

# MUSIC and DRAMA of the WEEK

The musical department of the Greater Medford club met for its last session before the summer vacation, Monday afternoon at 3:30 o'clock under the direction of Miss Julia Fielder, who presented the following program:

Selection, La Granadina, Granada, high school mandolin orchestra; first mandolins, Mr. E. C. Root, Miss Gertrude Shultz; second mandolins, Mr. Lynne Smith, Mr. Robert Wilson; mandola, Miss Vera Olmstead; mandocello, Superintendent U. S. Collins; piano, Miss Godlove; director, Mr. E. C. Root.

"Music in the Public Schools from a Practical Standpoint," Mrs. E. E. Gore.

Vocal selection, little girls from the Washington school.

Reading, "A Study in Nerves," Miss Van Meter.

Vocal selection, girls and boys of the Roosevelt school.

"Music in the Public Schools—It's Ethical Value," Miss Nellie Santee of the High School faculty.

Vocal solo, "Damon," Max Strance, Miss Helen Purucker of the High School.

Selection, "March Militaire," Boehm, mandolin orchestra.

At the conclusion of the program proper, Mrs. W. G. Davidson, retiring president of the Greater Medford club, gave a short talk expressing her appreciation of the work done by the musical department also of the support given its chairman, Mrs. E. M. Andrews, and incidentally the president of the Greater Medford club.

Mr. Morris J. Duryea, manager of the publicity department of the Eugene Commercial club, spoke to the ladies for a few moments upon the University of Oregon. The papers by Mrs. Gore and Miss Santee were brief and very much to the point, factors which are appreciated in club work. Among the principal thoughts in Mrs. Gore's

article were the development of the school curriculum, music a science as well as an art and therefore to be taught on scientific principles, the bringing of the school in touch with the life of the child and the all-important question, "Do we want music in the schools?"

That five essential traits of character may be aided in their development by the study of music was the gist of Miss Santee's argument, those requisites being alertness, punctuality, concentration, perseverance and patience. The idea is a good one and obvious upon observation. The department plans for next season are many and varied, the work promising a rich field of endeavor to those interested.

Next Tuesday evening will be the only chance within a year to hear the Medford Choral society in concert. This organization which is the equal of any similar organization on the Pacific Coast will be heard in concert but once a year. Next Tuesday will be the only performance during the year 1913. Last year's performance was given in December with "The Rose Maiden" as the attraction. Next year the concert will be given in April or May, and there will positively be no other concert between next Tuesday and that time.

The Choral society is a mixed chorus of about fifty singers; in its public appearance it is supported by the Medford Conservatory orchestra, both chorus and orchestra under the direction of Mr. Gerard Tallander. The concert next Tuesday ought to be of especial interest, consisting of the following program:

Triumphal March from Oratorio "Naaman".....Sir Michael Costa  
Soprano solo, Miss Helen Purucker and chorus.  
"The Wreck of the Hesperus".....Thos. Anderson  
Cantata for solo and chorus—Miss Inez Coffin, soprano; Miss Iva

Coffin, soprano; Mr. Fletcher Flah, tenor; Mr. Herman Purucker, bass.

Hallelujah chorus from the Oratorio "The Messiah".....Handel  
Selections from the "Rose Maiden".....Fred Cullen

1. The Sleep of Even  
Tenor solo, Mr. W. H. Stewart  
2. Wedding Chorus  
3. Where Gloomy Pine Trees Rustle

Baritone solo, Dr. W. W. Howard  
"Hail Bright Abode," Chorus from Tannhauser.....Wagner

With the exception of the Wedding Chorus, those numbers from the Rose Maiden are given for the first time having been omitted at the last performance owing to the length of the entire work.

The concert will take place in the Presbyterian church.

The following are the programs to be given next year by the musical department of the Greater Medford club, under the direction of different ladies prominent in musical circles:

October 6th, 1913—Germany.  
(a) Evolution of Music.  
(b) Life in Germany and America from a Student's Standpoint.  
November 3rd, 1913—Italy, Land of Song.  
(a) Early Writers.  
(b) Later Writers.  
December 1st, 1913—Russia, The Orchestra.  
Poland—The Influence of Polish History on Music.  
January 5th, 1914—France, Individual Characteristics.  
February 2nd, 1914—Norway, Grieg, Topography.  
March 2nd, 1914—Hungary, Liszt, The Hungarian Rhapsodies.  
April 6th, 1914—Spain, The Ballet.  
May 4th, 1914—American Women Composers.

The list of reference books will be published later when it is fully compiled.

## GROWERS MUST HAVE AGENTS AT MARKET CENTERS

HOOD RIVER, Ore., May 10.—R.

T. Galloway, acting secretary of the department of agriculture at Washington, D. C., has written to one of the large shipping concerns of Hood River the following letter in answer to one asking if it was not possible to pass legislation to prevent commission men in the east from throwing fruit consigned to them on the auction market, buying it themselves and selling it at a big profit to themselves and loss to the shipper. The following reply was received:

"I would say that under existing conditions, shippers could only protect themselves against such a practice as this by being represented in the markets by their own agents with authority to sell either at auction or private sale, as the market would appear to favor at the time. It is in this way that the California fruitgrowers have solved this same question. Of course, this involves the perfecting of a large co-operative marketing organization that can afford to maintain competent representation in the important markets, so that the producers are actually in control of their product until it is actually disposed of to the retail trade.

"Of course, if agents selling consigned produce were prohibited by statute from dealing in produce on their own account, one troublesome feature referred to would probably be avoided and the consignee's temptation to speculate in the produce entrusted to him would be removed. It does not, however, appear likely that any legislation can insure the handling of the produce of a distant shipper effectively and honestly in any automatic way. The interests of the shipper and the agent are not sufficiently alike to accomplish this, and experience appears to fully establish the fact that shippers from points remote from markets must organize sufficiently to provide adequate attention to their interest in the markets.

## BOOK REVIEW

HELEN C. GALE

"Real America in Romance," by Edwin Markham. Pub. by Wise & Co.

Edwin Markham, realizing that patriotism is a sentiment that is fast dying out in America, conceived the idea of writing the history of this country in the form that would make fascinating reading and at the same time would make the heroes so life like as to inspire the reader with their brave deeds, thus arising the interest and patriotism that the chronicles of dry school book history cannot do. "Real America in Romance" is the result. The work embraces 13 volumes, starting at the birth of Columbus in 1492 and bringing us up to the present time, not an event is omitted, and all the characters are depicted in an intimate, personal way. There are 3100 illustrations in the books, 600 being copies from masterpieces. All the portraits, birthplaces, burial places of great men and women are given. All battlefields, forts and monuments are pictured. These books were written especially for the new generation. The fictitious characters, employed to give a connecting thread to real events, make the story of America of real exciting interest to the youthful reader and presents the usually dry study of history in a most enchanting form.

There has probably been no other history of America so completely and beautifully written as this one by Edwin Markham.

"Concert Pitch," by Frank Danby. Pub. by MacMillan.

I didn't know they did it any more—but they still do write books wherein the course of true love is bumpy with misunderstandings that could so easily be explained away if the author would only give the hero and heroine five minutes more conversation so that their hasty tempers and stubborn pride could simmer down; where such foolish misunderstandings lead to direful results through chapter after chapter and then the book ends as beautifully as the last scene in a moving picture.

"Concert Pitch" is as full of tears and lovers' quarrels as "East Lynne." Here is the outline of the story. Doesn't it sound as if poor Lady Isabel and Sir Archibald had wandered back from the ten cent novels of long ago into the \$1.50 editions of the month's best sellers?

Manuela Wagner was the daughter of a millionaire; Sir Herbert

Wagner, a man with a newly acquired title, chronic indigestion and an exacting domineering second wife, Lady Wagner was a climber and when she had got as far up on the social ladder as her wealth could carry her, she thought she could aid her ascent by marrying Manuella, her step-daughter, into some poor but noble family. So very much against the 17-year-old Manuella's wishes, the girl was taken out of the European school which she was attending and launched into society.

Lady Sallust, a friend of Lady Wagner, had a nephew, Lord Lyssons, whom she wished to marry to the Wagner millions. Lord Lyssons, not knowing the girl whom his aunt wished him to wed, declined to offer his title and hand so left for the continent. However, as he crossed back to England he happened to be on the same boat with Manuella. Having no idea, whatever, that she was the girl his aunt had selected for his wife, he took a sudden liking to her. The next time he met her was at a party given in honor of her newly announced engagement to Lord Callingham, a dissolute, impoverished man, much older than his intended bride. Lord Lyssons understood that the girl had been forced into this match and his sympathy went out to her. Before the wedding took place, however, a letter from Lord Callingham's mistress caused Manuella to break her engagement with him. Lord Lyssons came forward with a genuine love and was eagerly accepted by the family and reluctantly by Manuella. In the meantime Manuella had met a musical genius, Harston Magotti, who with Bohemian bad taste and a musician's ardor made violent love to the girl.

Manuella felt that Lord Lyssons was marrying her for her money. She really loved him, but her suspicions against him were strengthened by the remarks of her step-mother. After a foolish misunderstanding, rather than let him know that she loved him, she eloped with Magotti. The best part of the book is where her life as the wife of a genius is described. She found out shortly after her marriage that she did not love her husband at all. That he was not like other men and that his gift as a composer was the chief concern. Even his friends had no sympathy for her in her poverty and miserable life. She cooked, sewed, toiled, day after day with no compensation. Even when her child was born she was neglected and unloved. Finally her

husband eloped with an opera singer.

Lord Lyssons appeared on the scene again about this time but his friendship and love for Manuella was met with the same old misunderstandings. Magotti produced an opera in Italy with great success. His mistress was the prima donna and as the two were bowing before the footlights in all the glory of their success, the husband of the prima donna shot Magotti. After this tragic clearance of a superfluous husband from the plot, Lord Lyssons married Manuella. Her family who had cut her off when she had eloped with the musician, offered their forgiveness. When she became the wife of Lord Lyssons... One feels that instead of "The End" being written on the last page, it should read, "Passed by the national Board of Censorship."

The story would make a very good "movie."



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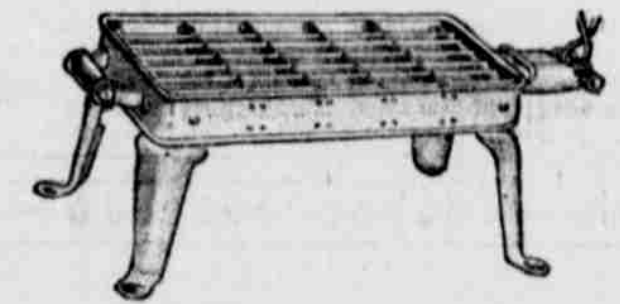
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My name is electric toaster-stove. I might be taken for a five-pound candy box, if I were not made of metal, finished in highly polished nickel and did not have four legs and a mouth. My place is right on the breakfast table close to the lady of the house. A warm friendship soon grows up between us all from the time I make my first appearance at the table my position is assured. She takes pride in having the meal served in its best form and when she discovers how well I prepare the important part for which I am responsible and how little of her attention I require, she finds me indispensable. She likes to have me on the table, because it is as great a pleasure for her to serve the good, hot toast that I make, as it is for other members of the family to eat it.

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