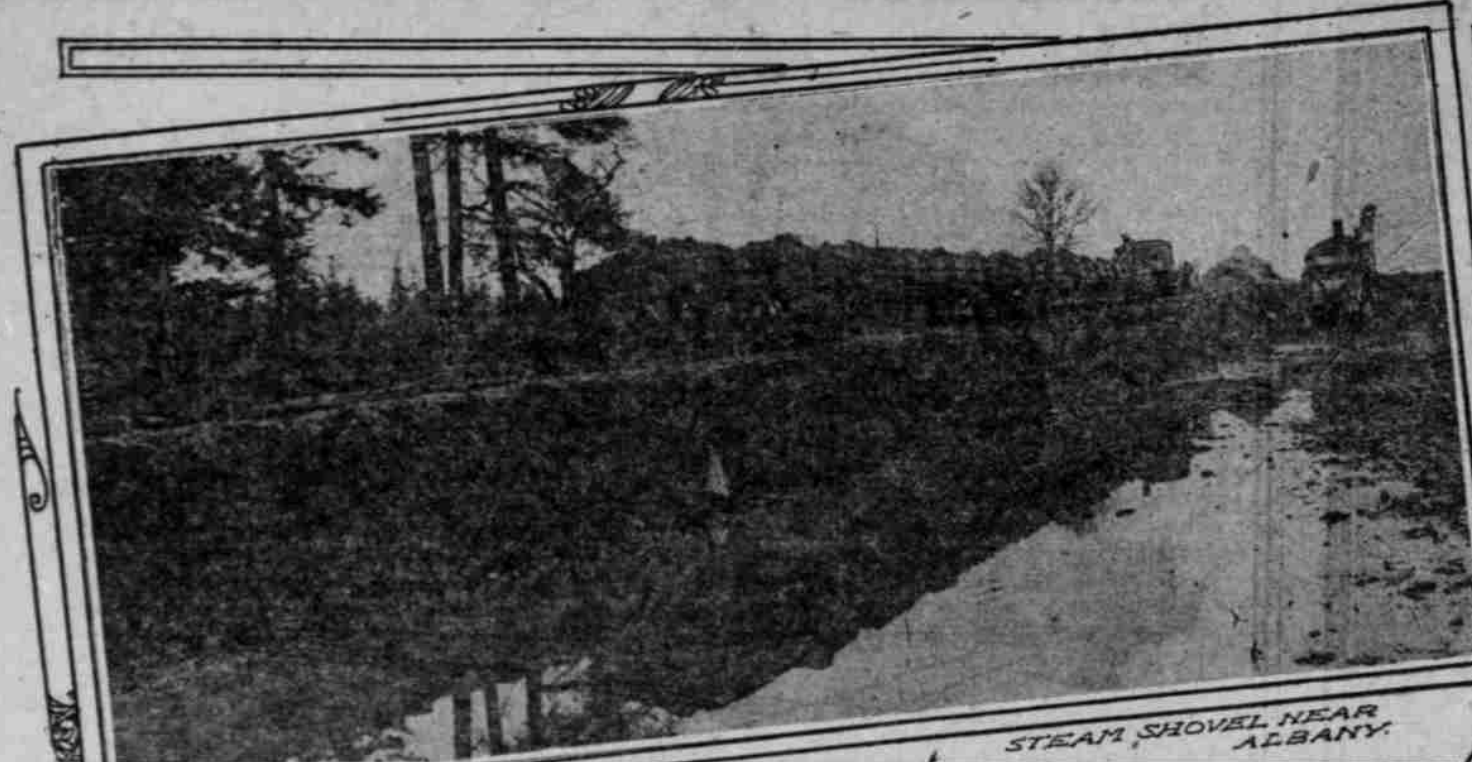


# OREGON ELECTRIC WILL OPERATE TO EUGENE BY JULY 1.

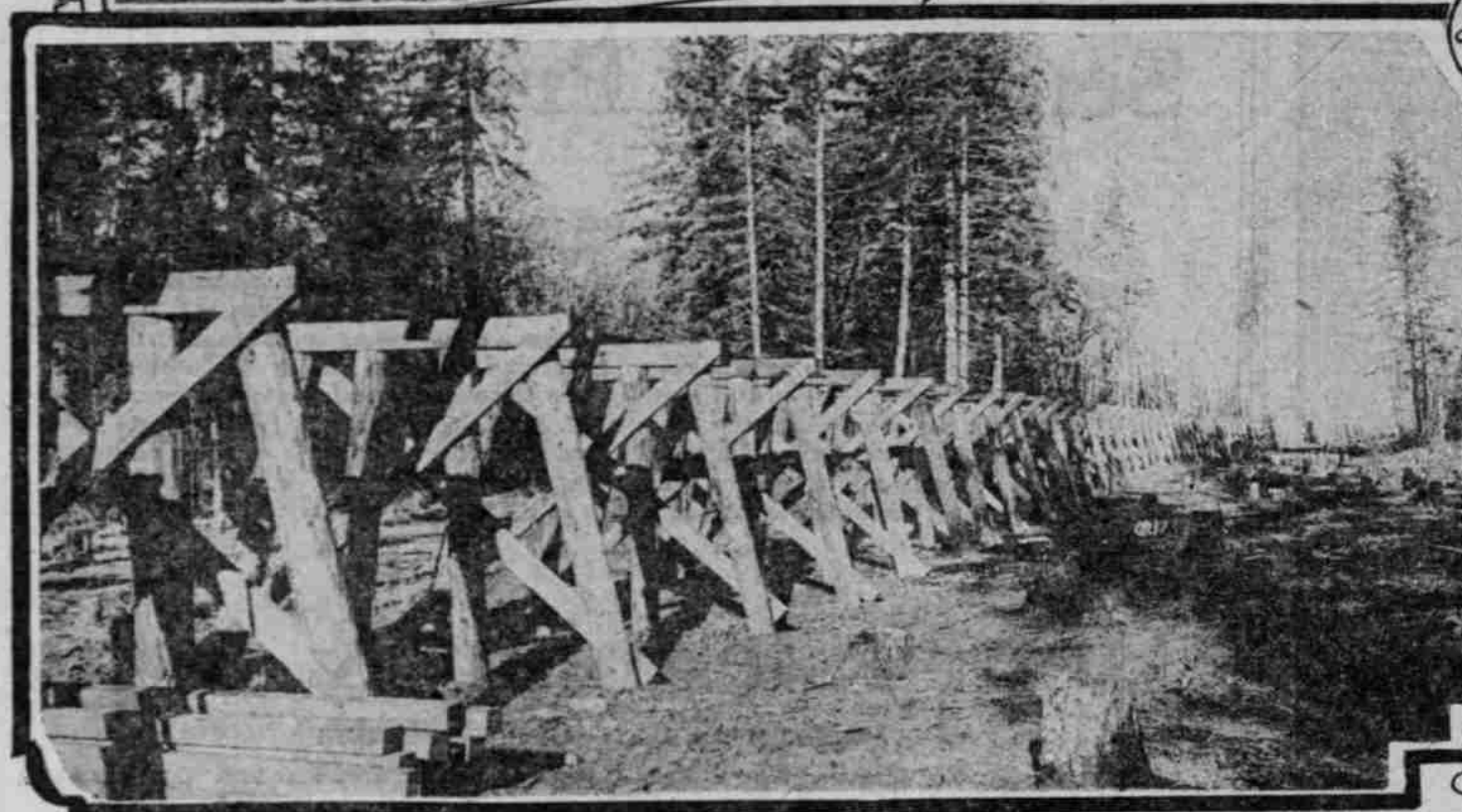
Passing Tracks, 2000 Feet Long, Built Every Four Miles—Line to Be Double-Track Later—High Power and Fine Equipment to Assure Fast Service.



STEAM SHOVEL NEAR ALBANY.



CONSTRUCTING PILE TRESTLE IN SALEM.



DOUBLE TRACK IN VIEW.



DECKING A BRIDGE IN SALEM.

PILE TRESTLE, SOUTH APPROACH TO SANTIAM RIVER.



POINT WHERE 1200 FOOT STEEL BRIDGE WILL CROSS SANTIAM RIVER.

**WORK** on the Oregon Electric extension between Salem and Eugene is progressing so rapidly that cars will be in operation to Albany on May 1 and to Eugene by July 1.

New passenger equipment of the most modern type is being built in the East and high-power motors and high-tension lines of 1200 volts will make possible safe, pleasant and quick service on all parts of the system.

Passing tracks 2000 feet in length are being built every four miles on the line between Salem and Eugene and the passing tracks between Portland and Salem will be increased to the same extent, so that fast time with regular schedule, regardless of the number of trains on the line, will be maintained.

**Double Track in View.** These passing tracks are being built in this manner with the view of connecting them up from time to time as double track becomes necessary to accommodate the traffic.

The line is being constructed according to modern methods on a standard equivalent to that of the best steam roads. There is no curve over three degrees and no grade greater than four-tenths of 1 per cent. The distance between Salem and Eugene will be approximately 71 miles, making a total mileage of the Portland-Eugene division of 131 miles.

The grading, frame and pile bridges between Salem and Albany, a distance of 26 miles, is nearly completed. There still remains a short piece of pile structure to complete the south part of Salem. From this point to the nine-mile post south of Salem the grade is completed.

**Heavy Cuts Being Made.** At the nine-mile post a shovel is completing a heavy cut and another shovel, under Rolette & Pober, contractors, is working on a large cut on the Groves place, near the 11-mile post. The completion of these two cuts will virtually finish the work over the entire 26 miles between Salem and Albany, with the exception of the large steel bridge across the Santiam River.

This bridge is to be of steel and concrete and consists of eight 175-foot truss spans. It was designed by L. B. Wickstram, chief engineer for the Oregon Electric, and his assistants, and the order for the steel will be placed in a few days. The piers will be placed in the summer, but that operation between Salem and Albany may be inaugurated without delay if the company expects to drive the false work for the bridge some time in April and have it ready for operation as soon as the rails are laid into Albany. If the weather conditions are favorable, laying of steel will begin late in February, and will be laid through Albany at once, crossing the Santiam River on the false work. The piers for the bridge will be erected while the line is in operation.

**Material Yard Established.** The company has established a large material yard just north of Salem, where all track material, poles and overhead construction material is being assembled. Poles are being treated at the yard, and the company expects to put up the poles with a track crane, and to keep the overhead construction close behind the track-laying crews. Under the new system adopted by the Oregon Electric 1200 volts will be used on the trolleys. Substations will therefore be placed 20 miles apart instead of 10 miles as under the present 600-volt system. Contracts for the new substations will be let before the end of the present month. The high tension line will be changed from 22,000 volts to 60,000 volts so as to transmit power as far as Eugene at a minimum loss. Substations on the old line will be respaced for 1200-volt distribution. It is expected to have the substations completed by the time the new equipment arrives, so that the new machinery may be installed immediately and connected with the dis-

tribution system for the earliest possible operation. Work south of Albany is progressing rapidly, 11 miles having been graded, and the entire distance between Albany and Harrisburg, 24 miles, being covered with men and machinery. A contract for the steel bridge across the Willamette River at Harrisburg has been let to Waddell & Harrington, of Kansas City, and orders for the steel now are being placed. The entire line will be laid with 75-pound steel, it will be thoroughly ballasted and protected for fast and efficient service. Construction work was started last October. It will be completed in June, which will mark exceptional speed.



ROCK CRUSHER AT WORK.

## MUSICAL NEW YORK EXTENDS WARM WELCOME TO ITALIAN COMPOSER

Wolf-Ferrari Deeply Affected by Friendly Way in Which America Receives His Opera, "La Donna Curiosa." Musician Marries American Woman—Bonci's Admirers Give Great Tender Enthusiastic Reception.

**NEW YORK, Jan. 20.—(Special.)**—In musical circles the topic of conversation still remaining of unique interest is the new composer, Wolf-Ferrari, and his opera, "La Donna Curiosa," which was given for the second time in the same week Saturday afternoon, when the composer was present and heard his work for the first time in Italian. He cried with joy as much over the production as over his reception. He was called before the curtain no less than 10 times, and as this was totally unexpected in a country supposed to be cold and unmusical, he was more affected than he would have been under these conditions in his own country. He left early in the week for Chicago, where his latest opera, "The Jewels of the Madonna," will have the first Italian production. Wolf-Ferrari is totally unique in everything which relates to his country, musical tastes and general life. He is about 35 years of age, and speaks German quite so fluently as Italian, while he is married to an American, who, however, has been out of her own country so long that she scarcely speaks the English language, but she is an American at heart and is deeply touched at his success in her country. Wolf-Ferrari has had German publishers and, owing to the power of the Ricordi house in Italy, it has been impossible to get his operas onto the stage in that country, which must explain his hearing them for the first time in his own language here.

"The Jewels of the Madonna" is his own idea and his own libretto. He said definitely that he has no tendency toward Mozart rather than any modern writing, but he believes that the subject calls forth the musical idiom. The latter opera is very much more dramatic in subject and in treatment, and he has woven into the music many Neapolitan airs. He said that he is both an Italian and a German and his home is wherever he happens to be, but that his presence in the way of singing goes, of course, to the Italians, not as a matter of patriotism, but solely on account of tone-production. He brought with him his new religious cantata, which he hopes to have produced for the first time in some church, and his oratorio, "La Vita Nuova," scheduled for last week and postponed on account of the illness of Amato, will be performed upon his return from the West, when the composer will conduct it himself. On the steamer which brought the Italian composer was Bonci, the great Italian tenor, but they did not meet until they landed in New York; and Oscar Hammerstein was also on the boat. The impresario made a hasty trip, presumably to arrange matters connected with different lawsuits in this country. Mr. Hammerstein, who has cast off neither his silk hat nor his cigar, seemed well pleased with his London affairs and looked like a sphinx who would be most happy to talk if he did not think that discretion was the better part of the game. After telling

some of the hardships connected with the opening of his London house, as also of the success of Orville Harrold and of Miss Felicie Lyne, he said that he is in negotiation with people in New Orleans and San Francisco who want him to build opera-houses, but he would not consider anything which would take him away from London for any length of time. He left when the Lusitania returned this week, and by a strange coincidence Mrs. Hammerstein, from whom he was divorced last year, died the day of his departure. **Bonci Is Welcomed.** The arrival of Bonci in America is always an event, because the tenor has an immense circle of friends and admirers who resent that he is not at the Metropolitan in the fact of the light tenors who are called into requisition to sing the roles in which his former triumphs were effected. His song recital Wednesday was like a brilliant first night at the opera, the excitement running at the highest possible pitch, and he was in rare voice, a voice which seems to have grown in power as well as in beauty. Again his diction and his general style were of the utmost charm and it is not exaggeration to say that his is the nearest approach to perfect singing of any living artist. As one excited hearer said: "If the angels were to sing any better than Bonci—well, they could not remain in Heaven, that's all." Bonci is responsible for the statement that the impresario from Buenos Ayres, who has been in New York for

a few weeks, was here to establish a genuine Italian opera company with many of the artists who sing during the summer season in that city. Bonci will be the tenor and it is understood that Tito Ruffo, only known in this country through his records, will be the baritone. The matter was ready to precipitate this season, but for the impossibility to secure a proper theater. It is believed that the New Theater, now the Century, is the building desired, and if there be no attempt to defeat this on the part of the directors, who are also the directors of the Metropolitan, this will be remodeled on account of the exceedingly poor acoustics. If this should be accomplished, the attempt would also be made to play the company on tour on the way to South America. **New Singer Appears.** A new singer destined to create a position for herself in this country is Elena Gerhardt, who made her first appearance in America Tuesday afternoon. Miss Gerhardt is the one artist who has the distinction in Europe of having Nikisch to play her accompaniments, and all of her coaching has been done with the great conductor, who is due in America late in the Spring. Miss Gerhardt won instantaneous recognition as a singer of exquisite voice and great charm in her interpretations; in fact, she is one of the very few great artists to sing exclusively in concert. It is not saying too much to state that such an artist puts the recital on a very different basis from what it represents when opera singers rush into the field between the acts, as it were. Henry Hadley's "Culprit Fay" met Saturday when Walter Damrosch presented it in a programme devoted to British and American composers. The work is full of delicate fantasy, well written and with exceptional thematic material. It shows poetic imagination and a skillful treatment of the orchestra. The audience received it with

great enthusiasm, more, indeed, than was lavished upon the British offerings, which included two movements from Villiers Stanford's "Irish Symphony" and Elgar's "Pomp and Circumstances" march. **New Opera to Be Given.** Another new opera is announced for a first production at the Metropolitan next week. This has been under the care of Alfred Hertz, who will present it for the first time on Saturday afternoon. It is by Leo Blach, conductor of the Royal Opera in Berlin, and is entitled "Verlegelt" (Sealed Up). The cast will include Mme. Gadski, Mme. Alten, Jadowker, Well, Otto Goritz, William Hinshaw and others. It will last only 50 minutes, consequently it will be followed by "Pagliacci," sung by Mme. Destinn, Caruso and Amato. Mme. Fremstad, who has been a victim of laryngitis, will return to the opera-house next Thursday evening as Brunhilde in "Siegfried." This prima donna, one of the greatest favorites of New York, has had an expensive series of colds. They must have cost her no less than \$5000. In the theatrical world Richard Walton Tully, the California playwright, has scored another success, as "Rose of the Rancho" has not yet been forgotten and the "Bird of Paradise" bids fair to make even a more sensational career. Mr. Tully has brought before the Eastern playgoer the entirely unfamiliar life of Hawaii, which also allows of a gorgeous and novel stage setting. Another play, and actress, perhaps, as much as her medium, of more than passing interest, presented Wednesday was "The Return From Jerusalem," with Mme. Simone, the French actress, in the leading role, and Arnold Daly in support. The play, by Maurice Donnay, adapted by Owen Johnson, deals with the question which concerned France a few years ago when the Dreyfus case and the Semitic question were at their height.

## NEWPORT HAS CAT THAT RIVALS HISTORIC FELINES

Uncle Charlie Williams' Tom Not Only Whips Every Dog in Town, but Tackles a Young Bear.

**NEWPORT, Or., Jan. 20.—(Special.)**—Cats occupy a very conspicuous place in the life of Newport. They may be seen by day and heard by night. This is not a tale of fancy cats. Maine coon and blue, long-haired Angora, or the tailless Manx cats do not live here. It is a common tale of common cats. The Cheshire cat, Dick Whittington's cat, and Poe's black cat are all famous, but Newport has one named Maltie that bids fair to rival all three. Maltie got badly squeezed in the swinging doors of a Newport hotel and his mistress, wishing to heal his wounds, bathed him a number of times in peroxide of hydrogen. Imagine Maltie's surprise when he discovered himself turning into a blonde! When he sported the new color in cat's fur he aroused the jealous envy of all the felines in Newport, including Swede, a large yellow cat, for 15 years the acknowledged Don Juan of all the local members of the tiger family. But Uncle Charlie Williams had a cat that was no slouch. He had the plain name of Tom, and though not a prizewinner, he was a prisoner of considerable class. Tom whipped every dog that came to town, and Uncle Charlie said that Tom could "lick" a wildcat with one eye shut. The boys couldn't catch any wildcats, so couldn't dispute Uncle Charlie, but they caught a young bear and hereby hangs a tale. Bruin wore a fancy collar and was

kept chained to a pole. He had nothing to do but eat and grow conceited. Pretty soon the boys thought it was time to find out if he or Tom were the best scrapper and consequently arranged a fight. Both refused to toe the scratch. Therefore they tied a heavy piece of twine around Tom's neck, and, after passing it through Bruin's collar, they pulled the string. The first round was around the pole. Bruin ran so fast that they both got dizzy, and every time he stopped, Tom spit in his eyes and scratched his nose and made him hit it up again. When the chain was wound around the pole the crowd were betting even. The second round started without a pause for a rest. One of the bystanders was particularly interested. It was Uncle Charlie, who had just come. He joined in with the shouts and laughter as he adjusted his glasses carefully. Just then a magnified view showed him that one of the belligerents was his Tom. His countenance changed like magic. Bailing his cane he brought it down with a crash on the head of the fellow who held the tightened string. "What does this outrage mean?" he asked as he raised his cane once more. Tom, now loosened, recognized his master's voice, and jumped into his arms before the bear could figure out what had attacked him. The crowd dispersed quickly, and Uncle Charlie picked up three parts of his cane and walked off home, holding Tom fondly in his arms.