

of merriment. Josephine Stanton's true, well-modulated voice makes her a valua-

era that was given-if we accept the dic-tum that "Il Trovatore" is melodrama

run mad. Mr. Kunkel surprised even his best friends by his clever impersonation of the "arch fiend," that scene wherein he

cowers back from the cross on the hilt of the soldiers' swords being a particular-

entine's noble invocation of the cross

There were long waits between acts and occasional signs of bewilderment, while

the opera was in progress. Harry Ratten-berry, in the role of Valentine, unwit-tingly afforded amusement in his death

scene, which gave indications of being a struggle with embunpoint, rather than

"OLIVETTE" TONIGHT.

Boston Lyrie Opera Company Enters

Second Week at Cordray's. The second week of opera at Cordray's Theater by the Boston Lyric Opera Com-pany will be inaugurated tonight, with "Olivette" as the attraction. Henderson

will play Coquelleot, and Kunkel will ap-pear as De Merrimac. Miss Stanton will sing in the title role, and Miss Nellic An-

drews will play the Counters. The re-mainder of the cast is as follows: Velotine,

"Olivette" will be repeated tomorrow

MERIWETHER.

with the dark angel.

successful bit of acting. The company ly successful bit of acting. The company as a whole were not equal to the dif-ficulties of Gounod's score. Cuts were made with careless hand. The impres-sive church scene was omitted, and Val-

The Strolling Players' Gate,

Close to my wall a chariot draweth nigh.
The ripe corn waves beneath the evening sky.
The nymph around her fountain lightly springs
And the faun laughs, for magic Summer brings
Back from the lands where they have wandered far
The strolling.

dered far
The strolling players in their rustic car,
Who, treading that rude stage with naked feet,
In mummers' garb of rouge and mask, repeat
Some early myth, some fable sung of old,
Or god-like story of the age of gold—
Such as by gleaming pool, in grot profound
With cries, with leaping, and with laughter's

wann and the drynd played.

The sunburnt satyr and the drynd played. In bygone days 'mid the dim forest's shade. Enter, the hour is fit, the throng is still, And smiling, glad expectancy of the fill.

The eyes of childhood and of hoary eld!

Come, for wide open are my portain held, Laden, to welcome you with gardlands fair. I see you enter, roses in your hair, Each draped about with mantle light and gay, With painted visage smiling like the May, And each, ere crossing o'er my threshold's rim, Laces the buskin on her ankle trim! -Henri de Regnier in Revue des Deux Mon,des

WITH ENTIRE FRANKNESS

"The Three Musketeers" at the Marquam, and the Boston Lyrica at Cordray's Theater.

It did not take long for the Marquam's Monday-night patrons to rally from their feeling of aggrieved disappointment at the double dose of understudy to which they were so unexpectedly treated in "The Three Musketeers." Tuesday night saw a very much more contented crowd of playgoera. But for a man just re
"Ollvette" will be repeated tomorrow of playgoera But for a man just re-covering from an attack of heart disease, that flying leap through the window, in the seventh tableau, seemed a bit hazardous. And his wife, in the role of Lady de Winter had very good reason to look une able as she stood there, white irembling, amid the white of bunces and the slashing of swords.

"Clivette" will be repeated tomorrow evening. It is a tuneful opera and long since won popular approval; its choruses are especially delightful.

In view of the favor accorded "Il Trovatore" and "Faust" during the past week, impressario Thompson will reproduce both operas this week. It was in these productions and "Cavalleria Rusticana" that the new tenor of his company. Signor Rus.

An unknown actor, or one new as a star, in a well-known play, has such odds against him as to entitle him to generous treatment at the hands of a critical public. Harry Glazier has less need of this results of the Duke, in the fourth act of "Rigoletto," and in the third act of "Luciadi Lammer-remits consideration them some activation. gentle consideration than some other ty-ros in famous roles who have come to us in the ballad, "Because I Love You." more loudly heralded than he. As the hero of romantic drama, he has several points in his favor—a handsome, broad-shouldered shows star and a shouldered shows star and should should be should should should should be should shouldered, sinewy stage presence; a fair mastery of stage art; an easy way of making pretty, chivalric speeches to grand dames, and deftness with his sword, killing troublesome people who get in

He has also that contagious freshness of fancy and frank ingenuousnes of manner that go so far toward turning the unreal into the real. This youthful naivete and gallantry are the essential parts of his equipment for the role of the reckless, loyal young guardsman-half boy, half man-that Dumas has made so amous. Of course, we hardly expect situation, with that power for making "points" that O'Neill and the late Salvini wed in the same role; nor do we look for their superb picturesqueness of pose. The support was uniformly good. Vail de Vernon made a particularly wily and

unscrupulous Lady de Winter, with that touch of bitterness that kept it from seeming unnatural. John Barrett, in the red robe of Cardinal Richelten lent the necessary atmosphere of intrigue to the play. Blanche Stoddard was queenly and seaultful in the role of Anne of Austria Warren Hill had an easy part as the weak King Louis, and Lawrence Underwood, Thomas Findlay and L. G. Ingra-ham played the roles of the three musketeers with slashing gallantry and

The Boston Lyries. It is hard to take the Boston Lyric Opera Company seriously. The very thought of their good-humored antics and gay splurge of nonsense banishes gravity. Some of their fun-making was meant to be funny and some of it was not. But where cynic who cannot forgive an occasional faux pas from such hard-working ong as the company is wise enough to within the limits of comic opera, they

will have appreciative audiences.
Some of the voices are remarkably good and some of them atroclously bad. choruses were given with snap verve, showing the influence in excellent music director. The ie improvement in Mr. Cordray's orchestra deserves special comment. The repertory this past week, embracing six different operas, besides the half-hour of music before each evening's programme, thoroughly tested its capacity for work and proved that it is now one of the best theater orchestras that

Portland has ever known. Domenico Russo, the new tenor, has one of those fresh, limpid, flawless voices that apparently belie the statement so often made nowadays regarding Italy's lost art of producing singers. It is a voice that is the product of climate and language, rather than of method. Its purity, smoothness and sureness of tone are beyond question, but in that appealing sweetness which takes hold of the heart-strings, his voice is not equal to Agostini's, of the Italian Opera Company, which gave such delight to Portland music-lovers a few years ago. Signor Russo is but 24 years old, and sings with buoyant enthusiasm and abandon, but without real dramatic power. Interest naturally centered in his Turiddu, the role which we are told he created for Mascagni's "Cavalleria Rusbut except for an added note of corn to poor Santurza, he was the same in this role as in that of Manrico, or Faust. Dramatically, he loses in force because of

and Kunkel will again impersonate Mephisto in "Faust"—a part somewhat out of his usual line, but in which he scored a fair measure of success on Friday evening last. The repertoire:

Sunday and Monday, "Olivette"; Tuesday, by request, "Il Trovatore," with Russo as Manrico and Miss Andrews as Leonora; Wednesday (double bill), "Boccaccio" and fourth act of "Rigoletto," with Russo, Stanton and Leckley in the cast; Thursday and Friday (double bill), "The Pretty Persian" and third act of "Luciadi Lammermoor," with Russo in the cast; Saturday matinee, "Merry War"; Saturday night, "Maritana," in which Signor Russo will sing, in English, "Because I Love You."

"CHURCH AND STAGE." Pres and Cons of an Oft-Discussed Topic Worth Reading.

ASTORIA, Or., March 13.—(To the Editor.)—Of the many articles that appear from time to time in the current press on "The Church and the Stage," I have made extracts from a few that I thought the most interesting. They are the views expressed by both minister and actor. Rev. T. DeWitt Talmage has this to say, in the Christian Heraid:

in the Christian Heraid:
"God has not only implanted this dramatic element in your natures, but in the Scriptures he cultivates it; he appeals to scriptures he cultivates it; he appeals to it; he develops it. I do not care where you open the Bible, you will fall upon a drama. Because the drama has, again and again, been degraded and employed for destructive purposes, is nothing against the drama. If you have not known men and women connected with the drama who are pure in heart and pure in appears and pure in life it is because you drama who are pure in heart and pure in speech and pure in life, it is because you have not had a very wide acquaintance."

The Actors' Society, of America, on October 1, 1898, sent forth an appeal to the clergy, to assist in suppressing Sunday from the letter:

well-modulated voice makes her a valus-ble comic-opera prima donna; as Bettina, the humor she put into that quarrel with Pippo was certainly piquant, and in "Said Pasha" she made a winsome Serena. In the role of Marguerite, in "Faust," she sang her part admirably. But with the one exception of George Kunkel, as Me-phisto, all the characters were weak and colorless in "Faust," the only grand op-era that was given—if we accent the dic-"For many years the actors have pro-tested against Sunday theatrical performances, as an usurpation of right enjoyed by all other citizens—a right to one day of rest in seven. The Sunday theatrical performance is such a radical wrong, so demoralizing, not only to the actors, but to the community in which the perform-ance is given, that we think it should be sands of our care-oppressed citizens."

Popular With the People.

CORDRAY'S THEATER

JOHN F. CORDRAY, Manager

Last Week---Commencing Tonight, Sunday, April 1st, Matinee Saturday.

OVERWHELMING SUCCESS! COL. W. A. THOMPSON'S

Boston Lyric Opera Co.

and the Great Tenor--SIGNOR DOMENICO RUSSO

SECOND WEEK'S REPERTOIRE:

SUNDAY AND MONDAY-Olivette.

TUESDAY-II Trovatore; Russo as Manrico.

WEDNESDAY-Double Bill-Boccaccio; 4th Rigoletto: Russo as the Duke.

LAST WEEK OF THE FAVORITES—

STANTON ANDREWS
LEEKLEY
NILSSON HOWARD
HALLAM
MASLIN KUNKEL
HENDERSON
JOEL VAN DYNE THE BEAUTIFUL

SECOND WEEK'S REPERTOIRE:

THURSDAY AND FRIDAY—Double Bill—Pretty Persian; 3d Act Lucia di Lammermoor; Russo as Edgardo.

SATURDAY MATINEE -- Merry War.

SATURDAY NIGHT-Maritana, and Russo, for first time in English, "Because I Love You."

PRICES-Lower floor, 50c and 75c; balcon7, 25c and 50c; gallery, 25c; loge and box seats, \$1.00. Matinee-25 cents and 50 cents to any part of the house.

NEXT ATTRACTION—"HAVE YOU SEEN SMITH?"

deny most strenuously, and affirm that my own observation, apart from the light of prejudice, has caused me to admire and respect the conduct of a class of simple-minded, generous-hearted, intellectual peo-ple, whose misison it is to bring whole-some sunshine and healthy life to thou-

should remember that incident of the "Lit-

would, no doubt, grant their request.

Jeffenson answered by saying:

bless the little church around the corner.

that dear old rector did grant their re-

quest, and the "Little Church Around the Corner" became a byword in the theatri-

cal profession, and is known far and wide as the Christian home of the children of

the stage. S. TERRY M'KEAN, JR.

"HAVE YOU SEEN SMITH!"

Farce-Comedy Will Succeed Comic

Opera at Cordray's.

The fun-lovers among the theater-goers

of Portland will have something to laugh

comes to Cordray's next week, after the

close of the Boston Lyric Opera Company's

engagement at that theater. The three

elements of farce, specialty and spectacle

are combined in the steece, which is a

ludicrous satire on married life, and has

won substantial recognition during the present season. The production is under

the direction of Thomas H. Davis, and

most of the clever players who helped to

make a success of the play in past seasons

are retained by him. The new people are

said to be quite as competent, and new

over when "Have You Seen Smith?

"God



MISS JOSEPHINE STANTON AND MESS NELLIE ANDREWS, PRIMA DONNE OF BOSTON LYRIC OPERA COMPANY.

the first point of attack. If we can check People who are prone to criticise the the demoralizing influence of the Sunday actor and his attitude toward the church the demoralizing influence of the Sunday performance, we may then be in a better position to consider the suppressing of position to consider the suppressing of the Church Around the Corner," When hemselves." | pany with Joseph Jefferson, went in s arch Rev. C. M. Sheldon, who undertook to of a minister to bury their dead. The

edit a daily paper that would be safe for good Christians to read, gives his view of the theater, in the first instructions he but that he did not think he could do it;

"Theatrical news not wanted. No notice will be given of any of the five the-air cal performances to be held this week."

undertake the task of building a play upon

the pictures.

Roland Reed has been discharged from St. Luke's Hospital in New York. He has, it is said, entirely recovered from the effects of the several operations that he underwent, and his physicians say that he is now in better physical state than ever

Madame Helena Modjeska probably will sall for Europe in May, and there is a chance that she will be seen as Hamlet while visiting her native Poland.

Lulu Glaser, it is understood, is to go to Berlin this Summer, with the intention of studying for grand opera.

At CYCLORAMA BUILDING, 3d St., bct, Ash and Pin

MOOT QUESTION NO LONGER.

Frank Daniels Shows That Newspapers Attract Theatergoers.

Frank Daniels made an experiment re-cently at Wallack's, New York, calculated

centry at wallack's New York, calculated to set at rost arguments as to the most valuable form of advertising. Speaking of it the comedian said:

"As everybody with eyes must know, theatrical organizations pay out a fortune every year for advertising. This advertising takes many forms—newspapers, bill-boards, lithographs in windows, elevated railroad stations, postal-cards, street-cars railroad stations, postal-cards, street-cars and a hundred and one other things sup-posed to catch the eye of the public.

"There was a pretty warm argument the other night in my dressing-room over the best form of advertising. I didn't take part, because I knew it would result as I had heard the same argument result many times before. But the next day I consulted my manager, Kirke La Shelle, and we concluded to test the thing by the only reliable means. So that night, between the acts, ushers distributed among the audi setting forth the disputed question and politely asking the recipient to indicate by a check mark, in the list of various advertising forms employed, which one had attracted him to the performance—the

"ad" in the newspaper, the billboards, window lithographs or something else, "Well, the people seemed to take kindly to the idea, and the response was most liberal. Eleven hundred silps were hand-ed to the ushers after the next curtain, The and of that number 991 showed that many one on whom they called, on learning of the 1100 had been attracted by the that they were actors, said he was sorty, but that he did not think he could do it; comedian concluded, "the newspapers will church around the corner, whose rector ager La Shelle sets aside for advertising the numerous inquiries from those think

Something Wrong.

The extraordinary spectacle is again presented of a man (Edward E. Rice) who has swept the country with dozens of successes, who has had in his employ pretty nearly every star who now treads the boards, at some period or another, and yet who, after a quarter of a century of managing really big things, is so poor that he is compelled to appeal to the sympathy of his former employes to help alm out of the hole of financial desuctude. This man has in his lifetime spent over \$1,000,000 on scenery alone, not to speak of salaries, costumes and railroad fares which would very easily amount to \$2,000. 000 more, and yet not a dollar of it all has clung to his own hands. Is it not a sad comment on the whole business that, toward the close of his life, Abbey had to take a benefit-that Lester Wallack took one also after 50 years of work, and that even Maurice Grau had one last season? Yet these are all the biggest men we have had-always handling huge sums of mon-Brooklyn Citizen.

Actresses Bave to Paint.

is a rule handsomer on the stage than off," writes Franklin Fyles in the Ladies' Home Journal. "The reverse is as likely to be true. Nevertheless, all theatrical faces have to be painted. It may be assumed safely that none of the complexion is genuine. An exceptionally clear and pink skin may require no falsity. A dark one may chance to suit the character to be assumed.

"But these exceptions to the rule are rare. The glare of artificial light would make most faces ghastly white or un-pleasantly sallow if bright hues were not laid on. The art of coloring a pretty visage just enough and not overdoing it is one which all actresses should learn. Many do not, and so we see beauty dis-

There are two distinct processes. One makes use of colored powders applied dry. The other mixes the same powders with grease, making a substance called grease paint."

Nat Goodwin and His Wife. "As for these stories," said Nat Goodwin to a reporter recently, "of separation between my wife, Maxine Elliott, and myself, either professional or domestic-do

"Professionally she is as much an aid

to me as I am to her. I recognize her value financially, for she receives \$200 a week galary, and after I make \$20,000, which is about our total living expenses which is about our total living expenses (remember I pay \$75 a week alimony). I divide the profits with her. Seeing that my profits run from \$50,000 to \$80,000 a year, she is not badly provided for. She has got over \$80,000 of her own in bank now. No; don't believe these absurd stories. I have been wild, yes; but I am not a total fool, for I know a good thing when I've go! it."

INAUGURAL BENCH SHOW

"Portland Kennel Club"

3d St., bet. Ash and Pine Sts.

APRIL 18th, 19th, 20th and 21st

Hundreds of the finest bred dogs from all parts of the Pacific Coast will be on exhibition.

Entries positively close Thursday, April 12th.

Entry blanks and premium lists with full information can be had on application to the Secretary, J. A. Taylor, Room 451 Sherlock Building, cor. 3d and Oak Sts., Portland, Or.

Pedigree not required to show your dog. Make your entries early and you won't get left.

INTEREST IN BENCH SHOW

IT INCREASES AS THE DATE OF EX-HIBITION DRAWS NEAR.

Oregon Yecht Club Election-Fair Score at the Clay Pigeon Shoot-

Golf Record Broken.

As the date of the bench show approaches, and the fact becomes more known that the Kennel Club has opened an office for Superintendent J. W. Burrell, fanciers ing of placing their dogs on exhibition, the show will be a success, numerically. In an interview, Mr. Burrell made some timely suggestions and pertinent remarks as

He states that there are a number of dogs, from his observation in his short stay in the city, belonging to local men which are fine thoroughbreds, but their owners seem to be entirely uncor of the fact. So any one wishing information regarding the quality or form of their dog for the bench, or regarding the filling up of entry blanks, he will furnish it as far as he is able. He recognizes the fact that this is the first bench show for Portland, and is practically a venture, and the following up of this worthy enterprise will depend more or less upon the en-couragement to this show. Being a new undertaking, he finds that the management is sadly handicapped in not having ad-dresses of fanciers, who would otherwise receive entry blanks and premium lists. ing such matter send in their addresses as soon as practicable. He also fears that the idea may spread that this bench show is a money-making concern, and this idea he wishes to dispel as quickly as possi-ble. All the return the officials will receive for their time and money will be the lion's share of the work, as all money proceeds are devoted to current expenses, such as feeding, benching and care of the dogs on exhibit. Money prizes will not be hung up, diplomas and medals being the only premium outside of cups donated as special prizes. Mr. Burrell assures intending exhibitors that a nightwatchman will be engaged for the protection of those leaving dogs at night.

He states that this will be an excellent opportunity for local men to get in line on their dogs, as high-class dogs will come in from California, Washington and Brit-ish Columbia and from all sections of Oregon. He says with emphasis that entries will surely close April 12. "My advice is," said he. "If you have a

good dog, show him. If he wins a prize you will value him all the more. If not will have the satisfaction of knowing that you have helped along a legiti-Mr. Burrell said that what went further

in his mind towards auguring for the success of Portland's show was the class of men who are interested. No other city where he has had business in this direction or members of its kennel club such a A further hint is thrown out. In the at 3:30 o'clock.

larger clubs of the Easthere is a women's any which is to devote speet or toy dogs, and maintaining this section is rather early for her is but in its inciples might think about the nessing this preliminal Secretary Taylor his to a millsts in press, which lists will be ready for distribution early in the coming week. Nu-

perous inquiries have come in his mail as to special prizes. The management, while not soliciting these special prizes, will gladly accept cups or premiums of like such class as the donor may designate. Already without soliciting two silver cups have been donated, one for the fox tericr class, the other for the collie

Oregon Yacht Club Election The annual election of officers of the Oregon Yacht Club, whose boathouse and yacht quarters are near the foot of East Clay street, took place Friday evening. There was quite an attendance of the members of the club. The following directors were elected for the ensuing year: Ira S. Hill, L. N. Woodward, Seth Catlin, W. B. Beebe, H. F. Todd, J. E. Wolf and R. H. Austin. The officers elected are as follows: Ira S. Hill, commodore; L. N. Woodward, vice-commodore; R. H. Austin, port captain; Gilbert Dalgleish, W. H. Robb and W. L. Sutherland, regatta committee. The outlook for a lively yachting season for the club is excel-lent. Most all the members of the club have rebuilt or overhauled their boats, and have them about ready for the season's sport. Several new yachts have been built, which will make their appearance before long, and the river will be dotted with their white sails on Sundays and the long Summer evenings. How-ever, few of the yachts are yet in the water. The improvements of the boat-house and the place where the yachts are moored will not be commenced for abo a month. Some piles will be driven and floats placed, so that the boats may be moored and reached better than hereto-

At Hotel Portland Tonight.

At Hotel Portland Tonight

March—"Picadore" Sousa
Waltzes—"Rosalind" F. Oscar Elmore
Gems from "Amorita" Czibuika
Spanish wedding serenade Pedro Sliva
Gavotte (characteristic)—"The First
Heart Throbs" Ellenberg
Grand selection—"Faust" Gounou
"Narcissus" (by request) Nevin
Waltzes—"Zenda" Frank M. Witmark
Serenade for trombone and cornet.
Schubert
Occupation ("Picate Dame" Von Suppe Overture—"Pique Dame" Von Suppe Entre acte—"Little Beauty" Wm. Bendix Negro oddity—"Prancing Pickaninnies" Max Dreyfus George H. Parsons, Musical Director.

Religious Announcements. The following notices of services today were received too late for a place in the church department: The Rev. W. H. L. O'Rorke, of San

Francisco, head of the Seamen's Institute of the Pacific Coast, will preach at St. Mark's Church, corner of Nineteenth and Quimby streets, this morning, at 11 o'clock. Rev. A. W. Ackerman, of the First Consolid, enterprising lot of business men, and gregational Church, will address the men's ing at the Y. M. C. A., this afternoon,

Hostetter's Stomach Bitters is good for you whether you are sick or well. If sick, it will tone up your stomach,

STIMULATE YOUR KIDNEYS,

arouse your sluggish liver, and regulate your bowels. If well, you need the Bitters to maintain your health and strength, and to keep disease away. The Bitters are for women as well as men. Try it. Take no substitute.

Hostetter's Stomach Bitters





GERTRUDE MILLINGTON, IN "HAVE YOU SEEN SMITH!"

Andrews will sing Leonora in "Il Trovatore," and in other important roles. Miss Maude Leekley will repeat her porform-ance of Azcuena in "Il Trovatore," and will sing in other contralto parts.

Among the other singers, Henry Hallam will appear as Don Caesar de Bazan in "Maritana," and is cast for other tenor roles during the week, and baritone Frank Mastin, a new-comer, whose first appear-Its Best Work.

Its Best Work.

The most effective work of the company as a whole was thrown into "Il Trovatore" and whole was thrown into "Il Trovatore" and "La Mascotte." In the former opera, are billed for all the opears of the week, and paritone Frank iniquitous institution, because there was once a Pope Alexander? Because the profession with Charles Dana Globson, with a view to profession with a view to

sermon preached by an Indiana divine: much censure I do not deny; but because you find abuse of privilege in any walk of life, is it your prerogative to condemn to a leprous exile the class of human be-lags wherein the error has been discovered?
"Should we brand the church as an

Signed With W. R. Dailey. Max Steinle and his pretty wife, Rose Simmen, two well-known Portland favorites, have signed with W. R. Dailey for next season, in a repertoire of modern comedies and farces, the tour beginning in comedies and farces, the tour beginning in California in September. Mr. Steinle's clever work as Martin Tripp, in Hoyt's "The Midnight Bell," obtained for him recognition as a successful comedian. In onjunction with Rose Simmen, his specialty work will be a feature of Dailey's

Marquam's Next Attractions. Burr McIntosh and the Mayo company players will come to the Marquam Friday and Saturday evenings, April 13 and 14, with Puddn'head Wilson," with Mr. McIntosh in the place of the late Frank Mayo, in the title role. Willie Coller's "Mr. Smooth" is the next dramatic struction at the Marquam, on April 16, 17 and 18.

"Dark" This Week. The Metropolitan Theater will be "dark" this week, the stock company which has been performing there having terminated its engagement last night.

There will be no performance at the Marquam Grand this week.

GLEANINGS PROM THE WINGS.

Matters of Interest to Playgoers and Actor Folk. Daniel Sully is making a great hit broughout the country with "The Parish Priest," by Daniel L. Hart. The piece is of the comedy order, with a charming little story running through it. It gives a vivid picture of the good-natured, shrewd,

actful priest, in a country district of Pennsylvan.a.

Israel Zangwill has appealed his suit
for libel against the New York Evening
Sun. The Sun charged that it was necessary for James A. Hearne to rewrite "Children of the Ghetto" before it could

be staged Daniel Frohman has begun negotiat

you know that makes me mad? I think more of her little finger than all the world besides. Her company is of more use and solace to me than any one else's. No better wife was ever given to a man, and I ought to know; for I've had my own trou-

He-Marry me, darling, and life will be one grand, sweet song. She-I am not quite sure about that