

Theatrical World Has Find in Nazimova

Actress Holds Audiences Enthralled—Olga Nethersole Stars in "The Awakening"—Ethel Barrymore Closes New York Season



OLGA NETHERSOLE AS "SAPHO" AT DALY'S THEATRE



OLGA NETHERSOLE AS CARMEN AT DALY'S THEATRE



NAZIMOVA Just Closing Her Engagement in New York

NEW YORK, Feb. 22.—(Special Correspondence).—When we think of emotional actresses, those at least whose names have stood in history, unconsciously we call up Clara Morris, Sara Bernhardt and Duse. These remarkable women brought wonderful personalities to bear upon their art, and it is doubtful whether anything they ever did seemed cheap and sensational, no matter how melodramatic the situations might have been. The day of the emotional actress seemed past to a large extent, notwithstanding Leslie Carter's achievements, especially in Du Barry and Mrs. Fluke in Tess, Leah Klechua and her Ibsen impersonations. Into these, like a skyrocket came Nazimova, whose qualities placed her almost immediately among the very greatest actresses of that class. In face and in figure, she was as peculiarly adapted to tragedy as was Duse or Bernhardt. She is regarded by New York as one of its most remarkable "finds" and she has held tremendous audiences enthralled from her very first attempt to play in the English language. It will be remembered that she wandered to this city with a band of strolling Russian actors, and her mastery over the language is one of the most interesting of her many qualities.

Olga Nethersole has long been regarded as one of the most emotional actresses of the day and her engagements this season will give her the opportunity to display a variety of emotions. She is now playing an English translation of a play called "The Awakening" by Paul Hervieu. She will also be seen in Adrienne Lecouvreur, a double bill with The Enigma and L'Esquif, Carmen, Sapho, Magda, Camille and The Second Mrs. Tanqueray. At the same time Mrs. Patrick Campbell is presenting Electra, preceded by a Japanese curtain-raiser entitled "The Flower of Yamato." Several other plays which are enjoying long and healthy runs have stepped just beyond the melodramatic into the realm of emotional playing. Among these we call to mind Margaret Hillington's work in "The Tides," which, while not as broad and deep as that of the foregoing, is beyond the ordinary in the qualities which move, thrill and remain with you. Among the more or less emotional plays are some thoroughly disagreeable in problems, none of which are any more so than "Irene Wycherly," with Viola Allen in the title role, or "The Comet," in which Mme. Campbell is closing her engagement at the Bijou. It is not fair to leave the subject of emotional actresses without reference, if merely in passing, to the qualities of Mme. Cavalletti, of the Metropolitan Opera Company and Mary Garden, of the Manhattan. Those who admire the drama the most might wish that Mme. Cavalletti followed the example of Mme. Nazimova in studying English, as the stage is her place, where she would be at much greater advantage than on the operatic stage, as the limitations of her voice are marked. Mary Garden, on the other hand, brings both arts to an exceptional height. Her emotional powers lie in her subtlety, and at the moments of greatest abandon she is never sensational or theatrical.

Olga Nethersole has not a very satisfactory medium in "The Awakening." Its form is stilted almost to the point of making ridiculous the most effective moments. Most of these are due to the play itself and some of it must be attributed to the melodramatic tendencies of her leading man Frank Mills. The story deals with the familiar problem of the love of a well married woman for a romantic young man who is ready to sacrifice a throne for her love. She fights sincerely and pathetically against it, but finally consents to flee from her husband and daughter, who is old enough to be conducting a love affair of her own which is threatened through the manner in which her mother is becoming con-

promised. Through the interception of her mother-in-law and the father of the young Prince, the lovers are separated in a manner which is almost humorous in its naïveté. The young man is stolen from her and she is led to believe that he has been killed, whereupon she returns to her home after an absence of a few hours. There is a reunion between the husband and wife and the little daughter opens her heart to her mother, telling her that her entire happiness is dependent upon whether or not she will attend a dinner party that night, and the mother awakens to her duty to child and husband. When she appears in radiant gown ready to join the party her lover reappears shocked beyond expression to find her able to join the pleasures of the world when she thought him dead and she, notwithstanding the revulsion of feeling which arises to the height of womanhood and bids him farewell with "a simple class of the hand." The company is fairly competent, especially Charles A. Stevenson, in the part of the father of Prince Jean. Miss Katherine Stewart played the part of the mother-in-law with splendid balance.

Ethel Barrymore will close her New York season this week. This talented young actress has been playing "Her Sister" at the Hudson Theater for several weeks. The company will go on the road and upon the close of her tour she will sail for London to confer with Charles Frohman in regard to her forthcoming appearances in "As You Like It." Speaking of melodrama, Charles Frohman expressed himself on the art and growth of Ethel Barrymore as follows:

"A test of an actress worth remembering is the art of acting scenes that are essentially melodramatic in an unmelodramatic manner.

"After all, what is melodrama? Life itself is melodrama. And life, put upon the stage, only seems untrue when it is acted melodramatically—that is, unnaturally.

"I would venture to submit to Ethel Barrymore's delivery any scene supposedly melodramatic, and if it is not absolutely theatrical in thought and in dialogue, I am sure she would carry conviction for its every moment by the naturalness and simplicity of style which she has acquired. Her work in 'Her Sister' is the best instance I could give you of the growth of Ethel Barrymore."

The first word that has been received from abroad as to Charles Frohman's complete plans for the first London appearance of Maude Adams was received last week. Mr. Frohman called his New York office that he had sent to America for Miss Adams' consideration and approval new versions of three plays which he intends shall be a part of the repertoire for her London season in addition to "The Jesters." They are: "L'Enfant Prodigue," a pantomime in three acts with music by Rostand; "Les Romaneques," condensed into one act, and Moliere's "Les Forberies de Scapin." Each will have its first performance in London. The rehearsals will be held and the casts recruited in America.

The new comedy, "Toddles," adapted from the French by Clyde Fitch, will be given its American premiere at Baltimore on Monday, February 23. "Toddles" will serve to introduce to American playgoers "My Mackay," a popular London comedy. Besides Mr. Mackay there will be seen in "Toddles" the most extraordinary comedy cast ever assembled in America.

Charles Frohman has accepted a new four-act play from Henry Hubert Davies. Mr. Davies is the author of "The Mollusc," in which Mr. Charles Wyndham has scored a great success in London. The new play is a comedy said to have exceptional merit. Its title has not yet been decided.

Mr. Davies is well known on the Pacific Coast, he having been for a number of

years a contributor to the News Letter, of San Francisco.

Mrs. Patrick Campbell, at the Garden Theater, has a fine medium in which to display her wonderful emotional art in Electra, a tragedy in one act by Hugo von Hofmannstahl, translated by Arthur Symonds. At the outset it may be said that this is no play for the American public, and both Mrs. Campbell and her managers will no doubt understand this. It would seem as though it were hardly possible to make a popular success of Electra any more than if it were one of the old Greek masterpieces which, exquisite in their literary worth, cannot possibly attract the wide public. Electra is the subject selected by Richard Strauss, upon which he has written his latest opera. From the moment Electra comes upon the scene she never leaves the stage, and the fact that she rivets the attention of her audience, never allowing it to wander from the central point is the work of an artist and that is Mrs. Campbell alone, because the somberness and the darkness of the work from first to last is not inspiring to an audience which comes to be amused. Electra is in every sense a female Hamlet who pursues her quest-mother for the same crime as that committed by Hamlet's maternal parent, Mrs. Beerholm Tree, to whom this role

is intrusted, is in herself an actress of great emotional qualities, and the part of the younger sister, also a sufferer from the tyranny of the mother, is charmingly and feelingly interpreted by Miss Stella Campbell, who is making the first tour with her mother. This tragedy is preceded by one nearly as tense entitled "The Flower of Yamato," in which Mrs. Campbell plays the role of Murasaki, the beautiful Japanese woman who, left alone while her husband is forced to attend to affairs away from home, is found by the man who loved her formerly, and to save his life from the lover who would waylay and kill him, she professes a fear that he may meet with death at the hands of her husband, and conspires to allow him to pierce him with a sword through the window as he sleeps, at a given hour. Upon the return of the husband, Murasaki insists upon lying in his place. He sleeps in Japanese fashion on the floor of the little house, and as the moment comes she receives the sword thrust.

Mrs. Campbell will be seen in repertory later during her engagement.

At last the official announcement of a change of director at the Metropolitan Opera-House has been issued. A meeting was held in the library of J. Pierpont Morgan last Tuesday, when W. K. Vanderbilt bought the shares held by Mr. Conried. The name has been changed to the Metropolitan Opera Company instead of the Conried Metropolitan Opera

Interest in Bauer-Kreisler Recital

World-Famous Artists to Play Together at the Heilig March 17, Under Direction of Lois Steers-Wynn Coman



FRITZ KREISLER

THE GREATEST musical event of this season so far will be the joint recital to be given under the direction of the Steers-Coman management of Harold Bauer, the favorite pianist, and Fritz Kreisler, who is universally called the world's best violinist. Fortland has had a good deal of fine music; in fact, the best that any city has ever enjoyed, but not even New York itself can often offer two such great artists on the same programme, and their playing together here on March 17 is more eagerly anticipated than any musical event so far this season.

"The truly great pianist," wrote an Eastern critic in praising Harold Bauer, whose appearance with Kreisler will be the most important event of the season, "should be a heaven-born poet, with full mastery of expression. He should not bluster in passion; he should not be extravagant in metaphor; he should not be sentimental in sentiment. And his touch should woo, should command. Here enters color. Here enters mastery of the pedals. He should be an interpreter, not merely a speaking-tube.

Harold Bauer came to this country eight years ago, and his success on his first metropolitan appearance is well remembered. His present tour is the fifth in that brief period, a record for popularity which few pianists would be able to duplicate.

In Fritz Kreisler is the passionate feel-

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Company and the opera-house has been leased by them for five years beginning June 1, 1908. It will take four men to do what Mr. Conried did almost unaided. These are Giulio Gatti-Casazza who will be the general manager and who is at present director at La Scala in Milan. With him will come Toscanini, the great Italian conductor. Gatti-Casazza will be assisted in his duties by Andrews Dippel, the tenor, and Gustav Mahler, the German musical director. The Italian director is coming to this country in March to look over the situation and it is understood that hereafter the managers will be placed on a salary basis and will not share in the profits. It is said that this is done in order to work for art only and much interest will be manifested in the operatic season next year.

Dalmores, who was made known in this country through Oscar Hammerstein has secured a three years' engagement at the Metropolitan Opera-House, where he will probably replace Dippel who as an all round tenor, is one of the most remarkable of the day. But when Dalmores gains in becoming "one of the tenors" at the Metropolitan instead of "the tenor" at the Manhattan is not obvious to those who have watched the career of this brilliant artist.

EMILIE FRANCES BAUER.

ing for his violin, and devotion to it that it makes him seemingly cherish even its limitations. He would not drive it to do more than it really can, because he would have it do what it may to perfection. He is no pursuer of the big tone. Rather he seeks brightness, fineness and adulation and communicating quality difficult for words to express. His violin sings, but always in a tone curved to the melodic line sensitively but unforcedly, and that a keen sense of rhythm animated but never ruggedness. The kind of technical prowess that would degrade the violin to a conjurer's playing lies at the other pole to the expressiveness that he courts. Here from this devotion to his instrument springs perhaps some of the affection for the pieces that the great virtuosity of the 18th century wrote or played.

Watch for the Alaskan Robin

Smartly frocked little visitor from Northland is due shortly from the Northland and will be greeted by bird lovers.

BY JERRY E. BRONAUUGH.

As the first of March draws near Oregon bird lovers are again expectantly looking forward to greeting our little guests from the Northland, the Alaska Robin, also called the varied thrush.

In running through the charming book by Mr. William L. Finley, of Portland, Or., on "American Birds," I am surprised to find no mention of this little feathered friend who for about six weeks of each year may be seen and studied in Portland. In fact, as I have spoken to Mr. Finley about the Alaska Robin, I have thought that perhaps here was one bird which this brilliant young naturalist does not thoroughly know.

The average observer does not probably distinguish the Alaskan from the common Western or red breast robin. They are seen together, but when one knows the Alaskan he will not confuse him with any other bird. He is of about the same size and shape as the common red-breast, but his coloring is entirely different. A yellow scarf about his neck and breast, an orange polka dot wing and a modish slate-colored back make the smartest frocked bird on the avenue. But, to me, an equally striking difference between the Alaskan and the common red-breast is this—the Alaskan will gorge himself with crumbs of bread, while the red-breast, so far as my experience goes, will not touch bread—worms are good enough for him. I have a feeding board near my dining-

room window, where, during the Summer, I encourage laziness among the birds by providing ready prepared food for them and from about March 1 to about April 15 I furnish daily rations to some 12 or 15 of these smartly frocked gentry, who easily desert the simple life and take to civilization's ways. To see them quarreling at the bread-board like hungry puppies around a bowl of milk, now darting and snapping at one another, and to hear their peculiar whistle and to feast the critical eye on their fancy sitting, compensates one a hundred-fold for his trouble in furnishing them the crumbs.

These little fellows go North about April 15, and only the soon coming of the bewitching sweet-voiced Jenny Wren, who builds her nest in the little box provided for her, and the dashing, darting little bird sprite, the hummer, who raises her tiny brood in the climbing rose bush on the porch, prevents the bird lover from being really sad.

ing of a crocodile, and confessed that if he struck the animal in a vital part it was chance rather than skill which directed the bullet. His Majesty was also much amused when the professor admitted that he would have been spared his futile efforts to catch crocodiles with a baited line if he had been a better Biblical scholar, for it was clearly shown in Job that the Leviathan was not to be "drawn out with a hook."

FOR LARGER GERMAN NAVY

Reichstag Willing to appropriate Much Money for Ships.

BERLIN, Feb. 22.—(Special).—Great satisfaction is expressed in the Berlin newspapers at the passing of the second reading of the new navy bill, with the support of all parties except the Socialists and the Poles. It is noted as a gratifying fact that practically the entire Reichstag can now be depended on to support any proposals for an increase of the fleet which the government may bring forward. The government has no intention of taking a backward step in the matter of building up the navy, and particularly of adopting the most modern improvements to the requirements of the naval service. As a distinguished naval officer remarked the other day, Germany has not lost anything by waiting, and now she can take advantage of inventions which make the navies of other powers practically obsolete. This is especially true, he said, of submarine navigation. The government, however, is naturally not disposed to give out any details of its plans.

Oregon People in Chicago.
CHICAGO, Feb. 22.—(Special).—Oregon people registered at Chicago hotels today as follows:
From Portland—G. W. Walter Gates, at the Annex; A. D. Hawkins, at the Great Northern.

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