

FIERCE LOVE AFFAIR DEPICTED IN OPERA

Three Violent Deaths Occur
in San Carlo Bill.

BALLESTER SCORES HIT

Spanish Baritone Sings Difficult
"Prologue" From "Pagliacci";
Box Office Receipts Big.

BY JOSEPH MACQUEEN.

Modern Italian grand opera, with furious love affairs, affinities and three violent deaths dealt out as punishment to the wicked and as threats to evildoers, formed the double bill of the San Carlo opera company last night in the public auditorium. The attendance was large.

Miss Bettina Freeman, prima donna soprano, who was to have sung as Noida in "Pagliacci" was suddenly taken ill yesterday morning and operated upon in the Emanuel hospital. Her opera associates kindly felt her temporary absence from the performance.

The financial returns at the box office show encouraging results, and it is estimated that up to last night the treasury was richer by \$1200 for the five performances this week than for five similar performances last season.

Ballester Makes Hit.

The biggest opera hit in Portland in recent years was that of Vincent Ballester, the Spanish baritone, as Toulou in "Pagliacci." San Francisco discovered and made famous Tetrazzini, the prima donna soprano. Portland has discovered this young and new artist, Ballester. He had made a favorable impression as Rigoletto in the opera of last night.

When Ballester came before the curtain dressed in his clown's garb and began to sing the "Prologue," "Si può Signore e Signori," the audience showed its delight. Ballester sang the high A flat at the end of his solo, one single note of beauty. The applause was generous. The latter part of the "Prologue" was repeated three times before the audience would allow the opera to proceed.

Soprano Applauded.

A magnificent rendition of "Pagliacci" followed, and all the other artists engaged in its presentation—Salazar, the great tenor, the Spanish baritone, Rosini and Charlebois—made good. Miss Sofia Charlebois, prima donna soprano, sang on short notice in place of Miss Zotti. Miss Charlebois is an excellent singer and actress.

In "Cavalleria," a new cast was announced at the last night's Monday.

Stella DeMette also jumped in and sang on short notice as Santuzza in place of Miss Zotti. DeMette was excellent, especially where she had to represent an excommunicated woman.

Her portrayal was dramatic and alluring. Her emotional work was excellent, especially where she had to represent an excommunicated woman.

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NEW BILLS AT THE THEATERS

Heilig.

BY LEONE CASS BAER.

OF TENER than not it is a thankless task for either the playwright or the actor to revive on the stage the characters in a novel so dear and so familiar that they have already taken on flesh and blood identities in the minds of their readers. These same readers are usually inclined to resent any modification of the characters in the story as conceived in their own imagination, much less to see the stage presentation of their beloved and revered grandfather or estimable great aunt whose personality they alone understood.

For this reason "The Master of Ballantrae" cannot do more than suggest in splendid intervals the atmosphere and personalities of Robert Louis Stevenson's story of romance and adventure. These intervals, however, are gratifying enough to give the play a fine reason for being, especially when dominated by the convincing figure of Walker Whiteside as James Durie, Master of Ballantrae. In spite of handicaps of adaptation, Mr. Whiteside makes the romance of Stevenson's story his own, and ventures live again in all his lovable rascality and ingenious wickedness. An amazing quantity of the essence of Stevenson's story has been compressed into this three-act drama, and the human quality and sincerity of the story have been given a new life. Mr. Whiteside possesses ideal qualifications to impersonate the villain, James Durie, who, after ten years of high adventure in every port and on all seas, returns to his home in Scotland to exact toll from the kin who have mourned him as dead. His betrothed, his wife, his brother, his sister, and his wedded his brother, that it is against this brother that the returned master of Ballantrae wages his battle of hatred. In revenge because Henry will not give him money, James sets about "putting a wedge" as he calls it, in the home of Henry's wife and by a coincidence her husband is shaken through no act of his own but because he has befriended a girl who had been betrayed by the master of Ballantrae.

On the threshold of success in his schemes a strange if belated sense of honor which comes to James Durie brings the play to a dramatic and theatrical close. A Belascoesque touch is given to the play by the use of values, and the details of the picture are blotted out in blackness and we see only the dark-cloaked dead body of the master lying on the floor, while a Hindoo body servant makes signs of grief above it. Then a slamming of a door after the Hindoo leaves the home and the story is ended.

The acting, individually and as an entirety, is excellent. Mr. Whiteside's curiously effective personality, his

charm of voice and perfect enunciation, made the role of James a brilliant portrait.

Maurice Barrett is a vividly alive East Indian, May Buckley a flaming dramatic figure as the betrayed girl, Robert Druce an admirably real steward and Sydney Shields charmingly effective as the brother's wife. Frederick Roland as the young man, a pathetic figure, Harry Dorton as the old father, and a clever chaff, Carl Vose, playing a superstitious servant, add glory and reality. The engagement ends Saturday night.

Following is the cast:

Lord Durie, Harry Dorton

Mr. MacKellar, Hubert Bruce

Alison, Sydney Shields

Coburn, William H. Sullivan

Henry Durie, Frederick Roland

John Durie, Maurice Barrett

Secundra Dass, May Buckley

Jessie Brown, May Buckley

James Durie, Mr. Whiteside

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