SECOND WEEK

COMMENCING

Sunday



Rabbit's-Foot Imek. it he mit by der live-oak tree, "All yes, long I beah der niggah man say, the s walkin' along die way.
Ci-pi-yi' as he siaps his knee.
a rabbit by der live-cak tree!
t rabbit's foot off way ma knife!
t rabbit's foot bome per ma wife!
Ma homey, now der good luck's heret
wis ser arabbit's foot der me of ser! en you'es got a subbit's foot, den no fear!" iii 'El-pi-pi' as der benjes thrum, der hies-mike en der griddio 'gins ter hum, der nigenit man's wife she dance an' sing, a rubbit's foot is der luckiest t'ing?' "

Der rabbit he mit by der Bve-oak tree, An' he may ter himse'f, der rabbit say he, "Tee had fo' rabbits' foote all ma bo'n days, But didn't 'pear ter bring good luck ma ways!" —Ashleigh Mathews in the Century.

WITH ENTIRE FRANKNESS

Efforts of Metropolitan Company to Give Clean Drams-"Too Much Johnson" at Cordray's.

If one may judge from the work of one week, the newly-formed company that has just opened the regular dramatic season at the Metropolitan is able to give the masses clean and enlivening comedyof a low order of art, to be sure, but at least decently free from the taint of corruption that infects so much of our present-day drams. For this reason, if for no other, its efforts deserve to be encouraged. It may be a company of rather strangely assorted membership-a company of "misfits"-the railroad magnate, if only he were a little more pompous and not so ill at ease, would make an exin turn, would make a first-rate Bediamite -but these "misfits" will, no doubt, be remedled later on. This is a company that makes no artistic pretensions, and modesty before the footlights is such a rure quality in these days—do let us be duly grateful for it. In all kindness it must be embered that, however hard it may be for an actor to play before an audience ne does not know, it is a good deal harder

for an actor to play before an audience be does not know, it is a good deal harder for him to play with people on the stage he does not know.

Straightforward Purpose,

"O'Brien, the Contractor," with its crude and highly-colored contrasts between hypocrisy and virtue, at least has an honest, attaightforward ring to its lines, a scornful condemnation of false standard in judging the worth of a man, that is in accord with the temper of the American people. Owing to the complete absence band, taking the train for London, Mossiyn takes passage on the same train and, in London, escorts the countess to a hotel. Here he insults her, and his true character is revealed. Desborough follows his wife to town to prove his innocence, but, inding her in a hotel with Mossyn, and his suspicions having already been partially aroused that Mossyn was paying his wife too much attention, he believes the worst and not only knocks the Major down, but turns against his wife and brings suit for divorce.

On Monday and Tucesday nights and Wednesday matinee, "Cleopatra" will be weenesday matinee, "Cleopatra" will be resented. "La Tosca" will receive but one performance, and that on Wednesday might. Owing to the length of both plays, the sort of firsh here that the West likes wife to town to prove his innocence, but, inding her in a hotel with Mossyn, and his suspicions having already been partially aroused that Mossyn was paying his wife too much attention, he believes the worst and not only knocks the Major down, but turns against his wife and brings suit for divorce. ment in the play. She is, moreover, ex-ceedingly pleasant to look at. Most of the other members of the company seemed more or less out of place in the

drawing-room of well-bred society.
Georgia Coopera clever singing of ragtime sones, her sprightly, dashing manner,
and youthful self-assurance, fit her admirably for a music-hall or vaudeville mirably for a music-hall or vaudeville favorite. In any other form of the drama she is something of a "missit." Even a southratte needs a small amount of refinement and good taste. Incidentally, it must be remarked that she was inconstruously gowned for har song with the two pickaninnies. It would have been more effective if she had been "made

up" as a negro mammy.

Will the time ever come, we wonder, when good taste and cheap prices will be found in one another's company?

"Too Much Johnson," Portland admirers of William Gillette.

who saw him in the leading role of his play, "Too Much Johnson," a few years ago, were naturally somewhat skeptical as to the likelihood of seeing anyone eise who could walk through the thousand and one harrowing complications of this com-edy with the same delightful sangfroid and easy unconcern. That skepticism has been removed this past week. R. E. French, that old favorite with Portland theater-goers, smoked his cigar and read his newspaper, in the midst of the whiri-wind of misconceptions that his duplicity had created, with as cool, as lary and as nonchalant an air as Gillette blimself. This is not so simple a task as it seems. To be perfectly natural, passive, indifferent, while averyone else on the stage is plying his art in a ferment of professiona activity, requires steady nerves and an imperturbable temper, two rather unusual traits in these whose occupation tends to Nothing is so rare on the stage as repose. There is a growing tendency to be over-

careful about avoiding the least approach careful about avoiding the least approach to seriousness in councily. It is true that what the public wants nowadays is not moralizing, but diversion. But, nevertheless, there is one point in the last act of "Too Much Johnson" where anyone who is in close touch with the audience is aware of a mood of expectancy for that which does not come—the one audden, swift strake of estmestees, that, lasting but a moneral like a lighting flash reveals moment, like a lightning flash reveals the true aspect of things. It is a mistake to look upon this play as

sultable for a matines audience of young people. A farce that w based upon a laison and upon deception, not plainly righted in the end, however impoent the situations and absurdities that make up the main

will be produced for the balan

BLANCH WALSH AT MARQUAM. Will Open in Sardon Repertoire Tomorrow Evening.

One of the most attractive engagem of the season at the Marquam will begin tomorrow night, with the appearance of Blanche Walsh and Melbourne MacDowell in a repertoire of Sardou's great plays, "La Tosca" and "Cleopatra." These plays will, it is announced, be given with all the wealth of scenic magnificence for which their previous productions were which their previous productions were noted. The present engagement is of more than ordinary interest, because of the fact that Portland theatergoers are to see a new Cleopatra, in the person of Miss Walsh. Miss Walsh is no stranger to the city, but she has never appeared here in roles calling for such an equipment of the city. ment of youth, beauty and real histrioni

It is quite generally conceded that Miss Walsh is the possessor of these qualities so essential to great success upon the stage, and that she has discovered how to apply them is shown by the favor accorded her everywhere throughout the

The characters of Scarpia and Marc Antony in "La Tosca" and "Cicopatra" respectively, are in good hands, in the per-son of Melbourne MacDowell, who is an

expensive organisation ever under his management, and he will give us six plays, five of which at least are new to Portland theater-goers. The engagement will begin this evening, with a production of the famous London and New York success, "The Sporting Duchesa," a drama of English life, by Cecil Raleigh, Henry Hamilton and Sir Augustus Harris. The story of the play was recently told in these columns, but it will stand repetition at the present writing.

The Earl of Desborough is on the verge of bankruptoy. His racing stud its mort-gaged to Major Mostyn, once the sultor of the Countess of Desborough, and a thorough scoundrel. Mostyn, while professing friendship for Desborough, attempts to ruin him. Desborough, before his marriage, had an entanglement with



MISS BLANCHE WALSH,

the worst and not only knocks the Major down, but turns against his wife and brings suit for divorce.

Mostyn forseloses his mortgage, and the racing stable of Deshorough is placed under the hammer. In the stable is the famous racer, Clipstone, who is entered for the Derby and who is the favorities with the betting public and bookmakers.

Deshorough's friends form a syndicate to

an adventuress, one Vivian Darville. iove of haughty, powerful, heroic Marc Smarting under the memory of how Desbarough threw her over and envious of wise Cleopatra, is told in masterly fash-

one performance, and that on Wednesday the curtain will rise at 8 and 2 o'clock evening and afternoon respectively. The advance sale of seats is reported to be



MISS GEORGIE COOPER AND "THE CAROLINA TWINS."

buy his horses, believing that should in the send, however imposent the situations and absurdities that make up the main threads of the pint cannot, by any stretch of the imagination, be considered as appropriate for youth.

MERIWETHER.

PRAWLEW OPENS TONIGHT.

Bis Company Presents "The Sporting Duchess" at Cordray's.

**T. Daniel Frawley will inaugurate his season of three weeks at Cordray's Themselved to the season of three weeks at Cordray's Themselved to the piece, but that should plenty of strong situations, ending with tableaux that arouse the enthusiasm of American audiences. Special scenery his been painted for the present production, and other preparations have been made to a seat somewhere in front, causing the sale and the mean outled to rise to admit the stableaux that arouse the enthusiasm of American audiences. Special scenery his been painted for the present production, and other preparations have been made to a seat somewhere in front, causing the balloaux that arouse the enthusiasm of admit the subleaux that arouse the enthusiasm of admentacy of the view of a dozen or so people is completely obstituted. Not only once does this happout the past tion.

The company has shown, during the past tion.

The company has shown and other preparations are sufficiently during the past tion.

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Immense Success!

METROPOLITAN THEATER

Crowded Houses!

METROPOLITAN THEATER COMPANY

IN THE GREAT FOUR - ACT MILITARY DRAMA

NEW SCENERY BLUE

MATINEES—SATURDAY AND SUNDAY

POPULAR PRICES-

People's Popular Playhouse

CORDRAY'S THEATER

JOHN F. CORDRAY, Manager

Matinee Saturday

TONIGHT ... SUNDAY ... TONIGHT ENGAGEMENT OF THE FAMOUS

Matinee Saturday

FRAWLEY COMPANY



Presenting for the First Time Here the Great London and New York Success

SUNDAY, MONDAY, TUESDAY AND WEDNESDAY

"The Sporting Duchess"

THURSDAY NIGHT AND BALANCE OF WEEK

"The Countess Gucki"

(By Augustin Daly)

The best, largest and most expensive company ever under my management-T. Daniel Frawley.

Francis Byrns.

Clarence Montains. Wallace Shaw. George Geston Harry S. Duffield. Clarence Chase Harry Atwood.

Miss Keth Waker Miss Mary Van Buren Miss Phosa McAllister. Miss Lillian Pearl Landers Miss Christine Hill. Miss Lillian Stafford. Reginald Truvers, Joseph C. Relley, James Hamilton.

> -AND-T. DANIEL FRAWLEY

PRICES-Lower floor, 75c; lege seats, \$1.00; boxes (4 seats), \$5.00; beloony leges, 75c; beloony circle, 50c; gallery, 25c. Matinee prices-25c, 50c and 75c.

dition of "The Carolina Twina" received several encores. Her efforts were also well received when she sang, "I'd Leave My Happy Home for You." Miss Laura Adams made a bit as Mes Van Buren.

Happy Home for You." Miss Laura Adams made a hit as Mrs. Van Buren.
Managers F. A. Cooper and George F. Mothersole are making arrangements to produce, from time to time, such plays as "Penceful Valley," "Dark Secret," "Susanna," "A Prodigal Father," "Chimmie Fadden," "The Stowaway," and "A Bowery Girl." They say that this week, in "Red. White and Blue," they will have over 50 people on the stage.

NEEDED REFORM.

Late Theater Arrivals Should Wait for Their Sents.

The Oregonian is in receipt of the following communication from a long-suffering theater-goer who is properly resentful of the annoyance caused by the seating of late comers at places of amusement. It is an evil that is not peculiar to Portland alone, but which is being brought under control in many Eastern theaters, where patrons who arrive after the curtain has gone up on the first act are compelled to wait, as The Oregonian's correspondent suggests late arrivals should, until the act is ended, before being conducted to their seats. It is not right that the attention of auditors who have come before the beginning of a performance should be diverted and the enjoyment of a play be interfered with by laggards. At the recent Marguam engagements of the Nelll Company and the Bostonians, this was acknowledged, and people who came to the theater after the first act was begun remained in the foyer until it was

To the Editor: Now that the theater-hat question is settled, cannot something be done to compel people to be at the theater before the curtain rises on the first act? In vain have I waited, hoping each time I go to the theater, that I may be able to see the entire first act. But no; scarcely has the first act begun, when no; scarcely has the first act begun, when some one comes hurrisedly down the aisle to a seat somewhere in front, causing those already seated to rise to admit the newcomer. Of course, the view of a dozen or so people is completely obstructed. Not only once does this happen, but many times. The rustle of the skirts and shuffling of feet forbid even the doubtful pleasure of hearing without seeing the play.

their seats until the intermission. They wait in the foyer, until they can be seated without spoiling the play for others.
One usually wishes to see all the first act, as it serves as an introduction to the remainder of the play. At the performance of "Macbeth" recently, I saw only about one-third of the first act, owing to the number of people passing in front of me. It seems to me that these late comers should consider the rights of those who have made an effort to be on time, and that, if the ushers and managers will not perform the duty incumbent on them, they should voluntarily remain in the foyer until an intermission. Is it that the management is indifferent, that this matter does not receive attention?

IN THE SUNNY SOUTH. Neill Company Doing a Big Business

in California. The big business that Mr. James Neili and the Neill Company have been doing in the West has created comment among Eastern managers. The receipts for the first two weeks of the organization's stay at the Burbank Theater, Los Angeles, exceeded \$9000, while the five previous weeks in cities on Puget Sound produced gross receipts of more than \$20,000. The plays presented during the first weeks in Los Angeles at the Burbank were "A Bachelor's Romance" and "A Glided

Augustus Thomas, the dramatist, who Augustus Thomas, the dramatist, who is spending the winter at Santa Barbara. Cal., is writing a new play for Mr. Neill, in which that actor will appear next season. Extra malinee performances are now being given in Los Angeles by the Neill Company, in order to accommodate the Burbank Theater's patrons. Eleven performances in all were given during the week of February 18.

GOT HIS GOAT.

Frank Clayton Has the Tables Turned on Him at Carson. When the Jessie Shirley Company were playing "Moths" in Carson, Frank Clayton, who plays the role of Correse, found time banging on his hands, as he does not

appear in the secund act, and thought he would have some fun with the property boy, who in some way has earned the sobriquet of the Carson Hoodoo.

Correse, it will be remembered, was a goatherder in his youth, so Clayton requested 'property' in accurate him. quested 'propa' to secure him a goat for the third act. The boy looked blankly at the actor and swore that there was no goat on the property list. "No matter," said Clayton, "the show cannot go on without a goat." The Hoodoo disappeared and inside of five minutes walked in with a fut goat, and the actor admitted that the

joke was on him. It cost Clayton several dollars to make his fellow actors forget Where the Hoodoo dug up his gostship ;

MONDAY TUESDAY and FEBRUARY 26, 27 and 28

ANNUAL ENGAGEMENT OF

BLANCHE

MELBOURNE

Monday and Tuesday Nights and Wednesday Matinee Night Only.....

NOTE.—Owing to the extreme length and stupendous product tain will rise at 8 and 2 P. M. sharp. PRICES

at 10:00 on a stormy night he refused to formances by the Frawley Company, at state, but the fact remains that Clayton Cordray's, will not be held later than 7 had to pungle up a dollar to get him to o'clock each evening. If they are not take the animal out of the theater, before it ate up the wardrobe.

MATINEE: Same as evening. Children years, 50c to any part of house.

Owing to the length of the performance, the curtain will rise on "The Sporting Duchess" at Cordray's at 5 o'clock. Seats reserved in advance for the per-

on sale.

Manager John B. Schoeffel, of the Tre-J Symphony Concert.

The third concert of the Portland Symphony Orchestra, will take place at the Marquam Grand. Thursday evening, March 1, at \$30 o'clock, Mr. Dom Zan, solotso. The sale of seats will open on Tuesday morning, at 10 o'clock. Scale of prices: Entire lower floor, it; entire believe, 50; gallery, 36.

As they skated they looked at the signs-There were a million or more; Their hoole fire up-and they observed A few they'd not seen before. -Chicago News