MELBOURNE MacDOWELL and His Company to Present "Antony and Cleopatra" at Suburban Park—"The Strollers" Will Be Revived at Delmar—The Week's New Bills.

HELEN LACKAYE
Of the West End Heights stock company.

THE WEEK'S PLAYBILLS.

"The Strollers".....Delmar Garden
Melbourne MacDowell and Ethel Fuller in "Antony and Cleopatra".....Suburban Garden
"A Wife's Peril"...West End Heights
Kelly and Violette and Vaudeville ...Forest Park Highlands
Vaudeville .....Mannion's Park

"The Strollers" will begin the week at Delmar. Its pleasing melody and merry chatter should provide excellent summer entertainment. Stella Tracey, the new soubrette, will make her first appearance at the garden in the role of Bertha. She was a great favorite at the Garrick last winter. The funny Mr. Weinburg, as August Lump, will have a part to his liking. Eleanor Kent, Albert Jahre, a newcomer, Pearl Revare, the ever reliable Mr. Clarke, W. H. West and Martha Claus are to be seen as leading characters. "King Dodo" proved the most successful bill of the season thus far. There were many requests for a continuation of the piece, but the management was unable to comply, as arrangements had already been made to put on "The Strollers."

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Melbourne MacDowell, who has not played here in five years, will give us his well-remembered Marc Antony in "Antony and Cleopatra" at the Suburban tonight. He was reckoned a great Roman in the heyday of Fanny Davenport's fame. The years have brought their changes. MacDowell has originated new parts, but his public and the fascination of the old successes led him to take up the familiar repertoire again.

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Helen Lackaye, Wilton's clever sister, is building up a following at West End Heights. Farce comedy will give way to a series of substantial plays out there this week. "A Wife's Peril" is to be the first of these performances. Miss Lackaye and Mr. Chagnon, who succeeds Harry Burkhardt as leading man, are cast for the principal parts. Miss Lackaye likes the West, and she likes stock work for its variety, but she has not yet accustomed herself to the system of regular matinees. Between matinee and night the other day she was reading Whittier. Closing the volume with a snap she reached for a pencil. "Maud Muller" had suggested a parody, and she penned these lines:

Of all the sad words of tongue or pen
The saddest are these: it might have been.
So so the poet tells us, but I say
The saddest word on earth is matinee.

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Paul Conchas, who has been the chief attraction at Forest Park Highlands, will be retained for another week. Conchas's act is one of the most unique in vaudeville. It requires not only great physical strength and endurance, but the utmost calculation in catching the cannon balls and shells of top weight, as Conchas does with his neck. An inch variation in distance might send the ball against his head instead of his neck. Kelly and Violette, the fashion-plate duo, return in a new specialty. Violette, she of the golden hair, can be depended upon to show some stunning new gowns of her own device. Five Columbians will present their musical skit, "The Wax Doll." Frederick brothers and Burns and Redford and Winchester complete the list. The biograph has come to stay at the Highlands. It is proving more entertaining from week to week. Colonel Hopkins himself selects the pictures.

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Owing to a delay in completion of the electric wiring of the new pavilion and stage at Koerner's Garden, the opening has been postponed until July 1, when the Berkeley stock company will begin the season, presenting a series of Shakespearean, romantic and modern comedies.

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At the Tyrolean Alps things are moving in the prosperous orbit that leads from good to better. The management has more than a passing fancy that their undertaking is meeting with the approval of those for whom it is primarily intended, namely, the lovers of orchestral music. John Lund, orchestra leader, has welded his St. Louis players into a homogeneous tonal whole. Mr. Lund's nightly programmes are something of a compromise between classic and popular. Harold Gordon makes two appearances to-night, singing with the orchestra. Mr. Lund's programme, in detail, is as follows:

March—The Rising of the West.....Thuneer
Overture—Light Cavalry.....Suppe
Waltz—Lady Alice .....Waldteufel
Selection—Aida .....Verdi
Overture—Sadella .....Thelow
Ite Lovley .....Nevadha
Waltz—Guillotre .....Strauss
Scenes from The Huguenots.....Meyerbeer
Tenor Solo .....Selected
Mr. Harold Gordon.
Overture—Poet and Peasant.....Suppe
Waltz—Spanish Students .....Waldteufel
Cavatina, from Faust.....Gounod
Trumpet Solo—Mr. Helm.
Selection—It Happened in Nordland.....Herbert
Tenor Solo .....Selected
Mr. Harold Gordon.
Overture—Jolly Robbers .....Suppe
Marche Militaire .....Schubert
Waltz—Wo Niemts .....Strauss
Selection—The Strollers .....Englander

The Saturday and Sunday matinees will be abandoned this week. Instead, the evening concerts will begin at 8:30.

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Raymond Hitchcock, whose comedy has often diverted St. Louis audiences, will forsake comic opera for a "straight" play next season. He is to appear in a new play by R. E. Kidder at Wallack's Theater, New York, some time in August. The title has not been chosen, but the play is well on its way to completion.

Mr. Hitchcock hopes to succeed in something of the line of parts followed by Sol Smith Russell, and Mr. Kidder, who equipped Mr. Russell so well, was called on to elaborate the story. The plot, incidents and characters are furnished largely by Mr. Hitchcock's recollections of a little Eastern village where he lived as a child. The principal character is Rip Dawson, a man of 45, foreman of the fire company, genius and inventor. One of his numerous inventions is a cream separator, which is stolen, patented and made the basis of an ample fortune for the thief, who goes in for manufacturing secretly. On learning of the theft Dawson is vastly tickled that one of his ideas has proved valuable and is not disposed to prosecute until it is pointed out to him that he should protect his daughter's fortunes and that the company needs uniforms.

Mr. Hitchcock's leap from one style of comedy to another will not be sheer, as he will sing a couple of songs.

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Alice Nielsen is to return to this country in the fall, not as one of the prima donnas of the Henry Russell Grand Opera Company, with which she has been appearing at the Waldorf Theater, London, but at the head of an organization bearing her name. This organization will tour the United States, offering, for the most part, such one and two act standard operas as "Cavalleria Rusticana" and "Maestro di Capello." The Henry Russell Company will also come to America, as was originally planned, and will be heard at the Lyric Theater, New York. Miss Nielsen's advent is in the nature of the climax. Ten years ago the young woman was a chorus girl in San Francisco. Five years ago she was the comic opera star of "The Fortune Teller" and then "The Singing Girl." Two years ago she abandoned her laurels in this country to go abroad to study, and to-day she is the sensational success of the grand opera season in London.

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Reginald De Koven, who composed "Elysia" for De Wolf Hopper, is one of the few musicians in America whose work has made him independently wealthy. Mr. De Koven owns property both in New York and in Washington. A goodly part of his fortune was earned by "Robin Hood," which, by the way, is about to have its first performance in Paris, but he profited largely by "The Fencing Master," "The Three Dragoons" and "The Highwayman." This last opera is now being sung in Vienna. Mr. De Koven recently made a contract with the Shuberts by the terms of which they are to produce one of his works each year at the Lyric Theater, New York. "Elysia" will be offered in that house some time in September.

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Sarah Bernhardt will present a remarkable repertoire if she really produces all the plays that have been mentioned in connection with her coming tour of the United States. Almost every week brings out some new announcement from the tragedienne, who began by stating that during the coming season she would confine herself to her early successes and has ended by giving a list of productions three inches long. A fairly complete roster of the pieces which Madame Bernhardt says she will do next November includes Victor Hugo's "Angelo," "The Tyrant of Padua," "Saint Theresa," "Esther," "Pelias and Mesilande," "The Sorceress," "Adrienne Lecouvreur," "L'Aiglon," "Camille," "La Tosca" and "Cleopatra." The fact of the matter, however, is that Madame Bernhardt's repertoire for America will not include more than six plays, in all of which, excepting one, she has been seen here before.

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Herbert Kelcey and Effie Shannon have sailed for Europe, and while in Paris will meet Jean Richepin, by appointment, and pass upon the merits of a new play he has offered them. While in London they also expect to examine a play by an English author.

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Edna May is busy rehearsing "The Catch of the Season," the musical play by Seymour Hicks and Cosmo Hamilton in which she will be seen in the United States next season. The piece, which is a sort of a modern version of "Cinderella," has been a big success in London. It has been played over 200 times at the Vaudeville. Her London rehearsals over, Miss May is planning to go to Paris to buy some frocks, after which she will spend a fortnight or so in Switzerland and then sail for New York.

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"The Strollers" will be revived at Delmar. Two new members of the Delmar Garden company will appear in this production. Stella Tracey will be seen as Bertha, and Albert Jahre, the new stage manager under Stage Director Jones, will take the part of Sprat Stoeber.

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The stock company has been producing comedies at West End Heights for the last five weeks. There will be a new departure to-day, when the society drama, "A Wife's Peril" is to be seen. The play has a charming love story, with a strong heart interest and a vein of comedy. Jack Chagnon, a romantic actor, will make his first appearance with the West End stock as leading man.

The management have decided to introduce vaudeville between the acts in addition to the regular bill.

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Conchas, the military athlete, is to remain another week at Forest Park Highlands. Kelly and Violette and a number of other capable artists are to take part in the new programme. The biograph is to be retained throughout the season.

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"The Doings of Doctor Louder" is the title of the little sketch the Inbof, Don and Corinne trio bring to Mannion's Park to-day for a week's run. It is a comedy. These entertainers are well known in vaudeville and this act is considered the best part of their repertoire. Nettie Fields is another featured performer. Sutton and Sutton, in an acrobatically comic turn; Stoddard and Wilson, Don and Mae Gordon and the biograph complete the bill. Matinees are given Wednesday, Saturday and Sunday at 3 o'clock, with free band concerts daily.

NEW ATTRACTIONS AT ST. LOUIS SUMMER GARDENS.

Melbourne MacDowell comes to Suburban Park for a limited engagement. The first revival to be presented will be that of the Sardou masterpiece, "Cleopatra," with Mr. MacDowell in the role of Marc Antony. The scenery has been carefully arranged, many changes being necessary to equip the Suburban stage for this production. The first act shows the Roman Tribunal at Tarsus and the barge of Cleopatra. The next act is in the Palace of Rameses, where Cleopatra is seen lying on a raised couch, while the old Egyptian temples are visible in the moonlight. The fifth act is the great storm scene, where, under the incantations of the sorcerers, lightning begins to flash and thunder is heard and finally a tempest bursts with tremendous force. The entire production will be under the personal direction of Mr. MacDowell. Miss Ethel Fuller will be seen in the old Davenport part. In the company are Margaret Hatch, who appeared in the original Davenport productions; L. Rufus Hill, Charles Pitzsimmons, Sam Merrill, Carl Caldwell, Charles Hanson, Harry Barlowe, Forest Cummings, Louise Carter and Pauline Eckardt.

JAPANESE QUESTION IN TEXAS.

Border Towns Threatened With Invasion of Cheap Labor.

REPUBLIC SPECIAL.

Dallas, Tex., June 24.—San Antonio and other Texas border towns are threatened with invasions of Japanese laborers, which may seriously complicate labor conditions in that section, and may result in the public having to come to the rescue of hundreds of paupers.

Information has been received that 500 Japanese men have landed at Salina Cruz, Mexico, direct from Japan, and are en route to San Antonio.

Fifteen of them have already arrived without funds and without work. Two of them were forced to tramp out of town this morning and seek employment in the country.

According to the information these 500 Japanese applied at Laredo for admission to Texas, but all except fifteen were refused because they did not have in their possession $2 in cash and sufficient money to buy a ticket to San Antonio. The immigration authorities turned them down, but the leader of the Japanese stated that they would work in Mexico until they got enough money for the requirement of the law, and would then come to San Antonio.

Order Negro From Town.

Taylorville, Ill., June 24.—Mount Auburn, eighteen miles north of here, is greatly excited because of the coming to town of a negro. S. D. Mason, a negro plasterer of Decatur, went there yesterday with a crew of white men to work at his trade and last night was notified to leave town in less than twenty-four hours. Several negroes have been forced to leave Mount Auburn and the citizens declare that no negro can work or reside there.

WRECK OF RECORD-BREAKING TRAIN STARTS WARM DEBATE

Expert Railroad Men Differ Widely in Their Views of the Advisability of Continuing Eighteen-Hour Schedule Between New York and Chicago—Serious Accidents at Much Slower Speed Are Recalled—In Theory, at Least, Seventy-Five-Mile Gait Is Safe So Long as Track and Rolling Stock Are Perfect.

Among railroad men the principal topic of interested debate now is the running of high-speed trains.

This subject was much talked about when the Pennsylvania and New York Central put on their eighteen-hour trains between Chicago and the metropolis. Since the wreck of the Twentieth Century Limited at Mentor, O., last week the question more than ever occupies the public mind.

From the first railroad men were divided as to the safety and practicability of the eighteen-hour schedule. Some held that it could be as easily carried out as the twenty-hour run, while others predicted that surely the trains would in time come to grief, despite every precaution and appliance which human ingenuity might devise.

None, however, thought the catastrophe would come so soon. Though in a way expected, the wreck on the Lake Shore was a shock to the entire railroad world. Because of it the greatest advantage of the quick train was put out of existence. This advantage is advertising. Attention attracted to any train which is likely to secure patrons disappears when something develops to shake belief in its safety.

The action of William H. Newman, president of the New York Central and Lake Shore railroads, in abandoning the eighteen-hour schedule and returning to the twenty-hour after the wreck confirmed the doubts of the skeptical and turned many who were on the side of high speed to believe in more conservative methods in the matter of running passenger trains.

STEP FOR SAFETY.

Mr. Newman's announcement was in a measure a declaration that the policy of his road hereafter will be to regard safety above spectacular fast runs. While stating that there is no physical reason why the faster schedule should not be maintained, he deems it best to return to the old time. Mr. Newman's announcement follows:

To the Press and the Public: Since the sad accident which happened on the Lake Shore I have had consultation with the operating officials, who have explained that the accident was caused by a misplaced switch and not due to the speed of the train. They assure me the present schedule can be safely and easily maintained. While I agree with the operating officials that there is no physical reason why the schedule should not be continued, nevertheless, in my judgment, the time of the Twentieth Century Limited should be restored to twenty hours, and it will be done at once.

W. H. NEWMAN,
President N. Y. C. and L. S.

But the Pennsylvania Railroad has not yet consented to take off its eighteen-hour train to and from Chicago. A conference of officials of that company was held in President Cassatt's office, at which the matter was discussed in all its phases. After this conference it was announced that no action was taken, and in all likelihood none would be.

Charles M. Schaeffer, superintendent of passenger traffic, said that he believed his road could maintain the short schedule with safety. The company, he said, wished to derive the benefits of its fast train and there was no good reason why it should be abolished. He maintained that worse wrecks than that at Mentor had occurred to trains running at fifteen miles an hour.

Quite a number of St. Louis railroad men hold Mr. Schaeffer's view of the matter. They say that if roadbed and equipment are adequate it is as safe to run trains at sixty miles an hour as at thirty. Money has been spent in bringing roads to this high standard. "Why not, therefore, utilize the facilities and get all possible benefit for the travelling public and all the revenue possible for the company from them?" they ask.

PRECAUTIONS FUTILE.

The wreck last week is pointed to by those on the other side as an answer to this argument. Every precaution had been taken. The trainmen's orders even savored of red tape in their exact attention to detail. The roadbed, track and equipment are conceded to be equal to that of any railroad in the world; still the sixty-mile-an-hour train smashed through a switch, many lives were lost and much valuable property was destroyed.

"The man who says an accident to a train going at sixty miles per hour is no worse under the same conditions than what would happen to a fifteen-mile-an-hour train," said a prominent operating official yesterday, "displays a lack of knowledge of the laws of physics. A blow of certain strength might not shatter a vessel, but double the force and the result will be quite different.

"The same rule applies to railroad trains. The harder the impact the greater is the number of fragments. Of course, there is no need for an accident, but it is generally conceded that as long as railroad trains are run there will be accidents. This being the case, I should think it would be a wise thing to make accidents less dangerous by taking as few risks as possible.

"True, there have been terrible wrecks with trains running at from fifteen to thirty miles per hour, but suppose those same trains had been skimming over the rails at a seventy-five-mile clip. It is depressing to think of what would have happened then. Then the question arises, Is the demand for these great enough to warrant their running?

TO MEET COMPETITION.

"I believe there is not. Ninety-five per cent of the travel is willing to take the slower trains. The number of men who cannot afford to lose two hours at either end of their journey, say from New York to Chicago, is comparatively few. The railroads did not make short schedules to meet a pressing demand, that is, not such short schedules as eighteen hours from New York to Chicago, but to meet competition.

"The New York Central was doing an excellent business on its twenty-hour schedule. It is learned that two hours were cut off of this schedule only because of the Pennsylvania's eighteen-hour train. In cutting two hours of the twenty-hour schedule the operators took one hour and forty minutes from the Lake Shore, where the accident occurred. The other twenty minutes were taken off between New York and Albany.

"The twenty-hour schedule kept every one busy, and there was no loafing along anywhere. Think of the strain, therefore, when that time was shortened by two full hours. Every employe along the line was keyed up to a high tension. Freight traffic was delayed. Other passenger trains had to take to side tracks.

"There are bound to be small delays, such as those caused by hot axles or belated orders, and time lost must be made up. Working under a schedule which taxes every resource normally, the strain in making up lost time must be racking. Fast runs for a short distance are not novel affairs and have been accomplished for years with safety. The new thing is keeping up the pace for more than 800 miles, and in that lie the difficulty and the elements of danger."

Many authorities on railroad matters assert that 90 per cent of wrecks are caused by carelessness of employes. Given the best modern track and equipment, together with devices to insure safety, how is it possible to get results from these if an operator is negligent?

"In considering the speed proposition," said another railroad man, "one looks for the motives causing such competition. These can be traced to a spirit of rivalry, also to a desire on the part of the railroads to furnish facilities for all classes of persons. With the elimination of rate competition the railroads resort to other means of securing business, such as speed and equipment wars.

"It is my opinion that the greatest factor in the matter is the advertisement given a road which enjoys the distinction of running the fastest train in the world. This advertisement is not overlooked by the passenger departments, who fail not to work the newspapers and magazines for boundless space. True, there is news value to those runs, but not so much as to warrant references and articles day after day.

"Another thing which is important is the securing from the United States of fast-mail contracts. But to secure these the merits of a train as to punctuality as well as speed are considered. There exists no question of the physical ability of the two roads to run trains between Chicago and New York on the eighteen-hour schedule, and I believe it can be done with safety. Had York Central determined to continue the train I believe confidence in it would have been quickly restored. The public is nervous after any wreck, but it is soon forgotten.

"For short distances the schedules of neither of the trains would be considered remarkable. In 1893 the New York Central operated a train to Chicago from New York for the Columbian Exposition traffic, and did so without accident and with satisfaction to travelers.

"To cover the distance in eighteen hours the Pennsylvania must run at an average speed of 50.9 miles per hour for the 961 miles from Chicago to Jersey City. The requirements of the New York Central to accomplish the run are 53.36 miles per hour for the 960.6 miles from Chicago to New York. Counting in stops and adverse grades, the actual running time for a goodly portion of the distance must exceed sixty miles per hour, or a mile a minute.

"From an operating standpoint the principal factors are organization and facilities. For many years the New York Central has operated its Empire State Express between New York and Buffalo at an average rate of 52.33 miles per hour, which feat is no longer considered extraordinary. There is no reason for believing that the Lake Shore cannot do as well. With the organization and physical condition of the Pennsylvania is can hardly be doubted that the performance of that road should be equally as representative."

The principal criticism of many of the foreign delegates to the International Railway Congress, recently held at Washington, regarding American railroading, was the speed at which trains were run. In many instances, they said, this speed amounted to recklessness. There are very fast trains in Europe, but the conditions are different. There are no grade crossings, the lines are double tracked, there are high-speed roadbeds, and distances are not so great.

President Newman of the New York Central has been opposed to very fast trains. In an interview given after the accident last week, he said:

"I felt from the beginning that a slower train, as slow as the trains we ran until lately, would be more comfortable for the passengers and give equal satisfaction. The faster the train, you know, the more liable the passengers are to be jarred and bounced about. What we learned, however, was that the passengers saw no difference between the speed of a twenty-hour train and the speed of an eighteen-hour train. They were satisfied with this high-speed train.

"Of course, we felt that the new fast train was just as safe as the slower one, or we never would have put it in commission. Moreover, the time of the Twentieth Century Limited on our tracks between New York and Buffalo has been no faster than the time of the other fast trains which we operate.

MODERN TRAINS TOO FAST.

"Most modern trains, I believe, are running too fast. You will find if you inquire that nearly all railroad men are opposed to them. At the same time a fast train is not necessarily dangerous. Such a train, properly handled, is every bit as safe as a slower train can be. We satisfied ourselves that the Twentieth Century would be as safe to travel on as the slower trains, or we never would have inaugurated such a service. It seemed to give satisfaction to the travelling public, too, as far as I can learn."

CHORUS OF HUNDRED AND FIFTY STUDENTS WILL SING AT WALTHER COLLEGE COMMENCEMENT TUESDAY

WALTHER COLLEGE GRADUATING CLASS OF 1905.
Top row (reading from left to right): Paul Brasses, Harry Kelle, Frank Eidracher, Walter Droege, Walter Uehli, Henry Baden, Alfred Schmidt (president), Frederick Toussaint.
Sitting: Florentine Noll, Hilda Harnisch, Clara Koenemann, Hulda Krato.

Commencement exercises of Walther College will be held Tuesday night at the Y. M. C. A. Hall, Grand and Franklin avenues, at 8 o'clock. Diplomas will be awarded by J. H. Tiemeyer.

The feature of the programme will be a chorus consisting of 150 students of the college, under the direction of Professor E. Sesel. The following is the programme:

Chorus—Palms .....J. Faure
Salutatory, Fred Toussaint.
Piano solo, Hilda Harnisch.
Recitation—Old Man Jim .....Riley
Alfred Schmidt.
Humorous reading, Clara Koenemann.
German Recitation .....Uhland
Fred Toussaint.
Chorus—Suwanee River .....Arr. Steele
Poem, Jake Prophet, Hilda Harnisch.
Piano solo, Clara Koenemann.
Valedictory, Alfred Schmidt.
Address, the Reverend M. S. Sommer.
Awarding of diplomas, J. H. Tiemeyer.
Chorus, Evening.

Diplomas will be awarded to Alfred Schmidt and Fred Toussaint in the scientific course. The graduates of the English course are Clara Koenemann and Hilda Harnisch, and in the commercial course Henry H. Baden, Paul Brasses, Walter H. Droege, Frank Eidracher, Harry Kelle, Hulda Krato, Florentine Noll and Walter Uehli.

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