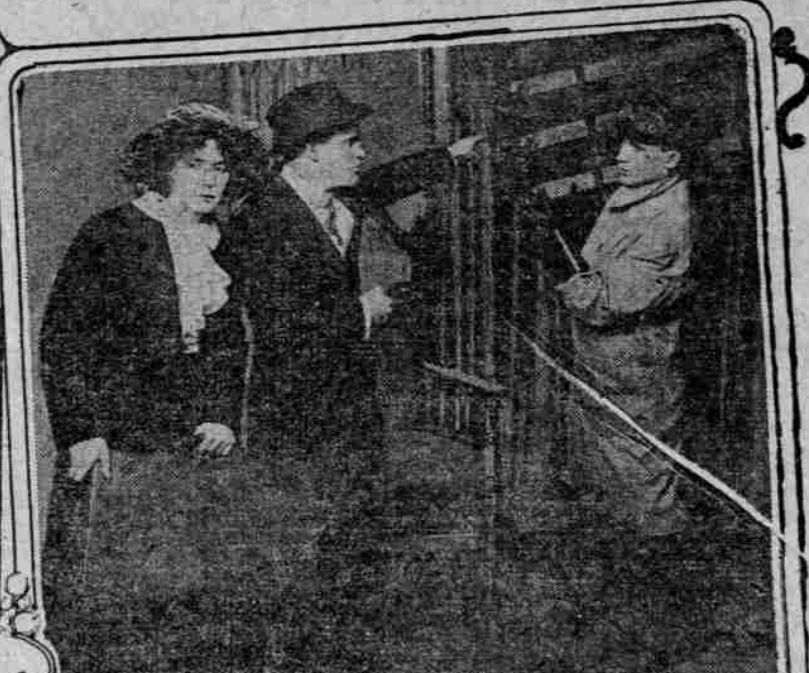


# IN "EVA" NEW YORK SEES MUSICAL COMEDY THAT HAS PLOT OF REAL DRAMATIC WORTH

Success of New Opera by Franz Lehar Depends Now on Whether Public Really Wants Acting or Just Fun and Music—'The Drone' Appears With Good Cast—Ralph Stuart Leads in Underworld Play—Former Portland Girl Appears With Sam Bernard in 'All for the Ladies.'



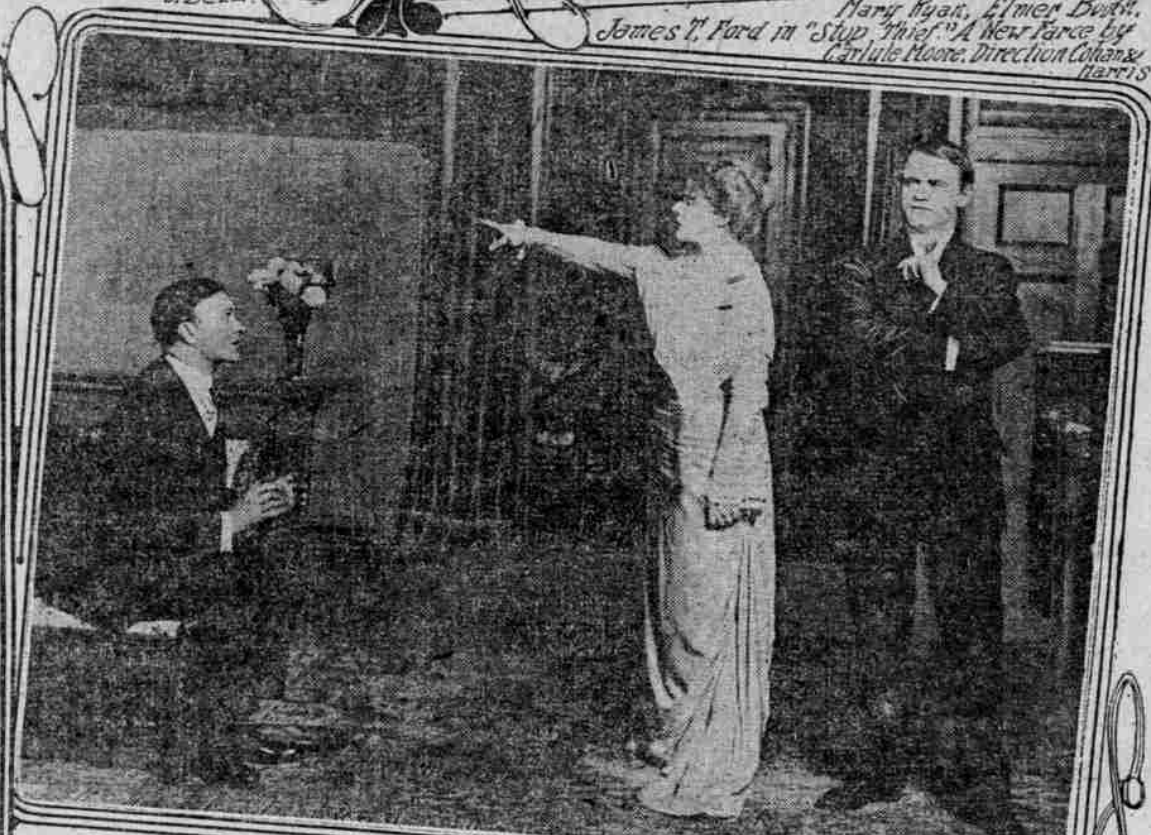
Jane Cowd  
"Within the Law"



James T. Ford in "Stop Thief," A New Farce by Carlisle Moore, Direction Colman Harris



Lina Abarbanell in  
"Miss Princess"  
Park Theater



Left to Right:  
Harry Hilliard, Ruth Chester  
Elmer Booth, in "Stop Thief," A  
New Farce by Carlisle Moore,  
Direction Colman Harris.



Laurette Taylor, Reginald  
Mason, and Christen Norman  
in "Pay O' My Heart"  
Ad. J. Corl Theatre.

BY LLOYD F. LONERGAN.  
NEW YORK, Jan. 11.—(Special.)—"Eva," the new opera by Franz Lehar, now at the New Amsterdam Theater, differs from most comic operas in that there is a strong dramatic interest, even though the plot remains one at times of the well-known novelists, Laura Jean Libbey.

The heroine is an orphan girl who has been brought up by the employes of a Belgium glass factory. The young heir comes to take charge of the factory, meets the girl and makes love to her. The workmen resent the attentions of the factory owner, and in order to quiet them he says that he is going to make her his wife. The girl discovers that he does not intend to marry her, runs off to Paris, where she becomes a milliner. There her lover finds her and asks her to be his wife.

The popular success of this piece will depend upon whether the public care for dramatic action in an entertainment which has been generally held suitable only for frivolity. As a whole the book moves smoothly, and the author is always an appealing figure and the blend of the fantastic and the serious which the new play contains.

**Characters Well Taken.**  
Sallie Fisher as Eva was excellent, both dramatically and vocally. John Daly Murphy, in a comedy role, gave a fine performance. Walter Pevinsky was an agreeable hero and sang the songs allotted to him acceptably.

The principal character in "The House," at Daly's Theater, is an amiable impostor, who is a persistent pensioner on his brother under the pretense of being at work on important inventions. But the impractical "cavalier" is always an appealing figure and Daniel Murray, as portrayed by Whitford Kane, won the sympathy of the audience.

The play, which is by Rutherford Mayne, enjoyed considerable success in London, where the part of John Murray, the inventor's brother, was played by the author himself.

John, the inventor's brother, has a great respect for Daniel's genius, and his judgment is vindicated when Sarah McMinn succeeds in getting John to propose to her. John repents his hasty action and he is facing a breach of promise suit, when Daniel intervenes. His pet invention, a fan blowers, is of no earthly use, but he succeeds in convincing the mercenary Sarah's brother that it is a great money-maker, and

the latter agrees to accept the patent rights in lieu of damages.

Robert Forsyth, in the role of John Murray, gave a good performance, while Margaret O'Gorman as Sarah McMinn was as shrewish as could be desired. Whitford Kane, as stated earlier in this review, gave a sympathetic interpretation of the visionary Daniel Murray. The other parts were capably handled.

**Sam Bernard Has Opportunity.**  
"All for the Ladies," at the Lyric Theater, gives Sam Bernard an excellent opportunity to display his ability as a comedian.

Panturel, Clemente & Co. are a ladies tailoring firm which has been steadily losing standing. Finally the partners decide that they must brace up, and in order to do so hire from a competitor the great designer, Leo von Laubenstein. The secret of Leo's success is that he knows how to please the ladies, as no one else in Paris does. He goes to work for the firm and their business increases immediately.

Sam Bernard in the part of Leo creates a good deal of laughter in the way he looks it over the titled ladies, and the manner in which he shows up the tricks of the trade. Mr. Bernard is much on the scene and when he is there things move merrily along.

Adelle Ritchie, as the young wife of Panturel, looked well, and also sang in very good voice. Alice Gentle, a former Portland girl, who was a prominent member of Oscar Hammerstein's Manhattan Opera Company, had the part of Georgette, which she acted intelligently, the role giving ample opportunity to her splendid voice.

"All for the Ladies" is very good

fun and is likely to crowd the Lyric Theater for some months to come.

**Underworld Played Out.**  
"Alibi Bill" at Weber's Theater, is the latest play dealing with the underworld which has been presented to New York theatergoers.

The piece, which is by Joseph Byron Totten, has as its main character a gunman known as "Alibi Bill," and he and others of his kind portrayed in the play seem much more inept and honest than the daily papers have had us believe. A young woman, causes the reformation of "Alibi Bill," and a female detective gets him a position with the Government secret service. He wins the heart of a society mission worker who goes about the Bowery blaming with jewels in order to bring peace and good will to them, and all that. One of the benevolent member of crooks kills that pest of civilization, the District Attorney, and the police are laughed off the stage for suspecting Alibi Bill of a crime.

The nefarious District Attorney wore full evening dress and a lovely overcoat. And Alibi Bill was equally immaculate. When he finds his three ex-pals "burgling" his house in Washington, he gives them money to get away with and a sermon on the folly of being crooks.

Ralph Stuart had the part of Alibi Bill, and played it with all the fervor that popularized him as a "matinee idol" with the Murray Hill stock company. He tried to make his part sympathetic, but the moral lessons of reformed crooks are not, as a rule, very

convincing. Eleanor Lawson strode handsomely through the role of the female detective. Her erect bearing was a better proof of her nobility than even the lines proclaimed her. The District Attorney, cur that he was, knew so few of his lines that even the amateur crooks in the audience recognized him for a villain.

**New Comedy Appears.**  
New York has had many plays dealing with the underworld, but it is to be hoped that the plays in the season will deal with more inviting themes.

Mary Roberts Rinehart, who, in conjunction with Avery Hopwood, wrote "Seven Days," a very entertaining comedy, is the author of "Cheer Up," now at the Harris Theater.

The new play is not of the high standard as "Seven Days" and the plot is far from new, but there are many lines with laughs in them.

The late proprietor of Hope Springs Sanatorium left the place to his son, Dickie Carter, on condition that Dickie get there by 6 o'clock on the particular night on which the action begins. But Dickie was late, and he was in danger of losing his inheritance when Alan Pierce, a stranded actor, agreed to be Dickie for a time and took charge of the health resort.

Dickie's understudy starts to run the sanitarium on ideas of his own, replacing pampering with fresh air and hard work, and giving the author a chance to preach a little health sermon. He is a great success, and be-

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fore the play ends finds the "silver lining" to his own cloud.

The audience got a good deal of fun out of Billy French's adventures with a corker on the staircase, and the panic of Doc Barnes, played by Royal Byron, who, impersonating an M. D., complained that "people keep asking me about parts of their bodies I never heard of."

Effingham Pinto as the heir, and Walter Hampden as the stranded actor played their parts with the proper comedy spirit. Francis Nordstrom, as a Spring maid, and Lotta Lintlum as a designing actress, handled their roles with skill.

Sydney Rosenfeld recently presented "His Wife by His Side" at the Berkeley Theater, a play by Ethel E. Keays, the principal characters of which are a physician and his wife. The production was brought about by the National Federation of Theater Clubs, which is trying to effect the staging of worthy plays which have not been accepted by professional managers.

A successful young physician is harassed in his practice by his wife, who does not realize that his professional career should, to a certain degree, be apart from his married life. She wants to knit in his office, and resents the employment of a very capable trained nurse, even going to the extent of insisting on returning to her father's house. The nurse relieves the situation by leaving the doctor's employ and the marrying a rich bachelor friend. The woman makes the mistake that many wives do of not allowing their husbands to associate with their old companions, and, in every way, showing particular husband cares for.

Nannette Comstock pouts prettily as the too devoted wife, Elsie Edmond as the nurse, plays her part too seriously, while Frankie Ritchie, as the physician, gave an admirable performance. The part of the bachelor friend was well suited to Robert Drouet and he took full advantage of the opportunities that came to him.

there were performances of living marionettes, Punch and Judy and ventriloquism. Light refreshments were served during the evening in the long parlor, but the great affair was a formal supper at 9:15 P. M. to which the guests proceeded ceremoniously, passing in procession the Lord and Lady Mayoress on the dais.

In the past the children's dresses have been of great beauty and variety, but this year all records for beauty and originality were eclipsed. There were costume representatives of King Richard I, King Richard III, John Bull, Uncle Sam, Zealand peasants, Quaker girls and Cupid, the last named a rather daring innovation. One little guest was dressed in imitation of "A Portrait After Raeburn" and there was a golden butterfly, a Kismet, a Dresden china, and any number of powder puffs and white rabbits.

**POPE PLACES INTERDICT**  
Prohibits Diocese of Genoa Festival Celebrations.

GENOA, Jan. 11.—(Special.)—The diocese of Genoa has been placed by the Pope under a partial interdict, which prohibits for the time being the celebration of festivals with the customary splendor and the administration of certain religious rites in the ordinary way. Difficulties arose when, on the nomination of Mgr. Caron as archbishop of Genoa, the Italian government refused to issue the necessary "exequatur." This refusal was attributed by the Vatican to the intrigues of Genoa's Moderates, who were undoubtedly annoyed at the removal to Brussels of the well-known and popular preacher, Father Semeria.

It is more probable, however, that the government's attitude towards Mgr.

Caron is due to the hostility he displayed to United Italy in the diocese of Canada. A quarrel between Modernists and anti-Modernists may possibly be regarded as purely a religious matter, and consequently within the jurisdiction of the church alone, but the refusal of the "exequatur" by the government is generally justified in the Italian press on the ground that Italian unity should be respected by prelates who draw stipends from civil funds. The Cathedral chapter here has protested its entire submission to his holiness, but in local ecclesiastical circles it is not anticipated that the interdict will be immediately removed.

**FAMILY SECRET IS BARED**  
Bride-Elect Learns Fiance's Mother Is Her Own, Too.

STOCKHOLM, Jan. 11.—(Special.)—On the eve of their marriage a couple at Halmstad, West Sweden, made an astounding discovery. The bans had been published and everything was in readiness for the happy event. A day or two before the wedding was to take place the bride-elect was looking through her fiance's photograph album.

On seeing the portrait of a woman, she suddenly exclaimed, "Why, that's mother!" Karl Anderson, the bridegroom-elect, not a little startled, insisted that it was his own mother. But investigations proved that he was born out of wedlock, and that his mother, who afterwards married his fiance's father, had kept silence about the irregularity.

No wedding could of course take place, but in spite of the discovery and disappointment, the couple remain the government's attitude towards Mgr. good friends.

**FLOATING DECK IS HOPE**  
New Invention May Save Loss of Life in Marine Disasters.

LONDON, Jan. 11.—(Special.)—A striking device for saving life at sea was explained to a meeting of members of Parliament called by John Ward in a committee-room at the House of Commons the other day.

The idea is that portions of the deck, built in the form of pontoons, should be detachable. In each portion there are chambers, some of which are hermetically sealed, in order to give the loose deck buoyancy, and some of which can be opened to allow a stock of provisions being kept in them. When a ship thus constructed goes down the pontoon portion of the deck will be automatically released and will, of course, float securely.

The inventor is Charles Hartley, of 51 Shelton's lane, Leyton. He is an engineer's fitter.

**1000 "KIDDIES" AT BALL**  
Lord Mayor and Lady of London Are Hosts at Annual Event.

LONDON, Jan. 11.—(Special.)—The annual juvenile fancy dress ball was given at the Mansion House yesterday by the Lord Mayor and the Lady Mayoress.

Invitations were extended to about 1000 children, whose ages ranged from 6 to 14. In addition there were present about half that number of adults.

The guests were received in the saloon and after the reception there was a procession of the children guests in double file to the Egyptian hall. The rules required that the adults remain at the side, behind the columns, so as to afford room for the children to pass.

Once in the Egyptian room dancing began to the music of the string band of the Guards. In other apartments

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