

WEEK OF BRIGHT COMEDY ray's Theater. It will be interpreted by the Myron B. Rice Comedy Company. No more amusing or artistic performance has been seen upon the stage in a iong time than that of Miss May Vokes as

secess of "White Horse Tavern" Good Bills for the Several Playhouses This Week.

Comedy, quiet and brisk, comedy of an agricultural hue, and all the fun shaded by a tings of the melancholy drama, tells history of things theatrical in the playhouses during the past week. As a rule, the shows have been rather light-waisted, but the companies presenting the plays have been conscientious, and that one virtue covers a multitude of faults. At the Marquam Theater a very pretty, tlean comedy, "At the White Horse Tav-ern," held the boards on Monday, Tues-day and Wednesday evenings. The story European, and as in comic opera gives is European, and as in comic opera gives a fantastic picture of things real. Being a translation from the German, the speaking parts of the comedy are naturally tinged with all the peculiarities of German story books. The play ran amouthly and was deservedly well patronized. A novel bit of stage realism was introduced in the first act. Paper show storms are childhood reminiscences of "East Lynne," but a real rainstorm is a new feature.

Beginning with a matinee on Thanksgiv-ing day and closing on Saturday night, "Brown's in Town," Swan's clever little farce comedy, played to flatteringly large houses and well deserved the patronage-brisk in action and replete with absurdly comical situations, the play represents the modern idea of the farcical. It was distinct change from its more sedate nd picturesque predocessor. The dis-inctive feature was the more than ordinarily clever and fetching group of act-Specialties were not numerous enough to be tiresome, and what spe-cialties there were simply acted as a relief from the rapidly recurring compil-

At Cordray's Theater melodrama held At Cordray's Thester melodrama held gway. "Tennessee's Pardner' was a strong drawing card, and proved a very satisfying entertainment. The story is pathetic and follows closely Bret Harte's poem of the same name, and, as such, naturally breathed Western bonest sentiment. The company presenting the play was painstaking, but in spots somewhat crude. The lighter parts of the play was painstaking, but in spots somewhat crude. The lighter parts of the play were in excellent hands, the camp flar proving himself a funmaker of no mean calibre. A profitable week's business shows that melodrama, played as "Tennessee's Pardner" was last week, is still popular with theater-goers.

"Uncle Josh Spruceby," a rollicking farm play, tinged with just enough of the earness side of life to bring into strong relief the honest, fun-loving New England agriculturist, played to large houses all week at the Metropolitan Theater. Specialities were numerous and well

ater. Specialties were numerous and well done, and the acting throughout in keep-ing with the scenes. The strong feature of the play was the mustical side. An ex-cellent orchestrs and hand accompanies the show, and their work was decidedly good. Every day at noon time the streets of the city were paraded by the "Rube" band, which was not only funny in its outlandish and nondoscript uniforms, but was also very good indeed on account of the high grade of music furnished. "Uncle Josh" will play to good business should his all-around good entertainers play a return engagement.

Coming Attractions.

Comic opera, mostly new to Portland, is billed for the Marquam. Grau's Comic Opera Company opens tomorrow night in Tener soloF. Giannini. Opera Company opens tomorrow night in a new, bright opera. The isle of Champagne. This is his first presentation in Portland, but judging from the standard of the operas previously sung by Manager Grau's companies here the season should be a good one musically. The light operetta with an extended field for elaboration and interpretation. The Little Tycoon." follows, while the engagement will close with two performances of Sousa's famous opera, "El Capitan." The principals are nearly all strangers here, but come heralded by complimentary notices. What with new singers and new operas,

come heralded by compilmentary notices. What with new singers and new operas, the Grau opera season should prove a very refreehing musical treat.

"Ms Friend From India," which proved such a marked success in this city last season, for being a clevority written and highly amounts comedy will suppose at highly amusing comedy, will appear at Cordray's Theater every night during the coming week, beginning with tonight. May Vokes, a comedienne of national reputation, and the original in the role of the German servant, is with the pres-

ent company. "A Breezy 'Dime," a farce comedy that lives right up to its suggestive name, begins tonight at the Meiropolitan Theater and will have one week's engagement. This is a farce councily built directly on up-to-date lines, abounding in specialities, the stage was not at first introduced by and appearing at most inopportune times, a stage tramp that does all sorts of funny stunis. Laughter will reign at the Metropolitan the coming week.

"Shenandoah," the great war drama, is scheduled for the Marquam for the clossing days of the week.

war are shown, shortdam's cash acroes the stage was not at first introduced by the realistic scenes of battle and retreat that have since been made so effective. There was a faint suggestion of battle in the wings, but it remained for this re-vival to develop those spectacular effects that have since been of so much conse-tuence. This improvement in what might

The company which is to present the play is one of strength.
"Shenandonh" is to be presented at the Marquam Grand Friday and Saturday nights, December 7-8. Matines Saturday. JULIA MARLOWE'S TRIUMPH. Kuighthood Was in Flower."

Opening Performance of "When

"Julia Marlowe achieved a great personal success tonight as Mary Tudor, in Charles Major's play, 'When Knighthood Was in Flower,' wired Lyman B. Glov-er, to the Chicago Times-Herald, from St. Louis, under date of November 25 (last Monday night.) "A brilliant and splendid audience, composed of the St. Louis four hundred, with delegates added from Chlcago, Injanapolis and elsewhere, applicated the fair lady to the echo, enjoyed the brilliant scenes in the most demonstrative manner, and called Miss Marjowe to the curtain so many times that no doubt re-mained as to the general success of the play and the individual triumph of the "Miss Marlowe was in holiday humor

and played in a buoyant, jatinty, whole-hearted fashion that rendered wholesale capitulation inevitable. Every good point in the play (and all the essential scenes have been retained) was taken in the most appreciative manner, the impulsive lovemaking between Mary and Brandon, the pretty dancing leason carried off with infinite grace, the diance to King Henry, the escape to Bristol and all the vital incidents of the play were developed by Miss Marlowe with such all-conquering

abandon and spirit that she held the au-dience at her mercy.
"The outburst at the end of the third act took on the form of an ovation, which continued for 10 minutes, and in which Mr. Major shared, the call for him being most genuine and enthusiastic.

More Than Hamlet.

Mary permeates the entire substance so completely that she becomes even more than the Hamlet of the play. She is than the Hamlet of the play. She is the Hamlet, Ophella, Polonius and ghost compressed into one central figure. A creature of many contradictions yet ra-diant in the grace and power of true and loving womanhood, this daughter of a line of Kinga, a woman more real than Juliet, more profound that Royalind, and altogether spiendid in her possibilities, is the alpha and omega of the play which Paul Kester has made with considerable art from the story which Charles Major wrote one time in Indiana. wrote one time in Indiana.

"MY FRIEND FROM INDIA."

ment at Cordray's.

Tilly, the irrepressible German maid. During the past three years abe has met with unqualified success, and has established hereoif as one of the bright and shining lights of the profession. This will

be Miss Vokes' last season with "My Friend From India," and the management has decided to star her in a new piece

that is now being especially written for

This farce comedy contains both wit and wisdom, and some clever caricatures. A pretty feature of the entertainment is the

TONIGHT AT THE METROPOLITAN.

A Farce That Beasts a Plot of Gen-

nine Merit.

The author of "A Breezy Time" an-nounced for this week at the Metropoli-

nounced for this week at the Motropoli-tan Theater, has given an amuting, well-told story that Fitz & Webster's come-dians have succeeded in elaborating into an enjoyable entertainment, meritorious from the fact that it not only has all the elements of music and fun, but its story is coherent and full of well-sus-tained interest. The three acts of "A Brecay Time" are overflowing with music, songs, dances and clever specialty fea-

songs, dances and clever specialty fea-tures, all of which are introduced in an

sures, all of which are introduced in an easy and perfectly legitimate manner, and the presentation gives a bright, crisp musical comedy with the refreshing novelty of a plot-semething decidedly new in the farce-comedy field, and a feature that has proven one of the strongest factors of the phenomenal success of the present season. During the action of the

emedy there are several distinct novel

ties introduced, among which are the three-legged sailor, lawn tennis quintette, Dugo serenade, and a grand finale, in which the flags of all nations are intro-

TWO CONCERTS TODAY. Royal Marine Band, of Italy, at the Exposition Building.

Nothing can be added to the praise al-ready bestowed in Portland by voice and

pen on the Royal Marine Band, of Italy This incomparably fine organization will give two concerts today at the Exposition

building, in the afternoon at 2:30, and evening at 8:15. The programmes are as

Afternoon.

PART I.

G. Setaro.

PART II.

F. Giannini.

Evening

Tenor solo
F. Giannini
Cornet solo—"Holy City"
Ada
Sig. Tabani.
"A Summer Night's Froile"
Grand selection—"Il Trovatore"
Incidental solos by Sig. Di Giroiamo, De Natali and De Titta.

"SHENANDOAH" IS COMING.

The Great War Play to Be Seen at

the Marquam This Week. An event of the present theatrical sea-son will be the coming engagement of "Shenandosh," the favorite war play by

Bronson Howard, which is to be pre-sented under the direction of Jacob Litt. "Sh-nundoah," as now given, differs from the original production in that it is now

March-"Teasing Hearts"...... Overture-"Poet and Peasant". Marca-Overture-"Poet and 1 Harp colo Sig. G. Setaro.

PART L

Selected

March-"Atlantic City".....

follows:

Serenade . Hurp solo

Tener solo .

Solo for cornet

and variety of fetching gowns

her by a well-known author.

worn by the ladies.

"And when the curtain falls after the And when the curtain fails after the dainty epilogue, a function in which Miss Marlowe manages to conquer all who had not previously capitulated, the curtain falls and there is a sense of satisfaction that an American story-writer, aided by an American actress, has been able to equal the artistic variance which of a equal the artistic workmanship of a

Hope or a Weyman.
"I do not doubt that the entire country will confirm the verdict, and agree that this lady has never produced an original play so interesting or created a character so deserving of high praise as that of Mary Tudor. The play might be full of blemishes as i. is not, and this dainty creation which runs the entire gamut of sentiment, of comedy and of sincere feel-ing, would atone for all of them. One such creation, joyous and beautiful in meaning and direction, is worth shiploads of such characters as are sent to us from the land of where Mary Tudor once lived and loved.

A MARK OF DEGENERACY. Defect in a Play Familar to Portland Theater-Goers.

Mr. Lyman B. Glover, of the Chicago Times-Herald, talks plainly and with discrimination of the degenerate drama, taking for his text a play that is familiar to Portland theater-goers from its recent presentation in this city, viz. "When We Were Twenty-One," Nat Goodwin and Maxine Eliot's success.

debate is whether it is more wicked than the third act of "When We Were Twen-clever, or more clever than wicked. That

eon of "On the Quiet," in which Willie | tifice as an entertainment. Because that Collier is starring, evidently inserted as a sop for the prurient. ENGLISH VS. AMERICAN MORALS.

As Shown in Pinero's New Play, "The Gay Lord Quex."

Pinero's new play, "The Gay Lord Quex," has been a fertile subject for comment among the New York critics during the past two weeks. The chief point of

surely, is a sufficient guarantee for its fu-

In England, the play was accepted with-

out question as a comedy of manners, reflecting a period of life with every pur-

PORTLAND'S

DOWN-TOWN

...THEATER ...



J. W. KINGSLEY AS EL CAPITAN, IN GRAU'S OPERA COMPANY.

ty-One," says Mr. Glover, is a distressing impropriety, for which no adequate ex-cuse can be found. Further than this, it may be considered a deadly impertinence for a dramatist to insult respect-able audiences by exhibiting a scene from the half world, under conditions which make the exhibition absolutely su-

from the half world, under conditions which make the exhibition absolutely superfluous. Anything more jucongruous than this offensive scene could not be imagined. It is not related in kind to anything that follows, but is plumped into the midst of a delightful comedy, like a four ulcer upon the lip of beauty.

In serious plays, that honestly dwell upon social conditions for both dramatic and ethical purposes, and restate in a dignified manner one of the moral tragedles of life, a certain frankness is at least respectable, no matter how much we may deplore it. The startling realism of "Camilie." "Zaza," "Sapho." "Tess." and "Becky Sharp" grows out of the subject, and is legitimate in its relation to the discussion as a whole. But no suck-excuse can be offered for this exhibition of vice in Mr. Esmond's play, "When We Were Twenty-one," and should it be offered no one would accept it.

Not only has the dramatist violated one

Not only has the dramatist violated one Not only has the dramatical violated one of the first principles of dramatic art which decrees that the subject treatment and manner of a play should be homogeneous, and sul generis, but he has dragged in a superfluous iniquity solely for the purpose of illegitimate sensation. The Fustidious Stay Away.

There is so much in this play calculated to please and Mr. and Mrs. Goodwin are so popular that even this most offensive blemish cannot serve to keep crowds away from Powers' Theater. But in this case, as in all others of a like nature, these crowds do not include the best elements of society. At least they are not visible after it is known that the even-ing's entertainment will include a wish to an alleged club devoted to the demi-

ing days of the week.

JULES GRAU'S COMPANY HERE.

Opens at the Marquam in "The Isle of Champagne."

The Jules Grau Opens Opens of the play recails the theory expressed by Mr. Howard some time ago that the dramatist must be possessed not of imagination and literary ability alone, but of absolute monde.

The Jules Grau Opens Opens pays its Autumn visit to Portland, opening tomorrow at the Marquam, with an opera of which local lovers of music have beard that have since been of so much consequence. This improvement in what might be called the mechanics of the play recails the chart in the known that the eventual and alleged club devoted to the demi-monde.

Which local lovers of music have beard that have since been of so much consequence. This improvement in what might be called the mechanics of the play recails the theory expressed by Mr. Howard some time ago that the dramatist must be possessed not of imagination and literary ability alone, but of absolute monde.

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While fast society, At least they are not visible after it is known that the visible after it is known that the visible after it is known that the visible after it is known that they is the called the mechanics of the play recails the theory expressed by Mr. Howard and alleged club devoted to the demi-monde.

While fast society and silly women who like to singe their eyelsows in what they imagine to be Bohamia, can alleged club devoted to the demi-monde.

While fast society and silly women who like to singe their eyelsows in what they inner to solve the demi-mark they in the visible after it is known that they interest in the bright point of the play recails the theory expressed by Mr. Howard the area of the play recails the called the mechanics o

seemingly been dvorced from the theater by these objectionable exhibitions. Except the pleasant and the unpleasant, the pure and the impure Mr. Pinero has go when Mansfield, Irving, Marlowe or some one else whose plays are always clever comes along, they remain away from the far as to say it was not his fault if English society was as had as he painted it, from which we are to infer an unpleas-ant state of affairs for that particular theater, not wishing to subject wives, daughters or sweethearts to exhibitions

daughters or sweethearts to exhibitions which they cannot discuss with propriety at the tra table.

This blot on the 'scutcheon means more than most of the managers seem to imagine. In order to please degenerates, who seem to be propagated enormously in London just now, they are alterating a large class of vastly more importance, and they are doing this despite the fact that absolutely clean and wholesone plays invariably draw more money in the long run than the tainted exhibitions. Mr. Gover finds a "blot" also on the soutch-



MAY VOKES AS TILLEY, IN "MY FRIEND FROM INDIA."

artifice itself reached the plans of genius the play was a success, but it is evident that in this country it will be remembered for an intensely dramatic third act, worked out with a dexterity beyond recent parallel, and not for its declared emblance to real life.

Thère is some consolation in the thought, and still more in the evidence that London is in worse plight as to morals than New York and Chicago.

On Thin Ice. When we remember that the English ranked this play only a degree below "The School for Scandal," the foregoing criticism acems to strike a truer note than even the following keen and pertinent comment by Hillary Bell in the

New York Press:

"An instant's pause in the swift action of sparkling dialogue of "Lord Quex" would bring the audience into confusion. Pinero puts his character on thin ice, but he transports them over it so swiftly that the specialogue have no lime to reflect that the spectators have no time to reflect

"Furthermore, Pinero knows that the absence of shadow makes his personages whimsteal and therefore harmless. By refusing depth of feeling to his characare as light as thistledown, blown hither and thither by the author's fancy. Impudent they are, but it is the impertinence of frivoilty. Even puries cannot object to the sauchess of butterflies. This lack of value in the characters is not the author's fault, but his intention.
When he has a mind for it Pinero can write emotion as well as anybody. His "Mrs. Tanqueray" and "The Squire" are evidences of the fact that he can con-

companions would be intolerable if it were allied with human interest. He robs his people of hearta and doubles their allowance of loquacity. Their speech is brilliant, their emotions are dull. They have no sentiment, but a little sentimen-

BERNHARDT IN "L'AIGLON."

Illness Did Not Prevent Her From Making a Triumph.

Mme, Sarah Bernbardt, who, it will be remembered, worked until 4 o'clock last

on the scandal of the matter.

ceive men and women of quality.
"This Englishman, however, realizes that the viciousness of Lord Quex and his

had not played in this country for five years, the occasion was made notable by her appearance with Constant Coquelin. This was the first time these two great artists have appeared together ince 1881, when they left the Comedie Francaise and made their first appearance in the United States. In addition to this, "L'Algion" was played in this country in its entirety for the first time. So large was the attendence that it was absolutely necessary to stop selling even idmission tickets at the highest prices.

admission tickets at the highest prices. Bernhardt's engagement in this city, under the direction of Maurice Grau, will last five weeks. After that she will make a tour of the country.

In her all-night rehearant Bernhardt taxed her company severely. She was especially severe with the supers. The cries of the wounded and the dying on the battle-field of Wagram did not suit her. She talked to them in French, of which they could not understand a word. But it needed no interpretor to let the quaking supers behind the painted rocks quaking supers behind the painted rocks know what she meant. Her eyes, her lips, her eyebrows, her voice, the intona-tion, the scorn, the derision, the appeal, the command, they were all plain

The Supers Cried.

"Cry as eef you were dying. Cry-Ah-h-h. Cry for me," she urged. The supers cried. Then Bernhardt called for her stage manager.
"Who rehearsed them?" said Bern-

"Pierron, madam." Pierron appeared. With hands by his sides and head lowered he listened while the divine Sarah said a few things to him in a low voice.

him in a low voice.

Then she herself went about the stage and placed the supers in their correct positions. She made each and every one cry until he satisfied her with his intentions. She went to the electrician. She made him raise his "borders" and lower his "foots." His bunch lights were placed in different positions. The gamut of his shades was run until she had the exact effect she desired. Then she took the stage again.

There were no hitches this time. The There were no hitches this time. The lights grew bright and faded again, the supers cried like dying men. The musi-cians caught their cues aright and the wail of the violins added to the harmonious discord of death the great actress was striving for. And above all the walls of the dying, the mosning of the violins, the sighing of the winds in the

PHIL ROGOWAY'S PLAY. "The Day of Atonement" to Be Pro

witness.

duced January 7. Great preparations are in progress at the Marquam for the production of Phil F. Rogoway's romantic drama, "The Day of Atonement," January 7, 1901. That the theater will be filled to its capacity there is little doubt. Court Multnomah, No. 3. Foresters of America, at the last Foresters of America, at the last regular meeting, by a vote decided to attend in a body, and ordered a great many seats reserved for them. The author, Mr. Rogoway, is an honored memthor, Mr. Hogoway, is an honored mem-ber of that court, and past chief ranger. Many prominent stores in the city will have seats for sale. This will be a great convenience to the public, as a special day will be set aside by Manager Heilig for reserving seats for those who buy tickets in advance. For the residents of Albina the management has put tickets on sale at Watts & Matthieu's, corner Williams avenue and Russell street. The Williams avenue and Russell street. The sale of tickets will open Monday morn-ing. December 3. This will be the only place where lickets will be sold in the Albins district. Other places where tick-Albina district. Other places where tick-ets will be sold will be announced later.

Ada Rehan in "Sweet Nell." Ada Rehan achieved a great personal as well as a great artistic triumph last Monday night at Buffalo, in "Sweet Nell of Old Drury." This was the first presentation of the play in America. Klaw & Brianger have made an unusually elaborate production, showing several scenes of magnificence and historical accuracy, says a sectial to the Chicago Chronicia. says a special to the Chicago Chronicle. In Mr. Kester's play Nell Gwynne appears first as the orange girl driving a hard bargain outside of the King's The-

of the King.

Miss Rehan's comedy was full of high

aniss heatan's comedy was till of high spirits, and that fine sense of humor and of womanly kindliness toward old com-rades which made her impersonation one of the greatest she has ever essayed. There were some magnificent costumes and a cast of thoroughly even excellence. Of the contributing players, White Whit-telsey gave a remarkable impersonation of Charles II. There were many scenes of enthusiasm during the play, and Miss Rehan was recalled again and again at the conclusion of each act.

The Barriende That Fell.

As Frank Norcross, the leading man of "The White Horse Tavern" company, which played an engagement at the Mar-quam Grand last week, entered the ofquam Grand last week, entered the of fice of the Portland Hotel one night after the performance, a gentleman lounging over the register greeted him with the

Why, Hello Frank! Glad to see you, old man.

icl. Aside from the fact that Bernhardt it, I was a 'journalist' in those halyco days—and Frank brought up there a little dramatic troupe, with him being Estha Williams, who is now playing in Tennessee's Pardner,' over at Cordray's, and her bright little daughter, who is now the leading lady of the 'White Horse Tavern' company, and known as Minerva Dorr. Many's the time I've held little Minerva on my knee. No, guess I couldn't do that now, but she was just a wee tot then

pened to them. Out in that country-Winnipeg was the place—there were mighty few people those days, and Frank had to change his bill so often that even the quickest "studies" in his party had re-

course to 'faking.' "One night they put on a military piece—I forget just what it was—but in one scene the actors were to be behind a stockade which super 'indians' were to storm. Well, Frank evolved the brilliant idea of saving study by reading the parts in this scene from the books, arguing that the players thus screened by the mimic barricade could not be detected by the audience. It was a brilliant idea all right, but unfortunately some clumsy super bumped against the insecure bar-ricade and knocked it over. "When it fell, there stood a lot of act-

ors in the full glare of the footlights, each holding a yellow play book before him and wearing the most sheepish look you ever saw. Funny? Well, rather."

Maxine Elliott's Act.

Nat Goodwin and Miss Maxine Elliott have just finished one of the most suc cossful engagements they ever played in Chicago, says the Tribune of that city. The three acts of the delightful comedy in "When We Were Twenty-One" effectually counterbalance the poverty of the third act. It is the second act, however, that has made the play—that is, the second act as it is played by Miss Maxina Elliott. For it is her act, though Mr. Goodwin shares with her two of the best scenes, while Harry Woodruff is her able assistant in another, besides having the curtain scene nimest to himself. This is a case where the length of an act is one of its virtues; there is more of varied action and of the different phases of comedy in the single act than in many plays, That, perhaps, explains why not a night has passed since early in the first week of the engagement without the act having an audience of its own. Soon after violus, the signing or the winds in the raw-silk boxes in the wings, the one little thing the little knot of auditors in the the extra onlookers come stra dissity auditorium saw was the woman whose fire and genius dominated everything in front of them. It was a bit of acting that is not down on the bills, and that the audiences that gather at the Garden theater on pay nights will not the curtain goes up on the act each night the extra onlookers come straying in. They include newspaper men, men about town, managers of other theaters, and others of the lik. While the act lasts they stand at the rear of the theater, and Garden theater on pay nights will not

Mansfield's Plans.

Richard Mansfield closed his New York engagement in "Henry V." November 24, and opened in Philadelphia the 28th, and will remain there until nearly the end of December. With brief halts he will continue on to Chicago, reaching there on January 1s for a five weeks' stay at the Grand Opera-House. He will play the Shakespearean drama

the entire season save for a fortnight in March, when he will give Stephen Phillips' poetic drama, "Herod," a trial production at the Herald Square Theater, New York. Beerbohm Tree has given the piece a scenically magnificent presentation in London, but Mr. Mansfield will be content with modest costuming and setting. The reason is that the presentation is made chiefly because it is called for by contract, and that real use will not be made of the drama until next year, when, if the test is satisfactory, it will be Mr. Mansfield's chief offering to the country at large. The rights of the play were se-cured at a time when the actor expected to make several New York productions this year and do little touring. arity which has attended "Henry led him to change the plan.

Another New York Success.

A high-class comedy of the farcical order, with just enough of the "up to date" borrowed from the French school to lend aplice to its situations, is "The Man," which will be seen at the Metropolitan Decem-ber 9 and week following. The success of this play has been practically demon-strated by its profitable run at the Her-nid-Square Theater the last few weeks, and the only reason that it did not ish the season out at that house was that provision had been made for the produc-tion of Hearne's new play. That a com-edy of this sort should succeed in the hard bargain outside of the King's Incater, in Drury Lane, with the monarch himself, treating him in a frank, easy-going fashion equal to all emergencies, and then, as the fine lady and the favorite very highest order, is almost without precedent. edent, and is a positive assurance ment of Mme. Chartres' efforts as a play-wright. This engagement will include Walter Walker and the original cast.

American Dramatists Slighted.

Daniel Frohman was quoted a while back as saying that neither he nor his brother could get acceptable plays from American dramatists, says the Chicago Times. Apparently they believe so them-selves, but are at the same time con-vinced they must have American plays. winced they must have American plays. At any rate, they are going to import an English playwright to write one for them. This, at least, is the inference from the announcement that C. Haddon Chambers, author of "The Tyranny of Tears," is about to start for this country on the invitation of the managerial brothers to secure here the material for an American play which they have contracted to pro-duce.

Popular With College Students.

"Great Caesar, Charley, what on earth are you doing in this part of the world?" was the handsome actor's reply. And then the two grasped hands and adjourned to the cafe, where they indulged in reminiscences of bygone days.

After they had separated, "Charley" was overheard to tell a Portland actually and the seat of Smith College, it is said that 1900 of the 1200 students attended the Academy of Music to greet Mrs. Fiske in "Becky Sharp." In Poughkeep-pupilyrance. "It's that "Warr are gives the seat of Vassar College, the entire remembered, worked until 4 o'clock last then the two grasped hands and admonday morning in perfecting the defense of bygone days.

In England, the play was accepted without question as a comedy of manners, but question as a comedy of manners, reflecting a period of life with every purpose of accuracy, hence photographing.

PORTLAND'S

DOWN-TOWN

...THEATER ...

WEEK STARTING TONIGHT, DECEMBER 2

-SATURDAY MATINEE-

FITZ & WEBSTER'S UNRIVALED COMPANY OF COMEDIANS IN THAT MUSICAL COMEDY SURPRISE

A BREEZY TIME

ENTIRELY REWRITTEN AND TUNED UP TO DATE

INTRODUCING OUR DISTINCT NOVELTIES



EVERYTHING NEW, **NOVEL AND ORIGINAL**

OUR PRICES NEVER CHANGE

Next Attraction-Walter Walker In "THAT MAN"

OUR PRICES NEVER CHANGE