

## IN MEDFORD'S SOCIAL REALM

### Medford to Hear Grand Opera



ELVIRA BOSETTI  
DRAMATIC SOPRANO

GIUSEPPE MAGGI  
BARITONE

DOLORES FRAU  
MEZZO SOPRANO

ATTILIO MAURINI  
TENOR

ESTER ADALBERTO  
DRAMATIC SOPRANO

ALESSANDRO SCALABRINI  
TENOR

Medford and Jackson county readers of the Mail Tribune are requested to send social items for the Sunday issue to reach the office not later than Saturday morning, or to phone Society Editor, Main 821.

The entertainment given Tuesday night by the Greater Medford club was a decided success, financially as well as socially, as the ladies cleared \$140.

The bill was an illustrated magazine, issued by the March entertainment committee, which consisted of the following ladies: Mrs. W. H. Canon, chairman; Mesdames M. J. Miller, J. F. Reddy, M. E. Worrell, G. G. Shirley, H. Tuttle, Gale, Bert Harmon, Sehermerhorn, Mundy, McCain, E. M. Andrews and Miss Putnam.

The program opened with a picture cover of the magazine, an automobile with the two little Kurth girls holding large branches of fruit blossoms. Following came the advertisements: "Cream of Wheat," by Mr. Howard and Bowen Gale.

"Flaxon," by Miss Inez Hoyt. "Packer's Tar Soap," by the Butler children.

"Bendrop's Cocoa," by Miss Enid Hamilton.

"Gold Dust Twins," by Frank Hutehason and Glenn Price.

"Lowney's Chocolate," by Miss Mildred Goris.

"Toasted Corn Flakes," by the Fabric children.

"Puffed Rice," by Miss Ethel Eifert.

"Kornelia Korn Kinks," by Leonard Childs.

"Gold Medal Flour," by Miss Ethel Cox.

"Hygienic Blue Soap," by Miss Gertrude Fay.

"Best & Co.," by Shirley and Seely.

"Old Dutch Cleanser," by Miss Putnam.

The quartet, "The Sea Hath Its Pearls," was beautifully rendered by Mrs. Andrews, Miss McMillan, Messrs. Whetsel and Andrews. Their voices blended well, and as an encore they gave "Sweet and Low."

"Elizabeth's Prayer," from the opera, "Tannhauser," by Mrs. F. H. Ray of New York, was most enthusiastically received, and as an encore she gave, "Still Is the Night." This was Mrs. Ray's first appearance before a Medford audience and every one was charmed with her beautiful voice and charming personality. She possesses a full, rich, dramatic soprano voice which shows the result of thorough training. Mrs. Ray was most beautifully gowned and wore superb diamonds.

Mr. William Vawter, who made his debut, received great applause in the "Song of the Sword," and gave as an encore, "Under the Rose."

Mr. Vawter has a remarkable voice and gives promise of a great future.

A scene from "Birds of a Feather" was given by Mr. and Mrs. Ed Andrews, Art Burgess and Henri Ganson. Every one knows what to expect when these people appear, and

no one was disappointed. The duet, "Aaron and Moses," by Messrs. Andrews and Burgess, brought forth several encores.

Mr. Kelly and Mr. Burgess read the magazine articles, which were very bright and witty. Very pretty illustrations were shown between the articles. One, a picture illustrating the 121st Psalm, "I will lift mine eyes unto the hills," was very beautifully taken by Mrs. Aldenhagen and Hazel Antle. It was very well staged and made a perfect picture. A "Kimona Girl" was very well done by Mrs. Bates and the masses of her beautiful blond hair added much to the beauty of the picture; a "Dutch Girl," by Miss Josephine Root, who made a most bewitching little Dutch girl, in her quaint cap, gown and wooden shoes, with the odd yoke for the baskets of beautiful flowers.

Great credit is due Mrs. Andrews for the musical program, which was unusually good throughout; in fact, great credit is due all the women, who spared no pains, time and labor to make the entertainment a success. To Mrs. Canon, the chairman, who proposed the scheme of the entertainment and who worked unceasingly, great credit should be given. The only regret is that a higher price of admission was not asked, so a greater sum could have been realized. Special thanks should be given the scenery men, who did all they could to help the ladies and gave their services; also the ushers, who gave their services.

A vote of thanks should be given Dr. Ray, who furnished the lights, free of charge, and sent men to do the extra wiring required.

The Easter Monday dance of the Swastika club was a most enjoyable affair. The hall was artistically decorated, festoons of green and white crepe paper were hung from the center of the room to the corners and the stage was banked with cilia lilies and ferns (which were sent from California) gave a very springlike look to the hall.

Many beautiful gowns were worn, although the floor was so crowded it was hard to get the full effect of them. Among the gowns noticed were:

Mrs. Harmon, real lace over pink silk; Mrs. Purdin, cream colored embroidered crepe de chine en train; Mrs. Hafer, a becoming gown of cream silk; Mrs. Gale was very fetching in a dainty little gown of mauve-colored silk tissue; Miss Nelson, white lingerie gown; Mrs. Meulen, cloth gown with lace; Mrs. Vawter, hand-embroidered lingerie gown; Miss Patterson, white chiffon over yellow silk; Mrs. Charles Brown, cream crepe de chine, en train; Mrs. Daggott, black velvet, en train, with point lace; Mrs. Rau, light blue silk with embroidered bands; Miss Folger, lingerie gown; Miss Joy Folger, blue silk; Mrs. Dunlop, blue silk; Mrs. Stokes, a gown of champagne colored silk; Mrs. Barneburg, embroidered lingerie gown; Mrs. Crawford, lingerie gown; Miss Carey, blue silk; Miss Eifert, a dainty gown of lavender; Mrs. Aldenhagen, a becoming gown of old rose messaline; Mrs. Kentner, black lace over black silk; Miss Kentner, pattern gown of blue silk; Mrs. Richardson, lingerie

It is interesting to note the routing of the Lombardi Grand Opera company, which will appear in this city April 5. Leaving Seattle, they will visit Seattle, Tacoma, Spokane, Portland, Medford, San Francisco,

Los Angeles, San Diego and the City of Mexico. Thus Medford is in a class with the leading cities on the coast and is living up to her reputation as the best theater town of its size in America.

The Medford people seldom "bite" on a show. We have not the classes here who through the cheap shows in a city and a production must be first class in order to be patronized. Stars like Lillian Russell, Max Fegman, Charles B. Hanford and others of their class are unanimous of their praise of Medford.

Mrs. Wylie and Mrs. Reagan. Miss Atkin played delightfully on the piano. The program was followed by an egg shower. Eggs were rolled across the floor and the ladies gathered as many as they could, after which all participated in an egg hunt. Miss Fielder succeeded in capturing the greatest number of eggs and carried off as first prize a book, "The Shepherd's Psalm." Mrs. Reagan gathered the smallest number and won a rabbit.

In the center of the dining table, where dainty refreshments were served, consisting of sandwiches, deviled eggs, coffee and pickles, were placed a hen and chickens on a nest. The ladies were asked to guess the number of chickens. Mrs. Wood was the lucky one and bore off the hen, nest and chickens as a reward.

The house was decorated with Oregon grape, branches of fruit blossoms and manzanita, giving a very

pretty effect. About 70 ladies were present and all had a most delightful afternoon. Mrs. Edmeads will be the next hostess, in April, at her residence, 804 East Bartlett street.

The Wednesday Study club met with Mrs. Streets last week. The subject under discussion was, "Can the Twentieth Century Women Fill the Men's Places?" The roll call was answered with sentiments concerning women. Miss Flora Gray and Miss Streets played two piano duets. Mrs. Stoddard had the paper of the afternoon and handled the subject very well. Dr. Carlow led the discussion, after which a general discussion followed. No definite conclusion was reached as to the ability of the women to fill the men's places, but one member remarked that if the women filled their own places she thought they ought to be satisfied. The club will meet with

Mrs. Vawter next week and will hold a reciprocity day, when the clubs of Ashland and Jacksonville will be represented.

The Ladies of the Christian church gave a most enjoyable experience social Friday night. There was a very large attendance and the ladies have to their credit \$50. The candy booth, which was presided over by Mesdames Meisner and Merriman, took in \$9, and the apron booth, in charge of Mrs. Robison, did very well. The reading of the experiences of the ways in which they had gotten the dollar they each had to earn was very amusing and entertaining. The conundrum supper was a great success and as each person ordered by the conundrum menu, some very queer suppers were ordered. Thanks is due the Rogue River Electric Co., who furnished the electricity and the stoves on which the supper was cooked.

Medford is a center of culture and refinement and it promises to turn out en masse to greet the Lombardi company next Tuesday evening. The city knows a good thing when it sees it and the city is appreciated by the musical and dramatic world.

A new tennis club has just been organized, which will be known as the Oakdale Tennis Club. The grounds are on South Oakdale avenue. Following are the members: Messrs. George Benson, T. F. Campbell, L. E. Wakeman, G. L. Davis, Paul Tawney, O. H. Johnson, W. W. McNealy, P. J. Neff, W. English, Ed Van Dyke, Earl W. Huntley, W. P. Mealey and E. H. Holt. It is expected there will be some very interesting matches held this summer, as the club has some crack players.

The theatrical event of the season, the Lombardi Opera company, comes Tuesday and every one is looking forward with great anticipation to it. Great credit is due Manager Hazelrigg for the many good things he has gotten for Medford and the many more he has in store.

It is to be hoped that the management will soon enforce the rule which is used in all up-to-date theaters and not seat any one during an act.

Mrs. H. E. Boyden returned Sunday, much improved in health, from a two months' stay at Burke's Sanitarium, Cal.

The Juvenile Dancing club will hold the last dance of the season at Angle Opera house Wednesday night, April 6.

### The Story of the Operas

### By Charles D. Hazelrigg

Manager Hazelrigg has prepared the following story of the operas that will be presented by the Lombardi Opera company at the Medford theater Tuesday night, April 5.

"Cavalleria Rusticana," or "Rustic Chivalry," is an opera in one act by Pietro Mascagni. The scene is laid in a Sicilian village, the curtain rising on a public square, one side of which is occupied by a church, the other by Mother Lucia's inn.

Cast: Santuzza, a village girl, betrayed by Turiddu; Lola, wife of Alfio and mistress of Turiddu; Mamma Lucia, mother of Turiddu; Turiddu, a young soldier returned from the wars; Alfio, the village carter.

Turiddu, who has betrayed Santuzza, has tired of her and is now carrying on an intrigue with Lola. Before the curtain rises we hear Turiddu's morning serenade to Lola. Santuzza comes to Lucia's house seeking Turiddu, and Mamma Lucia informs her that he has gone to a

neighboring village after wine. Santuzza is doubtful and Lucia invites her into the house, but Santuzza sees that she has been excommunicated for her sin. After the entrance chorus, Alfio comes gaily on and after singing his rousing "Song of the Whip," leaves the stage. Then follows the beautiful Easter chorus and all the people exit into the church except Santuzza and Lucia. Santuzza tells Mamma Lucia her sad story, and also of Turiddu's infatuation for Lola. Lucia, greatly depressed, goes into the church and Turiddu arrives on the scene, greatly annoyed to find Santuzza there. Then ensues the great duet between these two, and while Santuzza is imploring him to right the wrong he has done her, Lola comes flaunting by. After mocking Santuzza by asking her why she doesn't go into the church, Lola goes in to mass, Turiddu wishing to follow her, but is prevented by Santuzza. At the finish of this scene, Turiddu follows Lola into the church, after brutally

striking Santuzza to the ground. Alfio now returns to attend service and Santuzza, in a frenzy of grief, reveals to him the perfidy of his wife, and in the great duet, "Their Blood Shall Flow," Alfio swears to be avenged and rushes away, followed by the unhappy girl.

After the wonderful "Intermezzo," supposed to represent the organ recessional at the close of service, the people come out of the church where Alfio finds them after Turiddu has sung his splendid drinking song, "Hail, the Red Wine." He refuses to drink with Turiddu and at this ominous sign, the women run away. Frightened, Turiddu challenges Alfio by biting his ear and after an impassioned farewell to his mother, in which he acknowledges the wrong he has done Santuzza and charges his mother to care for her, he goes into the garden to fight Alfio. In a moment the women rush in shouting that Turiddu has been killed and Santuzza and Lucia fall fainting at the curtain.

"I Pagliacci" (pronounced Pah-lay-ah-che), or "The Clowns," is a tragic opera in two acts and a prologue, by Leoncavallo, with the following cast:

Canio (in the play, Punchinello), a clown; Nedda (in the play, Columbine), his wife; Tonio, another clown; Peppe (in the play, Herlequin), one of the troupe; Silvio, Nedda's lover.

In the prologue, sung in front of the curtain, a hint is given of the coming gloom by Tonio, who sings that back of the motley and tinsel of the clowns, human hearts are beating with passion the same as ours. Antola, who will sing this part here, is undoubtedly the best interpreter of this role on the operatic stage.

"Pagliacci" is a play within a play. The plot concerns itself with the members of a traveling troupe of players, and the scene opens with their arrival at an Italian village and their warm welcome by the curious inhabitants. After announcing the

play for the evening, the players retire, leaving the stage to the chorus, who sing the beautiful "Iteil Chorus." It soon develops that all is not harmony in the little troupe. Nedda is far too attractive and not only does she possess a husband, Canio, whom she does not love, but two lovers as well. Tonio is madly in love with her, but she is enamoured of Silvio, a villager, and scornfully rejects the advances of the clown, finally whipping him across the face with a whip when he tries to embrace her, and thereby securing his active enmity.

Overhearing her planning to elope with Silvio, Tonio rushes away to inform Canio, who is drinking at the tavern. Canio comes quickly, but Silvio escapes over the wall without Canio being able to recognize him, and Nedda cannot be terrified into disclosing his identity. Canio is about to kill his unfaithful wife when Peppe interferences, warning him that it is time to prepare for the performance, and the act ends with Canio's touching lament, the burden

of which is that he must go on the stage, play the clown, and make people laugh when his own heart is breaking. Nedda's "Bird Song" and the following duet with Silvio are especially admirable numbers in the first act.

After an intermezzo that is a close second to the one in "Rusticana," the second act opens with the rustic audience assembling at the little theater, with Nedda collecting the admission fees and incidentally managing to get a word with Silvio. When the curtain on the rude stage is drawn aside, it soon becomes apparent that the play is a replica of the state of affairs existing in the troupe. Nedda, as Columbine, is alone on the stage, listening to the tender songs of Harlequin, her lover in the play. Tonio, as Taddes, the fool, enters to serve them with food, and just as he has done a few hours before in real life, he now makes love to her and she repulses him laughingly. To complete the resemblance, the fool brings back the wronged

husband, who finds Columbine and her lover dining merrily together and plotting to poison Punchinello. But the anger which Punchinello shows soon becomes too terrible in quality to be merely acting; and even the audience begins to realize this. When Punchinello rushes upon Columbine and in maddened tones again demands the name of her lover, they feel that it is a real tragedy that is developing under their eyes. Nedda sees her necessity and calls upon Silvio in the audience to save her. He leaps upon the stage, but is too late, for Canio has stabbed his erring wife and with his dripping blade turns and stabs Silvio, too. Then Canio turns to the audience as if in a daze and says hoarsely, "Go, the comedy is ended."

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