WEST WINS HEART OF MARY GARDEN

Democracy Seen Without Sham and Pretense.

STAR TO RETURN HERE

Distinguished Actress Tells Views on Marriage, Fame, and How to Keep Thin.

BY LEONE CASS BAER.

"If any one doubts that the world is outgrowing its sham and pretense let him follow the advice of Horace Greeley, who was the forerunner and pioneer advertising man for the Pacific coast when he said: 'Go west, young man, go west.'

"If ever there was a democratic part of the country filled with democratic people, it is in Portland, Or. There is not even an outward semblance of artificial distinction out here, insofar as I have been able to judge, and all of that speaks of good sense and courage."

Speaker—Mary Garden.

Time—Wednesday night after act II of "Monna Vanna."

Place—Her dressing room, the latter a bower of blossoms, mostly roses.

Roses Cover Piano.

An upright piano stood under a mass of gorgeous pink roses which almost covered its top and filled the air with fragrance. Mary herself sat at the piano, making little runs along the keys with fingers devoid of jewels save for one lovely big dark stone, set squarish and oddly in dull gold She still wore the diaphanous rose-colored draperies of the lady of Pisa, the Monna Vanna who had just come from a busy half hour in argument with Prinzwalle in his tent. The draperies on the lovely bare arms she had thrown back as if they hampered her wide, free gesturing, and she whirled around on the piano stool to bid adieu for a few hours to her good friend, Lois Steers, who had come in to congratulate the famous diva and who wanted to get into her seat again before the last act began.

Star Is Tactful.

It has been told in reportorial circles time and again that Mary Garden is an adept in handling whole armies of newspaper men and newspaper women. Every quality of mentality may be present among the army with the notebooks and poised eversharps, from the high-browish musical critic who wants to know what Miss Garden thinks of the future of opera in America, to the reporter who wants a straight-away news story with a statement from Mary's own lips that she was not born in Dayton, O. And Mary handles them all skillfully, deftly sidestepping the avalanche of questions about her hair, her friendships, her matrimonial ideas, her plans, her clothes and her opinions on this, that or the other.

Star Never Hesitates.

Nothing feazes the unique Garden or causes her to hesitate, and the most impertinent personal questions are treated with the same calm consideration as the most impersonal pertinent ones.

"First," she said, "let me tell you about a letter I received today on my arrival here. It had been written by some good, kind old lady, I'm sure, one of that little band of sisters who feel an urge to reform the other girls who do not see the light as they see it—you know the kind.

"Well, this nice person, with outraged virtue denoted in every crossing of her t's or dotting of her i's had written me a lengthy letter, saying she had been 'reading all about the McCormicks getting a divorce on account of me' and beseeching me 'not to separate that dear Irish tenor who sung "Mother Machree" so beautifully, from his wife and two little ones.'"

Miss Garden Amused.

Miss Garden paused and laughed in enjoyment of a situation.

"Obviously," she went on, "the dear soul is a trifle mixed in her McCormicks, and no one will enjoy that joke more than my good friend John."

"And Harold," I queried.

"And Harold," acquiesced Miss Garden.

"Next season I am coming right back here," she said, "to tour this coast. Next year will be the most successful in the annals of the Chicago Opera company if advance subscriptions can be considered as an indication.

"I am not going back to New York to sing, not even in concert. As I said before, if anyone from that part of the country wants to hear me sing, he will have to come west, for west is where I'll be. I am perfectly mad about this part of the country.

West Wins Diva.

It has a big spirit of adventure, and it's honest. I'll wager there are less pamphlets and books on 'Etiquette' and 'Home Culture' and similar stupid subjects in Portland than there are, shall we say in Boston, and other cities where they feature "correctness" and so-called good-form. To paraphrase an old line 'Kind hearts are more than knowing exactly which spoon or fork to use next.' Not that I mean that westerners lack social graces. I mean instead that they are so big and fine and honest that trifles which would floor and absolutely overwhelm an easterner are not even of consequence to you folk.

Here are a few Mary Gardenisms picked out of the chat:

Modern Wife Light-Minded.

"People talk too much about morals. They would have it seen that morals are an unpleasant thing to have."

"Marriage is a subject which is regarded with too little seriousness nowadays. Women rush into it and out of it and in again, and so, of course, do men, but I do believe it's women who do most toward regarding marriage as an unconsequential arrangement."

"I keep my figure by swimming. All summer I swim."

"Fat is an attitude of mind, an indication of slothfulness and laziness."

"The man who says clothes do not make the man or woman probably wears a flowing Windsor tie, a catch-as-catch-can coat, a four-in-hand vest and reads Harold Bell Wright."

"A woman is lacking in gray matter if she allows any man to dictate to her about her frocks or her hats.

"Short skirts are sensible and permit freedom of movement. Bobbed hair is a move in the direction of horse sense. It's a clean, healthful, artistic and certainly a labor-saving way to arrange the hair."

* * *

"Whatever I have achieved has been done by will power. I emphatically believe we control our own destinies."

"America is the place where we will always get the best in women's voices. Italy still has a corner on male voices, but right here is the home of the grand opera prima donna of tomorrow."

"In a generation it may be that a great part or the world will be ruled by women. American women have free wills; they think for themselves and they can have whatever they go after."

"It is easy enough to achieve your place in the sun. It is quite another matter to maintain it. There are so many hands to pull you down if you'll let them."

TRIO OF BEAUTIFUL WOMEN HAVE LEADING OPERA ROLES.

Left to right—Rosa Raisa, star of "Lohengrin" last night; Margery Maxwell, Portland girl, who will have an important part in "Romeo and Juliet" tonight, and Edith Mason, who will play the lead in "Romeo and Juliet."

VAST ORGANIZATION BEHIND STAGING OF GRAND OPERA

One Hundred Workmen Behind Scenes During Performances, Each With Important and Necessary Duty to Perform.

WHEN one thinks of the Chicago Grand Opera company, Mary Garden or one of the other international stars who are associated with the company comes to mind. Those who witness the performances given by this or some other great organizations give full praise to the wonderful music, the startling scenic and lighting effects, and of course particular credit to the song birds who are featured each night.

But in every great organization, and the Chicago Grand Opera company is no exception, there is a sort of a super-man, a genius, a man of vision with ability to serve as an executive who is responsible in a large way for the great successes that are gained by the company.

Technical Direction Important.

Harry W. Beatty, technical director, is the big chief of the Chicago Opera company. He won't admit it, of course, but ask anyone else, from C. A. Shaw, business manager, down to the most lowly super, and he will frankly tell you that Harry is the man upon which everything depends.

Beatty plans the stage settings, views and approves everything used on the stage in any of the multitude of productions presented by the company during a year's time, arranges the trains for tours, the number of cars for freight as well as the number of Pullmans necessary to carry the company of 311 persons.

When a city where the company plays an engagement is reached the dressing rooms in the theater are assigned by "Big Chief Beattie." Every manager of every department back stage takes his orders from Beattie and reports his results to Beattie.

Undertaking Is Enormous.

As one important member of the Chicago staff stated yesterday, "Harry Beattie is the organization. Of course he gets results through co-ordinated effort, and the gang will do anything for him, but it's he who is responsible for everything back stage."

It is difficult to convey the enormity of the undertaking with which the Chicago Grand Opera company is now engaged—bringing grand opera on a huge scale across the continent without sacrificing a thing—and were it not for the Chicago company Portland people who can go to the public auditorium this week to hear the internationally famed stars sing would be required to spend hundreds of dollars in a trip east to attend opera of this caliber.

Three Trains Used.

To bring grand opera to Portland, the Chicago Grand Opera company made up three passenger trains. In addition 18 baggage cars, each 70 feet long, were brought along. When the company entered New York 35 baggage cars were required, a greater number than is used by Ringling Bros.' circus to carry all of its animals and paraphernalia.

In addition to the company 32 supervisors and assistants made the long journey. Lulian Dove, in charge of the scenic department of the company, is here, and before and during each performance this scenic artist scans the settings and wherever a touch of the brush is necessary to remove the scars of travel, he gives it.

During the summer, when the company is not playing in Chicago or on tour, Mr. Dove constructs and paints all of the scenery, and this is some little bit. His department employs 16 men regularly with many others during the rush periods.

Company Makes Scenery.

In this connection it is interesting to know that every bit of property, scenic and electrical equipment used by the Chicago Grand Opera company, other than electric light globes, is made in the studios and workshops of the company in Chicago.

In one warehouse in Chicago, four floors, with 120,000 square feet of space on each, are filled with scenery, properties and costumes belonging to the company. A recent appraisal made of this equipment resulted in a valuation of $5,460,000, Mr. Beatty said.

The property department, in charge of William B. Young, is one of the most interesting departments of the company. On this tour Mr. Young uses four assistants, as well as local property men assigned to the company by the local union. The Portland men are assigned to their tasks by Mr. Young, and work directly under one of the assistants.

Musical Equipment Furnished.

Another assistant does nothing but supply equipment for the five musical directors who work back of the scenes during the opera. This includes the furnishing of organs, chimes, bells and other musical instruments. Another assistant property man superintends the properties required on the stage, while another does nothing but superintend the loading and unloading of the 380 trunks that go with the company.

The auditorium basement, where the trunks or the majority of them are stored, looks like the Union station baggage room, but trunks are a very necessary article in the grand opera game. In Romeo and Juliet 17 trunkloads of properties are required, while in Aida 31 are used, and in Thais 17.

The chief property man must be a historian as well as a constructor of furniture and a thousand and one articles that are needed in the various performances. Every opera represents some period, and everything used in an opera must conform to the period of the opera.

Style Study Necessary.

In Monna Vanna the time is the 15th century, while in Romeo and Juliet the period represents the 17th century. Use of a style unknown during the period represented in the opera, would draw down no end of severe criticism and hence the need of knowledge of history for the successful property man.

Every bit of furniture used in the operas produced by the Chicago company is made by the company. R. C. Jeffers, boss carpenter, is the man in charge of this important department, and with him on this tour are eight assistants, all of whom are busy with local carpenters handling the many tasks that come before them.

In Portland, where it is thought that the auditorium is large, and, compared with many structures, is large, every drop curtain used was cut down in order that it might get through the "fly gallery" above. As much as ten feet on each side of some of the curtains came off, and when San Francisco is reached these drops must be made to fit the conditions in that auditorium.

Electrical Supplies Enormous.

One entire baggage car is required to carry the electrical equipment used by the company. This department is in charge of Edward H. Moore, who carries four assistants with him.

In Chicago Mr. Moore operates a regular electrical manufacturing concern for the sole purpose of turning out equipment to be used by the Chicago company.

In addition to these departments there are others, such as the armor department, in charge of T. Henneman, who designs and supervises the making of all armor used by the company. Then there is the wig department, the wardrobe department, and others, too.

During the progress of a performance as high as 100 workmen are on the stage, each with an important duty to perform, but so well has Mr. Beatty laid out the work of handling the performance of the Chicago Grand Opera company that in more than a year not one minute's delay has been charged to any of the departments under his charge.

ONE STAR PORTLAND GIRL

GRAND OPERA SINGER IS WELCOMED HOME.

Miss Margery Maxwell, Once Student at Jefferson High School, Renews Old Friendships.

Portland welcomed its own member of the Chicago Grand Opera association with appropriate honors yesterday when Miss Margery Maxwell, soprano, returned as a conquering heroine to her friends of this city.

In 1910 Miss Maxwell sang the leading role of "Pinafore," presented at Jefferson high school. She sang at her old school again yesterday morning, delighting a large audience with her talent, which was discovered in her student days there. She sang "Musetta's Waltz" from "La Boheme." Then she was escorted through the school, to make new friends and renew the ties of old friendships among the members of the faculty.

At 12:30 P. M. a concert was given in her honor in the lobby of the Multnomah hotel by the Portland Symphony orchestra, directed by Carl Denton. Hopkin Jenkins, principal of Jefferson high school, called on Mayor Baker to introduce Miss Maxwell to the audience, which filled the big hotel lobby.

Mayor Baker, after tracing her singing career, presented her to the crowd as "Portland's own star." Miss Maxwell responded with a short speech of appreciation for her reception here. After the concert the pretty singer held a reception.

"Romeo and Juliet" Is Bill for Tonight.

Lucien Muratore to Be Heard in Great Role of Romeo to Edith Mason's Juliet.

THIS is the cast for the performance of "Romeo and Juliet" by the Chicago opera singers at the auditorium tonight:

Romeo and Juliet (in French); opera in five acts, by Charles Gounod. Capulet, Hector Dufranne; Juliet, Edith Mason; Tybalt, Theodore Ritch; Romeo, Lucian Muratore; Mercutio, Desire Defrere; Stephano, Margery Maxwell; duke of Verona, Constantin Nicolay; Friar Lawrence, Edouard Cotreuil; Gertrude, Maria Claessens; Gregorio, Sallustie Cival. Incidental dances by corps de ballet. Conductor, Giorgio Polacco. Stage director, Jacques Coini. Ballet masters, Andreas Pavley and Serge Oukrainsky. Encores not permitted. Synopsis of scenes: Act I—Ballroom in Capulet's house in Verona; Act II—Capulet's garden with a view of Juliet's apartment; Act III—A street in Verona; Act IV—Juliet's apartment; Act V—The tomb of the Capulets.

The libretto follows Shakespeare's play of the same name. Romeo and several friends recklessly go to a masquerade ball in the house of Capulet, his family's enemy. There Capulet's daughter Juliet and Romeo fall in love without knowing each other's identity. Tybalt, Juliet's cousin, recognizes Romeo, and with friends attacks him, but Capulet protects his unwelcome guest. Later Romeo pursues his love quest in the garden beneath Juliet's balcony, but is driven off by servants. The two lovers plan to carry out a secret marriage in the cell of Friar Lawrence. The two factions meet in a public square, where Tybalt of the Capulets kills Romeo's friend Mercutio, which Romeo avenges by slaying Tybalt. For this he is banished by the prince of Verona. Capulet, ignorant of his daughter's marriage, announces that she is to wed the count of Paris. To avoid this and effect her escape to join Romeo, she takes a potion which sends her into a trance resembling death, and she is laid in the family tomb. Romeo, believing her dead, bursts into the mausoleum and takes poison at her bier. She revives, and when he dies in her arms ends her own life with a dagger.

HEAD USHER IS AGILE

(Continued From First Page.

carrying court trains, to the romantic it will always be a tender memory and to all who heard it last night it will be an ideal in opera hard to attain again.

OPERA MANAGERS PAY

W. T. PANGLE AND HAL WHITE BUY TICKETS.

Men Connected With Production of Monna Vanna Help to Furnish Guarantee Money.

Managers of theaters usually allow their friends to witness productions without payment of admission fees, and when the members of the families of theatrical managers desire to witness a performance they usually go and think nothing of paying.

But a new precedent was set in theatrical circles in Portland this week when William T. Pangle, Portland manager of the Chicago Grand Opera company, and Hal M. White, manager of the Portland auditorium, where the grand opera is produced, laid down cash for tickets to "Monna Vanna" for members of their families.

Desire on the part of these two men to bring every possible cent into the house so that the guarantors who have put up $76,500 to bring the engagement to Portland, without hope of financial return, may not suffer loss on their account prompted their course.

Passes were absolutely taboo on "Monna Vanna" and the managers, who found it necessary so to rule, made no exception with themselves. And, probably, this is the first time in theatrical history of Portland, that a theatrical manager has paid full price, war tax and all, to pass members of his own family into his own house or to see an engagement put on under his management.

Tripe a la Mary Garden Is Latest Delight.

Hitherto Humble but Substantial Dish Comes Into Its Own.

SUCH dainty dishes as grilled goldfish and humming birds a la Maryland are supposed in popular fancy to be the principal diet of grand opera artists.

This isn't the case, however, with Mary Garden, the tradition-breaker, who has revolutionized so many ideas in the world of music.

Mary loves a plate of good old-fashioned tripe. This was the first thing the famous artist ordered yesterday noon when she and her sister, Mrs. Edith Walsh, slipped quietly into the main dining room of the Multnomah hotel for luncheon. Miss Garden's meal consisted of a generous portion of crab louis, plenty of tripe, Spanish style, a baked apple and coffee. Mary ate with relish, for in some miraculous manner she is able to eat whatever she wants and still retain her slim lines, perfect health and a glorious singing voice.

One of the men singers in her company stopped at her table for a greeting.

"What is it that you eat?" he asked.

"Tripe," said Mary, "and it's very good."

"Ah, if you, such an artist, eat this, and it helps you, give me a double order of this dish, the tripe," said the singer as he beckoned to a waiter.

Thus the lowly, much-abused tripe, came into its own, and Portland chefs received the inspiration for a new epicurean delight, Tripe a la Mary Garden.

* * *

Even during her luncheon yesterday Miss Garden was approached by representatives of the small army of admirers seeking her autograph on one of her pictures. She signs hundreds of photographs every season.

Miss Garden's mail averages nearly 75 letters a day, according to Howard E. Potter, her personal business representative.

"Miss Garden gets every kind of letters," said Potter yesterday, as letters and telegrams piled up on his desk. "People want to sell her everything from automobiles to shawls, or they ask for autographed photos, or information on being beautiful, or to have their children's or friends' voices heard. If she attended to all this correspondence herself she would have no time to devote to grand opera."

From an artistic standpoint, the most useless thing in the world is a ballet dancer with a sprained ankle. This is the unfortunate condition of Miss Charlotte Schuchardt, who hobbled about yesterday with the aid of a cane.

Miss Schuchardt sprained her ankle during the performance of "Tannhauser" on the last night of the St. Paul engagement. She is having a vacation until the injured member regains the strength necessary for the difficult steps of her profession. She is typical of the ballet girls of the company, sparkling with enthusiasm about everything and sincerely interested in her work. She is a member of the Kappa Alpha Theta sorority, a national college society for girls.

* * *

Two important members of the Chicago company whose names never appear on a programme, are Virgola and Tosca, canine pets of Rosa Raisa, the soprano.

Virgola is a Mexican Chihuahua, and the name, which means "comma" in Italian, is appropriate. Tosca is a Pomeranian. Miss Raisa is devoted to her two little dogs, and they have a luxurious existence, rooms at the best hotels and a place of honor in the dressing rooms of their mistress back stage.

* * *

Giorgio Polacco and Giacomo Rimini are not only gifted conductors of grand opera, but talented amateur photographers. They are great friends, and spend much of their spare time together, taking pictures and experimenting with new phases of artistic photography.

They have a small fortune invested in photographic equipment, and are carrying about a dozen expensive cameras, including a motion picture camera, on their tour.

Polacco won many honors in Italy for his photographic studies, and continues it as a relaxation and hobby.

"America leads the world in many types of photography," he said yesterday. "I have been much interested in studying American methods. Your newspaper photographers do splendid work considering the handicaps they must labor under. The photography in color in American Sunday newspapers is marvelously beautiful. There is nothing to compare with it anywhere in the world.

* * *

If artistic temperament of the disagreeable sort were money, the Chicago Grand Opera company wouldn't be worth 20 cents in the open market.

This has been demonstrated at the Multnomah hotel, where about 150 members of the company are quartered. The distinguished visitors from the world of song conduct themselves just as simply and politely as any other group of persons would. To date there have been no calls for milk baths, and no bellboy's blood has been sought by any irate tenor because a window was opened an inch too much.

"We don't have temperamental outbursts in our company," said H. W. Beatty, business superintendent of the organization. "All the members of the company are Americans, or foreigners who have adopted the American code of living."

"They're the easiest crowd to handle we ever had," said Richard Childs, publicity manager of the Multnomah hotel.

* * *

The proudest man in Portland today is William F. Isaacs, clothier of Medford.

He heard a knock on his door at the hotel yesterday, and found a bowing "bellhop" outside with a stack of mail.

"Here's your mail, Mr. Muratore," said the courteous bellboy. "I knew you from your pictures, and brought the mail up right away when I saw you come in."

"LOHENGRIN" WINS FAVOR

(Continued From First Page.

which occurs in the courtyard of the cathedral. Marvelously has the rich imagery of the story been pictured. Ordinarily it may be said that staging and choruses are but the relatively unimportant background for the central characters of a drama, but the contention does not hold good in this big scene in "Lohengrin."

Men's Costumes Colorful.

The colorful costumes of the men, the flashing helmets and uniforms of the soldiers, the sparkling armor which garbs the herald and the trumpeters, the soft, flowing, rich-hued draperies of the women guests at Elsa's wedding, the young girls in snowy white and Elsa and her splendid knight and the richly glowing dark and picturesque Ortrud, combine to make the masterpiece vivid and unforgettable as a dramatic incident. All this, too, quite aside from the compelling and glorious music which frames its dramatic significance.

Johnson Is Singing Actor.

A true note of lofty melancholy, charm, grace and imagination marked the Lohengrin of Edward Johnson. He is a singing actor of pre-eminent ability. A perfect Lohengrin must be a being half man, half angel, at once human and remote, tender and sympathetic and yet suggestive of high and glowing mysteries, not only spiritual but aflame with chivalric fire, and all these Mr. Johnson conveyed in his acting. His appearance driving his beloved swans made an impressive and exquisite picture of truly spiritual beauty.

Rosa Raisa was the rapturous dream-maiden, Elsa, habituated to visions and ecstasies, and she made the part a vital and engrossing histrionic achievement.

Cyrena Van Gordon brought a positive and well-defined dramatic fire to the part of Ortrud, while Baklanoff's Telramund was unforgettable in its dignity and force.

The role of Henry, Germany's king, was splendidly portrayed by Edouard Cotreuil, whose art is convincing. Desiree Defrere completed the cast of principals in the role of the herald.

Tonight "Romeo and Juliet" is the opera, with Muratore as Romeo.

CROSSING HEARING SET

Session of Public Service Body to Be Held at Boulder.

SALEM, Or., March 23.—(Special.)—Members of the public service commission will hold a hearing at Boulder April 7 to consider an application filed by Morrow county for authority to construct a highway over the tracks of the O.-W. R. & N. company at grade. This crossing is designed to provide means of gaining access to the Columbia river ferry operated by A. B. Strait.

Another hearing will be held April 7 at Hermiston with relation to the loading facilities of the O.-W. R. & N. company at Hinkle station.

Safety Contracts Let.

ST. PAUL, Minn., March 23.—Contracts for signal and interlocking plant improvements this year, amounting to $700,000, were let today by the Northern Pacific railway.

The principal construction under the contracts will be done between Dilworth, Minn., and Mandan, N. D., a distance of 403 miles.

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