

FRANCIS STARR MAKES APPEARANCE IN "TIGER!" WHICH PROVES NOVELTY OF WEEK

Unusual Theme Is Handled in Excellent Manner, Assisted by Lionel Atwell, Leading Man—Producers Are Wondering if War Plays Are to Continue as Popular as at Present—Sequel to "Bluebird" Makes Its Appearance.



Scene From "Tiger!" With Francis Starr and Lionel Atwell.

Eleanor Painter in "Gloriana."

Margaret Lawrence in "Tea for Three."

er character role as the girl's faithful lover, Daisy Belmont, who appeared at the Orpheum in a feminine version of "Trial by Jury," is also a member of the cast. The play is beautifully staged and runs with the usual Belasco smoothness.

**War Plays Popular.** The change in war conditions may seriously affect the present theatrical situation. To be sure, nine chances out of ten, it will have the opposite effect (some managers think conditions couldn't be worse), but the question that is troubling certain producers is in relation to the war theme. Will it come with peace? Will the war plays continue to be so popular? No less than 15 have been produced this season, and some have been wonderful money-makers.

"Friendly Enemies" played almost a solid year in Chicago before coming to Broadway, and one company has been playing to "standing room only" since last July, while another has been accomplishing the same thing in Boston for several months. This has been an unusually popular play, because of the theme, but after the war will people wish to see a play about the cause of much sadness? One critic remarks: "The end of the war may bring an end to the public's interest in having the theater and the drama that the war has brought to the fore rehearsed for their benefit."

**"Bluebird" Sequel Appears.** It is interesting to note, in this connection, that the sequel to the "Bluebird" should be brought out at this particular time. When the play was produced at the New Theater in 1910 by Winthrop Ames, it established a new style in drama, and a new edition comes just when the reaction in dramatics seems imminent. It is said that Maeterlinck's royalties were fabulous, for the play netted almost \$1,000,000, and so it is not strange that he should write a sequel to the charming little fairy play. The remarkable part is that Winthrop Ames, who produced it, is still in the theater, and he is the skillful producer. Mr. Ames has been devoting much of his time lately to the organization of players to serve over there, for the theater and the drama of the soldier, and has accomplished much, thanks again to his tireless energy.

Another "stunt" was pulled off at the Hippodrome when the entire big organization responded to a recent call to be filmed in a big "Smile Army," at City Hall Park, the other day. The film, which will carry a greeting to our boys overseas. Almost a thousand performers took part and the service was lovingly tendered. For the first time in the staff "over there," and if the list of relatives of the performers were included the total would be an astounding figure.

Special banners were prepared carrying the good wishes of the Hippodrome staff to its friends, and especially to the boys in the front lines. They represent every branch from ushers to office force, and there are five who have been lost. It is planned to flash this Christmas greeting on every screen in Y. and E. C. huts, and the showing of the film will be a treat in this country, too. De Wolf Hopper's stunt with the film from its own office, which was greatly applauded, occupies a few feet of the program—it would not be complete without it, and some of our superstitious members of the cast feel that the making of the picture so successfully will be the means of bringing their own particular boy home in time to see it "over here" instead of "over there."

**"Gloriana" Is Revised Comedy.** "Gloriana," the new musical comedy which John Cort selected as Eleanor Painter's starring vehicle, was seen in New York seven or eight years ago under the title, "The Widow By Proxy," with May Irwin as the pretended widow. The wonderful musical settings by Rudolph Friml, the unique scenery and the beautiful chorus with their wonderful "up-to-the-minute" gosses and their dancing ability make "Gloriana" far to be preferred to the wholesome, luscious comedy of olden days. In addition, some of the best dancing of the year is in the show with Gilbert Wells and Emille Lea, whose wonderful dancing is the talk of the town.

Miss Lea was born in Berkeley, California, but grew up in New York, and with a company in which her parents were the principal players. Undoubtedly, like many others who are doing well in the West and Northwest for her dancing, but great stress is laid upon her East record. Anyone can appear in this country, but it is not so many across the Pacific. She appeared in the Follies Bergers and had a little bit in "High Jinks," but this is her first big chance in the theater. In addition, she is a clever number called "Nenette and Kintlin" in which they impersonate a little "good luck" doll which have come to us from France with the war.

**Aid Is Refused.** The story tells of a widow who will not accept money from her husband's people because they have refused to meet her in his last days. In the same line of funds, so her friend persuades her to have them change plans temporarily. All sorts of complications ensue before the affair is finally settled.

Joseph Leotora, who played the principal tenor role in "Going Up," which was more than a year at the same theater, plays opposite Miss Painter, and Dorothy South is delightful as the real widow. Miss South has a beautiful voice and a charming personality. In the past, Miss Painter has surrounded herself with a company of unusually high order. Few stars would be so generous. One bit of the "New York" you speak for yourself, John."

O. P. Heggie, that excellent actor, played the role of the sympathetic friend, and Whitford Kane had a clever

not suffering from the dread malady which has taken such a terrifying toll, but the public in general was happy over the event. Otherwise it was a delight to welcome to the Carnegie Hall rostrum the conductor of the New York Symphony Orchestra, knowing how thoroughly he had been impressed with his visit to France and that he will be faithful to his intention to present the music of that wonderful country with deep affection rather than in the perfunctory manner in which it is often given to us.

The programme opened with the Beethoven Seventh Symphony Thursday afternoon, following which Mr. Damrosch secured an exquisite effect by playing for all the strings of his orchestra two movements from Debussy's string quartet. This number was given exactly as written, no having touched the masterpiece, but instead of its being played by one



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which will mean as much to the public as to himself. The audience received him with great kindness and appreciation, although his performance required no apologies. Sunday afternoon at Aeolian Hall an "equality" ball house" greeted Mr. Damrosch and his musicians in a programme given without a soloist, the "Benvenuto Cellini" overture of Berlioz, replacing the pianist and his concerto of the Carnegie Hall concert.

**French Orchestra Appears.** Sunday night Carnegie Hall was a brilliant scene when, for the third time, Andre Messager and his great orchestra from Paris appeared in New York. The programme was heightened by the presence of Alfred Cortot, a pianist, who does credit to the country that sent us the ever beloved Pugno and Saint Saens. It was further interesting to hear this splendid artist heighten his virtuosity by the deeply musical reading he gave of the Cesar Franck "Symphonic Variations."

As he was playing, one recalled with pleasure the fact that he is announced for a piano recital in Aeolian Hall Monday afternoon, because his performance with the orchestra merely served to whet the appetite for more. In the more familiar surroundings of Carnegie Hall, in the auditorium, at least, where we have been accustomed to judge the tonal attributes of the different orchestras, it was a delight to hear the Paris conservatory organization and to realize what an extraordinarily beautiful tone it has. Messager again revealed his admirable powers, his poetic fantasy based upon a splendid and commanding intelligence, and while one might have wished for something less fatiguing than the "Symphonic Fantasy" of Berlioz, it was obvious that the conductor understood how to secure contrast by offering on the same programme Chabrier's "Spanish Rhapsody," which has all the color, dash and noise possible to produce with orchestral instruments, a masterpiece of its kind never more welcome than upon the programme which included otherwise Dindly's "Camp of Wallenstein," Faure's "Nocturne" and "La Fillesse" and the works already named. Again Messager's broad and stately performance of "The Star-Spangled Banner" and his stirring, even thrilling presentation of "La Marseillaise" were among the most widely applauded numbers of the evening.

**Symphony Concert.** Friday evening Walter Damrosch and his orchestra faced the most remarkable audience that ever assembled to hear his concerts, unless the American conductor may have had a similar audience when he played in Paris last summer for our men and the allies over there. The New York Symphony conductor arranged a concert in Carnegie Hall for the soldiers and sailors, for which no tickets were sold, but the near his concerts were admitted to hear a programme made up of favorite works. A march from Verdi's "Aida," the "Oberon" overture, the andante cantabile from Tchaikowsky's Fifth Symphony, the intermezzo and "Toreador Song" from "Carmen" by Bizet, the "The New World" symphony by Dvorak, "Dance of the Sylphs" and "Rakoczy" march by Berlioz and "The Beautiful Blue Danube" were the offerings.

A coincidence that was fairly uncanny must be recorded. It will be well remembered that when there was talk of eliminating all composers of the enemy countries from the programmes, Mr. Damrosch said that he would still give the Johann Strauss waltz, "The Blue Danube," but that he expected the Americans to find that enthusiasm in the fact that some day they would cross this river in triumph. The evening that Mr. Damrosch's programme for the American sailors and soldiers with this number, some of the evening papers had the headlines that the allies were "now going up the Danube River." He may not have thought that it would come so soon.

**Boston Is Eager.** Never within the history of the great Boston Symphony Orchestra has the anticipation been so great as this week, for the reason that it will represent a new organization, a new conductor and a new spirit. True, it may be that there will be some to miss the military precision of what we were pleased to call the greatest body of musicians in the world, but in its place will be the spirit of the great ideals which have saved the world from the tyranny of which the Boston Symphony Orchestra has been a fair example.

More than 30 Teutonic musicians were dismissed from the Boston Symphony Orchestra, most of whom were replaced by admirable French artists and the rest of the members will rally not only around the flag, but around the French conductor, Rahaud, in whose hands the destinies of the orchestra will be safe according to his record in his own country.

Before New Year's eve, Boston, will have the opportunity to hear him, one pair of concerts will have been given in the home city, in New York and Boston, and for the first time in over a year in Washington and Baltimore with Pierre Monteaux at the baton. The conductor had a sensational success in Boston, and New York is awaiting his appearances Thursday night and Saturday afternoon in Carnegie Hall with open arms.

It will be joyous news to the entire country to learn that Antonio Scotti, one of the greatest idols of the stage today, -- he was when he first appeared at the Metropolitan, will make a tour of the United States at the head of his own grand opera company. It is the greatest Italian sensation to date that he has, which recalls that he celebrated his twenty-fifth year of service to the operatic stage recently, and that he was barely 23 when he first became a matinee idol and he has remained so ever since.

There is no artist, man or woman, who has had more adulation, more affection and more enthusiastic support, -- has there ever been one who for purely artistic reasons so well deserved the position he has attained. Strikingly original in everything, -- has ever been identified with, Scotti is presently so upon this occasion -- or rather occasions, as he plans to make a tour in the Spring and one in the Fall of 1919 with a company recruited principally from the soloists, -- chorus and orchestra of the Metropolitan which will be known as the Scotti Grand Opera Company. He will present a double bill consisting of Leon's tragic little opera "L'Oracolo" in which he created the part of Chim-Fang at its original production in Covent Garden, and the ever favorite "Cavalleria Rusticana." So many requests have been made

from all parts of the country to see the great artist in opera that while most of these requests have asked for "Tosca" which has been made famous through the length and breadth of the land on account of his marvelous impersonation of Scarpia, he decided to acquiesce to this desire on the part of the public as above outlined. Scotti will be particularly interested to present the Leonia opera in San Francisco, the plot being laid in Chinatown of that city as in a musical setting of the well-known western story, "The Cat and the Chubert," although this section is not named in the itinerary which includes the South East, Middle West and Southwest for the present.

In addition to singing the role which has become as famous at the Metropolitan as his Scarpia, Scotti will stage every detail of both operas and his artistic sense cannot fail to raise the Mascagni opera out of the commonplace features which too great familiarity with a work frequently entails. Scotti will have one of his busiest seasons at the Metropolitan this year and is now training off some of the superfluous weight he took on during a restful and altogether profitable Summer.

**Air Battle Likened to O. A. C.-U. of O. Football Game.** Men "Root" When Boche Plane Is Downed, Writes Paul Amort.

OREGON AGRICULTURAL COLLEGE, Corvallis, Nov. 23.—(Special.)—A battle in the air is almost as exciting as an O. A. C.-U. of O. football game, according to Paul Amort, the snappy little Aggie athlete, now in France. "Oh, it's a great life," he writes in a letter to his home folks. "When our aerial alarm sounds we are supposed to get under cover, but instead we all go out and see the fun. We often see our machines bring down a boche, and you should hear the men 'root' for them while the battle is on. You would think you were at an O. A. C.-U. of O. football game. They get very excited at times. The air is so full of them they look like mosquitoes."

Amort pays high tribute to the work of the Red Cross. "We certainly have fine services from the Red Cross," he writes. "They have a warm blanket in every man's heart over here, and when all the rest run away they stay right with you and make hot chocolates and buns and candy. You have no idea what a help those things are after you are in this place for a while."

**Jess Willard Pose Enough to Convince Boche.** George Ross Picks Up Hun Trousers Filled With Tear Gas.

GEORGE H. ROSS, son of Mr. and Mrs. F. E. Ross, 435 East Forty-second street North, in the 65th Artillery, Company C, in France. He writes home: "The Boche is going back so fast that we have to use the truck almost continually to keep up with him. They surely had it soft, with concrete dug-outs, rugs and stoves. I have picked up various little articles, German gun,

bayonet, helmet, etc. We got tired of having the stuff hanging around, so we threw it away, except the helmet, which we kept to carry water in for our radiator. I picked up a pair of German pants, too, and the darned things were full of tear gas, and I went over them like they belonged to some dear departed friend.

"The usual method of collecting souvenirs is to get a Boche, grab his throat and go through his pockets. If he objects, just scowl, stick out your lower lip, assume a Joss Willard pose, and he usually sees things as you do. Few of them get by with more than two or three buttons on their clothes. Most of them are happy. The war is over for them and they are glad of it."

In a more recent letter he writes: "The war here isn't as good as on the other front. The first night here an aeroplane greeted us with three bombs. They lit about 40 yards from us and did no particular damage. One fellow got a piece of shell in the leg, and a hunk of dirt slapped me in the face. Another piece hit the fellow next to me on his nose mustache and he claims that the shot whiskers were driven clear through his lip, and all he has to do is to wiggle it to brush his teeth."

"The life for the Germans must be just one thing after another, judging from the way we have been handling shells lately. France is fuller of peace runners than prisoners."

**SHORT COURSES ARE OFF** Buttermakers and Cheesemakers to Convene in January.

OREGON AGRICULTURAL COLLEGE, Corvallis, Nov. 30.—(Special.)—No Winter short courses will be held at the college next January, according to official announcement. This decision was due to war conditions which make it impossible to carry on the usual programme. Due to unusual interest in dairymen and creamery work in the state, the decision has been made to hold a short course for buttermakers and cheesemakers January 6 to February 1, 1919. A class for experienced help will be organized and another class for inexperienced help. The course in butter-making will be open to both men and women.

**SCHOOLS FAR OVER QUOTA** Hood River Boys and Girls Aid in War Work Campaign.

HOOD RIVER, Or., Nov. 30.—(Special.)—The Hood River County schools, in the campaign of the Victory Boys and Victory Girls, with W. H. McClain in charge, exceeded their quota of the county's total of \$10,200 by 50 per cent. The Parkdale School headed the list in enrollment, every boy and girl of the district contributing. The respective sums subscribed by the county's schools follow: Hood River High School, \$331.05; Hood River Junior High, \$52.05; Parkdale High, \$60.50; Parkdale Grammar, \$47.75; Odell High, \$45; Grammar, \$44.50; Pine Grove, \$12; Oak Grove, \$7.60; Barrett, \$9; Mount Hood, \$1.50; Middle Valley, \$1.70; Cascade Locks, \$44.70.