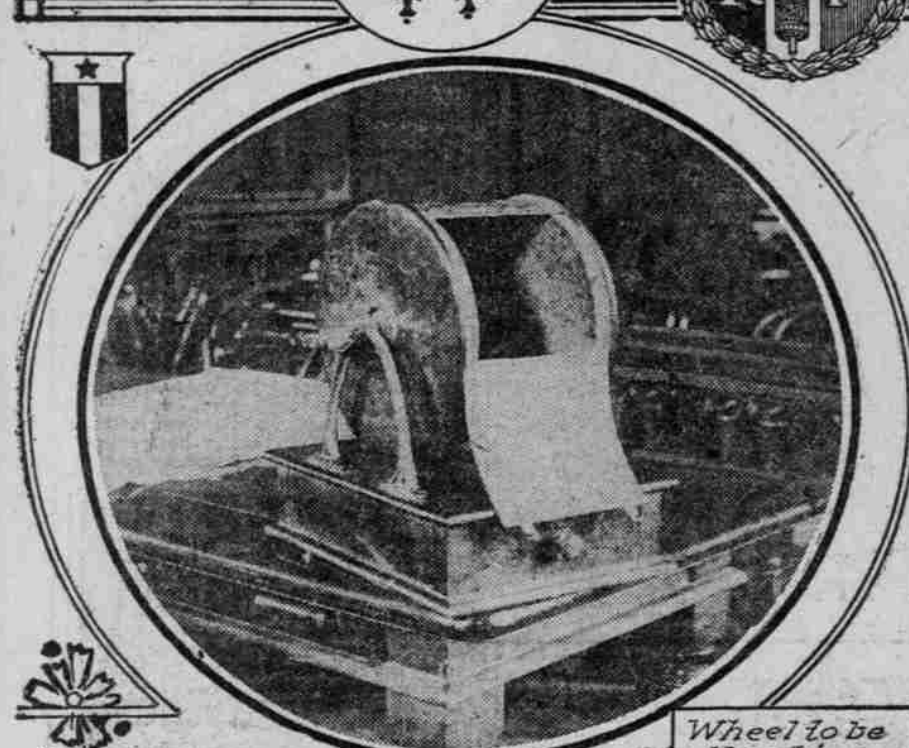


WAR RESPONSIBLE FOR ACTIVITY AND MANY CHANGES

Women Taking Places of Men on Farms and Even as Shoeblicks—Land in Heart of New York City Is Being Farmed for Benefit of Poor.



Boys of France
Join Colors.
—Underwood.



Wheel to be
Used in
Conscription.
—Bain News.



British Labor Commission Dined in New York.
—Bain News.

THE National Civic Federation gave a luncheon to the visiting British Labor Commission at New York. Present were: Ellisha Lee, W. S. Carter, W. Fellowes Morgan, Joseph Davies, H. W. Garred, Mr. Amos, Haley Pliske and Warren Stone, Ralph M. Easley, Oscar Straus, C. W. Bowerman, August Belmont, J. M. Thomas and Samuel Gompers.

There is a farm right in the heart of New York. It is on the property of the Rockefeller Foundation at Sixty-fifth street and Avenue A, and on it the poor of the neighborhood will raise vegetables this summer. There was a like undertaking a block away last summer and the women and children of the neighborhood raised \$300 worth of vegetables. There were 150 children hard at work on the plot when the representatives of the National Plant, Flower & Fruit Guild opened it. There were 425 other children who applied for plots who had to be denied because there was not room for them. But some of them will come in for the second allotment of space in July. The children cultivate plots 5 feet by 10. There are besides 20 plots 15 by 20 which are cultivated by women.

A wheel will be used in making the selection of conscripts in New York City. It is an ordinary election wheel.

The Liberty bond girls, carrying a huge United States flag, was one of the picturesque features of the great Liberty bond day celebration in St. Paul.

The Cabinet of the new Empress of Abyssinia includes a Secretary of State, Secretary of the Interior, etc. Some of the imposing looking Cabinet members go around in bare feet on official occasions.

More as an experiment than anything else certain railroads introduced women into the shops and were agreeably surprised when on comparison they measured up very favorably with the men. This discovery has opened a new field to women and has helped to solve one of the great labor problems of the day. The Baltimore & Ohio has introduced women workers in quite a few of its shops and is quite satisfied with their work. Positions in the shops, freight and passenger terminals are now open to women.

The 1918 class, young men born in 1918, have been called to join the

French colors. The trains will take them to their provincial garrison. There they will be put through a course of training and then sent to the front to take their places in the fighting lines.

Night farming is new, even in wide-awake America, but it is an actual fact. Intensive farming is the watchword, every moment must be worked to advantage. Quite a number of farms, especially in the East, have already inaugurated a night shift for tilling the soil, so that labor cut short by the setting sun may be continued, thereby saving much precious time. Girls who are taking a course in agriculture at Farmingdale, N. Y., are practicing running a tractor late at night.

Four days after war was declared Americans in Peking, China, formed a volunteer company. The company is drilling regularly five times a week under the direction of Colonel W. C. Neville, of the Marine Corps, getting ready to serve.

Americans all over the universe are doing the same thing. No matter where they are stationed, if enough of them

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The Litchfield County Choral Society, which has its being by the munificence of Mr. and Mrs. Carl Stoeckel, of Norwalk, Conn., was heard in festival last week. This festival was an invitational affair for the friends of Mr. and Mrs. Stoeckel, who offered this season in addition to a Bach cantata a new symphony by John Alden Carpenter to be performed by Frederick Stock and the Chicago Symphony Orchestra; Percy Grainger's "The Warriors," the nature of which has already been described in these columns, and Sir Charles Stanford's "Irish Suite" No. 5. Bach's double concerto for violins and Mozart's concerto for violin and viola were also among the attractive numbers. The soloists were Alma Gluck, Mabel Garrison, Emma Roberts, Mr. and Mrs.



Women Shoeblicks.
—Underwood.



Liberty Bond Girls. —Bain News.

are present, they form a company and start drilling. They'll not be caught napping, just because they are not in the United States.

The shoeblick, though a man of humble occupation, has proved quite as ardent a patriot as many men in higher stations and when the call is sent out, many shoe-shining stands will be found without their "Tonys" and "Joes" and "Franks."

Despite this patriotic exhibition by our knights of the brush and cloth, one

must have his shoes shined and if our man has gone to shoulder a gun, why will he be just as pleased to have a fair miss do the honors. The McAlpin Hotel, N. Y., has introduced the first woman shoeblick and she can certainly put a mirror-like polish on shoes. She has a neat, cosy little "shoe-shine" parlor and, needless to say, always has a line waiting, for she also has men customers. She has been so busy since the innovation went into effect that she will soon have to have an assistant to help her out.

COMMUNITY MUSIC MOVEMENT HAS ARISEN TO IMMENSE PROPORTIONS IN AMERICA IN FEW YEARS

(Continued From First Page.)

Herbert Witherspoon (Florence Hinckley), Zimbalist and Kreisler, the latter supplying the viola part in the Mozart work. Dr. Mees is the worthy conductor and musical director of these festivals.

Columbia University will enter the field as the first to promote summer opera for the benefit of its immense number of summer visitors and it is to be hoped that the enterprise will meet with fitting appreciation. It is rather gratifying to note that the American basso, Henry Weldon, will appear under these auspices although it is to be regretted that the chance came to him only because it was impossible for Jose Mardones to fulfill the engagement which had been intended for him. Although no official list of singers has been given out it is understood that Maggie Teyte is to be the principal soprano and that other singers will be Virgilio Lazari, the Spanish baritone, Pietro Audisio, Paolo Anselmi and other members of the different companies now disbanded for the summer. It would have been a

gracious if not an imperative thing for Columbia to have included as many capable American singers as were possible to procure, American singers who have been sufficiently good for the Metropolitan, the Chicago Opera Association and for many other great organizations in the world. Henry Weldon is to sing Mephistopheles to Miss Teyte's Marguerite in Gounod's "Faust." Edoardo Petri, instructor of the Metropolitan Chorus School, is to have direction of the season to run from July 17 to 21 in the gymnasium of Columbia which has a seating capacity of 2000. Among the operas named are "Rigoletto," "La Boheme," "Lucia" and the above named.

Exceedingly naive is the statement from Count Seebach, of the Dresden Royal Opera, that an international boycott would be enacted against the German singers who signed contracts for American engagements. These, he stated, would not be permitted to appear in the German opera-houses for a period of five years. In addition to the fact that the Metropolitan has

already enrolled the three greatest women that Germany has to give it is not likely that Giulio Gatti-Casazza is worrying about it. With Mme. Hempel, Mme. Matzenauer and Mme. Kurt, he certainly has the musical backbone of the women singers of Germany. The Italian impresario of the Metropolitan also announces the re-engagement of Mme. Ober, Otto Gortis, Robert Lehardt, Johannes Sembach, Carl Braun and a few others.

If ever Germany returns to a feeling for art and letters, for music, there is little doubt that it will be sufficiently eager again to welcome some of its artists who have been deemed good enough for American service. Mme. Hempel was a great artist when she came, but what she is now is greater, more subtle, more fascinating, more truly great than anything her own country might ever have expected of her.

Mme. Matzenauer came to the Metropolitan an artist who had won success in her own country, but she was not here very long when she began to study conditions and she made up her mind to forget successes and to devote herself to work in its greatest sense. With what result? There are few to

deny that this singer has no peers and few equals in any phase of the art. Were she to return to Germany, it would be to show them what a great artist really can do with the music of their own country.

Taken from all angles the Metropolitan stage is the greatest training school through which the artists of any country can pass. It may be cruel, over-exacting, pitiless, but if ever the artists who have made a career in this country go back to Germany, back to their own theaters it will be to take with them a greater art than ever attended their appearances there, greater than Germany has ever known since the days of Lilli Lehmann, Terina, Materna—a mighty trinity.

However, Germany likes to "boycott" its artists, viz: Karl Burrian, for some indebtedness; Aloys Burgstaller, for appearing in "Parafal" in this country, and other artists barred from their own stages on account of "Parafal."

Another reason why the Metropolitan impresario is not worrying about the matter of Wagnerian opera, which he will no doubt continue to give unless there should be radical changes in

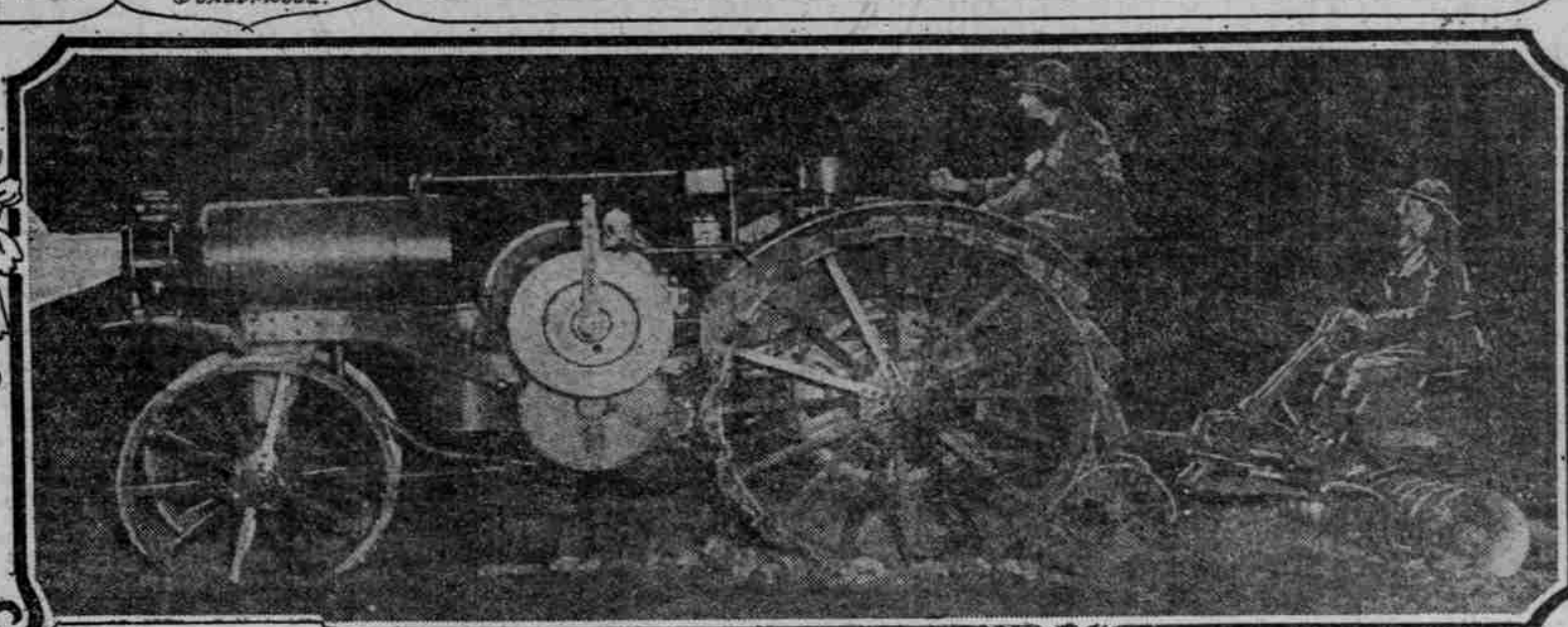
political conditions, is because he is fully alive to the fact that the greatest successes made in Germany at the opera houses lay in the hands of the American singers. Needless to return to the sensational days of Olive Fremstad in Munich, and before her to the achievements of the late Lillian Nordica, one may pass hastily along the line merely indicating Edythe Walker, the star of Bayreuth for many seasons; Maude Fay, favorite of Munich and of all visitors to the Royal Opera House there; Marcella Craft, whose "Salome" and "Butterfly" to say naught of anything else, are remembered as classics in Munich; Lucile Marcol, of the Royal Opera of Vienna, where her "Electra" gave her a world standing; Florence Easton-MacLennan, of Berlin; Marcia Van Dresser, Frances Rose, of Berlin; Lucy Gates, of Cassel and Berlin; Clarence Whitehill, who was an idol in all the German theaters, including Bayreuth; Allen Hinkley, Francis MacLennan, Vernon Stiles, David Blapham, and a goodly number of others who have made careers in the opera houses of Prague, Dresden, and elsewhere.

Outside of these singers there are many in America who are absolutely dependable for any call that might be made upon them in the way of Wagnerian repertoire. Who could imagine a more delightful Walther von Stolzing than Paul Althouse would make? "Lohengrin," for that matter, needs just such a lovely, luscious, lyric voice. Lila Robeson is ready when the call comes for anything from Ortrud throughout the repertoire, having proven herself already in such contralto parts as "Triska," "Walttraute," and the dramatic Italian roles. The Metropolitan Opera Company has others within its ranks to keep Mr. Gatti-Casazza's mind at rest, to say naught of the material that has never been offered.

One of the most noteworthy examples of rare Wagnerian interpreters whose name has never been brought forward as applicant is Elizabeth Rothwell-Wolff, who includes in her repertoire all the lyric dramatic German roles and all the Italian ones of the same voice. This admirable singer has spent the last few years in retirement since her marriage, and when she will decide to emerge from this self-imposed quiet there will be news for the music lovers and opera-goers.



Americans in China Ready.
—Underwood.



Farmerettes Work Night Shift.
—Underwood.



Woman Becomes Machinist.
—Underwood.



Abyssinian Cabinet. —Bain News.



Rockefeller Garden. —Bain News.