At Portland Theaters

Miss Jessie Moore
Primma Donna Fiddle Dee Dee
of the Marquam

Stage Director
Neill Stock Co.
Baker Theater

Dan and Charles Mason
as Adolph and Rudolph
at Cordray's

"THE MASQUERADERS."

Well-Known English Play Will Be Splendidly Given at The Baker.

The production of "The Masqueraders" at The Baker Theater all next week, by the Neill Stock Company, starting with today's matinee, will be one of the most elaborate and artistic successes ever attempted by a stock company in the West. The play is a most brilliant one from the pen of Henry Arthur Jones, the well-known English playwright.

The story is a beautiful one, and is told in such a way as to make it exceptionally interesting to everyone. The scenes are laid in England, Nice and Mont Caridelli, Maritime Alps. The story is that of a young girl, Dulcie Larondie, who, being left an orphan, practically without a home, seeks and secures employment as a barmaid in the Stag Hotel. Prior to the death of her parents she was a member of the swell set, but as soon as she is compelled to earn her own living she is cut by her former companions, especially Lady Clarice Reindean. In order to repay the snubs of this lady, Dulcie accepts the proposal of marriage made by a scapegrace nobleman, Sir Brice Skene. David Remon, an astronomer, is also in love with Dulcie, and despite the fact that she is married to Sir Brice, watches over her without her knowing it for five years; and when at the end of that time Dulcie realizes the contemptible nature of the man she has married, she prays for some means of being released from the wretched life she and her child are forced to lead. At this time Remon reappears on the scene and offers financial aid to Dulcie, having become aware that her husband is about to become a bankrupt, but she refuses to accept it in spite of the fact that Sir Brice urges her to do so. Finally Sir Brice becomes desperate; so great is his desire and need for money that he proposes to David that they play a game of cards, offering to wager his wife and child against David's entire fortune. His proposition is accepted and David wins. Sir Brice takes himself away and Dulcie goes with David, whom she really and truly loves.

Other characters in the play are Montagu Lushington, Percy Blanchflower, Lady Crandover, Eddie Remon, Helen Larondie, Charley Wishanger, Jimmie Stokes, George Copeland, Fancourt, Earl of Crandover, Brinkler and Sir Winchmore.

The play is of the highest order and contains just the right amount of comedy to make a splendid background for the emotional situations. The costumes called for are elegant, and the stage settings will be magnificent.

"RUDOLPH AND ADOLPH."

Musical Comedy and German Dialect This Week at Cordray's.

"Rudolph and Adolph," the musical comedy by Charles Newman, in which Mason and Mason are so successfully starring, is unlike the average so-called musical comedy, inasmuch as it contains a well-developed plot, which of itself is sufficient to provoke roars of laughter without the aid of the many meritorious specialties and musical numbers which are introduced during the action of the play.

The first act takes place in the home of Rudolph Dinkenspiel, a horse doctor. This character is played by Dan Mason, long known as one of the cleverest and funniest delineators of the eccentric German characters on the stage. Rudolph during the absence of his wife, has rented a furnished flat in an apartment building, and staying with him is a young friend, Jack Marden. His servants comprise a cook of pugilistic tendencies, by name Rosalind McGovern, and a maid. This maid is in reality the soubrette of the Casino; she is to play a slavey in the next production there and wishing to know her character at first hand has arranged to have her understudy play her role in the piece then running so that she can go forth and accumulate actual experience.

The flat across the hall from Rudolph has been rented by Adolph Dinkenspiel, a ladies' tailor, played by Charles A. Mason, another exceptionally clever German dialectician. His wife has been away on a visit, and coming home unexpectedly, on inquiring for Mrs. Dinkenspiel's apartment, she is directed to that of Rudolph. There she proceeds to make herself very much at home. When Rudolph arrives he finds a charming young woman comfortably domiciled in his flat. Moreover, the young woman greets him most affectionately, mistaking him for her husband. To this he does not seriously object until his own wife arrives. Then he tries to get rid of his visitor, who strenuously refuses to leave. To add to the complications Adolph appears on the scene. From this point the situations come with unusual rapidity till Rudolph and Adolph discover that their troubles are caused by their marked resemblance. Then each one makes up his mind to shave and so informs his wife. Each carries out the plan unknown to the other, and as they still look alike, their troubles begin all over again. The third act of the play is a decided novelty. The action takes place in Adolph's dressmaking establishment. Rudolph, however, has purchased an interest in the business, and much to the chagrin of Adolph and the bewilderment of his patrons he brings his horse phraseology and methods into his new occupation. During the action of the play numerous specialties are introduced by Mason and Mason, who are clever singers and dancers, and the other members of the company, assisted by a chorus of particularly pretty girls.

Usual ladies' and children's matinee Saturday.

FIDDLE-DEE-DEE.

This Wonderfully Popular Burlesque at the Marquam This Week.

At the Marquam Grand Theater for one week, beginning tomorrow (Monday) night, December 1, the most pretentious scenic and ensemble burlesque production that was ever sent on tour will make its initial bow to Portland theater-goers. "Fiddle-Dee-Dee" is called, or rather termed, the popular show. It is entirely something new, not drama, comedy, farce or opera, but a conglomeration of all, with a good sprinkle of ginger in it that is delightful. It is replete with clean, genuine mirth from the rise of the curtain to the last gag. It is full of life, sparkle, and, above all, abounding in the youthful dash and go so essential to a performance of this kind where funny scenes and side-splitting jokes are crowded upon one another fast and furiously. It is an immense success from every standpoint, and the comedians are of the kind that are funnier every time you see them, and the variety of the entertainment is so fresh and bright that it is not to be wondered at its great popularity.

One of the principal features is the travesty on the "Florodora Sextet," which goes like a whirlwind, which is said to be just as clever and funnier than the original. It is an admirable company; some of the principals are Bobbie Harris, Sam Sidman, Harry Walters, Harry Cashman and Pearl Wilkeson, a quintet of comedians seldom seen in a single company. The prima donnas are Miss Jessie Moore and Madam Cara Roma. Although perhaps new to the Coast, both stand high as shining lights in comic opera and burlesque. The supporting company, numbering over 40 people, includes a bevy of pretty girls that have turned the heads of many a Johnnie. Here is comment from the San Francisco Examiner:

"They are standing in line a week in advance for seats at Fischer's Theater to see 'Fiddle-Dee-Dee.' The burlesque has caught the town, and the new theater is packed nightly. The fun is of a fast and furious kind, and the house is filled with laughter throughout the performance. The music is extremely catchy and the singing is exceptionally good, and no cleaner, prettier, funnier, neater or more artistic presentation has been given in this city in years. The jokes in 'Fiddle-Dee-Dee' ought to be new to the rising generation by the time the long run is over."

Seats are selling very fast, and it behooves you to come early and avoid the rush.

"A LITTLE OUTCAST."

Melodrama With a Pretty Love Story to Be Seen at Cordray's.

E. J. Carpenter's great production of "A Little Outcast" is an assured success. It is a melodrama of the cleanliest type, having every essence of human interest, and is beyond doubt the best thing of its kind yet produced. The play abounds in sensations, but withal it is a love story pure and simple, with every trait of human affection which could be lent to give the play a noble intent and a nobler color, and also with the stirring scenes which are ever necessary in the modern drama to teach a lesson of man's humanity to men.

"A Little Outcast" comes to Cordray's for one week, beginning Sunday matinee, December 7.

Thomas Jefferson Coming.

Mr. Thomas Jefferson, in "Rip Van Winkle," will be an early attraction at the Marquam.

DICKENS AS AN ACTOR.

Called for Highest Praise From Contemporaries.

Martin Harvey, the English actor, whose performance of Sydney Carton in "The Only Way" ("The Tale of Two Cities"), has found favor in New York, gives some interesting information concerning Dickens as an actor. He says:

"It is not generally known that Dickens was an excellent actor. He would often appear in the characters he had created in his books, and called for the highest praise from his contemporaries. Since I have been performing his Sydney Carton in 'The Only Way' I have been brought into close association and friendship with the Dickens family, and naturally have learned many interesting incidents and facts about the great novelist which, I believe, are not generally known.

"It was while Dickens was playing occasionally in the 'The Frozen Deep'—a dramatization of Wilkie Collins' work—that the idea first came to him of making 'A Tale of Two Cities' into a play. For he always considered this his finest work.

"But nothing was ever done in the matter by Dickens, and, though other dramas have been written on the subject, it remained for Freeman Will's work to become popular. Henry Dickens, son of the novelist and a well-known English lawyer, has often told me how much he wishes that his father had seen this performance of his favorite character.

"It is strange that more of Dickens' great novels have not made successful plays, for, besides the strong dramatic feeling of his work, the author could boast also of experience and knowledge of stagecraft; and this seems, accentuated by the fact that he himself was desirous of such dramatizations.

"The great success of 'The Only Way' in England suddenly brought the sale of 'A Tale of Two Cities' to a considerable item, and the publishers have told me they could follow the provincial tours around England by their sales of books.

"Miss Dickens, granddaughter of Charles Dickens, has essayed the part of Sydney Carton in private theatricals, and I have a treasured photograph of her on my mantelpiece in the character. So, too, General Baden-Powell can lay claim to having performed it, for that officer, during the siege of Mafeking, was forever entertaining his garrison, and it is said the versatile General gave a fine performance of Carton."

Nordica in Germany.

Nordica has been winning high praise from German critics for her singing at Munich. Eugene Segnitz writes in the Allegemeine Musik Zeitung:

"Her Elsa was an ideal figure, supported by wondrous nobility of conception and heart-winning emotional action. From act to act the audience followed this artist with increasing interest, and wondered more and more at the admirable treatment of the different phases through which this character passes. As a singer she ranks with the best to be heard here; her vocal art and her delightful voice, wonderfully warm and sincere and incredibly bounteous, achieved a genuine triumph. Mme. Nordica is also one of the best interpreters of Isolde, a role which she enacted with incredible zeal and a rare exhibition of emotional power. The wonderful plastic of her movements, the facial expression of changing passions, and the exhaustive comprehension of the character of the heroine, combined with her delightful voice, enabled her to achieve the highest possible success. Positively enrapturing was the effect on me of the love duo in the second act; such refined emotional expression, combined with such sensuous beauty of voice, I had never heard anywhere."

Tolstoi's New Play.

A dispatch from Paris says: The theatrical sensation of the season is to be Tolstoi's "Resurrection," which is being rehearsed at the Odeon. It is the first of Tolstoi's works to be produced in France. Michael Morton, an American, has adapted the play for the English and American stages. Rehearsals prove it grimly realistic. The characters who sin and suffer are drawn from real life, and are no stage puppets. The scene in the prison, where Catherine confronts Prince Nekludoff and taunts him with being the cause of her degradation, is intensely moving and dramatic.

The play is marvelously human and is superbly mounted. The scenes depicting the prison interior and the halt on the march to Siberia are said to be replicas of original scenes. The costumes of the prisoners and officials are not "properties," but actual costumes obtained from the Russian Government.

Dramatic Notes

One of the new songs of Andrew Mack in his new play, "The Bold Sojer Boy," is entitled "We'll Hurry to Church and Get Married."

Clyde Fitch's new play for Amelia Bingham is called "The Frisky Mrs. Johnson."

Charles A. Burke has made a great hit in the character part of Rube Whittle this reason in "Way Down East."

John Hare, the English actor, has announced his intention of retiring from the stage in 1904, when he will be 60 years old.

Stuart Robson will appear next year in a dramatization of Charles Dana Gibson's series of sketches, entitled "The Education of Mr. Pip."

It is said that negotiations are pending to prolong the tour of Eleanora Duse so as to include St. Louis, Minneapolis, Buffalo and other cities.

Otis Skinner, Julia Marlowe and Mrs. Le Moyne may be associated next Spring in a revival of Robert Browning's "A Blot on the Scutcheon."

Gerald Robertshaw, who came from England to be leading man for Julia Marlowe, will not have that position in her new play, "The Cavalier." He will return home next week.

A new comedy by H. J. W. Dam, entitled "Skipper & Co., Wall Street," has been accepted by Frank McKee. The piece is to be produced this season with Maclyn Arbuckle in the leading role.

Vincent Serrano, the Denton of the New York production of "Arizona," and one-time leading man with Annie Russell, is appearing as David Garrick in Grace George's presentation of "Pretty Peggy."

A little American girl, Mignon Douglass, 11 years old, has found favor with Signora Eleanora Duse. After she played once in "La Gioconda," Signora Duse insisted that she continue for the entire tour.

The premiere of "The Cavalier," the dramatization of George W. Cable's novel, in which Julia Marlowe is to appear, now that "Queen Fiammetta" has been withdrawn, will be made at the Criterion Theater, New York, December 8.

Cecil Raleigh's latest London Drury Lane melodrama "The Best of Friends," will be brought to the Academy of Music in New York next Autumn. There are 17 scenes in the play, and it is said that no less than 200 persons will be employed in the production.

Julie A. Herne, the daughter of the late famous actor and playwright, James A. Herne, will play the part of Mary Ann in Klaw & Erlanger's production of "Huckleberry Finn." Miss Herne, who is a charming girl of 19, has inherited her father's talent as an actor, and also, it is hinted, as a playwright.

Lillian Sinnott, a remarkable child actress of 14, is credited with a great hit this season as Simplicity Johnson in William A. Brady's popular production, "Lovers' Lane." She was one of the little Princes in the Tower in Mansfield's last revival of "Richard III," but her stage career dates back to when she was 2 years old, and the late J. K. Emmett used to carry her on in a carpetbag, made up as a tiny fraulein, in one of his many "Fritz" dramas.

Reports of Bertha Galland's second starring tour under Daniel Frohman's management are that this charming actress is doing exceedingly well in her play, "Notre Dame," a version of Hugo's novel, which was given in New York last season. Local playgoers will remember Miss Galland in "The Pride of Jeanico" as the Princess Ottilie. Prominent in her support are Frank C. Bangs, Oswald Yorke, William F. Owen, Frank Losee, Foster Lardner, Theodore Friebus, Adline Dunlap and Marion Barney.

David Belasco has secured for Mrs. Leslie Carter a new play, which is due to the collaboration of Eugene Morand, Vance Thompson and Marcel Schwob. Morand is the most successful French dramatist of the day. It was he who wrote "Izeyl" for Bernhardt, and, in collaboration with Marcel Schwob, the "Hamlet" in which Bernhardt appeared on her last tournee in the United States. "Messaline," in which Calve made her hit here last season, was his, and his "Griselidis," the opera for which Massenet wrote his daintiest music, was the great success of the last Paris season.

"Lovers' Lane," like all the established stage successes, pays a penalty of popularity. William A. Brady, who owns its exclusive rights, has been compelled to take the trail, hot footed, against the repertoire thieves who are offering pirated versions in Iowa, Nebraska, Kansas and other Western states. Among these is the Orpheum Dramatic Company, which sends out circulars offering "'Lovers' Lane, fresh from its great metropolitan success." Vidaver & Josephson have been employed by Mr. Brady to stop this sort of thing, and to prosecute house managers who give refuge to the play thieves.

Marshall P. Wilder was recently the victor of a bit of quiet sarcasm from the noted playwright Augustus Thomas, whose exceedingly clever and sometimes cutting remarks cause many a hearty laugh to awaken the echoes of the Lambs' Club, in New York City. It was at a banquet given by the Lambs recently that Mr. Wilder, whose stature is exceedingly limited, arose to make a speech. His head could barely be seen above the level of the table and ere he had proceeded far he was interrupted by Mr. Thomas, who in very severe tones, said: "Mr. Wilder, it is customary for a speaker to rise when he is addressing the members of this club."

Miss Marie Tempest, who is now impersonating the title role in "The Marriage of Kitty," under Charles Frohman's direction, at Wyndham's Theater, London, has surrendered herself to the mercies of the British reporter. She lets out that she started at the foot of the ladder, as her first engagement brought her $20 a week. She is a firm believed in actresses getting on through their own merits, and says that a girl is bound to come to the front if she has anything in her. She says that every noted French artist has come from the Conservatoire in Paris, and that every French actress considers it her duty to learn elocution, declamation, fencing, and the art of moving gracefully on the stage.

Mr. Edwin Milton Royle, scholar, lawyer, actor, crator and playwright, though a man of broad cosmopolitan experience and ideas, is yet, paradoxical as it may seem, a thorough Westerner at heart and has always looked with longing toward the land of the setting sun. Mr. Royle was born in Colorado and received his primary education in that state and in Salt Lake, Utah. In his young manhood, between courses at Princeton and Edinburgh Universities, from whence he graduated with honors, he busted broncos and punched longhorns on the plains and shot antelope and grizzlies in the Rockies. "Friends," his first product as an author and a most charming and wonderfully successful comedy drama, was written in Salt Lake City while the young playwright was spending a Summer vacation there, and its first presentation was given it by the Home Dramatic Club of that city.

ABOUT PLAYERS AND SINGERS

Marcella Powell, the soprano, is to sing in Chicago in December.

Raoul Pugno, the great French pianist, has pleased artistic Chicago by his skill.

Kocian, the Bohemian violinist, has arrived in this country. He has the requisite amount of hair to make an impression on the matinee girl.

A one-act opera, "Maricca," by Marco Falgheri, is the latest in Turin, Italy. The new work is said to be an imitation of "Cavalleria Rusticana."

The second symphony concert will be given Tuesday evening, December 9, at the Marquam. The soloist will be Miss Elizabeth Sawyers, pianiste.

has organized a vocal music class in Oregon City, and has met with gratifying success. Plans are made for the rendition of a cantata before long.

Mrs. Helen Allen Hunt has been engaged as one of the soloists in "The Messiah," to be sung by the Handel and Haydn Society, Boston, Christmas day.

Louis Bitillion Rutter, formerly musical instructor to the Women's College, Baltimore, Md., has been appointed organist to one of the leading Episcopal Churches of St. Louis.

Bernhard Pfannstiehl, the blind organist of Leipsic, gave a recital in the Johannes Church with orchestra accompaniment. His principal numbers were Rheinberger's organ concerto in F major and a sonata by Gebrieli.

The Kneisel quartet of Boston played in New York City last Tuesday night, with Gabrilowitsch as solo pianist. His programme included Sgambati's quartet in C sharp minor, op. 17, A. Arensky's piano trio in D minor and the quartet in C minor, op. 18, of Beethoven.

The Maurice Grau Opera Company opened a season of 17 weeks in New York City last Monday, and the advance sale is stated to have exceeded all previous records of the kind. The operas presented were "Otello," "Il Barbiere di Siviglia," "Aida," "Lohengrin," "Carmen" and "La Traviata."

A cantata will be sung by the quartet and chorus of the First Congregational Church at this evening's service in the church. The work of this choir has steadily improved since its organization only a short time ago, and musicians will await the singing of the cantata with a good deal of friendly interest.

Frohman's concert—said to be his last Sunday concert for a long time—took place in New York City last Sunday. The People's Choral Union of 1000 voices sang Max Bruch's cantata, "Fair Helen," and Damrosch's orchestra played several numbers. The solo singers were Shannah Cumming, soprano, and Gwilym Miles, bass.

Harold Bauer, the pianist, whose success in Europe is enormous, has just left Paris to fulfill an engagement of 15 concerts in Holland. Then he goes to Spain to give a series of concerts together with the violoncellist, Pablo Casals, and from there to Germany, where he is also engaged for a number of concerts. Later, he will play in England.

Mark Hambourg gave this programme at a recital in Boston last Thursday: Variations in F minor, Haydn; Fantasia, C major, opus 17, Schumann; Sonata, B flat minor, Chopin; Six Etudes, Chopin; Preludes and Fugue, in F minor, Clarence Lucas; Nocturne, G major, A. Rubinstein; Arabesque, Th. Leschetitzky; Paraphrase on "Eugene Oneguine," Tschaikowsky-Pabst.

The choir leader of Trinity Episcopal Church, San Jose, Cal., recently resigned and the choir singers refused to sing, owing to differences growing out of interference in the music arrangements of the church by the rector. Nearly two years ago the parish had an income sufficient to pay the rector $800 per year, a curate $600 and for music $1000. Now the church treasury is practically empty.

The programme of songs by Richard Strauss which George Hamlin is to give in Boston Tuesday, will be an interesting one from a musician's standpoint. Most of these songs have never been heard before in the musical Athens and will include selections from opus 29, 31, 32, 36 and 48. A novelty will be a number on the programme for French horn, being the Nocturne of Franz Strauss, the father of Richard Strauss, which will be played by Carl Schumann of the Symphony orchestra.

When Sousa opens his engagement in Europe about the new year, a new attraction will be offered to music-loving people. A violin soloist is the feature and the fair performer will be a Santa Barbara, Cal., girl—Miss Caro Morgan. When Sousa was in Santa Barbara, Miss Morgan was prevailed upon to appear before him privately and give an exhibition of her skill. Mr. Sousa was much pleased with her work, and before she left the opera-house, Mr. Sousa had made her a liberal offer for a European tour, which she accepted.

The Treble Clef Club of Portland, under the direction of Mrs. Walter Reed, has resumed its rehearsals and is adding many new and interesting numbers to its already large repertoire. The personnel of the club for this season is as follows: Soprani, Mrs. Albert C. Sheldon, Miss Agnes Watt, Mrs. Lois MacMahon, Miss Helen Goss, Miss Kathleen Lawler, Mrs. B. E. Miller, Miss Edna Protzman, Miss Hilda Hegele; contralti, Mrs. John A. Logan, Miss Henrietta Eliot, Miss Virginia Spencer, Miss Ruth Scott, Mrs. E. E. Charman, Miss Rita Hansen, Miss Ruth Hoyt and Mrs. Walter Reed.

A correspondent now travelling in Germany writes: "The German music is the outpour of the German soul. Wherever the Germans live, in what wilderness they may settle—there is music. They must have it when they are sad, they need it when they are happy, they cannot live without it. You hardly find a person who does not play an instrument or who does not sing. . . . The prices in the Berlin Royal Opera-House are not high. As often in America, the very best part of the audience is found up in the gallery; it consists of musicians, music teachers, music students and all those people whose enthusiastic love for music wants to be satisfied, but has to be satisfied with little money. They buy a ticket for 25 cents, and there they are, very enthusiastic, very excited and very, very happy. The orchestra of the Royal Opera performs a series of Symphonic Concerts under Felix Weingartner, who is especially famous for his wonderful interpretation of Beethoven's symphonies. Tickets for these concerts are to be had for 25, 50 and 75 cents. Before every concert there is a 'Generalprobe,' a full rehearsal for which a ticket costs 10 cents."

Fritz Scheel, conductor of the Philadelphia orchestra, was born in Lubeck, Germany, where his father was director of a musical corps, and when less than 11 years of age he played a violin in his father's orchestra. In his 19th year he began conducting a juvenile orchestra of his own formation, giving concerts and playing concertos and solos. At Leipsic he became the pupil of Ferdinand David, and then became concert master of the Bremen City orchestra. At 21 he was solo violinist and director of the court orchestra at Schwerin, and several years later was conductor of the city orchestra at Chemnitz. Mr. Scheel remained there for nine years, having under his control a band of 72 men and a chorus of 600 voices. During this time he gave Bach's "St. Matthew Passion," Handel's "Messiah" and Liszt's "Christus." In 1890 he was called to Hamburg and alternately conducted with Hans von Bulow the Abonnements" concerts. In 1892 he came to this country to attend the World's Fair, where he led the concerts at the Trocadero. At San Francisco he conducted the Midwinter Fair concerts, and later became conductor of the San Francisco Symphony Society. From there Mr. Scheel came to New York and Philadelphia.

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