

# RE-KINDLING THE FOOTLIGHTS



**Jack Haverly.**  
Eugene Field's poem to the famous promoter of minstrelsy.  
"Jack" Haverly, "Jack" Haverly, I wonder where you are.  
Are your fortunes cast with Strius, or 'neath some kinder star?  
How happens it we never see your wondrous minstrel show,  
With its apt alliterations, as we used to, years ago?  
All the ebullient aggregations that afflict these modern times  
Are equally unworthy of our prose and of our rhymes.  
And I vainly pine and hanker for the joys that used to come  
With the trumpets' ump-ta-ra-ra and the big base drum.  
"Jack" Haverly, here's a hoping that some bright, propitious star  
Beams kindly down upon you, wherever your interests are.  
For my heart is warm toward you for the joy you gave me  
I was a little wambling tyke; and I was glad again  
To see you marching up the street with your dandy knights of song—  
By George, I'd head the gang of boys that whooped your way along;  
And I'd stake that all our plaudits and accolades would overcome  
The trumpets' ump-ta-ra-ra and the big base drum.

## REVIEW OF THE WEEK.

It was Thomas Q. Seabrooke, the comedian, rather than Sydney Rosenfeld, the playwright, who made such a diverting entertainment of "A Modern Crusoe," which was given at the Marquam late in the week. The comedy is original in theme, and full of fun. In fact, of bright dialogue, for the author has in many cases sacrificed action to epigram, and epigram often goes so wide of the mark as to be altogether useless. While Seabrooke was on the stage there was plenty to laugh at, for he is naturally funny, and long experience has taught him how to make the most of any situation in which he might be placed. But take him out of the play—although it was enacted by an excellent company, it would fall as flat as it is in the many places where the "drags" are painfully evident. Mr. Rosenfeld has written many clever plays, and has done much clever work on this one, but it will still bear much work, and will undoubtedly receive it before it is produced in New York.

"A Female Drummer" at Cordray's this week proved to be one of the most popular attractions of the season. Just what Johnstone Bennett is doing in it is not clear, for she doesn't sing or dance, and there isn't really any place for her. The part of the female drummer doesn't fit her as well as it might, although she makes more of it than a good many women would. Aside from her, however, the company is composed of people of better than average ability, the girls are young and good-looking—some of them—and the singing is excellent. A notable feature is the newness of the songs, none of which had the old familiar minstrel flavor. More attractions like this will be welcome at Cordray's, and it is to be hoped that more are in store.

## ATTRACTIONS THIS WEEK.

"Sporting Life" at the Marquam. The story of "Sporting Life," the big English melodrama which comes to the Marquam Grand Theater Monday, Tuesday and Wednesday nights, October 7, 8 and 9, like all of its predecessors, deals with the happenings in the daily lives of members of the "upper circles," but it is claimed that authors Cecil Raleigh and Seymour Hicks have succeeded in evolving a number of entirely new dramatic situations and so deftly interwoven those with reliable melodramatic material of the standard variety as to render this piece unique in many respects. The reckless career of a spendthrift young lord, the Earl of Woodstock, provides the basic theme of the play. His passion for many sports and the race course leads young Woodstock to the brink of financial ruin, and he gets into the hands of the money-lenders. His particular money-lender is a disgrace to his craft, for he not only fails to foreclose at the earliest possible chance, but actually tides the nobleman over his difficulties and is the real means of his being able to recoup his shattered fortune. A bill for \$2000, to which Woodstock's name has been forged by his sweetheart's brother at the instigation of a heartless woman, of whom he is enamored, finds its way to the coffers of Andrea, the money-lender, and when Woodstock is confronted with it, he promptly adopts it as genuine rather than bring shame and disgrace upon the fair name of his fiancée. It is then that the young man's desperate stratagem compels him to execute his lien upon "Lady Love," his racing mare, in favor of Andrea until she has contested for the great prize. It is easy to guess that "Lady Love" eventually wins the Derby, and restores to Woodstock all he has so nearly lost. Meanwhile, however, there are a great number of exciting incidents,

and through the whole, the ruling spirit of all plays—a love affair—goes merrily on to happy consummation. It requires no less than 12 scenes to properly carry out the design of this big production.

## The Tivoli Company at Cordray's.

There are some people in the ranks of public entertainers who need scarcely any announcement, the mere fact that they are coming being sufficient to arouse the interest of the theater-going public, and keep the box-office man busy answering questions as to the dates of their engagements. Such a one is Ferris Hartman, the leading comedian of the Tivoli Company, a man who has created a reputation for himself second to no Pacific Coast favorite. Mr. Hartman, supported by the Tivoli Company, will play a return engagement at Cordray's theater this week, beginning tonight, and continuing for a week, including a performance the following Sunday. For the opening night, "The Toy Maker," the pretty little opera which made so favorable an impression during the recent visit of the company here has been selected. It will continue until Wednesday, when "The Babe in the Woods," a musical extravaganza written by Mr. Hartman especially for the Tivoli Company, will succeed it, and run the rest of the week. "The Toy Maker" is already sufficiently known in Portland, as it packed the house every night it was presented here. The other opera is said to be the strongest one in the repertoire of the company. Annie Myers and Edward Webb, the two diminutive singers of the cast, have two parts that fit them like gloves, those of the babe, and they are said to be particularly clever. Harry Cashman, Arthur Cunningham, and the other members of the company, all have good parts, and make the most of them. The Tivoli Company, which is the most popular organization in San Francisco, is fast making a like reputation in Portland, and the theater-goers here now look forward regularly to its recurring visits as events of great importance in local amusement circles. The company will arrive in Portland this morning and take a good rest, preparatory to singing their best to tonight. The sale of seats has been unusually large, and the treasurer of the theater predicts that records will be broken.

## Reopening of Metropolitan Tonight.

For the formal reopening of the Metropolitan Theater's 91-2 season tonight, Manager George L. Baker has secured McCarter & Hogan's excellent aggregation of colored players in "A Honolulu Coon." This is said to be a musical comedy of the highest order in two acts. Between the two acts is an olio of 10 vaudeville acts of the most interesting character. The show has to do with a colored gentleman (a regular hundred-bill Charlie) taking a party of actors and actresses to Honolulu. Before agreeing to take the party to the islands, he has to be convinced they are first class in their lines. The party "makes good." The company numbers about 30 people. Part of it is composed of 10 beautifully bronzed Hawaiian girls, who, with songs, dances and sketches, entertain as only Honolulu girls can. There are also 15 comedians, every one of whom is a funmaker. Among the comedy features are, principally: McCarter, Reed and McCarter, acrobatic comedians and dancers; Heber La She, who can be as much at home on a slack wire as on the ground; Scottie and Deleo, who introduce a number of the latest musical novelties, with brilliant electric effects; Hillard Brewer, the human enigma and a "guess" to the scientific world; Madam Van Patti, prima donna, known as the "sweet-singing Southern nightingale"; the Dixie quartet, made up of Franklin, Merritt, Mason and Smith, noted for the harmony and melody in their selections; Lilly Garay and Citizen Sadie, pretty and petite coon shouters; the Hawaiian girl quartet, in which Clara Taylor, Daisy Whitfield, Lilly Garay and Sadie Citizen sing with a vim and style decidedly taking; Harry Reed, the tramp acrobat and singer. This is the company's initial bow in Portland. It has been a hit. Every act and every feature in the show is right up to date and refined. The members of the company have been picked from the best in their line. An especially attractive part of the show is the cakewalk, in which 10 couples participate in the swiftest, "cooniest" fashion. Apropos of the reopening of the Metropolitan, Manager Baker, with an eye to

the comfort of Metropolitan patrons, has had the theater refurnished and cleaned, the ventilation improved, new lights put in, and, in fact, the house made as cozy and as snug as one could desire. "A Honolulu Coon" will run all week, with Saturday matinee.

## "The Belle of New York."

Mr. Sam S. Shubert, manager of the Herald-Square Theater, New York, who will present the famous original London and New York Casino company in the world-famed musical comedy, "The Belle of New York," at the Marquam Grand theater, on Friday and Saturday nights, October 11 and 12, with a special matinee Saturday at 2:15 o'clock, states that "The Belle" comes to Portland with all the old favorites in the cast and with an entire outfit of new scenery and gorgeous costumes. With the exception of her new dress, "The Belle" will be the same invigorating, blithesome and captivating young creature that she was last season, when she captured local theater-goers. Her remarkable success has been unprecedented for an American production and her reputation in London, Australia and this country is well known here. Of all the New York Casino successes "The Belle" easily holds first place. The book, which was written by Mr. Hugh Morton, is considered the masterpiece of that brilliant young writer, and the music by Gustave Kerker bright, tuneful and varied. Miss Beulah Dodge is again the beautiful, demure Salvation Army lassie, and Mr. E. J. Connelly is still playing the part he originated in London of the Senior Bronson. Other members of the company, who were seen here this year, will be Joseph Kano, James Darling, Arthur Deagon, Laura Witt, Mae Sallor, Hattie Wells, Virginia Ross and Gertrude Rutledge. This well-known musical comedy is so well written and it possesses so many delightful features that one wishes to see it a second and third time. This, no doubt, is the reason for its remarkable success. At the end of last season it had accomplished a record of 200 performances, and it is safe to say that it will receive an enthusiastic reception upon its return to this city. It is so brimful of action; it moves with such spirit and dash that one never seems to tire of it.

## COMING.

"A Homepun Heart." "A Homepun Heart," one of those simple dramas of common, every-day folk which are always popular, will be the attraction at Cordray's following the Tivoli Company. The story of the play is a quaint narration of love and misfortune, ultimately triumphant. It is cleverly told, and interpreted by a good company.

## Stuart Robson.

William Raymond Hill, in advance of Stuart Robson, the veteran actor, was in Portland yesterday. Mr. Robson will be seen in Portland in the near future in a farewell tour of "The Heuristics," at the Marquam. It will be his farewell appearance in this best known of his plays.

## PRESS AND THE STAGE.

### The Ibsen Drama.

Chicago Chronicle. The contemplation of such moral pictures as Ibsen's dramas abound in lead men and women toward feeling that all society is rotten to the core, and that it is hopeless for individuals to aspire to anything better. It tends towards making those who are as yet only dabblers in vice feel that they are almost saintly in comparison with the majority of those whom they live with, and so tempts them even while at first it repels them. The expert judge of money becomes an expert not by the constant study of the counterfeit, but through becoming so intimately familiar with the genuine that he recognizes the spurious at a glance. The stage may merely amuse and there are those who hold that this is its only legitimate office. To turn it into a scene of horror for the display of all kinds of moral ulcers and leprosy and festering sores cannot amuse any healthy intelligence. Beyond the negative office of amusing it may serve the affirmative purpose of holding up before the eyes of men models of clean and noble character and life. To incite them to emulation of such character and life it may be sometimes necessary to contrast them with the degrading effects of their opposites, but neither the stage nor any other human agency can

CALVIN HEILIG  
Manager

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Each child attending the matinee  
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A show for young and old. Do you like  
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beautiful costumes, scenery, and "babe"  
of good, harmless fun? Well, then see  
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## Death of "Jack" Haverly.

Chicago Tribune. The death of John H. Haverly, known all over the country as "Jack" Haverly, nowhere will cause more sincere regret than in Chicago. Mr. Haverly and his "Minstrel" always have retained a warm place in the recollections of playgoers in this city. The "Forty-Count 'Em-Forty" troupe with which Mr. Haverly carried a wave of wholesome

laughter across the continent 30-odd years ago marked the high tide of American stage minstrelsy. It also marked the acme of Mr. Haverly's daring and successful career as a theatrical manager. Though he was at one time the owner of six theaters and 13 road companies, his activities always centered more or less in Chicago, where he made one of his first successes by leasing the old Adelphi Theater in the '70s. By the time he had built the Haverly Theater, in 1880, on the site of the present First National Bank, he was in the flood-tide of his prosperity, and was able to make his theater virtually the home of American minstrelsy. He always was

noted for the daring nature of his ventures, yet as a rule his enterprises were successful so long as he remained in the theatrical business. In other fields he often lost heavily. Times have changed and the negro minstrel has been superseded by the vaudeville, yet the effects of Mr. Haverly's influence on the lighter phase of American theatrical life still are apparent at the present time. Almost every leading manager in the stage world of today received a part of his early training under Haverly. Personally, he was a delightful companion, honest, straightforward, and full of contagious enthusiasm. His death will be regretted keenly by all

who were associated with him as well as by all who laughed before his footlights in the old days.

## PRAISE FOR MRS. DIERKE.

What an Eastern Critic Says of a Portland Pianist.

A celebrated eastern critic, while on his way to New York from San Francisco, writes to a great musical journal of the East about Beatrice Barlow Dierke as follows: "A superb exhibition of piano playing was given by Beatrice Dierke at her