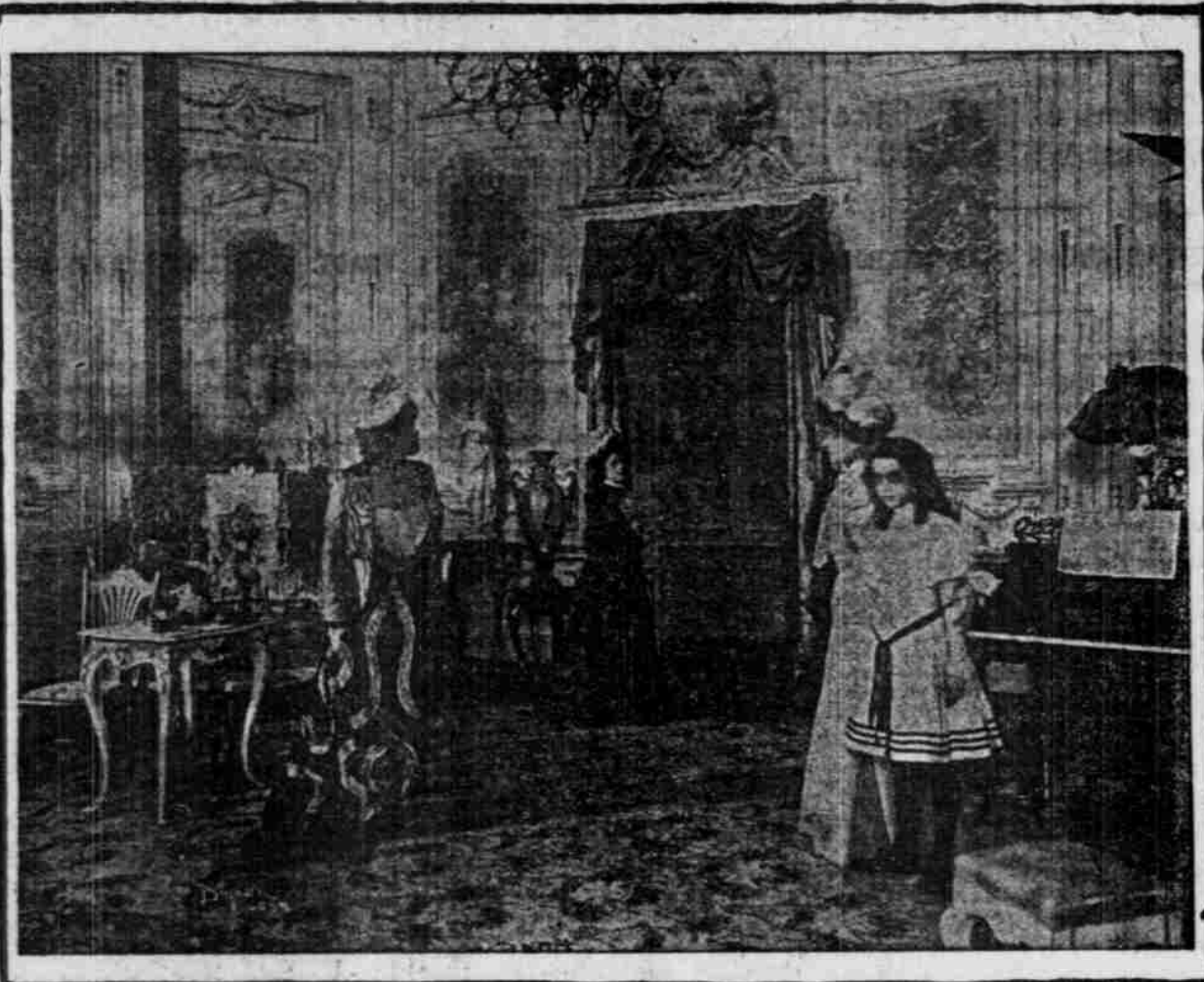




At the

Theaters



Florence Roberts in At CORDRAY'S ZAZA

Edward Morgan

as "JOHN STORM"

in "THE CHRISTIAN" at the MARQUAM



Daniel Sully, who appeared at the Marquam early last week, seems to have made the mistake of believing that a star shines more brilliantly when surrounded by pale satellites. With a good company, Mr. Sully's performance of "A Parish Priest" might have been highly enjoyable. With his company it was the type of mediocre entertainment.

The Shirley Company has given tolerable amusement at Cordray's, but the company is one which would be more appreciated in a water-tank town than it is in a city. Where people are used to better things, it is not surprising that they do not flock to patronize what would be a good 10c, 20c, and 30c attraction.

Attractions This Week.

"The Christian" at the Marquam.

The most successful play in town is Hall Caine's great drama, "The Christian," adapted from his famous novel of the same name. This attraction, in all of its metropolitan completeness, will be seen tomorrow, Tuesday and Wednesday nights, with a special matinee Wednesday, at 2:15 o'clock, at the Marquam Grand Theater, with Edward Morgan as John Storm, and Elsie Leslie as Glory Quigley, and a company of 50 people. The original scenery and stage effects, exactly as seen in New York, where the play had a run of 15 nights, will be seen here.

Hall Caine owes his position entirely to his own industry, persistence and conscientious workmanship. Nothing is due to birth, except the peculiar mental qualities of his race, little to conditions, and if anything to friendships, they are such as he has made and secured for himself. He began literary life as a journalist, but he never intended to remain a journalist. His ambition soared from the first. He had a form, which, of course, with such a man, means to prune the exuberance of his early style. He wrote essays, he lectured, he exercised himself. It was Rosetti, the artist-poet, of all people, who taught him tenderly not to use unfamiliar words under the impression that they were fine. Mr. Caine soon acquired the very vehicle which he wanted, a marvelous, direct, clear, and (if the adjectives may be allowed to pass) a richly simple English. Students of his stories know well that he takes enormous pains with his modes of expression, and it may be stated as a fact that he will write and rewrite again, unless he has satisfied his artistic conscience. He has strengthened himself to close study of English literature. What he has read, two such volumes as his sonnets and book on Coleridge prove. In a word, he has done what he could, in the slang of the studies, to obtain the best possible medium and perfect his technique. If originality means eccentricity, Mr. Caine has an originality of style, but the one in which he reveals himself, suits him like a glove in style c'est l'homme—and nowadays, having taken to heart Rosetti's warning, he is never affected and precocious.

The vaudeville programme at The Baker this afternoon and all this week promises to exceed in interest and variety anything that has yet been given at that popular theater. It is headed by Bacon, Wideman and Bacon in the comedy sketch which they made the success of the season at the Orpheum. "An Easy Lie," Lorraine and Howell will appear in a comedy sketch with two dogs, one of which, a bull terrier that punches a bag, is said to be the most talented canine thespian living. Byrne and West are down for the comedy musical act which has won them renown in the East. La Jene Ca-

meared immoral by some and commended by others. It has virtually set the world by the ears since David Belasco first gave it to the public. And "Zaza" is nothing more or less than a play in which the predominant figure is a woman taken from the variety halls of Paris, a social outcast who counts her lovers by the score, and flouts at morals. Her life to that point is commonplace. The playwright did not intend that she should be anything else than that, up to the time that she meets her fate in Bernard Dufresne, and there the woman of the slums becomes another being and this is where David Belasco exhibits his masterful understanding of the human passions and emotions which he portrays with realism and art. Love makes this outcast a faithful, loving and affectionate mistress of the man Dufresne. She trusts him with a confidence that is edifying and showers on him all the affection her intense nature is capable of bestowing. She has left the past and lives in the happiness wrought by her illusion that she is the all to Dufresne as he is the all to her. Then follows those disquieting incidents which arouse her jealousy and create doubts as to the constancy and fidelity of the man she adores and at last the illusion is shattered and the denouement follows. Through a little child, Dufresne's daughter, Zaza learns that she has been cruelly deceived by him. He has trifled with her and rewarded her constancy and fidelity with the basest treachery. He, the sun of her existence, is the husband of another. It comes to her with the force of a thunderbolt and the loving and loyal woman who gloried in being the mistress of the man she loved in the happy delusion that she might eventually earn the title of wife is driven to the very fury of anger. She becomes a tigress and is magnificent in her expression of hatred and wrath. She is majestic in her anger and vows threatenments and terrify the thoroughly cowed Dufresne, who has been recent to his own wife and diabolical to the unfortunate Zaza whom he has grossly deceived. In this great scene the playwright has skillfully and beautifully brought out the tenderness of the woman, the pity of the outcast for the innocent wife to whom she at first intends to reveal the treachery and baseness of the husband. But as her anger is calmed by the overmastering sorrow that has come to her own life she almost angelically refrains from blighting the happiness of the innocent wife. It is a superb character, and one well fitted for the temperament and disposition of Florence Roberts.

Seventh Week of Vaudeville at the Baker.

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Theater-goers have been on the quiver ever since the announcement of the return of Florence Roberts to this city. She is a pronounced favorite here, and the engagement which begins this evening in "Zaza" and continues the entire week, promises to be the largest in the history of the theater.

"Zaza" has been applauded and condemned, extolled and railed against, de-

clared immoral by some and commended by others. It has virtually set the world by the ears since David Belasco first gave it to the public. And "Zaza" is nothing more or less than a play in which the predominant figure is a woman taken from the variety halls of Paris, a social outcast who counts her lovers by the score, and flouts at morals. Her life to that point is commonplace. The playwright did not intend that she should be anything else than that, up to the time that she meets her fate in Bernard Dufresne, and there the woman of the slums becomes another being and this is where David Belasco exhibits his masterful understanding of the human passions and emotions which he portrays with realism and art. Love makes this outcast a faithful, loving and affectionate mistress of the man Dufresne. She trusts him with a confidence that is edifying and showers on him all the affection her intense nature is capable of bestowing. She has left the past and lives in the happiness wrought by her illusion that she is the all to Dufresne as he is the all to her. Then follows those disquieting incidents which arouse her jealousy and create doubts as to the constancy and fidelity of the man she adores and at last the illusion is shattered and the denouement follows. Through a little child, Dufresne's daughter, Zaza learns that she has been cruelly deceived by him. He has trifled with her and rewarded her constancy and fidelity with the basest treachery. He, the sun of her existence, is the husband of another. It comes to her with the force of a thunderbolt and the loving and loyal woman who gloried in being the mistress of the man she loved in the happy delusion that she might eventually earn the title of wife is driven to the very fury of anger. She becomes a tigress and is magnificent in her expression of hatred and wrath. She is majestic in her anger and vows threatenments and terrify the thoroughly cowed Dufresne, who has been recent to his own wife and diabolical to the unfortunate Zaza whom he has grossly deceived. In this great scene the playwright has skillfully and beautifully brought out the tenderness of the woman, the pity of the outcast for the innocent wife to whom she at first intends to reveal the treachery and baseness of the husband. But as her anger is calmed by the overmastering sorrow that has come to her own life she almost angelically refrains from blighting the happiness of the innocent wife. It is a superb character, and one well fitted for the temperament and disposition of Florence Roberts.

One of the most important revivals of the theatrical season will be that given by the Baker this afternoon and all this week. The production of Herman Merivale's strong drama, "The White Slave," is a masterpiece of the stage. The play is constructed as a problem play and Rose Coghlan dominates it from first to last. It is forceful in its representation of social injustice to erring women, brisk in movement, ingenious in story, poignant in contrasts of character and one of the best-written society dramas in our language. Miss Coghlan was the original representative in this country of Stephanie, Countess De Mohrville, and pre-eminently the best. The character is that of a hard, cold, unscrupulous woman, who has led a brilliant but misguided life and who is presented as endeavoring to obtain social recognition

through the influence of a charming female relative, over whom she possesses a compulsory and blackmailing advantage. The ethical position Stephanie assumes is that she would not be able to prosper in her profligate life if it were not for the existence of such men as Sir Horace Welby, who has reformed and is opposing Stephanie in her endeavors to obtain a social footing in a circle which includes a pure young girl whom he most dearly loves. Stephanie is victorious over Sir Horace at first, but in ultimately reduced to a pitiable state of terror and humiliation by the sight of one of her former dupes, a Corsican who has sworn a vendetta. It is in this scene that Miss Coghlan's great art is manifest. Her final steady exit from the stage, her shuddering horror and stolidity of a hunted desperate woman make her an interesting and formidable picture. Her great beauty, queenly bearing and the admirable management of scenes in which she brings feminine rillery and coquetry to bear on Sir Horace and others of his class, allied to her sweet, powerful voice, make spectators aware they are witnessing the performance of America's greatest actress in this style of part.

The late Charles Coghlan was not only a handsome and accomplished actor, but a skillful playwright as well. His comedy, "Lady Barter," written for his sister, Rose, and first produced at the Fifth Avenue Theater, New York, with the author in the leading part and John T. Sullivan, Edna Shannon, Elly Coghlan, Aubrey Boucicault and Thomas Whiffen in the cast, will also be produced at the Saturday matinee, preceded by a one-act comedy, "Between Matinee and Night," written by Miss Coghlan and James C. Harvey.

Cycle Whirl at the Baker.

The wonderful cycle whirl, which has surprised and delighted thousands of people at the Orpheum Theater, will be the star attraction in an early vaudeville programme at the Baker. The whirl is the most surprising thing of its kind in existence, and has been the sensation both of England and America.

VAUDEVILLE AS AN EXPERIMENT.

Manager Baker Tells of His Introduction of It to Portland.

The success which it has so far attended the efforts of Manager George L. Baker, of Baker's Theater, to establish a vaudeville house of amusement in Portland

has encouraged him to greater ambitions, and within a short time Portland will have as fine a show as can be seen in New York or Chicago, where a population of millions are drawn upon for the nightly audiences.

"Does vaudeville pay?" was asked Manager Baker yesterday.

"It isn't a question of profit at this stage of the undertaking," said Mr. Baker. "Vaudeville in Portland is a novelty, and the people must understand this form of amusement before it can be expected to be put on a paying basis. The evolution of refined vaudeville from the old-time variety theaters has been sudden, yet it has come to stay. In the effort to get away from the old order of things radical departures have been made. And these departures have resulted in better salaries for original workers of the stage who perfected their ideas. The result has been a corresponding increase in expenses of the vaudeville houses, but if the people want the expense will be justified by the patronage."

"For instance, our San Francisco representative has recently signed a contract for a novel act that has been the sensation of the California metropolis, as it was of London and Paris. The salary is \$300 a week and railroad fares must be paid each way. When one considers the excess baggage tariffs added to the other transportation charges the total foots up to a considerable amount. Yet this is only about one-tenth of the expense. To maintain a first-class vaudeville programme, with weekly changes, as are made at The Baker, involves an expense of about \$2000 a week. There must be nine or ten acts, and each must differ from the other."

"The same turn does not please all. In fact, it is not intended that it should. A vaudeville programme is designed to please everyone in the majority of the acts presented. When a programme can be made up that will be just what the entire audience wants in every particular the dream of altruists will have come true, and Bellamy's "Looking Backward" will be the country's constitution. Take the vaudeville performances in New York. The time of each act is printed in the newspapers, and people drop in to hear that particular act, and pay the price of seeing the entire show. If some particular dancer has the town started and astounded, the theater will fill to S. R. O. just before the time advertised for her to appear."

"What is the public's taste in vaudeville?"

"You have asked me a difficult question, one that keeps managers eternally on the hunt for novelties to solve. One week it may be rag-time nonsense; another week it may be little plays, such as will be presented in next week's bill. Then there may appear an intense desire for vocalists, in fact, for any one of the hundred varieties of amusement. In each week's bill we try to give a place to as many different forms of attraction as possible. That is the reason why a black face comedian may follow a pretty singer who has sung a pathetic song, and a team of acrobats may come immediately after a dainty toe-dancer. You cannot solve the public taste. You can only guess at it, and to be a good guesser is the secret of good management."

The Baker Theater has recently sent a man to Chicago, from which point he will cover the entire East and look out for good attractions. This is an expense. Again, the public should remember that Portland is "off the circuit." For instance, a performer starts out from Chicago under contract to play the Orpheum circuit. That means that dates are booked in Omaha, Kansas City, San Francisco and Los Angeles. They play both ways, and are sure of that many months' work. At Chicago they can be transferred to one of the Eastern circuits and sent to New York or Boston. There is not a polite vaudeville performance the Pacific Northwest except in Portland. That means that we have to pay the railroad fare and other transportation charges to and from the place where the performer is engaged. It means a tremendous expense, but if the people want the vaudeville we will give them the best that can be obtained."

EMERSON'S EARLY CAREER.

Sketch of Well-Known Minstrel Who Has Laid Away the Lyre.

Billy Emerson, who died recently in the East, was one of the greatest of minstrel stars, and made several fortunes during his stage career. The secret of his success was largely due to his fine tenor voice, strong and full. He was one of the best singers on the minstrel stage, and in the beginning sang ballads in Newcomb's Minstrel Company. Baines, the old-time theatrical critic of the San Francisco Call, once wrote of Emerson that if he had trained for the operatic stage he would have rivaled Wachtel, the great German tenor. Emerson frequently

appeared in burlesque burnt-cork operas, and sang the tenor solo in "The Tenors" and other well-known operas. For poetry of motion and graceful carriage on the stage, he was par excellence, and had no equal in a seat song and dance. Emerson, in fact, originated the new style, with big shoes. "Pretty Little Yellow Gal," with equal favor.

Emerson was skilled as a dancer, and did clog, jig and buck-and-wing dancing, and also old-time Southern breakdowns, and the "Essence of Old Virginia," "Mississippi Fling," etc. He was a wonderful mimic and a good storyteller. He joined Manning & Moran's minstrel and other organizations, and in 1889 came to San Francisco and appeared at Maguire's Opera-House.

He made the greatest hit ever known in San Francisco, and in singing and dancing specialties had to respond nightly to no less than 15 encores. This continued for years, as he remained in San Francisco without leaving for six years or more. He was invited to banquets, and lionized in every way. He went from Maguire's Opera-House to the Alhambra Theater, and appeared in conjunction with such stars as Bob Hart, Billy Swanton, and the "Essence of Old Virginia," "Mississippi Fling," etc. He was a wonderful mimic and a good storyteller. He joined Manning & Moran's minstrel and other organizations, and in 1889 came to San Francisco and appeared at Maguire's Opera-House.

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KATHERINE FISK COMING.

The Famous Contralto at the Marquam Next Thursday.

Katherine Fisk, who will appear at the Marquam next Thursday night, March 13, under the management of Miss Lois Steers, of this city, has won a notable triumph by the dramatic intensity of her impersonation of that subtle and complex character, Delilah, in Saint-Saens' "Samson and Delilah." The composer has expended his best themes and richest colors in this glowing picture of the seductive Philistine woman who conquered the strong man of the Hebrews. From her languorous, enticing song of the first act to her bitter mockery of her blind lover in the last, the part of Delilah is worked out in music in most characteristic fashion. It takes the French genius to depict woman as a temptress, and in the vocal part, in the ever shifting colors of the rich orchestration, the picture of the devoted, treacherous, tender, crafty, fascinating, yet detestable woman, is complete.

The Criterion, referring to Mrs. Fisk's interpretation of this difficult role, says: "Katherine Fisk has a voice of wondrous beauty; added to this she has the soul of a true artist and the training required to give full expression to her conceptions. The range of the part, as from F below the staff to B flat above, but her voice was perfectly satisfactory in every register. Her lower tones were at times rich and voluptuous, or somber and menacing in the middle register, and in the upper notes it was thrilling when at the end of the second act she soared up to her highest note in the phrase 'Comrade, I love you.' Judging from the dramatic quality of her singing she ought to be on the stage where her triumph would be instantaneous."

KATHERINE FISK COMING

BRILLIANT LYRIC SINGER AT THE MARQUAM, THURSDAY, MARCH 20.

Portland is to be visited this week by an American contralto who is now in the full tide of a most brilliant career. Katherine Fisk has one of those rich, luscious contralto voices, each tone so full of sensuous beauty and pathos that the listener is thrilled and moved even against his will. Added to this tropically luxuriant quality of tone is a broad and intensely dramatic style and rich emotional nature, together with rare personal beauty. Her powers of attraction are said to be so great that she has few equals in this regard on the lyric stage of today, for these are qualities of heart and passion that appeal to all lovers of music both trained and untrained.

But apart from the delight received from the freshness and purity of her tones and her warmth of temperament is that more subtle delight which belongs only to the connoisseur; for Katherine Fisk's art is of the kind that wins praise from the great critics, both American and European. She has been called the greatest artist among American lyric singers that have visited England. Dvorak selected her from among all the famous contraltos of the day to interpret his fine Biblical songs at their first production before the London Philharmonic Society. Mrs. Fisk prepared these songs in a few days, and when the great composer heard that at rehearsal, he was most emphatic in his expressions of delight and would not suggest a single change of intonation or gesture.

In critical England Mrs. Fisk holds a highly favored place as an oratorio singer. Her debut, indeed, was made in London about nine years ago, at which time she was assisted by Souret, the violinist. She sang oratorio solos and songs by Beethoven, Liszt, Schubert and Brahms. Her triumph was unassailable. After that she appeared at the Crystal Palace in a Schubert programme, at chamber concerts of the Bendis String Quartet, in Rossini's "Stabat Mater" and in scenes from "Orpheus." All the great English musical festivals have been glad to engage her. She has appeared as leading contralto soloist with such societies as the

London Philharmonic, Richter, Colonne, Crystal Palace, London, Symphonies, Charles Halle and Scottish orchestra, concert, Gloucester and Normish festivals, Royal Choral Society, Queen's Hall choral, Liverpool, Philharmonic, London, Ballad concerts, Patti concerts, and at private audiences before royalty, engagements such as are possible only to the eminent singers of the world. Aside from her vocal career, Mrs. Fisk has made herself a prime favorite by means of her delightful ballad recitals in German, French, English and Scotch. So broad and all-embracing are her sympathies, that her programmes include all schools and nationalities, from Sechi to Chadic, and from Brahms to Chaminade.

Katherine Fisk has been engaged by Miss Lois Steers to appear at the Marquam next Thursday night, March 20, 1902.

PALM SUNDAY ORATORIO.

Select Choir to Sing "Seven Last Words of Christ."

A good deal of interest is being manifested in the Palm Sunday recital this day week, March 23, at Taylor-Street Methodist Episcopal Church, when a selected choir, under the efficient leadership of William H. Boyer will sing Theodore Dubois' oratorio, "The Seven Last Words of Christ." It has been faithfully rehearsed and a first-class rendition is looked for. It is certain that people of different denominations will attend the recital, as the singers are selected from most of the church choirs in the city—Catholic, Methodist, Presbyterian, Baptist, Congregational, Episcopalian, etc. The words and music are in keeping with the spirit of the Lenten season, and the occasion is one of special significance for a Palm Sunday afternoon.

Theodore Dubois was born August 24, 1842, at Louvain, Belgium. He studied in 1853, studying under Benoit, the organist, and Ambrose Thomas. He graduated in 1861, taking the grand prix de Rome. After returning to Louvain, he was elected to the chair in the Academy left vacant by Gounod's death, and in 1898 succeeded Ambrose Thomas as

There Is But One Pianola

Its phenomenal success has inspired many imitators, in some instances have represented their instruments as Pianolas.

THE AEOLIAN COMPANY

M. B. WELLS, Sole Northwest Agent, Aeolian Hall, 353-355 Washington St.