

# New York People Have Gone "Opera Mad"

### Opening of Manhattan and Metropolitan Opera Houses This Season Surprisingly Brilliant—Gatti-Casazza, New General Director at Metropolitan, Has Established Strong Following

NEW YORK, Nov. 22.—(Special Correspondence)—There has never been a more brilliant opening than the season which opened at the Manhattan last week and that of this week at the Metropolitan on Monday night. The New York people are fairly opera-mad, and the subscriptions in both houses are heavier than they have ever been before.

The Metropolitan is of especial interest this season because it is under new management, and there are many new faces in all departments, especially in the highest positions. From Gatti-Casazza, the new general director, to the men who drill the choruses, practically every one is new and in consequence ambitious. It would seem as though the rivalry between the Metropolitan and the Manhattan is a little less bitter than it was when Conried felt himself personally aggrieved because Hammerstein opened another house of grand opera.

The features of the Metropolitan are so numerous that it would take nearly a volume to detail them. The management is already well known, as also the engagement of Toscanini, who has already proved himself one of the most remarkable conductors of the world; the engagement, too, of Emmy Destinn means that America has again captured what many regard as the last of the greatest artists of Europe, and Germany sends not a little the loss of Destinn. The first role in which she appeared was "Alcina" on Monday night, and the ovation which she extended proved the appreciation which America can give her "real thing." She is rather large, but she has excellent control of her body, which responds to her slightest intention. She has a beautiful voice, with the most remarkable range in the high tones heard in a long time. Caruso sang the part of Balanice, but did not seem to be in the best of voice, but he is always Caruso and he does as much as anybody else can do and by many who do not understand how to appreciate his worth.

The boxes and every seat in the house was filled and there were enough standees to fill another opera-house. There were flowers galore and all were called before the curtain a great number of times, the first of which was by Mrs. Gatti-Casazza when he was reluctantly brought before the footlights.

Interest did not stop at the first night, but every evening there have been new attractions and new reasons for believing that this season is going to be one of the greatest in the annals of grand opera in this country.

The new conductors are men of great worth and this was evident on Monday night when the Metropolitan opened with "The Flying Dutchman," who is world-famed, indeed, who long has been held as the greatest conductor of Italy, but also in Spertini, who comes as assistant, but who has many characteristics which make him invaluable in the position he occupies. There is no cause for disappointment when his name appears as conductor, because of the performance of "The Flying Dutchman" which he gave us was of unique and exquisite value.

Schubert, the tenor, is another of Germany's most valued artists, although better known in Austria. He is a Dane, and like Jean de Reszke, he was a baritone before he became a tenor. As baritone he sang for three years in the court opera at Weimar, and his debut as Valentin in "Faust." He retired from the stage in 1887 on the advice of the great German conductor, Ernst von Schuch, to study tenor roles. He was then engaged by Gustav Mahler, then conductor in Vienna, to sing the part of Siegfried at the Imperial Opera-house, where he is still under contract. He has sung at Bayreuth at many of the festivals, both as Siegfried and as Parsifal. He will be heard here as Parsifal, and he made his debut in New York on Wednesday night as Siegfried in "Die Walkure." Another Wagnerian singer of great importance is Fritz Fehnbach, who comes from Munich. His introduction in America was also made on Wednesday night in the part of Wotan, in which he has scored some of his greatest successes abroad. He was well received and deserves a place among the best artists of the season who have appeared.

He will sing the role formerly assumed by Van Rooy, who is not with the Metropolitan forces this season. Another newcomer on whom much attention is being paid is Hinkley, a young American basso who was presented in his own country as Hunding in Wednesday's performance. This season will also be made noticeable as far as Mme. Sembrich is concerned, as this great singer, who is one of the greatest favorites on the concert stage, will return to the Metropolitan with her engagement here. Mme. Sembrich will no doubt be one of the principal objects of worship this season, as she always is, and now her admirers will be able to cheer in shouting upon her demonstrations of their appreciation. This was evident on Friday night, when she made her first appearance of the season as Violetta in "La Traviata." Bonel was to have been the Alfredo upon this, notable occasion, but, owing to an attack of rheumatic fever, he was confined to his room and the part was entrusted to Caruso instead.

Gertrude Farrar was seen this week in "Madame Butterfly," with Caruso as Pinkerton, and Rita Furla, known on the Coast as Rita Newman. Miss Furla was cast as Suki. There may be nothing new in this statement, but when it is followed or preceded by a remembrance of how this brilliant young Westerner jumped into Mme. Caruso's role of "Leonora" in "Il Trovatore" at the Metropolitan last season, it may be possible to realize that her voice and her general equipment are such that she knows and sings the part with a mastery and contrast and for soprano as well. There is probably not another such case on record, and Miss Furla is a valuable member of the Metropolitan who has a beautiful voice and much temperament, beside the ability just mentioned. Almost as great an event as the opening performance was the matinee performance of "Tosca," with Emma Eames in the title role, Caruso as Mario and Scott as Scarpia. The house was almost full and the season opened, and the enthusiasm was at its highest.

Another conductor who proved himself worthy of being the assistant to such men as Toscanini and Mahler is Mr. Spertini, who with Mr. Hertz, conducts some of the performances and took a splendid result during the week just past.

Mahler arrived on the America and will make his first appearance at the Metropolitan early in December, when the opera will be "Tristano and Isolde." Before this, however, Mahler will take charge of three concerts of the New York Symphony Orchestra, while Walter Damrosch fills an engagement to last two weeks during which time he will give his remarkable lecture-recital on "Beethoven and Mendelssohn" through the Middle West, where he has had more



ENRICO CARUSO AND EMMY DESTINN

requests to appear than he could fill in a month.

"Parsifal" will be another of the attractions of the Metropolitan this year and the first novelty to be presented will be "Tiefand" by Eugene D'Albert, the well-known pianist who has taken as his subject the drama presented a few seasons ago by Harrison Grey Fiske—"Maria of the Lowlands." Emmy Destinn will take the part played by Bertha Kalisch and also by Mrs. Fiske in the drama.

Mrs. Fiske opened in a new play on Tuesday night at the Hackett Theater. There are few who do not know the remarkable character painting of this brilliantly talented actress, and in "Salvation Nell" she has the sort of vehicle which probably most appeals to her. Mrs. Fiske does not usually go to the drawing-room for her powerful effects, she is likely to find them anywhere from the discovery to the history and this time she is presented to us as a redeemed scrub-woman who joins the ranks of the Salvation Army and becomes its leader.

Nell is found in a Tenth-avenue saloon and needless to say the scene is reproduced with a painful closeness of detail to the life of the woman. The "business" includes a raid which offers what some may find in the way of a lightning touch of comedy, but to others this would be the most engaging. Nell is of course redeemed through the efforts of a Salvation Army worker who is on hand after the raid, and the winning over of the woman would have been easier had it not been for the influence of her lover who keeps her to her part. She however, breaks away and when she and the man meet again it is during one of her strong appeals made while preaching on the street, and he, broken in health and in spirits, is among those who stand around Hatten. He is moved to assist her for assistance, not only as far as material things are concerned, but he pleads for her to help him regain himself.

Mrs. Fiske's success was very great, and although there are moments where the play drags, her brilliant acting and that of Holbrook Blinn, who plays the part of the man who only take them as you would take them on their own ground, that is without identification. The play is written by Edward Sheldon and the staging is superb.

Isadora Duncan has been drawing enormous houses here. Her first appearance with the Metropolitan Orchestra was made in the Metropolitan Opera House, when she was given the opportunity to appear at Carnegie hall and still another is promised. It has been said that she interprets such music as the Beethoven symphonies and Chopin waltzes, precisely and masterfully. From personal observation, it seemed to me that there was more of the interpretation in the Beethoven symphony than in the other compositions, as they simply served as

## Plan Made to Eliminate Much Domestic Misery

Brides Will Be Instructed How to Hold Their Husband's Affection Through the Stomach.

VAUNT ye divorce courts! Flee away ye shyfters who glean the purse of the temporarily savage denizen of the unhappy home!

**THE BRIDE'S DECALOGUE**

Thou shalt not covet thy neighbor's cook-book, but borrow thy mother-in-law's.

Thou shalt not offer Love as the main course in thy meal, but serve it as dessert.

Thou shalt not insult thy good range by wearing in its presence a vulgar kimono while you get breakfast.

Thou shalt not ill-behave toward thy garbage man nor thy janitor, or thou shalt suffer sorely.

Thou shalt not concoct, organize, promulgate, or tolerate a mess called fudge.

Thou shalt not temperize with Fate by manufacturing sudden biscuits.

Thou shalt not batter thy husband's skull with a potato-masher—or words.

Thou shalt not be reckless with the sacred dough and waste it not by careless burning.

Thou shalt not fry a steak in diabolical grease, but early learn to broil it.

Thou shalt not ever deny that thy husband's knowledge of the culinary art is vastly superior to thine own.

which her "Brides Decalogue" suggests, and she believes that it will not be difficult to prove that her sayings are more serious than they seem.

"For instance," says Mrs. Armstrong, "the bride who begins by borrowing her mother-in-law's cook book has made the very best start into married life. By pursuing the methods of her husband's mother she will secure results which are as satisfactory to her as her own mother's methods and at the same time she will follow out the (sacros) which have been developed in her spouse throughout his life. If she then pursues her way cau-

instructs in her wonderful art and she plans to show through them, what the dance should be. It was somewhat annoying however, that she was not permitted under the laws which forbid the appearance of very young children on the stage, to show these young hopefuls in America, and while she is here they have been placed in the Chateau of Mrs. W. E. Corey, formerly Mabelle Gilman, in Europe to await the return of their charming young foster-mother.

Ethel Barrymore came back to New York in "Lady Frederick," the second of G. Somerset Maugham's comedies to be presented in this city. "Lady Frederick" was the craze in London while I was there last Spring, and Miss Barrymore adds to it the charm of her personality, which is not the least of the success at the Hudson Theater, and there is little doubt that what success the play will have, and it should have much, Miss Barrymore will be responsible for the larger part of it. "Lady Frederick" shows, as does the play entrusted to John Drew, "Jack Straw," that Mr. Maugham sees and knows the frailties and the follies and mankind and of womankind, too, although he treats woman from an elevated viewpoint, if we are to judge from his "Lady Frederick" who, in order to dissuade the very young man from his determination to marry a woman very much his senior, supposed to have had a part, allows him to witness the secrets of the dressing room, and what art she uses to keep youthful in appearance. He also takes the opportunity to make man broad and charitable when he makes her old-time adorer appreciate the woman beneath the pardonable make-up. It is a great relief to the audience, which has every sympathy with the woman, to know that she has nothing questionable in her past, and while there is comedy in full play, there are many moments when tears are more to the point.

The cast is as follows:

Lady Frederick Berolles... Ethel Barrymore  
Sir Gerald O'Mara... Bruce McRae  
Lord Mereston... Jesse Millware  
Captain Montgomerie... Orlando Daly  
Admiral Carlisle... Arthur Elliot  
Lord... L. C. Howard  
Thompson... James Kearney  
Pierre... L. C. Howard  
Mme. Claude... Anita Robbe  
Albert... J. Crossney Davidson  
Angeleque... Marianna Thurber

Paul Armstrong, who has a part ownership in the creation of "Via Wireless," is responsible for another play just out at the Majestic. He has named this latest emanation from his brain and pen "Blue Grass," and it goes without saying that the scene is laid in what we know as the "bluegrass country," although to divulge a secret from the start, "Blue Grass" is a horse, one of Kentucky's prominent products. He is the last resource of Colonel Taylor, who has reached the bottom of his purse, and he is to run a great race true Southern hospitality, and his home is filled with guests, but where or how to provide them with a supper worthy of the occasion is the question that is troubling him in the first act. The corner grocery refuses to give him credit, even with the race ahead as a prospect. Wilfred Warren is one of the guests, and this makes it especially engaging for Miss Virginia Taylor, who has met him in Washington, where they exchanged affections. The young man pays the old servant for help in getting to the race track, and this saves the situation, for the time being, but complicates it later, and finally makes trouble between the young lovers. But "Blue Grass" wins the race and Warren follows the villain, and all are happy, especially the audience, who can appreciate both the racing features and the Southern atmosphere. The cast includes:

Old Folks... George F. Marlon  
Colonel Taylor... Robert McWade, Jr.  
Wilfred Warren... James Seay  
Miss Virginia Taylor... Regan Hughton  
Van Day Parker... Ritchie Ling  
Edouard... Thomas B. Smith  
Kolly... Wayne Arty  
Keeffe... Harry Ford  
Hogan... Irving Berlin  
George... John D. Garrick  
Lynn Young... Tommy Meade  
Commissioner... William Young  
Virginia Taylor... Olive Wrenham  
Mrs. Parker... Nora Lamin  
Mrs. Horton... William Lawrence  
Melissa... Susanne M. Willis

Julia Marlowe will have a new play this season by Mary Johnson, who made no small name for herself when her book, "To Have and to Hold," was the rage. The play will be called "The Goddess of Reason," and the author is here rehearsing it at the Herald Square.

Reginald De Koven, who has figured in New York as club man, musical critic, and composer had several other bachelor letters added to his name and to his achievements on Wednesday night, by conducting an orchestra for his comic opera, "The Golden Butterfly." This conducting business can't be as hard as it is cracked up to be, since certainly Mr. De Koven has had no time or opportunity to practice. However, all must be well since it ended well.

"The Devil" had had his swing at the Garden Theater, where his dangers were laid loose for 100 performances. Henry Dixey was the last Devil to appear there, and the play may go, but Dixey will stay on at the "Mary Jane's" Pa." Dixey is the same fascinating Devil that he always was, and if he is to be Mary

received a license within the last six months.

The Kitchen Reformation Society, a new Chicago organization, formed and supported by the city's most prominent young and old settlement workers, is responsible for the move which Mrs. Armstrong is making, it having induced her to prepare the lectures.

It is the close of the series of meetings which will be started at the gas convention by Mrs. Armstrong, the Kitchen Reformation Society will start a wide campaign for the promulgation of theories on the proper conduct of the "heart of the home."

Model kitchens will be established in downtown office buildings as well as in the slums, and will be moved from time to time. It is expected that every church in the city will have one of the models placed in some part of the building and will conduct lectures for its youthful female members.

**He Means Well.**

He meant quite well; it was perfectly well meant. But the elephant just grabbed him. And then, stung him through the tent. In the ground he made a dent—Oh, a big one—where he fell. He put pepper in the peanuts. But he meant quite well.

He meant quite well; he was only rather green and indulged himself in smoking in the powder magazine. He has never since been seen. But the sexton told his knell. And his family were mourning. For he meant quite well.

**Other Companies on Duty.**

PORTLAND, Nov. 23.—(To the Editor)—In an editorial last Sunday morning, in which you mentioned the fact that the Company was on duty during the Chinese agitation in 1920, your readers who were not here at the time might think that the Company was the only National Guard man on duty at that time, when in fact that Captain H. Cooke's Company A and my Company B were on duty at the same time. I should have been glad to have my name should have some credit for the moral support which I doubt prevented any serious trouble at that time.

CHARLES E. MORGAN.  
Captain B. Company A, 1st and 2nd Regts.

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Jane's Pa. why Mary Jane is to be congratulated, and that's all there is about it.

Just to show that all women are abandoned of nice, Mabel Barrison has abandoned musical comedy for straight drama.

and she has signed with the Ruberts for the new play which Clyde Fitch has adapted from the German and called "The Blue Moose." Miss Barrison evidently believes that a mouse by any other name—well, what's the odds?

EMILIE FRANCES BAUER.

# S.S.S.

## CURES BLOOD POISON

In this short talk we want to tell you about S. S. S., a real cure for Contagious Blood Poison. We want to show you WHY it cures the disease, and especially do we hope this will reach those who have used other medicines with unsatisfactory results.

Contagious Blood Poison is the most powerful and destructive of all blood disorders. It corrupts and vitiates the entire circulation and manifests itself in the most loathsome and hateful symptoms, such as ulcerated mouth and throat, swollen glands in the groin, copper colored spots, and even sores and ulcers on different parts of the body. The poison causes the hair and eyebrows to fall out, and sometimes the finger nails come off and the entire glandular system is attacked.

Because of the insidious and destructive nature of the disease most medicines used for Contagious Blood Poison are composed principally of Mercury, Potash, or some other strong mineral. It is intended that these minerals shall kill the germs and virus of the disease by working on the principle that one poison will counteract the other, and thus produce a cure. This is just the point of failure, for the virus cannot be killed; it will lie dormant in the system until such treatment is left off, and then every miserable symptom of the trouble will return.

S. S. S. works on exactly the opposite principle. It goes down into the blood and REMOVES the virus and germs of the disease and in this way brings about a real and certain cure. S. S. S. does not cover up the disease in any way, but so thoroughly does it cleanse and purify the blood that not the slightest trace of the poison is left for future outbreaks. S. S. S. is made entirely of healing, cleansing roots, herbs and barks, it does not contain the least particle of mineral in any form, and is a medicine so absolutely safe and certain in its results that every one may cure themselves of Contagious Blood Poison in the privacy of their homes, and be assured that the cure is permanent and lasting. We have a Home Treatment book containing a great many helpful suggestions to those who are curing themselves with S. S. S. We will send this book, and any medical advice free to all who write.

**DOCTORS MADE HIM WORSE.**

I was afflicted with Blood Poison, and the doctors did me no good, though I took their treatment faithfully. In fact, I seemed to get worse all the while. I took almost every so-called blood remedy, but they did not seem to reach the disease, and had no effect whatever. I was disheartened, for it seemed that I would never be cured. At the advice of a friend I took S. S. S. and began to improve. I continued the medicine, and it cured me completely, building up my health and increasing my appetite. Although this was ten years ago, I have never had a sign of the disease return, and I have never had a sign of the disease return from the thorough cleansing S. S. S. gave it.

Chester, S. C.

**CURED 25 YEARS AGO; STILL CURED.**

Some twenty-five years ago I was troubled with a severe case of Contagious Blood Poison, and after trying doctors and a great many so-called cures without relief, I commenced the use of S. S. S. It did not take long for the medicine to show the good effects that I had heard attributed to it, and after taking a good course of it every symptom of the disease left and I am a well man. I have never had any sign of its return and my blood is yet in good condition from the thorough cleansing S. S. S. gave it.

Greenwood, S. C. J. P. HILL.

**NOT A BLEMISH LEFT.**

Some years ago I used S. S. S. for a severe blood disease, and I am pleased to tell you that it did its work well. It drove out the poison entirely, restored my blood to its normal condition, improved my general health, and to-day I am as sound as a man as I ever was. It is a blessing to those suffering from blood disease, and it will please those that give it my hearty endorsement. It is a real blood purifier that does its work permanently.

No "red work" about S. S. S.

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