

THE DAMROSCH ORCHESTRA IS ONE OF AMERICA'S NOTABLE ORGANIZATIONS

Coming Orchestral Concerts at the Armory During Rose Festival Arouse Deepest Interest Everywhere.

COMMENTING upon the remarkable development of the New York Symphony Orchestra, which, under Walter Damrosch's leadership, is to be heard here June 3 and 4, H. B. Krehbiel writes as follows in his New York Tribune criticism of the concert at Carnegie Hall, December 22:

"Apart from the interest attaching to yesterday's resumption of the New York Symphony Society's Sunday afternoon concert series at Carnegie Hall and centering upon the return, after several years' absence, of Mme. Teresa Carreno, who was the solo pianist, there stood out more saliently, perhaps, than at any previous occasion of this season the fact that this organization, so rapidly becoming not only an orchestra of virtuosi, but that much better thing, a virtuoso orchestra. Time after time, in the Berlioz 'Symphonie Fantastique,' in the Tchaikovsky piano concerto, and in the scherzo from Gounod's 'Little Symphony for Wind Instruments,' there were made delightfully evident the strength and sweep of the violin choir, the admirable deftness and precision of the wood wind instruments, and the smooth sonority of the brass. Now should the group of percussion instruments be omitted, for there was art as well as dexterity in the roll of drums betokening the distant thunder that gives contrast and emotional change, at the close of the third movement of Berlioz's symphony, while the 'March to the Scaffold' and the 'Witches' Sabbath,' with the same composition, enlisted the cymbals, bells and others of this orchestral group in services almost as conspicuous and certainly as well performed. Walter Damrosch and his supporters may well be congratulated on the speedy attainment of this high efficiency in the orchestra, following up on this year's liberal policy of providing a rehearsal or a concert every day throughout the season, to weld the players into the equivalent of a single beautifully balanced instrument."

"With such an orchestra at his command a conductor's will is clearly and sensitively reflected in the performances he gives—there are responsibilities as well as privileges resulting from the possession of so capable and delicate a means of expression. Probably there are few swifter tests of a conductor's ability to impart enthusiasm and significance to his reading of an orchestral score than are provided by the first three movements of the 'Symphonie Fantastique.' The splendid orchestra under Damrosch will play during Rose Festival week at the Armory, under the direction of Lois Stearns-Wynn Conran."



WALTER DAMROSCH, LEADER OF THE NEW YORK SYMPHONY ORCHESTRA.

railway tickets, few outside the artisan section of the population have enjoyed. His mother, Princess Frederick, daughter-in-law of the venerable ruler, who has done so much for the development of dramatic technique, has been staying at Lemgo with her sister, Princess Carolina, of Lippe, and on Sunday last she went to Detmold to attend the opera at the Court Theater. After the performance she sought the hospitality of the princely Schloss, where she passed the night. Her family had been left behind at Lemgo, and this dereliction of maternal duty, as it appeared to him, did not commend itself to Prince Ernst, a boy of 12, who astonished his mother next day by walking into Detmold

Schloss, while she was at breakfast, with the unconcerned greeting, "Good morning, mamma." The Princess considered that this independent action on the part of her son deserved some reproof, which she proceeded to administer; but he, misunderstanding the grounds of her objection to his solitary wandering, interposed that she need not be so angry, as he had traveled fourth-class, and the journey had cost him only 8 cents. The gravity with which this announcement was delivered set the whole table in a roar, in which the Princess found it impossible not to join, and the Prince was not only forgiven for his unique excursion, but was refunded its cost.

PRINCE TRUE DEMOCRAT

Twelve-Year-Old German Youth Rides Fourth-Class.

BERLIN, May 9.—(Special.)—By undertaking a journey in a fourth-class compartment, Prince Ernst of Saxe-Meiningen, gained an experience which, in spite of the tax on

FAMOUS PERFORMERS ARE WITH THE GREATER NORRIS & ROWE CIRCUS

Marvelous Aerialists, Japanese Acrobats, Bicyclists, Riders and Clowns Are With the Big Show.



A THRILLING Huddle in the Greater Norris & Rowe Circus.

WITH the Greater Norris & Rowe circus, museum, menagerie, hippodrome and congress of nations which will exhibit in this city, Monday and Tuesday, are a number of performers of international reputation. Performers that have appeared at all of the principal circuses and hippodromes of the world, prominent among them being the Peerless Potters, a troupe of aerialists whose flights through space quicken the pulse and "make the hair stand on end like the quills upon the fretful porcupine." This family of aerialists are acknowledged to be the greatest performers in their line in the world. Another family of wide reputation is the Astral St. Leonis, scions of the famous family of that name, whose achievements in the sawdust arena have been seen throughout the world. The Honey-Mora troupe of aerialists were brought to this country from Europe direct by Norris & Rowe. The famous Castellors are delivering their first appearance in the land of their birth in five years, coming from South America to the Greater Norris & Rowe circus. The Suigomoto family of Japanese performers were imported direct from the Flowery Kingdom and are the best performers that the Mikado ever permitted away from the land of flowers and rice; the McDonald family of bicyclists came direct from Edinburgh, Scotland, and are making their first appearance with the big show in this

country; the Orton family, whose father, Myles Orton, conducted a big circus in the New England States for a number of years, returned from Australia to Norris & Rowe; the Oscaloosa family came direct from the Hippodrome, New York City; the Jumping Jordans from the principal halls of Europe. The riders are all of foreign birth, among them being the beautiful Rose Dockrill, the most graceful little lady that ever graced a horse; Miss Fini, the Parisian doll; Miss Castello, the Venus of the ring; George Holland, Frank Miller, John Deere, Frank Castello, R. M. Dockrill, Herbert Rumley and Austin King, somersault riders and equestrians par excellence. There are over 200 circus champions with the big show. During the run of the circus in San Francisco this Spring 279,873 paid admissions were counted for the 29 days' engagement, which is the most phenomenal engagement ever played to by a circus in the West. The reason for this is patent. Norris & Rowe are delivering the goods in original packages. By agreement with the other members of the big circus trust, Norris & Rowe's circus will be the only big show to visit this section this year.

Good Outlook for Drama. NEW YORK, May 9.—"The better outlook for the drama" was discussed at the meeting of the League of Political Education yesterday. Among the speak-

ers were Augustus Thomas, Charles Rann Kennedy, author of the "Servant in the House," Mrs. W. L. Le Moyne and William H. Crane. Mr. Kennedy said: "The better outlook for the drama which so many of us are beginning to realize is only a part of that great movement of God among the nations, is one of the most refreshing signs of the glorious day we live in. Everywhere we turn we find splendid unrest, a good, healthy, pugnacious discontent with existing conditions, coupled with a violent determination to make them better, and perhaps the most striking thing that has already been accomplished is the fact that we do begin to see the good in one sense or another, that lies back of it all. "The truth is that this same 'better outlook for the drama' is within you, it depends upon you and the courage with which you band together to influence it, whether a man shall produce drama which shall take place among the proudest movements of that kind in any age." Mr. Crane contended that there were not enough Shakespearean productions at present, and that commercialism had much to do with the stage of today. Augustus Thomas said the next big play that is coming, or coming very soon, is of the Jew. "Not the Jew of Shakespeare's time, not the Russian Jew, or the suffering, persecuted Jew, but the great American Jew, who is philanthropic, far-seeing and above all, sweetly domestic."

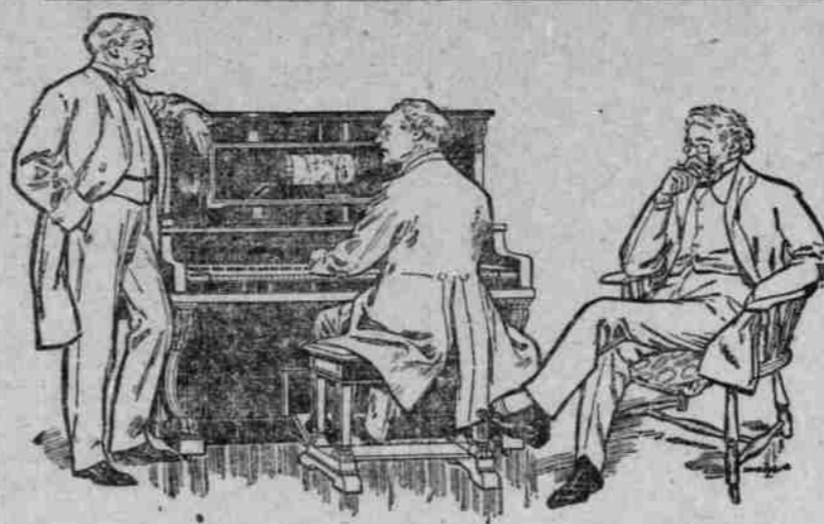
THE THEATERS

Continued From Page 2
Another act, which is practically a headliner is "The Laughing Horse." Even the title causes a smile, and the act itself



ONE OF THE CLOWNS OF THE GREATER NORRIS & ROWE CIRCUS

When you play the Piano with the aid of the Pianola, you are obtaining the greatest fascination that can be had from music—helping to make it yourself



Pianola-playing and Hand-playing United in a Single Instrument

Gustave Kobbe in his latest book, "The Pianolist," says: "I have acquired a perfect technique—the technique of a great virtuoso—through the Pianola. It is a key that has unlocked for me the whole repertoire of music."

"With the Pianola I can play the most difficult work ever written as easily as I can a five-finger exercise. It gives me the technique, but all this is summed up in the one word 'expression' I am at liberty to put into the music myself."

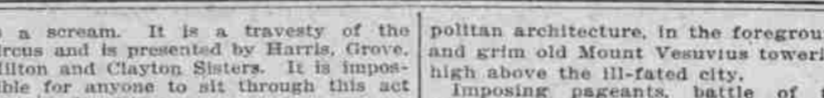
You may think you know all about this wonderful instrument, but are you sure you have investigated the genuine Pianola and Pianola Piano? These names apply only to the instruments of the Aeolian Company's manufacture.

There is a vast difference between the Pianola and its imitators in sensitiveness, in musical possibilities and in durability of construction. Furthermore, only the Pianola and Pianola Piano have those recent improvements, the Themedist and Metrostyle, which aid the performer in giving a thoroughly artistic rendition.

If you are considering the purchase of an instrument of this kind, a visit to the Eilers Piano House Pianola Parlors will assist you in a selection from the different designs and woods.

The Pianola, \$215 and \$300. The Pianola Piano, \$375 and up. Purchasable on easy monthly payments.

THE HOUSE OF HIGHEST QUALITY 40 STORES



BIGGEST, BUSIEST AND BEST ON THE COAST AND THE WEST

is a scream. It is a travesty of the circus and is presented by Harris, Grove, Milton and Clayton Sluters. It is impossible for anyone to sit through this act without laughing. Still another of the great big acts of headline importance is the Eugene Trio. There are plenty of triple horizontal bar experts in the world, but the Eugene Trio are at the head of the list and have never been rated second. Edward Eisner is the man who wrote the dramatic version of "Under Two Flags," and he is also the author of "The Kid Glove Man," the same being a dramatic one-act playlet, in which will appear Miss Leslie Leigh and her company. Among the single turns may be mentioned Mart M. Fuller, a polite monologist, who uses only the latest patter and writes it himself so as to be sure to have it fresh and up-to-date. The Irish Queen is Mrs. Peter Paber, who sings like a sark and will be a favorite. Mr. Bauer will sing a new illustrated song and Professor F. E. Montrossa will show the latest imported motion pictures.

Today see the present bill with the Marco Twins, Clara Thropp and Porter J. White, the latter presenting "The Visitor," a great little drama.

GRAND SPECTACLES COMING

Paine's Pyrotechnics to Be Seen During the Rose Festival.

Arrangements have been made to bring to this city during the Rose Festival as a special night attraction "Paine's Eruption of Vesuvius" and "Carnival at Naples." There is nothing to compare with these marvelous summer night fetes in the world of open-air amusements, and the enormous expense has heretofore confined this production to the large Eastern cities. Now the manager, K. L. Bernard, has interested a local capitalist, and the production will be brought here direct from Manhattan Beach, New York, for the Rose Festival.

The "Eruption of Vesuvius," as presented by the famous pyrotechnist, Paine, is much more than a mere amusement venture and a re-enactment of one of the most terrible episodes of modern times, pictured in lines of fire and tones of thunder. The spectator sees before him within the great amphitheater a vast mimic city covering several acres of ground with real massive buildings, palaces, arches and other specimens of Neo-

PORTLAND RAILWAY, LIGHT AND POWER COMPANY

Bulletin No. 3

THE TRANSFER SYSTEM.

Before the various consolidations which resulted in the placing of the street railways here under one management, transfers were given only between lines of the same company. The person whose residence and place of business were upon lines belonging to the same company was fortunate; if this were not the case, it cost 10 cents or more each day to get downtown and the same amount to return.

With the consolidation of the companies the transfer system has been constantly extended. There are at present 33 transfer points, while the "privileges of transfer," that is, the number of lines to which transfers may be had at these points, equals 759. The number of transfers used by the people of Portland has constantly increased, but actual figures are available only for the past two years, which are as follows:

1906—11,827,148.
1907—13,230,815.
That is to say, about 25 per cent of all passengers take transfers.

VALUE OF THIS PRIVILEGE IN DOLLARS AND CENTS. Let us see what this means, first to the Portland public; then to the company.

Without the transfer system it would have cost the people here about \$1,250,000.00 more than they have paid in the last two years. This is a maximum figure, and assumes that as many people would have ridden without the transfer privilege as with it, but cut this figure in two, or even three parts, and the saving will still be immense.

Again, if the charge for transfers were 3 cents, as is the case, for instance, in Philadelphia, it would have cost the people of this city over \$750,000.00 in the last two years for transfers alone.

It is often asked what benefit the people received from the consolidation of the street railways. The immense saving shown above is a complete answer to that question.

14 MILES FOR ONE TRANSFER.

Now, let us see what this means to the company. 25 per cent of all passengers carried ride on transfers; that is to say, the company receives an average of 3 3-5 cents per passenger. In some cases you can ride 14 miles on this fare. Out of this 3 3-5 cents the company must pay all taxes, licenses and operating expenses, keep its portion of the streets in repair, maintain its system and pay the interest on its bonded debt.

These figures are convincing. They show two things: First, the advantage to the people and the burden to the company of the transfer privilege; second, the liberal opportunity afforded for its use.

RESTRICTIONS TO USE OF TRANSFERS.

It is only fair, however, that people should not ride twice for one fare, and reasonable regulations are necessary to prevent this. The regulations provide that the passenger shall ask for a transfer at the time of payment of his fare; also that the transfer shall not be good on lines returning in the same general direction from which the passenger started.

From the above it will be seen that the only restrictions on the transfer privilege are such as are necessary for our own protection to prevent those economically inclined from getting a return trip at our expense.

No fair-minded man can say that such restrictions are unreasonable. We know, however, that every arrangement is subject to improvements, and we have men at work constantly studying the transfer system.

It is our business and intention to give you the best streetcar service that can be had, and we point to these figures as proof of what we have done in this most important particular. What we ask you to do is to read your transfer.

If it is not good on a certain line, do not blindly censure us; think out the reason for yourself, and you will find, we hope, that in every case the reason is not an arbitrary one, but a matter of necessity for self-protection.

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