

THE STAGE



MAXINE ELLIOTT at the Baker

Lewis Morrison is too good an actor to devote his entire time to one part, and that part of a kind which is of sterner import. While there are still many people who have not seen his Mephisto, there are more who would enjoy the opportunity of seeing him in other characters, and the increased fame which might be his if he played something else for a time would be worth the risk of a new departure. "Faust" is always a safe venture for Morrison financially, however, and most actors do not find visions of fame sufficiently alluring to be led by them away from a sure thing.

John Griffith put on two good plays at Cordray's last week, and put both on creditably. He is supported by an unusually good company—in fact, in point of support, his "Faust" was much superior to Lewis Morrison's at the Marquam. Griffith is better suited to his part in "A King's Rival," however, than he is to that of Mephisto, and it was in this play that he made the most decided impression. The performance was one of the most enjoyable of the season at the theater, and was fully deserving of the good patronage it received.

The Stuart Company pleased a good many people last week with "Cumberland," but the play is not up to the standard that has been established by the organization since its arrival in Portland, and it is much to be regretted that a good company to give Mr. Stuart was unfortunately cast, as, indeed, were most of the other members of the company. If, in the face of adverse circumstances, such as these, they gave a performance that drew round after round of applause, they have certainly proved themselves to be an exceptionally good stock company.

EVENTS OF THE WEEK.
N. C. Goodwin and Maxine Elliott in "When We Were Twenty-One."
The annual engagement of Mr. N. C. Goodwin and Miss Maxine Elliott in this city will be inaugurated at the Marquam Grand Theater next Friday night, when their former success, "When We Were Twenty-One," will be the bill also at the matinee Saturday. On Saturday night "An American Citizen" will be the play. For the adequate presentation of both plays Mr. Goodwin and Miss Elliott have provided a company that will meet the responsibilities most effectively. Both plays will be staged with an elaborateness and attention to detail that has made all Mr. Goodwin and Miss Elliott's productions notable. The engagement of the co-stars will be most gratifying to the already large advance sale and the numerous box and theater parties that have been booked evidences. There have been some changes made in Edmond's comedy, "When We Were Twenty-One," that will be very pleasing to those who witness it again. The much-talked-of supper scene has been entirely eliminated and in its place there has been substituted an act which is more polite and pleasing and quite in tone with the rest of the play. Of the ability of Mr. Goodwin and Miss Elliott little need be said here; critics and reviewers, both in this country and abroad, have done full justice to the genius of the one, and to the worth and art of the other; suffice that in both presentations each essays an entirely different characterization, and through each they reveal accomplishments that have won for them their position at the very apex of their chosen vocation. Both plays will be most sumptuously staged, the handsome settings and decorations being the identical ones that were used by Mr. Goodwin and Miss Elliott during their original productions of both comedies at the Knickerbocker Theater in New York and during their successful run of 166 nights at the Comedy Theater in London. Handsome gowns and magnificent toilettes will be worn by the ladies in each play. This, of course, will please the feminine portion of their audiences.

Stuart Company in "In Mizoura."
There was an air of unusual bustle and preparation around the Baker Theater last week in the part of Jim Harbun, in preparation there for the week beginning this afternoon, is a play which requires much pains in rehearsing and mounting, and both Mr. Stuart and Maxine Elliott have been kept busy with their various duties in schooling the company and setting the play as it ought to be set. When the curtain rises this afternoon there will be no mistaking the play. This, of course, will please the feminine portion of their audiences.

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At Cordray's A KING'S RIVAL

KATHRYN FURNELL
and
MARITANA

Notes of the Stage.
Katie Emmett has a new play for next season, and it will be called "East to West."
Ellen Froclair Ott will shortly make an elaborate revival of "East Lynne" in Philadelphia.
George Summers and Alice Archer are to be joint stars in a farce called "A Hot Scotch Major."
Frederick de Belleville will play the part of "Judas Iscariot" in Mrs. Pike's play, "Mary Magdalene."
Henry E. Harris has purchased "The Second Victim," a play of New York life, by Ferdinand Gotthalk.
George Bernard Shaw is said to be at work upon a five-act play dealing with the adventures of "Don Juan."
"The Triumph of the Young Person," is the name of a new play upon which Haddon Chambers is at work.
Willie Collier's contract with Weber & Fields is for ten years. Louise Allen (Mrs. Collier) goes with her husband.
A New York court has decided that Olga Netherbrook must pay Marcus Mayer \$5000 due him as commission on "Sashes."
The municipal authorities of Paris are thinking of levying a special tax on the theaters for the benefit of the poor.
Gus Botherer will have six shows on the road next season, his latest star being George Hall, who will be seen in a new play.
"The Old Cabin Home," a new play of southern life, written by Gratton Donnelly, will be produced by Jacob Litt next season.
Dorothy Morton lost her suit against the Sire Brothers for \$200. She refused to sign on Sunday and was discharged, and the suit followed.
James Laskaye is receiving excellent newspaper notices for his work as the villain in "York State Folks," now playing in the Northwest.
Louis Maen will probably be seen in a German-Hebrew role next season under the direction of the Sire Brothers. Clara Lipman will star alone.
Connie Edles will probably come to this country as the principal in "The Silver Slipper" next season. She was last seen here in "The Shop Girl."
Charley Evans will make a big revival of his old success, "A Parlor Match," next season. A big feature for the second act will be obtained in Europe.
Ellen Burg will replace Gretchen Lyons next season as leading lady in "Soldiers of Fortune." Miss Burg is the wife of Robert Edison, the star of the piece.
A modern comedy called "The Ways of Success" has been written for Henrietta Croaman by Eugene Presbrey, but won't be seen until the first of next year.
The Pennsylvania railroad has settled out of court the suit brought by Josephine Hall to recover the value of diamonds stolen on one of the trains. The sums were worth \$2500.
George Totten Smith and Albert Aarons are at work on a new musical comedy called "The Knickerbocker Girl," and it will be produced next season. Jessie Hall will have the principal role.
William Gillette writes his plays from notes jotted down at odd times. These he afterward dictates at length to a typewriter. "Secret Service" was thus written on the backs of old envelopes.
Joseph Weaver, former leading man for Richard Mansfield, has sued that star for \$30,000 damages, the specific charge being assault and slander. The trouble occurred

the production is being arranged under the management of W. H. Reynolds.
Charles A. Blawie, who has been Anna Held's funny man for the past three years, goes to Weber & Fields next season. By signing Willie Collier and Ege-Jonson the gap created by the defection of DeWolf Hopper and Sam Bernard will be almost if not quite filled.

EVERYBODY WILL GO.
Portland Will Be Depopulated the Date of the Big Excursion, June 1.
One of the most representative congregations of the city is that of Ahval Sholem. The members of this leading church organization have already arranged for a mammoth excursion by river from Portland to Astoria and return. The painter steamer Harvest Queen, of the O. R. & N. Co.'s river fleet of fine passenger steamers, has been chartered for this event, and under the inspiration of martial music by one of the best bands of the Coast and the cheers of the multitude the steamer will cast off her lines promptly at 7 o'clock in the morning of June 1 next. The Harvest Queen is especially adapted for handling a large excursion party such will accompany the congregation of Ahval Sholem on the delightful river run to Astoria and return. She is speedy and she is deservedly popular with the traveling public generally. A full band has already been engaged for this occasion. Dancing may be indulged in to the heart's content by participants in this event, both on the way to Astoria and on the return trip. The ladies of the congregation will make every effort to care for the comfort and the pleasure of the excursionists. Refreshments will be served on the boat. The Harvest Queen will reach Portland on the return trip by 3 o'clock in the evening.

WANTS IT ON WEST SIDE
Thinks University Park or Sellwood a Poor Fair Site.
PORTLAND, May 7.—(To the Editor.)
—As a citizen and property-owner, I, like others have been interested and always will be, in the fair of 1902. That the selection of the site for the fair is of great importance no one will dispute. It was, therefore, I read with sorrow in this morning's paper that the only site that could be used for the fair on the East Side, Ladd's field, cannot be had for that purpose. It is very plain that the fair cannot be held at Sellwood or University Park; it will be a failure. The streets companies cannot furnish transportation for an ordinary Sunday crowd, and there are always complaints about overcrowded cars and too long waiting for a car.
Ladd's tract, on the other hand, can be reached by two car lines, one on Morrison street, the other on Hawthorne avenue, and, best of all, people can walk over to Ladd's field when it is not possible or pleasant to walk either to Sellwood or University Park, and convenient transportation cannot be had, so the fair would be a failure, and there is nothing else to do, therefore, than to arrange the fair on the west side of the river.
It is said there is a "graft" crew in the fair, and that those paying most will have it, but such cannot be true. Should the fair, however, be held in Sellwood or University Park it will be a failure in general and great complaint about "graft" somewhere. The City Park has been mentioned by men so prominent and honest as Dr. Eliot and Judge George, and when the writer doesn't know if it is practical to have it there, he is certain it is far better than any place on the East Side, Ladd's field, excepted. So if Ladd's field cannot be had, let us by all means have the fair on the West Side of the river. There the most people are living in the hotels, there will be the stragglers like who come to visit the fair, etc., and then there will be no trouble with the bridges, avoiding possible accident in that respect. The bridges are opened too often. Sometimes they are closed for repairs. So, by all means, I repeat it, let us now arrange for the fair on the west side of the river.

FOR THE BABY HOME.
Effort to Establish a Hospital-appeal to Friends.
The Baby Home is under obligations to the employees of the Armour and Cudahy Packing Companies, of this city, for the receipt of \$2200, a generous sum, realized from the recent ball game. We are grateful to all who participated in raising this sum, and especially to Messrs. J. W. Berry and S. M. Mills, the respective managers of the above-named companies for their time and energy in disposing of tickets. We earnestly solicit the assistance of the many friends of the Home in our efforts to secure a hospital for the babies, which we hope, during the coming summer, to see completed. Already, we have pledged \$125 and further donations

Schubert's "Unfinished Symphony"

PORTLAND SYMPHONY ORCHESTRA TO GIVE ANOTHER CONCERT

The important number on the program of the Symphony concert at the Marquam Monday night is to be Schubert's "Unfinished Symphony," a work by no means new to Portland audiences, but of such astonishing force, beauty and originality that it would be well if Portland audiences would demand it regularly each season, as is customary in certain Eastern cities, notably Boston. No other composer has shown his own personality in music so vividly as did Schubert; this quality, together with his sparkling spontaneity and gift of ravishing melody, is what has so enticed not only to all persons of sensitive musical organization, Lutz called him the greatest poet among musicians, and every one knows how Beethoven on his deathbed was haunted by the heavenly beauty and pathos of one of Schubert's melodies. Schubert wrote for himself alone, as Sir George Grove tells us. Many of the works of his genius were rescued only by some happy accident from the waste-basket or found tucked away in the obscure corner of a dark closet after his death. It is because of this peculiar personal quality to his work that the listener invariably becomes rapt and absorbed in the gayety and pathos of the music, and of the man who is uttering through it his griefs and joys, his hopes and fears, in so direct and touching a manner as no composer ever did before or since, and with no thought of an audience, of fame or success or any other external thing.
No one has ever combined with instruments the Schubert combined them. Every one who has heard the "Unfinished Symphony" recalls his method of dialogue by interchange of phrases, as Schumann says the instruments talk and intertalk like human beings. Why Schubert left this eighth symphony in B minor unfinished has never been quite understood. It was written in 1828, six years before his death. Only the two first movements were completed and the scherzo partly sketched. Yet it is now more often played and better known than any of his other symphonies except the great tenth, in C major, and in the opinion of many critics even outranks the latter in grandeur and beauty. To every student of Schubert the "Unfinished Symphony" is of the highest importance, as it marks a new departure of style, like that of Beethoven in the "Eroica."
So obscure was Schubert's life and genius to his contemporaries that he never had an opportunity of hearing this or indeed any of his symphonies performed in public. He was known only to a small circle of faithful students, friends and obscure as himself. It was said after his death that an intelligent and well-informed musician could visit Vienna (the only home that Schubert ever knew, and now in the musical class he was without so much as hearing Schubert's name, Beethoven, generous and hospitable soul though he was, lived in the same attic with him for years without ever mentioning his name more than once until the end came. A few months after Beethoven's death Schubert also died at the age of 31. Before his genius had reached its full maturity it was smothered by many years of poverty, slow starvation and neglect. Yet he maintained his sunny, indomitable spirit even to the end, and this brightness of mood, which we should not have mentioned dropping out here and there in his work, shows itself nowhere more conspicuously than in the "Unfinished Symphony."
The vocalist of the evening will be Mrs. Walter Reed, contralto, to the pleasure of many friends. She will give a first selection, calling for intense feeling and dramatic power. Her selection is "Shout! Shout! Shout! Shout!" follows. Mrs. Reed was fortunate enough to receive the benefit of Mr. Henschel's interpretation during her last visit to this city, on a number of his compositions, this Scotch song among them. The other vocal numbers will be a dainty old French song of the 17th century, and "Shadow Song" by Carrié Jacobsen. The latter writes both words and music of her songs.

Mrs. Dierke's Tacoma Concert.
Speaking of the appearance of Mrs. Beatrice Barlow Dierke, of this city, at a concert given in Tacoma last week, under the auspices of the Ladies' Musical Club, the Tacoma Daily Ledger says: "Of the artists it is perhaps fitting to speak first of Beatrice Barlow Dierke, the charmingly winsome pianist, echoes of whose talent and wonderful skill have reached Tacoma during the past season, and filled enthusiasts with an ardent desire to hear her. Having heard her once, every one in last night's audience was entirely captivated, and the faintly ringing and the melody of the Beethoven which introduced the performer, or proclaiming the stirring notes of the Schubert-Tausig 'Marche Militaire,' the difficulties of which are well known to those who have spent years in study. Her technique is marvellously finished, smooth, firm and brilliant. 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