



The pleasing entertainment afforded by "The Princess Chloé" shows that a star is by no means necessary to a comic opera company. Given good music, a bright libretto and a capable company, an opera cannot fail to please, and is surely more worthy than a miserably supported star who has had a piece so "written around" him or her that no one else has a chance.

The third week of vaudeville at the Baker has established that form of amusement in Portland as a permanent. The public always know at least the kind of a show they are going to get when they go to see vaudeville, and they seem to like it. Manager Baker took long chances in making the experiment, and deserves the success it has brought him.

Because people are always interested in other people's love affairs and misadventures, "Human Hearts," which nearly broke the record at Cordray's last week continues to be popular. Hal Held has dumped the "heart interest" into this drama with a shme, but he evidently knew what he was doing.

ATTRACTIONS THIS WEEK.

Miss Viola Allen in "In the Palace of the King."

Miss Viola Allen is to appear at the Marquam Grand Theater next Monday, Tuesday, Wednesday, and Thursday, in her great romantic play, "In the Palace of the King." Lorimer Stoddard's dramatization of F. Marion Crawford's story of old Madrid was the one big hit of the New York theatrical season. The action of "In the Palace of the King" takes place in one evening. Don John, just returned from his great victory at Granada, finds himself still in love with Isabella, daughter of the king, who is blind, devoted to Philip, Don John's half brother. Philip secretly loves Isabella, and is jealous of Don John's great popularity. The first scene discloses the situation, and the second contains a pretty love scene between Don John and Isabella. The third scene contains a stormy interview between Isabella and her father, who strenuously objects to the proposed alliance between Isabella and the Prince. The cause of his jealousy is the fact that Isabella is betrothed to the king, who objects to the marriage. Isabella speaks her love with eloquence and force. Now comes the Princess of Eboli, with her wicked plotting. She also loves Don John and meditates the ruin of Isabella. She plans that Don John shall surprise Isabella in the presence of the Cardinal, and that his jealousy shall be aroused and that Isabella shall be dishonored. In the next scene the friendship of the court fool for Don John and Isabella is shown. The lovers make their plans for a secret marriage by the Cardinal, and Isabella, in a powerful scene with Don John, persuades him not to rebel against Philip, as he has resolved to do in order that he might see his kingdom of his own, where his right to marry Isabella would be unquestioned.

The action now changes to Don John's apartments, where Isabella and the Cardinal have hidden themselves. The King appears and tells to Don John slanderous tales of Isabella. The Cardinal comes out of his concealment to reproach the King for the injustice he has done Isabella. He accuses him of the murder of his son and his Queen, whereupon Philip strikes him with his dagger and he falls, apparently dead. Philip induces Don John to take the responsibility of the supposed murder on the ground that a war between church and state would result if it were known the Pope's representative had fallen by the King's hand. Isabella, in her concealment, is a witness to the episode. In the next scene, before an assemblage in the throne room, Don John, in spite of the protests of Isabella, declares that he has killed the Cardinal, whereupon he is placed under arrest. Isabella, in her despair, mounts the throne and declares Don John's innocence, but only so much of her story is believed as reflects on his honor. A cleverly devised incident of the scene is the exchange of defiance between Isabella and the Princess as they meet in the court dance. In the closing scene Philip treacherously commands Don John to death, but through the faithfulness of the court fool proof is placed in the hands of Isabella, by which she can expose the plots of the Princess. She also forces Philip to release Don John by threatening to tell

the court all she knows about the Cardinal's death. At this juncture Philip, by force, has her at a disadvantage when it is discovered that the Cardinal was not killed, and the triumph of Don John and Isabella is complete.

"Uncle Tom's Cabin" and Vaudeville at the Baker. Stetson's "Uncle Tom's Cabin," which has long been booked at the Baker Theater, will interrupt the season of vaudeville the latter part of the week, opening Thursday night and playing the rest of the week, with both matinee and evening



MELBOURNE MACDOWELL, WHO WILL APPEAR IN "LA TOSCA," AT THE MARQUAM.

performances Sunday. The vaudeville programme will be changed in every particular as to acts, although all the people who were so successful last week have been retained, including Little Alice Bar-num, the wonderful child soprano, whose singing has so delighted everyone through the week. In addition, the vaudeville, the most famous of all stage comedians, have been secured. The programme promises to be the best that has yet been given. It will open with the matinee show, noon and an extra matinee will be given Wednesday.

The wonderful popularity of Harriet Beecher Stowe's masterpiece all over the United States for the past 40 years has led to its production by all kinds of managers, with all kinds of actors, good, bad and indifferent. There is magic in the name of Uncle Tom and the capacity to draw the public to see it. This, as pretty much all theater patrons are aware, has been fully taken advantage of by a horde of irresponsible and unscrupulous producers, at once "wild and woolly," have been too often the result. When produced with a proper dramatic cast, coupled with

proper scenic and mechanical equipment, no such story of American life, prior to the great crisis of our National affairs, has ever been penned. For 20 years the Stetson production has been the leading one, steadily advancing each season with the wonderful advancement in stage craft. The rolling stock, parade features, scenic investment and choruses have been steadily added to, while the musical and dramatic roles have been placed in the hands of artists of reputation. Special scenery by Seavey is carried for every scene depicted. A corps of colored singers, cakewalkers, dancers and field hands from the cotton belt lend realism to the plantation scenes. A train of railroad cars, specially constructed, is required in the transportation of this mammoth company, while the street demonstration is said to excel anything yet seen in the theatrical world.

"The Eleventh Hour" at Cordray's. Lincoln J. Carter's "Eleventh Hour" will be the week's attraction at Cordray's, beginning tonight. The continuity of success of Lincoln J. Carter is one of the interesting studies of the stage. This prolific playwright scores on an average of two successes a season, and this season bids fair to break his own record. "The Eleventh Hour" is certainly a success, judged both from the standard of the box office and from the standard of the Carter productions. The attendance and enthusiasm shown in the rendition of the play shows that the average play-goer bankers after melodrama. There are no

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Bernhardt and Refane are both of the opinion that a permanent French theater would pay in New York.

A new play called "My Pretty Maid," by Captain Basil Hood, will soon be produced in London.

Champion Jim Jeffries will do a monologue turn when he goes out with one of Ed Rush's attractions.

"Are You a Mason?" has passed the 10th mark at the Shaftesbury Theater in London, and is still going well.

A second "Arizona" Company is being gathered together in New York to be exploited in the English provinces.

Mrs. La Moyné's tour in "The First Duchess of Marlborough" has closed. It was highly praised by the critics.

Peter F. Daly has signed Weber & Fields to break contract so that he can appear at Proctor's theater in New York.

Jennie Rustice replaces Elita Proctor as leading lady of "The Climbers." Miss Otis objected to one-night stands.

Scima Herman will be featured next season in a new play entitled, "The Wayward Girl," from the pen of Theodore Dreiser.

Isabel Irving made her first appearance as William Faversham's leading lady at Buffalo last Monday night and scored a big hit.

Amelia Blenheim will remain in New York until June 1, and will shortly put on a new production entitled "Heart's Affaire."

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Alfred Klenz, the diminutive comedian, has been in a Long Island sanitarium for the past two months suffering from nervous prostration.

Sarah Bernhardt, who is in Paris, is being sued for \$200 by a goldsmith who manufactured jeweled imitations worn by her in "The Girl From Maxim's."

Owen Davis has turned out a new war drama entitled, "Marching Through Georgia," and it will be given a trial spin on the road in the Spring.

Valerie Berge, formerly leading lady at the Columbia Theater, Brooklyn, resigned her position last week, and Isabel Evesson took her place.

The London Hippodrome recently celebrated its second anniversary. The managers claim to have averaged 500 people a day as spectators since its opening.

It has almost become a settled fact that Fay Templeton will leave Weber & Fields at the end of this season and go out as a star in a musical comedy next Fall.

Ope Read has contracted to write a new play, to be called "The Harlequin," illustrative of life in Georgia, and it will be put on for the first time in a Chicago theater.

This is the first Winter for 13 years that there has not been a pantomime at the Standard Theater, London. The series of 12 successive annuals was begun in 1888.

Odd as it may seem, London has not yet seen "The Girl From Maxim's." What is spoken of as a deodorized version will be shortly presented there by Charles Wyndham.

A series of Hoyt's plays are to be presented in San Francisco, commencing next Monday night. George Orin will play the parts originated by Otis Harlan and Harry Campbell.

Henry Miller will play a 15 weeks' engagement under the direction of Charles Frohman in San Francisco next Summer. Margaret Anglin will be the leading lady, and the Empire Theater plays will be presented.

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fun evolved from its humorous situations and lines. The piece is one of those prepared for the sole purpose of creating laughter, and it succeeds admirably, the audience being kept in continual roars of laughter. The presenting company is a most competent one.

Florence Roberts in "Zaza." The play-goers of this city will soon have an opportunity of hearing and seeing American actress, who is now touring the Pacific Coast under the direction and management of the well-known theatrical firm of Belasco & Thall. Her repertoire is extensive and headed by the much-talked-of play "Zaza," by David Belasco, which created such a furore in London, New York and Eastern centers. This production will be given on the first night of Miss Roberts' engagement at Cordray's.

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praised by the Germans. Couquell hitherto has taken the same stand as Bernhardt, and declined to go to Berlin from patriotic motives.

The "Santa Claus" Club met Wednesday at the New State with Mrs. William Worthington Harder. Next week the meeting is to be held at the home of the president, Mrs. H. K. McCully, 470 Columbia street.

A three months' revival of "The Broken Melody" is shortly to begin in London, with Augustus Van Blene as the principal figure. Mr. Van Blene has played "The Broken Melody" nearly 200 times, the piece running for over a year in London. Charlotte Walker, who has been playing with the Kyrie Bellows Company in New York, has taken Jane Oker's place as James K. Hackett's leading lady. Miss Oker continues with "Don Caesar's Return" when Hackett takes up "The Crisis."

Edwin Booth, who died in 1892, probably made more money than any other player of his time. His share in the three years the Booth-Barrett combination existed alone amounted to \$49,000. In his later days he gave away and lost each night and left, particularly as a manager, and for all that, at his death, he left a fortune of over \$600,000.

The members of the Transcontinental



FLORENCE WASHBURN AS EVA IN "UNCLE TOM'S CABIN," AT THE BAKER.

Freight Bureau, who have been in Portland the past week, attended Cordray's Theater in a body Friday night, accompanied by local railroad men, and greatly enjoyed the performance of "Human Hearts."

Kate Cixton has at last been won over by the Liebler Company, and the "Two Orphans" will be presented in New York the coming May without the first named in the cast. Eleanor Robson will play Louise, and Kyrie Bellows, Otis Skinner and James O'Neill will have the prominent parts.

Handel's oratorio of the "Messiah" was originally produced in Dublin in 1741. It is altogether without literary distinction or poetic force—mere prosaic, pedestrian German. Worse still, Dr. Nossig lacks the essential instinct in these days of lyric drama—for what will tell, in mass and in detail, upon the stage, and the essential knowledge of the means to achieve it.

As the theatrical dialect has it, there is not a "situation" in the whole book; the characterization is pale; the construction unskillful. Paderewski's passion runs away with him. He is over-strenuous and over-rhapsodical. The persistent opulence of his instrumentation cloy. The music seems always meant to be sounding the heights and depths of passion until it leaves no room for real climax and until ears and brain grow fagged and cry out for relief from this over-strenuousness that often seems to lead nowhere. A book surcharged with dramatic and theatrical significance could not well bear such treatment. The feebleness of Mr. Nossig's text makes Mr. Paderewski's declamation rise hollow.

And yet the central notion of "Manru" —the fruit, one fancies, rather of Mr. Paderewski's than of Mr. Nossig's imagination—is potentially and poignantly dramatic. The essence, dramatic and musical, of the whole opera, is the great, deep, irrepressible, irresponsible longing that comes to exiled men and possesses them, body and soul, for their own people, for the women and the ways and the life of their own kind—and that seizes firmest of all upon impulsive and fiery natures. "Manru" held in galling chains, the red-blooded gypsy has wined and won the pale Gallician peasant girl Uana. Gypsy-wise they wed to live—an outcast from her village and her mother's house; he an exile from the land he might have led with his gypsy sweetheart. The great longing rises in him, the call of the song and the woman of his race fire him. He goes and pays with his death, leaving the peasant maid to hers.

Moreover, when Mr. Paderewski's music plays about or fastens upon this central idea, it is fullest of significance and appeal. The gypsies still hang about the Gallician village and to Manru hammering at his forge in the forest and growing more and more impatient of his pale, sweet wife, comes the sound of a violin playing the music of his folk. There is no need of the later coming of the fiddler himself, old Jagu, to recall the life Manru led with them and Asa, his sweetheart. The cry of the gypsy to the gypsy, the great longing for the wild, free, wandering life, with his own folk, charge the melody. For the time Uana holds him in a love potion. But it is only for the hour. Blindly seeking his band, blindly struggling

Charitable Musical Society request the favor of the ladies not to come with hopes to recover his health. Season before last Clyde Fitch has apparently overtaken his strength and his physicians say he will do no more play-writing for a year. Mr. Fitch has gone to Atlantic City to recuperate, and may remain there for a month or two.

Charles Frohman talks of taking a company of American and English players, a Reuben Comer to Tour near future. There is nothing remarkable in this, except that it is proposed that they shall act in English.

A new musical comedy, called "When Reuben Comes to Tour," is the work of Herman Perley, musical director of the Anna Held Company, will have its first production next Saturday night at Amsterdam, N. Y.

Couquell the great French actor, has at last been persuaded to appear in Berlin, and his acting has been warmly

PADEREWSKI'S OPERA

PAIRED WITH RESERVE BY PROMINENT MUSICAL CRITICS.

The first performance in America of Paderewski's opera "Manru" was attended by one of the largest and most brilliant audiences that ever crowded the Metropolitan opera-house, New York. Critics are somewhat at a loss to discover what percentage of the enthusiasm was due to the man, and what to the intrinsic merit of the work. At the end of the second act the composer received 15 curtain calls. Following are some of the comments of the press upon the work:

New York correspondent of Boston Evening Transcript:

Except Verdi's "Falstaff," eight years ago, no new opera that has been sung at the Metropolitan Opera-House

glings to keep faith with Uana, driven to and fro by the rising, longing for his own life and his own kind, Manru wanders into the mountains, and, spent, sleeps beside a lake.

Now, it is at the full moon that the gypsy desire to rove mounts highest and as he sleeps the full moon battles with the passing clouds, even as his spirit battles with the call of people and of his own heart, and sympathy to Uana. The orchestra mirrors the scene and the struggle—the stormy summer night, the gusty winds playing about the mountain peaks, the clouds, the storm in Manru's heart, and magical tempting of the moon drawing him ever onward. Then it sweeps the gypsy band down Manru's heart, and thrusting aside Oros, their new chief, and Asa's unheeded lover. The music of exceeding and masterful intricacy, binding orchestra, chorus and singing actors in one glowing web of many strands, grows white-hot, swirling with gypsy rhythms, surged with passion—the gypsy passion for the great, free, irresponsible world of roaming. And Manru's yielding heart leaps at it, until the melody of the violin in the woods, carried now to fullest climax, works its will.

It is thus, in the third act, that the dramatic potency of Mr. Paderewski's music rises highest. It is essentially a gypsy rhapsody raised nearly to very high musical, emotional and especially rhythmic power.

The Concert-Goez.—The music is sweet and graceful, exquisitely finished, sane, melodious, constructed with much care; it has moments of marked beauty and originality, and the scoring throughout is irreproachable in taste and variety. But there is never a minute of his, heart-rending passion.

The cast was worthy of the highest praise, and Mr. Paderewski should be congratulated on having brought his work to an opera-house where such singers could be assembled. The two principal singers were of his own choice, and furthermore they are both fellow-countrymen of his; and the remainder of the cast was as efficient as could well be. Interest was naturally keen to hear Mr. Bandrowski, who had been brought here from Europe for the express purpose of singing this role. The new tenor disappointed no reasonable expectations. He is a man of fine presence, an actor of convincing intensity, and a singer of unusual qualities. His voice is robust and brilliant, a voice fit for the most heroic roles; it is of admirable quality, and its range of color is considerable. Mr. Bandrowski sings with considerable freedom, with an undeniable authority, and with adequate expressiveness. He portrayed the restless gypsy mood admirably, and commanded sympathy for a character not in itself attractive.

The real triumph must, however, be accorded to Mme. Sembrich, as was to be expected. All the marvelous vocal technique of this singer—the most complete of any singer of our day—was joined with a surprising intensity of emotional expression in a portrayal of the deserted wife. There was dignity as well as pathos in Mme. Sembrich's performance, and her singing was marked by tonal beauty and wealth of color. One of the finest bits of the entire work was the beautiful simplicity of her singing of the lullaby at the opening of the second act. Mr. Bishop made an earnest effort to lend convincing dramatic significance to the dwarf Urok, and if the representation failed of its effect the blame must be laid at the door of the librettist.

The work of chorus and orchestra is none of the easiest in this opera, and all credit is due for the way in which their forces well in hand and delivering the score with clarity and tonal beauty.

New York Times.—Uana administers the love potion, and the husband is transformed into an ardent lover, and we have the one love duet of the opera. But such a duet! It is long, intense, and full of a love strain of such passionate intensity, of such penetrating melodic power. This is, indeed, the conception of a genuine composer, and if there were no other reason for the performance of this opera, it would suffice to give promise of a future for Mr. Paderewski in the domain of the lyric drama.

But it is in the third act, the greatest part of the opera, that the time will undoubtedly come when Mr. Paderewski will think indulgently of "Manru" as his firstling, for the man who wrote this third act is a composer of greater worth than this opera as a whole. There will come a time when this composer will either throw overboard the leit motif plan, which he has used in "Manru," or use it with real mastery, which is not the case here. It is not that the themes are not clearly drawn. Manru's motive, the gypsy motive—a fragment of the folk music—Asa's and Urok's motives are all easily distinguishable, but they lack flexibility and are not developed with unquestionable meaning. The freedom with which orchestral colors are thrown on the canvass suggests to us the probability of Mr. Paderewski's next advance will be toward free descriptive treatment in the entire score, with the use of only three or four guiding thematic fragments. And we doubt not that he will see the advisability of leaning further toward Wagner in the allotment of distinctly melodic phrases to the voices. The man who could write such a first opera will not stop, and the lesson of his love duet will not be lost on him.

W. J. Henderson.—The typical is the best material for a drama. And when it is to be a musical drama, the more surely the plot centers itself upon the work—dramatic and musical—of the characters of emotions which may be regarded as springing from the primary elements of human nature, the more certain is the touch of the composer likely to be.

The story of "Manru" provides the necessary emotional and representative material in a large measure. The personages are not limited by any conventions of time or place. Their characteristics are typical of race and their personal conflict is one of peoples. It would not be at all difficult to conceive of a more poetical treatment of the same topic, a more ingenious working out of the dramatic element. But the food for music is there, and that, after all, is the chief thing to look for. For the present let it suffice to say that Manru is an interesting novelty and that it was at least artistically conceived.

New York Journal.—No single event in the programme of the opera season has roused so much interest and curiosity, as is not surprising, indeed, when one considers that there is no single figure in the musical world, not even Jean de Reszke or Calvé—probably the two most popular figures in the world of music today—that has an equal attraction for those who follow the musical cult in this city.

The story of "Manru" is one that should have brought forth Paderewski's best powers, being an idyll of gypsy life as found in the mountains of Galicia and Hungary, near the borderland of his own country, and contains as one of its leading themes the exposition of the power of



MISS VIOLA ALLEN, WHO WILL APPEAR IN "THE PALACE OF THE KING," AT THE MARQUAM.

SCENE FROM "THE ELEVENTH HOUR" AT CORDRAY'S.

The Pianola

Represents the application of modern science and mechanical ingenuity to a time-old process.

It enables any one, irrespective of any musical training, to play the most popular instrument in the world, practically without practice and without preparation, and to play it better than any but the greatest artists, without sacrificing in any way the vital element of individual expression.

Therefore, the Pianola's rise to a universal popularity is logical, legitimate and natural, and makes possible the broad-mindedness of an age ready to investigate and quick to appreciate merit.

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