Many kind things are said about the fine presentation of "When We Were Twenty-One," by the Neill-Morosco Company, at the Burbank Theater, Los Angeles. The new leading man, Howard Gould, pleased as Bichard

Oscar Lewis, the Swedish dialect comedian, who recently played at Confray's in the "Mickey Finn" Company, is now in vandeville, and is a member of the Lewis, Lake and Lewis Lake and Lewis Company, in the confidence of the Lewis, Lake and Lewis Lake and Lake and

Fristi Scheff is starring at the Montauk Theater, Brooklyn, N. Y., in "Babetie." The star is supported by Eugene Cowles, Richie Ling, Ida Hawley and Josephine Bartlett, Louis Harrison is the comedian.

Frank L. Perley and Thomas Williams, the

A stock company, headed by Edwin Mordant and Ola Humphrey, began a Spring and Summer season last week at the Empire Theater, Albany, N. Y., "The Climbers" being the opening bill.

May Thurston has joined the "A Patal Wedding" Company to play Bridget, the role that was played by Mrs. Louis Quinten, who died recently in St. Louis.

Velima Berrell has joined leabel Irving in

"The Crisis." Miss Berrell recently played Mrs. Smart in "The Smart Set." This is her

Bernhardt Niemeyer, Robert Rogers and Louise Mackintosh have been engaged for the stock company at the Empire Theater, Albany,

Mrs. Caro True Boardman has written a four-act melodrama, "The Mystery of the Sloane Case," which is eaid to be very good.

Joseph Galbraith has been re-engaged for his second season as leading man of the Keith Bijou Stock, Philadelphia, opening April 4. Owing to the closing of "Ben Hur," James J. Ryan has been transferred to the Forbes Robertson-Gertrude Elliett Company.

Manager H. W. Savage, of grand opera fame, will present "Parsifal" in English at Daly's

sistant manager and general press agent of the James Nelll Company.

Oscar Hammerstein is to build a new \$175,-

Theater, New York, in May.

team playing "An Unexpected Swede."

Carewe,

IN THE WORLD OF THE DRAMA

Production of Von Suppe's Military Opera "Fatinitza" a Red-Letter Event.

sa," was a red-letter event in the annals of amateur opera in the Northwest, Portland contributed all the soloists, chorus singers, musical conductor, orchestra and l The costumes came from San Francisco, Musically and critically, the nusic in the opera is pretty and melodious, but not an air that strongly haunts one afterward. The book is dull and ancient. It needs ginger. The chorus, sopranos and contraltos were better than ors and basses. As was expected Millard O. Lownsdale turned out to be the principal figure in the opera, and he certainly deligated the crowds by his wonderfully clever acting. He strained every nerve to excel, and succeeded. It is to be regretted that the cold from Walter Reed suffered dulied her singing. Mrs. Rose Bloch Bauer was in magnificent voice and form, and appeared in the realm where she can shineopera. Marion Peters has true histrionic Dot Bernard made a likeable ability. Dot Bernard made a likeable
Dimitri, and showed by inherited talent
that see has the making of a natural
actress. Et'rel Lytle, Grace Campbell,
Rose Wood and Beulah Campbell as Izzet
Pasha's wives, made a hit. They sang,
acted and danced gracefully and helped
to make the life of the show. Manager to make the life of the show. Manager Baker last Wednesday afternoon enter-

ant, usually painted as a grinning good-for-nothing blackle, but the text also made him a Southern spy, and Mr. Russell was very clever in this dual personality. The motion picture proved to be a good drawing card, and quite a novel idea in legitimate drama, Esther Lyon made an impulsive hot-headed daughter of the Confederacy, and Oza Waldrop has Just the right amount of animal spirits to shine as Madge Childress. William Bernard made his unimportant part as Philip Allen gain in value at each succeeding act by reason of his cleverness in leading up to a climax. George Allson leading up to a climax. George Alison and C. E. Insiec appeared in congenial roles. William Dills took comedy honors as Colonel Eustis, and was ably helped in this direction by the meritorious work of Charles Chary. At the same time "Winchester" is not a play like "Held by

pagne-and you have the locale of "The Isle of Champagne" so well played at Cordray's by the Olympia Comic Opera Company. The funny opera received a good rendition considering the size of the company and the prices charged. To hear John E. Young sing "The Prodigal Son" was alone worth the money in the box office. R. G. Pitkin was a most laughable Moet. Carl Haydn is one of the best tenors heard here this season. Lottle Kendall was pleasing as Diana, and has a fairly good soprano voice. The chorus are pretty and well selected.

ISS MARLOWE will be most out finding at first glance a gem of happy to see you upstairs," said thought or philosophy—a flight of fancy The greatest motion picture snown anywhere on the Pacific Coast is undoubtedly that of "The Great Trainrobbery," the star attraction at the Arcade. It is wonderful in its realism, especially in the amusing climax. Raymond, the magician, mystifies with new tricks during the performance of which he allowed himself to be bound and manacled, just to show how easily he can effect his deliverance, once the dark curtain hides him from the audience. The tumbling of the Dore family is first class. Clean, high-grade vaudeville is presented.

VAUDEVILLE OF HIGH MERIT.

New Programme of All-Star Acts Starts at Arcade Monday.

The clever o dians, the Dore family graph. in a skit, "A Visit to Satan," the great Raymond, Lucila Cross, the De Lucys, juvenile comodian, Jessie More, and the great trainrobbery by the American bioscope, will entertain the Arcade Thea-ater's audiences from 3 to 10:30 P. M. to-

The new bill, starting Monday, will be put on by an all-star cast that is unex-celled in the vaudeville world. The acts she lacks repose in her bearing, but she gives one, somehow, an undefinable im-pression of not being quite at home off the stage. from to woo one to languarous repose.

It is a Vere-de-Vere sort of room, too, in the chaste good taste with which it is arranged. Broad Western windows look out upon the ruffled Hudson, that lies like

celled in the vandeville world. The acts are all varied and not one is below the standard maintained by the best continuous vaudeville houses of the East. Here is the programme:

The Chicks, refined society sketch artists, in an amusing dialogue, with catchy songs and entertaining specialties. Travelle, the imagician, will present als famous illusion, "The Mystery of Ago," which is startling and mystifying to the quickest eye. gulckent eye.

The Three Rays, a clever trio, whose magazines are loaded with mirthful songa, lokes of the 1966 crop and dances full of

Kara, the juggler, performs wonderful feats with the case and grace of the finished performer who is at home on the stages of both continents.

Leslie Stirling, "Princess of Soubrettes," full of grace, pleasing to the eye

masquerading as the Queen of Hearts.

Jessie More, who has sung her way in-

to Portland's favor with illustrated ballads of tuneful melody.

The American bloscope, a show in itself, will change from scenes of brayade and daring to portraying laughable incidents

STAGELAND.

The Grace von Studdiford Company, playing "Red Feather," recently made the record rati-way movement of the season. The journey was from St. Paul to St. Louis by special train was from St. Faul to St. Louis by special train over the Eurifugion road, a distance of 633 miles, which was covered in less than 14 hours. When it is considered that 50 minutes was lost or route in rectifying a misfitting coupling, the run may be counted as remarkable. For over two hours the speed of 75 miles an hour was reached. F. Elegfeld, Jr., the owner of the attraction, had grave doubts as to the possibility of closing in St. Paul on a Saturday the attraction, had grave doubts as to the pos-sibility of closing in St. Paul on a Saturday night and opening in St. Louis on a Sunday. He notified his manager, J. J. Rosenthal, to cancel the Saturday performance, but Rosen-thal paid no beed to Mr. Ziegfeld's numerous telegraphic communications and played. At 30:45 P. M. an extra force of baggage and transfer men started to load the scenery in St. Paul, and the first load had left the stage enirmnce before the cruwfed theater was empty. anioned

At midnight the train

an board were 98 members of
chanic and two newspaper men. When the
train gathered speed the excitement among the
company was great, and wagers were made
from point to point regarding the distance
made. The equipment consisted of the private
car of Grace von Studdiford, the prima domn,
a huffet car, two Pullman sleepers, the day
coach and three bagange cars. The special
reached St. Louis at 2:15, and the rurtain of
the Century Theater went up promptly at 2:15
P. M. to one of the best performances ever
given of the upers.

This is the star cast of 'The Two Ornh
twivial to be made at a New
imes O'Nelli; Isuniter.

The politic formation of
the continued
then, throwing back her head with the
charming Marlowe toss of the chin with
which we are all familiar, she continued:
"Besides, what difference does it make
if Shakespeare did rove in other men's
gardens?

"If he botrowed anything he did for the
idea he transferred to his pages what a
gustue did for Rome; he found
then. Throwing Marlowe toss of the chin with
which we are all familiar, she continued:
"Besides, what difference does it make
if Shakespeare did rove in other men's
gardens?

"If he botrowed anything he did for the
idea he transferred to his pages what
then
the third the transferred to his pages what
the course, to the
provided marble brow of the Charming Marlowe toss of the chin with
which we are all familiar, she continued:

"Besides, what difference does it make
if the transferred to his pages what
the transferred to he prove of the chin with
which we are all familiar, she continued:

"Besides, what difference does it make
if the transferred to his pages what
the transferred to his pag with delightful parodox, "I don't think there's anything that clears Shakespeare's and transfer men started to load the scenary in St. Paul, and the first load had left the stage shirmon before the crowded theater was empty of its audience. The last wagon was unloaded into the list baggure-car at 11.40, another instance of rapid work. At midnight the train steamed out. On board were 98 members of the company, two trainmasters, a master mechanic and two mesupaper men. When the train gathered speed the excitement among the company was great, and wagers were made from point to point regarding the distance made. The equipment consisted of the pivate car of Grace wo Studditord, the prima doman, a buffet car, two Pullman sleepers, the day coach and three baggage cars. The special respiced St. Louis at 2.15, and the curtain of the Century Theater went up prompty at 2.15 P. M. to one of the best performances ever given of the opera.

This is the star cast of "The Two Orphane" servical to be made at a New York thesisted March 28: The Chevalor, Kyrtle Bellew; Pierre, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Charles Warner; De Limnier, J. H. Glimour; Marquis de Prille, James O'Nelli; Jacques, Ch

WELL managed, staged and pre-sented, the production of Von Suppe's military opera, "Fatinit-Frochard, Edita Proctor Otis; Marianne, Clara Reseated, Edita Proctor Otis; Marianne, Clara

Blandick.

In the original cast at the Union Square Theater, December 6, 1874, Charles Thorner Theater, December 6, 1874, Charles Thorne played the Chevalier; F. F. Mackey, Pierra. In the other parts in the original production McKee Rankin is succeeded by Mr. Warner; Charles Parsell, by Mr. Holland; Stuart Robson, by Mr. Glimour; W. G. Coggswell, by Mr. Finney; Kaie Charlos, by Grace George; Kitty Blanchard, atterward Mrs. McKee Rankin, by Margaret Illipton; ida Vernon, by Clara Morris; Fanny Morant, by Annie Irish; Marie Willing, by Kijtta Proctor Otia, and Rose Sytinge, by Clara Blandick.

The Support Honor, Walling Proceedings of the Complex of the Comple

A fire broke out in the Strollers' Theater and Clubbouse. New Yerk City, on a recent Sunday morning and soared 300 members and their friends into a panic. Burr McIntosh was taking a fisshight picture of the room and guesta, when a spark set on fire the decorations, Chinese lanterns, draperies and siraw-covered bottles. Water buckets and siphons in the hands of daring Strollers soon quenched the fiames. Herr Director Couried was tapped on the head by a flying siphon and slightly injured. The firemen said that the police, not the fire department, should have been called, until clars and high balls quitted their wrath. Among those present were: Hichard Strauss,

After Nat C. Goodwin had finished a theate Tained all those who took part in the opera at dinner and made an ideal host. It was worth while to watch Howard Russell in "Winchester" at Baker's. He had to portray the part of a negro servant, usually painted as a grinning goodsomewhat, but kept cool until McKane ve-marked that on the stage the actor certainly was a glided fool. Goodwin responded by hurling a heavy stein at McKane's head, lay-ing open his scalp. When McKane recovered, the Goodwin party had disappeared. The po-lice found McKane in a Turkieh hathhouse, where he went after having his wound dressed. There were no arrests.

The first of the cartoon plays to be seen in At island where there is no water and space and you have the locale of "The duce "McFadden's Row of Flats" latterix.

The funeral of Robert E. Hell, which oc curried in Denver, was an impressive tribute to the memory of the dead actor. The services were held in the Church of the Sacred Heart, and were conducted by Father Brown.

who ranks interviewers, complexion spe-

tested category, and consigns them cheerfully to the care and keeping of the Prince

of the Powers of Darkness, would not be

glad to see me upstairs, nor downstairs,

but I smiled amiably at the admirable

butler, and followed that stately flunkey

Graceful and girlish, and posed in a set

ting that filled the eye, Miss Marlowe, all

billowed about by filmy frou-frous of soft silk and ince fashioned by heavens knows

what depths of Parisian cunning or what

heights of Parisian art into a fascinating

tea gown, turned from the deep, wide win-

"So sweet of you to come," she cooed.

"Pray, don't mention it," I murmured.
"I won't," she purred, and then we both

There is something in Miss Marlowe's personality that suggests a pretty, flut-tering, nervous unrest. Of course, you must not understand that

he stage. And yet her warm, inviting library is a

arranged. Broad Western windows look out upon the ruffled Hudson, that lies like a band of green-gray ribbon, flecked with white and blue, over against the foot of the frowning Palisades.

Shakespeare is a big figure in Miss Marlowe's library. He sprawls in all sorts of editions almost entirely around three sides of the room, and the Shakespeare shelf is rich in casts and bronnes of the swan of Avon.

Also, one notes out of the tail of one's sye that Miss Marlowe has sandwiched in between the tragedies and coincides and "histories" of the divine William, essays upon his plays and copies of the earlier efforts—chiefly of Italian poets—from which he derived inspiration. (This phrase sounds much more Shakespearean than "plagiarised.")

For instance, Sir Philip Sidney's "Arcadia" and Montemayor's "Diana" hem in the "Two Gentlemen of Verona." White-stone's "Uromos and Cassandra" flanks "Measure for Measure." The "Gesta Romanarum" and Percy's "Reliques" boldly challenge the "Merchant of Venice," and so on, all down the line.

Tou note this, as I have said, out of the tail of your eye, and then turn that dis-

So on, all down the line.
You note this, as I have said, out of the tail of your eye, and then turn that disturbed and darkling orb upon Miss Marlows to find that actress laughing at you in a burst of girlish mirth that reveals

her deep, pretty dimbles.

"Surely, you believe in Shakespeare?"
you question, in a gasp of borror. "You're not a Baconite?"

Miss Marlowe, in a charming Lady Mac-

such red stain of suspicion.

"Not a bit," she laughs. "To my mind, there's no proof that's so like confirmation strong of holy writ that Shakespeare is Shakespeare, as the proof that Shakespeare is Bacon is Bacon.

is hankeepeare, as the proof that shake-speare is Bacon.

"And on the other hand," she continued with delightful parodox, "I don't think there's anything that clears Shakeepeare's skirts of plasfary like the stories and poems and plays he is said to have pla-glarized."

drew in our claws and laughed.

to the library.

cialists and rattlespakes all in one de-

Father Barry and several other clergymen. The musical programme was played and sung by Grace Hanigan, organist; Madams Mayo-Rhodes, soprano, and W. D. Russell, tenor. Up to the time of his last filness, Mr. Bell had worked hard for the erection of a home for actors suffering from tuberculosis.

The Rounders," and the Orphsum, Barrows-Lancaster Company, Including Clara Thropp; Foetlinger's Swedish Ladies' Quintet; Fer-guson and Mack; Oillo's Artesto; Lowe-Hughes duo; Carlin and Otto; Anderson and Briggs; Orpheum motion pictures, and Nirvana and her Status Horse, "Loki."

William Ingersoll and Mrs. James Brown William Ingersoll and Mrs. James Brown Potter are to be co-stars, after the manner of the Potter-Bellew combination, and will be known as the Potter-Ingersoll Company. Mrs. Potter has secured the American rights to a number of plays, and Mr. Ingersoll has secured the American rights to "D'Arcy of the Guarda" and a curtain-raiser called "The Festival of Death," written by Count Boni de Castellane. The engagement will not commence until next senson. Frank L. Perley and Thomas Williams, the latter being the well-known San Francisco horseman, are to build a theater in New York City. It will be opened in November by Margaret Anglin, in a new play.

The Marguerite Fisher Company has just celebrated a marriage. Fred Lewis and Virginia Francisco, of that organization, were married while the company was playing an engagement at Eureka, Cal.

Weber & Fields, the buriesque kings, did not find their Western tour as profitable as they expected, and as their season on Broadway, New York, has been a bad one, it is underground the state of the season of the stood that differences have arisen in the firm that will lead to a dissolution of partnership. But Weber and Fields have quarreled before. In speaking of their frequent disputes, Weber once said: "We quarrel like man and wife, but up to this point we have always made up."

William Stuart, comedian of the Grand Opera-House Stock Company, Memphis, Tenn., recently received a telegram announcing the death of his mother at Chambersburg, Pa., as he was going on the stage in "A Stranger in a Strange Land." He played the performance, and immediately afterward left for Chambersburg.

Belle Hervey Harper, recently a member of the Bostonians, was married to Colonel Joseph B. Hughes, a retired millionaire, in the Hol land House, New York. As a wedding present from her husband, Mrs. Hughes is said to have received just \$500,000. Colonid Hughes

have received just \$500,000. Coloniel Hughes is known as the organizer of the tobacco trust.

William A. Brady has cancelled all engagements, except those in New York City, booked for Willon Lackaye in "The Pit," and says that the attraction will remain at the Lyric Theater during the remainder of the season. "The Pit' is a hit, and its receipts average about \$2000 a night.

Eleis Ermond will play the role of Sylvia.

Eleie Esmond will play the role of Sylvia

Else Esmond will play the role of Sylvia in "The Bachelor's Romanner," with which the James Neill Company opens Harry Bishop's new Oakland, Cal., theater, Te Liberty Hall.

Viola Allen, who recently underwent an operation on one of her ears, expects to resume her scason in "Twelfth Night" at the Harlem Opera-House, New York, tomorrow night.

ow-covered acting edition that lay in

quite possibly 'The Lady of Lyons,'

ing, when your card was brought up, whether to the public of today 'Ingomar' won't seem very old-fashioned? We have

been made accustomed by such pieces as 'When Knighthood Was in Flower,' 'The Prisoner of Zenda' and the like, to see

remantic drams done into such charm

ingly fresh, unstilted English. I am half afraid that to theater-goers of the twen-

tieth century the early Victorian rhetoric in which Parthenia and Pauline recito

rueful tone in which Miss Marlowe vot

unts, and not the rhetoric, isn't ft?"

and grace.

questioning.

LOVE PLAUS ARE BEST SO DECLARES JULIA MARLOWE, ONE OF THE GREAT JULIETS OF THE AGE.

where the immortals move.

a solemn and unwinking butler, or a winged shaft of song, that carries of course, I knew that Miss Marlowe, one's heart high into the blue ether

000 theater near the present ater, in New York. Selby Oppenhelmer has secured from Oliver Morosco the lease of the Victory Theater, San Jose, Cal. . . .

Leigh D. Bruckart has been appoin

club poker party \$85,000-in stage money Joseph Muller has signed as advance man

My Lost Youth.

"And that's far more than one gains by bickering over ciphers and cryptograms and proofs of priority and all the deadly; Henry W. Longfellow.

Often I think of the benuitful town
That is seated by the sea;

Often in thought go up and down dull, disgusting arguments that seek to wrest the 'Daphne of the gods' high dead' from Shakespeare's unmoved brow." The pleasant streets of that dear old And my youth comes back to me "And shall your present season's work include any Shakespearenn roles?" I asked, hopefully, with an eye upon a yel-

And may roun comes mass to me.
And a werse of a Lapland song
Is hawaring my memory still:
"A boy's will is the wind's will,
And the thoughts of youth are long,
thoughts."

Miss Marlowe's lap.

There was manifest and unmistakable regref in every line of the actress' grace-I can see the shadowy lines of its trees, And catch, in sudden gleams.

The sheen of the far-surrounding seas, And islands that were the Hesperides Of all my boylsh dreams.

And the burden of that old sons, it murmurs and whispers still:

"A boy's will is the wind's will, And the thoughts" ful figure as ahe moved to the other end of the divan.
"Dear me, no," she pouted. "Only
"Knighthood" and a few romantic plays dow as I entered and greeted me with from my early repertoire. Ingomar, effusive cordiality, says the Sunday Tele-

thoughts.' "Do you know," she began, confiden-tially, fluttering the leaves of the little paper-covered playbook, "I was wonder-And the sea-tides tossing free; And Spanish sailors with bearded jips,

And the beauty and mystery of the ships And the magic of the sea.

And the voice of that wayward song
Is singing and saying still: "A boy's will is the wind's will,

And the thoughts of youth are long, lo thoughts." ber the bulwarks by the shore, And the fort upon the hill;
The sunrise gun, with its hollow roar.
The drum-heat repeated o'er and o'er,
And the bugle wild and shrift.
And the music of that old song

their sentiments may sound stilted."

There was a tremolo of regret in the this harrowing doubt of the up-to-datel-tude of Pauline Deschappelles and Ingo-mar's beautiful captive. Throbs in my memory still:
"A boy's will is the wind's will, And the thoughts of youth are long, lo

It pained me, really, to hear this note of regretful questioning, and I longed for an inspired answer which should allay the actress's doubt. Soft evening mists were closing in on the sluggish river, and the gray half-light of gloaming afforded me glowing inspiration. I shook my head Goes through me with a thrill:

Goes through me with a thrill:
"A boy's will is the wind's will,
And the thoughts of youth are long, long
thoughts." "But, after all, it's the theme that the mistress of the room cried gally, as

one who has searched not in vain for a solution of her doubts. I can see the breezy dome of groves, The shadows of Deering's Woods; And the friendships old and the early loves Come back with a Sabbath sound, as of I fancy that when Miss Marlowe lends it the heavenly rhetoric of her eyes, al-most any theme would seem inspired and almost any phrase would win elequence doves

doves
In quiet neighborhoods.
And the verse of that awest old song,
It flutters and murmura still:
"A boy's will is the wind's will,
"the thoughts of youth are long, lo I mumbled something to that effect, which was politely but firmly ignored. "For Parthenia and Pauline are each but figures of love, and love never grows old-fashioned. Does it?" And the thoughts of youth are long, long thoughts."

It is most disconcerting to have Miss Marlowe ask questions, but I gathered myself sternly together and squeaked out a small but resolute "No." I remember the gleams and glooms that dart dart
Across the schoolboy's brain;
The song and the silence in the heart,
That in part are prophecies, and in part
Are longings wild and vain.
And the voice of that fifful song "And that's all there is to the drama, really. The plays that last and shake people today as they did half a century or half a cycle ago are based on lova.

Sings on and is never still:
"A boy's will is the wind's will,
And the thoughts of youth are long, long
thoughts." or haif a cycle ago are based on love.

"The murky splendors of the Greek drama are illumed by the same flame that gives life to the 'heart-interest' play of today. Aren't they?"

I murmured assent, and ventured to intimate that possibly the heart throb that vitalized Pauline and Parthenia might evoke a responsive interest in Miss Marlowe's own heart. It was clearly a moment for prompt and diplomatic questioning.

There are things of which I may not speak;
There are dreams that cannot die;
There are thoughts that make the strong heart weak.
And bring a pallor into the cheek,
And a mist before the eye.
And the words of that fatal song
Come over me like a chill:
"A boy's will is the wind's will,
And the thoughts of youth are long long. And the thoughts of youth are long, long thoughts."

Strange to me now are the forms I me When I visit the dear old town; But the native air is pure and sweet, and the trees that wershadow each known street.

As they balance up and down,
Are singing the beautiful song,
Are sighting and whitepring still:

"A boy's will is the wind's will,

And the thoughts of youth are long, thoughts."

And Desring's Woods are fresh and fair,
And with joy that is almost pain
My heart goes back to wander there,
And among the dreams of the days the
wore.

I find my lest youth again.
And the strange and beautiful song.
The groves are repeating it still:
'A boy's will is the wind's will,
And the thoughts of youth are long, less
thoughts."

has decided to return to the stage in a vaudeville skit, written for her by John J. McNally, which will be produced about June 1. Melbourne MacDowell may be seen in Pacific Coast cities this Summer, in London plays, if he is successful in winning a lawsuit from Thourse R Hart, a New Tork lawyer. The latter says that all rights to the plays owned by Fanny Davenport is vested in him. J. C. Williamson, the theatrical manager from Australia, has purchased Pitzgerald Murphy's dramatization of Wagner's music play "Parsifal," and will produce the latter in a chain of theaters in that far away country, RICHARD STRAUSS IN NEW YORK

Great Composer Conducts Two Orchestral Concerts-Visit of Russian Musician-Richard Mansfield is "Ivan the Terrible." A A A

N EW YORK, March 6-(Special cor-respondence.)-Need anybody be told that the greatest figure in the musical world of today is Richard Strauss? This is not a matter of conjecture, but a fact acknowledged even by those who will not accept his theories and his musical philosophizing. What a strange combination the stolid American is. A hero-worshiper of the most pro-nounced type, yet when a veritable genius stands and knecks at his door, it is more than likely he will let him knock-while he does some "knocking" himself. Richard Strauss dawned upon the musical world of Europe more than ten years ago, and each year has found him more widely accepted as a composer with the ability to write descriptive music beyond that shown by Richard Wagner. Perhaps Wagner owed as much to influences before him as Strauss owes to Wagner, and as Richard Strauss is to be passed of the same results as obtain in the case of an idealist such as Wagner certainly was.

To make comparison between the work
of Wagner and Strauss it is probable that
the first similarity would be found in the

fact that Strauss uses the left-motiv in the same manner that Wagner did. But it must never be forgotten that Wagner was not the creator of the left-motiv, it was in use years before he was born. It was Wagner, however, who brought dra-matic writing to such a point that the importance of the leit-motiv was accentu-ated to the entire world, which means to musical and nonmusical alike. Wagner musical and nonmusical alike. Wagner diso made some revolutions in his treating to the orchestra. He called into being new effects in the wood-winds and gave to them, as well as to the brasses, beauty which was startling and undefinable. The difficulties which this brought into orchestral playing can only be realized when it is understood how few articles which the sound when it is understood how few articles are conducted by Walter Damrosch is the sound when the conducted by Walter Damrosch is the sound when the conducted by Walter Damrosch is the sound when the conducted by Walter Damrosch is the sound when the conducted by Walter Damrosch is the sound when the conducted by Walter Damrosch is the sound when the conducted by Walter Damrosch is the sound when the conducted by Walter Damrosch is the conducted by ists are to be found who do not ruin the effect of the most finished body of strings, Thus it is that many orchestras can play the classics more than acceptably, but the importance which the woods and the brasses have attained makes it impossible to give finished presentations, as there are so few who are able to handle the instruments skilfully. This in itself is proof enough of the extreme moderality of such orchestration, as nothing comes into being until called by the demand.

anything that approaches judgment. They concede that Browning. Homer, Shakespeare, offer complexities which cannot be assimilated in one reading, and they abide by this recognizing their own inefficiency to grasp the meanings at once. chestral work of astounding complexity and without a moment's hesitation pass judgment, no matter what the result may be. Not infrequently we hear people say. "I can't endure the works of Richard Strauss," or on the contrary they may praise them in extravagant language and when we really find out about the strauss."

The straight of the strauss of t praise them in extravagant language and when we really find out what they have heard it may prove to have been one orchestral work. Now there is no one, perhaps not even the most thorough musician, who can hear one Strauss work for the first time, and get any sort of conception, for the music does not fall upon the ear mellifluosuly. To the contrary, it requires an understanding of the orchestra proskof Krekin. ception, for the music does not fall upon the ear mellifluosuly. To the contrary, it requires an understanding of the orchestra and the functions of each instrument, just as it requires an understanding of grammar and the meaning of each word to make sense to the reader.

Dr. Strauss (this degree has been con-ferred upon him in Munich in considera-tion of his unique position in the world of music) has given two orchestral concerts

music) has given two orchestral concerts in a series of four, which are to constitute "a Strauss Festival." As conductor he shows many qualities which may be con-sidered analogous to his writing, but it is not as conductor that he interests us. It is a rare opportunity to hear such works conducted by the composer himself, but the orchestra leaves much to be desired notwithstanding the fact that it has been rebeareed for some time before the arrival of Strauss in this country, by Herman Hans Wetzler. The draught that Strauss makes upon the wood-winds is not easily met in New York, as we are

not easily met in New York, as we are sadiy deficient in these instruments; however. Strauss succeeds in making us understand what effects he wants to produce, therefore, we certainly should have a clearer understanding of the man and his works than hy hearing him for five years at the hands of other conductors, no matter of what ability.

Dr. Strausa is accompanied by his wife, Madame Strauss-De Anna, who sings his songs delightfully and shows thereby how much lies on the musical side, for Madame Straus has little in, the way of voice when compared with such singers as Sembrich, Nordica, and those by whose voices she must be measured. Of Strauss and his personality I shall write next time.

Another figure of more than ordinary interest to the concert goers of New York is Wasili Safonoff, of Moscow, who makes the sixth conductor heard with the Philharmonic Society of New York this season. In point of the widely growing importance in the musical development of Russia, it is but natural that Gospodin (which means Mr., if you please) Safonoff aroused an interest apart from his musical ability, and judging by the large audience which he attracted and its enthusiasm. It is not difficult to realize that the music of Russia has a place by itself in the world of music. Safonoff gave three works by Russian composers, only one of which could be called a real masterpiece. This was the Pathetique Symphony of Tachaikowsky, than which it is not difficult to believe there is nothing greater in works of emotional and dramatic interest. Another figure of more than ordinary

greater in works of emotional and dramatic interest.
Satonoff is a commanding figure, although not very tall, and he is rather thickset. He is truly Muscovite in his appearance, and instead of the usual wavy locks of bushy hair inherent to artists, his hair is black and close-cropped. Madeame Schumann-Heink, the soloist upon this occasion, aroused her audience to the highest pitch of admiration and enthusiasm, as she always does. She sang an aris by Mozart with accompaniment for orthestra and plans obligato, and the well-known aris from Samson and Delitah.

Among the most important musical

Among the most important musical events occurring at present is the serie of Wagnerian concerts by Nordica and



Moscow Conductor, Now in New York. Wasili Safonoff.

the New York Symphony Orchestro un der Walter Damrosch, in which Mme. Nordion is singing the arias of her great roles to orchestral accompaniment. I have never heard this great American ter as conducted by Waiter Damrosch contribute largely to the interest of the large audiences attracted by this com-bination, and it is certain that Mr. Damthe classics more than acceptably, but reach can bear comparison with the gal-when it comes to modern orchestral works the importance which the woods and the have visited our shores. The theatrical world, which has bee

practically apathelic, jumped into sudden activity with the production of Richard Mansfield's "Ivan the Terrible," and no one need be told that when Mansfield presents a new play he always succeeds in making his audience realize that he holds the master-hund after all. His ininto being until called by the demand. This demand Wagner created, and all in making his audience realize that he who follow that great leader must utilize his descriptive methods and his methods of orchestration because he has created that which is regarded as the modern school.

Strauss has followed, but he has gone beyond the Bayreuth master, and that seems beyond the grasp of those of fact seems beyond the grasp of those of the present day who do not realize the uncle, born 1817, died 1875. Tolstol was one of the great luminaries in Russian fact seems beyond the grasp of those of the proportions of the young Richard. There is no reason why we should accept everything that Strauss offers, because all realists go beyond the bounds of the agreeable, and Strauss does this very often and very determinedly. He takes the orchestra as we are compelled to take life, and offers the bitter with the sweet. It is not unreasonable to believe that Strauss is a deeper philosopher and scholar than Wagner was. Wagner was essentially a dramatist and an emotionalist, to which he brought a wonderful musical genius. Strauss has a wonderful musical genius. Strauss has a wonderful musical genius to which he brings a satirical philosophy and a searching mind determined to make music carry its translation. So much for the side of the componer and his work. What of the people tion. So much for the side of the componer and his work. What of the people who sit in judgment? It is useless to bring forward again and again the same argument that amateurs jump at conclusions which are unaccounted for by anything that approaches judgment. They concede that Browning. Homer, Shakespeare, offer complexities which are the same of the s

inefficiency to grasp the meanings at once, acknowledging the necessity for a more intimate understanding; acknowledging the impossibility to hear and find the subtleties at a glance, but they hear an orthogonal transfer of the Tearting Marie Feedersona.

Miss Ida Conquest Romanowitch Zaharin

Ernest Ward

Henry Wenman

Franch McGinn

A. E. Greenaway

skoy Lealis Henyon
heff Edward Fitzgorald

W. T. Farron
Henry Laurent
ich Godunoff, hrother-in-law
witch Arthur Forrest

Hamilton Coleman

M. Kenyon

M. Kenyon

H. Hatfield
fisky, an adventures Flour dealer.

Altendant on Prince Shuisky

Ludwig Brunswick

A Nurse.

Miss Vivian Bernard
Lady in Attendance.

Miss Aima Hathaway
Lady in Attendance.

Nobles, state officials, guardes, buffooms, serfs,
and people of Moscow.

The truspedy is historically correct, and took
part in Moscow in the year 1584.

Among the visitors in New York whose interests in Portland have not diminished are Mr. and Mrs. Edward Rosenbaum (formerly Miss Harriet Friendly), who are

at the Herald Square Hotel. Mrs. Rose bome, notwithstanding her few life in Sait Lake City. EMILIE FRANCES BAUER.

ERRORS OF RUSSIA.

Also Those of Japan, All Straightened Out by Griswold.

PORTIAND, March 12—(To the Editor.)—Japan's interest in the war is no greater than China's. The national existence of both alike is at stake. Russia's right in Manchuria is confined to the protection of her line of railroad. She has promised to leave Chinese territory, but continues steadily to appropriate it to her own use. With the audacity of Satan himself she now orders the Chinese to assist her in the prosecution of the war on pain of death. If the Chinese resist this usurpation Russia will contend that China breaks its neutrality. It is another illustration of the wolf and the lamb. If it is Russia that violates the neutrality by attacking the rights of the Chinese, who must be held justifiable in resistance. It is the neutrality of China PORTLAND, March 12-(To the Edi-Chinese, who must be held justifiable in resistance. It is the neutrality of China that seems likely to become the bone of contention that will involve the great powers of the world. France and possibily Germany may deny that Russia violates China's neutrality by usuring sovereign authority over the Calasse in oreign authority over the Calasse. reign authority over the Calusse in Manchuria, but the United States and England can never consent to such a travesty of justice. Japan holds the whiphand which only

her own imprudence will jeopardize. She appears to be too impatient to take Port Arthur. Let her invest it, and Vladivos-tok, out off communication, and wait for them to fall into her hands.

She has no call to invade Manchuria.
With Ping Yang strongly fortified and
made her base of operations she is safe.
The Russian cavalry is Japan's greatest
dread, but the nature of the restriction. dread, but the nature of the country be-tween Ping Yang and the Yalu River will neutralize their force.
M. S. GRISWOLD.

The Old World and the New.

George Berkeley.
The Muse, disgusted at an age and clime
Barren of every glorious theme,
In distant lands now waits a better time
Producing subjects worthy fame.

In happy climes where, from the gental sun And virgin earth, such scenes en-The force of art by Nature seems outdone And fancied beauties by the true.

In happy climes the seat of functione, Where Nature guides and virtue rules; Where men shall not impose for truth and The pedantry of courts and schools.

There shall be suring another golden age, The rise of empire and of arts; The good and great inspiring epic rage, The wisest heads and noblest hearts.

Not such as Europe breeds in her decay— Such as she bred when fresh and young, when heavenly fiame did animate her clay, By future poets shall be sung.

Westward the course of empire takes its way; The four first acts already past, A fifth shall close the drama with the day; Time's noblest offspring is his last,

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A Voice as Smooth as Slik, as Rich as Old Wine, Sings Illustrated Songs.

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Programme Published Elsewhere.