

### MAKE CERTAIN CAR IS SAFE FOR TOUR

#### BRAKES, HORN AND LIGHTS

#### Special Attention Urged Upon These Accessories as Requisites for Careful Driver

As the summer touring season brings onto the road seemingly every car capable of going under its own power, it becomes more important than ever for the individual motorist to make certain that his car is in safe condition, according to a bulletin issued by the mechanical first aid department of the Chicago Motor club. There are three vital points which should be most carefully checked and watched, the bulletin points out, and these are the brakes, the horn and the lights.

**Takes Few Minutes**  
It takes but a few minutes to check over the condition of brakes, and even if adjustments are necessary it is not likely that they will consume much time. But the importance of this work should not be measured by the amount of time it takes. Brakes are the most essential safety factor of an automobile; without good brakes, safety is gone and danger is present. With brakes only partially efficient, safety still is far away. Motorists should be satisfied with nothing less than 100 per cent efficiency in the operation of their brakes.

The bulletin goes on to say that, while the importance of the horn has been minimized by improper usage, properly used, a good clear horn is an almost indispensable adjunct to safety. It should be maintained in good condition and then used with care and intelligence.

**Proper Headlights**  
Correctly focused lights should be maintained on every car. Nothing makes night driving more dangerous than improperly adjusted headlights. With brakes, horn and lights working in good condition, motoring will be safer and pleasanter pastime, concludes the bulletin.

#### BUILT-IN JEWELRY FAVORED BY WOMEN

#### Ornaments to Fit Each Costume Now Considered Proper by Well-Dressed

Built in jewelry to the modern woman is as important as built in bookshelves to the book lover. Costume jewelry is a phrase to be taken seriously in the planning of modern wardrobes, says the Woman's Home Companion, and trinkets—small pieces of jewelry—are being considered by women everywhere in advance plans about the clothes they will wear. By built in jewelry is meant the accommodation of perhaps a single pendant to a costume. "Do you dislike the weight of pendant suspended round your neck?" asks

the magazine. "For you was designed the simple frock unadorned save for a harmonious pendant—lapis with blue, jade with green, topaz with brown—hung on a ribbon of fabric like the dress, fastened on either side seams."  
The suggestion is made that in the future women will choose their semi-precious stones with the idea of fitting them into some particular costume that is being planned.

The "reducing fad" is spreading fast, but they haven't applied it to prices yet. However, anyone who reads newspaper advertising can reduce the cost of living.

When the reporters ask Cal Coolidge what he thinks about politics, he will probably reply that it looks as if it were going to rain.

### RESUME OF OPERA SEASON AT RAVINIA

(Continued from page 1, part 1)

has been one of the most brilliant ever given anywhere. Exercising his usual care in selecting artists, Mr. Eckstein brought to Ravinia a galaxy of world stars capable of interpreting the greatest operatic works in superlative manner. In fact, the Ravinia roster this year was more extensive than ever before, and the stars whose names adorned it, were utilized in a repertoire of such broad scope that the tastes of all opera patrons have been fully satisfied.

In accordance with the season's first announcement, the standard repertoire has, of course, been given full consideration, and this is as it should be. Not only have the standard works been presented, but they have been given with casts of such merit, and such care has been lavished upon each production, that they have been levated to a plane quite out of the ordinary. And in addition to these beloved works, without which no opera season would be complete, there have been some interesting revivals and novelties, including one opera which was never heard west of New York before—all of which have added zest to the general program.

**Operas Presented**  
The complete list of works produced, together with the number of times each was presented, follows: "La Traviata", 1; "Don Pasquale", 1; "The Jewels of the Madonna", 3;

"L'Heure Espagnole", 2; "Lopiz", 2; "Rigoletto", 1; "The Barber of Seville", 1; "Manon Lescaut", 2; "Carmen", 1; "L'Elisir d'Amore", 2; "Marouf", 4; "Thais", 1; "Fedora", 2; "Faust", 2; "Le Chemineau", 2; "Fra Diavolo", 3; "Romeo and Juliet", 3; "Martha", 4; "La Juive", 2; "Il Trovatore", 2; "Manon" (Massenet), 3; "Lohengrin", 3; "Andrea Chenier", 3; "The Masked Ball", 2; "Madame Butterfly", 3; "Aida", 4; "Faust", 2; "Samson and Delila", 2; "La Boheme", 3; "The Love of the Three Kings", 2; "Louise", 2; "Cavalleria Rusticana", 3; "Pagliacci", 4.

It will be seen from this that "Pagliacci", "Aida", "Martha" and "Marouf" hold first place in the number of performances, each having been given four times. But one of the most remarkable things that comes to light in an analysis of the season is that it was possible to reduce the number of repeat performances to the minimum. With the exception of the operas mentioned above as having been given four times each during the season, there were only nine operas which were given three times, while the majority—fourteen to be exact—were given twice each. Six works were brought to performance only once.

**Repeat Performance**  
Repeat performances are inevitable in any season of opera, and for several reasons. Working out the schedule in such a manner that each artist may be given the number of performances during the season that is stipulated in their contracts, that they shall sing the proper number of times each week, that rehearsals may be arranged without confusion—all of these factors enter into a knotty problem which has been likened to a feat in engineering. Then public demand must be taken into consideration, and, as happened several times this year, when there are a large number of persons unable to procure seats for a first performance, an early repeat of this work is necessary to accommodate the overflow. This often means a complete re-arrangement of a schedule which has been made out for a considerable period, and this is something that is far more baffling than the much-touted Chinese puzzle. It will be remembered that owing to circumstances over which no one could exercise any control, "Pagliacci" was unexpectedly presented on the opening night of the season, thus giving it a performance it would not have had otherwise. The tremendous popularity of "Marouf" made four performances of that work imperative and more could have been given had the season been two weeks longer. "Aida" and "Martha" have both been extremely popular this year and it was possible to effect cast changes

in both of these works which permitted the public to enjoy two distinct interpretations of them as regards some of the important roles.  
**Cast Changes**  
And speaking of cast changes, it is well to stress the fact that this forms another item of Ravinia policy which was observed in splendid manner this year as it always is. It is well known that when he selects his artists and schedules his repertoire, Mr. Eckstein gives much attention to providing for cast changes. It is an established fact that many of the opera roles are so written as to permit of varied interpretation. Opera is only a reflection of the moods and emotions of life, and these vary with different personalities. Therefore, an opera may often be given an entirely different complexion according to the conception different artists may have of the way its roles should be interpreted.

As an example of the cast changes effected at Ravinia this season it may be pointed out that "Pagliacci" had two tenors—Mr. Martinelli and Mr. Johnson, while both Mme. Rethberg and Miss Mario appeared as Nedda. Radames in "Aida" was interpreted by both Mr. Martinelli and Mr. Johnson. Both Mme. Rethberg and Miss Easton were heard in the name part of "Madame Butterfly" while Mr. Johnson and Mr. Chamlee appeared as Pinkerton. Mr. Schipa and Mr. Chamlee sang the role of Des Grieux in Massenet's "Manon" while "Andrea Chenier" had Mme. Rethberg and Miss Easton as Maddelaine and Mr. Martinelli and Mr. Johnson in the name part. In "Cavalleria Rusticana" Mme. Easton and Mme. Rethberg both Mr. Chamlee and Mr. Tokatyian were heard as Turiddu. Rodolfo in "La Boheme" was sung by Mr. Chamlee and Mr. Tokatyian while Mr. Chamlee and Mr. Schipa alternated as Lionel in "Martha". The interpretations of both Mme. Rethberg and Miss Easton were heard in the name part of "Tosca" and both Mme. Gall and Miss Mario appeared as Juliet in "Romeo and Juliet". There were likewise several changes in the baritone roles. Mr. Danise alternating with Mr. Basiola, while the important bass role of Archibaldo, in "The Love of the Three Kings" was sung by both Mr. Rother and Mr. Lazzari.

**"Marouf" a Novelty**  
When the tentative repertoire was made known last spring and it was found that Henri Rabaud's fantastic opera "Marouf" was included in it, a stir of pleasant anticipation was felt throughout the ranks of the musical cognoscenti. Here was a genuine novelty; a work which in Paris had taken its place among the most unusual of those which have come from the ultra-modern school,

and one which had been given only a few performances in this country, and these at the Metropolitan in New York back in 1917. Maflé Chamlee had been selected to sing the name part of this work, and although the part was absolutely new to him, he set himself to work with results which are now well known. He has not only added a brilliant role to his already long repertoire, but he has revealed himself in a new guise—that of an operatic comedian of the first rank. Then there was Mme. Yvonne Gall. It was known of course, that Mme. Gall would come from France as a regular member of the Ravinia forces this season, her guest appearances last year having demonstrated her worth. It was only natural that Mme. Gall should be cast for the principal soprano role in "Marouf" as it formed a part of her repertoire at the Opera Comique in Paris, and she was well versed in all of the Parisian traditions of the part. Mme. Gall, like Mr. Chamlee, was eminently successful when the work was brought to performance. Another member of the Ravinia forces who had had experience in "Marouf" was Leon Rother, who had been a member of the cast when it was given its American premiere in 1917.

**Elaborate Sets**  
Early in May the Ravinia scenic artist set to work building the elaborate sets which this opera demanded, and under the direction of Peter Donigan, this work continued until finally everything was in readiness for the first performance. The rehearsals had been under the personal direction of Louis Hasselmans, conductor of the French repertoire, and before the curtain was lifted on the initial performance, perfection had been achieved. "Marouf" has served to add a new chapter to Ravinia Opera history, and it is small wonder that Mr. Eckstein found it necessary to give four performances of this work during the second half of the season.

**Another High Spot**  
The addition of Ravel's "L'Heure Espagnole" to the repertoire was likewise matter of moment at Ravinia, and this opera too, marked one of the high spots of the season. It demanded special scenery which was built in the Ravinia studios as did "Le Chemineau" which for its revival was given entirely new mountings, as was "Don Pasquale". "L'Heure Espagnole" proved to be a triumph for Mme. Gall and those who appeared with her, while this same artists found one of her most congenial roles as Toinette in "Le Chemineau" in which she appeared opposite Mr. Danise who had the name part. "Don Pasquale" unheard at Ravinia for several seasons, proved to be one of the most amusing operas of the season and gave Tito Schipa excellent opportunity in a purely lyric part. Miss Mac-


beth was opposite him while Mr. Trevisan was the principal fun maker.  
The repertoire of thirty-three operas given throughout the season, follows: Aida, Andrea Chenier, Ballo in Maschera, The Barber of Seville, Carmen, Cavalleria Rusticana, Don Pasquale, Faust, Fedora, Fra Diavolo, Il Trovatore, The Jewels of the Madonna, La Boheme, La Juive, L'Amore dei Tre Re, L'Elisir d'Amore, L'Heure Espagnole, La Traviata, Le Chemineau, Lohengrin, Louise, Lucia, Madame Butterfly, Manon (Massenet), Manon Lescaut, Marouf, Martha, Pagliacci, Rigoletto, Romeo and Juliet, Samson and Delila, Thais, Tosca.

**Concert Features**  
It is notable that during the season opera performances were given on every Monday night except one, in place of the concerts which heretofore have occupied this position on the Ravinia calendar. This was due for the most part, to the demand of the public for the repetition of certain works which could not otherwise be made to fit into the schedule. The eleven Sunday afternoon concerts given during the season were especially attractive, and continuing a policy inaugurated three years ago, a series of concerts in which national music was featured, formed a considerable part of the Sunday offerings. This year the national programs included music representative of Germany, France, Italy, Poland, Bohemia and Sweden. This was the first time that either Bohemia or Sweden had been represented in these concerts. Another unusual concert was devoted to ballet music, this program being followed by Miss Ruth Page, Edwin Strawbridge and associates in ballet diversions. The final Sunday afternoon concert consisted of solo numbers presented by members of the orchestra.

The children's concerts, given on each Thursday afternoon of the season have drawn juvenile auditors by the thousand from near and far. The programs have been instructive and interesting, while the entertainments which have followed the orchestral programs have filled the hearts of the little visitors with joy. The concert part of these Thursday afternoon affairs have always included an instructive talk by Mr. DeLamarter. As usual, the Chicago Symphony Orchestra was in the pit this year and likewise appeared at all the concerts, thus occupying the same place it has occupied for seventeen summers. Ravinia is the only opera house in the world with a permanent symphony orchestra in its employ, and this distinction is something that warrants boasting. Whether furnishing the musical settings for the operas, or playing a concert program, the Chicago Symphony orchestra has always been a vital part of the Ravinia season.

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