



WEEK AT THE THEATERS

Opera, Minstrelsy and Melodrama Combine to Please Playgoers.

Comic opera, minstrelsy and a thrilling drama composed the attraction at the various playhouses during the past week. A most encouraging sign of theatrical times was the nightly large attendance at every performance. Portland's theater patrons have evidently outgrown the temporary period of apathy that marked the attendance for about three or four years, and have now reached the stage where they have given this city the name of being one of the best show towns on the Coast. Local managers endorse this statement by saying that advance men this season are clamoring for longer engagements. Shows that were first class a few years ago passed for second class on the night stand, but this season larger dates are sought, which fact in itself is a sufficient criterion.

Beginning with last Monday night, Frank Daniels appeared at the Marquam Theater in his latest success, the "Ameer," a comic opera built on lullaby lines. Monday, Tuesday and Wednesday evenings were devoted to this opera, and at each performance a crowded house was the rule. It is just such a play as leaves pleasant memories. It is brilliant in presentation, bright and fresh in dialogue, has a host of pretty girls with uniformly shapely figures, and has good, rollicking choruses with, as a rule, the jaunty two-step swing. As to principals in the singing role, there were no really good singers. They seemed to be picked more for appearance than for vocal excellence. The women sang acceptably their set songs, but their personal charms far offset their singing. The men, from the short measures wherein their voices were heard, in solo, gave good promise of good songs to come, but the songs never came. Daniels' droveries form part of stage history, and are too well known to need but a passing mention. He had two able lieutenants in the comedy line in the whimsical old chamberlain and the court fool. As a scenic production the "Ameer" was grand, stage setting and pictures were rich and dressy.

Reverting to a question raised in last week's issue as to where comic opera is tending, the "Ameer" is a good subject in point. Everything appealed to the eye. Even the comedy was exaggerated by elaborate make-up. Scenic effects in every stage picture prevailed. But the musical features, with their even "couple of stars," their pretty concerted numbers and a few really good solos, were strangely lacking. Perhaps the word "opera" in this case again is used merely as an advertisement, where the word itself is always a strong inducement to a patron of ordinary musical tastes, and the spectacular paraphernalia is used as "divertissement" from the original object. Be the case as it may, the fact remains that light opera as at present "sung" is of latter-day growth, and it will be very interesting to watch the developments

that are bound to occur in the near future. On Thursday and Friday nights, Primrose and Bookstater's minstrelsy entertained by a very good show, following closely, in the first part, out-time minstrelsy, while in the second part a few orthodox minstrel features were presented, with the added new feature by Primrose of several beautiful stage effects in moonlight scenes on the Mississippi Bayou, with appropriate musical accompaniment. Neither Primrose nor Bookstater seem to have lost any of their former vivacity or cleverness. Their specialty features in the second act were on a par with anything in their particular line seen here. With all due respect to the abilities of the old boys, they have a team of endmen in O'Brien and Dooley that simply put them in the shade in the first part. O'Brien's work in negro songs and general get-up was the feature of the evening, while Dooley's fine singing overtopped any endman's efforts ever heard in Portland.

"Under Sealed Orders," a dramatization of one of Rudyard Kipling's stories, played to a full week of more than ordinarily good business at the Metropolitan Theater. The play in itself gives plenty of scope for talents that tend towards the melodramatic or stagy. The scenes are all thrilling, dealing for the most part with the actions of the secret service of Great Britain in their operations in Algiers. Both in story and location the effect is romantic, and the company playing the role for the most part kept well within the bounds, and no overacting, where overacting would be so easy, was prominent. Only in one scene, that of a private drawing-room in a London home, did the action of the play become at all prosy, and even in this scene a few specialties were added to relieve the strain. Plays such as "Under Sealed Orders" have a strong attraction for the regular attendant.

Corrdray's Theater was dark during the

written for him, he is said to have a part in which he is able to do better than he has done elsewhere. He has spent much story in preparing for the part, and has engaged a splendid company for its presentation. The women in the play are said to be the most beautiful that have been seen on the Coast for a number of years, and their gowns, the latest creations of Worth, have set the fashion. The play is a farce comedy of a high order, concerning the doings of an old farmer whose wayward son keeps him constantly in hot water. While being so presented it is clean and wholesome, and the mirth is natural and easy. The comedy is sumptuously staged, new scenery having been painted for it, and no detail of property or setting that goes to make a finished performance being overlooked.

FLAWLEYS AT CORDRAY'S.

They Will Open Tonight in "The Great Ruby."

T. Daniel Frawley and his company will begin their return engagement of one week at Corrdray's tonight. Matinees will be given on Christmas Day and Saturday. The engagement of the company at the same house last month is still fresh in the memory of Portland theater-goers. The attendance then was large, but, on account of the character of the repertoire to be offered this week, it would not be surprising if even that record should be exceeded. The play selected as the opening bill is "The Great Ruby," one of the sensations of recent theatrical history. From a scenic standpoint it is the most ambitious undertaking of Mr. Frawley's career, and it requires a larger cast than anything previously produced by him. While frankly melodramatic in character, it is melodrama of a high type, and its personages are recruited mainly from the most "swagger" element of the English aristocracy. This fact affords an opportunity for handsome dressing, which the ladies of the company are not slow to improve. Miss Van Buren and Miss Johnson especially are resplendent in a number of Paris gowns. When the piece was produced by Mr. Frawley in San Francisco, the Examiner devoted two pages to Miss Van Buren's costumes. "The Great Ruby" will hold the stage tonight, tomorrow night, and at the Christmas matinee. At the evening performance on Christmas, and the following night, another novelty will be presented. This is "The Middleman," by Henry Arthur Jones, the play which made E. S. Willard famous. It is a drama of the deepest human interest, and one which holds an audience spellbound from beginning to end. The "Sporting Duchess" will be given on Thursday, "Madame Sans Genes" on Friday, "Tribby" at the Saturday matinee, and the engagement will close on Saturday evening with Israel

is then attacked by both men. He succeeds in getting both points on his own sword and alone battles for his and his master's life. The combat is here most exciting. It is believed that few swordsmen are capable of handling the rapid thrusts of two men in such a fight. Biowa and Thrusts are parried with equal precision. Cecco succeeds in wounding his original opponent slightly, but allowing him sufficient time to pay full attention to Malatesta, whom he quickly dispatches. Then a general fight with the fool and the Duke on one side and the followers of the defeated men on the other ensues, which

John Drew died Mrs. Gilbert stepped into her place as the most popular and most finished of old American actresses. In "A Royal Family" Mrs. Gilbert has excellent opportunities to exhibit her rare talent as a comedienne. In fact, she and Thrusts are parried with equal precision. Cecco succeeds in wounding his original opponent slightly, but allowing him sufficient time to pay full attention to Malatesta, whom he quickly dispatches. Then a general fight with the fool and the Duke on one side and the followers of the defeated men on the other ensues, which



HARRY CORSON CLARKE AS TOMPKINS.

must necessarily and disastrously for the single pair, but is brought to a speedy termination by the announcement of the Duke's presence.

"The Day of Atonement."

Phil F. Rogoway's romantic drama, "The Day of Atonement," will be presented at the Marquam Tuesday, January 7. The play, which was written by a young Portland playwright, will be given an elaborate presentation, more than 100 people, nearly all of them from Portland, having been engaged to take part. Among those who are to assume leading roles is Miss Henrietta Vanderholt, who will play Mrs. Bernard, the inkkeeper of Lauterbach. She is a young woman of exceptional histrionic ability. J. L. Walters, a veteran stage director, will look after the details of the presentation.

"A Stranger in a Strange Land."

Thall and Kennedy's comedy, "A Stranger in a Strange Land," which has been one of the biggest hits of the season will come to Corrdray's Theater the week following the Frawley engagement. The play is founded on the adventures of Don Quixote, and is said to be one of the cleverest and best of its kind that has ever been produced. The reputation of Thall and Kennedy as managers is a sufficient guarantee that the company will be composed of the best talent that can be secured.

ALL THE STARS THERE.

New York Enjoying an Unusual Dramatic Season.

Nearly all of the foremost American star actors are appearing in New York this week, or are due here soon, says the New York Sun. Daniel Frohman's stock company at Daly's has four or five actors whose artistic ability and popular personalities almost give them the right to prominence. Hilda Spong, Cecelia Loftus, John Monks, Edward J. Morgan and Elizabeth Tyree, although not all American by birth, are native by reputation. Miss Loftus might be named as an exception, but her professional standing, other than a music hall mimic, is slight abroad. All these have good parts in "The Man of Fort."

James O'Neill has long held a prominent place in American stagerandom. Of his many parts, none has brought him nearly as much fame as Edmond Rostand's "Monte Cristo," with an ordinarily good scenic equipment, has so long been popular that with a fine background it is no wonder that it brings crowds to the big Academy of Music. Indeed, the scenery alone would be almost worth seeing, even without the famous Dumas melodrama.

Maude Adams is in every sense an American player, and by her admirers declared the representative actress of our country. To set any single player so forward is unnecessary, as Julia Marlowe or Ada Rehan, or two or three others might justly dispute Miss Adams' claim. The bewitching little comedienne, who does not limit her achievement to any

long experience as a star, Mr. Crane has encouraged our own dramatists by producing only their plays. Of course, he has used Shakespeare sometimes, and some of the new comedies produced by him were adaptations of foreign pieces, but he has adhered to his rule pretty closely. Nothing more American than "David Harum," which remains at the Garrick, could be easily imagined.

DeWolf Hopper is only one of the home-made actors who entertain at Weber & Fields's Lillian Russell has long worn the crown of queen of American comic opera, and it has not weighed heavily, judging by the still youthful brow of the fair singer. Fay Templeton, Bessie Clayton, Weber Warfield, Fields, Ross and Kelly are compatriots of the Weber-Fields revels who figure entertainingly in

Harlan's ability to entertain at all times nothing new need be said.

Mr. Finck has his idols-of this he leaves us in no doubt-and of them he says many illuminating things. His estimate of the Schubert songs is valuable, and it is worth while to have had attention called once more to the greatness of Franz. Indeed, I am inclined to think that his remarks on the latter composer are the most important part of the book. I am quite in agreement with Mr. Finck in his battle for such neglected song composers as Rubinstein and Liszt.

It is unfortunate that all praise of Mr. Finck's new work must be qualified by the statement that his lack of critical balance makes him little better than a blind guide. He has had a fétich of independence of judgment, and what may once have been an honest desire to get at the good things has apparently become a mere effort for originality at the expense of everything else. Mr. Finck quotes with evident complicity from a British review of an earlier work of his, which describes him as a "typical exemplar of what may be called free thought in music."

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MR. FREDERICK WARDE.

past week with the one exception of an extra performance of "Human Hearts" last Sunday evening.

HARRY CORSON CLARKE.

Comes to the Marquam Monday in His New Comedy.

Harry Corson Clarke, a comedian well known in Portland, will come to the Marquam Monday and Tuesday evenings and Tuesday afternoon in his new comedy, "What Did Tompkins Do?" Mr. Clarke first appeared in Portland as the comedian of the Frawley Company, and has played here at the head of his own company a number of times. He has always availed to advance in the line of comedy, and in the play which was especially

Zangwill's great study of modern Hebrew life, "Children of the Ghetto."

"A BELL BOY."

New Farce Comedy at the Metropolitan.

"A Bell Boy" is the ringing title of the merry, jingling farce which comes to the Metropolitan Theater today and all the week. As the name implies "The Bell Boy" treats of the vicissitudes of the poor, unwary traveler who has to content himself or herself with life in the average country tavern, while pursuing his means of livelihood.

As Theatricals, as well as commercial travelers, have to take to hotels for their homes, it is the happy commingling of the always jolly commercial traveler and a merry troupe of Theatricals that serve to make the entertainment, with the assistance of that ubiquitous personage, without whom no hotel is complete, the bell boy, whose pranks and mettlesome nerve serve to keep everything and everybody in hot water.

Interspersed through the three acts are all the latest popular music and terpsichorean novelties which have enthralled New York during the past summer.

An interesting feature will be the costumes worn by the feminine contingent of the company, which are veritable fashion plates. The costumes, being modeled by the latest Parisian fashions, both in style and design, will prove a treat to the lovers of art.

The company numbers 11 well-known artists, among them being Lou Harvey the Hebrew impersonator, of whom the press and public of San Francisco were unanimous in their praise; Armstrong and Cassidy, Tom Marx, Miss Gladys Marlowe, Gale and Wensley and the Sisters Young, all of whom contribute to the vaudeville portion of the entertainment.

FREDERICK WARDE.

Will Come to the Marquam the Last of the Week.

Frederick Warde, supported by the Clarence M. Brune Company, will appear at the Marquam Thursday night in "Richelieu"; Friday night and Saturday matinee in "The Duke's Jester," and Saturday night, in "The Duke's Jester." The supporting company is one of the strongest in which Mr. Warde has achieved his greatest triumph.

The duel scene is said to be the most thrilling stage fight ever presented. There are four swords in play, each in the hands of a master of the craft. Cecco, the fool, and the Duke of Milan masquerading in each other's attire are followed to the Knickerbocker. Cecco will use no other play this season, again postponing her frequently announced debut as Rosalind. Annie Russell is one of the actresses who have many claims to at least co-leadership among Americans. With her at the Lyceum is Mrs. G. H. Gilbert, whose position is undisputed. When Mrs.



MISS HENRIETTA VANDERHOLT, WHO WILL APPEAR IN "THE DAY OF ATONEMENT."

single line of parts, will remain in "The Algon" only three weeks more at the Knickerbocker. Cecco will use no other play this season, again postponing her frequently announced debut as Rosalind. Annie Russell is one of the actresses who have many claims to at least co-leadership among Americans. With her at the Lyceum is Mrs. G. H. Gilbert, whose position is undisputed. When Mrs.

Music

The soul of music slumbers in the shell. Till waked and kindled by the Master's spell; And feeling hearts, touch them but rightly, A thousand melodies unheard before.

SEATTLE'S ENTERPRISE

Recent News Concerning Musical Events in Portland and Beyond It.

Our sister city, Seattle, has just given a significant proof of her musical enterprise by establishing a public circulating library which comprises scores of the most popular oratorios and operas and other important musical works. Two hundred volumes of vocal and instrumental music is the present nucleus, and this will no doubt in time grow into a valuable reference library of incalculable value to musicians and students. This has been done in response to a general demand for a more intimate acquaintance with the master-pieces in music of a past generation, as well as for recent productions that are constantly appearing on the programmes of the great artists of the day. No one can lay claim to culture in its broadest sense now-a-days without some acquaintance with these notable compositions. For intelligent companionship and exchange of thought with men and women of liberal education and refined instincts it is just as necessary to have a knowledge of Beethoven and Wagner as of Shakespeare and Tennyson. The movement is a general one, and is spreading rapidly throughout the country. Some time ago the public libraries of the larger American cities began this attempt to provide their residents with this means of musical culture. Who, for example, has not heard of the famous Brown collection of music that forms part of the Boston Public Library? Now the smaller cities in various sections are adopting the same plan. The result will be an extraordinary increase in the popularization of good music that the public masses. Everywhere the innovation seems to meet with marked success.

Portland should not remain behind other Western cities in this regard. Some provision, either public or private, should be made to meet the needs of this community. The Musical Club has made a start in this direction, but, of necessity, on so narrow a basis that the public at large is not benefited. Through the generosity of the Art Association we are richly equipped with facilities for studying the works of the masters of painting and sculpture, but musically we are practically without aids of this sort. Yet where there is one student of pictorial art there are 10 students of music. Why should the lesser art be so well supplied with helps for study, while the greater art is neglected?

FREE THOUGHT IN MUSIC.

Henry Finck's New Book Contains Some Barring Assumptions.

There is a spicy editorial on Henry Finck's new book, "Songs and Song Writers." In the current number of the Concert-Goer: "Mr. Finck has his idols-of this he leaves us in no doubt-and of them he says many illuminating things. His estimate of the Schubert songs is valuable, and it is worth while to have had attention called once more to the greatness of Franz. Indeed, I am inclined to think that his remarks on the latter composer are the most important part of the book. I am quite in agreement with Mr. Finck in his battle for such neglected song composers as Rubinstein and Liszt. It is unfortunate that all praise of Mr. Finck's new work must be qualified by the statement that his lack of critical balance makes him little better than a blind guide. He has had a fétich of independence of judgment, and what may once have been an honest desire to get at the good things has apparently become a mere effort for originality at the expense of everything else. Mr. Finck quotes with evident complicity from a British review of an earlier work of his, which describes him as a "typical exemplar of what may be called free thought in music." "He proclaims with unnecessary iteration his opinion that most of Beethoven's

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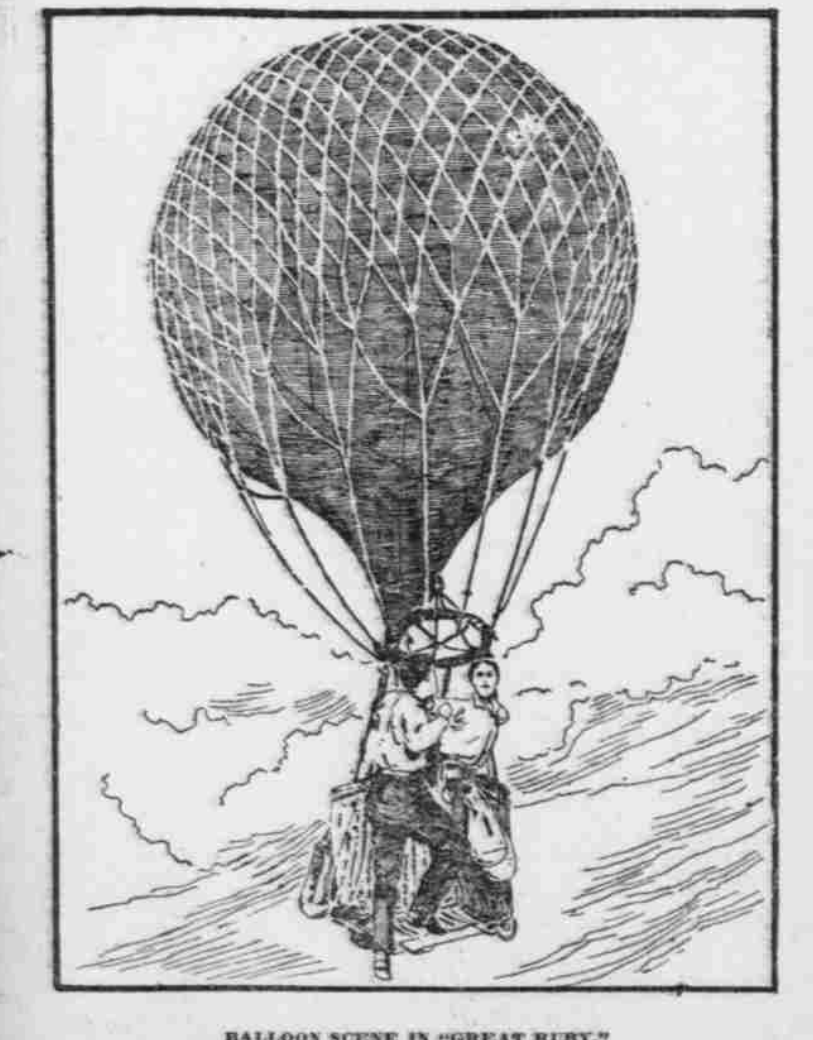
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BALLOON SCENE IN "GREAT RUBY."