

THE STAGE



DANIEL SULLY

ANNA HELD IN THE LITTLE DUCHESS AT THE MARQUAM GRAND

MR DANIEL SULLY IN THE OLD MILL STREAM AT THE MARQUAM GRAND

BY A curious coincidence, Louis James, Frederick Ward, Virginia Drew Treseott, and Alma Kruger all appeared at the Marquam Theater last week. During the season of 1901-02, Miss Treseott was leading lady with Frederick Ward, a position also lately occupied by Miss Kruger.

"Francesca da Rimini" was a magnificent production, and it was a real pleasure to witness again this old classic, with gorgeous scenery and competent cast. Of course, Mr. James and Mr. Ward were easily the stars of the combination. In the familiar "Tempest," a splendid and spectacular event was witnessed, but it is strange that Mr. James is content with the portrayal of such an uncouth character as Caliban, the monster. His make-up was distinctly unpleasant, with bad after-effects.

Miss Kruger is the star in "The Heart of Maryland," and she gave a satisfactory portrayal, especially in the scene where she hangs on the tongue of the old bell to prevent the ringing of the alarm and capture of her lover, who is escaping from the enemy. "The Heart of Maryland" is a good war play.

Miss Treseott was successful in "Strathmore," in showing that she has high talent as an emotional actress, but the play is not built on the right lines. It is not a happy story, there is not one laugh in it except to denote the bitterness of despair, and Miss Treseott is clearly meant for better things. Her support was good, especially in her leading man, Alexander Frank.

"All the Comforts of Home" is the comedy that started Portland laughing last week at Baker's Theater. The fun was clean-cut, crisp and spontaneous. It was really amusing to see how George Allison and Howard Russell managed their boarding-house, English style, and they made a capital duo. William Bernard and Miss Olsson quite surprised their friends by the excellent picture presented by him as a husband who could not call his very mind his own, and she as a wife with a shrewish temper and desire to rule. Catherine Counties had a part entirely unsuited to her, that of Fifi Ortaniski, a variety theater singer. The staging was excellent, and the attendance large at every performance.

The person who was not pleased with "Human Hearts" at Cordray's Theater, last week must belong to that class of "knockers" that are unusually hard to please. The attendance was good. It was a real pleasure to witness such a clean, homely play, with a healthy thread of morality running through the dialogue. John de Ormond made a fine, sturdy blacksmith, and A. Sully Guard a capable heavy man. Little Baby Lester was quite clever in her part.

"THE GREAT DIAMOND ROBBERY."

Splendid Attraction at Baker's Theater This Week.

Thrilling situations, fine scenery and costumes, pathos, laughter and crime all contribute toward the success of the melodrama, "The Great Diamond Robbery," which will be presented at Baker's Theater for the first time at this afternoon's matinee and with a performance this evening. The cast has been carefully selected from among the members of Baker's Theater Stock Company, and a first-class production is assured. Frank E. King has painted special scenery for the occasion, after several weeks' hard work, and one creation worth seeing will be a true-to-life reproduction of the famous Hoffman House bar, in New York City, with a bartender mixing lightning beverages. The action is quick and the dialogue strong. There is not one dull moment in the melodrama, and the humorous element gives plenty of light and shade.

"The Great Diamond Robbery" is a melodrama in six acts, written by Edward M. Alfriend and A. C. Wheeler, and in it the famous Madame Januscheck, now retired, the well-known European actress, starred as Madame Rosenbaum. The plot concerns the theft of very valuable diamonds by a gang of European thieves, one of whom, a very beautiful woman, marries an attaché of the American Legation at St. Petersburg, Mr. Bulford, who is a friend of Count Garbiadoff, from whom the diamonds were stolen. Mr. Bulford learns of his wife's crime, but is poisoned by her before any exposure is made. Frank Kennett, a young man in love with Mary Lovelott, is charged with the crime. Under the direction of Detective Brumage, Mary becomes a servant in the Bulford home after the death of Mr. Bulford. She learns so much of the Bulford mystery that Mrs. Bulford determines to make way with her. She calls for her help Madame Rosenbaum, a noted New York criminal, and Mary is enticed away, but not until she has secreted a note in a bouquet, telling Brumage to return for on some pretext, telling him of her whereabouts.



THE MAN FROM SWEDEN.

Knute Erickson Opens at Today's Matinee at Cordray's.

The large advance sale indicates that much interest is manifested in the engagement of Knute Erickson, in "The Man From Sweden," at Cordray's, which opens a week's engagement with a matinee today at 2:15. The tour is under the direction of that well-known firm of metropolitan managers, Broadhurst & Currie. Whatever money and careful preparation may do to make a comedy drama a success has been done by this enterprising firm for this piece. As the title indicates, the piece is built on lines to present the trials of the Swedish emigrant in his new-found haven. Plays of this character have been very popular in the past, and with Knute Erickson, the best exponent of this class of character in a new and original play, aided by the latest mechanical, electrical and scenic effects, "The Man From Sweden" should enjoy a long run of prosperity. It presents a story of much heart interest, interwoven with many comedy scenes, and gives opportunity for the introduction of many pleasing vaudeville numbers, without in any way detracting from the general excellence of the production. The play itself abounds with thrilling situations, brilliant dialogue and elaborate scenic effects. It possesses a very strong dramatic interest which culminates in the awe-inspiring blizzard scene at the end of the third act. This scene is one of the most lifelike ever presented on the American stage. The cast has been carefully selected and includes such well-known names as Hector Dion, Charles Malles, Fred L. Powers, W. S. Cetti, Mark Thomson, Harry Leddy, Fred Belcher, William Wallace, the Novelty Comedy Four, Marie Steers, Lillian Maynard, Sophie Howell and little Beatrice.

"THE OLD MILL STREAM."

Daniel Sully Will Present New Rural Play at the Marquam.

Daniel Sully, the celebrated actor, will produce his new rural play, "The Old Mill Stream," at the Marquam Grand Theater, next Wednesday and Thursday nights, February 23 and 24. This play is a picture painted from scenes of life and actuality. It is in three acts, and the scenes are laid in a country store up in Mink Hollow, Ulster County, N. Y., where Mr. Sully has a farm. For a great many years it has been Mr. Sully's ambition to give the public a faithful portrayal of life as he sees it every summer in the country.

"I live right in the heart of the Catskills," said Mr. Sully to a reporter recently. "My neighbors are all characters to put into a play. At last I have succeeded in doing it."

Up near where Mr. Sully lives there is a mill stream that has been the source of considerable litigation between the farmers and an old Irishman who operates a flour mill. This litigation has bred bitterness between several families, and as a natural result there has been lots of heart aches among the young folks whose parents were fighting in the courts over the water. This idea is really the basis of the new play.

Mr. Sully took his supporting company



HERE ARE THE DIAMONDS THE GREAT DIAMOND ROBBERY AT THE BAKER THEATER

up to his farm last summer and rehearsed them amid the very scenes that inspired the writing of the play. As a natural result the actors were permeated with "local color," for they met the very people they were engaged to portray. Neither time nor expense have been spared to make "The Old Mill Stream" one of the prettiest dramatic representations on the stage this season. The advance sale of seats will begin tomorrow (Monday) morning, at 10 o'clock.

"THE LITTLE DUCHESS."

Anna Held and Pretty Chorus at the Marquam This Week.

Next Friday and Saturday nights, February 27 and 28, with a matinee Saturday, Florence Ziegfeld, Jr., will present his sparkling and whimsical musical play "The Little Duchess" with petite Anna Held and her beautiful and smiling chorus at the Marquam Grand Theater.

Mr. Harry E. Smith conceived the libretto of "The Little Duchess" and Mr. Reginald de Koven has spun out the music. Stage costumers and stage painters, the most artistic and the most ingenious, have given the production a tastefully gorgeous background and a shifting, dancing combination of color and movement. Anna Held has surrounded herself with clever comedians and beautiful chorus girls.

There is little plot; but there is lots of life and there are acres of action. The scenes are laid in Ostend and Paris. The dialogue is crisp, short, touchy and gossamer.

New topical songs and dialect eccentricities abound. The characters are oddly grotesque, distinct caricature types. Harry E. Smith, like Pope, "shoots folly as it flies." Reginald de Koven puts these scenes of frivolity to tuneful lyrics. Anna Held moves through this phantasmagoria of light and laughter in an easy, graceful manner and in 12 different metamorphoses of costume.

And through it all you have the chorus, the marvelously constituted chorus. Everywhere girls. Dark girls, fair girls, auburn girls, girls long, girls plump, girls thin girls petite. Girls! Girls in flowing garments and girls in garments that forget to flow. Girls! Girls with blue eyes. Girls with dark eyes. Girls with cat's eyes, girls with hazel eyes, girls with false eyes. Was it not Spitzer, the witty feuilletonist of Vienna, who sagaciously remarked that when a girl has false eyes those eyes are

nevertheless, by a strange freak of nature, invariably her own?

Anna Held seems to have rifled all the recesses of earth for delightful girls. They swarm about like sun-kissed butterflies—like candle-coquetting moths. Girls! More girls. Girls in dainty, modest raiment, in modern 20th century Parisian creations; girls in the nonchalant ancient Persian abandon of superb vestment and in the proud, superb display of rounded limb and swelling torso. Everywhere girls. Evermore girls.

Miss Held's company includes some well known players. Among them, Joseph W. Herbert, George Marion, Frank Bushworth, Knox Wilson, Edouard Durand, Frans Ebert, Louise Royce, Lucia Drew, Billy Norton, Adelaide Orton and Katherine Bell.

The advance sale of seats will open next Wednesday morning at 10 o'clock, next not more than 10 seats will be sold to one person for any single performance.

WARDE'S EARLY DAYS.

He First Starred in Portland About 20 Years Ago.

Fred Warde, who played a successful engagement at the Marquam Grand Theater last week, made his initial bow on the Pacific Coast at the California Theater, San Francisco, in 1877, with the "Diplomacy" Company. The members included Henry Montague, Thomas Shaw-

realized Miss Treseott's abilities as an emotional actress, and was so much impressed with Miss Woods' dramatic instinct, her crisp, poetic, dialogic and her knowledge of stage technique, that he commissioned her to dramatize "Strathmore" for Miss Treseott. The order for writing to general literature, as she thus has the opportunity of seeing her brain people live and express by action the emotions with which her thought has inspired them.

VIRNA WOODS PLAYWRIGHT.

Pacific Coast Young Woman Who Dramatized "Strathmore."

The Pacific Coast has reason to be proud of Virna Woods, whose dramatization of Ouida's novel, "Strathmore," has just been seen at the Marquam Grand Theater, with Virginia Drew Treseott as star. Though born in Ohio, Miss Woods has lived so long in Sacramento, Cal., that she considers herself a Western girl, and her friends claim her as such.

Her first play, "Horatius," written for and produced by Frederick Warde, was an artistic success, though there are few theaters in the country which are capable of properly staging a play that calls for the elaborate scenery and number of people necessary to the production of "Horatius." Of "Lord Strathmore" the people of Portland have had an opportunity to judge for themselves, and that they were favorably impressed is proven by their reception of the play. Next season they will probably see another new star in a new play by Miss Woods, as Charles Herman is making extensive preparations for the production of "Charles IX," a romantic drama of the period of the massacre at St. Bartholomew.

It is interesting to note that both these plays are the outgrowth of "Horatius." Mr. Warde produced that tragedy under the management of David Traitel, now directing "Lord Strathmore." Miss Treseott was Mr. Warde's leading lady, and Mr. Herman his leading man. Mr. Traitel

non, Maud Granger and Jeffrey Lewis, all first-class people. Mr. Warde first appeared as a star in Portland at the old New Market Theater in "Layswood," a military drama, supported by Miss Kate Forsythe, about 20 years ago. He has made many visits here since and is recognized among patrons of the drama as an old favorite.

Louis James was a member of the famous California Theater Stock Company in the '70s, when John McCullough, the eminent tragedian, and Barton Hill were managers. James also played at the Baldwin Theater, San Francisco, when it was under the management of McCullough. As a stock actor those days, Louis James was always very acceptable, but he only made one pronounced hit, and that was in a part in Dora resembling "Uncle Daniel" in Horne's play, "Sag Harbor." As a star in more recent years, the work of Louis James has been so popular as to need no recommendation.

Sam Morris an Old Portland Favorite.

Sam Morris, who opens a four-night engagement at Cordray's March 1, in "The Peddler's Claim," will be remembered as one of the old stock company that was so popular at that house. Since last seen here Mr. Morris has met with great

HERR CONRIED SUCCEEDS GRAU

ART LOVER, CONTENT WITH MODEST RETURNS, ENTERS GRAND OPERA FIELD

NEW YORK, Feb. 16.—(Special correspondence.)—Heinrich Conried, of the Irving Place Theater, was the successful man in the race for the place of impresario at the Metropolitan Opera House made vacant by the retirement of Maurice Grau. This brings into the field of grand opera a new but not unknown or unexpected figure. Herr Conried's success at the Irving Place, the foremost German

success through the East, critics ranking him in his line with David Warfield, and his return here as a star will be pleasant news to his many friends in this city.

"The Peddler's Claim." A play of more than passing interest will be presented for four nights, beginning Sunday matinee, March 1, at Cordray's. It is indeed a treat to think that at last we will be given an opportunity of seeing a new character on the stage. While the character of Moses Levi is that of a Hebrew, still Mr. Morris plays the part in a most artistic manner, and in no way barter the race. "The Peddler's Claim" affords great chance for scenic effects and Manager Morris has been very liberal in giving his star a complete production.

Nance O'Neill.

One of the greatest treats in store for the patrons of the Marquam Grand Theater will be the early appearance of Nance O'Neill, in a repertoire of her latest successes.

"Lovers' Lane."

"Lovers' Lane" will be one of the early attractions in March to visit this city, at the Marquam Grand Theater.

He had hoped to take up the reins again at the end of a year's rest, but no one could be found to undertake the manifold responsibilities of grand operatic management, with its possibility of a loss of \$300,000 or more, on the prospect of only one season. Conried was selected after a stiff contest with Walter Damrosch, of this city; George H. Wilson, of Pittsburgh, and M. Charley, of the French Opera in New Orleans, put in bids, but were never seriously considered. The



KNUTE ERICKSON IN THE MAN FROM SWEDEN AT CORDRAY'S

man whom the place was seeking was Henry W. Savage, of the Castle Garden opera company, but his comic opera interests would not permit him to listen to the overtures of the Metropolitan Real Estate & Opera Company.

Loie Fuller for South America.

Loie Fuller, who has had a phenomenal two weeks' success at Hyde & Behman's, in Brooklyn, has been re-engaged there for a fortnight in May, immediately following which she will start on a South American tour, to last through the Summer. Her manager, Robert Grau, has completed arrangements under terms of which she is to open in Buenos Ayres about the middle of June, at the head of a vaudeville company which will include Sada Yacco and Kawakami, the famous Japanese actors. Miss Fuller has danced in every continent except the Southern one of this hemisphere, and in almost every civilized land. She will not be satisfied until she has attempted to conquer the entire world of playgoers. She brought with her from Paris recently several new fire dances, which are about the most interesting of their class. She goes to South America under the direction of Faustino de Rosta, the leading impresario of that part of the world. He gives Miss Fuller the same terms made to Barnhardt, Coquelin and Rejane during their engagements under his direction.

Leavitt Ready for South Africa.

M. E. Leavitt is ready to set sail for Cape Town with his mystery show, and is only awaiting the arrival of the steamer Norman Prince, on March 15. This will be one of the most ambitious troupes which ever went direct to South Africa from New York. Leavitt, a few days ago, signed Pilar-Morin, the pantomimist, to head the aggregation. One of her principal acts will be a new arrangement of "Carmen" without words. Leavitt is also negotiating with David Belasco for permission to do a version of "The Darling of the Gods" down there, with Pilar-Morin in the role now played by Blanche Bates. It will be remembered that the pantomimist succeeded Miss Bates in that other Japanese play, "Mme. Butterfly," and made as great a success as the Belasco actress.

Weber and Fields Get the West End.

One of the surprises of the week was when Weber & Fields, outfit Stair & Havlin at the last moment and secured the new West End Theater from "Bim, the Button Man." They were not considered in the race at all. The light was thought to be only between the big and little syndicates, headed by Klaw & Erlanger and Stair & Havlin. There be wise ones now who say that Weber & Fields were a force for Klaw & Erlanger. They say proof of this will come next year when the bookings for the new season are revealed. Weber & Fields and Klaw & Erlanger once were enemies, but several months ago they patched up their differences. The assertion that the dialect comedians bought the house as a home for a company headed by Willie Collier is not generally credited, as the location is too far from Broadway.

"Resurrection" a Big Hit.

Toilet's "Resurrection," indeed, seems the dramatic sensation of the year—ever more so than "The Darling of the Gods" and "Mary of Magdala." The production of the play made by Blanche Walsh in the role of Maslova under the direction of Wagenhals and Kemper and Oscar Hamerstein at the Victoria Theater, is one of the most perfect ever seen here. Several of the scenes are revelations of realistic power. One is a scene interior showing a gathering of the off-

AUTHOR OF "LORD STRATHMORE"



MISS VIRNA WOODS.