

Amateur Theaters.



Blanche Walsh.
AT THE MARQUAM

PUBLIC taste manifests itself in curious ways. The performance of "The Christian" at the Marquam last week was in nearly every respect better than that of the previous year, yet a year ago the house was packed at every performance, and the attendance last week was hardly above the average. In missing E. J. Morgan, as well as in missing Rose Coghlan the last of the week, the majority of the theater-goers who are always clamoring for something good, deliberately neglected to avail themselves of two of the best things of the year. It appears that negro minstrelsy and lurid melodrama appeal to the average Portland play-goer more than merit.

Florence Roberts has never been seen in a role more suited to her than that of Zana, which she played at Cordray's to big business all last week. The play is not of the healthy sort, nor does there seem to be any legitimate excuse for any of its kind when clean dramas forcibly appeal to the public, but it must be admitted that it gives an actress a great opportunity, and no higher compliment can be paid to Miss Roberts than to say that she made the most of that opportunity. Her support was surprisingly good, and taken altogether the attraction was the best that has been given at Cordray's this year.

Another week of good attendance at the Baker has proved that the manager of that theater knows how to please his patrons. The bill was exceptionally good, in fact each succeeding week has improved on its predecessor this week. A feature of all the programmes which is especially commendable is the absence of anything that can possibly be construed as offensive to the tastes of the country, and those who know the disposition of vaudeville artists to cater to questionable taste, know that it is no easy work to keep a bill clean week after week.

Attractions This Week.

Blanche Walsh in "La Madeleine" and "Janice Meredith" at the Marquam.
Blanche Walsh's engagement at the Marquam Grand Theater, which begins on Thursday night, promises to be a very interesting one. It will disclose this never young dramatic star in two distinct and widely diverse types of character. On Thursday and Friday evenings she will give her latest success, "La Madeleine," which is a modern drama with the scenes laid in Paris at the present day, and on Saturday afternoon and evening she will appear as the heroine of Paul Leicester Ford's colonial drama, "Janice Meredith."

"La Madeleine" is said to be a play of today, dealing with the high and low of modern Paris. In this world of lavish millions, of mad extravagance, of women whose one ambition is to be, at any cost, the talk of "le tout Paris," and of men whose highest hope is to be the favored protector of the reigning queen of the hour, the story moves. La Madeleine is one of those magnificently dressed women who may be seen in any May or June at Anteuil, Longchamps or the Cafe des Cascades; whose gowns set the fashions for London, New York and St. Petersburg, and who get for their money, however rich or titled, can obtain, because their orders are carte blanche. It is the story of a poor girl, born to sin and without any moral opportunities, who, after reaching the highest place in the half world, is regenerated; who "finds herself" through love, Marie Monnier, like Camille, sacrifices herself for her lover. Her sacrifice is a very great one, because after having given up forever the glittering life of the Bois and the Boulevard, she voluntarily returns to it because she believes it to be her duty. How she is saved from this great sacrifice is told in the third act, but beyond and outside all this is the struggle of the girl with herself; her better nature against her worse, which reaches its tragic climax in the fourth and last act.

"Janice Meredith," the play, is founded on Paul Leicester Ford's thrilling Revolutionary novel of the same title, which is credited with the largest number of readers of any story printed in America during the past 30 years. The dramatic version was made by the author in collaboration with Edward E. Rose, the stage adapter of "The Prisoner of Zenda," "David Harum," "The Richer of Zenda," and several other dramas founded on popular novels.

"Janice Meredith" is presented in four acts, the scenes of which are the farmhouse of Squire Meredith, in Greenwood, N. J., in May, 1776, immediately after the battles of Concord and Lexington; the living room at Greenwood Christmas eve, 1776; the headquarters of Colonel Rahl, the Hessian commander at Trenton, Christmas day, 1776, and a dismantled

"The White Slave" at Cordray's.

The announcement of the coming of Cordray's tonight and all next week of Bartley Campbell's play, "The White Slave," fills the playgoer with pleasant anticipation, and when it is known that a new company will present it with a magnificent scenic equipment, the success of the engagement is assured.

The secret of the success of this famous romantic drama lies in the fact that it is what is called a woman's play. In this respect it resembles "Camille," "East Lynne," "The Two Orphans," and "The Little Minister." A play that does not appeal to the gentler sex has but little chance to enjoy prolonged popularity, for it is woman who makes up two-thirds of the theater-going population, and who is mainly responsible for the attendance of the male portion, whether brothers, sweethearts, husbands or fathers.

It is vastly superior to the later-day productions of the same class, and when properly staged, as it is this season, it cannot but renew its triumph.

Vaudeville Programme at the Baker.

The announcement that the famous cycle whirl will be the top line attraction of the vaudeville programme at the Baker this afternoon and the rest of the week, is alone sufficient to fill the theater to the door. The vaudeville stage has never before had such a sensation as this. The spectacle of two men flying around the inside of what is practically a huge barrel, each almost in a horizontal position is calculated to impress the spectator as well as wonder, and the thought of what would happen if either wheelman miscalculated in the slightest degree either his speed or direction, makes the act thrilling beyond anything of the kind that has ever been put on the stage.

But the cycle whirl is but one of the many features on the programme, which have been carefully selected in California and the East, and each one of which promises to be a riotous number in itself.

Clara O. Moore, the singing girl, will be heard in new songs which, judging by her reputation, will be sung in a way to insure her popularity with the audience. Carter and Thornhill, the eccentric Gaiety comedians, will do one of those funny dialect stunts which are so well received nowadays. Lynn and Kennedy, the dancing nabobs, will tell the latest plays in their line. Frank W. Bacon & Company will give another playlet entitled "Adrift," which is said to be even better than "An Easy Day," which they gave last week. Leardo Brothers will appear for the first time in Portland with some comedy acrobatics that have made them a reputation all over the country. William Walton, the yara-spliner, will tell his funniest and newest stories. The great Duffy children, Prince Bonnie and Princess Fay, will sing, dance and perform for the diversion of the audience, and O'Brien, the eccentric, will produce a vaudeville sketch entitled "A Surprise Party," in which they will introduce singing and dancing, as well as other specialties. Such a programme will prove by far the best entertainment of the kind ever offered in Portland, and its fame has already resulted in the biggest advance sale of the season.

Coming Attractions.

"Way Down East," with its homely rural types, returns to the Marquam Theater on Monday, March 31, to remain one week. The play was first seen here last season, when it ran successfully for an entire week at the same theater, the business increasing with each succeeding performance. The record of this rural play, from a statistical standpoint, is truly remarkable. It is estimated that it has been seen by more than 5,000,000 men, women and children, and its gross takings have been in the neighborhood of \$3,000,000. It has more metropolitan runs to its credit than any other play of the present time. The natural deduction is that it is a play that appeals to all classes—the high and the low, young and old, city folk and country folk. It is a plain story of plain people. The country folk find enjoyment in having their own people act before them. The class city man is taken back to the time when, with stone-brained feet, he chased the butterfly through the meadows. Withal, the story of the play points a moral that is applicable to all mankind. This moral is not hung out like a signpost, but is almost unconsciously absorbed. "Way Down East" is a clean play and a wholesome one. It is a drama that has not hesitated to inform it. It is a drama full of what is termed heart interest. Its story of wrong to a young and trusting woman, and the retribution which overtakes the man who betrayed



"KATE" IN "WAY DOWN EAST" AT THE MARQUAM

her by a false marriage is one to stir the blood and thrill the being. Anna Moore's simple story, her grief and anguish; her spirited denunciation of the man who took advantage of her innocence; her triumph and the prospect of peace and happiness for her as the curtain falls, all go to make up a pretty, unaffected and direct play. Interspersed with the strongest portion of the play there is a comedy which brings out the characters of a New England village. The play furnishes scenes depicting life near a country town. There is first the farmer's yard, with the expanse of meadow and grazing land beyond the road; a great barn in which is stored the food for the cattle, sheep and horses.

The second act discloses the sitting-room in the farmhouse, with its wide hearth and the comfortable-looking easy-chairs. In the third act the famous snow storm is shown. The scene is laid in the interior of the kitchen, and supper is nearly ready. Outside the snow whirls and flies in exact imitation of nature's convulsions, while the red glow from the stove, the bustle of preparation for the meal and the incoming of visitors, make the scene breathe warmth and pleasure.

The fourth and last act shows a typical maple-sugar camp in a New England forest in winter time. These scenes give opportunity for pretentious scenic effect, and they have been taken advantage of to the limit of stagecraft. The snow storm especially is the most realistic effect of the kind ever produced.

Some changes have been made in the cast since last season, all with a view to the betterment of the production.

The Shirley Company.

Following the engagement of "The White Slave" at Cordray's, the Jessie Shirley Company will play a return engagement in an entirely new repertoire.

Notes of the Stage.

A new play has a wireless telegraph scene. Kyrie Ballou lately bought a prize butterfly for \$1500. "Old Jed Prouty" has just celebrated his 42nd birthday. The Mary Mannerling-Hackett-Bellows tour, in "Camille," has fallen through. There is to be a scenic revival next season of Bartley Campbell's "My Partner." Marie Cahill is to be starred in a musical comedy to be written by Harry B. Smith. She will be under the manage-

ment of Frank L. Perley and George W. Leeder. Carroll Johnson and George Thatcher have joined forces in a new minstrel company. Clara Morris is reported to be writing a novel to be called "A Pastebord Crown." Otis Skinner denies the reports of joint starting tours with which his name has been associated. Ella Wheeler Wilcox, the poetess, has appeared as a stage writer in "Her First Divorce Case." New York has three Hebrew theaters in successful operation, and now Brooklyn is to have one. Charles Frohman asserts that there are not enough actors, and that there are too many theaters. Olga Nethersole may make an American tour next season under the management of the Shipman brothers. George Monroe, the fat comedian, will appear next season with a new play, "The Dances of Mrs. Dooley." James E. Sullivan is to imitate Louis Mann for the benefit of the Londoners in "All on Account of Elias." Viola Allen is to appear in a revival of "The Hunchback" as Julia, with Eben Plympton as Master Walter. A report came from Louisville last Monday that Nat Goodwin had lost \$10,000 at a game of poker in that city. Charles Leonard Fletcher, a monologist, has quit the vaudeville stage and opened a school of acting in Kansas City. Nanette Comstock will play the leading part in William Collier's company in his production of "The Diplomat." Wireless telegraphy has reached another stage. It has been introduced among the dramatic "effects" of a new play. George Towles has replaced Herman Adda as musical director with Anna Heid's "Little Duchesse" Company. Samuel Nixon, of the firm of Zimmerman & Nixon, has been in Havana with a view of possibly locating a theater there. Arthur Forrest and Wilton Lackaye have been engaged for the production of "A Scrap of Paper," by Henrietta Crossman. Joseph Hart and Melville Baker are collaborating on a musical farce called "The Country Club." It will be produced next season. Adh Rehan has gone to England and will stay in Europe till autumn. She had a new play by Martha Morton, but decided not to play this season. Virginia Baris's plea for divorce from Frank Lawton, the whistler, now in London, has been granted by Justice Blanchard, of the Supreme Court of New York. Clara Bloodgood says that she will not

New York next Thursday evening. Nanette Comstock will have the leading woman's role. Paderewski gave \$1000 to be divided among the choristers and dancers employed in his new opera, "Manru." The beneficiaries of his generosity were much pleased at the unexpected gift. Fritz Schell, one of the sopranos of the Metropolitan Opera Company, will probably go into comic opera next season, appearing in an original work by De Koven and Smith. The Shuberts will finance the venture. It will hardly be necessary to fling bouquets at Mildred Holland in her new play, "The Lily and the Prince." One act, a Florentine garden, will contain over 1200 artificial roses. Edna May is preparing to appear in a musical farce called "The Three Little Maids" at the Apollo Theater, London. The new piece is by Charles Hands, with music by Paul Rubens. "The Sultan of Sulu," libretto by George Ade, will be produced for the first time in Chicago recently by a company including George Beane, Margaret McKinney, Gertrude Quinan and Blanche Chapman. Martin Harvey has given up "After All," Freeman Willis Eugene Aram play, as a failure, and revived in London "The Cigarette Maker's Romance." This situation puts his American tour of next season again in doubt. Lewis Hopper has been engaged to stage the musical comedy, "The Wild Rose," by Harry B. Smith. It will have its first presentation in Baltimore April 14. Al Hart and Eddie Foy will have prominent parts in the piece. Minnie Dupree, who has been a member of Amelia Bingham's company for the past two years, has sent in her resignation and will become a member of the company playing "Life" in New York, beginning the last of this month. Beerholm Tree is reported to be contemplating a series of coronation Shakespeare shows in London for foreign visitors. It is stated in The Sketch that he may produce among others "Richard the Second" and "The Tempest," with himself both as Prospero and Caliban. If present negotiations go through, Frank Daniels will have the principal comedy role in "The Chinese Honeymoon" when it is presented for the first time in New York at the end of the regular season. Kirke La Shelle may farm Daniels out to the Shuberts, who control the piece. When "Ben-Hur" was playing in Pittsburgh someone connected with the management, while strolling in the lobby of the theater, said carelessly to an usher: "In this race tonight I'll bet you \$5 Ben Hur wins." "I'll bet \$5 he doesn't," promptly answered the usher. And sure enough something happened to the racing machinery, the curtain had to be rung down before Ben Hur's chariot had driven an inch ahead of the others, and the knowing usher was \$5 the richer for the bet, which apparently was a sure thing for the other.

ANTON SCHOTT IN NEW YORK

WELL-KNOWN TENOR SCORES A TRIUMPH

PORTLAND musicians will always have an interest in the artistic careers of Anton Schott, the well-known tenor and vocal teacher, and his talented pupil, Miss Reba Hobson, of Astoria, who have both appeared before audiences in this city. Recently Herr Schott and Miss Reba Hobson sang at the German Press Club in New York City, and this notice appeared in next morning's issue of the Morning Journal: "Miss Reba Hobson, a pupil of Herr Anton Schott, brilliantly sang the cavatine from Freischuetz, 'Und Wenn die Wolke sie Verhuellet,' and an aria from Marschner's 'Hans Heiling.' So great was the applause that she had to add as an encore a song by Schubert. We can predict for this young artist a very brilliant career. The intonation, phrasing and breathing were admirable, and the diction faultless. After the pupil, came the master, Anton Schott, with Schumann's 'Ballade des Harfners,' but the audience was not satisfied till he added 'The Two Grenadiers' by Schumann. In Herr Schott's voice is shown very plainly the benefits of a good school; he 'preserves the voice fresh and elastic at an age when poorly trained voices have long become unfit for concert work. Truly, with Anton Schott, it is not only a wonderful fullness of tone which carries one away, but his whole delivery, full of noblest expression and convincing fiber, stands, in these times of decay in the art of song, with few rivals." Herr Schott also sang at a Liederkreis concert, and this is from a recent issue of the Staats-Zeitung: "Anton Schott, once the hero of our German opera, sang Sigmund's 'Love Song,' from the 'Valkyries,' and as an encore 'The Two Grenadiers,' and later

on the solo in 'The Battle Prayer' by Saar, in which latter piece, in the most powerful fortissimo, he soared above chorus and orchestra. And as he began the 'Love Song' in the tenderest mezzo voice, it proved that he is today still in the full power of his voice—a voice which has few equals on the German stage. No wonder that he was overwhelmed with applause." A concert was given last night at the Metropolitan Opera-House, New York City, in aid of the funds of the German Poliklinik, under the direction of Emil Pauer, of the Metropolitan Opera orchestra. Among those who sang was Herr Schott. Other artists were: Miss Margaret Hall, contralto; M. Wilczek, violin, and Raphael Josephy, pianist.

Palm Sunday Oratorio.
Those who have secured tickets to Taylor-Street Methodist Church for this afternoon's recital of Theodore Dubois' "The Seven Last Words of Christ," by a select choir under the leadership of W. H. Boyer, undoubtedly have a treat in store. The chorus has rehearsed this work with great zeal, and a musical event of more than ordinary interest may be expected. Miss Kathleen Lawler, soprano at the cathedral; Mr. James W. Belcher, tenor, and Mr. Dom J. Zan will render the solo numbers, and Mrs. W. E. Thomas will preside at the organ. The orchestra has worked faithfully and will greatly enhance the beautiful harmonies with which the score abounds. The service will be opened by the rendition of "The Palm" by Pauer. Chaplain Gilbert will make a short address. It is hoped that the audience will assemble promptly, and no persons will be admitted during the rendering of a number. Delays between numbers are a deterring influence to the full appreciation of the work.

Closing Aeolian Recital.
As the time draws near for closing the recital season at Aeolian Hall, attendance and enthusiasm is on the increase. Lovers of music who otherwise could not have



LYNNE & KENNEDY Dancing Nabobs



CARTER AND THORNHILL - Excentric Comedians.



O'BRIEN, JENNINGS & O'BRIEN, 20th CENTURY Sketch Artists.

BAKER'S 7th Week of Polite Vaudeville

enjoyed many of the selections outside of European musical centers will recall with pleasure many successful programmes that have been rendered during the Winter, and all are now improving every Wednesday evening's opportunity to hear more of the music before the season closes for the Spring and Summer months.

Last Wednesday evening it would have been necessary for the Aeolian Company to have a small theater to accommodate all who desired to attend the recital, and, judging from the personnel of the audience, no one was there out of mere curiosity, or simply because it was a free recital. They came to hear good music, artistically rendered, and were not disappointed.

MUSICAL NOTES.
The Metropolitan Opera-House company has met with a great success in Boston, and the critics have taken kindly to "Manru."
Edgar Matthews entertained his musical friends at the Bohemian Club, San Francisco, March 18, and the programme was an enjoyable one.
Gwylm Miles, the Welch baritone, recently sang at Hartford, Conn., and the critics said that his singing was more elocutionary than musical.
Tuesday night a sacred concert will be given at the Seaman's Institute, when Mrs. Rose Bloch Bauer, Mrs. C. E. Farnsworth and Mr. J. Adrian Epping will sing. The Williamette Valley Choral Union is rehearsing "The Messiah," "The Creation" and "Stabat Mater" for the annual Spring concert, which takes place in Corvallis this year.
Citizens living near St. Mark's Episcopal Church, Evanston, Chicago, say that the new peal of chimes presented to the church four months ago is a nuisance and ought to be discarded.
Musical Boston is looking forward to the appearance of a great trio in their midst—Josef Hofman, pianist; Fritz Kreisler, violinist, and Jean Gerardy, cellist, at Symphony Hall, March 23.
The choir of the First Congregational Church is rehearsing Easter music, and the quartet to be used are all new. Mrs. Rose Bloch Bauer will sing "The Creation" and "Stabat Mater" from Handel's "Messiah."
The work of the Temple Beth Israel choir last Friday night is to be commended. The musical numbers were Max Specker's "Fear Not Ye, O Israel," which