



"The Cardinal"
at the
Marquam.

Williams and Walker, at the Marquam this week, proved conclusively that the color line is not necessarily a bar to good entertainment. While it is probable that the company includes all the colored thespians who are worth while, with the exception of Ernest Hogan, they give a performance that is well worth seeing, and they deserve all praise.

The Stuart Company gave an excellent performance of "The Lost Paradise" at the Baker last week, and again gave convincing evidence that a good stock company fills one of Portland's long existing theatrical needs. The play is one of great strength and it was ably and entertainingly interpreted.

The Frawley Company gave three good productions at the Marquam early in the week, and should have been better patronized. The company will soon go out of existence, to the regret of many of its Portland admirers. It has cradled many a well-known actor and actress, who have since achieved much distinction. A brief sketch of the company, with the names of the artists sent forth from its ranks, will be given next week.

"Ostler Joe," the bill at Cordray's, was not acceptable to the patrons of the house and did a poor business.

EVENTS THIS WEEK.

E. S. Willard, at the Marquam.
Mr. E. S. Willard, the celebrated English actor, will begin an engagement of five nights, with a matinee Saturday, at the Marquam Grand Theater, next Tuesday evening. "The Cardinal," by Louis N. Parker, author of "Reverend," will be the opening bill. Wednesday, Thursday, Friday nights and Saturday matinee, "The Professor's Love Story," by J. N. Barrie, author of "The Little Minister." Saturday night, a play in three acts, "David Garrick," preceded by a comedy, entitled, "A Silent Woman." "For the past 10 years Mr. Willard has given of his best to the American theater-going public. He has enjoyed the same indubitable success—artistic and monetary—as he had in London. He is not the idol of a select circle of devotees whose enthusiasm is apt to be tempered with apology. There has never been any question with regard to his right to the position he enjoys. The great American public regard him both with respect and enthusiasm. Their respect proceeds from his amiable disposition, high personal character and unflinching courtesy. Their enthusiasm is for his genius and success, the latter being always a strong claim to admiration. Nothing succeeds like success, for the success achieves itself. When Mr. Willard, unheralded by any elaborate "puff preliminary," made his first appearance as Cyrus Bickard in "The Middleman," at Palmer's Theater, in 1890, he had not to pass through phases of dislike and struggling respect at the hands of the critics. The latter were unqualified in their admiration. Granted, therefore, that Mr. Willard is now an accomplished fact in the world of American art, it may be instructive to inquire the causes of his pre-eminence. For some years it has been recognized by the leading journalists of America that a certain amount of dramatic art is an essential part of the curriculum in the school of life, and that it forms one of the most stimulating elements in our mental food. In order to attempt to fix and formulate the impressions made on widely different audiences, a method of interpretation, rather than criticism, will be of the greatest help. Some playwrights are inclined to measure an artist by an unattainable ideal they happen to evolve from their own imagination; others again lack the power of discriminating between true passion and rant, or between eccentricity and originality; others are unconsciously biased in their judgments, some look or tone of the actor reviving memories of long ago and warping a true consideration of merits. The constant visits of Mr. Willard suggests a summing-up of his achievements and an attempt to define his true position in our art world of today. We are afforded a means of corrective to hastily formed impressions of others, of the setting up of false ideas.

Both Irving and Willard stand out as brilliant examples of the power of magnetic personality. The high forehead, the penetrating eye, and the clean-cut features of the latter artist are admirably adapted for the Protean disguises of the actor.

"Hazel Kirke" at the Baker Today.
The long-looked-for production of "Hazel Kirke" at the Baker theater will begin this afternoon, and as there has already been a tremendous advance sale, there is no doubt that it will enjoy the best business of the season during its long engagement.

ness of the season during its long engagement. Mr. Stuart and Mr. Baker have both put forth their best efforts to make this play a success, and there is no doubt that it will be better given than ever before in Portland.

"From Sire to Son," at Cordray's.
At Cordray's Theater tonight, Milton Noble's famous drama, "From Sire to Son," will be presented for the first time in Portland. The Cordray Company's production of this great play is said to be excellent, and has proved to be a great drawing attraction throughout the country. The action of the play is very vivid and catches and holds the interest of the audience from start to finish, the climaxes unfolding themselves with startling suddenness. Throughout the entire play one's feelings are keyed to the highest pitch. The heart interest of the play centers around the sufferings of a beautiful young girl, who, in her babyhood, is separated from her father, and grows up in ignorance of his identity. The action begins in the village of Yuba, Cal., in the year 1860. Jonas Hardy, a gambler, learning of the great wealth that this beautiful girl will inherit upon her father's death, attempts to murder her parents. The mother is killed, but the father, Alfred Armistead, is wounded in such a way that his vocal organs are paralyzed. Hardy then seeks the daughter and tells her he is her long-lost father. She believes him and with him goes to Europe, where they enjoy all the pleasures of the wealthy. Meanwhile the father, Alfred Armistead, regains control of his speech and starts out to find his daughter and the villain who killed his wife. He discovers Hardy and his daughter at Venice living in grand style. He denounces Hardy as the murderer of his wife and proclaims himself as the true father of the girl. Hardy calls the police and has Armistead arrested as a lunatic. The girl is impressed by Armistead's statements, however, and forces Hardy to acknowledge that he is not her father. Hardy then tells her that he loves her and asks her to marry him. This scene takes place in an old castle on the Rhine, overlooking a great precipice. The girl rejects Hardy's love and declares she will seek her own father. Hardy then threatens to jump over the precipice carrying her with him, when Armistead, who has been released from prison, appears on the scene with officers and has him arrested, and father and daughter are reunited.

Throughout the play runs good, wholesome humor, which relieves the tension on the nerves. Every character is in capable hands, and the whole is an artistic finished production.

ANIMAL SHOW THIS WEEK.

Norris & Rowe Will Exhibit Monday, Tuesday and Wednesday.
A new feature with the Norris & Rowe big trained animal shows, which are to appear in this city Monday, Tuesday and Wednesday, April 28, 29 and 30, are the two performing lions, Sultan and Sultan. It is a well-established fact that these animals are more difficult to train than any other in the animal kingdom. Lions and other cat animals, from the very fact that they are treacherous by nature and fierce by instinct, are the most dangerous pupils to instruct, and the work of perfecting them in their acts, before they can be exhibited in public, sometimes lasts for months. During the entire period of their training the teacher

HAZEL KIRKE

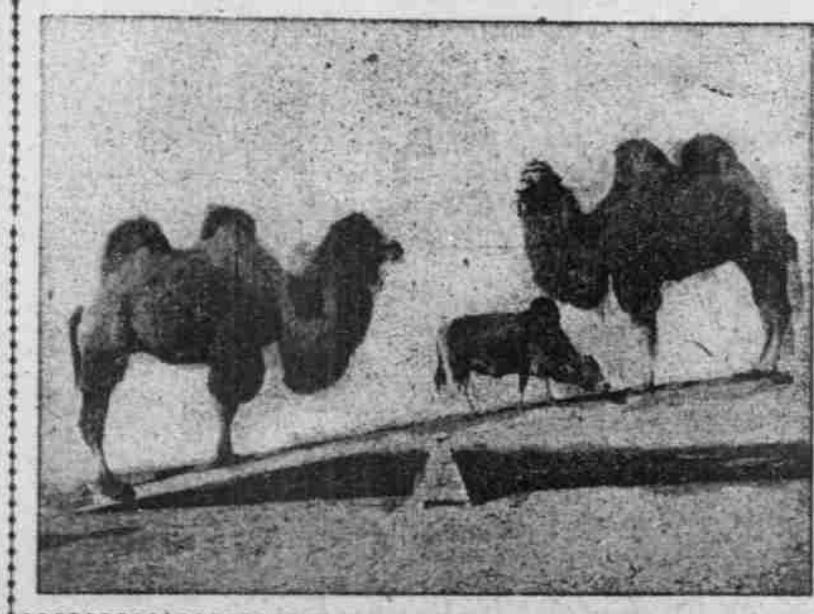


Mr. Ralph Stuart & Company.
at the
Baker.

never knows what moment he may have to battle for his life. It is a mistake to imagine that performing cat animals are tractable and not dangerous. The fact that they are educated to do certain things does not change their nature in the least. Just as much caution is necessary to avert danger in entering a den containing trained lions as though they were not trained at all. Mr. Norris has succeeded in training these vicious animals to perform upon a pony's back while riding at full speed around the ring. He has been an animal trainer for many years, and has made a constant study of their habits and dispositions. It is largely due to this fact that he has been so successful. The factors that have led to his success are kindness, careful attention to the routine of the work as originally laid out, persistence, and, above all, rare patience and firmness of purpose.

A grand free street carnival and parade will be given at 11 o'clock on the morning of the exhibition, at which time the entire costly aggregation of animals will be seen in all their splendor. Performances will be given at 2 and 8 P. M., located at Multnomah Field.

THE SEESAWING CAMELS IN NORRIS & ROWE'S SHOW



also new special features. The animal fire department has been improved and elaborated upon.

Notes of the Stage.

Nance O'Neil has scored a big success at Cairo playing "Magda."

Tom Sharkey, the pugilist, is preparing to be a monologue entertainer.

Mrs. Leslie Carter says that in five years she will be well enough off to retire from the stage.

A Paris publisher has been sued by a couple of French actresses because he dared to print their names.

A deal is said to be on by which Charles Dalton may be seen in "If I Were King" in Australia next season.

Toby Claude will have the role of Fifi in "The Chinese Honeymoon" when it is first produced in New York.

Notwithstanding adverse reports and criticism, "Ben Hur" is playing to tremendous business in London.

Zella Frank has left the vaudeville ranks and signed a two years' contract with the Henry W. Savage Opera Company.

Elizabeth Tyree is to head her own company next season in a play written for her by Grace L. Furness, called "Gretina Green."

Latest reports from San Francisco announce that Elsie Leslie is out of danger and her return to work is looked for in the near future.

The theatrical syndicate will build a theater in Chicago to cost \$500,000. It will be called the Troquois and not be ready till the Fall of 1903.

Otis Skinner and Aubrey Boucicault will practically make the adaptation of the novel "Lazarre," which the former will produce next season.

Madame Theo, once so popular as an exponent of the French idea of stage fun, is in New York and may return to the footlights next season.

Clara Lane is to have a benefit in Boston Monday night. Miss Lane has scored well with Boston opera-goers and has secured a great measure of popularity.

Bessie Pickwick, Mr. Winkie, Sam Welles and Mr. Snodgrass are all prominent in the version of the "Pickwick Papers" which De Wolf Hopper is to produce.

Mr. Wheeler, who played the lover role

home in New York as the result of a fall down a steep flight of steps at a Harlem playhouse.

So far as examples are encouraging young actors may take consolation from the case of Edwin Booth. When he made his first regular stage appearance he was the direct kind of a failure.

Joseph Haworth is to be seen as a star again next season. He will produce a new religious play, called "Corintian," which is to be presented for the first time in Salt Lake City. The piece is by a Utah playwright.

There is a likelihood that Edna May will return to this country to star next season in "Kitty Grey," the piece in which she achieved success in London. "Kitty Grey" is adapted from the French of "Les Fetards," which was also the original of "The Rounders."

In a voting contest at a church fair in Boston, recently, Clara Lane, the well-known opera singer, was adjudged the most popular actress and so won a brooch presented by Sir Henry Irving and Ellen Terry. Miss Lane is well remembered in Portland, and is the wife of J. K. Murray, another old-time Casino favorite.

What is called the "disease drama" has a London instance in "The New Idol." In this hero, who is a scientist, finds a young girl who has consumption, and in order to save her he inoculates the

patient with the germs of cancer, and soon afterward finds out she is dying of that dread disease, whereupon he inoculates himself with the same germ and both die.

Frederick Bryton, a well-known actor 15 years ago, and of recent years a stage manager, died suddenly in Rochester last Sunday night, of apoplexy. He was about 65 years of age, and the loss of his voice made him give up acting.

Edward J. Morgan will appear as David Ross in Hall Caine's "The Eternal City" during the early part of next season as part of Viola Allen's support in that play.

Frederick de Belleville has been engaged to play Baron Ronelli. Mr. Morgan will resume his starring tour about the middle of the season.

Mrs. Fluke is to appear as Mary Magdalene in a play by that name to be given in the Autumn at the Manhattan Theater in New York. The play will be a version of the work of Herr Paul Heyse, a noted German playwright, in which the Mary who wept at the tomb and Judas Iscariot figure as principal characters.

A London syndicate is reported to have offered Maude Adams \$50,000 to play "L'Aiglon" and "Quality Street" for 10 weeks in that city this Summer.

The offer was made through Charles Frohman, and the latter says it is doubtful whether the actress will agree up her Summer vacation for that sum.

Fourth Symphony Concert

FINE PROGRAMME TO BE PRESENTED
TOMORROW EVENING.

The fourth symphony concert of the season which is announced for tomorrow night at the Marquam, has for its leading feature Haydn's "Military Symphony," a general favorite, because of its genial, even frolicsome humor. More than this, it marks the culmination of Haydn's genius. In spite of its martial title, for it was composed while France was in the throes of the French Revolution, Haydn's insuperable fund of good cheer asserts itself in quite unmistakable fashion. It was not easy for him to throw himself into tragic mood, though he was well able to enter into the war spirit at times with impressive dignity, simplicity and earnestness.

The four piano numbers by Beatrice Barlow Dierke are sure to be listened to with great interest. She opens with Beethoven, who, even in so disjointed a composition as the variations, "Nel cor piu," shows his extraordinary intuition of the relation of music to the emotions. A Strauss-Rosenthal waltz, and the Chopin scherzo in B flat minor, overflowing

Isolde sinks down upon the dead body of her beloved as though she were paralyzed. She raises herself up for the last time, as the poem has it, "to lose herself and sink away in utter forgetfulness of earth, into the reverberant sound, into the waving universe of the world's breath." This supernatural thought, the resolving of the individual into the whole, and the vanishing and dying away of the unit amid the universal, is strikingly represented by a progression of keys, rising in thirds until the theme—the unit—disappears in form of atoms. It is one of those happy inspirations of Wagner's, in which it becomes difficult, if not impossible to draw the line between the result of reflection and spontaneity. Undoubtedly there exists a rate of exchange between these two forces that can only be discovered by genial instinct.

No more stimulating food for study could be found than a comparison of the noble and mystifying psychic power shown by Wagner in Isolde's death scene, with the crudeness and rank, tumultuous vigor of the overture to "Rienzi" (Wagner's first opera), with which the symphony orchestra is to open the programme tomorrow night.

The other numbers announced for the evening are bright, happy concertos, well-fitted to banish the black ogre Care from furrowed brows and send the audience home in blithe humor.

St. Mary's Academy and College.

It has been a busy musical week at St. Mary's Academy and College, Fifth and Mill streets. Monday afternoon a Junior vocal and instrumental recital was given, and on the following evening there occurred the 13th annual recital of the pupils, in presence of Archbishop Christie and a number of the clergy. A dramatic entertainment was given Friday night, and the hall was well-filled on all occasions, and the applause was hearty, and endures frequently.

Thirty numbers were given at the Junior recital, and the little musicians acquitted themselves admirably, which reflects great credit on their teachers, the Sisters. Especially noticeable was the opening march, "The Emperor," played on six places, excellent time being sustained throughout. Five young ladies, class of 1902, the Misses Arnold, Burke, Dresser, Hughes and Sax played a quintet from the "Bohemian Girl," in splendid style. The Cecilia Orchestra also added a great deal of pleasure to the occasion. Little Anita Morse, a recent arrival from St. Ann's Academy, at Victoria, B. C., has a remarkable voice for one so young, and she is sure to become a favorite. She has a most sympathetic quality of tone, and with a splendid accompaniment of violin (Miss A. Dougherty) and harp (E. Noddy), she made the most of her voice. Altogether it was an occasion the little ones will long remember.

The programme at Tuesday night's recital by the music pupils was as follows: Piano, "Don Giovanni," by Mozart; "Marche Celeste," Chabrier, harp solo by Miss Helen Lightner, and violin obligato by Miss Cornelia Barker; "Serenade Badine," piano, by Miss Eleanor Nordoff; mandolin chorus; "Love's Awakening," piano, Miss Ethel Wehrung; "Dance Caprice," piano, by six pupils of the fourth grade; "Romance," violin, Miss Julia Burke; "Moon Moths," piano, by six pupils of the fifth grade; "Eri King's" Scherzo, recitation in German, by Miss Ottilia Dresser, recitation in English by Miss Alice Dougherty, and piano solo by Miss Lucy Dougherty; violin chorus by performers; recitation, "Vision of Handel," Miss Julia Burke; study on three pianos, left hand alone, by pupils of fifth grade; "Eolian Harp," piano, Miss Marian Prevoost; humorous recitation, Miss Sereta Sax; "Cavatina," violin, Miss Alice Dougherty; Sextet on six pianos by Misses Edith Kelly, Helen Lightner, Lucy Dougherty, Marian Prevoost, Mary Lightner and Esther Leonard; quartet of violins, Balf's "Then You'll Remember Me," by Misses Barker, Burke, Cunningham and Dougherty; humorous recitation, "Auntie Doleful's Visit," by Miss Mary Arnold; "Fantasia-Improvisation," Miss Helen Lightner; vocal chorus, "Oh Springtime Breeze," Senior vocal class; "Silver Spring," piano, Miss Edith Kelly, and a grand orchestral finale, by St. Mary's Cecilia. The playing and singing of the pupils was very creditable, and showed that infinite pains had been taken with them by their teachers. The girls who recited, trained by Miss Ethel Webb, did extremely well, and Miss Mary Arnold showed promising talent in her humorous selections.

Willamette Valley Choral Union.

Much interest is felt this season in the approaching musical festival of the Willamette Valley Choral Union, to be given in the Armory of the State Agricultural College, Corvallis, May 14 to 16. The building is an excellent acoustic property, and comfortably seats 1200 people. The music to be given on Wednesday, May 14, will consist of an orchestral concert such as Portland people hear from the Symphony Orchestra. May 15 will be given Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater," and on the succeeding day, Handel's "Messiah." The solo singers will be: Mrs. Rose Bloch Bauer, Mrs. Walter Reed, Mr. W. H. Boyer and Professor Glenn, of Eugene. These names speak for themselves.

The orchestra will be drawn from the Portland Symphony Orchestra. The chorus singers have been at work for many weeks. They are contributed by the Willamette Valley towns constituting the Choral Union, and a regiment of not less than 300 voices will answer to the conductor's station. These singers come from Salem, Albany, Eugene and Corvallis. The conductor will be W. Gifford Nash, now of the State University, who has had experience at each festival hitherto held.

The festival is in no sense of the word a money-making affair, but is an effort to do worthily the part of Corvallis, its college and citizens, in giving an emotional and intellectual treat to all who are fortunate enough to attend, and to show that at Willamette Valley there is other than merely material advantages to offer to its inhabitants, young and old.

Musie for the Dentists.

Mr. J. Adrian Epping has arranged a musical programme of more than usual local interest for the commencement exercises of the North Pacific Dental College, to be held at the First Baptist Church on the night of Apr. 30. It will be one of the occasions when the principal singers of Portland will be grouped together, and their many friends will be pleased to welcome them as they appear on the same platform of art and song. The famous "Rigoletto," by Verdi, will be the opening number, the singers being Mrs. Rose Bloch-Bauer, Mrs. Walter Reed, Mr. W. H. Boyer and Mr. J. Adrian Epping. The same quartet will sing selections from Liza Lehman's "Daisy Churn," (a) "Foreign Children" and (b) "Blind Man's Buff." Mrs. Walter Reed will sing solo, Streikovski's "Forever Dear," and Mrs. Rose Bloch-Bauer and Mr. Epping will sing a duet from Mascagni's "Cavalleria Rusticana." The accompanist will be Miss Leonora Fisher.

Mrs. Teats at Sunnyside.

Mrs. Mary Teats, of California, National evangelist of the purity department of the Women's Christian Temperance Union, is making a lecture tour through Oregon and will give addresses in Sunnyside Friday, May 2, at 2:30 P. M., and Sunday, May 4, at 7:45 P. M., in the Methodist Church. Mrs. Teats' large experience in practical rescue work and her ability as a public speaker qualifies her especially for this work. Her effective work at the head of the purity department of the California State Union brought Mrs. Teats prominently before the leaders in National circles, and her services were soon pre-empted as a National evangelist. Mrs. Willard once said of her, "A womanly woman, a work of God."



with captivating contrasts, lead on to Isolde's death, one of the most incomprehensible and extraordinary scenes in the whole range of opera. Louis Elhart says that like Shakespeare's "Lear," Michael Angelo's "Medician Tomb," and many of the later works of Beethoven, it is one of those infinite enigmas that fill the soul with mystic dread, and that dim the pure reflections of contemplation by the shadow of their singularity and immensity. We feel an electric dread, that is founded upon the emotions called forth by those forces of nature that control us, but that we do not thoroughly comprehend. Perhaps it is impossible to master the score of "Tristan and Isolde" by the aid of the five senses. Yet it is the most completely developed attempt of Wagner's grand idea, to bring music and drama into the most direct contact, and to allow the action, in the main, to resound in the music alone. In this cloaking scene of an opera that is tattooed with the most glowing emblems of passion, Tristan dies in Isolde's arms. In the conflict that follows,

