Easter Sunday. The sleeping accommodations of the city are taxed to their utmost the night before and on Easter Sunday a succession of excursion trains bring many to the seashore to join in the Easter parade.

Two of the accompanying photographs were made last year and show the Easter flower market on Union Square, New York, the Saturday before Easter. This is the only day in the year when this public square is open to flower sellers.

BRILLIANT DINNER FOR DAMROSCH GIVEN BY MUSICIANS OF NEW YORK

Great Conductor, in Address to Gathering of 380 Distinguished Persons, Condemns Modern Operas, and Declares It Is Time for American Singers to Give Productions in English.

NEW YORK, March 14.—Walter Damrosch has been the recipient of all honors this week. He was given a dinner at the Lederkrantz, the great German society, and on Saturday night a dinner was given him by the musicians and some of the prominent people of New York, at which over 400 guests were expected and there were present 230. There have been many important, elaborate and brilliant dinners given, but this one eclipsed all that have gone before. Telegrams were received from Sir Edward Elgar, Max Somblich and many others, including Andrew Carnegie, now in Los Angeles, and a check for \$5000 was included from him. This came as a complete surprise to every one present, and especially to Mr. Damrosch, who instantly announcing that it was to be applied to the pension fund for the support of disabled orchestra musicians, which had a beginning of \$1000, from a concert given last season for this purpose. The very handsome menu was the gift of Mme. Nordica, who also made one of the speeches of the evening, and with Mr. Damrosch at the piano she sang two numbers. The toastmaster was Henry Van Dyke, who referred to the silver anniversary as one of a marriage between Walter Damrosch and his art, in which he had never had the slightest idea of divorce.

By natural gifts, coupled with unquenchable perseverance and devotion to artistic ideals. He said he had fallen in love with Mme. Teresa Carreno when he was a youth and adored the ground she walked on, and he was sorry to say that his love had not been returned. "As I see her tonight," he said, "in the zenith of her artistic career, and with her beauty and charm undimmed by the years, I now make public confession of the unalterable state of my affections during these 32 years." He acknowledged a particularly gracious act of friendship from Mme. Bloomfield-Zeisler, who was the soloist at the first concert of the Symphony Society he conducted 25 years ago. The speaker also paid a grateful tribute to his father, Dr. Leopold Damrosch, and then told the history of his early struggles in America and what he had tried to do in the field of music. Speaking of the growth of criticism, he said: "Gradually criticism in the public press became more and more favorable, and I may say today—and I say it with pride—that with the exception of one or two, they have become my friends, and I receive from them courteous treatment whenever I appear in public. By this I do not mean to say that they always praise everything I do."

"Naturally, there are times when I think I could write their criticisms better than they can, just as they sometimes no doubt feel strongly tempted to take the baton from my hand and to indicate a tempo for me. But then it will always be an open question whether it is the province of the critic to instruct the artist or the public, or both, or neither." Through all his years Mr. Damrosch said he had always tried to hold fast to the teachings of his father, that the conductor must consider himself solely and absolutely as an interpreter. "I have tried," he said, "to study faithfully and reverently what the composers meant to convey, and have had no sympathy with those conductors who peer into the depths of the magic lake of music only for the purpose of perceiving therein their own neuroathetic and distorted faces, who seek to startle and surprise by drawing some subsidiary theme or counterpoint, modestly clad and half hidden by the composer, stark and startling, naked into the glare of their limelight. To a public jaded and surfeited with excess of pleasure in music and other diversions, to whom music only means another form of nervous excitement rather than a sane and pure enjoyment of our noble art, such sensational methods

will always appeal. But it is gratifying to perceive a growing inclination on the part of our thinking public to raise the appreciation of music to a higher level than this. "The adoration of long-haired pianists and conductors" is on the wane. The hysterical woman who rushes to the footlights to demand the extra encores is no longer secretly but openly laughed at, and the time is soon coming when such audiences as we see now regularly at the Kniesel concerts and at our symphony concerts will become the rule rather than the exception, and the controlling power in musical affairs. "I think that the time has come for a reversal to such older forms in opera, which changes or enrichments as modern harmony and instrumentation has given us. Music is at once the most spiritual and impersonal of all the arts, and I cannot believe that it is right to put it to such a portrayal of brutal realism as the torture scene in 'La Tosca' or the last act of 'Madame Butterfly' or, worse still, the unrelieved and ugly decadence of a 'Salome' or an 'Elektra.' "Even admitting that the drama may hold the 'mirror up to life,' and treat such themes, music should glorify all that it touches and unless it can do this, it can add nothing to a dramatic theme. "Independent as we have become politically, we are still in voluntary bondage artistically. Popular as opera is in this country today, generously as it is supported, especially in New York, we must still endure the humiliating spectacle of an opera house which is to all intents and purposes a foreign institution. Opera in French, Italian and German is given there by singers who arrive here a day before their first rehearsal and leave again the day after their last performance. "The provincial is our attitude toward our own Government and our own language that we do not seem to think it is possible to make English the regular tongue of our opera house. Even many of the American singers who have achieved fame abroad feel that they

MONDAY MUSICAL CLUB TO RAISE FUND

Buttons Will Be Sold at \$5 Each, and Purchasers Will Get Life Membership in Auxiliary—Proceeds Will Go Towards New Building.



Top Row—Mrs. J. F. Logan, Mrs. J. B. Hosford, Mrs. E. A. Beals, Directors. Center Row—Mrs. C. J. Allen, Director; Mrs. F. J. McGottigan, Secretary; Mrs. A. C. McCord, Treasurer. Lower Row—Mrs. E. E. Covert, Mrs. J. Ludlam, Mrs. W. L. Patterson, Directors.

Tribute Paid by Krehbiel. Henry E. Krehbiel made a long and exhaustive address, in which he went over the musical history of this country, showing what an important part had been played by Dr. Leopold Damrosch and by his sons. Mr. Krehbiel is an interesting speaker and as dean of the New York press his expression was especially significant. The most important event of the evening, however, was Mr. Damrosch's own address, which he gave with deep feeling and in which he was fascinating every moment. He spoke of those who had been associated with his life work almost since the first, and referred with especial affection to his first piano teacher, who made a prodigy of him at the age of 6. This dear teacher was present and as lively as could be imagined. This was Rafael Joseffy, who received hearty rounds of applause. He spoke of some of the principal events in his career as the one in which he induced a beautiful woman to leave her husband and a one-year-old baby to follow him into America. "There was no scandal attached to this, as she can attest, because there she sits now. Mine Gieski came to America at the time when I was interested in German opera." Continuing, he said: "Her versatility, her readiness to sing whenever called upon, her lovely voice, were of greatest value to me during many years. Many a time did she sing five Wagnerian roles in one week, a striking contrast to some of our petted prima donnas, who cannot sing in public unless they have a milk bath, a piece of dry toast, and an apple, also three days' rest before each performance. I rejoice to think of her brilliant career in this country and that her success has not spoiled her in the least."

In Love With Carreno. Mr. Damrosch said he would always feel particular pride in having introduced Mme. Terina to this country. Mme. Nordica he declared to be "the finest embodiment of what a native artist can achieve in a foreign field

They will be sold at \$5 apiece and each purchaser will be entitled to a life membership in the auxiliary of the club. This, in itself, will be an advantage, as dues in the associate branch of the Monday Musical Club are \$3 a year. Definite arrangements have not yet been made for the auditorium button campaign, but that this mode of obtaining subscriptions will be used mainly has been settled. Nearly every woman's social organization in the city has expressed a desire to collaborate with the Monday Musical Club in the auditorium enterprise, and it is prob-

able a concerted plan to raise funds for the huge structure will be adopted. Mrs. Herman A. Heppner, re-elected president, founder of the club and originator of the auditorium project, is guiding the proposition and is sanguine of its success. The Monday Musical Club was formed by Mrs. Heppner, its original membership being 29. Then weekly meetings were held at the homes of its organizers. Now the club's roster contains 200 names, and it assembles in a commodious hall, rented from one of the music firms of the city. Every meeting of the Monday Musical Club

is not only a sociable but an instructive entertainment, its weekly programmes including instrumental and vocal solos by members, the musical programmes being interspersed with papers relative to the solos sung or the selections played. Officers of the Monday Musical Club are: President, Mrs. Herman A. Heppner; vice-president, Mrs. J. E. Werlein; secretary, Mrs. Frank J. McGottigan; treasurer, Mrs. Allan C. McCord; directors, Mrs. E. A. Beals, Mrs. John F. Logan, Mrs. Joseph Ludlam, Mrs. E. E. Covert, Mrs. J. B. Hosford, Mrs. W. B. Patterson and Mrs. C. J. Allen.

The Oaks

Portland's famous amusement park, on March 21, will be ready to sell or lease the following

Concessions

Oaks Tavern, Shooting Gallery, Photo and Souvenir Postals, Pop Corn and Peanuts, Ball Games, Candy, Cigars, Fruit and News-stand, Swimming Pavilion, Joy Wheel, Fish Pond, Japanese Rolling Game, Billiards and Pool, Bowling Alley, and several smaller ones not enumerated. The above concessions

Offer

An attractive proposition to energetic hustlers, who want to be independent, with every assurance of possessing big money makers through the entire season. Look the above list over carefully, and if you appreciate the

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Louis Altman

Office Hours 3 to 5 P. M. Beginning Monday Mar. 21

must live in Europe and even speak English with a foreign accent in order to be appreciated in their own country. "Do you suppose for one moment that any other country would endure any other tongue but its own, except at such performances as may be given to favor some great singer from elsewhere? It is preposterous to assert that English is not a musical tongue, and cannot be sung or adapted properly to the music of the masters. That has been the fault of the miserable translations which literary hacks have hitherto furnished. "I have dreams of opera in 'American' at the Metropolitan Opera House, in which the director, conductors, artists, chorus and orchestra shall all be Americans, either adopted or born, and not as now merely visitors who treat our country as but a temporary sojourn for which money, money, money is in many cases the principal motive. "If a foreigner is necessary to become the director of our opera, let us have him by all means, but let him make America his home. If foreign conductors are necessary, let us welcome them with open arms, but make them settle here as one of us. If foreign singers are necessary, here is the money to make a worth their while, but do not let us endure this humiliating condition any longer. "A National opera, endowed symphony orchestras in every city, and in consequence a Nation made musical by having all this within easy reach. May we have the good fortune to be alive when this glorious vision becomes a reality?" Among the guests were Mme. Nordica, Mme. Carreno, Mme. Galski, Mrs. Bloomfield-Zeisler, Emil Fischer, Ben Grset, Modest Altschuler, Alfred Heritz, Franz Kniesel, Mrs. Daniel S. Lamont, Francis Rogers, Bonel, Dr. Emanuel Baruch, Wm. C. Carl, Frederick Converse, Andreas Dippel, W. J. Henderson, Victor Herbert, Victor Harris, Charles Klein, Daniel Frohman, Mr. and Mrs. Charles Ditson, E. Francis Hyde, Riccardo Martin, Rudolph Schirmer, Mr. and Mrs. David Mannes and many others, including the writer.

What Can You Expect?

Of course, if you follow the prevailing fashion, and load your head with puffs, rolls and other artificial hair aids, the quality of your hair will deteriorate. Why not make your own natural hair beautiful, so that you can gradually discard every bit of "manufactured" hair? It can be done by a course of modern hair culture with

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Massage it into the scalp every day—omit puffs, rolls, etc. for awhile—and then watch your hair improve. Test this wonderful French preparation. Sold by dealers everywhere, 50c. and \$1.00 per bottle. If you write our American Offices to-day we will send you a regular 10c. sample for 5c.

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