

WITH the PLAYERS



OLIVE POORE AND LEAH LIECHNER IN THE HELGIA AT THE HELGIA THEATER



SCENE FROM 'THE SILVER DAGGER' AT THE EMPIRE



SCENE FROM HALL CAME'S GREAT PLAY 'THE CHRISTIAN AT THE HELGIA' MAY 6, 7, 8

MINGLED thoughts of turbulence and luxury are engendered by the bunches of theatrical news that come from New York. The activity of the Spring season has produced several plays that seem to have lasting qualities, and we may see them anon. Among the most recent events that loom up in special prominence is the spectacular way in which Richard Mansfield, in repertoire, proved good enough a star to induce New York to pay \$75,000 to see him in twenty-nine performances, in which he acted nine great roles. This ponderous figure in the artistic firmament is repeating a similar success in Cincinnati and St. Louis and will tackle Chicago next week. We may take Mansfield with a grain of salt, but we take him just the same.

ANOTHER astounding result to chronicle is the fact that David Belasco has lost his suit against Klaw & Erlanger in the famous three-cornered litigation, involving Joseph Brooks also. There has been enough acrimony and spleen displayed in the notorious legal melee to sink a ship, to say nothing of the reputations of a horde of lesser lights in the theatrical world. Judge Fitzgerald, of the New York Supreme Court, finds against David Belasco and appoints a receiver to render an accounting. The case involves respective rights to the use of about \$100,000, which Stage Magician Belasco received, according to the court's conclusions, and which Klaw & Erlanger think they should have had a hand in. Whether this blow will interfere with the normal development of Mr. Belasco's wonderful surpluses that he periodically springs on the theatrical world is a problem. If you listen to the great booking agents they are philanthropists and the mildest of men. If you hear David, they are voracious and despicable. All we want is that Belasco shall be allowed to build up his works of genius each season. And also we want Klaw & Erlanger to put out on the road their big productions.

JOHN PHILIP SOUSA, the band wonder, has scored slightly in his comic opera, "The Free Lance, in the East," that contains a march, "On to Victory," that is accepted as better than anything the man has ever written heretofore. They have established the Sousa Opera Company as a permanent institution, on the strength of this last feat of Sousa's. He exhibits unexpected versatility and contracts to prepare a new opera to be given each Spring. The tendencies are certainly toward good opera of a light character, and the discontinuation of freak musical comedy. Sousa's last is compared to some of the richest beauties of Offenbach's music. If Sousa has produced anything resembling Offenbach's opera bouffe no one will be happier or more enthusiastically generous in the matter of patronage than the best musicians and fun-loving people of America.

LAST week in Portland things theatrical were interesting but not exciting. The New Century Girls capered at the Baker Theater, "A Theatrical Tramp" served to exploit a good character actor's ability at the Empire, and the vaudeville house ran along evenly in their rut. Wednesday the theater managers in town united to give a performance under Miss Rujero's direction, for the benefit of the San Francisco sufferers, and a good sum was raised. Thursday evening began the three-day season of Blanche Walsh in "The Woman in the Case." Instantly the same people of this city recognized a masterpiece from the pen of Clyde Fitch, and an excellent performance of a great play was enjoyed to the full.

REFUGEES came here all the week not a few are theatrical artists who were in sore need. A very practical and timely provision for their wants was made when Messrs. Baker, Erickson and Keating decided to jointly run vaudeville at the Baker Theater for the week beginning today, employing only the California refugees who want work and arranging so that they may go right on over the Northwest vaudeville circuit and not lose any time at all.

THE best suggestion yet made was that of George L. Baker, when he proposed that all the theaters in the United States set aside one night as California night, the total boxoffice receipts to be sent to the San Francisco

theatrical managers to be used as they judge best in relieving the distress of theatrical people and employes of theaters who have suffered by the earthquake and fire in San Francisco. The call was sent out by the Associated Press, and the response doubtless will be forthcoming from the profession and managers all over the country.

AMONG the most engaging subjects of interest is the plan for the two stock companies which are to open simultaneously in Portland under Mr. Baker's management Sunday, May 12. The Baker Stock Company will be at the Baker Theater, playing the high-class pieces and including in the company many of the old favorites who have been here in stock before; and the Fourteenth Street Stock Company, which promises to present melodrama in elaborate fashion at the Helgia Theater. The disaster at San Francisco has thrown so many desirable theatrical people out of employment that there is a large list to pick from, and fine companies at both theaters may be expected. Mr. Friedlander says that he will give us attractive comic opera at The Oaks later on. There are rumors that an organization from the Tivoli may come up from San Francisco, under whose control no one seems to know. Altogether I imagine that this Summer for want of variety.

POLLARDS will be a name frequently on the lips of theatergoers this week. This Pollard opera company, which occupies the Helgia the coming week, includes a set of likes that are fetching, breezy, talented and welcome to all healthy people. They cannot sing an opera with entire correctness, of course, but their age considered (they are merely children) they do far better than an experienced stage manager would imagine possible. They never cease to be a wonder to me. They are charming and delightful. A. H. BALLARD.

THE POLLARDS TONIGHT. Famous Lilliputian Opera Co. Will Present "A Runaway Girl."

Tonight at the Helgia Theater on the corner of Fourteenth and Washington streets, the famous Pollard Lilliputian Opera Company will begin an engagement of one week.

It seems superfluous to attempt saying anything praiseworthy of these extraordinarily clever tots, as they have played in this city on many former occasions, and their friends and admirers are counted by the score; suffice it to say they will not only exceed but surpass all former performances, as their rest of a few short days in this city has put them in excellent spirits, which undoubtedly will be given vent in their singing and acting. The opening bill tonight will be the tuneful musical comedy success, "A Runaway Girl," which will also be given next Thursday night; tomorrow (Monday) and Friday nights, "The Belle of New York"; Tuesday night, "A Gaiety Girl"; Wednesday night, "The Geisha"; Saturday night, "An American Millionaire," and at the special Saturday matinee, "H. M. S. Pinafore."

When this wonderful troupe of little operatic stars paid its first visit to America it was received everywhere with the most unbounded enthusiasm, not only because of the complete novelty of a theatrical entertainment by a band of fifty

professional children, all under 14 years and many under 10, but because the operas were really better staged, better acted and better sung than by many adult troupes which have toured the same territory. At least that was the general verdict in all the cities where these clever Lilliputians were seen. The company is now in America for the third time, with all the big girls and boys weeded out, but with all the old favorites in the cast of principals. Daphne Pollard and Teddie Macnamara are still with the organization.

Two new additions are the Pollard Twins, said to be the equals of any of the older members in the merriest creating ability. The scenery and wardrobe is entirely new.

Seats are now selling for the entire engagement at the box office of the Helgia Theater.

"THE SILVER DAGGER."

New and Intense Melodrama by Mark E. Swan, at the Empire.

Starting with today's matinee, "The Silver Dagger," a powerful and realistic drama of New York life, will be the week's attraction at the Empire. The company presenting this production for the first time in the West is headed by Mack Swain, an actor of great ability and versatility. All the necessary scenery for this big production is carried complete. It is a play that appeals not only to lovers of the modern day melodrama, but it is of a higher order and reaches the sympathies of all classes of theatergoers.

At the climax of the third act the scene

of thrilling dramatic situations is attained. The scene is that of an underground apartment, where the heroine, at the moment of the villain's triumph, is rescued by the lover, following one of the most realistic of stage fights. The house becomes dark for the fraction of a moment, when the lights reveal an illuminated city in the far perspective, with the rushing waters of the mighty Hudson and a splendid reproduction of Brooklyn Bridge in the foreground. Across this tumult of seething waters appears a ship urged on with mighty stroke by the hero of the occasion, and occupied by the heroine.

By the use of a stupendous amount of weighty and massive scenery and clever lighting effects, this is said to be one of the most realistic stage settings ever offered to the public, as well as one of the most thrilling of melodramatic climaxes ever staged.

"The Silver Dagger" is a great matinee bill and as there is only one other matinee after Sunday it will no doubt be crowded to the doors with members of the gentler sex. "The Silver Dagger" will run all week at the Empire, with the matinee Saturday.

"CALIFORNIA GIRLS" COMING.

Closing Burlesque of Season to Open at Baker Next Sunday Matinee.

The last burlesque company of the long and successful season at the Baker will be the "California Girls" Company, which is now on its way here and will open next Sunday matinee at this most popular place of amusement.

Nature's own handiwork is always a pleasing sight to the eye. A pretty woman with a figure that would vie with a Venus is always appreciable. When nature has been unkind in this respect we often seek refuge in artificial means to gain our end; but such beauty is only skin deep, as the saying goes; but for real prettiness and rare infinite grace the chorus of the "California Girls" holds the palm. No finer aggregation of human comeliness has been seen than the chorus of this popular organization. No troupe on the circuit can boast of such a bevy of pretty misses as the "California Girls' Chorus," and what is more, they are young, have fine voices and are as supple and as lively as 2 year olds. They move in unison about the stage and lend a charm to the entire performance which is certainly exhilarating.

John Sainpolis and Lillian Lawrence Play to Large Houses.

The "Christian" Company, planned and sent on the road this year by George L. Baker, has been remarkably successful in the Northwest.

It started out March 11, opening at Salem, and has played to crowded houses all the time since that date. The fact that interest in this great play is very strong yet in this Western land is proved by the box-office receipts of Mr. Baker's company. The receipts have considerably exceeded those of the original production of the play, put out several years ago by the Loebler & Co. of New York. John Sainpolis and Miss Lillian Lawrence have had

the leading roles, namely, John Storm and Glory Quayle, and their reception all along the line has been warm and appreciative. The people have every where come in large numbers to see a fine performance of one of the most intensely dramatic plays of the century. The spectacular effects are preserved, as the company carries all stage paraphernalia with it, so that the smaller theaters at one-night stands do not cramp the presentation of the play. Seven weeks now they have been on the road and a performance, under the direction of Mr. Sainpolis, is given in which every theatergoer delights.

They come to the Helgia Theater Sunday, May 6, for three nights. It has been a long time since Portland has seen "The Christian," and there is considerable interest in the fine performance this Baker company is giving. Mr. Sainpolis' John Storm is admitted to be the strongest impersonation of that tremendous role since Edwin Morgan amazed the country with it.

COIN KING AT THE GRAND. T. Nelson Downs Closes Engagement Today—New Bill Tomorrow.

Those who have not yet seen the wonderful coin-palming feats of T. Nelson Downs, at the Grand, should avail themselves of this last opportunity. The bill, which has been such a sensation during the past week closes today. The performances are from 2:30 to 10:45. Don't miss Crimmins and Core, the headliners, or William H. Windom, the monologist, or any of the other feature acts.

With the matinee tomorrow the Grand will give another of its big star bills, every artist on the programme being worthy of the price of admission. The prices, starting tomorrow, will be the Summer season kind, which means they are 10 and 20 cents, with boxes, 30 cents. This is the time when the vaudeville houses of the country reduce the rates for the warm weather period. The Risleyes are premier posturers.

This is an act which is a novelty. There has been nothing similar in Portland since the vaudeville theaters started here. "The Good Ship Nancy Lee" sounds funny, and it is. It is offered by Gilmore, Haynes and Montgomery.

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"THE INSIDE TRACK."

Oliver Dod Byron's Greatest Sensational Melodrama at Empire.

For the week following "The Silver Dagger" at the Empire, Oliver Dod Byron's great sensational melodrama, "The Inside Track," will be presented. This production has met with tremendous success during the current season, and will undoubtedly obtain most gratifying patronage during its run at the Empire. It possesses all the dramatic strength characteristic of Mr. Byron's plays, to which he has added the additional charm of a delightful vein of comedy which softens the action of the play without in any way detracting from its dramatic interest. The production which comes to the Empire is a complete one, with a large, well-balanced cast and full scenic equipment.

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JAMES F. LEE AND COMPANY, COMEDY SKETCH ORGANIZATION (REFUGEES OF SAN FRANCISCO DISASTER), WHO WILL APPEAR AT THE BAKER THEATER ALL THIS WEEK, STARTING MATINEE TODAY.

THE complete cast of "The Strength of the Weak" Eugene Ormonde has to unfold Florence Roberts in an embrace that might be called a "hug" on them." It is a new play by Theodore Durt Sayre.

Charles A. Mason, of Kelly and Mason, tells his "as if" story of Eric, a real Irish shamrock grown on the old sod, for it was St. Patrick's day, and she, too, for it is in his honor that the play is given. "Oh," she said, "how good of you! How perfect they are! How fresh! Why, I believe there is still a 'hug' on them!" "Yes," he answered, flushing, "I know there is, but it will all be paid off tomorrow."

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