VOICE OF PRIMA DONNA HEARD IN MANY LANDS

Antoinette Kopetzky, Who Has Soprano Role in "The Chocolate Soldier," Has Sung in Europe and South America and United States.

MLLE. ANTOINETTE KOPETZKY.

ANTOINETTE KOPETZKY, prima donna soprano of "The Chocolate Soldier" company, was born in Prague, of a Bohemian family whose name may be said to have been in the mouth of everyone, for her paternal grandfather was the largest manufacturer of sugar and confectionery. The family name had been applied to the sugar cone formation, since her grandfather was the first to produce which are still called "kopetzkini" through Bohemia.

Instead of following in the footsteps of his ancestry, Mlle. Kopetzky's father had himself appointed to the Austrian Embassy and brought little Antoinette to Washington when she was 8 years old, and then began a life of nomadic wandering between the legations of Americs, Great Britain, France and Italy that allowed the future prima donna unusual opportunities for a broad musical education. She studied with Prince Billwiller in London, Walter Van Norden in Paris and the famous Guido Farinelli in Italy.

When she was 17 the director of the German Hof—or state—theaters, heard the young singer during one of the home visits to Prague and she was given a three years' contract at the Grand Opera-House at Vienna, but this agreement was dissolved at the end of one year, as the freedom from constraint as recognized abroad had developed a spirit of independence in the young woman that did not submit easily to state conventionalities. Even then she was called "The Imp" and was known widely for her vivacity and personal charm.

Two years later she joined the French National Opera Company, which sang in the larger cities of South America and later through the Southern cities of the United States.

On the return to Continental Europe Mlle. Kopetzky sang at Covent Garden, London, in "Madame Butterfly" and "La Boheme" and was the prima donna of the company sent from that famous theater to tour the Riviera.

She then signed a three years' contract as prima donna of the Theater National at Prague and made her appearance among her own people only one week before she was offered the opportunity of singing the soprano role in "The Chocolate Soldier," which Oscar Straus was then finishing. Because of her contract it was not until the present season that she has been allowed to sing the opera.

Mlle. Kopetzky's success in the Eastern cities was phenomenal and hardly a like amount of praise has been showered on any comparatively unknown singer in many years. There she was called "The Dure of comic opera," because of her unusual dramatic ability and power of facial expression, which indicates strikingly the valeu of pantomimic and general stage instruction as given abroad to aspirants for operatic fame quite as much as Mlle. Kopetzky's natural temperament.

NEWS AND GOSSIP OF PLAYS AND PLAYERS

EDITED BY LEONE CASS BAER.

John Saintpolis, one of the big family of former Baker Stock Company members, is to be a member of the company supporting David Warfield in his new play, "The Return of Peter Grimm"—that is if the proletariat will permit this splendid actor to abandon "The Music Master."

As has been given out already, the drama is not a thing of fancy alone, but the result of psychic research, in which Mr. Warfield, in the character of Peter, is the reincarnation of a human being. It is said that this does not keep the character from being an intensely interesting human type.

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Mabel Barrison has left the cast of "Lulu's Husband" and gone to California for the benefit of her health. Miss Barrison is, in private life, Mrs. Joseph E. Howard, wife of the well-known musical comedy composer.

* * *

H. Reeves-Smith, late leading man with Ethel Barrymore, is occupying the same post in the company Margaret Anglin heads, in her new comedy, "Green Stockings." The title, which sounds like the name of a tavern, or a display advertisement, is neither, but is taken from an old English custom which provides that the elder sister of a bride, if still unmarried, shall wear green stockings at the wedding. Miss Anglin, in the role of Celia Faraday, a spinster, has been so adorned on no fewer than three ocasions and the family of Faradays has begun to wonder if spinsterhood will always be her lot.

Just how Celia invents a mythical admirer, and his later appearance in solid flesh, furnishes the comedy theme with which the authors, A. E. W. Mason and George Fleming, have enriched the play. George Fleming, by the by, is the pen name of a very clever women, Constance Fletcher.

* * *

Now come in the full returns of the gross receipts of this year's Passion Play at Oberammergau. An official report fixes the sum at $425,150. After defraying the costs of production and other incidental expenses, the proceeds ($324,100) remain to be divided among the 360 performers. The managers of the play, the musical directors, the treasurer and the portrayers of the Christ, Pilate, Caiphus, Herod and the speaker of the prologue will receive $625 each for their six months' service. Other salaries will be proportionate to the importance of the respective roles. The men and women who played so vividly as members of the crowds in the streets of Jerusalem will receive $30 each and the school children $7.50 each. To the poor will be given $625 and the balance of $168,750 will remain in the village for communal purposes.

* * *

Theodore Roberts, who, by the way is a cousin of Florence Roberts, is playing in "The Silent Call," Dustin Farnum's new play. The rest of the cast is practically all-star and includes George Fawcett and W. S. Hart, both actors in the original story, "The Squaw Man." For "The Silent Call" is only a continuation of Mr. Farnum's earlier success. And the author, Edwin Milton Royle, has retained—or rather continued—most of its characters. One of these is Little Hal, little at the time of "The Squaw Man," but grown to man's estate in "The Silent Call," and answering to the name of Calthorp. Little Hal, you remember, was the son of an English squaw-man and his Indian wife. The last we hear of him, between page 79 and page 80 of the final chapter, he was headed for England. Apparently the climatic conditions didn't agree with little Hal, for in the new play he has hearkened unto the silent call of his mother's red blood and we find him back in the neighborhood of Red Butte ranch, lassoing long-horns, helping out his little red brethren, breaking up crooked work by asphalt agents and making the same sort of love his father used to make. Mr. Farnum and his company are this week playing at the Broadway in New York.

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METEOROLOGICAL NOTE.

Margaret Illington, according to her press agent, has accomplished the remarkable feat of shelving "The Whirlwind," of painful memory to those of us who saw the lady rant and wail in it recently. Having put the turbine on such an unsafe place as the shelf, Miss Illington is this week trying out "The Encounter" at Indianapolis. She's just bound and determined it would seem, to come back. And "when a woman will, she will," etc.

* * *

Maud Rockwell, prima donna at the Lyric, is a Southern girl, and in the town she hails from the paper refers to her on every and any occasion as "one of our fairest daughters." T'other day I bumped into this fairest daughter at the book department in one of the downtown shops, and she held me, figuratively, by the ear while she read me, with much arching of brows and rolling of r-r-'s, several passages, whole pages it seemed to me, from her favorite author, one William Shakespeare. "Why didn't you go in for that sort of thing instead of musical comedy," I begged to know. For answer the inspired damsel seized the package of prunes I carried and wrote these lines thereon:

I was to go in Shakespeare; "As You Like It" was the play;
But the manager said he didn't think he could see it just that way.
But when I went to see him he eyed me up and down;
He took in every detail of—well, of my gown!
He said my face would be all right, my figure was correct.
But whoever heard of Shakespeare with a darkey dialect?

* * *

Cathrine Countiss has a warm spot in her heart for the two-a-day stock company and points to Thais Lawton, Frances Starr, Laura Nelson Hall, Jane Oaker, Tully Marshall, Wilson Melrose, Robert Drouet, Ernest Glendenning and several others lately risen to fame from the ranks of the oft-despised two-a-day.

"The other day I met an actor who has been playing the same part for 21 consecutive seasons in a popular rural drama," she said recently, "and it is the mistake of his life, for he can do nothing else. The well-equipped stock player can play anything.

"Of course we are all glad to be emancipated from the heart-breaking grind of stock work and to attain New York successes. But nothing could compensate for what it has given to me. More than 200 leading parts were memorized with heavy heart and aching brow, but each meant a little step higher up the steep incline of success."

Miss Countiss has just closed a successful starring tour in "The Awakening of Helena Richie," in which Portland saw Margaret Anglin last Summer. No announcement has been made concerning Miss Countiss' new vehicle.

* * *

Mary Boland, one of the members of the early Baker Stock Company, and who for several years has been John Drew's leading woman, is this season appearing with him in "Smith," a society satire, in which Miss Boland assumes the title role, that of a housemaid.

* * *

Daniel Frawley is a member of the company playing "The Spendthrift" on the Eastern circuit.

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Robert E. Homan, another old Bakeronian, and one of the real favorites, is appearing this season in Maeterlinck's "The Blue Bird" at the New Theater in New York.

* * *

Our old friend, Louise Kent, one of the best-liked second women the Baker has ever given us, is again playing leads with Richard Jose in his traveling company of "Silver Threads." They are scheduled to play the Bungalow Theater the latter part of February.

* * *

John Sherman is now numbered among the players with the Baker Stock Company at Spokane, where Franklyn Underwood and Frances Slosson are playing leads. Howard Russell, another old Portland favorite, is also with that company, and is making himself as popular there as he was here.

* * *

Marion Barney, who for a brief while played Baker leads, is again at the Chestnut-Street Theater in Philadelphia, her third season there in stock. This week they are playing Mrs. Fiske's great success, "Salvation Nell," with Miss Barney in the titular role.

* * *

Blanche Bates, in whom all Portland people take especial interest because she is a Native Daughter, is, in her new play, "Nobody's Widow," making it evident to the New York public that comedy is quite as much her metier as the romantic type of drama in which she made her earlier successes. The role of Roxana Clayton, dashing and piquant, is peculiarly suited, the critics say, to Miss Bates' art and personality.

* * *

Ethel Gray Terry, the grown-up daughter of Lillian Laurence, both of whom are remembered in Portland as one-time Bakeronians, is with Nance O'Neil, in "The Lily," David Belasco's big success of last season.

* * *

John F. Logan, who still dabbles in theatrical gossip, due no doubt to his early training as a dramatic critic, told me the following, which is particularly apropos, now that every well-regulated paper has a Nat Goodwin column of its own:

"Nat," says Mr. Logan, "was observed intently watching a billboard, and had gazed for so long a time that a friend tapped him on the shoulder and said: 'I have watched that same billboard, and I fail to see anything on it that should excite your professional interest.'

"'Oh, you don't,' says Nat. 'Well look again.'

"And as he spoke his index finger indicated an automobile advertisement, which in large letters read:

"Goodrich Tires."

SAD STRAINS IN MUSIC

Too Much of It; People Want to be Amused.

Pittsburg Dispatch.

One of the curious features of cotemporaneous life is the excitement into which well-meaning persons can work themselves over the failure of the vast body of the public to develop the highest state of musical culture and appreciation. Here is President Lowell, of Harvard, telling the National Association of Music Teachers that "one of the saddest things is to go to a gathering of educated men—say college men, or even alumni—and note the kind of music given at their dinners. It is ragtime and ragtime of a very poor quality. These men seem to care very little for good music. What they want is a catchy song."

Now, there is nothing extraordinary or especially reprehensible in this preference for ragtime. The great majority want to be amused in their hours of ease and relaxation. Good music, thanks to its having been assumed to be the special hobby of the elect, is passed up to the "high brows" without any particular effort being made to learn whether relaxation and enjoyment of a keener sort may not be attained by substituting good music for bad.

It may be permitted to suggest that President Lowell is excessively sad. Why should the popular taste in music be expected to be so much finer than the popular taste in literature, the drama, art, or literature? We are a long way from the literary millennium, yet because the average man prefers the sporting page to classics, even when condensed to five feet, he is not necessarily branded a barbarian. Nor is the popular preference for a pretty chromo rather than an old master made the basis for wholesale indictment. Why, then, should the rag, no matter how silly or unmusical, be so anathema? Of course, it cannot be defended, but it seems absurd to single out for censure the popular lack of musical taste when it is at least on a par with the popular taste in the other arts.

One can hardly fail, continues President Lowell, to note the progressive degeneration of the popular taste in music. But, on the contrary, that is just what the most casual observer who has given any attention to the subject must have failed to note, for the excellent reason that, instead of progressive degeneration, the popular taste in music is distinctly improving. That is to say, a larger proportion of the public today appreciate the best of music than at any time before. True, the proportion is still small compared to the total population, but it is growing steadily. Much of the popular indifference to good music is due to unfamiliarity with it. It is deemed a fad even by the educated men to whom Mr. Lowell refers. But this is because they have never become sufficiently interested to listen to it. As they submit themselves to its spell they increase the number of music lovers and proportionately improve the popular taste.

Roosevelt to Talk to Students.

UNIVERSITY OF WASHINGTON, Seattle, Jan. 7.—(Special.)—Colonel Theodore Roosevelt will address the students of the University of Washington on his Western tour next Spring. He will be in Seattle under auspices of the Municipal League and while here will spend a part of his day at the University of Washington. He was engaged through Hon. Miles Poindexter, of Spokane.

PROGRAMME NEW FEATURE

Sunday Exercises at Y. W. C. A. for Members Particularly.

A departure from the usual programme of the 4 o'clock meeting of the Y. W. C. A. will be given in the association's auditorium this afternoon. The programme is to be given by the students of the training school.

"The Aims of the Y. W. C. A. Secretary," is the subject of an address by Miss Dotha Varher. "The Association Membership" will be discussed by Miss Mildred Frost.

The afternoon has been set aside especially for the association members, and the secretaries particularly wish for them to be present, as they will all be "at home" to give them welcome.

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Try to Get in and See the Great Sensational Melodrama Entitled
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In Four Acts and Nine Scenes.
Founded on the Elsie Sigel-Leon Ling Case
A PLAY TAKEN FROM REAL LIFE, DEALING WITH NEW YORK'S MYSTERIOUS CHINESE CRIME.
Don't Fail to See: the Chinese Mission School in Chinatown; the Back Room (Opium Joint) of the Oriental Restaurant; the Third Degree Room at Police Headquarters; Exterior of Hamburg-American Line Dock; Leon Ling's Home on Eighth Avenue, New York, Where Trunk Was Found.
Evening Prices—25c, 50c, 75c, $1.00. Matinees—25c, 50c.
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JUDGE BEN LINDSEY
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ARMORY
Monday Evening, Jan. 9
8:15 o'Clock
"The Misfortunes of Mickey"
AUSPICES OF ALUMNAE ENTERTAINMENT COURSE.
Tickets for reserved section $1, on sale at principal stores. General admission 75 cents.
Very special—Tickets for boys under 16, 25 cents; between 16 and 20 years, 50 cents. On sale at Nau's only.

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