

A New Russian Actress Appears in New York

MME. KOMESARZHEVSKY COMES FROM ST. PETERSBURG—KOLB AND DILL MAKE A HIT IN "LONESOME TOWN"



SCENE FROM "IN LONESOME TOWN" AT THE NEW CIRCLE

NEW YORK, March 9.—(Special Correspondence)—The great sensation created in New York by Mme. Nazimova has made it easier for Mme. Komesarzhevsky to appear in this country, although the latter Russian actress is heard in her own tongue. It is probable that for this reason she selected for her debut such a well-known play as Ibsen's "A Doll's House," which, while familiar, must suffer from an English-speaking public. There was much enthusiasm manifested. It is true, but it is safe to estimate that a large amount of it came from the Russians, who predominated.

Mme. Komesarzhevsky is more interesting as a novelty than as the representative of a strong individuality or of unique qualities, as was Mme. Nazimova before her. However, we may appreciate the physical display of emotions, we miss much by not understanding the language. This young woman has come with her own company from St. Petersburg, at her own expense, and one must admire her daring if nothing else.

The audience she attracted at Daly's should make her feel that her efforts have not been in vain, whether or not her success will be lasting and just there is no telling in this country remains to be found out.

Two old favorites returned to New York this week, and both were greeted with genuine enthusiasm and appreciation. These were W. H. Crane, in George Ade's new comedy, "Father and the Boys," at the Empire, and Nat Goodwin, who is at the Garrick with a Western play, appropriately called "The Easterner." It seemed good to see Mr. Crane back on Broadway, especially in a play which is as full of real comedy as is his latest attempt of Mr. Ade, who has not written anything really worthy of him for a very long time. The plot is simple and natural, which makes it the more acceptable. It deals with Lemuel Morewood, who comes to New York after having made money in the wool business. His two sons, William and Thomas, he has put through college and rounded them up through Europe, after which he deems them competent to become his business partners. The one goes in for society and the other for athletics, and neither takes any serious interest in the wool business. Neither do the prominent young men take kindly to the young women who have been selected as their brides by their father, and they suggest that being thoroughly behind the times, he should "get in line with the procession." The old gentleman decides to take their advice, and takes a paternal interest in Bessie Braxton, a young woman who is a social success in such a manner as to cause her alarm to the boys than the boys caused their father.

The boys decide to redeem their father, and after accomplishing what he set forth to do in the way of felling a villain and getting a fortune for Bessie, he restores her to her lover in the truly paternal manner which everybody but the boys suspected.

Mr. Crane's leading woman is again Margaret Dale, which was with him for a number of seasons.

It has been many years since Mr. Crane has played at the Empire Theater and there is no doubt that he will remain here until the end of the season.



MAX M. DILL IN KOLB AND DILL'S "IN LONESOME TOWN" AT THE NEW CIRCLE

of June. Other attractions that will go to the Pacific Coast are Francis Wilson in "When Knights Were Bold," William Collier in "Caught in the Rain," and "The Thief." Mr. Frohman is negotiating with Henri Bernstein, the brilliant young author of "The Thief," for a new play. Mr. Bernstein is a man of strong personality, of splendid presence, and of elegant manners, but he is not one of the dreamy-eyed, carefully-garbed individuals. On the contrary his friends say that he spends as much thought upon the cut of his clothes or the turn of a cravat as upon the arrangement of an act or the drawing of a character.

"The Thief" has established Mr. Bernstein as one of the most resourceful of modern playwrights and he is not without his superstitions, for instance he will never content himself with a name for

one of his plays until he has found one to contain six letters or less. He is sure no success can come to any of his plays if its title contains more than six letters. To this he attributes the success of "The Thief," and he is equally sure that "Samson," the newest of his plays, will meet with similar results. Mr. Frohman holds the American rights to "Samson."

The western favorites Kolb and Dill are winning as many admirers in the East as they have in the West. The comedians are held as excruciatingly funny and the audiences are in keeping with the merit of the actors. It never makes very much difference what they play because in any case it is merely a vehicle for their eccentricities. As a matter of record, however, they are playing "In Lonesome

Town" at the New Circle. Maud Lambert is the leading woman.

Calve arrived in New York after a five months' tour in the country and before leaving for France she will sing twice at the Manhattan. Her first appearance will be as Carmen, Friday evening of next week and the following Saturday afternoon she will appear as Santuzza in the Cavalleria Rusticana. Mme. Calve expressed herself as delighted with her tour and with conditions, not only in New York but with the country at large. She believes that at no very distant time other cities will be demanding opera houses and opera companies of their own on a par with the best. There are plenty of good voices, the singer thinks, but she believes that at no very distant time Mme. Calve has found a new field in which she desires to work and here it is:

We had been speaking of her future plans, and I asked a question: "Will I ever teach singing?" she replied, "Oh, no. That is, not as I feel now, but I have greater plans and more important ones for young singers. There are other voice teachers, but what I desire to do has been done by no woman and I am convinced that the need is very great and very pressing."

Mme. Calve aroused no small degree of curiosity, but she likes to lead one forward, so there is nothing to do but to give her this pleasure.

"You see, do you not?" she continued, "that the great end of the operatic stage is women who can act. Many girls have beautiful voices and with these voices they arrive absolutely nowhere. Why is this?"

The writer made several suggestions, among them that girls do not have the chance.

"But they do have the chance," said Mme. Calve very confidently. "You must see that the stage needs the artists as much as the artists need the opportunities. There is a time when the present resources will be exhausted. No girl will know when her time will come. When the call comes, will she be ready? Probably not. I have found beautiful voices in this country. In little farming towns they exist as they do in the great cities. But what do these people know of the stage of its traditions, or of acting? Nothing at all. Now it is my plan to receive young women for stage training. I believe that a woman needs a woman. To her belong the tricks, the graces and the coquetties of women, and she knows how to impart them, better than does a man no matter how great he may be."

"Then it is your plan to turn out Carmens and Santuzzas galore?"

"Not only this, but I have in my castle accommodations for at least 100 students. It would be easy to make a large institution there, and to teach dramatic action to those who will not necessarily sing. I contend that no woman that I know of has ever undertaken to teach the branch of the art, and I am convinced that a woman will accomplish better results with women than men could possibly achieve."

"The art of acting does not come to a person naturally, although some natures are more plastic than others. It comes by study, by deduction, by reasoning, by the understanding of life and of higher things—of everything, in fact. For those who want to be great there is no stopping by the wayside, and if one cannot give brains, at least one can indicate the needs and one can lead into the right direction. Too many singers go before the public before their talents are fully developed. Many beautiful talents are ruined and many careers are destroyed in the bud when a few months' more of retirement and of quiet study would have turned the balance."

Mme. Calve has said much more, but for the impatient growling of the automobile outside which grew fairly human in its distress.

Caroline Lowengart left for Portland, Or., during the week. Before leaving New York Miss Lowengart had the opportunity to sing for Signor Bonci, the great tenor of the Metropolitan, who is rated as the greatest schooled tenor living. Signor Bonci was most gracious and complimentary to the young Portland girl and expressed the admiration for the great beauty and purity of her voice.

EMILIE FRANCES BAUER.

conclude from this, however, that the bottom of the sea in the Bay of Biscay is filled with diamonds.

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to have made several base coins. At Manchester Assizes a man who had risen to the position of chief officer in the merchant service has been sentenced to seven years' penal servitude for having made counterfeit sovereigns, and also for being in possession of galvanic batteries and selling articles at no very distant time such manufacture. The prisoner asserted that he had been attracted to the subject of coinage by reading a magazine article.

FRANKS

Richard Wagner was compelled to escape from Germany. The very day when Wagner's daughter became a certainty, he saw Liszt conducting a rehearsal of "Tannhauser," and said he was astonished at recognizing his second self in this achievement. At the end of Wagner's stay in Paris, when ill, miserable and despairing, he sat brooding over his fate and feeling something like compassion that the music of "Lohengrin" should never be heard when word came from Liszt that preparations for the performance were being made on the largest scale the limited means of Weimar would permit. This first performance, under Liszt, took place in 1850, and "Lohengrin" has probably proved the most successful of all Wagner's works.

The following well-balanced programme will be given by the Portland Symphony Orchestra, Friday afternoon, March 27, at the Marquam Theater:

Charles E. Dierke, conductor.

Beatrice Dierke, soloist.

Andante con moto.

"Coronation March".....Giuseppe Meyerbeer

Symphony No. 5.....Ludwig van Beethoven

Allegro con moto.

Concert for Piano.....Franz Liszt

Allegro vivace.

Quasi Adagio.

Allegretto vivace.

Allegro animato.

Introduction to the third act from "Lohengrin".....Richard Wagner

Le Cygne.....Saint-Saens

Pavane.....Maurice Strakosky

Etude.....Paul de Schlozer

Symphonic Dance.....Anton Dvorak

Gems in Gascony Gulf.

PARIS, March 14.—(Special).—At a meeting of the Academy of Science, M. de Bapst presented a paper communicated by M. Thaulet, in which the latter states that on examining a number of microscopic crystals found in the sands of the sea bottom in the Gulf of Gascony, he found that they had properties analogous to those of diamonds. He does not

Medal for Sister of Hero

Engineer Attempts to Save Five From Burning Mine.

LONDON, March 14.—The King has been pleased to allow Miss Margaret Jane Lamb of Newcastle-on-Tyne to receive the Edward medal of the first class in recognition of the gallant action of her brother, the late George Huddleston Lamb, ensign in the Royal Engineers, in endeavoring to save the lives of five men at a fire in the Stratheona Company's mine at Stratheona, Canada, June 8, 1907.

Lamb descended into the burning mine, and finding the men, urged them to escape by the ladder, saying he would remain until they had ascended. One man made an attempt, but returned. Lamb succeeded in reaching the surface, but his clothes were on fire, and he died shortly afterward from his injuries.

The others seem to have tried to follow him, but failed, either because they were overcome by smoke or because the ladder was burnt.

First Concert of the Symphony Orchestra Will Be Given on March 27

To hear the newly organized Portland Symphony Orchestra at rehearsal, last Tuesday morning, would easily convince one that Portland now has an orchestra of its own that merits the support and patronage of all music lovers.

The splendid musicians comprising the orchestra are with the hope to be able to make it a permanent organization. Charles E. Dierke, the conductor, aims to give programmes that are not alone highly artistic but interesting and enjoyable throughout.

The work of the orchestra in rendering Beethoven's symphony No. 5 would do credit to a much older organization.

In the Liszt concerto, which Beatrice Dierke plays with full orchestra accompaniment, ample opportunity is given to show her mastery of technique along with a brilliancy of interpretation and most delicate and graceful execution.

Having the Lohengrin prelude and the Liszt number on this programme, it might be interesting to be reminded that the first performance of Lohengrin is connected with one of the most charming episodes of Wagner's life—his friendship with Franz Liszt. The thought of rivalry never seems to have entered the minds of these two really great composers, and they worked harmoniously for the purpose of artistic reform. The reader will remember after the revolu-

tion of 1849 Wagner was compelled to escape from Germany. The very day when Wagner's daughter became a certainty, he saw Liszt conducting a rehearsal of "Tannhauser," and said he was astonished at recognizing his second self in this achievement. At the end of Wagner's stay in Paris, when ill, miserable and despairing, he sat brooding over his fate and feeling something like compassion that the music of "Lohengrin" should never be heard when word came from Liszt that preparations for the performance were being made on the largest scale the limited means of Weimar would permit. This first performance, under Liszt, took place in 1850, and "Lohengrin" has probably proved the most successful of all Wagner's works.

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Symphonic Dance.....Anton Dvorak

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