THEATER

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KEATING & FLOOD, Munugers.

Largest Vaudeville House

Week Commencing Jan. 2.

Athon, Wilson and Clark

Dick-Hamlins-Louise

The Great Stanfield

Prof. Hunt's

The Fishers

J. W. Wood

The Biograph

ances 2:30, 7:30 and 9 P. M.

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Admission, 10 cents. Perform-

et intense dramatic poem that has ever n written. All the poets of our earth uld declare it the supreme piece of the man stage." All of which is too sincere

human stage." All of which is too subserve to be patronising.

Mrs. Bloodgood, who has been left "disensaged." owing to the speedy failure of "The Coronet of a Duchesa," which Clyde Fitch wrote for her use this season, is now playing with Amelia Bingham in New York She has her former role in "The Climbera."

Mildred Morris, a daughter of the late Felix Morris; Ernest Warde, son of F. B. Warde, and Henry Wenman, son of the late Thomas Wenman, formerly of the London Lyceum company, the best filt Toby Belch of his time, are all members of Richard Mannfeld; company

"Sergeant Brue," as musical comedy by Owen Hall and Liza Lehman, now running at the Prince of Wales Theater, London, has been obtained for an American production, with Frank Daniels in the fittle role. The musical comedy will be given its New York premier early next Spring.

Frank Periey, it is said, has arranged with J. M. Barrie to have "The Little Minister" made into a musical comedy. The title of the new opera will be "Lady Babble," and in the musical yersion Mr. Perley intends to star Viola Gillette, the statuesque woman who was seen here in "The Eleping Beauty and the Beast."

It is understood that Blanche Walsh's feading man when she produces Clyde Fitch's new play 'The Woman in the Case,' in New York next month will be Robert Drouet. Mr. Drouet, who yesterday closed his engagement here with Miss Anglin in 'The Eternal Penninine,' will remain in that company until next Saturday, when he leaves for New York and will at once begin rehearsals with Miss Walsh.

Beerbahm Tree has a project for a Shakespearean festival, to take place at His Majesty's Theater, in London, next April. The
performances will extend over a formight,
and will embrace, apart from special productions by other artists which may be arranged for, revivals of "Julius Caesar," "The
Merry Wives of Windsor," "Twelfth Night,"
"Fiamiet," "Richard II," "Macbeth," and
"Much Ado About Nothing."

Every one remembers Eugene Field's criti-cian of a performance of "Ramlet" in Den-ver: "Mr. Jones acted Hamlet hat night at the Tabor Grand. He acted it until 12 o'clock." A still wittier line comes from a review printed somewhere in the West. The drama in this loutance was "King Lear," and the complaint that there was nothing regal in the impersonation of the star. "He played the King," quoth the newspaper, "as though he were always expecting some sone else to play the noe."

Hobart Bosworth, who played here with Mrs. Fiske and Flurence Roberts, has been compelled to retire, and will spend the Winter in California building up his health. Though once possessed of a robust physique, Mr. Bosworth has failen a victim of consumption. The physicians in the West have given Mr. Bosworth but little reason to hope that he will ever return to the footlights, although he was compelled to retire on two previous occasions, and came around all right after a long rest.

Robert T. Hainer heads a capable company in "Once Upon a Time," the new modern coments comedy by Genvieve G. Haines, suther of "Hearts Afame," which will have its first production at the Berkeley Lyceum Theater in New York on January 2. To support Mr. Haines there have been engaged Gertrude Coghian as leading lady, E. J. Radeliffe as leading man, Mm. Cottrelly and Tom Ricketts in character comedy roles, and Arthur Hoyt, who succeeded William Norris as Admis, the hunchback Norris an Adonis, the hunchback, the Palace of the King," for an

According to a New York writer, rehearsals at the Metropolitan Opera-House have suddenly become interesting. Cause—Conried. He is always there, and nothing escapes his eye. He does not meddle with the music, but leaves that to his conductors. But stage setting, action, grouping, business, and all such matters are personally supervised by him. He is actor-manager, and no one can fool him about these things. He can teach a prima donna how to make an exit or the ballet how to group in a tableas. All the prima donna go to rehearsal now. The cause of this is also Conried.

### FIRST BATTERY INSPECTED.

Adjutant-General Finzer Presents State Medal to Private Larson.

Friday night, First Battery, Field Artillery, Oregon National Guard, held its regular quarterly muster and inspection, Cantain H. U. Welch being the inspect The battery made a very fine appearance, considering the condi-tion of the old blue uniforms. The bat-tery dld not drill with the field pieces. of a field battery and gave the pistol drill as only artillerymen can. Adjutant-General Finzer was present

expressed himself as well pleased with the showing made, and in a few vell-chosen remarks, presented Private thris Larson with the state medal for the highest score made at pistol practice dur-ing the target season this Fall. The battery did some very good work on the pistol range, and has 22 men qualified as pistol range, and has 22 men qualified as marksmen out of 52 practicing. The medal won by Private Larson must be won three times to become the permanent property of the holder. Last year it was won by Corporal W. H. Ormandy. The battery is hoping that the recommendations of General Finzer will be carried out, for then the organization will be given two more field pieces, making a four-gun field battery. The battery now has but two field pieces and two obsofour-gun field battery. The battery now has but two field pieces and two obsolete Gailing guns. With two more new guns, Oregon could boast of one of the best field batteries in the United States.

## IS THE LAND OF CONTRALTOS

Oregon So Termed by Herr Conried in New York Interview.

NEW YORK, Dec. M.—(Special Corre-spondence.)—Christmas spondence.)-Christmas week! If people think that any one has much of theater concert or even opera at this particular season year it is a great mistake. At the opera, however, there has been more activity, notwithstanding the concerned, as she was announced in "Travlata" and in "Rigoletto," in both of which operas Madame Sembrich substi-tuted for her. It is a noticeable fact that the audiences are larger this year than they have been for many years. Whether this is due to the general excellence of company or financial conditions cannot be definitely stated; but a success in the highest acceptation of the term the Metropolitan Opera of this season must be declared. The shining lights are more numerous this year, but we have learned. thoroughly, that a great operatic produc-tion needs much more than two or three, or even eight or ten stars. It is general excellence that counts, in which the chorus and the stage setting, the orchestra and the handling of the stage are as impor-tant as is Sembrich or Meiba or Caruso or Nordica. It is in this point that Mr. Conried has won distinction. He under-stands the contour, and, moreover, he understands how to secure it on the Met-ropoiltan stage. It is for this reason that the performances have been distinguished from other great productions in this city heretofore, and the advance in excellence this year over last season is the subject of conversation and comment among all the habitues of the metropolitan opera. Whether this is the case or whether it is the glamor of the present, it is not easy to say, but it is certain that the per-

easy to say, but it is certain that the per-formances are of the very highest order and leave little to be desired.

One of the most interesting features of the Metropolitan Opera Association is the establishment of the new Opera School, which has already shown remarkable re-sults in so far as Josephine Jacoby may be regarded as the first example of what can be expected from serious study under the superior of the superiors and the superiors study under can be expected from serious study under the teachers and the practical work pre-scribed by this organization. Mme. Ja-coby made her debut as Siebel in "Faust" on Friday evening and fairly astonished the audience by her degree of ability and the thoroughness of her schooling. It must not be forgotten, however, that Mme Jacoby is one of the most studious wo-men in public life in America, and it is only natural that she should gain the reward which study on the proper lines has to offer.

In an interview with Mr. Conried I had the opportunity to learn from himself the requirements and the expectation of the opera school; also the lines upon which it is conducted. No amount of money will secure tuition in this school. It is not only free, but there are privileges that not only free, but there are privileges that go with it that are positively amazing, such as entree to the opera, to the re-hearsals, the study of music, languages. acting-in fact, everything necessary to mose who would reach the greatest heights. But the requirements! Here is what Mr. Conried has to suy: "We are only too

happy to secure the proper voices to fit for an operatic currer, believing that ul-timately the operatic conditions in this country will be materially changed thereby. I do not believe that real artists will be unable to find an outlet for their abil-ities. Such training as the students will get in this institution, besides the advan-tages which some of them have had by being taken abroad last Summer, and which, of course, we expect to pursue, cannot fall to bring the results which we oust have to please an American public which is, I may say, far more exacting than is generally understood. The trouble with the American student is right here—" and Mr. Conried leaned over in here—" and Mr. Conried leaned over an his most thoughtful attitude, with an ex-pression of regret that it should be so-"the trouble is not with the voices, as we "the trouble is not with the voices, as we were the only requirement, would be more than eligible, but it is remarkable how few understand the foreign languages, which are absolutely as necessary as the voice itself and, moreover, it is still more remarkable how unmusical, that is to say, how little they understand of music. To gain a scholarship in the Metropolitan School of Opera a singer must be physi-cally able to study and undergo the hard-ships of study. He or she must give over not only time, but attention and society. or, rather, social duties must be for him a thing of the past or of the future, but certainly not of the present. You would be astonished to see how few people who sing and sing well know anything about the French, German er Italian languages." I assured Mr. Conried that it was not because I understand the superficial way in which vocal music is taught and how inpossible it is to make either teacher or pupil understand the necessity of the study of music, to say nothing of the study of the languages, which should be bone of the bone and flesh of the flesh long be-fore the study of opera is thought of or dreamed of. "Now," continued Mr. Conried, "a fluency in the languages is posi-fively required, in addition to the vocal equipment. In the course of the years of study which these people must undergo,

results from all over-beautiful voices, handsome men and women and no ground-work and no insquages and no knowledge of how to study-it is a great pity, a great

"But," resumed Mr. Conried, "things will be different. There will be some-thing to work for, something which no pull on earth will accomplish instead of merit, and when this will be understood I believe that teachers will teach differently and pupils will study differently, because this apportunity is within the grasp of the Californian as well as of the New

"And what about the Oregonian, Mr. Conried? I ventured to ask. "Oh, the Oregonian." he said, "that is the land of Oregonian." he said, "that is the land of the contraltos, and there is no reason why we should not get something worth while from that section of the country." It is a notable fact that most of the young ladies from Portland. Or., who have studied in New York have been contral-tos. Among these may be mentioned Miss imagene Hardy, Miss Evelyn Hurley, Miss Edna Gates, Miss Evelyn Hurley, Miss Edna Gates, Miss Suth Root, Vice Mark Edna Gates, Miss Ruth Hoyt, Miss Mary Case, Mrs. H. M. Smith, who has just arrived; Miss Lorene Sales, which makes a pretty good showing from Portland, Or.

I cannot pass on from the affairs of the opera without speaking of the won-derful production of Rossin's Stabat Mater, on Sunday night, in which Nor-dica sang the Inflammatus. The outburst of applause was something deaf-ening, as the Metropolitan Opera-House was filled from pit to dome. The other soldists were Louise Homer, Paul Plan-con and Frank V. Pollock. This latter is an American tenor who has been studying in Europe with Jean de Reszke. Mr. Pollock made his debut studying in Europe with Jean de Reszke. Mr. Pollock made his debut upon this occasion, and in the Cujus Animam he established the fact that he could hold his own with the other singers, which is not by any means an easy thing to do, taking into consid-eration the exceptional merits of the re-spective singers. The work was supspective singers. The work was sung in Latin, and it was conducted by Ar-turo Vigna, who conducted in true Ital-

The most notable concert of the week, without any doubt, was given on Sunday afternoon when Walter Damrosch shared honors with Ysaye before an audience which more than filled Carnegie Hall. Mr. Damrosch presented Tschalkowsky's Sixth Sympresented Technikowsky's Sixth Symphony, and a more emotional, more thrilling presentation has marely if ever been heard of this marvelous work. The conductor was accorded six or seven recalls at the close of the symphony, and to appreciate how thoroughly he deserved this tribute it would have been necessary to hear the tremendous breadth the extreme delivery. mendous breadth, the extreme delicac and the virile sweep which he lavished upon the work. It was not only a discreet reading but it was absolutely noble. After the concert, during a short visit which I enjoyed with the conductor, he told me a very interest-ing detail of his relation to the Tschai-kowaky Pathetic Symphony: In Cam-bridge, England, it was that Mr. Damrough met the greatest of all Russian composers. Peter Illitach Tschalkow-aky, when this master made his last visit to that city. Mr. Damrosch enjoyed his companionship and it is doubtless that Tschnikowsky enjoyed equally meeting Mr. Damrosch, who in addition to being extremely intelli-gent, is a man of charming personality. schaikowsky told Mr. Damrosch of his Symphony, which he said was different

symptony, which he said was different from anything that had ever been writ-ten in the way of Symphony. It was, he said, a tragic story. "Oh," said Mr. Damrosch, "then it has a programme. Will you enlighten me." Will you enlighten me?"
"No," said Tschaikowsky. "the stery
will never be told—never." Then he
said to Mr. Damrosch that he would give the order to the publishers in Russia to send him the score and the orchestral parts immediately, as they were off the presses. By the time Mr. Damrosch returned to America the news had arrived of the great Russian's death, and, in addition to the sense of a personal loss, which all artists and musicians sensed at that time, the thought flashed into his mind that he would not receive the much-coveted score and orchestral parts. Two months afterward he received the work, ac-companied by a letter from the pub-lishers, which informed Mr. Damrosch that two weeks before the death of Tschaikowsky he had made this request, and this was the very first copy off the press. It was small wonder, indeed, that the presentation seemed

like an inspiration Ysaye is certainly a gigantic power in the field of violin-playing, and such mastery as he has over the violin is almost beyond comprehension. Now let us see what this means and what will people expect from a remark of this kind. Those who are not old-time musicians plan for themselves a state of ecatasy into which they expect to be thrown, after hearing and reading and being made to understand that a man is a real genius. They set a plane of perfection and, be it understood, it is not within human power to reach the which idealists set, concerning which they do not understand the me-chancial hardships. Therefore, be it further said, Ysaye often makes mechanical errors; he slips in intonation, sometimes he scratches, but beyond and above all this, his plane is of such mag-netic and admirable qualities, his tone is so beautiful and his musicianship is

so great that nothing counts except the beauty of his work; but here it must also be understood that before pecca-dillos are pardonable the one who commits them must have the qualities of

mits them must have the quantity an Ysaye.

Next Saturday Ysaye will give his own concert at Carnegie Hall, whon he will play concertos by Mozart, Saint-Saens and Mendelssohn, and many smaller pieces. In the concertos he will be accompanied by the New York Symphony Orchestra under Walter

Damrosch.

An interesting episode occured, on Saturday night last, after the close of the Philharmonic concert, at which Colonne made his last appearance for this season. It is quite impossible to describe the furor created by this French conductor. To say nothing of the wild enthusiasm in the audience, his green room was still more buoy-antly and brilliantly alive. At this time among those who came to pay tribute to the great artist was Henry Holden Huss, upon whom M. Colonne was most lavish in expressions of appreciation, saying much to Mr. Huss's astonishment: "Oh, my dear Mr. Huss, do you know that tomorrow at two o'clock Pugno plays your concerto with my orchestra in Paris? I cannot tell you how I regret not being there to conduct the performance myself as I conducted the rehearsals, and the work is beautiful." As may well be realized Mr. Huss was the center of much interest and there were many who expressed delight that the American mu sic should be represented in Paris by such colossial artists as M. Pugno and M. Colonne, who were represented upon this occasion by G. Pierne, his assistant conductor. M. Colonne salled on Sat-urday, leaving the same desire, as he did last year, that the Philharmonic Society might settle upon this great man and keep him with us permanently, if such a thing were possible. Before stopping, however, I must tell of his unhappy experience in relation to the Boston engagement. Never was snow responsible for a greater disappointment than it was last week when the trains were so delayed as to make his conducting of the Damnation of Faust impossible. He had conducted three rehearsals and the public rehearsal, but the final concert was conducted by B. J. Lang in the absence of M. Col-onne, who could not reach Boston in time owing to delayed trains. After the sensation that he made at the pub-lic rehearsal, there was the keenest regret, but no one was more sorrowful over this than was M. Colonne himself, who would have given a good deal for power of engaging an airship to EMIL FRANCES BAUER.

A BIG NEW YEAR'S PARTY.

Entire Force of Ellers Plano House Employes See the Old Year Out.

With wives, families and friends, the eads and employes of Ellers Piano House gathered at the store, corner Park and Washington streets, last night, to see the old year out. Invitations had been extended to the

heads and employes of all the branch stores, and in response there was also present Mr. E. G. Erbes, the manager of Bolse, Idaho; Mr. E. E. Larimore, the Seattle manager; the Salem manager, Mr. A. L. Lovelace and his bride; also Mr. E. S. Johnston, of the San Francisco house, and during the evening a number of very cleverly-worded replies were read from those living at a distance who found it impossible to attend. Dancing was indulged in in the big main salesroom; a number of musicians connected with the number of musicians connected with the house gave a very fine programme, which was greatly enjoyed, and a sumptuous spread laid by the ladies caused the hours to speed. At midnight everybody gave the New Year a rousing welcome,

after which gayeties were indulged in until the wee sma' hours. Unfortunately, both the Mr. Ellers were detained in San Francisco by business, much to the regret of every one present

NEW YEARS AT Y. M. C. A. Bishop David H. Moore Will Speak This Afternoon.

This afternoon at 3 o'clock at the Young Men's Christian Association is to be given a special programme of music and addresses. Coulter's orchestra will render the following numbers:

Overture—"Heather Rose" Birley
March, characteristic—"Dixie Land"
Valse—"Stroiling"
Serenade—"The Shepherd Boy"
Serenade—"The Shepherd Boy"
Robert King
March—"Zenobla" Robert King Caprice-"Au Revolr" Sacred-"The Lord Is My Shepherd

The Association Glee Club and Male The Association Giee Club and Malo Quartet will assist in the opening con-cert. Bishop David H. Moore, of the Methodist Episcopal Church, will give a New Year's address to young men. Admission is entirely free and all men are invited.

> A Warning. Snake-You're the king of

beasts, are you?
The Lion—Yes, and I want you to understand that I shall consider hissing as lese majeste.

## **NEW YEAR'S ATTRACTION** Monday, Tuesday, Wednesday Nights, Jan. 2, 3, 4 Special Price Matinee Wednesday

Commanded "Befo' the King," Edward VII, Buckingham Palace, June 23, 1903 Pirst American Tour Since the Return from Europe of

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MARQUAM GRAND THEATER W. T. PAROLE, Booldoof Munagor

## **WILLIAMS & WALKER**

THE ROYAL COMEDIANS and Company of Colored Artists in their Latest Success

Colored Musical Comedy of Amusing Beauty, Harmony and Ir-Music by Will Marion Cook. Lyrics by Paul L. Dunbar, Book by Jease A. Shipp. Additional Lyrics by Alex Rogers. BEAUTIFULLY STAGED. EVERYTHING ENTIRELY NEW. DIRECTION OF MESSRS. HURTIG AND SEAMON.

EVENING PRICES: Lower floor except last 3 rows, \$1.50; last 3 rows, \$1.50; last 3 rows, \$1.00. Balcony, first 3 rows, \$1.00; second 3 rows, \$5c; last 6 rows, \$0c. Gallery, \$25c. Boxes and loges, \$10.00.

W. T. PANGLE, Resident Manager

Parquette, \$1.90; parquette cir-cle, 75c. Balcony, first 6 rows, 75c; last 6 rows, 50c. Gallery,

SEATS ARE NOW SELLING \*

MAROUAM GRAND THEATER

FRIDAY AND SATURDAY AFTERNOONS

AND EVENINGS, JANUARY 6 and 7

SECOND RETURN VISIT

THE BEN GREET PLAYERS

Friday and Saturday Afternoons at 3 o'clock-The XV-Century Morality Play

EVERYMAN

Friday and Saturday Evenings-Shakespeare's Delightful Comedy

NOTE-Friday, January 5, is Twelfth Night, as an entertainment for which celebration Shakespeare undoubtedly wrote this comedy.

EVENING PRICES—Lower floor, except last three rows, \$1.50; last three rows, \$1.00. Balcony, first three rows, \$1.00; second three rows, 75c; last 6 rows, 50c. Gallery, E and 25 cents. Boxes and loges, \$18.00. SPECIAL MATINEE PRICES—Entire lower floor, \$1.60; balcony, first six rows, 75c; balcony, last six rows, 50c; gallery, E and 35 cents. Children under 14 years, 15c to any part of the theater.

The advance sale of seats will open next Wednesday morning at 10 o'clock.

## ANOTHER GREAT ALL:

FEATURE BILL

NEW BILL STARTS MONDAY. THE OKABES he World's Greatest Troupe of Japanese Juggiers, acrobats and Magicians.

THE MOLASSOS

AHERN & BAXTER

omedy Acrobats, Who Accom-plish Many Seeming and Amusing

GUS LEONARD Man With the Medals," a Prize-Taking Juggier. ZAMPA Very Smart Novelty Musical Act by an Artist to the Manner Born. Not a Dull Moment.

ROBERT ELLIS Singer of Spirited Pictured Ballads.

PROJECTOSCOPE howing the Count's Personal, the Biggest Success in the History of Moving Pictures.

Continuous Bill Sunday, 2 to 16:30 P. M. Week-day Shows, 2:20 to 4:30, 7:20 to 10:30 P. M. Admission, 10 cents. Reserved Box Seats, 25

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NOVELTIES AT THE



NEW YEAR'S OFFERING, STARTING TODAY, JANUARY 1 Regular Mattaces Sunday and Saturday

THE COLUMBIA STOCK COMPANY

In Augustin Daly's Scintillating

PRICES: Evening, best seat in the house, 50 cents. Bal-cony, 25c, 35c, 50c. Gallery, 15c. MATINEE, best seat in the house, 55 cents; balcony, 15c, 35c Gallery, 16c. Down town box office, Dolly Varden candy shop, 227 Mor-rison, open all day. Phone Main 110. Evening at theater, Main 211.

NEXT WEEK ..... THE HOLY CITY

## Arcade -THIS WEEK-

NEW BILL STARTS MONDAY.

THE GARDEN TRIO of Fun

LEONARD AND HELD Feats Are Most Surprising.

STANLEY & AILEEN

LILY PALOMA

n Operatic Soprano, Who Has Many Songs to Sing and Sings Them With Much Spirit.

ARTHUR LANE Portland's Favorite Singer of lustrated Ballads.

AMERICAN BIOSCOPE

New and Amusing Moving Picture of Real Sights and Scenes,

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Commencing Week Jan. 2.

O'Connel & Summers The dancing newsboys

Jimmle DeWeese

Mamie Morris

Jennie Colborn

The Bradfords

Edna Foley

Bijougraph

orner Alder and Seventh.

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Week January 2, 1905 The New York Comedy

Four Presenting a laughing farce-comedy. Zerilda

The musical drill artist

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The Electric Trio senting the laughing absurdity, Happy Family." First Portland

> The Vitascope Edison's latest pictures

ADMISSION, 16c; NO HIGHER. CONTINUOUS BILL TODAY. 2 to 10:30. Week shows begin 2:15 and 7:15

# GRAND

Continuous performances Sunday and Monday from 2 to 11 P. M. Week Commencing Monday, January 2 10-NEW ACT3-10 STARTLING NOVELTIES

SID PHILLIPS AND HIS 3-ENGLISH DAISIES-3 i-Class Novelty Dancing Musical Surprises.

DA GROSS Radium Dance and Mystifying

TED E. BOX. CHRISTY AND WILLIS

THE HAMLINS Their Great Eastern

THE MELLENOTTE SISTERS Specialty Artists MR. ALF BONNER

isian Film Story, "Life Louis XIV,"

Admission to any seat, 19c; box sents 25c. 

### Maud Adams and "The Simple Life" As Disciple of the Wagner Cult, "Lady Babbie" Gains 27 Pounds

Chicago Inter Ocean It is fair to assume that there are very few theater followers in this who are not interested in Maude Adams, and particularly in the manner in which Miss Adams spends her time. For the knowledge has gone abroad that she is far from strong, and this has added to natural curiosity a tinge of sympathy that whets the in-

Miss Adams' movements, however, once she is away from the theater, distinctly and even severely those of the private citizen. She objects seriously to any one attempting to record them. She shuns the earnest reporter as she would the plague, and ooks upon newspapers in general, we have been led to believe, more as a necessary evil than a blessing. Personally, she is anxious that her tours should be conducted with as little publicity as possible, and the keynote of her character is that of honest, retiring

However, there are those favored in dividuals to whom Miss Adams will talk, and sometimes they tell of her va-One such related last week that the attractive little actress gained 27 pounds last Summer doing nothing more than living Mr. Wagner's simple life at her country place deep in the

She fairly reveled in outdoor life and ollicked like a school girl, for it is said he has the happy faculty of casting aside all cares pertaining to the stage when her season of vacation comes. About four years ago Miss Adams se-sected a tract of ground in the most re-mote portion of the Catskill Mountains, on an extremely high elevation overcooking the vailey of the Hudson River,
Here she built a home, which, however,
she seldom occupies herself during an
estire Summor, but usually makes the
shiding-place of a number of her
friends whom she zends there at dif-

ferent intervals during the warm seaon. She has another country home on long Island, but that she calls her arm. Here she owns about 1000 acres, and when in that section of the state she takes considerable pride in calling herself a progressive farmer—not an agriculturist, but a farmer. The farm, however, saw but little of her during the past Summer. She sought the higher altitude of the Catskills, and, with her mother, two or three intimate girl companions, and the necessary servants, grew strong upon the pure and wholesome food that the rural sec-tion provides. She is fond of horseback riding, and to this recreation she de-yoted much of her time, particularly in

the mornings. One of the amusing, and no doubt enjoyable, occasions experienced by Miss Adams during the Summer, as told of her by her house companion, was her attendance at a country fair held in an adjoining county from that of her mountain home. She was anxious that her identity would not become generally known, as it would relieve her very much from the gaze of the curious, but this was out of the question. It was not long till the president of the fair association was informed of Miss Adams' presence upon the grounds, and immediately he insisted that she make a minute inspection of everything from the livestock quarters to the giant pumpicins, fancy needlework, and the ice-like covered cakes, which occupied a conspicuous corner in Floral Hall. Soon she realized that she was in for it, and when she was solicited to act as judge in the awarding of prizes in many of the departments she yielded, and, with several others, passed final judgment on the output of cake from the kitchens of the various farmhouses

the kitchens of the various farmhouses throughout the county. Her judgment was not even questioned by those who falled to be awarded the ribbons of honor, the prizes being so graduated that they extended from one to five, those on the losing line being sufficiently honored that Miss Adams had tasted their cake and had, of course, said it was good.

ONE SOLID WEEK MATINE TODAY Special Matinee Tomorrow-Legal Holiday

> THE BIGGEST THEATRICAL BARGAIN EVER OFFERED

B. C. WHITNEY Presents the Musical Tom Foolery

Regular Matinee Saturday

SEATS CAN BE ORDERED BY PHONE, MAIN 117.

No More Than 10 Seats Sold to One Person. Beware of Speculators

**NEW YEAR'S ATTRACTION** 

MULTNOMAH AND SEATTLE FOOTBALL TEAMS WILL OCCUPY BOXES TOMORROW (NEW YEAR'S) NIGHT.

STARTING

With HILDA THOMAS, and a Metropolitan Cast of Fifty People Headed by Sam Mylle. 40-New Song Hits-40

Girly-Girly Chorus of 30 PRICES-ALL MATINEES, 10c, 15c and 25c

TAKE A TIP AND SECURE YOUR SEATS EARLY. NEXT ATTRACTION... RUDOLPH AND ADOLPH

EVENING 15c, 25c, 35c and 50c.

seng, "Down in the Vale THE GRANDISCOPE

Don't fail to see the Arabs. Last chances today and tomorrow.