

The Stage.



The Frawley Co
at the MARQUAM.

That Nat Goodwin and his star-eyed wife deserved the tremendous houses which greeted them in Portland there can be no doubt. Mr. Goodwin is an American actor, for which America has reason to be duly thankful. Recent attempts to break into Shakespearean laurels have not been attended with glittering success, and he is still, as all his admirers would have him, a comedian, a high comedian, it is true, but one whose flights are confined to the wholesome, healthful air of poetry instead of extending into the ethereal realms of blank verse. Mr. Goodwin is a good judge of a play, and he, or somebody, is a good judge of support. Consequently the performances he gave in Portland were noteworthy artistically as well as financially. But one could not help wishing, as he saw the crowds in the theater the latter part of the week, that now and then, not as a regular thing—that would be asking too much, but merely now and then—the patrons of the theater would turn out to see and judge of an actor for themselves, rather than wait to learn what New York thinks of him before they take any chances. They would see some bad actors occasionally, perhaps, but they would also see and encourage many good ones, and the hard name Portland is acquiring at booking agencies might be exchanged for a better one.

There is no denying that Ralph Stuart is a fine actor. Not that any one is disposed to deny it, for he seems to be growing in favor, but merely as a broad general statement. It does not admit of dispute. Mr. Stuart has done a great deal of good hard work since he has been at the Baker. Some of it hasn't counted for much, as witness his efforts to make a popular character out of a treacherous dog of a half-breed Indian, but all of it has been good—none of it slovenly. Last week he was Jim Radburn in "In Misadventure," and even Nat Goodwin, who "created" the part, could hardly have failed to pick up a few things he didn't know if he had seen Mr. Stuart play it. His dialect, his manner, his movements were those of the part, and his example and inspiration were such that the spirit of the play was caught by almost every member of the company. The performance, taking it for all in all, was such as to give Portland theater-goers a new impression of the play. Most of them saw it. Those who didn't used bad judgment.

EVENTS THIS WEEK.
"The Count of Monte Cristo" at the Baker.
This afternoon at the Baker Theater the Stuart company, which has firmly established itself in the favor of the theater-going public by a succession of splendidly produced plays, will give "The Count of Monte Cristo," which will run a week. The play has been in rehearsal for more than a week, and Mr. Stuart, who has given the closest attention to every rehearsal, is convinced that this great work of Dumas will give his company a better opportunity to show its strength than anything in which it has appeared in Portland. Every member of the company has been well cast, all are perfectly suited, and each has put forth the most strenuous efforts to give a performance which shall be without a flaw.

The play is one which requires a scenic equipment of the most elaborate character and under the personal supervision of Manager Baker of the theater the large stage force has been busily at work upon it. The result is that the scenery will be by far the most pretentious that has been seen in the theater since this company has been there.
The part of Edmond Dantes, the Count of Monte Cristo, and the other roles assumed by that interesting individual will be taken by Mr. Stuart, whose style of acting is well suited to this sort of work. Frank Sheridan will be Norbert, Louis Morrison Dangers and Louis Frobber Fernande. Lansing Rowan will be the Mercutio, while Elizabeth Stewart will play Sophie and Katherine Counties Carmoite.
The story of the play is too well known to need repetition. Those who have not read the book or seen the stage version of it will find it thrillingly interesting from first to last, and as it has been many

tunity to see her in what are really the leading roles in several of the productions here.
For the coming run in Seattle Manager Reley has had painted several carloads of new scenery, and it will be used here for the first time. No expense has been spared to make the production of the four plays here the very best possible.
The bill for the opening night, Monday, and Tuesday, will be Augustus Thomas' great and successful play, "Alabama." Wednesday and Thursday night Arthur Pinciro's pretty little play "Sweet Lavender" will be presented.
Friday night and at the Saturday matinee Belasco and Demille's greatest success, "The Charity Ball," will be given. This is a clean, high-class and characteristically American play that embodies the best literary efforts of De Mille with the clever construction of Belasco, the result being a piece in which comedy predominates, but with a backbone of great dramatic strength. The characters are all American types drawn from the fashionable life of the great city.
Saturday night, Joseph Arthur's celebrated Hoosier play, "Blue Jeans," will be the bill. This is a homely comedy-drama, exhibiting the ignorance, the prejudices, the political bigotry and the hostility of yeomanry little known to the stage, but redolent of the soil which lies in the deep alluvial deposits in the vicinity of Posey County, Indiana.

"Two Little Waifs" at Cordray's.
One of the last attractions of the season at Cordray's will be "Two Little Waifs," which starts tonight and continues for the rest of the week, with a matinee Saturday. "Two Little Waifs" is a Lincoln J. Carter production, and so well in Portland is Mr. Carter's work known that no one will have to ask what style of a play it will be. Mr. Carter stands for melodrama, and lots of it. The more sensations he can crowd into an evening's entertainment, the happier he is. That his audiences must be happy also is proved by the vast fortune he has accumulated



Ralph Stuart & Co.



years since it has been seen here, those who remember it on the stage will be glad of this opportunity of making its acquaintance again. The interest in the engagement is shown by many inquiries at the box office, and already the advance sale has been so large as to indicate packed houses at both matinee and evening performances today.



comment upon his great ability. Harrington Reynolds has rejoined the company and will be prominently cast. Ben Johnson is another actor of note, with many friends here, and John Daily Murphy, the full of love and pathos that go a long way to make a most pleasing performance.
It is to be noticed that none of Mr. Carter's companies are ever stranded and none of his actors are ever suing him for back salaries. He has gone on the theory of pleasing the masses, and that he has given them what they want, crowded houses amply testify.
The story of "Two Little Waifs" is summarized as follows: All the misery of the play is produced by the separation of man and wife by the appearance on the scene of a woman, who is the wife's twin sister, and "as like as two peas," although they are unknown to each other. The husband catches this woman with another man in the garden, and

concluding without further evidence, but contrary to her protestations of innocence, that it is his wife, discards her on a charge of infidelity. He leaves in a passion, and falls overboard from a Staten Island ferry-boat, picked up by a vessel outward bound and becomes a soldier in the Philippines, from which he returned sick unto death. Meanwhile, his wife lives, or exists merely, in a garret, on the scanty proceeds of her sewing, and the earnings of her little boy, all the while being besieged by the addresses of the villain, who was concerned in her misfortune. She remains true, however, and with her two starving children wander in the streets, at last, being found where the snow is falling before an illuminated church, with organ playing inside. Here there is a joyful reunion. Prominent in the cast are the Lamb children, two clever tots, whose home is in Portland. They have gained an enviable reputation throughout the entire country, and it is said give a sweet, delicate touch of nature to their parts, with apparently as much knowledge of the requirements as artists of mature years.

COMING ATTRACTIONS.
Following the run of "The Count of Monte Cristo" at the Baker Theater, "The Banker's Daughter," one of Bronson Howard's great plays, will be given. It has been in preparation for some time, and an excellent performance is promised. The dresses of the women, which are being made especially for the production, will be veritable triumphs of the modiste's art, and every accessory that art and taste can supply will be furnished for the production. The company will be well cast, and the best performance of the play ever given in Portland is assured.

Cordray's to Close in June.
Manager Cordray announces that his season will close early in June. He has been most successful all season, having presented many unusually good attractions, and always to good business. The theater will be refurnished during the summer, and will open early in the fall for another long run.

Seats Will Go on Sale.
The sale of seats for the great comedy success, "Too Rich to Marry," which will be at the Cordray Theater next week, begins Thursday morning at 10 o'clock. The company will appear here with the same cast which made the comedy such a success from the first of the season. The principal parts are taken as follows: Ralph Van Vliet, a rich young man, Arthur Smith; Reginald Huntington Ponzonby, a poor young artist, R. B. Brown; Thomas C. Wigg, the owner of a Colorado smelter, Ed Redmond; Charles Poppenfelt, a valet, Fred Arnystead; Mrs. Martha Middlecroft, a Dunkard widow, Miss Jessie Brink; Louise Ponzonby, Ponzonby's wife, Miss Jessie Brink; Althea Middlecroft, a young Dunkardess, Estelle Redmond.

New England Life.
New England Life, as presented in the beautiful little drama, "Hickory Farm," has a charm about it that captivates the coolest critics. This is why the play is so popular and so much in demand. Since it was first produced at St. Lawrence Hill there have been repeated requests to have it reproduced. The Dramatic Club has decided to give the public one more performance, Monday evening, when it is expected, owing to the large sale of tickets, that a crowded audience will be on hand again.

Notes of the Stage.
Worcester, Mass., is to have a new theater for the next season, to cost \$150,000. Grace George takes a try at "Frou Frou" in Chicago, and will probably play it on tour.
David Warfield will next season give "Dinkelpiel," a German comedy by George Hoberst.
Harrison Gray Fiske will act as Mrs. Pat Campbell's manager next season in this country.
Jefferson De Angelle will have a new vehicle for next season called "The Emerald Isle."
Aubrey Boucicault has been engaged for a prominent role in Viola Allen's production of "The Hunchback."
Edward E. Kidder will not write the play in which Ezra Kendall will star next season, as terms could not be agreed upon.
Helen Lord, who has been with "Miss Simplicity," is seriously ill in New York, and will sing no more this season.
"Beau Brummel" paid Clyde Fitch only \$1000, while from his late plays he is averaging as high as \$25,000 in royalties alone.
Maude Adams' mother recently secured a divorce from her husband in Wyoming. He was only the stepfather of the actress.
Mrs. Patrick Campbell has decided to remain in this country all summer, and will rent a cottage at Bar Harbor for the season.
Mrs. Craigie is preparing an adaptation of her novel, "The Serious Wooing," and it will probably be produced next season with Olga Nethersole in the principal role.
Cheridah Simpson, who has been playing in "King Dodo," will head an opera company at St. Louis for the summer. Gilbert and Sullivan's operas will be produced.
Ethel Knight Mollison, who is to become

Richard Mansfield's leading lady next season, was a member of a Philadelphia stock company two years ago, playing minor roles.
The London critics and several ministers continue to deride the cleverness of "Ben Hur," but the people turn out in crowds and the theater is packed to the doors every night.
John C. Rice and Thomas A. Wier, of "Are You a Mason?" company, have signed a five-year contract as joint stars with Rich & Harris. A new play, by an English author, will be used.
Robert T. Haines will appear in the leading role of his wife's play, "Hearts Affair," when it is produced in New York next Monday. This is the play that Amelia Bingham turned down.
Nat Willis, the tramp comedian, has signed a five-year contract with Broadhurst & Currie, and will be one of next season's stars. Mr. Broadhurst will produce an original farce comedy for Mr. Willis.
Mme. Rejane will produce Chester Bailey Fernald's "The Cat and the Chub," in Paris. A French version has been prepared and the great French actress believes it will please the people of the gay capital.
John Henshaw and Marie George, of "The Strollers" company, are nursing bruises as the result of the automobile used in the play running away and throwing them from the incline at the back of a Boston stage.
The London papers confirm the report cabled to this country a couple of weeks ago that Ed Fitz will marry an English duke. He is about 25 years old and has recently come into possession of a big estate.
Elsie De Wolfe, at the close of her season in Brooklyn last Saturday night, was presented with a handsome diamond brooch by the members of her company, Jack Mason made the presentation speech and a banquet followed.

Madame Jennie Norelli. Important announcements last Saturday night in New York. One was that he would appear exclusively in Shakespeare plays next season, and three years hence he would retire from the stage permanently.
Modjeska made her last appearance on an American stage at Orange, N. J., last Saturday night, playing "Fortia" in "The Merchant of Venice." Louis James was the "Shylock." Modjeska will make her future home in Poland.
"When Johnny Comes Marching Home" is the latest comic opera, and is the work of Stange and Edwards. Fred Whitney will produce it. The opera deals with the North and South, and patriotic songs and comic melodies will be numerous.
"The Wild Rose" and "The Show Girl," elaborate musical comedies, were produced in New York for the first time recently, and both scored hits. Marie Cahill, Irene Bentley and Eddie Fox scored heavily in "The Wild Rose," while Paula Edwards and Frank Lalor were the best in "The Show Girl."

ALL PORTLAND WILL GO.
Or, Those Who Do Not Go Will Miss the Event of the Season.
When the members of a leading church organization of Portland arrange for a Sunday excursion it is a guarantee to the public that the event will be an enjoyable one, and second, that the festivities of the occasion will not be marred by the overexuberance of spirit which occasionally calls for some little just criticism of Sunday picnic where the guiding spirits have not embraced fully the tenets of belief taught in the house of worship.
The Congregation Abnath Shalom, as has been previously announced in these columns, has completed all arrangements for a most delightful excursion to Astoria and return on Sunday, June 1. The commodious and fast steamer Harvest Queen has been chartered for this event. The ladies of the congregation have especially interested themselves in the success of the day's outing. The excursion promises to be one of the most enjoyable and most successful that ever left Portland.

Portland's New Prima Donna

MADAME JENNIE NORELLI MAKES HER DEBUT IN GRAND OPERA.
Madame Jennie Norelli, prima donna soprano, of this city, made her debut in grand opera last Friday night at Covent Garden Theater, London, England. The details of the performance are not yet to hand, but it is safe to say that this favorite Portland singer sang in a manner worthy of the musical tradition of the Pacific Coast. She is the wife of Dr. Ernest Barton, of this city. They were married at Chicago, Christmas day, 1890, and came to make their home in Portland a few days afterward.

Born in Sweden, and gifted with an artistic temperament and a pure high soprano voice, Madame Norelli has been pronounced by the Swedish Ambassador at London to be the worthy successor of the famous Jenny Lind. Madame Norelli came to this country in January, 1890, having been cabled for specially from Stockholm by the Redpath Lyceum Bureau, Boston, Mass., to engage in a tour of work. Since then, her career has been a succession of triumphs. She has appeared on the concert platform in the principal cities of this country and Canada, and has met with a flattering reception wherever she has sung. She returned to this city to live in 1897, and was the solo soprano in the choir of the Church of Our Father, and was also in charge of the department of vocal music at Pacific University, Forest Grove.
Yielding to the advice of her friends, who told her that she owed it to her gifts to enter into opera, she went to London last city in August, 1890, to receive the benefit of the best training Europe can give, and she studied under the famous Maestro, Dellesio, of Paris, who taught Christian Nilsson. She made continued progress in what is known as the pure Italian school, and in May, 1891, sang with brilliant success at a concert given at St. James Hall, London. She afterward sang in London at the Queen's Hall concerts, and went to Paris to study her part in grand opera, in April, 1902. From letters received at her home in this city, it is known that she went to London May 1 to attend rehearsals.
Friends who know Madame Norelli well say that it was only after a considerable amount of persuasion that she consented to leave her happy home life here, and her husband and two children, to go abroad to complete her studies in opera. It was only after it was made clear to her that she was gifted with a soprano voice far above the ordinary and that she ought to cultivate as a sacred trust this heaven-sent gift to the utmost, that she agreed to go.
Madame Norelli is modest and unassuming to a degree. Read this extract from one of her recent home letters: "I may as well tell you that some good fortune is in store for me. On opening the newspaper this morning I found my name among the list of newly-engaged artists at Covent Garden Theater. The fact is that though Monday next was going to be the day on which the settlement was to be arranged, I did not intend to mention it to you until the business part was transacted. Now, to another important

matter that happened to me last night. The Philharmonic concert was announced, with Madame Blakely as soloist. But she became suddenly ill, and so they sent for me to take her place. You can imagine it meant something to substitute for her on such short notice, but I did it, and today I am proud of myself.
"The Philharmonics are the cream of concerts here, and are patronized by royalty. A elegant and very reserved audience waited for my appearance. I came out, happy and smiling, and the audience kindly applauded me. I knew that I was before an audience that was new to me, and one well worth the while to conquer, —so I set to work. I did it splendidly, and on leaving the platform I felt that I had completely taken them. There was a round of applause that any singer, even a virtuoso, would have been proud to receive. I had to go on the platform four or five times, the applause increasing all the time. This, you understand, meant a lot for me, after my hard work. The directors came around to congratulate me, and Dr. Cowan, the great conductor of these concerts, came expressly to say that I had been a great surprise to everybody. I am so thankful that to sing with an orchestra like that, where you feel behind you such a union of harmony and soul that you fancy you can almost hear the very heartbeats of the musicians strike your own soul and awaken your inspiration to its highest. The papers, too, speak very kindly of me. London is a great place and there are many stars in the field. About my work in the opera I cannot yet tell exactly what I am going to do, but will know soon. The new opera suits my voice. The composer, Mr. Buntings, is a charming man and has a lovely voice, and I am with them frequently. They have shown me much kindness. Their home is quite a rendezvous for the artistic world, in quite a nice way, where you meet some of the very finest musicians. Mr. and Mrs. Buntings take so much interest in my two little ones. I would give a lot to see my home again, and be with you all."

NORTH PACIFIC SAENGERBUND.
Portland German Singing Societies to Compete at Seattle's Fest.
A saengerfest will be given in Seattle, July 25-28, by the North Pacific Saengerbund, a new organization consisting of the combined singing societies of Portland, Seattle, Tacoma, Spokane, Walla Walla, and Whatcom.
Such combinations of German singing societies exist in the East, as the North American Saengerbund and the Northwestern Saengerbund, each of which give a saengerfest every two years. It is over 11 years since anything of this kind has been done on this Coast, but the enthusiasm with which this matter has been taken up by the various societies has shown the general favor with which they are held. The Arion Society and the Turners of Portland, who will take part, are already actively engaged in rehearsing the chorus that will be sung. In addition to the singing of the united societies, there will be prize singing by the individual societies. The Seattle Liederkreis, a strong organization which is at the head of the fest, will no doubt make a strong effort to capture the prize. But the Arion of Portland, with a chorus of at least 25 good voices, will also be in the field for any prize that may be offered and will certainly make the contest a close one.
Mrs. Beatrice Barlow Dierke, Portland's favorite piano soloist, and Mr. Paul Westinger, baritone, have been engaged for the fest. Mr. Westinger will sing the baritone solo in Grieg's "Landskapsbilde," the chorus parts of which will be sung by the Seattle Liederkreis and the Arion of Portland. Mr. Westinger will also sing an individual number with full orchestra accompaniment.
It may be mentioned that the saengerfest of the North American Saengerbund took place at Buffalo during the Pan-American Exposition, and it is suggested that it might be well for the Portland societies to secure the Northwest fest at the time of the 1905 exposition.

Portland's New Prima Donna

Piano Recital at Medford.
A complimentary piano recital by Miss Agnes Love, who soon departs for Portland, and Miss Florence de Bar was given in the Freebribery Church, Medford, Saturday evening, May 16. The pretty little church was adorned with festoons of ivy and choice potted plants and was filled to overflowing with a perfectly satisfied audience. Mrs. Gore gave an exhibition of what may be done with the little tots in a musical kindergarten class. She introduced the work in Medford. In "Narcissus," Miss Love displayed a fine singing tone and great faithfulness to the melody, and in Mendelssohn's "Spring Song" her extreme delicacy of touch was admired. The allegro from Beethoven's "Sonata in G" was played with fine expression. In Chopin's "Polonaise," the delicacy and polish of her rendering was admirable. Both Miss Love, in Chopin's "Polonaise," and Miss de Bar, in Schumann's "Nocturne in E," displayed good grasp of emotional contrasts. In Verdi's "Il Trovatore," Miss de Bar was at her best, and the brilliancy of her octaves was appreciated.

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SPECIAL RATES DURING MAY
The Canadian Pacific will sell round trip tickets to St. Paul and Minneapolis, May 26th and 27th, for \$32.00 for 60 days. Stop-overs allowed in either direction within limit.